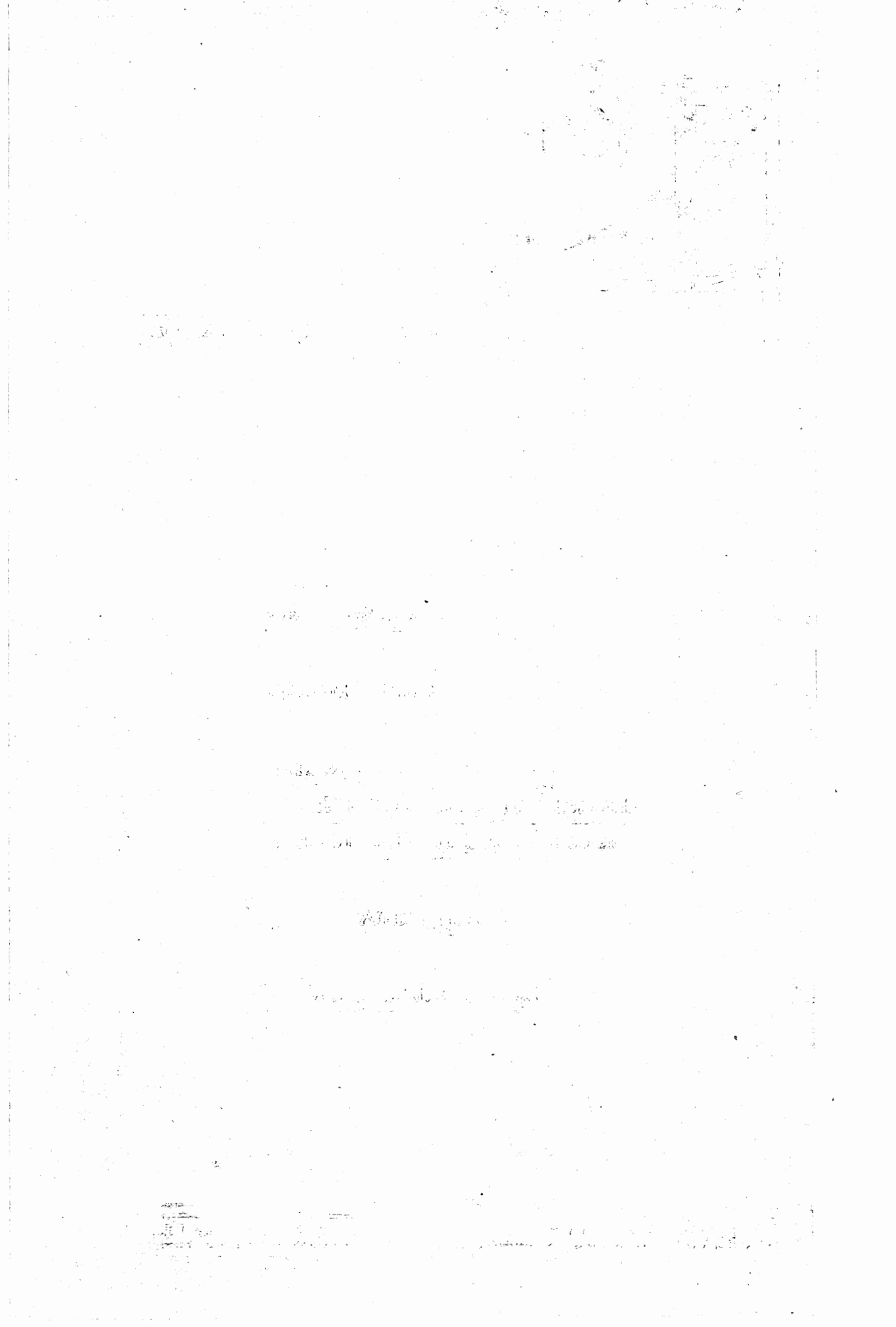


**T**HE CHRISTIAN YEAR  
A SERIES OF  
CHURCH CANTATAS ~ BY DUDLEY BUCK

1. THE TRIUMPH OF DAVID
2. THE COMING OF THE KING (CHRISTMAS)
3. THE SONG OF THE NIGHT (MIDNIGHT SERVICE. THE VIGIL OF THE CIRCUMCISION. DEC. 31 11 P.M. TO JAN. 1)
4. THE STORY OF THE CROSS (GOOD FRIDAY)
5. CHRIST THE VICTOR (EASTER AND ASCENSION)

NEW YORK G. SCHIRMER



THE TRIUMPH OF DAVID  
A CANTATA FOR CHURCH USE

FOR SOLO VOICES  
(SOPRANO, ALTO, TENOR AND BASS)

AND CHORUS WITH  
ORGAN ACCOMPANIMENT

THE MUSIC  
BY  
DUDLEY BUCK



G. SCHIRMER : NEW YORK  
BOSTON MUSIC CO. : BOSTON



# THE TRIUMPH OF DAVID.

CANTATA FOR CHURCH USE

By DUDLEY BUCK.

No. 1.

## THE CAMP BY MOUNT GILBOA.

Soprano Solo (a Maiden of the Tribe of Judah) and Chorus of Women

ALAS ! in dire dissension are opposed  
The house of David and the house of Saul,  
Saul, the anointed king,  
Doth seek our David's life, although in vain.  
In ever growing radiance, as of old foretold,  
Rises the first bright star of Judah's sacred line :  
While weaker grows the house of Saul,  
Ay, ever weaker, sinking to its fall.  
And now our foes of grim Philistia  
Have set their armies against us in array,  
And Saul, with all of Israel,  
Stands now encamped by proud Gilboa's mount.  
The fateful day draws nigh ;  
O God of Israel, protect our cause !

NO. 2.

## WAR-SONG OF ISRAELITES.

WAR ! WAR !  
Let the cry resound !  
Fierce foes abound :  
Slay ! slay !  
Slay with the sword  
All the accurséd of the Lord !  
Slay them all !  
On Thee we call  
Lord God of Hosts !  
As smoke is driven away by the wind  
So let them be driven away !  
As wax is melted before the fire,  
So let them perish !  
Sharpen your lances ! test well the bow !  
The might of Jehovah will vanquish the foe.  
Smite ! smite ! when dawneth the day  
'Twill find us prepared in battle-array.  
With the morn  
We'll put to scorn  
Philistia's boasts !

To your tents, then, O Israel !  
Night falleth o'er the plain :  
'Till the trumpet calls again  
Sleep ! sleep, ye chosen of the Lord,  
While is kept due watch and ward ;  
Sleep ! right calmly sleep !

No. 3.

### SOPRANO SOLO.

In the night shall my song be of Him, and my prayer shall ascend to the God of my life. O Shepherd of Israel ! Thou who callest the stars by name, wilt Thou not hear me ?

I will lay me down in peace and take my rest, for it is Thou, Lord, Thou only that makest me to dwell in safety. For the angel of the Lord encampeth round about them that fear Him, and delivereth them. Yea, when the Philistine cometh, when the mighty take spear and bow, Thou art the strong Deliverer, the Lord, mighty in battle.

Therefore, will I lay me down in peace and take my rest, for it is Thou, Lord, Thou only, that makest me to dwell in safety.

NO. 4.

### AT THE DAWN.

(Antiphonal Chorus)

Now the darkness flies,  
Tho' yet the day-star shineth :  
The rosy East entwineth  
With gold the dusky skies.  
Hail, sweet morning-dawn !  
We greet thee, day new-born :  
All hail, thou rising light !  
To Thee, enthroned above,  
Source of all light, be praise :  
To Thee, our Israel's God,  
Our morning hymn we raise.  
Let your prayers ascend  
Right early in the morning,  
Rising with the dawning  
To Him, who doth defend.  
Hail, mighty Lord !  
Eternal One adored,  
To Thee, all hail !  
Thou sendest forth the Sun  
As a giant his course to run ;  
To Thee, all hail !  
To Thee, arrayed in light,  
As with a garment bright,  
Hail, and thrice hail !  
Throughout the coming day  
O guide us and direct us :  
With Thy right hand protect us  
Upon our destined way.  
Hail, mighty Lord !  
Eternal One adored,  
Hail ! hail ! thrice hail !

No. 5.

## TENOR SOLO.

(David.

How long, O Lord, wilt thou forget me?  
How long wilt Thou hide Thy face from me?  
How long shall mine enemies triumph over me?  
Consider, and hear me, O Lord.

My voice shalt Thou hear betimes, O Lord: early in the morning will I sing unto Thee, and praise Thy name. Let not mine enemy say "I have prevailed against him," for my trust is in Thy mercy and in Thy faithfulness.

Stand up, O Lord, in Thy might!  
Arise! judge Thou my cause!  
Gird me with strength unto the battle!  
And I will praise Thee, yea, I will  
Sing to Thee upon the harp, and magnify  
Thy glorious name, O Holy One of Israel.

No. 6.

## SAUL'S PRESENTIMENT.

(FEMALE CHORUS AND BARITONE SOLO.)

Now it came to pass that when Saul saw the host of the Philistines encamped in Shunem, that he was sore afraid. Then enquired he of the Lord, but the Lord answered him not; neither by prophets nor by dreams answered him the Lord.

SAUL.

I fain would converse hold with one whose magic power can question those who sleep the sleep of death. Yea, I must know what the impending hour shall bring to me and mine. Seek such an one, my servants true, that I may learn what fate may have in store.

FEMALE VOICES.

Then said his servants unto him: "Behold, there is now at Endor a woman who hath a familiar spirit, and she shall answer thee."

THREE MALE VOICES.

And Saul disguised himself and two men with him, and they came unto the woman by night.

No. 7.

## THE WITCH OF ENDOR.

(A Cave in Mount Gilboa. Midnight.)

THE WITCH.

(*Awaiting Saul.*)

BURN, thou fire! gleam, thou light!  
Shining dim on mountain-height,  
Unseen in vale below.  
Fade, pale stars! blow, chill wind!  
Till the rightful spell I find—  
Spirits your aid bestow!  
Powers of Earth and Air,  
Ye I invoke!  
In the rising smoke  
Your presence show!

Are ye here? to me draw near!

*(Spirit-voices replying.)*

We all are here!

We will appear!

THE WITCH.

Tell me, fire—say, thou light—  
Why are the signs so dire to-night?  
Why sighs the wind as in woe?  
Show, bright gleam, who draweth near!  
Why this secret, sudden fear,  
While the night-birds fly to and fro?  
Powers of Earth and Air,  
Ye I invoke, etc.

No. 8.

## SAUL AT ENDOR.

SAUL.

Here in this cave the Sorceress doth dwell,  
We, hid in gloom, can see her plainly now,  
Standing beside her fire with withered brow.  
Why shakes she thus her wand? perchance she weaves her spell  
And calls on powers of air, or fiends from hell.

THE WITCH.

Who stands without—so stern and fierce of mien?  
What dire foreboding stirs my troubled breast?  
What midnight guest art thou? Come! —let thy face be seen  
Approach and speak! what is thy present quest?

SAUL.

It matters not whom I may be :—  
Thou art the Witch of Endor!—thou art she  
Who o'er the nether-world has power ;  
Lend me thine aid at this dread hour.

THE WITCH.

How knowest thou my name?  
What seekest thou from one  
Whom most do shun,  
And under royal ban?

SAUL.

As best thou can weave now thy spell,  
Thine incantations make,  
Call every power familiar to thy craft ;  
And from the grave bid him arise  
Whom I shall name to thee !  
And thy reward shall princely be.



THE WITCH.

*(Excitedly)*

Know'st thou not the King's commandment?  
Know'st thou not how Saul hath said :  
" *On pain of death no witch nor wizard  
Shall their arts employ within my kingdom* " !  
Hast thou well heard the word? " *On pain of death* " !  
Wherefore, then, layest thou a snare for my life  
To cause me to die ?  
Ah, return thy way, return and leave me here  
To brood o'er thoughts no law can reach.

SAUL.

As the Lord liveth, to thee shall come no harm  
For this thy deed ! Proceed ! proceed !  
This is the hour !—soon comes the dawn !

THE WITCH.

Within the dark Unknown whom seekest thou ?  
Whose buried form shall now  
I bid arise ?

SAUL.

Hear, then, a name renowned in Israel :—  
Bring up to me—the shade of Samuel !

*(The incantation proceeds.)*

THE WITCH.

*(Suddenly alarmed)*

Ah !—why hast thou deceived me ?  
For thou art Saul !—thou art the King !

SAUL.

Be not afraid ! thou hast our royal word.  
Speak !—I adjure thee !  
What sawest thou ?

THE WITCH.

*(Brokenly.)*

I saw gods ascending out of the earth,  
While earth in travail groans.  
Oh, fatal spell ! all hostile are the signs !  
Too late ! alas, too late !

SAUL.

*(Excitedly.)*

Too late for silence now—  
Proceed !—I do command !  
Again—What seest thou ?

THE WITCH.

*(Brokenly.)*

The centre of a cloud—  
—which a dim shape doth shroud—  
It draweth near ! it taketh form !  
An old man cometh up  
Enwrapped in mantle dark !

*(The shade of Samuel appears.)*

THE VOICE OF SAMUEL.

Saul! Saul! Oh, Saul!  
Why is my sleep disquieted?  
Who art thou to call the dead?

SAUL.

*(In great agitation.)*

I am sore distressed, for the Philistines make war against me, and God is departed from me. He answereth me no more, neither by prophets nor by dreams. Therefore, have I called thee. What shall I do? Rend thou the veil which hides the coming day, and let me know what fate shall then be mine.

VOICE OF SAMUEL.

Thou hast not obeyed the voice of the Lord, nor His commands against Amalek. Therefore, hearken and hear.

“Ere the coming day is done,  
Slain shalt thou be and slain thy son.  
He shall lie all pale and low,  
Pierced by shafts from many a bow;  
And the falchion by thy side,  
To thy heart thy hand shalt guide.  
So shall end in utter fall  
Son and sire—the house of Saul.” \*

*The shade of Samuel vanishes.*

SAUL.

O horror! horror! can it be?  
Hopeless, and more than desolate!  
The battle lost! my kingdom torn away!  
In cloud and darkness thus to end!  
O sorceress most dire, what message hast thou brought!

THE WITCH.

Behold, thine handmaid hath but obeyed thy voice,  
And in thine hand her life hath placed.

SAUL.

'Tis well! 'tis well! for this night's work  
No harm shall thee befall. Farewell!  
I must go forth to battle and to death.

THE WITCH.

O hapless king! thy fate is seal'd now.  
Farewell! thou must go forth  
To battle and to death.

BOTH.

O horror! horror! can it be?  
Hopeless, and more than desolate.

\* These verses (and a few lines elsewhere) are from the "Hebrew Melodies" by Lord Byron.

No. 9.

## MORNING AND BATTLE-ALARM.

(FEMALE VOICES.)

Again the morning cometh,  
Though yet the day-star shineth.  
The rosy East entwineth  
With gold the dusky skies.  
Hail, sweet morning dawn !  
We greet thee, day new born !  
Hail, rising light !

(MALE VOICES.)

To arms ! to arms ! the foe is nigh !  
List to the hostile trumpets !  
Take spear and sword in hand !  
Advance without delay !  
Tis come, the decisive day !  
To arms, O Israel !

No. 10.

## THE DEATH OF SAUL.

(Chorus.)

Now the Philistines fought against Israel, and the battle went sore against Saul : and the men of Israel fled, they fled before the Philistines, and fell down slain in Mount Gilboa.

Therefore, Saul took a sword and fell upon it, and the Philistines found him slain, he, and his sons. So died the king.

No. 11.

## AFTER THE BATTLE.

(David's Lament.)

YE mountains of Gilboa, let not dew nor rain be upon you, for the mighty are fallen, fallen in the midst of the battle.

Tell it not in Gath ! publish it not in  
Askalon, lest the Philistines rejoice.  
But mourn, ye daughters of Israel !  
Weep, ye maids of Judah !

(FEMALE VOICES.)

We weep for Saul the anointed !  
We lament and mourn for Jonathan !

DAVID.

O Jonathan, my brother,  
For thee am I sore distressed ;  
The beauty of Israel fallen,  
With grief is my heart oppressed.  
Mourn, ye daughters of Israel.

(FEMALE VOICES.)

We weep for Saul the anointed, etc.

DAVID.

O Jonathan, my brother,  
How great was my love for thee !  
But passing the love of woman  
Was thy true love for me.  
Mourn, ye daughters of Israel.

(FEMALE VOICES.)

We weep for Saul the anointed ;  
We lament and mourn for Jonathan.

No. 12.

## THE CORONATION AT HEBRON.

THEN came all the tribes unto David at Hebron, and spake, saying :

In the time past, when Saul was king, even then thou wast he that leddest out and broughtest in the armies of Israel. Now shall thy hands be strengthened, and thou shalt be a Captain over us, for thus saith the Lord.

And all the elders anointed David king over Israel, and all the people rejoiced and said : Long live the King ! Hail, David, hail !

(FEMALE VOICES.)

With song and dances  
Behold advances  
All the band of Israel's daughters ;  
Their garlands flinging,  
Their homage bringing,  
To the king of Judah's line.  
Hail, David, hail !

(MALE VOICES.)

With armor flashing,  
With cymbals clashing,  
Behold the warrior-host advances,  
Bright weapons wielding,  
Allegiance yielding  
To David, king by right divine.  
Hail, David, hail !

(FULL CHORUS.)

Thine, O Lord, is the power,  
Thine the greatness and majesty:  
All in the heav'ns and the earth is Thine,  
And Thou art exalted o'er all.  
Thou reignest triumphant forevermore.  
Alleluia ! Amen !

# The Triumph of David.

Cantata for Church Use.

## Nº 1. The Camp at Mount Gilboa.

DUDLEY BUCK.

Molto maestoso. (♩ = 63.)

Organ.

Gr. *mf* with Sw. reeds.

Ped.

*f marcato*

L. H.

Gt. to Sw. off.

Prepare Sw. Salic. Quintadena, Fl. 4' Trem. &c.

*rall. e dim.*

Sw. *pp*

*p*

Poco più moto. (♩ = 78.)

*cresc.*

Time of performance with Scriptural Interlude (see Page 29) one hour.

10977

Copyright, 1893, by G. Schirmer.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. The separate bass staff is labeled "Pedal." and contains a line of whole notes. Dynamics include *p* (piano) in the treble and bass staves.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. The separate bass staff is labeled "Ch." and contains a line of whole notes. Dynamics include *p* (piano) in the treble and bass staves.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. The separate bass staff contains a line of whole notes. Dynamics include *poco rall.* (poco rallentando) in the treble staff and *mf* (mezzo-forte) in the bass staff.

Tempo I.

Fourth system of musical notation, starting with the tempo marking "Tempo I.". It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. The separate bass staff contains a line of whole notes. Dynamics include *mf* (mezzo-forte) in the treble staff and *f* (forte) in the bass staff.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with accompaniment. The separate bass staff contains a line of whole notes. Dynamics include *reeds off.* in the treble staff, *Sw. mp* (Swamp mezzo-piano) in the bass staff, and *p* (piano) in the grand staff.

Soprano Solo.

(A maiden of the tribe of Judah.)

A - las! in dire dis - sen - sion are opposed the house of

Ped. Man.

David - and the house of Saul. Saul, the a - noint - ed

Gt. Ped.

King, doth seek our Da - vid's life - although in vain.

Sw. Man.

SOPRANOS. In

Semi-Chorus of Female Voices. ALTOS.

Poco più moto.

Ped.

ev - er grow - ing ra - diance, as of old fore - told,  
 as of old fore - told,  
 Man. only.

Ris - es the first bright star of Ju - dah's sa - cred line: While  
 Pedal. *dim.*  
*p*

*dim.* weak - er, weak - er grows the house of Saul. *mp* Ay, ev - er *dim.*  
*dim.* weak - er, weak - er grows the house of Saul. *mp* Ay, ev - er *dim.*  
*p*



weak - er, sinking to its fall. **Full Chorus.** *And.* *f*

weak - er, sinking to its fall.

Ped. Gt.

*Poco animato.*

now our foes of grim Phi - lis - ti - a Have set their

*Poco animato. (♩=92.)* *mf*

And now our foes of grim Phi -

ar - mies a - gainst us in ar - ray:

lis - ti - a, 'Gainst us have set their ar - mies in ar -

And, Saul, with all of Is - ra - el,

ray, And Saul, with all the host of Is - ra - el,

Standeth encamped by proud Gil-bo-a's mount. —

Standeth encamped by proud Gil-bo-a's mount. — *Tempo I.*

*1. 2. pp. poco più moto*

The fate-ful day draws nigh:

The fate-ful day draws nigh:

*Sw. p poco più moto*

Ped. Man. Ped. 7. *mf*

*mf, p dim.*

O God of Is-ra-el Pro-tect, — pro-tect our cause.

O God of Is-ra-el Pro-tect, — pro-tect our cause.

*mf, p dim.*

Man. Ped.

*lunga mf Gt.*

Sw. reeds. Gt. & Sw. coup.

# Nº 2. War-Song of Israelites.

Allegro feroce, con molto spirito. (♩=152)

TENORS. †) *sf*

BASSES. *sf* War!

War!

*sf* war! let the cry re - sound! Fierce foes a - bound! Slay!

*sf* war! let the cry re - sound! Fierce foes a - bound! Slay!

(Altos.) *sf* slay! slay with the sword All the ac - cursed, the ac - curs -

slay! slay with the sword All the ac - cursed, the ac - curs -

R. H.

L. H.

Ped.

†) Altos in unison with Tenors, *ad libitum*. Small notes for Altos only.

- - ed of the Lord! \_\_\_\_\_

- - ed of the Lord! \_\_\_\_\_ Slay them all! \_\_\_\_\_

Slay them all! \_\_\_\_\_ On

On Thee we call, \_\_\_\_\_

Thee we call, O Lord, God of Hosts! \_\_\_\_\_

on Thee, Lord, God of Hosts! \_\_\_\_\_

Ped.

As

*ff* Sw. *mf*

Man.

smoke is driv-en a - way by the wind, So let them be driv-en a -

Gt. to Ped. remains. (Alto.) Sw. Gt. Sw. Man.

As wax is melted be - fore the fire, way.

Ped. Gt.

So let them per-ish! So let them per-ish!

Sharp-en your lanc - es!

The might of Je - hovah Will vanquish the foe.

Test well the bow! The might of Je - hovah Will vanquish the foe.

*sf* Smite! smite! when dawn - eth the day 'Twill find us pre - pared in

*sf* Smite! smite! when dawn - eth the day 'Twill find us pre - pared in

(Alto pause.)

bat - tle ar - ray. With the morn be put to scorn Phi -

bat - tle ar - ray. With the morn be put to scorn Phi -

Ped. 8va.....

(Altos.)

lis - tia's boast, Phi - lis - tia's boast!

lis - tia's boast, Phi - lis - tia's boast!

Ten. *sf*

*sf*

*ff*

(without Altos to close of number.)

*rall.*

Sw. *mp*

Man.

Moderato.

Moderato.

(Trumpets.)  
Gt. & Sw.

*f*

*3*

*Tempo a piacere* (Echo)

*f*

Sw. *p* (without reeds.)

*pp*

**Bass - Solo.**  
*recitante*

To your tents, then, O Is - ra - el! Night fall - eth o'er the

*mp* (Reed to Sw.)  
Man.

**Poco Animato.**  
**TENORS.** *mf*

Till the trumpet calls a - gain, till the trumpet calls a -

**BASSES.** *mf*

plain: Till the trumpet calls a - gain, till the trumpet calls a -

**Poco Animato.** (♩=96)

Sw. Ch. Man. Ped.

**Poco più Moderato.**

gain: Sleep! sleep! ye cho - sen of the Lord!

gain: Sleep! sleep! ye cho - sen of the Lord!

**Poco più Moderato.**

Reed off. Sw.



*deciso* *p* *Soli. ad lib.* Sleep, — right calm - ly,  
 While is kept due watch and ward, *Soli. ad lib.* Sleep now calm - ly,  
 While is kept due watch and ward, Sleep now Sleep, — right

Sw.  
*pp*  
 Ped

sleep, — right calm - ly,  
 sleep now calm - ly, sleep! sleep!  
 calm - ly, Ay, — sleep, right calm - ly, calm - ly,

Ped.

sleep!  
 sleep!

Sw.  
*dim.*  
 Man.

Ped.  
 Ch.

## Nº 3. "In the night shall my song be of Him."

*Soprano Solo.*

In the night shall my song be of Him, and my

*accel.*

*colla voce*

*mf*

pray shall ascend to the God of my life.

*p*

*mf*

Gt.

Sw. *mp*

Ped. 8va

Man.

O Shep - herd of Is - ra - el, Thou who

call - est the stars by name, Wilt Thou not

*mf*

*pp*

hear me? \_\_\_\_\_

*dim.* *p*

Andante tranquillo. (♩=68.)

I will lay me down, \_\_\_\_\_ will lay me down \_\_\_\_\_ in peace and take my

rest, For it is Thou, Lord, Thou on - ly, that mak - est me to dwell in

safe - - - ty. I

\_\_\_\_\_ will lay me down, \_\_\_\_\_ will lay me down \_\_\_\_\_ in peace and take my

rest, for it is Thou, Lord, Thou on - ly, that mak-est me to dwell in

safe-ty, that mak-est me to dwell in safe - - - ty. add to Sw.

For the

Poco animato. (♩=84.)

an-gel of the Lord en - campeth round about them that

fear Him, and de - liv - - er-eth them. Yea, when the Phi-

lis - tine cometh, When the might-y take spear and bow.

*poco rall.*  
 Thou art the strong De - liv - 'rer. the Lord,

*Gt. colla voce* *ff*

might-y in bat-tle!

*Moderato.*  
*Sw. Gt. mf* *Sw. p*  
*Ped.*

There - fore, there-fore will I lay me down,

*p*  
*Man.* *Ped.*

will lay me down in peace and take my rest, for it is

Thou, Lord, Thou on - - ly that mak - est me to dwell in

safe - ty, that mak - est me to dwell in safe - - ty.

*p*

Man.

*mf*

I will lay me down in peace, in peace and take my

*trem. ad lib.*

*perdendosi.*

rest, and take my rest.

Sw. Salic. only. *pp*

*lunga Pausa.*

*pp*

Man. Ped.

# Nº 4. At the Dawn.

*Antiphonal Chorus.*

Adagio molto. (♩ = 56.)

add Sw. Bourdon 16'

Organ.

+) Sw. *pp* Salic. St. D. with Trem.

add Sw. Flute 4'

add Ch. Clarinet.

Pedal.

Ch Org. *mp*

Gt Gamba and Flute 8'.

Sw.

add Oboe

*p*

16' & 8' *mp*

Ch.

Quicken the tempo very gradually.

Gt. to Ped.

*cresc.*

Trem. off.  
*dim.*

Sw.

*poco a poco animando  
sempre cresc.*

Ch. & Sw.

*f*

add stops.

add stops.

+) The registration given is but suggestive for the very gradual *cresc* desired.

Sw. (closed) reeds. *p*

Sw. Bourdon off.

*mf* Gt 8' and 4.

Sw.

Gt. & Sw.

*Allegro.* (♩ = 108.)

*poco più lento.*

Trumpets. *3*

Sw. *p* without *3*

*Tempo I.*

(Reeds.) *f*

*a tempo*

Sw. *p*

R. H. *3*

*mf* Gt.

Ped.

*cresc.*

*ff*

Sw. *mf*

Sw.

Ped. *8va*

Ped. *8ves*



Now the dark-ness flies, tho' still the day-star

The ros-y East ent-win-eth with shin-eth.

gold the dusky skies. Hail, sweet morn-ing - Hail, sweet morn-ing - dawn! We

*f* *mf* *p* *f* *f* *f*

Ped. 1.2. *mf* *mp* *p* *f* *f* *f*

Gt. *f* 3 3 3

new - born! All  
 dawn! We greet thee day new - born! All hail, all  
 new - born! All hail, all  
 Hail! all  
 greet thee day new - born! All hail, thou ris - ing  
 All hail! all

*ff*  
 hail, all hail, thou ris - ing light!  
 hail,  
 hail, thou ris - ing, ris - ing light!  
 light,  
 hail! thou

*mf*  
 To Thee, enthroned a -  
*mf*  
 Sw. Gt. Sw. *mf*

To Thee, to  
bove, Source of all light, be praise!

*p*

*p*

*p*

Ped.

Thee, our Is - ra - el's God, Our morn - ing - hymn we raise.

Man.

Ped.

O hear our pray'r, — O hear our pray'r, —  
Let your pray'r as - cend right ear - ly in the

*p*

*mf*

*mf*

*mp* *cresc.*

O hear our pray'r, O hear our pray'r,

our pray'r, All

O hear our pray'r which ris - es with the dawn - ing to

morn - ing, Ris - ing with the dawn - ing to All

To

Gt.

*p*

Thou might - y, might - y Lord! Let

hail, might - y Lord! *p*

Him who doth de - fend.

Him who doth de - fend.

hail, might - y Lord.

Him who doth de - fend, To Him be praise!

Sw. *p*

1. 2.

now your pray'r as - cend right ear - ly in the

as - cend right ear -

Hail, might - y, might - y Lord! hail might - y, might - y

Ch. & Sw.

morn - ing, > > > Ris - ing with the dawn - ing to Him who doth de -  
 - ly, Ris - ing with the dawn - ing, with the dawn - ing to Him who doth de -  
 Lord!

Man.

fend.  
 fend.  
 Hail! hail, might - y  
 Hail! hail, might - y  
 To Him all hail! to Him all hail!

Gt.

*p* E - ter - nal One a - dored, *ff* To Thee  
 To Thee all  
 To Thee all  
 Lord! *p* E - ter - nal One a - dored, *ff* To Thee all  
 Lord! To Thee all  
 To Thee,  
 Sw. *p* Ch. & Sw. Gt.  
 Man.

hail,  
 hail, all hail!  
 all hail,  
 hail, all hail!  
 hail, all hail!  
 all hail, all hail!

*ff*  
 Thou  
*ff*  
 Thou  
*ff*

send - - est forth the Sun, as a gi - ant his race to  
 send - - est forth the Sun, as a gi - ant his race to

*mp* 1.2.

run. To Thee, all hail!

*mp*

run.

*mf*

*mf* 1 2 To Thee ar-rayed in

Sw. *mp* Ch.

Ped. *p*

*mf* 2

To Thee, all hail, all

*mf*

light, As with a gar-ment bright;

*p*

hail, thrice hail! Thro' -

Thro' - out the com-ing

Gt.

*p* Ped.

out the com-ing day; — O guide us and di - *dim.*  
 day; — O guide us and di - rect us, *dim.*  
 With

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are 'out the com-ing day; — O guide us and di -' with a *dim.* marking. The second system continues the lyrics 'day; — O guide us and di - rect us, dim.' and ends with the word 'With'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some triplet markings.

rect us; With Thy right hand pro - tect us, Up -  
 With Thy right hand pro - tect us, Up -  
 Thy right hand pro - tect us,

Detailed description: This system contains the third and fourth systems of music. The lyrics are 'rect us; With Thy right hand pro - tect us, Up -' and 'With Thy right hand pro - tect us, Up -' and 'Thy right hand pro - tect us,'. The piano accompaniment includes a 'Sw.' (Swell) marking and a 'Man.' (Manic) marking. The music is marked with a piano (*p*) dynamic.

on our des - tined way. Then hail, O might - y  
 on our des - tined way. Then hail, O might - y  
 Gt. *ff*  
 Ped.

Detailed description: This system contains the fifth and sixth systems of music. The lyrics are 'on our des - tined way. Then hail, O might - y' and 'on our des - tined way. Then hail, O might - y'. The piano accompaniment features a 'Gt. *ff*' (Great Fortissimo) marking and a 'Ped.' (Pedal) marking. The music is marked with a fortissimo (*ff*) dynamic.



*ff*

Lord! E - ter - nal One a - dored!

*ff*

**Solo Tenor with Sopr.I.**

Lord! E - ter - nal One a - dored!

Trombone 16. Ped. doppio.

*ff*

Hail! hail! all hail!

*ff*

Hail! hail! all hail!

The musical score is written in G major (one sharp) and 4/4 time. It features two systems of vocal parts and piano accompaniment. The first system is for the vocalists, with a Soprano I part and a Solo Tenor part. The piano accompaniment includes Trombone 16 and a grand piano. The second system is for the 'Hail!' section, with similar vocal and piano parts. Dynamics include *ff* (fortissimo) and *ff* (fortissimo). Pedal markings include 'Ped. doppio.' and 'Trombone 16.'.

### Scriptural Interlude.

*AB.* With the idea of rounding out the story of the relations of David to the house of Saul, it is suggested that the following passages of Scripture be read here by the Minister in charge of the service.—viz:

- 1 Samuel, Chap. XVIII, verses 9 to 12 inclusive;
- 1 Samuel, Chap. XIX, verses 1 to 13 inclusive;
- 1 Samuel, Chap. XX, verses 24, 25 and 30 to 34
- 1 Samuel, Chap. XXIV, verses 1 to 4, and 8 to 22.

# Nº 5. How long wilt Thou forget me, Lord?

*Tenor Solo.*

*Andante, quasi recitante e dolente.*

Tenor Solo.

Organ.

Sw. Oboe. *p* Ch. *p* Sw. L.H.

Ch. *f* *dim.* Ch. Ped.

David. Reed off. How long, O Lord, — how —

long wilt Thou for - get me? How

(Oboe) Ch.

long wilt Thou hide Thy face from me?

Sw. Ped.

*f* *>* *3* *>* *,* *>*

How long shall mine en - e - mies tri - umph o - ver me?

Gt. *mf* Sw. with reed. *mf*

Ped. Man.

*p* *supplichevole.*

Con - sid - er, con - sid - er, and hear me, O

(reed off.) *p* *poco cresc.*

Con moto cantabile. (♩ = 63.)

Lord.

*mp* *p* *Gt.* *Sw.*

Ped.

My

*p*

Ped.

voice shalt thou hear be-times, O Lord, my voice shalt thou hear be -

Man.

times. Ear - ly in the morn - ing will I

*f*

Ped. *szi*

sing un - to Thee, will sing and praise Thy

name. For my trust is in Thy

*p*

Ped. *szi*

mer - cy, Thy mer - cy and faith - ful - ness.

*rit.*

*p cresc.*

Man. Ped.

Animato e

Let not mine

*mf* *dim.*

Gt.

Declamando. (♩=94.)

en - e-my say:— "I have pre-vail - ed a - gainst him!"

*mf*

Sw.

*dolente.* Let not mine en - e - my say:—

*p*

Gt. *mf*

Man. Ped.

"I have pre-vail - ed a - gainst him!" For my

Sw. *p* *poco rall.*

Man.

Andante. (Tempo I.)

trust — is in Thy mer - cy, Thy mer-cy and faith - ful-

Ped. 8

ness, my trust — is in Thy mer - cy, Thy mer-cy and faith - ful -

*poco rall.*

*pp*

Ped.

Allegro con fuoco. (♩ = 116.)

Con spirito.

ff

ness. Stand

Gt. & Sw. mf

up, O Lord, in thy might! — A — rise! — judge thou my

Sw. Gt. Sw.

cause! Gird me with strength un-to the bat-tle, — to the

Gt. Sw.

bat - - - tle! and I will

f Gt. mp Sw. p Ch. & Sw. Ped.

praise Thee, I will praise Thee,

Man. Ped.

yea, I will sing to Thee, will sing up-on the

This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics "yea, I will sing to Thee, will sing up-on the". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady eighth-note bass line.

harp. Stand

Man.

This system contains the third and fourth lines of music. The top line is a harp part, indicated by "harp.", with a melodic line. The bottom line is a man's part, indicated by "Man.", with a vocal line. The lyrics "Stand" are positioned above the harp part.

up, O Lord in thy might! A - rise! judge Thou my

Sw. Gt. Gt. Sw.

Ped. 8

This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics "up, O Lord in thy might! A - rise! judge Thou my". The piano accompaniment includes a harp part (Sw.), guitar parts (Gt.), and a pedal point (Ped. 8). The harp part has a melodic line, while the guitar parts provide harmonic support.

cause, and I will praise Thee, will praise Thee,

p Sw. Gt.

Man. Ped.

This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics "cause, and I will praise Thee, will praise Thee,". The piano accompaniment includes a harp part (Sw.), guitar parts (Gt.), and a man's part (Man.) and pedal point (Ped.). The harp part has a melodic line, while the guitar parts provide harmonic support.

yea, I will sing to Thee, and mag-ni-fy Thy

Gt.

This system contains the ninth and tenth lines of music. The top line is a vocal melody with lyrics "yea, I will sing to Thee, and mag-ni-fy Thy". The piano accompaniment includes a guitar part (Gt.) with a melodic line and a steady bass line.

name, and mag- - - - ni - fy Thy *, poco*

*rallent.*  
glo - rious name, ———— O Ho - ly One, ———— O *p*

Ho - ly One ———— of Is - - ra - el!

*lunga.*  
Sw. with reeds.  
Man.



# No. 6. Saul's Presentiment.

Female Chorus and Baritone Solo.

Con moto moderato. (♩=72.)

SOPRANOS. *p* Now it came to pass, *cresc.* that when  
 ALTOS. It came to pass, that when

Saul saw the host of the Phi - lis - tines, encamped in Shu - nem, *cresc.*  
 Saul saw the host of the Phi - lis - tines, encamped in Shu - nem,

that he was sore a - fraid, and his  
 that he was sore a - fraid, *p* sore a - fraid, and his

heart was troub - led Then en - quir - ed he of the

heart was troub - led Then en - quir - ed

Lord, and the Lord an - swer - ed him not:

he of the Lord, and the Lord an - swer - ed him not:

neither by prophets nor by dreams, an - swer - ed him the

neither by prophets nor by dreams, an - swer - ed him the

Saul. Recit.

I fain would converse hold with one whose magic

Lord.

Lord.

Gt. *colla voce.* Sw. with reed.

*a tempo.*

pow'r can quest-ion those who sleep the sleep of death.

Gt.

*a tempo.*  
*p*

Yea, I must know what the im-pend-ing hour shall bring to me.

Gt.

Sw.

*Recit.*

— to me and mine! Seek such an one, my ser-vants

Gt.

true, that I may learn what fate may have in store.

SOPR. I. II. *p*

Then said his

Chorus.

ALTOS. *p*

Then said his

Sw.

*p*

Ped.

Man.

ser-vants un-to him: Be-hold, there is now at  
 ser-vants un-to him:

*marcato.* *Ped.*

En-dor a wom-an that *cresc.*  
 Be-hold at En-dor there is a wom-an *cresc.*

hath a fa-mil-iar spir-it; *f*  
 that hath a fa-mil-iar spir-it; *f*

and she shall *p*  
 and she shall an-swer thee, shall *p*

*p*

Man.

an - swer thee.

an - swer thee.

Gt. *f*

TENOR SOLO. *mp*

BASS I.II. SOLI. *mp*

Saul. (BASS II.)

And Saul dis - guised him - self

And Saul dis - guised him - self

*f*

Sw. *pp*

Ped.

and two men with him, and they came un - to the

and two men with him, and they came un - to the

*sempre pp*

wom - an by night.

wom - an by night.

*p*

*rallent.*

coupler off.  
Ped. soft 16' only.

# No. 7. The Witch of Endor.

A cave in Mount Gilboa. Midnight.

Allegro con fuoco. (♩-100.)

Ch. with Clar.  
mf  
Sw. with Oboe.

Gt.  
Ch.  
Sw.  
Ped.

## The Witch. (ALTO SOLO.)

*molto energico.*

1. Burn, thou fire! gleam, thou light! Shi - ning dim on  
2. Tell me, fire! say, thou light, Why are the signs so

Sw. *mp*  
*simile.*

mountain-height. Un - seen in vale be - low; Fade, pale stars!  
dire to night? Why sighs the wind as in woe. Show, bright gleam, who

Blow, chill wind! Till the right - ful spell I find,  
draw - eth near! Why this se - cret, sud - den fear, As the

Gt.  
*mf*

Spir - its, night - birds fly to and fro, spir - its, your aid and fro, be - stow! to and fro!

Chorus of Spirit-voices, replying. (\* Sopr. Alto. seated. We

*Sw.* *cresc.*

Poco più lento e maestoso. (♩ = 80.)

*cresc.* *ff* Pow - ers of Earth and hear! we hear! we hear!

*f* *Gt.* *Sw.* *Gt.* *3*

Ped. *Man.*

Air! Ye I in - voke! In the We come!

*accel.* risingsmoke your pres - ence show! Are ye Thy call we hear, Thou needst not fear!

*Gt. colla voce.* *mf* *Sw.*

\*) May be omitted, if preferred.

here? To me draw near!

We all are here! We will ap-

*mf*

1. Omit the

Draw near! (\* we will ap - pear!

pear!

*p*

Gt.

Ch.

*Allegro. (Tempo I.)*  
second time.

*Allegro. (Tempo I.)*

*tr.*

Sw.

Gt. *f*

*dim.*

Pedl

2.

*Vivace.*

*rit.*

\*) If curtailment is desired the 2<sup>d</sup> verse of this number may be omitted.



# No. 8. Saul and the Witch.

Moderato. (♩ = 72.)

Sw. *p* "and Saul disguised himself."

Man. Ped.

Saul. *quietly.* *In tempo.* (\*)

Here, in this cave, the sorcer-ess doth dwell: We, hid in

*pp*

Ped.

gloom, can see her plain-ly now, — Standing be-side her fire, with withered

*p*

Man. Ped. Man.

*slightly faster.*

brow. Why shake she thus her wand? per-chance she

"and Saul disguised himself."

(no reed.)

Ped.

\*) N. B. To give the desired continuity to this scene, and aid the proper declamation, the ordinary freedoms of recitative should be avoided, and the various *tempi* held strictly, except where otherwise indicated. The metronomic indications given should be carefully noted, not as positive, but in their relative changes.

weaves her spell, And call on pow'rs of air. or fiends from hell.

Recit.

*sempre p*

Sw. with

Gt. *f*

Man.

**The Witch. (ALTO.)** Allegro. (♩ = 104.)

Who stands without so stern and fierce of mien? What dire foreboding  
reed.

*fp*

Sw.

Gt. *mf*

Ped.

stirs my troubled breast! What midnight guest art thou?

*without ritard.*

Sw. *p*

Gt. *f*

Gt.

Come, let thy face be seen! Approach and speak!

Sw. *p*

Gt.

Sw.

**Saul.**

what is thy present quest? It matters not whom I may be:

Man.

Ped.

Gt.

Thou art the Witch of En - dor! thou art

she who o'er the neth-er world hast pow'r. Send me thine

aid \_\_\_\_\_ in this dread hour. How know - est thou my name? What

**The Witch.**

seekest thou from one that most do shun, and un - der roy - al ban? As best thou

**Saul.**

can weave now thy spell, thine in-can - ta-tions make; Call ev-'ry

Poco più lento. (♩=72.)

pow'r fa-mil-iar to thy craft; And from the

Sw. Gt. Man.

grave bid him a - rise whom I shall name to thee; And thy re-

Sw. p

The Witch. Allegro Agitato. (♩=104.)

ward shall prince-ly be! Know'st thou not the King's com-

Gt. mf Sw. Gt.

mand-ment? know'st thou not what Saul hath said:

Gt. Sw. ff Ped.

without ritard, in tempo.

"On pain of death, no witch nor wizard shall their

reeds off. pp Man.

arts employ with-in my king - dom!"

Gt. *f*

Ped.

Recit. *poco lento.*

Hast thou well heard the word?

*Allegro.*

*f*

*Tempo Allegro.*

"On pain of death, on pain of death?"

*poco rall.*

Sw. *p* *dim.*

Man.

*Affettuoso.* (♩ = 80.)

Where-fore then lay-est thou a snare for my life to

cause me to die? Ah, re - turn thy way, re -

turn, and leave me here, leave me here to brood o'er thoughts no

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "turn, and leave me here, leave me here to brood o'er thoughts no". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many sixteenth and thirty-second notes, including some triplets and slurs.

law can reach. Re - turn thy  
Saul.  
As the Lord liv-eth, to

The second system continues the musical score. The vocal line has lyrics "law can reach. Re - turn thy" and "Saul." followed by "As the Lord liv-eth, to". The piano accompaniment continues with similar rhythmic patterns. There is a noticeable change in the piano part's texture around the word "Saul", becoming more rhythmic and less complex.

*dim.*

The third system of the musical score features a vocal line and piano accompaniment. The piano part begins with a dynamic marking of *dim.* (diminuendo). The piano accompaniment continues with intricate rhythmic patterns, including slurs and ties across measures.

way, re - turn and leave me  
thee shall come no harm for this thy deed, to thee shall

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has lyrics "way, re - turn and leave me" and "thee shall come no harm for this thy deed, to thee shall". The piano accompaniment continues with its characteristic complex rhythmic texture.

here, leave me here to brood o'er  
 come no harm for this— thy deed,— to thee shall come no harm, no

*dim.*

*p*

thoughts no law— can reach.

*p*

harm for this— thy deed. Proceed! pro - ceed! This is the

*Animato.*

*Animato. (♩=100.)*

*f*

Man.

*Più lento.*

With - in the dark Unknown whom  
 hour, soon comes the dawn!

*Più lento. (♩=80.)*

Sw. Gt. Sw. *p*

seekest thou? > Whose buried form shall now I bid a - rise?

Clar. Ch. with Sw. Gt. Sw. *p* Ch. *sf*

Ped. Man. Ped.

Saul.

Hear, then, a name renowned in

Gt. Sw. *p* Man.

Is - rael, Bring up to me the shade of Sa - mu - el! \_\_\_\_\_ Ch.

*rall.*

*pp* Ped.

Allegro.

Ch. *tr.* *mf* (The incantation proceeds.) *ff* Gt

Sw. Ped.

The Witch (alarmed.) *sf*

Ah!



Molto Allegro.

why hast thou de - ceived me? for thou art Saul!

Saul.  
thou art the King! Be not a - fraid! thou hast our roy - al

word; Gt. Speak, I ad - jure thee! what

rall. saw - est thou? Moderato. (♩=60.)

Sw. 16'; 8'; Fl. 4'; Trem. no reeds.

The Witch. p misterioso

I saw gods as - cending out of the

earth, While Earth in travail groans,

Ped.

Trem. off.

*Allegro agitato.* (♩=118.)

O fa-tal spell! all hos-tile are the signs. Too

Sw.

Gt.

Sw.

late, a-las! too late!

Saul.(excitedly.)

Too late for si-lence now! Pro-

mf

Gt.

ceed! I do com-mand! A-gain- what see-est thou?

*poco rall.*

f

Moderato. Allegro.

add reeds to Sw.  
Gt. *mf*

*p* 6 12

Sw. (closed) with Trem.

Pedal.

*mp* *cresc.*

The cen-tre of a cloud - Which a dim shape doth

*fff* Ch. *p*

(Tromb. 16:)

*fff*

shroud; It draweth near - it taketh form!

*cresc.* - - - Sw.

Gt.

Gt. full. *fff*

*p* *tento, a piacere.*

An old man cometh up En-wrapped in mantle dark.

Moderato.

*p* Trem. off

*a tempo*

Ped.

**The Voice of Samuel.** (Sung softly as from a distance at first, by all the Chorus-Basses seated.)

Saul! Saul! O Saul! Why is my

Sw. or Gt.

Ch. *p*

sleep dis-quieted? Who art thou to call the dead?

*p*

Saul. (in great agitation.)

*ff*

Allegro molto. (♩ = 120.) I am sore dis-tress-ed,

Gt. *f*

Sw.

Gt. *mf*

for the Phi-listines make war a-against me, and God is de-parted

*sf* Sw.

*svi ad lib.*

from me. He answereth me no more, He answereth me no more,

Man. (Gr.)

nei-ther by prophets nor by dreams.

*rit.* *dim. e rall.*

*f* *p*

Recit. *p* *tento*

Therefore have I call - ed thee; — what shall I do?

*cresc.* *Tempo.*

Gt. *Tempo.*

Ped.

Rend thou the veil that hides the coming day, And let me

*f* *acc.*

Sw. *p*

Man.

Voice of Samuel.

know what fate shall then be mine. *Tempo Moderato.* Thou hast not o -

*rall.* *colla voce* *p* *Ch.* *sempre piano*

beyed the voice of the Lord, Nor His commands against

Am-a-lek; Therefore hearken and hear!

Ped.

*Poco animato, alla Marcia.* ( $\text{♩} = 96$ .)

\*) Ere the coming day is done, Slain shalt thou be and slain thy Son.

He will lie all pale and low, Pierc'd by shafts from man-y a bow;

And the falchion by thy side To thy heart thy hand shall guide;

\*) These verses (and a few lines elsewhere) are from the "Hebrew Melodies" of Lord Byron.

So shall end in ut-ter fall, Son and Sire, the House... of

*dim.* *p* *Gt. f*

*Man.* *Ped.*

**Allegro molto agitato. The Witch.**

(The shade vanishes.) O hapless, hapless King, thy

Saul!

**Saul.** *f* (in despair) O horror! horror! can it be? Hope - less, — and more than

**Allegro molto agitato.** (♩=104.)

fate, — thy fate is seal - - ed now.

*sf* *3* *Sw.*

des - o - late! O horror! horror! can — it be? The bat - tle

*Gt.* *Sw.* *Gt.* *Man.*

The bat - tle lost, thy king - dom torn a - way, In

lost! my king - dom torn a - way, In cloud and

*p* *cresc.*

cloud and dark-ness, cloud and dark-ness so to  
 dark - - - ness, cloud and dark-ness so to

*f* *p*

Man.

end!  
 er.d! O Sor-cer-ess most dire, What message hast thou

*fp*

*p espressivo*

Behold, thine hand-maid hath but o-beyed thy voice, And in thine hand her  
 brought!

*sempre piano*

life hath placed!  
 (bitterly.)

'Tis well, 'tis well! for this night's work, No harm shall thee befall;

*cresc.* Gt.

Man. Ped.



*ff* O hapless, hapless King! Thy  
 O horror! horror! can it be? Hope - less, — and more than

fate, — thy fate is seal - ed now. Fare -  
 des - o - late! My fate is seal - ed now. Fare -

well! thou must go forth - to battle and to  
 well! I must go forth - to battle and to

*Lento.* *p*

death!  
 death!

*Tempo di Marcia.*

# Nº 9. Morning, and Battle-Alarm.

Allegro moderato. (♩=100.)

Organ. *p* (Sw.)

Gt. *mf*

R. H. Sw.

Gt. *f*

SOPRANOS. *mp*

ALTOS. *mp*

A - gain the morn-ing com - eth, Tho'

A - gain the morn-ing com - eth, Tho'

Sw. *p*

Ped.

*cresc.*

yet the day - star shin - eth; The ros - y East en -

yet the day - star shin - eth; The ros - y East en -

Sopr. II. *f*

twin-eth With gold the dusk-y skies. Hail, sweet morn-ing

twin-eth With gold the dusk-y skies. Hail, sweet morn-ing

*p* *f*

Sopr. I. Hail, sweet morn-ing dawn! We greet thee

dawn! We greet thee day new-born! Hail

dawn! We greet thee day new - born! All hail, thou

Man.

TENORS. *ff* Faster.

ris - ing, ris - ing light! To arms! to arms! the foe is

BASSES. *ff* Faster.

ris - ing, ris - ing light! To arms! to arms! the foe is

Gt. *f*

Ped.

nigh! List to the hos-tile trum - pets! Take

nigh! List to the hos-tile trum - pets! Take

spear and sword in hand! Ad - vance with-out de -

spear and sword in hand! Ad - vance with-out de -

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts are in a major key with a key signature of one sharp (F#). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

lay! 'Tis come, the de - ci - sive day; To

lay! 'Tis come, the de - ci - sive day; To

The second system continues the vocal and piano parts. The piano accompaniment includes a prominent eighth-note bass line and chords in the right hand. The vocal parts maintain the same melodic and harmonic structure.

arms! to arms! O Is - ra - el! \_\_\_\_\_

arms! to arms! O Is - ra - el! \_\_\_\_\_

The third system concludes the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts end with a long note on 'Is - ra - el!' followed by a line of underscores.

## Nº 10. The Death of Saul.

Allegro molto vivace. (♩=152.)

Piano introduction in 3/4 time, key of B-flat major. The score features a right-hand melody with a *sf* dynamic and a left-hand accompaniment. The dynamics progress from *sf* to *cresc.* and finally to *ff*.

SOPRANO. *ff molto marcato*

ALTO. Now the Phi - lis - tines fought against Is - ra - el:

TENOR. *ff molto marcato*

BASS. Now the Phi - lis - tines fought against Is - ra - el:

The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Now the Phi - lis - tines fought against Is - ra - el:". The piano accompaniment continues with a *ff molto marcato* dynamic.

they fought, they fought against Is - ra - el!

they fought, they fought against Is - ra - el! And the

The vocal parts continue with the lyrics "they fought, they fought against Is - ra - el!". The piano accompaniment continues with a *ff molto marcato* dynamic.

And the bat-tle went sore, went sore against Saul!

battle went sore, went sore against Saul! And the

And the men of Is-ra-el fled, they

men of Is-ra-el fled, they fled be- fore the Phi-

fled be- fore the Phi - listines: and fell down slain, and

listines, be - fore the Phi - listines: and fell down

Man. octaves.

Ped. doppio.

*dim.* *p*

fell down slain, and fell down slain in Mount Gil - bo - -

*dim.* *p*

slain and fell down slain in Mount Gil - bo - -

*dim.* *p*

Sw.  
Man.

*p* *p*

Ped.

*poco rall.* *Lento.* *ff*

a. *mp* and

*poco rall.* Therefore Saul took a sword, and

a. *mp* and

Therefore Saul took a sword, and

*Lento.* (♩ = ♩ previous, or still slower.)

*poco rall.*

*sf* *Allegro*

fell up - on it: and the Phi - lis - tines

*sf*

fell up - on it: and the Phi - lis - tines

*sf* *Allegro*

*sf*

*ff*

Ped.

found him slain; he and his  
found him slain; he and his

Adagio.

sons: So died the  
sons: So died the

Adagio.

*dim.* *Man.* *Sw. p.* *Ped. p.*

King.  
King.

Allegro vivace.

Gt. *ff*



# Nº 11. After the Battle.

## David's Lament.

### Tenor Solo and Female Chorus.

Andante espressivo. (♩=76)

*p* Sw. (Trem.)

David.

*p* *f* *pp*

Man. Ped.

mount-ains of Gil - bo - a, ——— let not dew nor rain be up -

Trem off. Gt. *mf* Sw. *p*

Man.

Poco animato. (♩=96)

on you, for the might - y are fall - en, are fall - en in the

*mf*

midst of the bat - tle! ———

Gt. Sw. *p*

Ped.

*declamando*

Tell it not in Gath! Pub - lish it not in

Gt. Man. Ped. Gt. Sw.

*tranquillo*

As - kalon! lest the Philis - tines re - joice: but

Tempo I.

Gt. Sw. p

mourn, ah, mourn, ye daughters of Is - ra - el! Weep, weep, ah,

Ped.

weep, ——— ye maids of Ju - dah!

SOPRANOS and ALTOS (seated.)

We weep for Saul, the A -

4' (Trem.) pp

Ch

*sempre piano*

noint - - ed: We la - ment and mourn for Jon - a - than, we la -

*sempre piano*

## David.

ment and mourn, we la - ment and

Man.

*, poco animato*

Jon - a - than, my broth - er, For thee am I sore dis -

mourn

Ped.

*f*

tress'd; The beau - ty of Is - ra - el fall - en, With

*mf*

grief\_ is my heart op - press'd! Mourn!

Ped.

mourn, ye daughters of Is - ra - el! SOPRANOS and ALTOS

We weep for Saul, the A -

Man. Ped

David. *mf*

pointed! We la - ment and mourn for Jon - athan, we la - ment and

Jon - a - than my broth - er, How great\_ was my love\_ for

mourn!

thee! But pass - ing the love of wom - an Was

thy true love for me. Mourn! mourn, ye

Man.

SOPRANO. *a tempo* *pp*

ALTO. *pp*

We weep for Saul, — for Saul the Anointed,

We weep for Saul, — for Saul. —

*rit.* \*) (3 Tenors *p*, or Solo slightly predominating.)

daughters of Is - ra - el! Lament and mourn, — lament and

*a tempo*

*rall. colla voce* *p*

\*) If the intonation is good, the quality of tone of the three Tenors *piano* is the result desired.

(The female voices accompanying softly.)

we lament for Jon-athan; we lament and mourn, lament and mourn,  
 we lament for Jon-athan; we lament and mourn, la-ment and  
 mourn, ye maids of Ju - - - dah, of Ju - - -

lament and mourn.  
 mourn, lament and mourn.  
 dah!

*pp* *Gt. f*

# Nº 12. The Coronation at Hebron.

Tempo di Marcia, molto maestoso. (♩=100.)

Ped.

TENORS.

Un - to Da - vid in

BASSES.

Then came all the tribes un - to Da - vid, un - to Da - vid in

Hebron, and spake un - to him, and spake,

Hebron, and spake un - to him, and spake,

say - ing: *p* *cresc.* e - ven *cresc.*  
 say - ing: In the time past, when Saul was king, e - ven

*Sw. mp* *cresc.*  
 Ped.

then thou wast he that led - dest out and broughtest in the  
 then thou wast he that led - dest out and broughtest in the

ar - mies, the ar - mies of Is - ra - el.  
 ar - mies, the ar - mies of Is - ra - el.

and thou shalt be a Cap - tain  
 Now shall thy hands be strengthen - ed, and thou shalt be a Cap - tain



o - ver us, shalt be a Cap-tain o - ver us, for thus saith the  
 o - ver us, shalt be a Cap-tain o - ver us, for thus saith the

*mp*  
 Lord. And all the eld - ers a - noint - ed Da - vid  
*mp*  
 Lord. And all the eld - ers a - noint - ed Da - vid

*Sw. & Ch.*

SOPRANO. *mf* *cresc.*  
 And all the peo-ple re - joic - ed, re -  
 ALTO. *mf* *cresc.*  
 king o - ver Is - ra - el, And all the peo-ple re - joic - ed, re -

*mf* *cresc.*  
 Gt.

joiced and said: Long live the King!

joiced and said: Long live the King!

*ff*

*ff*

Hail, Da - vid, hail! hail! hail!

Hail, Da - vid, hail! hail! hail!

*L.H.*

Da - - vid hail!

hail, - Da - vid hail!

hail, - Da - vid hail!

Da - - vid hail!

*Sw. mp*

*Ch.*

SOPRANOS and ALTOS.

*mp*

With songs and dances Behold advances All the

Ped.

band of Israel's daughters: Their garments

Ped.

flinging; Their homage bringing To the

king of Judah's line. Hail, David,

hail! TENORS and BASSES *f*

With armor flashing, With cymbals clashing, Behold, the

*mf* Gt.

war - ri - or - host ad - vanc - es, — Bright weap - ons wield - ing, Al -

le - giance yield - ing, To Da - vid, — king by right di -

TENOR. *sf*  
vine. Hail! — hail, Da - vid, hail!

BASS. *sf*  
vine. Hail! — hail, Da - vid, hail!

Sw.

## SOPRANO.

Thine, O Lord, is the pow - er, Thine the greatness and maj - es - ty.

## ALTO.

Thine, O Lord, is the pow - er, Thine the greatness and maj - es - ty.

Gt. Man.

## TENOR.

(Altos with Tenors in unison.)

Thine is the glo - - ry and the vic - to - ry, and the

## BASS.

Thine is the glo - - ry and the vic - to - ry, and the

Gt.

Ped.

## SOPRANO.

*mf*

All in the heav'ns and the earth is Thine, and

## ALTO.

*mf*

strength.

strength.

*mf*

and  
*mf*

Sw.

Thou art ex-alt - ed o'er all. — Thou reign - est tri - umphant, tri -  
 Thou art ex-alt - ed o'er all. Thou reign - est tri - umphant, tri -  
 umph - ant for ev - er - more, Thou reign - est, Thou  
 umph - ant for ev - er - more, Thou reign - est, Thou  
 Thou reign - - est tri -  
 reign - - est tri - umph - ant for ev - er - more. Al - le -  
 umph - ant, tri - umph - ant  
 reign - est tri - umph - ant for ev - er - more. Al - le -  
 umph - ant,

*ff* *Gt. ff* *ff* *ff*

The musical score is arranged in four systems. Each system contains vocal staves (Soprano, Alto, Tenor) and piano accompaniment (Grand Staff). The lyrics are written below the vocal staves. Dynamic markings include *ff* (fortissimo) and *Gt. ff* (Grand fortissimo). The piano part features complex chordal textures and melodic lines.

lu - - ia! Al - le - lu - - ia! Al - le - lu - - ia! A -

This system contains the first two systems of music. The top system has three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are 'lu - - ia! Al - le - lu - - ia! Al - le - lu - - ia! A -'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

This system shows the piano accompaniment for the second system of music, continuing the rhythmic and harmonic support for the vocal lines.

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 third system of music. It features three vocal staves and piano accompaniment. The lyrics are 'men, A - men, A - men, A - men, A -'. The piano part includes a 'Full.' marking, indicating a change in texture or dynamics.

This system shows the piano accompaniment for the fourth system of music, featuring a 'Full.' marking in the right hand.

men, A - - - men.

men, A - - - men.

men, A - - - men.

*Poco lento.*

This system contains the fifth system of music. It features three vocal staves and piano accompaniment. The lyrics are 'men, A - - - men.' The tempo is marked 'Poco lento.' The piano part has a 'mf' (mezzo-forte) dynamic marking.

This system shows the piano accompaniment for the sixth system of music, continuing the 'Poco lento.' tempo and 'mf' dynamic.



