

ELLI.

AN

ORATORIO.

FIRST PERFORMED AT THE BIRMINGHAM MUSICAL FESTIVAL, AUGUST 29TH, 1855.

THE WORDS SELECTED AND WRITTEN BY

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THE MUSIC COMPOSED BY

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E L I.

No. 1.

PRELUDE.

Met. $\text{♩} = 84$ ANDANTE.

ACCOMP. *pp*

Ped.

OVERTURE.

Met. $\text{♩} = 84$. L'ISTESSO TEMPO.

pp

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further progression of the musical themes.

Fourth system of the piano score, featuring more complex rhythmic patterns and chordal textures.

Fifth system of the piano score, with dynamic markings such as *v* (accents) appearing in both hands.

Sixth system of the piano score, showing a continuation of the melodic line in the right hand.

Seventh system of the piano score, concluding with a *ff* (fortissimo) dynamic marking in the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more rhythmic line in the bass. A dynamic marking of *ff* is present in the treble staff.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns in both staves.

Third system of musical notation, featuring a prominent bass line with a *Ped.* (pedal) marking. The treble staff continues with melodic development.

Fourth system of musical notation, showing a dense texture with many notes in both staves.

Fifth system of musical notation, maintaining the complex rhythmic and melodic structure.

Sixth system of musical notation, with a focus on the bass line's rhythmic pattern.

Seventh system of musical notation, concluding the page with a *ff* dynamic marking in the bass staff.

ff

Rall. *Meno mosso, e tranquillo.*
p *ten. (MET. ♩ = 66.) pp* *rall.*

Rall. al fine. *pp*

pp

p

Dim. *ff* *p* *pp*

pp

No. 2.

RECITATIVE.

ELI

Blow up the trumpet in the time ap - pointed, on our

ACCOMPANIMENT.

a tempo. ADAGIO.

a tempo.

solemn feast day.

Take a psalm,

RECIT.

a tempo.

and bring hith - er the timbrel, the pleasant harp, with the psal - te - ry, for

this was a sta - tute for Is - ra - el, and a law of the God of Ja - cob.

attaca subito.

No. 3.

SOLO AND CHORUS.

Met. ♩ = 72.

ANDANTE. p e staccato.

SOPRANO.

Let us go to pray be - fore the Lord, Let us go

ALTO.

p e staccato.

TENOR.

p e staccato. Let us go to pray be - fore the

BASS.

Let us go to pray be - fore the Lord, Let us go

ANDANTE.

p e staccato.

ACCOMPANIMENT.

to seek the Lord of Hosts; *p e staccato.* Let us go to
 Let us go to pray be-fore the Lord,
 Lord, to seek the Lord of Hosts,
 to seek the Lord, the Lord of Hosts, Let us go to pray be-fore the Lord,

pray be-fore the Lord, to seek the Lord of Hosts.
 Let us go to seek the Lord of Hosts. Let us
 to seek the Lord, the Lord of Hosts. Let us
 Let us go to seek the Lord, the Lord of Hosts.

Let us go to pray be-fore the Lord, to seek the Lord of
 come before His pres-ence giv-ing thanks, before His presence giv-ing
 come before His pres-ence giv-ing thanks, be-fore His pres-ence giv-ing
 Let us go to seek the Lord of

Hosts; Let us come before His pres - ence giving thanks, giving thanks,
 Let us come before His pres - ence,
 Let us come before His presence,
 Hosts; Let us come before His presence, giving thanks, giving

thanks, giving thanks, giving thanks, and
 Let us come before His presence, giving thanks, and
 Let us come before His presence, giving thanks, giving thanks, giving thanks, and
 thanks, Let us come before His pres - ence, giving thanks, and

make a joy - - - ful
 make a joy - - - ful
 make a joy - - - ful

ff

noise to Him with psalms, with

noise to Him with psalms, with

noise to Him with psalms, with

noise to Him with psalms, with

ELKANAH. SOLO.

psalms. I will al - so go. I will praise Thee, O

psalms. *p* Let us go to pray be-fore the Lord . . .

psalms.

psalms.

Lord, praise Thee, O Lord, with my whole heart;

. . . to seek the Lord of Hosts.

Let us go to pray be-

I will give thee thanks, O Lord, I will give Thee thanks, O
 Let us go, let us go, to pray be - fore the Lord of
 fore the Lord to seek the Lord of

Lord. I will praise Thee a - mong the
 Hosts; Let us come, let us come before His pres -
 Hosts; let us go, let us go to pray be -
 Let us go to pray be - fore the Lord to

(ELKANAH TACET.)

p SOPRANO.

peo - ple, a - mong the peo - ple. Let us go to pray be - fore the Lord . . .
 ence giv - - ing thanks; let us come be - fore His
 fore the Lord of Hosts; let us come, let us
 seek the Lord of Hosts; let us come, let us

be - fore Him giv - ing thanks.

pres - ence giv - ing thanks, giv - ing thanks.

come before his pres - ence giv - ing thanks.

come be - fore His pres - ence giv - ing thanks.

pp

The earth is the Lord's,

The earth is the Lord's,

The earth is the Lord's,

and the ful - - - ness there - of,

and the ful - - - ness there - of,

and the ful - - - ness there - of,

Cres.

and the ful-ness there-of; the world,
 and the ful-ness there-of; the world,
 and the ful-ness there-of; the world,
 and they . . . that dwell there in . . . the
 and they . . . that dwell there in . . . the
 and they . . . that dwell there in . . . the
 world, and they . . . that dwell there in.
 world, and they . . . that dwell there in. Let us
 world, and they . . . that dwell there in. Let us

CRES.
f
p

Let us come before his presence,
 come be-fore His presence, and make a joy-ful
 come be-fore His presence, let us come before His presence, and make a joy-ful
 Let us come be-fore His pres-ence, and make a joy-ful

Cres.

and make a joy-ful noise to Him . . .
 noise, and make a joy-ful noise to Him . . .
 noise, and make a joy-ful noise to Him . . .
 noise, a joy-ful noise to Him . . .

The earth is the Lord's, and the ful-ness there -
 The earth is the Lord's, and the
 The earth is the Lord's, and the

of; the world, the world,
ful - - ness there of; the world,
ful - - ness there of; the world,
and they that dwell there - in, and
and they that dwell there - in, and
and they that dwell there - in, and
they that dwell there - in, the world, the
they that dwell there - in, the world, the
they that dwell there - in, the world, the

world and they that dwell there - in, the
 world, and they that dwell there - in, the
 world, and they that dwell there - in, the

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "world and they that dwell there - in, the world, and they that dwell there - in, the world, and they that dwell there - in, the". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

world, and they that dwell there - in, the world,
 world, and they that dwell there - in, the world,
 world, and they that dwell there - in the world,

The second system continues the vocal and piano parts. The lyrics are: "world, and they that dwell there - in, the world, world, and they that dwell there - in, the world, world, and they that dwell there - in the world,". The piano accompaniment includes dynamic markings such as *ff* (fortissimo).

the world, and they that dwell
 the world, and they that dwell
 the world, and they that dwell

The third system concludes the page with the lyrics: "the world, and they that dwell the world, and they that dwell the world, and they that dwell". The piano accompaniment continues with complex textures and dynamic markings.

that dwell there - in, that dwell there - in, that
 that dwell, that dwell there - in, that dwell there - in, that
 and they that dwell there - in, that dwell there - in, that
 there - in, and they that dwell there - in, that dwell there - in, that

Sva

dwell, that dwell there
 dwell, that dwell there
 dwell, that dwell there

in.
 in.
 in.

No. 4.

ELKANAH.

Be - hold! I have brought the first-fruits of the

ACCOMPANIMENT.

p

land; which thou, O Lord, hast giv - en me.

No. 5.

AIR, WITH CHORUS.

ADAGIO.

(Met. ♩ = 69.)

ANDANTE.

ELI. Let the peo - ple praise Thee, O

f

Setto voce.

ANDANTE. *Ped.*

Lord: let all the peo - ple praise Thee; Then shall the earth yield her increase, and

Ral len

God, and God, even our own God shall bless us, even our own God shall

Ral len

SOPRANO. *a tempo*

ALTO. *a mezza voce.*

TENOR.

a mezza voce.

tan - do. BASS.

bless, shall bless

us.

God be

tan - do.

Ped.

cres.

un - to us,

and bless us,

and cause His face to

un - to us,

and bless us,

and cause His face to

un - to us,

bless us, and cause His face to

mer - ci - ful,

bless us,

and cause His face to

Dim.

Ped.

shine up - on us, and cause His face to shine up - on us,

shine up - on us, and cause His face God be

shine up - on us, and cause his face to shine up - on us,

shine up - on us, and cause His face to shine up - on us,

Dim.

God be mer - ci - ful un - to us, un - to us,
 mer - ci - ful un - to us, and . . . bless, and bless
 God be mer - ci - ful un - to us, and . . . bless
 and bless, and bless

and cause His face to shine up - on us,
 us, to shine up - on us, and cause His
 us, and cause His face to shine on us,
 us, and cause His face to

Rit.
 and cause His face to shine up - on us!
Rit.
 face, His face to shine up - on us!
 and cause His face to shine up - on us!
 shine, *Rit.*

Rit.
Ped. *Rit.*

ADAGIO. (Met. $\text{♩} = 69.$)

pp SOPRANO. A - - men.

pp ALTO. A - - men.

ALLA CORALE. *Ad lib.* TENOR. A - - men.

ELI. The Lord bless ye, and keep ye. ADAGIO. BASS. A - - men.

A - - men.

A - - men.

ELI. The Lord lift up His coun-ten-ance up - on ye, and give ye peace. A - - men.

A - - men.

A - - men.

ELI. The Lord make His face shine up - on ye, and be gracious un - to ye. A - - men.

No. 6. BLESSED BE THE LORD.

MET. ♩ = 112

ALLEGRO MAESTOSO

CHORUS.

SOPRANO. *f* Blessed be the Lord, who dai - ly

ALTO. *f* Blessed be the Lord, who dai - ly

TENOR. *f* Blessed be the Lord, who dai - ly

BASS *f* Blessed be the Lord, who dai - ly

ALLEGRO MAESTOSO.

ACCOMP. *f* *f* *f* *ff*

loadeth us with ben - e - fits; E - ven the God of our sal -

loadeth us with ben - e - fits; E - ven the God of our sal -

loadeth us with ben - e - fits; E - ven the God of our sal -

loadeth us with ben - e - fits; E - ven the God of our sal -

- va - tion, Blessed be the Lord, Blessed be the Lord, who

- va - tion, Blessed be the Lord, the Lord, who

- va - tion, Blessed be the Lord, Blessed be the Lord, who

- va - tion, Blessed be the Lord, Blessed be the Lord, who

dai - - - ly load - - eth us with ben - e - fits, Blessed be the
 dai - - - ly load - - eth us with ben - e - fits, Blessed be the
 dai - - - ly load - - eth us with ben - e - fits, Blessed be the
 dai - - - ly load - - eth us with ben - e - fits,

Lord, Blessed be the Lord, Blessed be the
 Lord, Blessed be the Lord, Blessed be the Lord, the
 Lord, Blessed be the Lord,..... Blessed be the Lord, the
 Blessed be the Lord,..... Blessed be the Lord,..... Blessed be the

Lord, E - ven the God of our sal - va - tion, the God..... of
 Lord, E - ven the God of our sal - va - tion, the God..... of
 Lord, E - ven the God of our sal - va - tion, the God..... of
 Lord, E - ven the God of our sa - va - tion, the God..... of

Met. $\text{♩} = 120.$
un poco animato.

our..... sal - va - tion.

our sal - va - tion.

our..... sal - va - tion. A - - - - - men, A -

our..... sal - va - tion.

un poco animato.

A - - -

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

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

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

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

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

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

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

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

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

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

men, A - men, A -

1 en, A - men, A -

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

This system contains the first four staves of the musical score. It features vocal parts (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The lyrics are: "men, A - men, A - men, A - men, A - men,". The piano part consists of arpeggiated chords.

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

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

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

men, A - men, A -

This system contains the next four staves. The lyrics continue: "A - men, A - men, A - men, A -" and "- men, A - men, A - men, A - men, A - men, A -". The piano accompaniment continues with similar arpeggiated patterns.

men, A - men, A -

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

men, A - men, A -

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

This system contains the final four staves of the score. The lyrics are: "men, A - men, A -", "- men, A - men, A - men, A - men, A -", "men, A - men, A -", and "men, A - men, A - men, A - men, A -". The piano part concludes with sustained chords.

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

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

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

Ped.

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

men, A - - men,

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

A - - men, A - - men,

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

men, A - - men, A - - men, *ff* A - - men,

f

Detailed description: This is a page of a musical score, numbered 27. It features four systems of music. Each system contains vocal parts and piano accompaniment. The vocal parts are written in treble and bass staves, with lyrics 'men, A - - men, A - - men' repeated across the lines. The piano accompaniment is written in grand staff notation (treble and bass staves). The first system includes a 'Ped.' (pedal) marking. The second system includes a 'ff' (fortissimo) dynamic marking. The third system includes a 'f' (forte) dynamic marking. The music is in a minor key, indicated by the key signature (two flats).

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

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

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

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

The first system consists of four vocal staves and a grand staff. The vocal parts are in a B-flat major key signature and 4/4 time. They sing the word 'men' followed by a long note 'A'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- men.

- men.

- men.

- men.

- men.

The second system continues the vocal and piano parts. The vocal lines end with a period after the word 'men'. The piano accompaniment continues with the same rhythmic pattern.

The third system shows the vocal staves with rests, indicating the end of the vocal parts. The piano accompaniment continues with a final flourish, marked with a forte (ff) dynamic and ending with a double bar line.

No. 7.

RECITATIVE

HANNAH.

Un - to Thee, O Lord, do I lift up my soul; O, my

ACCOMP.

p

God, I trust in Thee; Let me not be a - sham - ed; Let not mine

f

cres.

en - e - mies tri - - umph o - ver me!

Lento. a tempo.

p *f* *p*

cres.

No. 8.

PRAYER.

MET. ♩ = 116.

ANDANTE.

f *dim.*

Turn Thee un-to me, and have mer - cy up-on me; For I am

pp

de - so-late, I am de - so-late and af - flict - ed; The trou - bles of my

heart, of my heart, are en - larg - ed; O, bring Thou me out of my dis -

- tress - es, of my dis - tress - es, bring me out of my dis - tress - es! Turn Thee an-to

Ritenu. *a tempo.*

me, and have mer - cy up-on me; For I am de - so-late and af -

Ritenu. *ff* *p*

a tempo.

- flict - - ed; The trou - bles of my heart, the trou - bles of my

heart are en - larg - - ed, are en - larg - - ed.

dim. *Riten.* *a tempo.* *un*

poco ritard.

O Lord, my God, I trust in Thee.

poco ritard. *p* *pp*

No. 9

RECITATIVE.

ELI

Wo - man; how long wilt thou be drunken? Put a - way thy wine from

ACCOMP.

HANNAH

thee. No, my Lord; I am a woman of a sor-row-ful spir-it: I have drunk neither

wine nor strong drink; but have pour - ed out my soul be - fore the Lord, Count not thine

hand-maid for a daughter of Belial; for out of the a - bundance of my grief and my com-

plaint, have I spo ken. The

CHORUS, SOPRANO.

MET. ♩ = 54.

ELI.

Go in peace; and the Lord God of Is - ra - el grant thee thy pe - ti -

a tempo. Lento quasi Adagio.

No. 10.

LORD IS GOOD.

CHORUS.

1st. ♩ = 76. ANDANTE MOSSO

SOPRANO. Lord is good; a strong - hold in the day of

ALTO.

TENOR.

BASS.

tion.

ACCOMP. *p* ANDANTE MOSSO.

trou - ble; And He knoweth them that trust in

The

Him. The Lord is good, The Lord is good,

Lord is good; a stronghold in the day of trou - ble; and

and He know-eth them that trust in Him.

He knoweth them that trust in Him.

The Lord is

The Lord is good; a strong-

The Lord is good, The Lord is good, and He

good; a stronghold in the day of trou- ble; and He knoweth

hold in the day of trou- ble,

know- - - eth them that trust in Him.

them that trust in Him. The Lord is

The Lord is good; a strong-

And He know - - eth them that
The Lord is good; He know - eth them . . . that
good; The Lord is good; He know - eth them that
- hold in the day of trou - ble; And He knoweth them that

trust in Him, The Lord is good; and a
trust in Him,
trust in Him, The Lord is good; a
trust in Him, The Lord is a strong -

strong - - hold in the day of trou -
a strong - hold in the day of trou -
strong - hold in the day of trou -
- hold *Dim.* in the day of trou - - ble, of trou -

ble; The Lord is good; a stronghold in
 ble; The Lord is good; and a strong - - -
 ble; The Lord is a strong - - hold in the
 ble;

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). Dynamics include *f* and *dim.*

Dim.
 trou - - - ble; The Lord is
 hold in the day of trou - - - ble;
 day of trou - - - ble, of trou - - - - - ble;
 in the day of trou - - - - - ble; The

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *Dim.*, *p*, and *f*.

good; and a strong - - - - hold in the
 a strong - hold in the
 The Lord is good; a strong - hold in the
 Lord is a strong - - hold in the day of

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f*, *dim.*, and *p*.

day of trou - - ble, in the day of
 day of trou - - - - ble, in the day..... of
 day of trou - - - - ble, in the day of
 trou - - ble, of trou - - - - ble, in the day of

trou - - ble, of trou - - - - ble;
 trou - - - - - ble; The Lord is good, a strong -
 trou - - - - ble, of trou - - - - ble; The Lord is
 trou - - - - ble, of trou - - - - - ble;

The Lord is good, a strong -
 - hold in the day of trou - - ble; a stronghold
 good; a stronghold in the day of trou - - - - ble; in the
 The Lord is good; a strong-hold in the day of

hold in the day of trou - ble; The Lord is good, a strong -
 in the day of trou - ble; The Lord is good, a strong -
 day of trou - ble; The Lord is good, a strong -
 trou - ble, of trou - ble; The Lord is good, a strong -

cres. *f* *f* *Decres.*

hold in the day of trou - - ble; And He know - eth them that.....
 - hold in the day of trou - - ble; And He know - eth them that
 hold in the day of trou - - ble; And He know - eth them that.....

Decres. *Decres.* *Decres.* *Decres.*

trust in Him, He know - - eth them that
 trust in Him, He know - - eth them that
 trust in Him, He know - - eth them that

dim. *p* *dim.* *p* *dim.* *p*

Ral *len* *tan*

trust in Him, and ... He knoweth them that

trust in Him, and He knoweth them that

trust in Him, and He knoweth them that

trust in Him, that trust, that

cres. *f* *dim.* *p*

do. *pp* *a tempo.*

trust in Him.

trust in Him.

do. trust, that trust in Him. *pp* *a tempo.*

trust in Him. *pp*

do. trust in Him.

do. trust in Him. *pp* *A tempo.*

cres. *dim.* *Ritenu.* *dim.*

No. 11.

RECITATIVE.

MET. $\text{♩} = 152$. AGITATO.

ELKANAH.

ACCOMP.

AGITATO.

RECIT:

Hannah, why weepest thou, and why eatest thou

HANNAH.

not, and why is thy heart grieved? Am I not bet- ter to thee than ten sons? My soul is cast

down with-in me; mine eye poureth out tears un - to God; my tears have been my meat, day and

ELKANAH.

night. They that sow in tears, shall reap in joy. Be com-fort-ed; Hope thou in God.

No. 12.

DUETTO

MET $\text{♩} = 80$. ANDANTINO.

HARNAH.

ELKANAH.

ACCOMP.

ANDANTINO.

Where - fore is thy soul cast down? and why is
 it dis - qui - et - ed with - in thee? Hope thou in God, for thou shalt yet

praise Him, — Him who is the health of thy coun - - te - nance, and thy

God, and thy God, and thy

Why, my soul, art thou cast down? And why art thou dis -

God.

p

- qui - et - ed with-in me? Hope thou in God, for I shall yet praise Him, -

Hope in God, hope, for thou shalt yet praise Him,

Him who is the health of my coun - te - nance, and my God,

Hope in God, hope in God,

and my God, and my God,

in thy God, in thy God.

Hope thou in God; for
 Hope thou in God, for thou shalt yet praise Him.

I shall yet praise Him.
 Him, who is the health of thy coun-ten-ance,

Him, who is the health..... of my coun-ten-ance, Him, who is the health
 Him, who is.... the

of my coun-ten-ance and my God, my God. Hope thou in
 health of thy coun-ten-ance, and thy God, and thy God. Hope thou in

Ritenuo.

God, for I shall yet... praise.. Him, who is the health of my coun - - te -

God, for I shall yet... praise.. Him, who is the health of thy coun - - te -

Ritenuo.

a tempo.

nance, and my God. Hope thou in God, hope thou in God,

nance, and thy God. Hope thou in God, hope thou in God,

a tempo.

for I shall yet praise... Him. Why, my

for thou shalt yet praise... Him. Where - fore

pp

soul, art thou cast down; and why art thou dis - qui-et-ed with-in me?

is thy soul cast down, and why is it dis - qui-et-ed with-in thee?

Hope thou in God, for I shall yet praise Him, Him, who is the health of my
 Hope, for thou shalt yet praise Him, Him, who

coun - te-nance, and my God, and my God,..... and
 is the health of thy coun - te-nance, and thy..... God,..... and

my..... God,..... my health, and my..... God, and
 thy..... God,..... thy health, and thy..... God, and

p *Rall.*
 my..... God, and my..... God.....
 thy.... God, and thy..... God.....
Rall. *ff*

No. 13. FOR EVERYTHING THERE IS A SEASON.

Met. ♩ = 126. ALLEGRO.

CHORUS WITH SOLOS.

ACCOMPANIMENT.

mf

ELI.

tr The vi-ol, *tr* the tabret, and the pipe!

Sopr. 1.

For ev'-ry thing there is a sea - - - son ; Each purpose

Sopr. 2.

For ev'-ry thing there is a sea - - - son ; Each purpose

ALTO 1.

ALTO 2.

For ev'-ry thing there is a sea - - - son ;

For "ev'-ry thing there is a

hath a time and rea - - - son ; There is a time to grant, a

hath a time and rea - - - son ; There is a time to grant, a

Each purpose hath a time and rea - - - son ;

sea - - - son ;

Each purpose

time to re - fuse, a time to gain, and a time, and a time to
 time to re - fuse, a time to gain, and a time, and a time to
 a time to gain, and a time to
 hath a time and rea - son, . . . a time to gain, and a

lose. Then let us eat, and drink, and play; For swift, for
 lose. Then let us eat, and drink, and play; For swift, for
 lose. Then let us eat, and drink, and play; For swift, for
 time to lose. Then let us eat, and drink, and play; For swift, for

swift the mo - ments fly; We know but this— we live to - day, To - morrow
 swift the mo - ments fly; We know but this— we live to - day, To - morrow
 swift the mo - ments fly; We know but this— we live to - day, To - morrow
 swift the mo - ments fly; We know but this— we live to - day, To - morrow

HOPNI.

PHINEHAS.

Then let us eat, and drink, and play, For
 Then let us eat, and drink, and play, For
 we may die. Then let us drink, let us
 we may die. Then let us drink, let us
 we may die. Let us eat, let us drink, let us drink,
 we may die. let us drink, let us drink,

CHORUS.

swift, for swift the mo - ments fly; We know but
 swift, for swift the mo - ments fly; We know but
 play, let us play, For swift the moments fly; We know but
 play, let us play, For swift the moments fly; We know but
 let us play For swift the mo - ments fly; We know but
 let us play, For swift the mo - ments fly; We know, we know but

this— we live to - day, To - mor - row we may die, To -
this— we live to - day, To - mor - row we may die, To -
this— we live to - day, we live to - day, To - morrow we may die,.....
this— we live, we live to - day, To - mor - row we may die, We live to -
this— we live to - day, to - day, To - mor - row we may die, We live to -
this— we live to - day, To - morrow we may die,..... To -

Cres.
- morrow, to - morrow we may die, *Cres.* To - mor - row, to - morrow we may
- morrow, to - morrow we may die, *Cres.* To - mor - row, to - morrow we may
.. To - morrow, to - morrow we may die, *Cres.* To - mor - row, to - morrow we may
- day, To - morrow we may die, We live to - day, To - morrow we may
- day, To - morrow, to - morrow we may die, *Cres.* We live, we live to - day, To - morrow we may
- morrow, to - morrow we may die, We live to - day, To - morrow we may

III.

CHORUS.

HOPHNI. My sons! my sons! I am
die.

PHINEHAS.
die.
die. There is a time, a time for
die. There is a time, a time for
die. There is a time to laugh,
die. There is a time to laugh, a time to laugh,

pain - - - ed at my ve - ry heart,
Let us drink, let us play,
Let us drink, let us play,
weep - - - ing, A time to wake,
weep - - - ing, A time to
A time to wake, and a time for sleep -
A time to wake, and a time for sleep -

They re - gard not the work
 let us drink, let us play!
Cres - cen - do. let us drink, let us play!
 and a time for sleep - - ing, A time to
Cres - cen - do. wake, and a time for sleep - - ing, A time to
 ing, for sleep - ing, A time to rest,
 - ing, for sleep - ing, A time to rest,
 of the Lord!
 and a time to
 and a time to
 rest, A time to hate, and a time to
 rest, a time to rove, and a time to
 a time to rove,..... A time to hate, a time to
 a time to rove,..... A time to hate, a time to

Cres. *Decres.*

HOPINI.

love.
PHINEHAS.

love.
SOPR. 1.

love.
SOPR. 2.

love.
ALTO 1.

love.
ALTO 2.

love.
TENOR 1 & 2.

love.
BASS 1 & 2.

CHORUS.

CHORUS OF PRIESTS.

CHORUS.

CHORUS OF PRIESTS.

Cres.

Cres.

Cres.

Cres.

Cres.

Cres.

Cres.

There's a time to laugh, and a time for

weeping, for

There is a time to laugh, and a time for weep - - ing,

There is a time to laugh, and a time for weep - - ing,

Woe un - to them..... that rise up early in the morn -

Woe un - to them..... that rise up early in the morn -

weep-ing, A time to wake, and a time for sleep - - ing, A time to

weep ing, A time to wake, and a time for sleep - - ing, A time to

A time to wake, and a time for sleep - ing, for sleep - - ing,

A time to wake, and a time for sleep - ing, for sleep - - ing,

- ing, that they may fol - low, may fol - low strong drink !.....

- ing, that they may fol - low, may fol - low strong drink !.....

CHORUS.

CHORUS OF PRIESTS.

rest, and a time to rove, A time to
 rest, a time to rove, to rove,
 A time to rest, and a time, a time to rove, A time to hate,
 A time to rest, and a time, a time to rove, A time to hate,
 Woe un - to them that con - tin - - ue
 Woe un - to them that con - tin - - ue

hate, a time to love, A time to rest, a time to
 a time to love, A time to rest, a time to
 A time to rest, a time to rove,
 A time to rest, a time to rove,
 un - til night..... till wine in . . .
 un - til night..... till wine in . . .

rove, a time to love, There's a time to
 rove, a time to love, There's a time to
 A time to hate, a time to hate, and a time to love,
 A time to hate, a time to hate, and a time to love,
 flame them, till wine in - - flame
 flame them, till wine in - - flame

HOPHNI.

PHINEHAS.

Then let us

Then let us eat, and drink, and play ;

laugh, a time for weep - - ing, A time to wake, a time for

laugh, a time for weep - - ing, A time to wake, a time for

There's a time to wake, a time for sleep - - ing,

A time to wake, and a time for

them ! Woe un - - to them !.....

CHORUS.

CHORUS OF PRIESTS.

eat, and drink, and play, play, and drink, let us drink,
 Then let us play, and drink, let us
 sleep - ing, A time to rest, a time to rove,
 sleep - ing, A time to rest, a time to rove,
 a time for sleep - - ing, A time to hate, a time to
 sleep - ing, And a time to hate, a time to
f Woe! *f* Woe un - to
 let us play, let us drink, *p* A time to
 play, *Cres.* let us drink, *Dim.* A time to
 A time to hate, a time to love, and a time to
 love, a time to *Cres.* love, and a time to
 love, a time to love, *Dim.* and a time to
 that rise up ear - - ly in the morn - - ing, that
 them *p*

love, a time to love, *f* Let us drink, let us drink, let us

love, *pp* and a time to hate, *Cres.*

love, *pp* and a time to hate, *Cres.*

love, *pp* and a time to hate, *Cres.*
they may fol - low strong drink.

p *cres.*

love. Then let us eat, and drink, and play, let us

mf let us drink, for swift, for

mf Let us eat, let us drink, let us play,

f *p*

f *p*

drink, let us play, let us
 swift the mo - ments fly, let us drink, eat, and play,
 Then let us drink, eat, and play, let us
 Woe . . . un-to them,
 drink and play, let us drink and
 let us drink, let us play,
 drink, let us play, let us eat, let us
 Woe . . . un-to them,

play,..... let us drink and play, To - -
 let us eat, let us drink, let us eat, and
 drink, let us eat, let us drink, To - -
 Woe un-to them that con - tin - ue un - til
 mor - row we may die.....
 drink; To - mor - row we may die.....
 mor - row we may die.....
 night, till wine in - - flame them!

Let us eat, and drink, For swift the mo - ments fly; To -

We know but this—we live to - day, we live to - day, To - morrow we may

We know but this— we live to - day, To - morrow
let us eat, and drink, For swift the mo - ments fly, the

Woe! Woe!

mor - row we may die; Let us eat, let us drink, let us play; To -

die, to - morrow we may die;

we may die;..... let us play, to -
let us drink, let us play,
mo - ments fly,.....

Woe! Woe!

mor - row we may die; let us drink, let us
 Then let us eat, and
 mor - row we may die.
 Woe, woe, un - to them!
 play, let us drink, let us play,
 drink and play, For swift, for swift the mo - ments fly,
 let us drink, let us play, let us drink, let us
 Woe un - to them! Woe un - to

Musical notation includes treble and bass staves for both voice and piano. Dynamics include *ff*, *Cres.*, and *p*. The piano part features complex textures with triplets and arpeggiated figures.

We know but this— we live to - day, To - mor - row
 play; We know but this— we live to - day, To - mor - row
 unison. Woe un - to them that con - tin - - ue till
 unison. them! un - to them that con - tin - - ue till
 Then let us eat, and drink, and
 we may die..... We know but this— we live to - day, we
 we may die..... We know but this—
 we may die..... Let us drink and play; for
 wine in - flame them! Woe!
 p

play, For swift the mo - ments fly, the mo - ments fly; We

live to - day, To - morrow we may die, to - morrow we may die;

we live to - day, To - morrow we may die;.....

swift the mo - ments fly, the mo - ments fly;.....

Woe! Woe! Woe!

Cres.

f

know but this—we live to - day,

We know but this—we live to -

We know but this—we live to -

We know but this— We know but this— we live to - day, we
 day, To - mor - row we may die,.....
 day, To - mor - row we may die,.....
 Woe un - to them that con - tin -
 live to - day, To - mor - row we may die, to -
 To - mor - row we may die, to -
 to - mor - row we may die, may
 ue, con - tin - ue un - til night to drink till

mor - row we may die.

die,..... Then let us eat, and drink, and
die.....

wine in - flame them! Woe un - to them!.....

Sua..... *loco.*
fp

Let us drink, let us play; let us drink, let us

play, and play;

Then let us eat, and let us drink, and play;

Woe un - to them!..... Woe un - to

fp

play, let us drink, let us play, To -
 and let us play, For swift the mo - ments fly,
 For swift, for swift the moments
 them!..... Woe un - to them!.....
mf p De - cres - cen - do. *mf p* De - cres - cendo.
 mor - row we may die,
 To - mor - row we may
 let us eat, and drink,
 let us eat, and drink,
 fly; let us drink and play,
 let us drink and
 Woe!..... Woe!.....
mf *p*

p To - mor - row we may die. *pp*
die, To - mor - row we may die, may die....
p To - mor - row we may die....
p To - mor - row we may die, may die....
play, To - mor - row we may die, may die....
Woe!.....
pp
Ped.
ppp
ppp
ppp

attaca subito

No. 14.

RECITATIVE

ELI

ANDANTE. RECIT.

My sons! my sons! I can - not hold my

ACCOMP. *pp*

a tempo. MET. ♩ = 72.

peace: they make the Lord's peo - ple to transgress.

If one man sin against an-oth-er, the judge shall judge him ;

but if a man transgress against the Lord, who shall entreat for him ?

If

No. 15.

AIR.

Met. ♩ = 66. CANTABILE.

ELI. Thou should'st mark i - ni - qui - ties, O Lord, who, who shall

ACCOMP. *p*

stand? who, who shall stand? But there is... for - give - ness, for -

give - ness with Thee, that Thou may'st be fear *cres.* *dim.*

ed; but there is for - give - ness, for - give - ness with Thee, O Lord, If

Thou should'st mark i - ni - qui - ties, if Thou should'st mark i - ni - qui - ties, O Lord;

who, who shall stand? who shall stand? But there is for - give - ness, for -

cres.

- give - ness with Thee, that Thou may'st be fear - - ed; but there is for -

- give - ness, O Lord, with Thee, but there is for - give - ness, for - give - ness with

dim.

Thee, that Thou may'st be fear - - - ed, be fear - - -

- ed.....

pp

Ped.

No. 16.

CHORUS OF LEVITES.

MET. ♩ = 100. ANDANTE.

TENOR. O ye kindreds of the people; Give unto the Lord glo - ry and strength;

BASS. O ye kindreds of the people; Give unto the Lord glo - ry and strength;

ACCOMP.

Bring an of - fering, and come in - to His courts, Bring an of - fering, and come in - to His

Bring an of - fering, and come in - to His courts, Bring an of - fering, and come in - to His

CORALE. MET. ♩ = 50.

SOPR. SOSTENUTO.

ALTO. How mighty is Thy name, In all the earth, O Lord;

TENOR. How mighty is Thy name, In all the earth, O Lord;

BASS. courts. How mighty is Thy name, In all the earth, O Lord;

courts. How mighty is Thy name, In all the earth, O Lord;

ff

..... Thy praises all the heav'ns proclaim, And babes..... re - cord.... Thy wonders

..... Thy praises all the heav'ns proclaim, And babes re - cord.... Thy wonders

..... Thy praises all the heav'ns proclaim, And babes..... re - cord.... Thy wonders

..... Thy praises all the heav'ns proclaim, And babes re - cord.... Thy wonders

night and day, The moon and stars I scan; And when the sun ap -

night and day, The moon and stars I scan; And when the sun ap -

night and day, The moon and stars I scan; And when the sun ap -

- pears, I say, Lord, what is man? Great is the Lord!

- pears, I say, Lord, what is man? Great is the Lord!

- pears, I say, Lord, what is man? Great is the Lord!

No. 17. RECITATIVE AND CHORUS.

MET. $\text{♩} = 108$
 CHORUS OF LEVITES
a tempo.

MAN OF GOD.

I am come to sa - cri - fice to the Lord a lamb, without blem - ish. Give

ACCOMP.

ANDANTINO.

flesh to roast for the priest; for we will not have sod - den flesh of thee, but raw. What e - vil

MAN OF GOD.

RECIT:

thing is this that ye do? Why of - fer ye pol - lu - ted of - fer - ings up - on mine al - tar? Saith the Lord of

MAESTOSO.

RECIT:

ALLEGRO. MET. $\text{♩} = 126$.

RECIT:

Hosts. Ye are de - part - ed out of the

SOPRANO. They have pro - fan - ed it!

ALTO. They have pro - fan - ed it!

TENOR. They have pro - fan - ed it!

BASS. They have pro - fan - ed it!

way; ye have caused many to stumble at the law; Ye have corrupted the cov-e- nant of

Le - vi. Therefore, the Lord hath made you con - temp - ti - ble and base be - fore all the

ANDANTE MAESTOSO. MET. $\text{♩} = 96$

people; And He will lift up an en - sign to the na-tions a - far; And, be - hold, they shall

ANDANTE MAESTOSO.

come with speed; quick-ly, quick - ly come!

CHORUS.

We are become a re-proach, a re-proach to our neigh - bors; a scorn and de -

We are become a re-proach, a re-proach to our neigh - bors; a scorn and de -

We are become a re-proach, a re-proach to our neigh - bors; a scorn and de -

- ri - - sion to them that are round..... a - bout us!

- ri - sion to them that are round..... a - bout..... us!

- ri - - sion to them that are round..... a - bout..... us!

Cres.

Cres.

Cres.

PHILISTINES, HARK, THE TRUMPET SOUNDING.

No. 18.

SOLO AND CHORUS OF PHILISTINES.

"Eli." By M. COSTA.

MET. $\text{♩} = 126$.

MARZIALE.

f

SAPH.

Philis - tines, Philis - tines, hark, the trumpet sounding! Make your shields and

p

arrows bright ; Let your steeds and chariots bounding, Speed ye quickly on to fight, War, war,

mf

war, war a - gainst the Is - - - rael - ite!

cres. *f*

TENOR 1 & 2.

Speed us, speed us, speed us on to fight! Speed us,
 Bass 1 & 2.
 Speed us, speed us, speed us on to fight! Speed us,

speed us, speed us on to fight! War a - gainst the Is - rael-ite!
 speed us, speed us on to fight! War a - gainst the Is - rael-ite!

War a - gainst the Is - rael-ite! War a - gainst the Is - rael -
 War a - gainst the Is - rael-ite! War a - gainst the Is - rael -

SOLO.
 - ite! War a - gainst the Is - - rael - ite! Phi -
 - ite! War a - gainst the Is - - rael - ite!

- lis - tines; arm; prepare for bat - tle! Gath and As - kelon, and

Stacc.

As - kelon u - nite! A - phek, A - phek, let your quivers rattle,

A - phek! A - phek! let your quivers rattle! Men of might,

p *f* *ff* *p*

come, come forth and fight! War a - gainst the

ff *p* *ff* *p* *f*

Is - - rael - ite! War a - gainst the Is - - rael - ite!

PRIESTS OF DAGON.

Cres.

We have of - fered vic - tims am - ple; Da - gon heard their dy - ing cries:

Cho - ral prais - es shook his tem - ple, Crown'd the vo - tive sa - cri - fice.

See! see his glan - ces in vi - vid flashes!

See! see his glan - ces in vi - vid flashes!

See! see his glan - ces in vi - vid flashes,

See! see his glan - ces in vi - vid flashes,

Cres.

cres.

Dart - - ing

Dart - ing through the gloom of night!

Dart - ing, dart - ing through the gloom of night!

Hark! he speaks in thunder - crashes! Hark!

Hark! he speaks in thunder - crashes! Hark!

hark! he speaks in thun - der - crash - es! he speaks in thun - der -

hark! he speaks in thun - der - crash - es! he speaks in thun - der -

crashes! he speaks in thunder - - - crash - - - es!

crashes! he speaks in thunder - - - crash - - - es!

Da - gon's aid will crown the fight; Da - gon's

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "Da - gon's aid will crown the fight; Da - gon's". The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

Solo.
War against the Is - raelite!

aid will crown the fight! War!

The second system continues the musical score. It is marked "Solo." and includes the lyrics "War against the Is - raelite!". The vocal line has a melodic solo passage. The piano accompaniment features a prominent triplet pattern in the right hand.

War a - gainst the

War!

War a - gainst the Is - raelite! *pp* *cres* - *cen* - *do*.

The third system continues the musical score. It includes the lyrics "War a - gainst the" and "War!". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The system ends with a dynamic marking of *pp* and a crescendo leading to *cres - cen - do*.

Is - raelite! Men of might, come, Come forth and fight, Phi -

War! War! War! War! War!.....

The fourth system continues the musical score. It includes the lyrics "Is - raelite! Men of might, come, Come forth and fight, Phi -" and "War! War! War! War! War!.....". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

ad lib.

lis - tines, Philis - tines; when your foes as - sem - ble, I, of Gath, a man of might,

p *colla voce.*

I will de - fy them, I will de - fy them, they shall trem - ble, they shall

u tempo. *p* *cres.*

trem - - - ble, When I lead you on to fight, When I lead you

p

ADAGIO.

on to fight! War! War!

SOPRANO. War!..... War!.....

ALTO. **ADAGIO.** War!..... War!.....

TENOR. War!..... War!.....

BASS. War!..... War!.....

ADAGIO.

TEMPO 1^o.

ff

SOPR. *ff*

ALTO. *f*

TENOR. *ff*

BASS. *ff*

8VA.

TEMPO 1^o. *f*

8VA.

No. 19.

AIR.

SOSTENUTO. E TRANQUILLO. MET. ♩ = 116.

ELI.

ACCOMP.

ELI.

ACCOMP.

p

p

p

p

Hear my prayer, O

Lord, and let my cry come un - to Thee! Hear, O hear my prayer, O

Lord, and let my cry come un - to Thee! That, which I see not, teach Thou

me; teach me, teach me to do Thy will, teach me, teach me to do Thy

will; for Thou, Lord, art my God, for Thou, Lord, art my

cres - cen - do.

God!

Rall. e pp

No. 20.

MAN OF GOD.

RECIT: quasi a tempo.

E - li; thus saith the Lord; Where-fore spurn ye at my

fp

sa - cri - fice, and at mine of - fer - ings which I have com - mand - ed in my hab - i - ta - tion; and

hon - or - est thy sons a - bove me with the chief - est of all the of - fer - ings of Is - ra - el, my

peo - ple? There - fore, the Lord God of Is - ra - el saith — “Be - hold! the

MAESTOSO.
a tempo. MET. $\text{♩} = 88.$
p *Sempre cres.*

days come, that I will cut off thine arm, and the arm of thy fa - ther's

sino alla fine, ed accelerando il tempo gradatamente.
tremo.

house; there shall not be an old man in thine house for - ev - er. And this shall

Cres - cen - do.

be a sign un - to thee, that shall come upon thy sons, on Hophni and Phi - ne - has; in

dim.

Cres - cen - do.

one day they shall die, — both of them.” Woe is me

cres. cres. dim.

ELI.

RECIT: MAN OF GOD.

now! My heart within me is de - so - late! Re - ceive, I pray thee, the

LENTO. *p*

law from His mouth; and lay up His words in thine heart. I have

p

ELI.

sin - ned; Oh, en - treat the Lord our God, that He may take a - way from me this

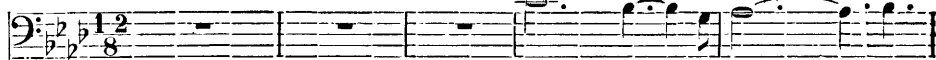
No. 21.

DUETTO.

MET. ♩ = 72. CANTABILE.

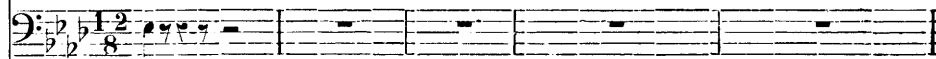
Dol.

MAN OF GOD.



Lord, cause Thy face..... to

ELI.



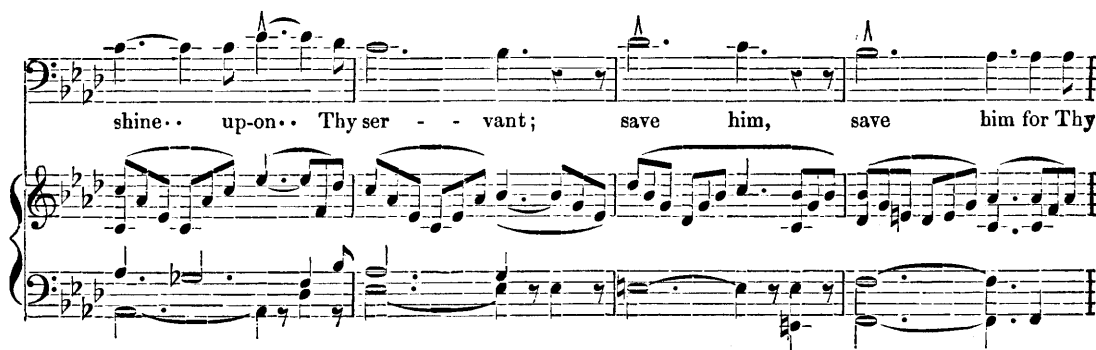
death!

CANTABILE.

ACCOMP.



shine.. up-on.. Thy ser - - vant; save him, save him for Thy

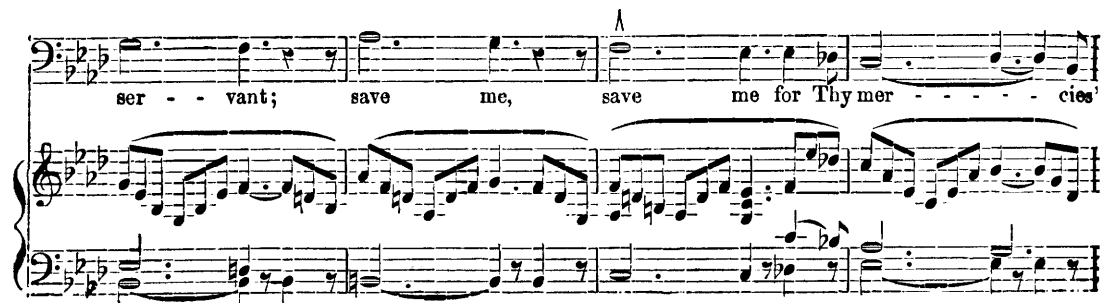


mer - - - - cies' sake!

Lord, cause Thy face..... to shine.. upon.. Thy



ser - - - vant; save me, save me for Thy mer - - - - cies'



En - ter not in-to judg - - ment, in-to judg - ment with Thy ser - vant; for in thy
 sake! En - ter not in-to judg - ment with Thy ser - vant; for in thy
cres - cen - do.
 sight shall no man liv - - ing be jus - ti-fied, no man liv - ing be
cres - cen - do.
 sight shall no man liv - - ing be jus - ti-fied, no man liv - ing be
 jus - ti-fied. En - ter not in - to judg - - ment,
 jus - ti-fied. En - ter not in - to judg - - ment, in - to judg - - ment with Thy
Cres - cen - do.
 Lord, cause Thy..... face..... to shine up-on.... Thy
 ser - vant; Lord, cause Thy face to shine upon.... Thy

ser - - - vant; save him, save him for Thy mer - - - cies' *Cres.*

ser - - - vant; save me, save me for Thy mer - - - cies' *Cres.*

sake, for Thy mer - - - cies' *dim.* sake, for Thy mer - - -

sake, for Thy mer - - - cies' *dim.* sake, for Thy mer - - -

- - - cies' sake!

- - - cies' sake!

mf *Cres.*

cres.

p

p

No. 22. O MAKE A JOYFUL NOISE.

Met. ♩ = 50. MOLTO MAESTOSO. CHORAL.

SOPRANO.
ALTO.
TENOR.
BASS.

O make a joy-ful noise To God the Lord, ye lands,

ACCOMP. *MOLTO MAESTOSO.* *ff*

.... With glad-ness serve the Lord, and sing, Ye sa-cred bands, Ye

.... With glad-ness serve the Lord, and sing, Ye sa-cred bands, Ye

.... With glad-ness serve the Lord, and sing, Ye sa-cred bands, Ye

know the Lord is God; That He hath made us all:.... We are His

know the Lord is God; That He hath made us all:.... We are His

know the Lord is God; That He hath made us all:.... We are His

people, come, like sheep, O - bey His call! O - - bey His call!

people, come, like sheep, O - bey His... call! O - - bey His call!

people, come, like sheep, O - bey His... call! O - - bey His call!

people, come, like sheep, O - bey His call! O - - bey His call!

No. 23. MET. $j = 96$.

LENTO, ALLA CORALE.

ELI.

The Lord is in His ho - ly tem - ple; Let all the

ACCOMP.

pp

earth keep si - lence be - fore Him.

Ped.

crescendo. decrescendo.

No. 24.

RECITATIVE.

HANNAH.

O - pen un - to me the gates of right-eous-ness; I will go in - to

them, I will go in - to them, and I will praise the Lord!

MAESTOSO.

cres.

No. 25.

AIR.

MET. ♩ = 132. ALLEGRO CON BRIO.

HANNAH.

I will ex - tol Thee, O Lord, I will ex - tol Thee, O Lord, for Thou hast lift - ed me

mf *p*

up, for Thou hast lift - ed me up, and hast not made my foes to re - joice o - ver me. I

cres.

cres.

cri - ed un - to Thee, and Thou hast heal - ed me, I cri - ed un - to Thee, and Thou hast

heal - ed.... me; Thou hast turn - ed my mourn - ing, my mourning in - to danc - ing, in - to

danc - ing, and gird - ed me with glad - ness, and gird - ed me with glad -

Cres - cen - do. ness. I will ex - tol Thee, O Lord, for Thou hast

cres - cen - do. lift - ed me up, and hast not.... made my foes to re - joice.....

o - ver me, to re - joice,..... to re - joice..... o - ver me!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with a long note on 're-joice' followed by a series of eighth notes. The piano accompaniment is in a similar key and features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include a forte 'f' marking.

The second system shows the piano accompaniment for the second system. It continues the rhythmic and harmonic patterns established in the first system, with a focus on chordal textures and melodic fragments in both hands.

cried un - to Thee, and Thou hast heal - ed me, I cried un - to Thee, and Thou hast

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a soft 'p' dynamic and contains the lyrics 'cried un - to Thee, and Thou hast heal - ed me, I cried un - to Thee, and Thou hast'. The piano accompaniment provides a steady harmonic support with a mix of chords and moving lines.

heal - ed me: Thou hast turn - ed my mourn - ing, my mourning in - to danc - ing, my

The fourth system shows the piano accompaniment for the fourth system. It continues the harmonic and rhythmic development, supporting the vocal line with a consistent accompaniment.

mourning in - to danc - ing, my mourning in - to danc-ing, in - to danc - - - ing, and

The fifth system of music features a vocal line and piano accompaniment. The vocal line concludes with the lyrics 'mourning in - to danc - ing, my mourning in - to danc-ing, in - to danc - - - ing, and'. The piano accompaniment provides a final harmonic resolution.

gird-ed me with glad - ness, and gird-ed me with glad - ness; to the end, that r

cres. - - cen - - do.
 glo - - ry may sing praise to Thee. O Lord, my God, O

Lord, my.. God; I will give thanks, I will give thanks un - to Thee for -

ev - - er, for -

p staccato.

- ev - - er, I will give thanks, I will give thanks, thanks, thanks, O

Lord, thanks, thanks, my God,..... for -

The first system of the musical score. The vocal line (treble clef) has lyrics: "Lord, thanks, thanks, my God,..... for -". The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. There are several accents (^) above the vocal notes.

ev - - - er! O, Lord, my God, my God; I

The second system of the musical score. The vocal line (treble clef) has lyrics: "ev - - - er! O, Lord, my God, my God; I". The piano accompaniment (grand staff) continues with a similar texture. A trill (tr) is marked above the vocal line.

will give thanks un - to Thee for - - - er, for -

The third system of the musical score. The vocal line (treble clef) has lyrics: "will give thanks un - to Thee for - - - er, for -". The piano accompaniment (grand staff) features a more active bass line. Dynamics include *p* (piano), *Cres.* (Crescendo), and *f* (forte).

ev - - - er!

The fourth system of the musical score. The vocal line (treble clef) has lyrics: "ev - - - er!". The piano accompaniment (grand staff) continues with a steady bass line. A trill (tr) and *Cres.* (Crescendo) are marked above the vocal line.

The fifth system of the musical score. This system contains only the piano accompaniment (grand staff). The right hand has a melodic line with some grace notes, and the left hand has a steady bass line. The system concludes with a double bar line.

No. 26.

RECITATIVE.

ELI. Why cam - est thou hi - ther? **HANNAH.** O, my Lord, I am the

wo - man that stood by thee here, pray - ing. I pray - ed for this child: and the

Lord hath granted me my pe - ti - tion. Therefore al - so, as long as he liv - eth, he shall be

lent un - to the Lord. **ELI.** What is his name? **HANNAH.** I have

call - ed his name Sam - u - el: be - cause I have ask - ed him of the Lord.

No. 27. BLESSED IS HE THAT COMETH.

ALLA CORALE. CHORUS.

ELI. *p*
 Bless - ed is he that com - eth in the name of the Lord. SOP. A -
 ALTO. *p*
 A -
 TENOR. *p*
 A -
 BASS. *p*
 A -

ALLA CORALE. A -

ACCOMP.

MAN OF GOD. MAESTOSO. Met. $\text{♩} = 116$.

RECIT. CHORUS.

- men. Behold, the glo - ry of the Lord hath fill - ed the house. Ho -
 men. Ho -
 men. Ho -

RECIT. MAESTOSO.

MAN OF GOD.

- san - na, Ho - san - na, Ho - - san - - na! For
 - san - na, Ho - san - na, Ho - - san - - na!
 - san - na, Ho - san - na, Ho - - san - - na!

CHORUS.

RECIT.

he is the mes - sen - ger of the Lord.....

a tempo.

Ho - san - na, Ho - san - na, Ho -

Ho - san - na, Ho - san - na, Ho -

Ho - san - na, Ho - san - na, Ho -

RECIT.

a tempo.

a tempo.
MAESTOSO. ALLA CORALE.

san - - - na! And thou, child, shalt be call - ed the
MAN OF GOD.

san - - - na!

san - - - na! MET. ♩ = 84.

MAESTOSO.

CHORUS.

Prophet of the High - est.

Ho - san - na, Ho - san - na in the High - est, Ho -

Ho - san - na, Ho - san - na in the High -

Ho - san - na, Ho - san - na in the High -

HOSANNA IN THE HIGHEST.

No. 28. MET. $\text{♩} = 84$.

CHORUS.

ALLA BREVE.

FRANO. *f* *Cres - cen - do.*
- san - na, Ho - san - na, Hosanna in the High - - - - - est! Ho -
ALTO. - est!
TENOR. - est!
BASS. - est! Ho - san - na, Ho - san - na, Ho -
ACCOMP. *f*

sanna in the High - - - - - est!
Ho - san - na, Ho - san - na, Ho - sanna in the
- sanna in the *Cres - cen - do.* - est! Ho - san - na in the
Ho - - san - na,
Ho - san - na, Ho - san - na, Ho - sanna in the High - -
Cres
High - - - - - *cen - do.* - est! Ho - sanna in the High - -
High - - - - - est!

Ho - san - na, Ho - san - na, Ho - sanna in the Highest! Ho - san - -
 - - - est! Ho - san - - - na, Ho - san - -
 - - - est! Ho - san - - na, Ho -
 Ho - san - na, Ho - san - na, Ho - san - - na, Ho -

na, Ho - san - na in the High - *Cres - cen - do.* - est;
 - na, Ho - san - - na in the High - - - est;
 - san - - na, Ho - san - na in the High - - - est; Ho -
 - san - - na, Ho - san - na in the High - est; Ho - san - na, Ho -

Ho - san - na in the High -
 Ho - san - na, Ho - san -
 - san - na, Ho - san - na, Ho - san - na, Ho -
 - san - na, Ho - san - na in the High - *Cres - cen - do.* - est, Ho -

est, Ho - san - na, Ho - san - na, na,

na, Ho - san - na, Ho - san - na, Ho - sanna in the

- sanna in the *Cres* High - cen - do. - est, Ho - sanna in the

- sanna in the High - est,

Cres - cen - do. Ho - san - na, Ho - san - na, Ho - sanna in the High -

High - est, Ho - san -

High - est, in the High - est, Ho - san - na in the High -

Ho - san - na, Ho - san - na,

- est, Ho - san - na, Ho - san - na in the High - est,

na, Ho - san - na, Ho - san - na, Ho - san - na in the High - est,

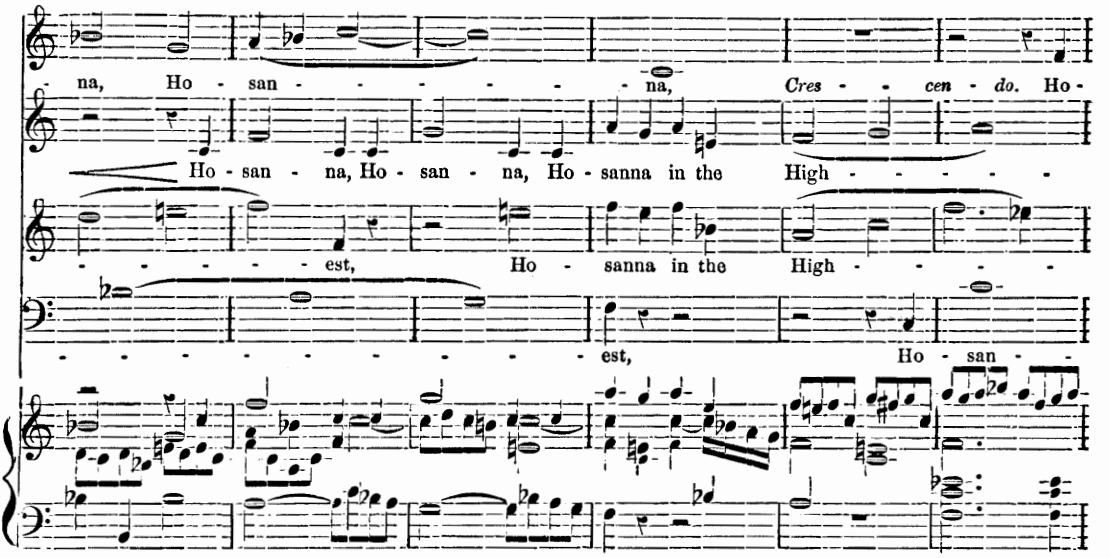
- est, Ho - san - na, Ho - san - na in the High - est.

Ho - san - na, Ho - san - na in the High - est,

in the High - est, Ho - san -
in the High - est, Ho - san - na,
Ho - san - na, Ho - san - na, Ho - sanna in the High -
in the High - est, Ho - sanna in the High -



na, Ho - san - na, Cres - cen - do. Ho -
Ho - san - na, Ho - san - na, Ho - sanna in the High -
- est, Ho - sanna in the High -
- est, Ho - san -



- san - na, Ho - san - na, Ho - sanna in the High - est, Ho - san - na, Ho -
- est, Ho - san - na, Ho - san - na, Ho - san -
- est, Ho - san - na in the High - est, Ho -
na, Ho - san - na in the High -



san - na, Ho-san - na in the High - est, Ho-san - na in the High - est, Ho -
 - na, Ho-san - na, Ho-san - na, Ho-san - na, Ho-san - na in the High - est, Ho -
 san - na in the High - est, Ho - san -
 - est, Hosanna in the High - est, Ho - san - na, Ho-san -

Ped.

san - na in the High -
 - san - na in the High - est, Ho - san - na, Ho -
 - na in the High - est, Ho - san - na in the High - est, Ho-san - na in the
 - na, Ho - san - na, Ho - san - na, Ho-san - na in the

est; Ho-san - na, Ho -
 - san - na, Ho - san - na, Ho - san - na;
 High - est, Hosan - na in the High - est, Ho-san - na,
 High - est, Hosan - na in the High - est;

Cres - cen - do.

san - na, Ho - san - na in the High - - - - est, Ho - san - na,
 Ho - sanna, Ho - san - na in the High - - - - est, Ho - san - na
 Ho - san - na in the High - - - - est, Ho - san - na, Ho - san - na,
 Ho - san - na, Ho - san - na, Ho - san - na in the

Ho - san - na, Ho - san - na, Ho - san - na in the High - - -
 in the High - est, Ho - san - na, Ho - san - na in the High - - -
 in the High - est, Ho - san - na, Ho - san - na in the High -
 High - - - est, Ho - san - na, Ho - san - na in the High - - -
Sva.

- est, Ho - san - na in the High - - - est, Ho - san - na, Ho -
 - est, Ho - san - na in the High - - - est, Ho - san - na, Ho -
 - est, Ho - san - na in the High - - - est, Ho - san - na, Ho -
 - est. Ho - san - na in the High - est, Hosan - na, Hosan - na, Ho - san -
8va.
p *CRES.*

san - na, Ho - san - na in the High -
 - san - na, Ho - san - na in the High -
 - na, Ho - san - na in the High -
 - na, Hosan - na, Hosan - na, Hosan - na in the High -

8va.
cres. *ff*

est, Ho - san - na in the
 est, in the
 est, Ho - san - na in the
 est, Ho - san - na in the

8va.

High est!.....
 High est!.....
 High est!.....
loco. High est!.....

pesante.

PART THE SECOND.

No. 29.

"THE MORNING PRAYER."

ANDANTE Met. ♩ = 120.

SAMUEL.

ACCOMP.

The musical score is presented in four systems. Each system consists of a vocal line for Samuel and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'ANDANTE' with a metronome marking of 120. The vocal line is mostly rests, with a few notes appearing in the first system. The piano accompaniment is more active, featuring various textures and dynamics. Dynamics include *pp* (pianissimo) and *p* (piano). The score includes various musical notations such as slurs, ties, and phrasing slurs.

Lord, from my bed a - gain I rise, To of - fer up the

Sempre sotto voce.

sac - ri - fice Of praise and prayer to Thee, the sac - ri -

- fice Of praise and prayer to Thee: I laid me

Cres - cen - do.

down to sleep at night, I trusted in Thine arm of might; Thine

Cres - cen - do.

arm protect - ed me, Thine arm protect - ed me, pro - tect - - - ed

me. Uphold thy ser - vant

Sva.....
mf *loco.*

De - cres - cen - do.

through the day, Di - rect my steps in Wis - dom's way,

Let me not turn a - side, Let me not turn a - side, not turn a - side:.....

Cres. cen. do.

Let me not walk where scorn-ers walk, And sin-ful men profane-ly

p Cres.

talk; Still be my God, Still be my God, my God and

f p Dim.

guide,..... my God and guide,..... Still

p

be my God..... and guide!.....

Rall. a tempo. p a tempo.

pp

No. 30.

RECITATIVE.

HANNAH. *Lento in misura.* The

SAMUEL. My mo - ther, bless me! Bless me, my fa - ther!

ELKANAH. *Lento in misura.* The

ACCOMP. *p*

Cres - cen - do.
bless - ing of the Lord be up - on..... you!

Cres - cen - do.
bless - ing of the Lord be up - on..... you!

mf MET. ♩ = 120.

RECIT:
My son, hear the instruction of thy fa - ther;

RECIT:
And for - sake not the law of thy mother.

Met. ♩ = 112.
ALLEGRO MODERATO.

Trust in the Lord with all... thine heart, and lean not un-to thine own un-der-

ALLEGRO MODERATO.

stand - - - ing.

In all thy ways, ac-know-ledge Him; and

Then shalt thou safe-ly

He shall di-rect, shall di-rect thy paths. Then shalt thou safe-ly

tranquillo.

Cres - cen - do.
 walk in the way; and thy foot shall nev - er stum -

Cres - cen - do.
 walk in the way; and thy foot shall nev - er stum - - -

Cres - cen - do.

No. 31.

TRIO.

ALLEGRETTO. MET. ♩ = 116.

ble.

ble.

Cres - cen - - - do. De - cres - cen - do.

p *pp*

ALLEGRETTO.

Thou shalt love the Lord, thy God, with all thy heart, with

all thy soul, with all thy.. might; and Him, on-ly Him, on-ly

Thou shalt love the Lord, thy God.
I will love the Lord, my
Him shalt thou serve. Thou shalt

God, with all my heart, with all my soul, with all my..
love the Lord, thy God, with all thy soul.

might; and Him, on - ly Him, on - ly Him will I serve.
 and on - ly Him, and on - ly Him shalt thou serve with all thy

Thou shalt love the Lord thy God, with all thy
 I will love the Lord my
 heart and soul; Thou shalt love the Lord with

heart, with all thy soul, with all thy might, and Him, on - ly
 God, with all my soul, and on - ly Him
 all thy heart and soul, and on - ly

Him, on - ly Him shalt thou serve. With all thy heart,
will I serve. I will love the Lord with all my
Him, on - ly Him shalt thou serve. With all thy heart,

with all thy soul,.... and Him, on - ly Him, on - ly Him shalt thou
heart, with all my soul, and Him, on - ly Him will I serve.
with all thy soul, and Him, on - ly Him, on - ly Him shalt thou

serve. With all thy soul, with all thy might,.... and
With all my heart, with all my soul, with all my
serve. With all thy soul, with all thy might,.... and

ral - - len -

Him, on - ly Him, on - ly Him shalt thou serve, and Him on - ly

ral - - len -

might, and Him, on - ly Him will I serve, and Him, on - ly

ral - - len -

Him, on - ly Him, on - ly Him shalt thou serve, and Him, on - ly

ral - - len -

p

Ped. *

- tan - - - do. a tempo.

Him, on - ly Him shalt thou serve.

- tan - - - do.

Him, on - ly Him will I serve.

- tan - - - do.

Him, on - ly Him shalt thou serve.

- tan - - - do.

a tempo.

mf

Ped. *

Rall.

Ped. *

MODERATO. Met. ♩ = 116.

ELI.

Go in peace; and the blessing of the Lord, the blessing of the Lord be up
 on you! Thy wife shall be as a fruit - ful vine, and like olive
 plants thy chil - dren; Yea, thou shalt see thy chil - dren's chil -

ACCOMP.

QUARTET.

SENZA ACCOMPAGNIMENTO.

HANNAH.

SAMUEL.

ELKANAH. *Cres - cen - do. De - cres - cen - do.* We bless you in the
 We bless you in the name of the Lord, We bless you in the
 ELI.
 - dren. We bless you in the

Accompagniment ad lib.

Cres - cen - do. De - cres - cen - do.

We bless you in the name of the Lord.

name of the Lord, We bless you in the name of the Lord.

name of the Lord, We bless you in the name of the Lord.

Cres - cen - do. De - cres - cen - do.

ADAGIO. Met. $\text{♩} = 72$.

Hear them, Lord, in the day of trou - ble; God of Ja - cob, do

Hear them, Lord, in the day of trou - ble; God of Ja - cob, do

Hear them, Lord, in the day of trou - ble; God of Ja - cob, do

ADAGIO.

Thou de - fend them: O pre - serve them, and keep them a - live;

Thou de - fend them; O pre - serve them, and keep them a - live;

Thou de - fend them; O pre - serve them, and keep them a - live;

Cres - cen - do. De - cres - cen - do.

Cres - cen - do. De - cres - cen - do.

Cres - cen - do. De - cres - cen - do.

Let them be bless - ed up - on the earth, be bless - ed up -

Let them be bless - ed up - on the earth, be bless - ed up -

Let them be bless - ed up - on the earth, be bless - ed up -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "Let them be bless - ed up - on the earth, be bless - ed up -".

Lento. on the earth, up - on the earth!

on the earth, up - on the earth!

on the earth, up - on the earth!

Lento. *a tempo.* *p*

Ped.

The second system continues the vocal lines with the lyrics: "on the earth, up - on the earth!". It includes tempo markings: *Lento.* and *a tempo.* The piano accompaniment features a *p* (piano) dynamic marking and a *Ped.* (pedal) marking. The system concludes with a double bar line.

The third system consists of five staves, primarily piano accompaniment. It includes a grand staff (treble and bass clefs) and three additional staves. The piano part features a *p* (piano) dynamic marking and a *Ped.* (pedal) marking. The system concludes with a double bar line.

No. 33.

MARCH OF ISRAELITES.

Met. $\text{♩} = 88.$

MARZIALE
RELIGIOSO.

The first system of musical notation for 'March of Israelites'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C) and begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system of musical notation, continuing the piece. The treble clef part continues with rhythmic patterns, and the bass clef part maintains the accompaniment. The dynamics remain consistent with the first system.

The third system of musical notation. The melody in the treble clef shows some variation in rhythm, including a few dotted notes. The bass clef accompaniment continues to support the overall march character.

The fourth system of musical notation. The treble clef part features a more active melody with some sixteenth-note passages. The bass clef part continues with a steady accompaniment. The dynamic marking *f* (forte) is visible at the beginning of this system.

The fifth system of musical notation. The melody in the treble clef continues to develop, with some rests and longer note values. The bass clef accompaniment remains consistent.

The sixth and final system of musical notation on this page. The piece concludes with a final cadence in both staves. The treble clef part ends with a half note, and the bass clef part ends with a quarter note.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a variety of note values and rests.

Fifth system of musical notation, starting with a *p* dynamic marking and a *p e stac.* instruction below the bass staff. The music includes slurs and accents.

Sixth system of musical notation, continuing the melodic and harmonic lines.

Seventh system of musical notation, concluding the page with various musical notations and dynamics.

Cres - cen - do.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. The marking *Cres - cen - do.* is positioned above the treble staff.

The second system continues the musical piece with similar notation and dynamics as the first system.

Cres - cen - do.

The third system features a melodic line in the treble staff and accompaniment in the bass staff. A *Cres - cen - do.* marking is placed above the treble staff.

The fourth system is marked *f e stacc.* at the beginning. It features a more complex texture with many chords and notes in both staves.

The fifth system continues the piece with dense chordal textures in both staves.

The sixth system continues the piece with dense chordal textures in both staves.

The seventh system continues the piece with dense chordal textures in both staves.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano score. A fortissimo (*ff*) dynamic marking is present in the right hand. The melodic line continues with slurs and accents.

Third system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand continues with eighth-note accompaniment.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents, and the left hand continues with eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand continues with eighth-note accompaniment.

Sixth system of the piano score. The right hand features a melodic line with slurs and accents, and the left hand continues with eighth-note accompaniment.

Seventh system of the piano score. A *Ritenu.* (ritardando) marking is present in the right hand. The melodic line concludes with slurs and accents, and the left hand continues with eighth-note accompaniment.

No. 34.

RECITATIVE.

Eli.

Hear, O Is - ra - el; ye go forth, this day, to fight a - gainst your

ACCOMP.

p

e - ne - mies. Let not your heart faint; fear not, do not trem - ble, neith - er be ye

a tempo. MODERATO. MET. ♩ = 88.

ter - ri - fied, be - cause of them: for the Lord, your God, is

p Cres - cen - do.

RECIT:

He that go - - eth with you, to fight for

De - cres - cen - do.

you, a - gainst your foes, and save you.

No. 35.

CHORUS.

MAESTOSO. Met. ♩ = 88.

SOPRANO.

Hold not Thy peace, and be not still, O God; for lo! Thine en - e - mies

ALTO.

Hold not Thy peace, and be not still, O God; for lo! Thine en - e - mies

TENOR.

Hold not Thy peace, and be not still, O God; for lo! Thine en - e - mies

BASS.

Hold not Thy peace, and be not still, O God; for lo! Thine en - e - mies

ACCOMP.

MAESTOSO.
f

make a tu - mult; and they that hate Thee, have lift - ed up the head,

make a tu - mult; and they that hate Thee, have lift - ed up the head, and they that
make a tu - mult; and they that hate Thee, have lift - ed up the head, and

mf
Ped.

and they that hate Thee, have lift - ed up the head; they have ta - ken
hate Thee, and they that hate Thee, have lift - ed up the head; they have ta - ken

they that hate Thee, that hate Thee, have lift - ed up the head; they have ta - ken
and they that hate Thee, have lift - ed up the head; they have ta - ken

Cres. f

coun - cil a - gainst Thy peo - ple, they have ta - ken coun - cil a - gainst Thy
 coun - cil a - gainst Thy peo - ple, they have ta - ken coun - cil a - gainst Thy
 coun - cil a - gainst Thy peo - ple, they have ta - ken coun - cil a - gainst Thy

peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken
 peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken
 peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken
 peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken

Riten'o. ALLEGRO. Met. ♩ = 132.

coun - cil a - gainst thy peo - ple. O God,
 coun - cil a - gainst thy peo - ple. O God,
 coun - cil a - gainst thy peo - ple. O God,

Riten'o. ALLEGRO.

ff

wood, as the fire burneth a wood, and as the flame setteth the mountains on fire, the

wood, as the fire burneth a wood, and as the flame setteth the mountains on fire, the

wood, as the fire burneth a wood, and as the flame setteth the mountains on fire, the

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "wood, as the fire burneth a wood, and as the flame setteth the mountains on fire, the". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes.

moun - - tains on fire, the moun - tains on fire, the

moun - - tains on fire, the moun - tains on fire, the

moun - - tains on fire, the moun - tains on fire, the

The second system continues the vocal lines and piano accompaniment. The lyrics are: "moun - - tains on fire, the moun - tains on fire, the". The piano accompaniment continues with its intricate rhythmic patterns.

mountains on fire, the mountains on fire, the moun - tains on fire, the

mountains on fire, the mountains on fire, the moun - tains on fire, the

mountains on fire, the mountains on fire, the moun - tains on fire, the

The third system concludes the musical score on this page. The lyrics are: "mountains on fire, the mountains on fire, the moun - tains on fire, the". The piano accompaniment ends with a final cadence.

mountains on fire.....

mountains on fire.....

mountains on fire.....

TEMPO GIUSTO. MET. ♩ = 84.

So per-se-cute them with Thy tempest, and make them, and

f e stacc.

TEMPO GIUSTO.

f e marcato.

So per-se-cute them with Thy tem-pest, and

make them a-fraid with Thy storm. So persecute them with Thy tem-pest,

f

- cute them with Thy tem - pest, and make them, and make them afraid, a -

So per - se - cute them with Thy tem - pest, make them a - afraid,..... a -

- afraid with Thy storm.

So per - se - cute them with Thy tem - pest, and make them, and

- afraid with Thy storm. and make them a - afraid,.... a -

- afraid with Thy storm. So persecute them with Thy tem - pest, and

So per - se - cute them with Thy tem - pest,

make them a - afraid with Thy storm. So per - se - cute.... them

- afraid,.... a - afraid with Thy storm. So per - se - cute them with Thy tem - pest,

make them a - afraid with Thy storm.

with Thy tem - pest, So per-se-cute them

with Thy tem - pest, So per-se-cute them

with Thy tem - pest, with Thy tem - pest, So per-se-cute them

So per-se-cute them with Thy tem - pest, So per-se-cute them

with Thy tem - pest: So per-se-cute them with Thy tem - pest, and

with Thy tem - pest: So per-se-cute them,

with Thy tem - pest: So per-se-cute them with Thy tem - pest, and

with Thy tem - pest:

make them, and make them a - fraid with Thy storm. So per-se-cute them

make them a - fraid, a - fraid with Thy storm. So per-se-

make them, and make them a - fraid with Thy storm.

So per-se-cute them

with Thy tem - pest,
 - cute them with Thy tem - pest, and make them, and make them a - fraid with Thy
 So per - se - cute them, and make them a - fraid with Thy
 with Thy tem - pest, and make them a - fraid with Thy storm.

So per - se - cute them with Thy tem - pest, So per - se -
 storm. So per - - se - cute them, So per - se -
 storm. So per - se - cute them with Thy tem - - pest, So per - se -
 So per - se - cute them with Thy tem - pest, So per - se -

- cute them with Thy tem - pest, So per - se - cute them with Thy
 - cute them with Thy tem - pest, So per - se - cute them with Thy
 - cute them with Thy tem - pest, So per - se - cute them with
 - cute them with Thy tem - pest, So per - se - cute them with Thy

tem - pest ; So per - se - cute them,
 Thy tem - pest ; So per - se - cute them,
 tem - pest ; So per - se - cute them, So per - se - cute them,

Ped.

So per - se - cute them, and make them... a - fraid,.... a - fraid.....
 So per - se - cute them, and make them a - fraid, a - fraid
 and make them... a - fraid,.... a - fraid,.....
 So per - se - cute them, and make them a - fraid, a - fraid,

with Thy storm ! So per - se - cute them
 with Thy storm ! So per - se -
 with Thy storm ! So
 with Thy storm ! So per - se - cute them

with Thy..... tem - pest, per - se - cute them with Thy tem - pest,
 - cute..... them, So per-se - cute them with Thy tem - pest,
 per - - se - cute.... them, So per-se - cute them with Thy tem - pest,
 with Thy tem - pest, So per - se - cute them with Thy tem - pest,

and make them afraid with Thy storm, and make
 and make them afraid with Thy storm, and make
 and make them afraid with Thy storm, and make
 and make them afraid with Thy storm, and make

them a - fraid, make them a - fraid with Thy storm; with Thy storm,
 them a - fraid, make them a - fraid with Thy storm;
 them a - fraid, make them a - fraid with Thy storm; So per - se - cute them
 them a - fraid, make them a - fraid with Thy storm; So per - se - cute them

Pod.

So per-se-cute... them with Thy tem-pest, and make them
 So per-se-cute... them with Thy tem-pest, and make them a -
 with Thy tem-pest, and make them
 with Thy tem-pest, and make

Ped.

a - - - fraid with Thy storm!.....
 - fraid, a - fraid..... with Thy storm!.....
 a - - - fraid with Thy storm!.....
 them a - - fraid..... with Thy storm!.....

Ritenu.

MARZIALE RELIGIOSO. MET. $\text{♩} = 88$.

God and King of Ja-cob's na-tion, Oft our fa-thers sang Thy praise;
 God and King of Ja-cob's na-tion, Oft our fa-thers sang Thy praise;
 God and King of Ja-cob's na-tion, Oft our fa-thers sang Thy praise;

MARZIALE RELIGIOSO.

ff e Stacc.

They as - crib - ed their sal - va - tion To Thy deeds in an - cient days.

They as - crib - ed their sal - va - tion To Thy deeds in an - cient days.

They as - crib - ed their sal - va - tion To Thy deeds in an - cient days.

All their foes were backward driv - en, Not by their own arm and sword;

All their foes were backward driv - en, Not by their own arm and sword;

All their foes were backward driv - en, Not by their own arm and sword;

All their vic - - to - ries were giv - en— Won for them by Thee, O Lord!

All their vic - - to - ries were giv - en— Won for them by Thee, O Lord!

All their vic - - to - ries were giv - en— Won for them by Thee, O Lord!

fall! O fight for us,..... great God of battles, fight for
 fall! Fight for us, O fight for us,.....
 fall! Fight for us, great God of battles, fight for
 fall! Fight for us, O fight for us,..... fight for

us, O fight for us,..... Thine and Is - rael's foe shall fall, Thine and
 great God of bat - tles; Thine and Is - rael's foe shall fall, Thine and
 us, great God of bat - tles; Thine and Is - rael's foe shall fall, Thine and

Rite - - nu - - to.
 Is - rael's foe shall fall, Thine and Is - - rael's foe shall fall!
 Is - rael's foe shall fall, Thine and Is - - rael's foe shall.... fall!
 Is - rael's foe shall fall, Thine and Is - - rael's foe shall fall!
Rite - - nu - - to.

No. 36.

RECITATIVE.

Met. ♩ = 96.

ANDANTINO
TRANQUILLO.

p

pp un poco ritenuto. a tempo. ral . .

f p

SAMUEL. RECIT.

len - tan - do. It is a good thing to give thanks unto the Lord, and to sing

p

Lento.

RECIT.

prais - es un - to Thy name, O most High! To show forth Thy lov - ing

Lento.

ANDANTE.

kindness in the morning, and Thy faithfulness ev'ry night. Blessed are

p

they that dwell in Thy house; for a day in Thy courts is better than a

thousand. I had rather be a door-keeper in the house of my

a tempo. colla voce. De - cres - cen - do.
 God, than to dwell in the tents of wick - ed - ness.

pp *a tempo. colla voce.* *Cres - cen - do.*

No. 37. THE EVENING PRAYER.

ANDANTINO. MET. ♩ = 96.

Cres - - cen - - do.

SAMUEL.

ACCOMP.

ten. This night I lift my heart to Thee, Whose dwelling is in heaven a -

-bove; O, deign to hear and an - swer me, My Fa - ther— God of love! Art

Thou not, Lord, in ev' - ry place? Is there a thing be - neath Thy

care? Though An - gels on - ly see Thy face, Yet Thou, O Lord, art

Cres - - cen - do.

ev' - ry - where, Yet Thou, O Lord, art ev' - ry - where..... O,

give Thine An - gels charge to keep Their wings spread o - - ver me this

Cres - cen - do.

night; Let them de - fend me, let them de - fend me— let me sleep,....

Cres - - cen - do.

Cres - cen - do.

let me sleep, Till dark - ness, till dark - - - ness melts in light!

cres.

pp

poco -

(He lies down.)

Bless the Lord, my soul; O, bless the Lord;

a-poco con Sordino e rall.

And all that is with - in me,

bless His ho - ly name!

Bless the Lord, O

p pp

(He falls asleep.)

my soul, bless.....

*lunga
pausa.*

No. 38.

CHORUS OF ANGELS.

SOSTENUTO.

AN ANGEL. *p* The Lord is thy keep - er!

ACCOMP. *pp*

The musical score for 'AN ANGEL' features a single vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are 'The Lord is thy keep - er!'. The accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *pp*. The tempo is marked 'SOSTENUTO'.

CHORUS.

MET. ♩ = 80.

ALLEGRETTO.

FIRST SOPRANO. *p* No e - vil shall be - fall thee, Dear ob - ject of His

SECOND SOPRANO. *p*

FIRST ALTO. *p* No e - vil shall be - fall thee, Dear ob - ject of His

SECOND ALTO. *p*

ACCOMP. *p*

The chorus section includes four vocal parts: First Soprano, Second Soprano, First Alto, and Second Alto. Each vocal line has a dynamic marking of *p*. The lyrics for the Soprano and Alto parts are 'No e - vil shall be - fall thee, Dear ob - ject of His'. The accompaniment is in treble and bass clefs with a dynamic marking of *p*. The tempo is marked 'ALLEGRETTO'.

Cres - cen - do.

choice; This night our Lord will call thee, In a still, small

Cres - cen - do.

choice; This night our Lord will call thee, In a still, small

Cres - cen - do.

The piano accompaniment for the chorus consists of two staves, treble and bass clef. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'ALLEGRETTO'.

Cres - cen - do.
 voice, In a still, small voice. Thy God saith, they that
Cres - cen - do.
 voice, In a still, small voice. Thy God saith, they that
Cres - cen - do.

Cres - cen - do.
 fear Him Shall heart and soul re - joice;..... Then sleep, to wake and
Cres - cen - do.
 fear Him Shall heart and soul re - joice; Then sleep, to wake and
Cres - cen - do.

Cres. *p*
 hear Him, In a still, .. small .. voice,..... Then sleep, then
 hear Him, In a still, small voice, Then sleep, then

De-cres-cen-do.

sleep..... to wake..... and hear Him, In a still small

sleep..... to wake and hear Him, In a still, small

De-cres-cen-do

De-cres-cen-do.

p voice, In a still, small voice, *pp* In a still, small

p voice, In a still, small voice, *pp* In a still, small

pp *Cres - cen - do. pp*

Ped. p

ppp voice, In a still, small voice.....

ppp voice, In a still, small voice.....

ppp

ppp *Cres - cen - do. De - cres - cen - do.*

WOE UNTO US.

No. 39.

MET. ♩ = 138. ALLEGRO.

RECITATIVE, CHORUS WITH SOLOS.

MESSENGER.

Woe un-to

ALLEGRO.

ACCOMP.

us; for we are spoil-ed! Is - ra - el is smit - ten be - fore the Phil -

is - tines: They have slain of our ar - my, in the field, a - bout four thousand

No. 40.

CHORUS, WITH SOLOS.

ALLEGRO GIUSTO. MET. ♩ = 112.

SOPRANO.

ALTO.

TENOR.
MESSENGER.

CHORUS.

men!
BASS.

Woe un - - to

ALLEGRO GIUSTO

f

Woe un - to us; we are
 Woe un - to us; we are spoil - ed! Woe un - to
 us; we are spoil - ed! Woe un - to
 Woe un - to us; we are spoil - ed!

spoil - ed, we are spoil - ed! Woe un - to
 us; we are spoil - ed!
 us; we are spoil - ed!
 we are spoil - ed! Woe un - to us; we are
 Woe un - to us; we are spoil - ed!
 Woe un - to us; we are

us; we are spoil - ed! Woe un - to us; we are
 Woe un - to us, un - to us; we are
 Woe un - to us; we are spoil - ed! Woe, we are
 spoil - ed; Woe un - to us, we are

spoiled! spoiled! spoiled! spoiled! spoiled!

Where - fore hath the Lord smit - ten us to -

Lord smit - ten us to - day be - fore the Phil - is - - - tines?

day be - fore the Phil - is - - - tines? Where - fore

Where - fore hath the Lord smit - ten us to - day be - fore the Phil -

day be - fore the Phil - is - - - tines, be - fore the Phil -

be - fore the Phil - is - - - tines, be - fore the Phil -

hath the Lord smit - ten us to - day be - fore the Phil -

is - - - tines? smit - ten us to - day be - fore the Phil -

is - tines? Where - fore hath the Lord smit - ten us to -

is - tines? Where - fore hath the Lord smit - ten us to -

is - tines? Where - fore hath the Lord smit - ten us to -

ff

- - day, smit - ten us to - day be - fore the Phil -

- - day, smit - ten us to - day be - fore the Phil -

- - day, smit - ten us to - day be - fore the Phi -

- - is - - tines? Woe un - to us! Woe un - to

- - is - - tines? Woe un - to us! Woe un - to

- - is - - tines? Woe un - to us! Woe un - to

us!

us!

HOPHNI.
us! Let us take the ark, the ark of the Lord, out of
PHINEHAS.

Shi - loh to the camp; that, when it com - eth there, it may

CHORUS. *f* O

CHORUS. *f* O

save us, it may save us from the hand of our en - - e-mies! O
CHORUS. *f*

God, when Thou went - est forth be - fore Thy peo - ple, when Thou didst

God, when Thou went - est forth be - fore Thy peo - ple, when Thou didst

God, when Thou went - est forth be - fore Thy peo - - ple, when Thou didst

march thro' the wil - der - ness, the earth

march thro' the wil - der - ness, the earth

march thro' the wil - der - ness, the earth

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

drop - ped at the pre - - sence of God; e - ven Si - na - i it -

drop - ped at the pre - - sence of God; e - ven Si - na - i it -

drop - ped at the pre - - sence of God; e - ven Si - na - i it -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the piano part.

- self was mov - ed, e - ven Si - na - i it - self was mov -

- self was mov - ed, e - ven Si - na - i it - self was mov -

- self was mov - ed, e - ven Si - na - i it - self was mov -

The second system continues the vocal and piano parts. The piano accompaniment maintains its intricate texture. A dynamic marking of *f* is also visible in the piano part.

- ed at the pre - sence of God, the God of Is - ra - el, the

- ed at the pre - sence of God, the God of Is - ra - el, the

- ed at the pre - sence of God, the God of Is - ra - el, the

The third system concludes the page. The piano accompaniment features a prominent melodic line in the right hand. A dynamic marking of *f* is present.

God of Is - ra - el. O God, when Thou went-est forth be - fore Thy peo - ple, when
 God of Is - ra - el. O God, when Thou went-est forth be - fore Thy peo - ple, when
 God of Is - ra - el. O God, when Thou went-est forth be - fore Thy peo - ple, when

Thou didst march thro' the wil - der - ness, the earth
 Thou didst march thro' the wil - der - ness, the earth
 Thou didst march thro' the wil - der - ness, the earth

shook, the earth shook, the hea - vens al - so
 shook, the earth shook, the hea - vens al - so
 shook, the earth shook, the hea - vens al - so

drop - ped at the pre - sence of God; e - ven Si - - na - i it -

drop - ped at the pre - sence of God; e - ven Si - - na - i it -

drop - ped at the pre - sence of God; e - ven Si - - na - i it -

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "drop - ped at the pre - sence of God; e - ven Si - - na - i it -". The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

- self was mov - - ed, e - - ven Si - na - i it - self was mov -

- self was mov - - ed, e - - ven Si - na - i it - self was mov -

- self was mov - - ed, e - - ven Si - na - i it - self was mov -

The second system continues the vocal lines and piano accompaniment. The lyrics are: "- self was mov - - ed, e - - ven Si - na - i it - self was mov -". The piano part continues with its intricate rhythmic patterns.

ed at the pre - sence of God, the God of

ed at the pre - sence of God, the God of

ed at the pre - sence of God, the God of

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "ed at the pre - sence of God, the God of". The piano part continues with its intricate rhythmic patterns.

Is - - ra - el, the God of Is - ra - el, mov - - ed at the

Is - - ra - el, the God of Is - ra - el, mov - - ed at the

Is - - ra - el, the God of Is - ra - el, mov - - ed at the

pre - - sence of God, the God of Is - - ra - el.

pre - - sence of God, the God of Is - - ra - el.

pre - - sence of God, the God of Is - - ra - el.

Save us, O God of our sal -

Save us, O God, O God of our sal -

Save us, O

Save us, O God, and gath - er us to - geth - - er;
 va - - tion! Save us, and gath - er us to - geth - - er;
 va - - tion! Save us, and gath - er us to -
 God of our sal - va - - tion! Save us, and

Save us, O God, Save, and de - liv - - er
 Save us, Save, and de - liv - - er
 - geth - - er, O God, Save, and de - liv - - er
 ga - ther us to - geth - - er; Save, and de - liv - - er

us from the hea - then! Save us, O God,
 us from the hea - then! Save us, O God.
 us from the hea - then! Save us, O God.

save..... us, O God,
save us, O God,
save us, O God,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a 2/4 time signature. The lyrics are: "save..... us, O God," for the Soprano; "save us, O God," for the Alto; and "save us, O God," for the Tenor and Bass. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

save..... us, save us, O God,
save..... us, save us, O God,
save us, save us, O God,

The second system continues the vocal and piano parts. The lyrics are: "save..... us, save us, O God," for the Soprano; "save..... us, save us, O God," for the Alto; and "save us, save us, O God," for the Tenor and Bass. The piano accompaniment continues with the same rhythmic pattern, showing some dynamic markings like *ff* and *mf*.

save us, O God!.....
save us, O God!.....
save us, O God!.....

The third system concludes the vocal and piano parts. The lyrics are: "save us, O God!....." for the Soprano; "save us, O God!....." for the Alto; and "save us, O God!....." for the Tenor and Bass. The piano accompaniment features a final cadence with a *ff* dynamic marking and a fermata over the final chord.

No. 41.

RECITATIVE.

TEMPO GIUSTO. Met. ♩ = 108.

ELI.

ACCOMP.

p

p

TEMPO GIUSTO.

Ral - len - tando.

pp

RECIT.

a tempo.

When shall I a - rise, and the night be gone ?

RECIT.

I am full of

toss - ings to and fro, un - to the dawning of the day!

Cres - cen - do. Di - min - u - en - do.
tremolo.

pp

Hor - ror hath ta - ken hold up - on me, because the wicked forsake Thy law.

Cres - cen - do.

p LENTO.

SAMUEL. POCO ANDANTE. ELI.

My fa - ther, here am I. I call - ed not; lie

a tempo.

p

POCO ANDANTE.

Met. ♩ = 132.

down to sleep a - gain.

p *pp*

When I say— My bed shall com - fort

me, my couch shall ease my complaint; Thou sea - rest

me with dreams, O God; and ter - ri - fi - est me through vi - sions!...

Cres - cen - do.

pp

.....

SAMUEL.
My fa - ther, here am I; for thou didst

RECIT. *pp*

ELI.
call. I call - ed not, my son; lie down a - gain.

pp *a tempo.*

RECIT. quasi a tempo.
God speak - eth once; yea,

pp

twice; yet man perceiv - eth it not: In a

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has lyrics: "twice; yet man perceiv - eth it not: In a". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

dream,— a vis - ion of the night, when deep sleep fall - eth down on

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "dream,— a vis - ion of the night, when deep sleep fall - eth down on". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

SAMUEL.
men. Here am I; for thou didst call me,— "Sam - u - el,

The third system introduces a new character, Samuel. The vocal line is in the treble clef and has lyrics: "men. Here am I; for thou didst call me,— 'Sam - u - el,". The piano accompaniment is mostly silent, with only a few notes in the bass line.

ELI. ANDANTE.
Sam - u - el." God in His ho - li - ness hath spo - - ken!

Met. ♩ = 100. *p* ANDANTE.

Cres - - - - - *cen* - - - - - *do. p*

The fourth system features Eli's entrance. The vocal line is in the treble clef and has lyrics: "Sam - u - el." God in His ho - li - ness hath spo - - ken!". The piano accompaniment is in the grand staff and features a slow, sustained harmonic texture. The tempo is marked "Met. ♩ = 100. p ANDANTE." and the dynamics include "Cres" and "do. p".

RECIT.
Go; lie down a - gain; and it shall be, if He call thee, that thou shalt

The fifth system is a recitative section. The vocal line is in the bass clef and has lyrics: "Go; lie down a - gain; and it shall be, if He call thee, that thou shalt". The piano accompaniment is in the grand staff and provides a simple harmonic support for the recitative.

Lento
SAMUEL.

ELL. Speak, Lord, for thy servant hear - eth.

say— Speak, Lord, for thy servant hear - eth.

pp
LENTO. Met. ♩ = 74.

ELL. RECIT.

The Lord hath re - veal - ed Himself to him.

tremolo.

God spake to Ja - cob in a dream by night.

a tempo.

RECIT.

My heart panteth, my strength faileth ;

p

the light of mine eyes is gone!

p

Segue.

No. 42.

CHORUS OF LEVITES.

TENOR.

p
Bless ye the Lord, ye servants of the

BASS.

Met. $\text{♩} = 84.$
MARZIALE, LENTO.

p e stacc.

Cres - - - *cen* - - - *do.*
Lord, which stand by night in the courts of the house of our God.

mp
Bless the Lord, bless the Lord, O

mf
Cres - *cen* - - *do.* Bless the Lord,
house of Aa - - - ron!

Cres *cen* *do*

bleſs the Lord, O houſe of Le - - vi!

f Praise ye the Lord, praise ye the Lord!.....

f Praise ye the Lord, praise ye the Lord!.....

ELL. Watchmen,

RECIT.

a tempo. CHORUS.

The morn - ing is gone forth: be - hold, the

CHORUS.

watchmen, what of the night? The morn - ing is gone forth: be - hold, the

p

day is come!.....

day is come!.....

p

No. 43.

RECITATIVE.

ELI.

I wait for the Lord: my soul doth wait, more than they that

ACCOMP. *col canto. p*

a tempo.

watch for the morning. Sam-u-el! Sam-u-el, my

p

SAMUEL. ELI.

son! Here am I, my father! What is the thing that the Lord hath said to thee?

quasi a tempo.

I pray thee, hide it not from me; May God do so to thee, and al - so

pp

more, if thou hide any-thing from me of all that He hath said to thee. The Lord

SAMUEL.

a tempo. MAESTOSO. Met. ♩ = 92.

said, — “Be - hold; I will per - form a - gainst

pp
Tremolo, accelerando il tempo sino alla fine, e cres. sempre.

a tempo.
MAESTOSO.

E - li, all I have spo - ken con - cern - ing his

house, For I have told him, that I will judge his house for -

ev - er; for the in - i - qui - ty he know - eth:

be - cause his sons made themselves vile; and

ELI.

he re - strain - ed them not." It is the

p *cres.* *Cres - cen - do.* *De - - cres - cen - do.*

RECIT.

Lord! Let Him do what seem - eth Him good,

p

Met. ♩ = 138.
ALLEGRO NON TROPPO.

p *Cres.*

Cres.

f

Segno.

No. 44.

AIR.

MET. $\text{♩} = 96$. ANDANTE AGITATO.

ELI.

ACCOMP.

Al - though my house be not with

God; Yet He hath made, with

me, an ev - - - er - last - ing cov - - - e - nant, an

ev - - - er - last - ing cov - - - e - nant in all things,

De - cres - cen - do.

all things or - - - der-ed sure.

All my sal - va - - - tion,

De - cres - cen - do.
all my de - sire is this; All my sal - -

va - - - - tion, all my de - sire is this; Al -

- though He make..... it not to

grow, Al - though He make it

not to grow, Al - though my house be

not with God, yet He hath made, with me, an

Cres - cen - do.
ev - - er - last - - ing cov - - e - nant in all things

or - - - der - ed, or - - - der - ed sure,

or - - - der-ed sure.

All my sal - va - - tion, all my de - sire is

this, All my sal - va - - tion,

all my de - sire is this, all my sal -

De - cres - cen - do.

va - - - tion, all my de - sire is this; Al - - -

Cres - - - cen - - - do. De - - cres - cen - - do.
 though He make..... it not to

Cres - - - cen - - - do. De - - cres - cen - - do.

grow, all my de - sire is this, al - - -

Cres - - - cen - - do.

Cres - - - cen - - do. De - - cres - cen - - do.

though..... al - - though..... He

De - - cres - - cen - - do.

make it not to.... grow.

ral - - len - - tan - do.

No. 45.

CHORUS.

ANDANTINO. Met. ♩ = 104.

SOPRANI.

ALTI.

TENORI.

BASSI.

ACCOMP.

ANDANTINO. Met. ♩ = 104.

p

fp

La - ment with a dole - ful la - men - ta - tion! A -

las, for the day that we have sin - ned! La - ment with a dole - ful

la - men - ta - tion! A - las, for the day that we have

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

sin - ned! The crown is fall - en from our head, The

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef. The key signature and time signature remain the same as in the first system.

crown is fall - en from our head!

Howl,

This system contains the final two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef. The key signature and time signature remain the same. The system concludes with a dramatic 'Howl' in the vocal line.

Howl, howl, O gate;
howl, O gate; cry, cry, O
cry, cry, ci - - ty! *ff* cry,.....
ci - - ty! *ff* cry,..... cry, O ci - - ty!
cry, O ci - - ty! *fff* cry,.....
cry,..... cry, O *fff* ci - - ty!
fff

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line includes lyrics and dynamic markings such as *ff* and *fff*. The score is divided into four systems, each with a vocal staff and a piano staff.

cry, howl, gate, cry,

howl, gate, cry, cry,

The first system of the musical score consists of four staves. The top two staves are vocal lines, with lyrics 'cry, howl, gate, cry,' and 'howl, gate, cry, cry,' respectively. The bottom two staves are piano accompaniment, featuring a complex, rhythmic pattern of chords and single notes.

Cres - cen - do.

ci - - - ty! Ah!

ci - - - ty! *Cres - cen - do.* cry!

ci - - - ty! cry!

The second system of the musical score consists of four staves. The top two staves are vocal lines, with lyrics 'ci - - - ty! Ah!' and 'ci - - - ty! Cres - cen - do. cry!' and 'ci - - - ty! cry!'. The bottom two staves are piano accompaniment, featuring a complex, rhythmic pattern of chords and single notes. The word 'Cres - cen - do.' is written above the vocal lines.

mf *p*

The third system of the musical score consists of four staves. The top two staves are vocal lines, which are mostly empty, indicating that the vocalists are silent during this section. The bottom two staves are piano accompaniment, featuring a complex, rhythmic pattern of chords and single notes. The dynamic markings *mf* and *p* are present.

No. 46.

RECITATIVE.

ELI.

What mean - eth the noise of this

pp *tremolo.*

SAMUEL.

tu - mult? Is - ra - el is fled be - fore the Phil - is - tines; and there has been

al - so a great slaugh - ter a - mong the peo - ple: and thy two sons - Hophni and Phi -

ELI.

ne - has are - dead! And the Ark - the Ark - the Ark of

SAMUEL. *Cres - cen - - do.* ALLEGRO. *a tempo.* MET. $\text{♩} = 138.$

God? the Ark of God - is ta - ken!

ff *Cres.* ALLEGRO. *a tempo.*

CHORUS. *ff* Help! help!..... **LENTO.**
SAMUEL. *ff* Help!..... There is no help for him — E - li is dead!

ff Help!.....
 Help! help!.....

LENTO. *p* *ff*

No. 47.

CHORUS. GRAVE. MET. ♩ = 96.

pp The glo - ry is de - part - ed from Is - ra - el; for the Ark of
CHORUS. *pp*

The glo - ry is de - part - ed from Is - ra - el; for the Ark of

pp **GRAVE.**

God is ta - - ken!

SAMUEL. RECIT:

God is ta - ken! Blow the trum-pet; sanc - ti - fy a fast; and

God is ta - ken!

call a sol - emn as - sem - bly! Let the

MAESTOSO. f

priests, the min - is - ters of the Lord,.... weep, weep be - tween the porch and the

al - tar; for thus saith the Lord, — "Turn ye e - ven to me with all your

ANDANTE. MET. ♩ = 96.

ANDANTE.

heart; with fast - ing, with weep - ing, and with mourn - ing: then will the

RECIT.

Lord be jeal - ous for His land, and pi - ty, and pi - ty His peo - ple.

LARGO.

LARGO.

BLESSED BE THE LORD.

No. 48.

CHORUS.

ALLEGRO MODERATO. MET. ♩ = 112.

SOPRANO.

Blessed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to

ALTO.

Blessed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to

TENOR.

Blessed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to

BASS.

ACCOMP.

ALLEGRO MODERATO.

ev - er - last - ing; Blessed be the Lord, the Lord God of Is - ra - el,

ev - er - last - ing; Blessed be the Lord, the Lord God of Is - ra - el, from

ev - er - last - ing; Blessed be the Lord, the Lord God of Is - ra - el, from

from ev - er - last - ing to ev - er - last - ing, from ev - er - last - ing to

ev - er - last - ing to ev - er - last - ing, from ev - er - last - ing to

ev - er - last - ing to ev - er - last - ing, from ev - er - last - ing to

ev - er - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from
 ev - er - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from
 ev - er - last - ing, Blessed be the Lord, the Lord God of Is - ra - el, from

ev - er - last - - ing to ev - er - last -
 ev - er - last - - ing to ev - er - last -
 ev - er - last - - ing to ev - er - last - ing.
 ev - er - last - - ing to ev - er - last -

No. 49.

A TEMPO GIUSTO. MET. ♩ = 138.

ing.
 ing.
 Hal - le - lu - jah, Amen. Hal - le - lu - jah, Hal - le - lu - jah, A - - men.
 ing. Hal - le - lu jah,

A TEMPO GIUSTO.

Sves ad lib

Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le -

Amen, Hal - le - lu - jah, Halle - lu - jah, A - - - men,

Amen, Halle - lu - jah, Halle - lu - jah,..... A - - men,

Hal - le - lu - jah,

- lu - - jah, Halle - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Halle - lu - jah, A - - - men, Hal - le -

Halle - lu - jah, Halle - lu - jah, A - - - men, Hal - le - lu - jah,

Amen, Halle - lu - jah, Halle - lu - jah, A - - - men,

Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le -

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

Amen, Hal-le - lu - jah, Hal-le - lu - jah,.... A - - men, Halle - lu -
 Halle - lu - - - jah,..... Hal-le - - lu - - jah,
 - lu - jah, Hal - le - lu - jah, A - men, Halle - lu - jah,
 - jah, Halle - lu - jah, A - - - men, Halle -
 - jah, Hal-le - lu - jah, Hal-le - lu - - jah,
 Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,
 Hal-le - lu - - jah, Halle - lu - jah,
 - lu - - jah, Halle - lu - - jah, Hal - le - lu - jah,
 Hal-le - lu - - jah, Hal - le - lu - jah,
 Hal-le - lu - - jah, Halle - lu - jah, A - - - men,
 Amen, Halle - lu - jah, Halle - lu - jah,.... A - - - men, Halle - lu -

The musical score is arranged in three systems. Each system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are interspersed with the musical notation, with some words appearing on multiple lines. The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands.

jah, Hal-le - lu - - jah, Hal - le - lu - jah, A -
 men. Hal - le - lu - jah, Hal - le - lu - - jah, A - -
 men. Hal - le - lu - jah, Hal - le - lu - - jah, A - -
 Hal - le - lu - jah, A - men. Hal - le - lu - - jah,

men. A - - men. A - -
 A - men. A - men. A -
 men. Halle - lu - jah.
 men. Hal - le - lu - jah, A - men, Hal - le - lu - jah, Halle -
 men. A - - men. Hal - le - lu - jah, A
 men. A - - men. Halle - lu

men. Halle - lu - jah.
 men. Hal - le - lu - jah, A - men, Hal - le - lu - jah, Halle -
 men. A - - men. Hal - le - lu - jah, A
 men. A - - men. Halle - lu

Ped.

Hal - le - lu - jah, A - men. Halle - lu - jah, Halle - lu - jah,
 lu - jah, Halle - lu - jah, A - men. Hal - le -
 - men. Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah,
 jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal *Cres.* - le - lu - jah,
 Hal *Cres.* - le - lu - jah,
 lu - jah, Hal *Cres.* - le - lu - jah,
 Hal *Cres.* - le - lu - jah
Cres. *ff*

System 1: Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with 'A' and 'men.' The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes.

System 2: Continuation of the vocal and piano parts. The vocal parts have 'men.....' and 'A' markings. The piano accompaniment continues with similar rhythmic complexity.

System 3: Final system on the page. The vocal parts conclude with 'men.....', 'A', and 'men.' markings. The piano accompaniment ends with a final chord.

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