

Let us sing of the Lord, Let us sing of the
 Let us sing of the Lord, Let us sing of the
 sing of the Lord, Let us sing
 sing of the Lord, Let us sing,

Lord, Let us sing of the Lord, be - cause He hath
 Lord, Let us sing of the Lord, be - cause He hath
 Let us sing, Let us sing of the Lord, be - cause He hath
 Let us sing, Let us sing of the Lord, be - cause He hath

dealt so lov - ingly with him, yea,
 dealt so lov - ingly with him, yea,
 dealt so lov - ingly with him, yea,
 dealt so lov - ingly with him, yea,

Allegro. (♩ = 116)

Let us praise the name of the
 Let us praise the name of the
 Let us praise the name of the
 Let us praise the name of the

Allegro. (♩ = 116)

Lord, Let us praise the name of the Lord, Let us praise the
 Lord, Let us praise the name of the Lord, Let us praise the
 Lord, Let us praise the name of the Lord, Let us praise the
 Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, Let us praise the name of the Lord, Let us praise the
 name of the Lord, Let us praise the name of the Lord, Let us praise the
 name of the Lord, Let us praise the name of the Lord, Let us praise the
 name of the Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

Lord Most High - - est.

Lord Most High - - est.

Lord Most High - - est.

Lord Most High - - est.

End of Part I.

PART II.

N^o. 13. Quartet and Chorus.

SOLO DAVID.

I. Samuel XXV.

“Mourn, O Israel, for Samuel is dead.”

1. And Samuel died; and all the Israelites were gathered together and lamented him.

Larghetto. (♩ = 88.)

Pianoforte.

Chorus.

Sopr. *ppp*
 Alt. *ppp*
 Ten. *ppp*
 Bass. *ppp*

Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for
 Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for
 Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for
 Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for

Quartet.

Sam - u - el is dead. — Mourn O Is - ra - el, mourn O
 Sam - u - el is dead. — Mourn O Is - ra - el, mourn O
 Sam - u - el is dead. — Mourn O Is - ra - el, mourn O
 Sam - u - el is dead. — Mourn O Is - ra - el, mourn O

Is-ra-el, mourn, O Is - ra-el, for Sam - u - el is dead. —

Is-ra-el, mourn, O Is - ra-el, for Sam - u - el is dead. —

Is-ra-el, mourn, O Is - ra-el, for Sam - u - el is dead. —

Is-ra-el, mourn, O Is - ra-el, for Sam - u - el is dead. —

Musical notation: Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (three flats). The vocal parts enter with the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Quartet.

p Mourn, O Is - ra-el, mourn, O Is - ra-el, ——— mourn, ———

p Mourn, O Is - ra-el, mourn, O Is - ra-el, O Is - ra-el, O Is - ra-el, O

p Mourn, O Is - ra-el, mourn, O Is - ra-el, O Is - ra-el, O Is - ra-el, O

p Mourn, O Is - ra-el, mourn, O Is - ra-el,

Musical notation: Four vocal staves (Soprano, Alto, Tenor, Bass). The lyrics are repeated across the staves. The piano accompaniment is not visible in this section.

Chorus.

pp Mourn, ——— O Is - ra - el,

pp Mourn, ——— O Is - ra - el, mourn, ——— O

N *pp* trem.

Musical notation: Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are repeated. The piano accompaniment includes the word 'trem.' (trémolo) and a series of chords. The key signature remains B-flat major.

mourn, — mourn, for Sam - u - el is dead. —

Is - ra-el, mourn,

Is - ra-el, mourn, for Sam - u - el is dead. —

Is - - ra - el, —

p

pp

And. *

Poco più moto. (♩ = 100.)

mf DAVID.

He hath per - form-ed the works of the Most High, and the Lord hath

mf

tak - en him to e - ver - last - ing rest, to e - ver - last - ing rest.

rall.

rall.

Chorus.

0 *a tempo* (♩ = 100.)

He hath per - form - - ed the

He hath per - form - - ed the works of the

pp

a tempo (♩ = 100.)

He hath per - form - ed the works of the Most High,

He hath per - form - ed the works of the Most High, and the Lord hath

Most High, and the Lord

pp *cresc.*

Most High, and the Lord hath tak - en him to

and the Lord hath tak - - en him to

tak - - en him to e - - ver - - last - - ing

hath tak - - en him to e - - ver - last - - ing

dim.

SOLO SOPRANO. *Pp* Mourn, — O

SOLO ALTO. *p* Mourn, — O

SOLO TENOR. *p* Mourn, O Is-ra-el, —

e - ver-lasting rest, — *p* mourn, O Is-ra-el, *pp*

e - ver-lasting rest, — *p* mourn, O Is-ra-el, *pp* mourn,

rest, — *p* mourn, O Is-ra-el, *pp* mourn,

rest, — *p* mourn, O Is-ra-el, *pp* mourn, — mourn,

p dim. trem.

Is-ra-el, O Is - ra-el, O Is - ra-el, mourn for Sam - u - el is dead. —

Is-ra-el, O Is - ra-el, O Is - ra-el, mourn for Sam - u - el is dead. —

— mourn, — O mourn, — mourn for Sam - u - el is dead. —

O Is - - ra - el, —

Chorus.

p cresc. - - - - - *f* (without accompaniment.) *p.*

He hath per - form - ed the works of the Most High, and the Lord hath

p cresc. - - - - - *f* *p.*

He hath per - form - ed the works of the Most High, and the Lord hath

p cresc. - - - - - *f* *p.*

He hath per - form - ed the works of the Most High, and the Lord hath

p cresc. - - - - - *f* *p.*

He hath per - form - ed the works of the Most High, and the Lord hath

Tempo I.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

Tempo I.

dim. *rall.* *pp*

N^o 14. Recitative, Solo and Chorus.

DAVID — NARRATOR.

I. Samuel XXV. 5.

“Get you up to Carmel and go to Nabal!”

And David sent out ten young men, and said unto them.

Allegretto. (♩ = 96.)

DAVID.

Pianoforte.

mf Recit.

Get you up to Car-mel, and go to Na-bal, and

greet him in — my name; and thus shall ye say to him, —

Andantino. (♩ = 66.)

Led. * *Led.* * *Led.* * *dim.*

p DAVID.
Peace be both to thee, and to thine house, and

p

un - - to all that thou hast,

p give, I pray thee, what-so-e-ver cometh to thine

cresc.

hand un-to thy ser - vants, and to thy son Da - vid.

R Chorus of men.

Ten. I. II.

Bass I. II.

Peace be both — to thee, and to thine house, and

R

sempre p

Rec.

Rec.

Rec.

Rec.

Rec.

Rec.

un - - to all that thou hast;

Rec.

Rec.

Rec.

Rec.

Rec.

Rec.

give, I pray thee, what-so-e-ver cometh to thine

Rec.

Rec.

Rec.

Rec.

Rec.

Rec.

NARRATOR.

Recit.

And

hand un-to thy ser - vants, and to thy son Da - vid.

Rec.

Rec.

Rec.

Rec.

Rec.

Rec.

Na-bal ans-wer-ed Da-vid's servants and said, who is Da-vid, and

who is the son of Jes-se? There be ma-ny servants now-a-days that

break a-way every man from his master. Must I then take my

bread, and my wa-ter, and my flesh that I have kil-led for my shearers,

and give it un-to men, whom I know not whence they be?

Verse 12. So David's young men turned their way, and went again, and came and told him all those sayings.

Nº 15. Chorus.

I. Samuei XXV. 14. "Behold David sent messengers out of the wilderness?"

Verse 13. And David said unto his men, Gird ye on every man his sword. And they girded on every man his sword; and David also girded on his sword: and there went up after David about four hundred men; and two hundred abode by the stuff.

Allegro con brio. (♩ = 168.)

Pianoforte.

Verse 14. But one of the young men told Abigail, Nabal's wife, saying:

Bass. SOLO (one of the Chorus)

Be-hold, Da-vid sent messengers

Chorus.

Sopr. I.

Sopr. II.

Alt.

Ten.

Bass.

out of the wil - der - ness to sal - ute our master, Be-

Be-hold, Be-hold, Be-hold, Be-

TUTTI

S

Da-vid sent messengers out of the wil-der-ness to sal-
 Da-vid sent messengers out of the wil-der-ness to sal-
 Da-vid sent messengers out of the wil-der-ness to sal-
 hold, Da-vid sent messengers out of the wil-der-ness to sal-
 hold, Da-vid sent messengers — out of the wil-der-ness to sal-

ute our mas-ter; and he rail-ed on
 ute our mas-ter; and he rail-ed on
 ute our mas-ter; and he rail-ed on them,
 ute our mas-ter; and he rail-ed on
 ute our mas-ter; and he rail-ed on them,

them, and he rail-ed on them, but the
 them, and he rail-ed on them, but the
 and he rail-ed on them, but the
 them, and he rail-ed on them,
 and he rail-ed on them,

men were ve - - ry good, but the men were ve - - ry
 men were ve - - ry good, but the men were ve - - ry
 men were ve - - ry good, but the men were ve - - ry
 but the men were ve-ry good, but the men were ve-ry
 but the men were ve-ry good but the men were ve-ry

good un - - to us. **T**
 good un - - to us.
 good un - - to us.
 good un - - to us. *p*SOLO (one of the Chorus). **T**
 good un - - to us. They were a *p*

wall un-to us both by night and by day, **TUTTI.**
 They
 They
 They
 wall un-to us both by night and by day, *p*

were a wall un-to us both by night and by day, all the
 were a wall un-to us both by night and by day, all the
 were a wall un-to us both by night and by day, all the
 all the
 all the

p

Red. * * * * *

while we were with them keep - ing the
 while we were with them keep - ing the
 while we were with them keep - ing the
 while we were with them keep - ing the
 while we were with them keep - ing the

rall.

Red. * * * * *

sheep.
 sheep.
 sheep.
 sheep.
 sheep.

Allegretto. (♩ = 92.)

Red. * * * * *

1

U Tempo I.

Now there - fore know and con - sid - - er what
 Now there - fore know and con - sid - - er what
 Now there - fore know and con - sid - - er what
 Now there - fore know and con - sid - - er what

U No
Tempo I.

there - fore know and con - sid - - er what

thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst

our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he

is such a son of Be-lial,
 is such a son of Be-lial,
 is such a son of Be-lial,
 is such a son of Be-lial,
 is such a son of Be-lial,

The first system of the score features five vocal staves and a piano accompaniment. The vocal parts are in a high register, with lyrics 'is such a son of Be-lial,' repeated across the staves. The piano accompaniment includes a treble and bass clef with various musical notations such as slurs, dynamics like 'red.', and asterisks.

Now
 Now
 Now

that a man dare not speak to him.
 that a man dare not speak to him.

The second system begins with three vocal staves, each starting with the word 'Now' and a dynamic marking 'f'. Below them are two vocal staves with the lyrics 'that a man dare not speak to him.' The piano accompaniment continues with a treble and bass clef, featuring a 'V' dynamic marking and 'red.' markings.

there - fore know and con - sid - er what
 there - fore know and con - sid - er what
 there - fore know and con - sid - er what

Now there - fore know, now there - fore

The third system contains three vocal staves with the lyrics 'there - fore know and con - sid - er what' repeated. Below them is a vocal staff with the lyrics 'Now there - fore know, now there - fore'. The piano accompaniment includes a treble and bass clef with 'ff' dynamics and 'red.' markings.

thou wilt do; what thou wilt do; Now there - fore know
 thou wilt do; what thou wilt do; Now there - fore know
 thou wilt do; what thou wilt do; Now there - fore know
 know what thou wilt do; what thou wilt do; *ff* Now

This system contains the first four vocal staves and the piano accompaniment. The lyrics are: "thou wilt do; what thou wilt do; Now there - fore know". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings like *ff* and *led.*

and con - - sid - er what thou wilt do;
 and con - - sid - er what thou wilt do;
 and con - - sid - er what thou wilt do;
 there - fore know Now there - fore know

This system contains the next four vocal staves and the piano accompaniment. The lyrics are: "and con - - sid - er what thou wilt do;". The piano part continues with similar melodic and harmonic patterns, including dynamic markings like *led.* and asterisks.

what thou wilt do; now there-fore know and con -
 Now there-fore know, Now there - fore know and con -
 Now there-fore know, Now there - fore know and con -
 do; Now there-fore know, know and con -
 what thou wilt do; Now there-fore know and con -

This system contains the final four vocal staves and the piano accompaniment. The lyrics are: "what thou wilt do; now there-fore know and con -". The piano part concludes with a final chord and dynamic markings like *led.* and asterisks.

W

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

Led. *

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

Led. *

Led. *

Led. *

Led. *

Led. *

Led. *

N^o. 16. Recitative and Solo.

ABIGAIL.

I. Samuel XXV. 19. "Go on before me; behold, I come after you."

- 18. Then Abigail made haste and took two hundred leaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses.
- 19. And she said unto her servants,

ABIGAIL. *Recit.* *mf*

Go on be-fore me; *Allegretto.* ($\text{♩} = 104.$) *animato* be-hold, I come after you.

Pianoforte. *mf* *p* *p*

But she told not her husband.

- 20. And it was so, as she rode on an ass, that he came down by the covert of the hill, and behold, David and his men came down against her, and she met them.
- 21. Now David had said, Surely in vain have I kept all that this fellow hath in the wilderness, so that nothing was missed of all that pertained unto him, and he hath requited me evil for good.
- 22. Se, and more also, do God unto the enemies of David, if I leave of all that pertain to him by the morning light any that remain against the wall.
- 23. And when Abigail saw David, she hastened, and lighted off the ass, and fell before David on her face and bowed herself to the ground,
- 24. And fell at his feet, and said,

ABIGAIL. *Recit.* *p*

Listesso tempo. ($\text{♩} = 104.$) Upon me, my

lord, up-on me, — let this in - i - qui - ty be, — and let thine hand - maid, I

pray thee, speak in thine audience. *a tempo*

X *mf*

Let not my lord, I be - seech thee, re-gard this

mf

man of Be - lial, for as his name is, so is

he; Na - bal is his name, and fol - ly is with

Y *p* **Recit.**

him. I thine

cresc. *sp*

hand-maid saw not the young men of my lord, whom thou didst

cresc. *cresc.*

send. *a tempo* *mf* *poco rall.* *dim.*

mf *p*

Ed. * 1

Moderato. (♩ = 96.)

p *cresc.*

Now there-fore, as the Lord liv - eth, see-ing He hath with -

The first system of the musical score. The vocal line begins with a rest, followed by the lyrics "Now there-fore, as the Lord liv - eth, see-ing He hath with -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

hold - - en... thee from com-ing to shed

The second system of the musical score. The vocal line continues with "hold - - en... thee from com-ing to shed". The piano accompaniment continues with similar rhythmic patterns. Dynamics include mezzo-forte (*mf*).

p *Z*

blood, Now there-fore, as the Lord liv - eth, see-ing He hath with -

The third system of the musical score. The vocal line begins with "blood," followed by a fermata and then "Now there-fore, as the Lord liv - eth, see-ing He hath with -". The piano accompaniment features a steady eighth-note pattern. Dynamics include piano (*p*) and a fermata (*Z*).

hold-en thee, see-ing He hath with- hold-en thee from com-ing to shed

The fourth system of the musical score. The vocal line continues with "hold-en thee, see-ing He hath with- hold-en thee from com-ing to shed". The piano accompaniment continues with similar rhythmic patterns.

mf *cresc.*

blood, Let thine en - e-mies, and they that seek

The fifth system of the musical score. The vocal line begins with "blood," followed by a fermata and then "Let thine en - e-mies, and they that seek". The piano accompaniment features a steady eighth-note pattern. Dynamics include mezzo-forte (*mf*) and crescendo (*cresc.*).

e - vil to my lord, be as Na - bal.

cresc.

red. * *red.* * *red.* *

rall.

dim.

red. *

Andante. (♩. = 72.)

And it shall come to pass, when the Lord hath done to thee ac -

mf dim. *p*

cord - ing to all the good, to all the good He hath

spo - - - ken, And it shall come to pass, when the

A p *p*

Lord hath done to thee accord- ing to all the good He hath

spo - - ken, and shall have ap - poin- ted thee ru - ler o - ver

Is - - ra - el; and have dealt with thee, then re - mem - ber, re -

cresc. *cresc.*

mem - ber, re - mem - ber thine hand - - - maid.

dim. *dim.* *p*

p

dim. e rall.

Verse 32. And David said to Abigail, Blessed be the Lord God of Israel, which sent thee this day to meet me &c.
 Verse 38. And it came to pass about ten days after, that the Lord smote Nabal, that he died.

N^o 17. Aria.

NARRATOR.

Quartet and Chorus.

Samuel XXV. 39. "And when David heard that Nabal was dead."

Allegretto. (♩ = 92.)

NARRATOR.

Pianoforte

Lento.

And when David heard that Na-bal was dead, he said,

rall.

B Andante. (♩ = 80.)

cresc.

mf

Blessed be the Lord God that hath pleaded, that hath pleaded the cause of my re-

cresc.

proach from the hand of Na - bal. Blessed be the Lord God, — the Lord

God, that hath plead-ed — the cause of my re - proach — from the

dim. **C**

hand of Na-bal.

Sopr.

Alt.

Quartet.

Ten.

Bass.

p Bless - ed, Bless - ed, Blessed be the Lord God,

f Bless - ed, Bless - ed, Blessed be the Lord God,

p Bless - ed, Bless - ed, Blessed be the Lord God,

f Bless - ed, Bless - ed, Blessed be the Lord God,

dim. **C**

p Bless - ed, Bless - ed, Blessed be the Lord God,

f Bless - ed, Bless - ed, Blessed be the Lord God, that hath kept

p Bless - ed, Bless - ed, Blessed be the Lord God, that hath

f Bless - ed, Bless - ed, Blessed be the Lord God, that hath kept His

p that hath kept His ser-vant from e - vil,

His ser-vant from e - vil, that hath kept

kept His ser-vant from e - vil, that hath

ser - vant from e - vil, that hath kept His

that hath kept His ser-vant from e - vil, His ser-vant from e - vil, that hath kept His kept His ser-vant from e - vil, that hath kept His ser - - - vant from e - vil, that hath kept

that hath kept His ser - vant, that hath kept His ser - vant His ser - - - vant, that hath kept His ser - - - vant, that hath kept His His ser - - - vant, that hath

ser - vant from e - vil, His ser - vant from e - vil. ser - vant from e - vil, His ser - vant from e - vil. ser - - - vant from e - vil. kept His ser - - vant from e - vil.

Chorus.

D *p*

cresc.

Bless - ed be the Lord God, that hath plead-ed the
 Bless - ed be the Lord God, that hath plead-ed the
 Bless - ed be the Lord God, that hath plead-ed the
 Bless - ed be the Lord God, that hath plead-ed the

dim. *p* *cresc.*

cause of my re - proach from the hand of Na - - bal. Bless-ed,
 cause of my re - proach from the hand of Na - - bal. Bless-ed,
 cause of my re - proach from the hand of Na - - bal. Bless-ed,
 cause of my re - proach from the hand of Na - - bal. Bless-ed,

dim. *E f*

dim. *E*

Bless - ed, Bless - ed be the Lord God, that hath kept His
 Bless - ed, Bless - ed be the Lord God, that hath kept His
 Bless - ed, Bless - ed be the Lord God, that hath kept His ser - -
 Bless - ed, Bless - ed be the Lord God, that hath kept His ser - -

f

ser-vant from e - vil, that hath kept His ser-vant from e - - vil, for the

ser-vant from e - vil, that hath kept His ser-vant from e - - vil, for the

- vant from e - vil, that hath kept His ser-vant from e - - vil, for the

- vant from e - vil, that hath kept His ser-vant from e - - vil, for the

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.
(without accompaniment)

Nº 18. Choral Recitative.

Soli.

DAVID, ABISHAI, ABNER, SAUL.

I. Samuel XXVI. 1. "Doth not David hide himself in the hill of Hachilah?"

Allegro ma non troppo. (♩ = 92.)

Pianoforte. *pp*

poco cresc.

mf dim.

And the Ziphites came unto Saul to Gibeah saying:

Tenor. **F** Choral Recit. *pp*

Bass. Chorus. Doth not Da-vid hide him-self in the

pp

pp

*scd lower...
2ed.*

hill of Ha-chi-lah, which is be-fore Jesh-i-mon?

Verse 2. Then Saul arose, and went down to the wilderness of Ziph, having three thousand chosen men with him, to seek David, etc.

Musical score for Verse 2, featuring piano accompaniment. The score is written for two staves (treble and bass clef). Dynamics include *pp*, *cresc.*, *f*, and *dim.*. The key signature has one sharp (F#) and the time signature is 4/4.

Verse 3. And Saul pitched in the hill of Hachilah, which is before Jeshimon by the way. But David abode in the wilderness, and saw that Saul came after him.

- 4. David therefore sent out spies, and understood that Saul was come in very deed.
- 5. And David arose, and came to the place where Saul had pitched, and beheld the place where Saul lay, and Abner the son of Ner, the captain of his host; and Saul lay in the trench, and the people lay round about him.
- 6. Then answered David and said to Ahimelech the Hittite, and to Abishai the son of Zeruiah, brother to Joab, saying:

Musical score for dialogue between David and Abishai. It includes vocal lines for DAVID and ABISHAI, and piano accompaniment. DAVID's line is marked *p* and *Recit.*. ABISHAI's line is marked *p* and *Recit.*. The piano accompaniment starts with *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

DAVID. *p* *Recit.*
Who will go down with me to Saul to the camp?

ABISHAI. *p* *Recit.*
I will go with thee.

Verse 7. So David and Abishai came to the people by night; and behold, Saul lay sleeping within the trench, and his spear stuck in the ground at his bolster, but Abner and the people lay round about him.

Musical score for Verse 7, featuring piano accompaniment. The score is written for two staves (treble and bass clef). It begins with a *Tempo I.* marking. The key signature changes to two flats (Bb, Eb) and the time signature is 4/4.

Verse 8. Then Abishai said unto David,

Recit.
ABISHAI.

pp

God hath de - li ver'd thine e - ne - my in - to thine

hand this day: now there - fore let me smite him, I pray thee, with the

spear, e - ven to the earth at once, and I will not smite him a second

Verse 9. And David said to Abishai,
DAVID.

H

p Andante. (♩ = 76.)

De - stroy him not; for who can stretch forth his

time.

hand a - gainst the Lord's a - noint - ed, and be guilt - less?

Recit.

The Lord for - bid that I should stretch forth mine hand a - gainst

His a - noint - ed:

Moderato.

cresc.

poco agitato *cresc.*

but, I pray thee, take the spear that is at his bol-ster,

pp *p* *mf*

and the cruse of wa - ter, and let us go.

p *p*

Verse 12. So David took the spear and the cruse of water from Saul's bolster; and they gat them away, and no man saw it, nor knew it, neither awaked; because a deep sleep from the Lord had fallen on them.

acceler.

pp *al* *al*

Verse 13. Then David went over to the other side, and stood on the top of an hill afar off, a great space being between them:

Allegro con fuoco. (♩ = 96.)

p *cresc.*

♩ = 96.

DAVID.

Verse 14. And David cried to the people, and to Abner, saying,

Recit.

Ans-wer-est thou

not, Ab-ner?

ABNER.

Recit.

Meno Allegro. (♩ = 126.)

Who art thou that cri-est to the

king?

a tempo

f

♩ = 126.

DAVID. Recit.

Art not thou a val - iant man?

K

Più moto. (♩ = 144.)

and

who is like to thee in Is - ra - el? *a tempo*

Where-fore then hast thou not kept thy lord the king?

for there came one of the peo - ple in to de - stroy the king thy

lord. — As the Lord liv - eth, ye are

L Maestoso.

mf cresc. rall. sf

wor - thy to die, be - cause — ye have not kept your

mas - ter, the Lord's a - noint - ed.

Allegretto. (♩ = 92.)

SAUL.

mf

Is this thy voice, my son Da - - vid?

DAVID. *p*

It is, my lord, O king. Where - fore doth my lord

— thus pur - sue af - ter his servant? for what have I done? or what

e - vil is in mine hand"

Air.

Andante. (♩ = 80.)

SAUL. *mf*

I have sin - - ned, I have sin - - ned; re - turn, my son —

cresc.

Da-vid; I have sin - ned, I have sin - ned; re - turn, my son —

cresc.

M. dim.

Da-vid; for I will no more do thee harm, do thee harm, be-cause my

dim.

cresc.

soul was pre - cious in thine eyes, was pre - cious, was pre - cious in thine

p

mf

eyes this day; I have sin - ned; I have sin - ned. Bless - ed be

mf

thou, — bless - ed be thou my son Da - vid; —

dim.

rall.

N *p cresc.* *mf cresc.*

thou shalt both do great things, thou shalt both do great

a tempo

p cresc. *mf cresc.*

things, thou shalt both do great things, — and al - so still pre -

vail. *mf* I have sin - ned, I have sin - ned; re - turn, — my son

Da - vid; and thou shalt still pre - vail. — *dim.*

cresc. *p* *cresc.*

dim. *pp* *rall.*

Nº 19. Recitative.

NARRATOR.

I. Samuel XXXI. 1. "Now the Philistines fought against Israel!"

Allegro. (♩ = 126.)

Pianoforte.

NARRATOR, Recit.

Now the Phi-listines fought against Is - ra-el; *a tempo*

0 *mf*

and the men of Is - - ra-el

fled, and fell down slain in mount Gil - bo - a.

And the bat-tle went against

Saul; and he was sore wound - - ed of the

arch-ers. Then said

P Recit.

Saul — un-to his ar-mour-bear-er, Draw thy sword, and thrust me through there-
u tempo

mf a tempo

with. But his armour-bear-er would not; for

he was sore a - fraid. There - fore

cresc. *f p* *cresc.*

Saul took a sword, and fell up - on it.

f p *cresc.* *f*

Recit.
And when his armour bear-er

p *Led.*

Lento.
saw that Saul was dead, he fell like-wise up-on his sword and di - ed

Lento. *p* *p* *Led.*

with him.

p *pp* *Led.*

Nº 20. Trio and Chorus.

Soli.

ABIGAIL, AHINOAM DAVID.

II. Samuel I. 24.

"Ye daughters of Israel, weep for Saul!"

Allegretto. (♩ = 52.)

Pianoforte.

ABIGAIL.

R p

weep, DAVID. *p* weep,

Ye daughters of Is - ra - el, weep for Saul, weep for Saul; ye

R

Ye daughters of daughters of Is - ra - el, weep for Saul, weep for Saul, who

cresc. Is - ra - el, weep *dim.* for Saul, weep, —

cresc. cloth - ed you, who cloth - ed you in scar - let with o - ther de - lights, — *dim.*

S weep for *p*

AHINOAM. *p* Ye daughters of Is - ra - el, weep for Saul, weep for *p*

weep; *S* ye

Saul, — weep, —

Saul; ye daughters of Is - ra - el, weep for Saul, weep for Saul, who

daughters of Is - - - ra - el, weep — for Saul,

p weep for Saul.

cresc. cloth - ed you, who cloth - ed you, in scar - let with o - ther de - lights.

p who cloth - ed you; weep for Saul.

Chorus.

Sopr. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Alt. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Ten. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Bass. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

p cresc. *cresc.*

DAVID.

Jon - a - than, thou wast slain -
 fal - len, in the midst of the bat - tle! —
 fal - len, in the midst of the bat - tle! —
 fal - len, in the midst of the bat - tle! —
 fal - len, in the midst of the bat - tle! —

dim.
mf
And. * *And.* *

rall. *Allegro* *Tempo*
 — in thine high places. I am dis - tress'd, I am dis - tress'd, for thee, my
 bro - ther Jon - a - than; I am dis - tress'd, for thee, my

bro - ther Jon - a - than; I am dis - tress'd, I am dis - tress'd, for thee, my

bro - ther Jon - a - than; I am dis - tress'd, I am dis - tress'd, for thee, my

bro-ther Jon - a - than; ve - ry pleasant hast thou been un-to

me; thy love to me, - thy love to me, thy love to me, - thy love to

ABIGAIL. AHINOAM. *p* *U a tempo* Ye daughters of Is - ra -

me, was won - derful; passing the love of wo - men. *p* *rall.* *U a tempo* Ye

el, ye daughters of Is - ra - el, weep for Saul, weep for

daughters of Is - ra - el, ye daughters of Is - ra - el, weep for

daughters of Is - ra - el, ye daughters of Is - ra - el, weep for

pp
Saul, weep for Saul. —

pp
Saul, weep for Saul. —

pp Recit. *p* *cresc.*
Saul, weep for Saul. — I am dis-tress'd, I am dis-tress'd, I am dis-

tress'd, I am dis-tress'd for thee, my bro-ther Jon - - a -

than.

CHORUS.

Sopr. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

Alt. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

Ten. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

Bass. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

a tempo

weapons of war per-ish-ed!

weapons of war per-ish-ed!

rall.

Nº 21. Recitative.

NARRATOR.

II. Samuel II. 1. "And it came to pass after this."

NARRATOR. *Recit.* *p* *Moderato.* (♩=100.)

And it came to pass af - ter this, that

Pianoforte. *p*

Recit.

Da - vid en - qui - red of the Lord, say - ing, Shall I go

crest.

up in - to a - ny of the ci - ties of Ju - dah?

Più mosso. (♩=120.)

sempre p

And the Lord said, Go up un - to He - bron.

Recit. *mf*

So David took A-hin-o-am and

A-bi-gail, and went up thither. And his men that were with him— did

Da-vid bring up,

a tempo

p *cresc. ed acceler.* *f*

Lento. *p*

Ev'-ry man with his house-hold.

rall. *dim.* *p*

Nº 22. Chorus.

II. Samuel V. 1. "Behold, we are thy bone and thy flesh."

Moderato. (♩. = 69.)

Soprano. *Then came all the tribes of Israel to David unto Hebron saying,*

Alto.

Tenor.

Bass. *mf*

Pianoforte. *Moderato. (♩. = 69.)*

p

mf

mf

Be - hold, we are thy

-hold, we are thy bone and thy flesh. thy

mf

Be - hold. we are thy bone

bone and thy flesh. Be-hold, we are thy bone and thy

bone, thy bone and thy flesh.

mf V

Be - hold, we are thy bone

and thy flesh, thy bone and thy

flesh, thy bone, thy bone and thy

thy bone

and thy flesh, thy flesh,

flesh, thy bone and thy flesh.

flesh. thy bone and thy flesh,

and thy flesh, we are thy bone, we are thy bone.

we are thy bone, thy bone and thy flesh,

Be - hold, we are thy bone, we are thy

we are thy bone thy bone and thy

Be - - hold, we are thy bone and thy flesh,

W

we are thy bone and flesh, and thy flesh,
 bone and thy flesh. we are thy bone and thy
 flesh, we are thy bone and thy flesh, we are thy bone and thy
 thy bone and thy flesh, thy

W

and thy flesh, and thy flesh.
 flesh, we are thy bone and thy flesh, we are thy bone and thy
 flesh, we are thy bone and thy flesh, we are thy bone and thy
 flesh, thy flesh, thy

Be - hold, we are thy bone and thy flesh. Be -
 flesh. Be - hold, we are thy bone and thy
 flesh. Be - hold, we are thy bone and thy flesh. Be -
 flesh. Be - hold, we are thy bone and thy flesh. Be -

sfz

X

- hold, we are thy bone and thy flesh, thy bone and thy
 flesh, we are thy bone and thy flesh. Be-

- hold, we are thy bone and thy flesh. Be- hold, we are thy bone,

- hold, we are thy bone and thy flesh.

X

flesh. Be- hold, we are thy bone

- hold, we are thy bone, we are thy bone and thy

we are thy bone, we are thy bone, we are thy bone, we are thy

Be- hold, we are thy bone

and thy flesh.

flesh.

bone and thy flesh. Be- hold, Be- hold,

and thy flesh. Be- hold, Be- hold,

1

Be - hold, _____ Be - hold, we are thy bone.

Be - hold, _____ Be - hold, we are thy bone.

Be - hold, _____ Be - hold, we are thy bone.

Be - hold, _____ Be - hold, we are thy bone. Be -

Piano accompaniment with treble and bass staves.

Y

Sop. 1. _____ Be -

Sop. 2. _____ Be - hold, we are thy

Alt. 1. Be - hold, we are thy bone _____ and _____

Alt. 2. Be - hold, we are thy bone _____ and _____

Ten. 1. _____ Be - hold we are thy bone _____ and

Ten. 2. _____ Be - hold we are thy bone _____

Bass 1. _____ Be - hold, we are thy bone _____ and _____

Bass 2. _____ - hold, we are thy bone _____ and thy flesh, thy bone _____

Bass 2. _____ - hold, we are thy bone and _____ thy _____ flesh, thy bone _____

Y

Piano accompaniment with treble and bass staves.

- hold, we are thy bone and thy flesh, thy flesh,
bone and thy flesh, we are thy bone and thy
thy flesh, thy flesh,
thy flesh, thy flesh,
and thy flesh, we are thy bone and thy
thy flesh, thy flesh,
and thy flesh, thy flesh,
and thy flesh, thy flesh,

thy bone and thy flesh. we are thy
flesh, we are thy bone and thy flesh, we are thy bone and thy flesh. we are thy
thy bone and thy flesh. we are thy
thy bone and thy flesh. we are thy
flesh, we are thy bone and thy flesh, we are thy bone and thy flesh, we are thy
thy bone and thy flesh, we are thy
thy bone and thy flesh, we are thy
thy bone and thy flesh, we are thy

bone and thy flesh. Al - so in time past. in time past. when

bone and thy flesh. Al - so in time past, in time past, when

bone and thy flesh. Al - so in time past, in time past, when

bone and thy flesh. Al - so in time past, in time past, when

Saul was King o - ver us, *ff* thou was

Saul was King o - ver us, *ff* thou was

Saul was King o - ver us, *ff* thou was

Saul was King o - ver us, *ff* thou was

Z Allegro. (♩ = 126.)

he that leddest out and broughtest in

he that leddest out and broughtest in

he that leddest out and broughtest in

he that leddest out and broughtest in

ff

he that leddest out and broughtest in

Is - ra-el.
Is - ra-el.
Is - ra-el.
Is - ra-el.

Maestoso. **A Tempo di Allegro.** (♩ = 126.)

And the Lord said to thee, Thou shalt
And the Lord said to thee. Thou shalt
And the Lord said to thee, Thou shalt
And the Lord said to thee, Thou shalt

Maestoso. **A Tempo di Allegro.** (♩ = 126.)

feed My peo - - ple Is - ra-el, And
feed My peo - - ple Is - ra-el, And
feed My peo - - ple Is - ra-el, And
feed My peo - - ple Is - ra-el, And

Led. * 1 * Led. *

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

Red. * Red. * Red. * Red. * Red. *

- ra - - el.

- ra - - el.

- ra - - el.

- ra - - el.

Red. * Red.

Red. *

NARRATOR. Recit.

mf

So all the el-ders of Is - ra - el came to the king at

>dim.

Lev. *

He-bron; and king Da - vid

a tempo

mf

made a league with them be - fore the Lord; and they a -

a tempo *cresc.*

nointed Da - vid king o - ver Is - ra - el.

cresc. *mf*

Nº 23. David's entry into Jerusalem.

Introduction and Chorus.

"Jerusalem the Golden!"

Allegro moderato. (♩ = 92.)

Pianoforte.

p *poco*

cresc. *mf cresc.*

f

f

B March.

f

f

Chorus. "Jerusalem the golden!" A. Ewing. †
1st verse

mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -
mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -
mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -
mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -

pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*
pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*
pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*
pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*

† by permission of the Composer.

joys await us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

cre - scen - do

Soprano and Tenor unison.

2nd verse

mf They stand, those halls of Si - on, All ju - bi - lant with song; And

mf sempre legato

bright with many an an - gel, And all the mar - tyr throng: The Prince is e - ver

in them, The day-light is se - rene; The pastures of the

bless - - ed Are deck'd in glo - rious sheen.

3rd verse
Tutti.

There is the throne of Da - - vid, And there from care re -
 There is the throne of Da - - vid, And there from care re -
 There is the throne of Da - - vid, And there from care re -
 There is the throne of Da - - vid, And there from care re -

- leased, The
 - leased, The
 - leased, The
 - leased, The

Ad.

shout of them that tri - - umph, The song of them that
 shout of them that tri - - umph, The song of them that
 shout of them that tri - - umph, The song of them that
 shout of them that tri - - umph, The song of them that

feast; And
 feast; And
 feast; And
 feast; And

Ad.

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

fight. For

fight, For

fight, For

fight, For

fight, For

Lead. *

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

white.

white.

white.

white.

8

E

I. Kings I. 1. Now David was old and stricken in years.

5. Then Adonijah the son of Haggith exalted himself, saying, I will be king: and he prepared himself chariots and horsemen, and fifty men to run before him.

9. And slew sheep and oxen, and called all his brethern, and all the king's servants.

10. But Nathan, the prophet, Benaiah, and the mighty men, and Solomon his brother, he called not.

11. Wherefore Nathan spake unto Bath-sheba the mother of Solomon, saying,

No 24. Recitative, Soli and Chorus.

NATHAN — DAVID — BATH-SHEBA.

“Hast thou not heard that Adonijah the son of Haggith doth reign?”

Allegro. (♩ = 132.)

NATHAN.

Pianoforte.

Recit.

Hast thou not heard that A-don - i - jah — the son of

rall. e dim.

Andante. (♩ = 72.)

Haggith, doth reign? — and David our lord knoweth it not.

Air.

Now therefore come, let me I pray thee, give thee counsel, that

dim. *p* *cresc.*

thou mayst save thine own life, and the life, of thy son Sol - o -

mon. *p* Now therefore come, let me I

mf *p* *cresc.*

pray thee, give thee counsel, that thou mayst save thine own life, and the

mf *dim.*

life of thy son Sol - o - mon.

Recit. Moderato. (♩ = 100.) *cresc.*

Go and get thee in unto king Da-vid, and say unto him, Didst not thou my lord, O

king, swear unto thine handmaid, saying, Assuredly Solomon shall reign after

p *cresc.*

me, and he shall sit up-on my throne? Why then doth A-don - i - jah

mf *sfz* *dimin.*

reign? Behold while thou yet talkest there with the king, I also will come in after

Recit.

p

thee, and con-firm thy words. Verse 15. And Bath-sheba went in unto

Lento. *p* *Moderato.* (♩ = 100.)

the king, and did obeisance.

cresc.

And the king said, **Recit. DAVID.**

Air.

What wouldst thou? *Allegro moderato. (♩ = 104.)*

p cre - scen - do

V. 17. And she said unto him, **BATH-SHEBA.**

mf My lord, thou swarest by the

f *p*

Lord thy God un-to thine handmaid, un-to thine handmaid, saying, As-

cresc. *f*

su-redly Solomon thy son shall reign aft-er me.

cresc. *f* *p*

p **H** *cresc.*

Thou swar-est by the Lord thy God, thou

p *cresc.*

swar-est by the Lord thy God un - to thine handmaid, say-ing,

f
Solomon thy son shall reign aft - er me, and he shall

sit up - on my throne.

I *mf*
Thou

swar - - est, thou swar - - est by the Lord thy God, by the

Lord thy God, say - ing, say - ing, Sol-omon thy

son shall reign aft-er me.

K

Thou

cre - - - - - scen - - - - - do

swar-est by the Lord thy God, that he shall sit up -

cre - - - - - scen - - - - - do

Recit. *f agitato*

- on my throne. Now, be - hold, A-do-nijah reigneth; -

ad lib.
p
 — and, my lord, thou knowest it not.— Allegretto. (♩ = 96.)

V. 29. And the king sware and said, DAVID.

p *cresc.* *mf*
 As the Lord liv-eth, that hath re - deem-ed my soul out of

p *cre - - - - - scen - - - - do*
 all distress, E-ven as I sware un - to thee by the Lord God of

Is - ra - el, *so* will I certainly do this day.

V. 31. Then Bath-sheba bowed with her face to the earth, and did reverence

accel. *cresc.*

Allegro. (♩ = 126)

BATHSHEBA.

to the king, and said,

Let my lord king Da - vid

Musical score for Bathsheba's first vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a rest followed by the lyrics "Let my lord king Da - vid". The piano accompaniment features a complex texture with triplets and arpeggiated chords in the right hand, and a steady bass line in the left hand. Dynamics include *f* and *Red.* (ritardando) with asterisks.

V.32. And king David said,

live for e - ver.

Musical score for Bathsheba's second vocal line and piano accompaniment. The vocal line continues with the lyrics "live for e - ver.". The piano accompaniment continues with similar textures, including arpeggiated figures and a moving bass line. Dynamics include *Red.* (ritardando) with asterisks.

DAVID. Recit.

N meno Allegro. (♩ = 112)

Call me Za-dok the priest, and Na - than the

Musical score for David's recitative and piano accompaniment. The vocal line is in a recitative style, starting with the lyrics "Call me Za-dok the priest, and Na - than the". The piano accompaniment is sparse, consisting of chords and a simple bass line. Dynamics include *mf* and *p*.

prophet, and Benai - ah the son of Je-hoi - a-da.

Musical score for David's second vocal line and piano accompaniment. The vocal line continues with the lyrics "prophet, and Benai - ah the son of Je-hoi - a-da.". The piano accompaniment features a more active bass line and complex chordal textures in the right hand.

And they came before the king.

accel.

crest.

Musical score for the final vocal line and piano accompaniment. The vocal line is a simple melody for the lyrics "And they came before the king.". The piano accompaniment is more rhythmic and active, with a moving bass line and chords in the right hand. Dynamics include *p* and *crest.* (crescendo).

0 *a tempo* (♩ = 112)

V. 33. The king also said unto them, Take with you the servants of your

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/8. The tempo is marked 'a tempo' with a quarter note equal to 112 beats per minute. The lyrics 'V. 33. The king also said unto them, Take with you the servants of your' are written below the vocal line. The piano accompaniment includes dynamic markings of *f* and *sp*.

lord, and cause Sol - omon my son to ride upon mine own mule, and

The second system continues the vocal line and piano accompaniment. The lyrics 'lord, and cause Sol - omon my son to ride upon mine own mule, and' are written below the vocal line. The piano accompaniment includes a *dim.* (diminuendo) marking.

bring him down to Gi-hon; and let Za - dok the priest, and

The third system continues the vocal line and piano accompaniment. The lyrics 'bring him down to Gi-hon; and let Za - dok the priest, and' are written below the vocal line. The piano accompaniment includes dynamic markings of *p* and *cresc.* (crescendo).

Na - than the pro - phet a - noint him there king o - ver

The fourth system continues the vocal line and piano accompaniment. The lyrics 'Na - than the pro - phet a - noint him there king o - ver' are written below the vocal line. The piano accompaniment includes dynamic markings of *p* and *cresc.*

Is - ra-el: and blow ye with the trumpet, and

The fifth system continues the vocal line and piano accompaniment. The lyrics 'Is - ra-el: and blow ye with the trumpet, and' are written below the vocal line. The piano accompaniment includes a *f* (forte) marking and triplet markings (3) over the piano part.

P *f*

say, God save king Sol - o - mon.

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Q *Recit.*

Then ye shall come up aft-er him, that he

Red. *

poco cresc. **Moderato.** ($\text{♩} = 92$)

...may come and sit up-on my throne; for he shall be king in my stead:

poco cresc. *mf* *dim.*

and I have ap - pointed him to be ru - ler o-ver Is-rael and over Ju-dah.

R

V. 39. And Zadok the priest took an horn of oil out of the tabernacle, and anointed Solomon.

P accel. * *Red.* * *Red.* * *Red.* * *Red.* *

And they blew the trumpet;

Allegro. (♩ = 112)

S Chorus.

God save king Sol - o - mon.

God save king Sol - o - mon.

God save king Sol - o - mon.

God save king Sol - o - mon.

God save king Sol - - - o -

God save king Sol - - - o -

God save king Sol - - - o -

God save king Sol - - - o -

mon. God save, God

mon. God save, God

mon. God save, God

mon. God save, God

Red. * *Red.* *

save king Sol - - - o -

save king Sol - - - o -

save king Sol - - - o -

save king Sol - - - o -

Red. * *Red.* * *Red. sempre*

mon!

mon!

mon!

mon!

*

N^o 25. Air.

I. Kings II. 1.

DAVID.

"I go the way of all the earth."

Pianoforte.

T Larghetto. (♩ = 88)

The piano introduction is in G major, 3/4 time, and 4/4 meter. It begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a mezzo-forte (*mf*) dynamic.

Verse 1. Now the days of David drew nigh that he should die;
and he charged Solomon his son, saying,

I go the way of all the earth; be thou

The first line of the verse features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part starts with a *dim.* (diminuendo) marking and a *p* (piano) dynamic.

strong, and shew thy - self — a man. I go the way of all the

The second line continues the vocal melody and piano accompaniment. The piano part includes a *mf* (mezzo-forte) dynamic marking.

earth; be thou strong; And keep the charge of the Lord — thy God, — to

The third line of the verse continues the vocal melody and piano accompaniment. The piano part includes *dim.* (diminuendo) and *p* (piano) dynamic markings.

walk in His ways, to keep His statutes, and His com - mand - ments,

The fourth line of the verse continues the vocal melody and piano accompaniment. The piano part includes *cresc.* (crescendo), *ed* (ritardando), and *accl.* (accelerando) dynamic markings.

a tempo

and His judgments, and His tes-timonies. I go the way of

f *dim. e rall.* *p*

all the earth; bethou strong and shew thy-self a man. I go the way,

cresc. *mf* *cresc.* *mf*

I go the way of all the earth; be thou strong: And keep the charge,

p *cresc.* *p* *cresc.*

the charge of the Lord thy God.

f *dim.* *Red.*

p *dim.* *pp*

Nº 26. Chorus.

I Chronicles XVI. II. "Seek the Lord and His strength."

Allegro vivace. (♩=100)

Pianoforte.

The first system of the piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with sustained chords and moving bass lines. The music is marked with a forte dynamic.

W
 Tenors. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His strength,
 Basses. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His strength,

W

The second system of the piano accompaniment continues the musical texture from the first system, with the right hand playing a melodic line and the left hand providing harmonic support. The dynamic remains forte.

Soprano. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His
 Alto. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His
 Tenor. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His
 Bass. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His

The third system of the piano accompaniment concludes the piece with a final melodic flourish in the right hand and sustained chords in the left hand. The dynamic is marked forte.

strength. strength. strength. strength.

Seek the Lord, Seek the Seek the Seek the

X

Seek the Lord, seek the Lord, Lord, Seek the Lord, seek the Lord Lord, Seek the Lord, seek the Lord Lord, Seek the Lord, seek the Lord

seek the Lord and His strength, seek the and His strength, seek the Lord and His strength, seek the and His strength, seek the and His strength, seek the

Lord and His strength, and His strength.

Lord and His strength.

Lord and His strength, and His strength.

Lord and His strength.

Y Allegro con spirito. (♩ = 120)

I Chronicles XVI. 25. For great is the

For great is the Lord, and greatly to be prais-ed: He al-so

Y Allegro con spirito. (♩ = 120)

For great is the Lord, and

Lord, and greatly to be prais-ed He al-so is to be

is to be fear-ed a-bove all gods, a-bove all

greatly to be prais-ed: He al-so is to be fear-ed
 fear-ed a-bove all gods, a-bove,
 gods, a-bove all gods.

For great is the Lord, and greatly to be
 a-bove all, a-bove all gods,
 a-bove all gods. For great is the Lord, For
 prais-ed: He al-so is to be fear-ed a-bove all gods,
 a-bove all gods, a-bove all
 great is the Lord, a-bove all
 He al-so is to be fear-ed, fear-ed
 a-bove all gods, He al-so is to be fear-ed a-

gods. For great is the Lord, and great-ly to be prais -
 gods, a - bove all gods, and greatly prais -
 - ed He al - so is to be fear - ed, and great - ly
 bove all gods, and greatly prais -

- ed, prais - ed, prais -
 ed, prais - ed, prais - ed, a -
 prais - ed, prais - ed, a -
 ed, prais - ed, prais - ed, a -

ed, prais - ed, and great - ly to be prais - ed, a -bove all
 bove all gods. He al - so is to be fear -
 bove all gods, a - bove all gods, He is to be fear -
 bove all gods, a - bove all gods,

gods, a - bove all gods, a - bove all gods,
 - ed a - bove all gods, a - bove all
 ed a - bove all gods, fear - ed, a - bove all
 a - bove all gods,

a - bove all gods, and greatly
 gods, fear - ed,
 gods, fear - ed, and
 a - bove all gods, fear - ed, **B**

prais - ed, and great - ly
 and greatly prais - ed, greatly to be
 greatly prais - ed,
 and greatly prais - ed a - bove all

prais - ed a - bove, a - bove all gods, a -
 prais - ed a - bove all gods, prais - ed a -
 prais - ed a - bove all gods, a - bove all gods, a -
 gods, a - bove all gods, prais - ed a -

bove all gods. For great is the Lord, and great -
 bove all gods. For great is the Lord, and
 bove all gods, a - bove all gods. Great is the
 bove all gods. For great is the

- ly to be prais - ed, a - bove all gods,
 great-ly to be prais - ed, a - bove
 Lord, and great - ly to be prais - ed, a - bove all
 Lord. He al - so is to be fear - ed a -

a - bove, a - bove all
 all gods, a - bove all gods, a -
 gods, a - bove all gods, a - bove all gods. He al - so
 bove all gods, a - bove all gods,

gods, a - bove all gods, a - bove all gods, He al - so
 bove all gods, a - bove all gods, He al - so
 is to be fear - ed a - bove all gods, He al - so
 a - bove all gods. Great is the Lord, He al - so

is to be fear - ed a - bove, a - bove all
 is to be fear - ed a - bove, a - bove all
 is to be fear - ed a - bove, a - bove all
 is to be fear - ed a - bove, a - bove all

D

gods, and greatly prais - ed,
gods, and greatly prais - ed, and
gods, and greatly prais - ed.
gods, and greatly prais - ed, and greatly

E

greatly prais - ed. For great is the Lord, and
greatly prais - ed. For great is the Lord, and
and greatly prais - ed. For great is the Lord, and
prais - ed, and greatly prais - ed. For great is the Lord, and

E

greatly to be prais - ed: He al - so is to be
greatly to be prais - ed: He al - so is to be
greatly to be prais - ed: He al - so is to be
greatly to be prais - ed: He al - so is to be

fear - ed a - bove all

fear - ed a - bove all

fear - ed a - bove all

fear - ed a - bove all

F gods. *ff* Praise the

gods. *ff* Praise the

gods. *ff* Praise the

gods. Praise the Lord, *ff*

F ($\text{♩} = \text{♩}$) *f* *p*

Lord, praise the Lord, praise the

Lord, praise the Lord, praise the

— praise the Lord, — praise the Lord for e-ver - more, praise the Lord for e-ver -

p

Lord, praise the Lord, praise the Lord, praise the
 Lord, praise the Lord, praise the Lord, praise the
 more, praise the Lord, praise the Lord, praise the
 Praise the Lord, praise the Lord, praise the Lord for e-ver-

Lord, praise the Lord.
 Lord, praise the Lord.
 Lord, praise the Lord.
 more, praise the Lord for e-ver- more.

Praise the Lord, praise the Lord, praise the
 Praise the Lord, praise the Lord, praise the
 Praise the Lord, praise the Lord, praise the Lord for e-ver-
 Praise the Lord, praise the Lord, praise the

G

Lord, praise the Lord, praise the Lord for e-ver-more, praise the Lord, praise the Lord, more, praise the Lord for e-ver-more, praise the Lord for e-ver-more, praise the Lord for e-ver-

Lord, praise the Lord,

Lord, praise the Lord,

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more, praise the Lord for e-ver-

Lord, praise the Lord,

Ad.

Lord for e-ver-more, praise the Lord for e-ver-more, for e-ver-

praise the Lord for e-ver-more, for e-ver-

more, praise the Lord for e-ver-more, praise the Lord for e-ver-

praise the Lord for e-ver-more, praise the Lord for e-ver-

more, praise the Lord for e-vermore for e-ver-more, praise the

more, praise the Lord for e-ver-more,

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more, praise the Lord for e-ver-

more, for e-ver-more,

more, praise the Lord for e-vermore for e-ver-more, praise the

more, praise the Lord for e-ver-more,

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more, praise the Lord for e-ver-

more, for e-ver-more,

1

H

Lord for e - ver - more, for e - ver - more. O give thanks un - to the
 praise the Lord for e - ver - more. O give thanks un - to the
 more, praise the Lord for e - ver - more. O give thanks un - to the
 for e - ver - more. O give thanks un - to the

H

Lord, O give thanks un - to the Lord; for He is
 Lord, O give thanks un - to the Lord; for He is
 Lord, O give thanks un - to the Lord; for He is
 Lord, O give thanks un - to the Lord; for He is

(without accomp.)

good, for His mer - cy en - du - reth for e - -
 good, for His mer - cy en - du - reth for e - -
 good, for His mer - cy en - du - reth for e - -
 good, for His mer - cy en - du - reth for e - -

I

ver. Praise the Lord for e-ver-more, praise the Lord for e-ver-

ver. Praise the Lord for e-ver-

ver. Praise the Lord for e-ver-more, praise the

ver. Praise the

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more. O give

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more. O give

Lord for e-ver-more, praise the Lord for e-ver-more. O give

Lord for e-ver-more, praise the Lord for e-ver-more. O give

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

K

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) singing the same lyrics: "Lord; for He is good, for He is good;". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple harmonic accompaniment. There are four asterisks (*) in the left hand, one under each measure.

for His mer - - - cy en -

for His mer - - - cy en -

for His mer - - - cy en -

for His mer - - - cy en -

The second system continues the vocal and piano parts. The lyrics are "for His mer - - - cy en -". The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a left-hand part with chords. There is one asterisk (*) in the left hand under the second measure.

du - - - reth for e - - -

du - - - reth for e - - -

du - - - reth for e - - -

du - - - reth for e - - -

The third system continues the vocal and piano parts. The lyrics are "du - - - reth for e - - -". The piano accompaniment features a rhythmic right-hand part with eighth-note chords and a left-hand part with chords. There are no asterisks in the left hand.

L

ver. praise the Lord, praise the
 ver. praise the Lord, praise the
 ver. praise the Lord, praise the Lord,
 ver. praise the Lord, praise the Lord,

Lord, praise the Lord, praise the Lord, praise the
 Lord, praise the Lord, praise the Lord, praise the
 praise the Lord for e - ver - more, praise the Lord for e - ver -
 praise the Lord for e - ver - more, praise the Lord for e - ver -

Lord, praise the Lord. O give thanks to the
 Lord, praise the Lord. O give thanks to the
 more, praise the Lord for e - ver - more, praise the Lord, praise the
 more, praise the Lord for e - ver - more, praise the Lord, praise the

Lord;
 Lord;
 Lord;
 Lord;

for His mer - cy en - du - - - reth for
 for His mer - cy en - du - - - reth for
 for His mer - cy en - du - - - reth for
 for His mer - cy en - du - - - reth for

♯
 ♯

e - - - - - ver.
 e - - - - - ver.
 e - - - - - ver.
 e - - - - - ver.

♯
 ♯

A - - men, A - men,
A - - men, A - men,
A - - men, A - men,
A - - men, A - men,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a low register, with lyrics "A - - men, A - men,". The piano accompaniment features a series of chords and arpeggiated figures in both hands.

A - - - - men, A - - - - men.
A - - - - men, A - - - - men.
A - - - - men, A - - - - men.
A - - - - men, A - - - - men.

Red.
* Red.

The second system continues the vocal parts with lyrics "A - - - - men, A - - - - men." and includes a piano accompaniment with triplets and a section marked "Red." with an asterisk.

Finis.

The third system shows the vocal parts concluding with a final note. The piano accompaniment features a series of chords and arpeggiated figures, ending with a final chord marked "Finis." and an asterisk.