

SAMSON
AN
ORATORIO

The Words taken from

MILTON

Set to Musick by

MR. HANDEL

*London Printed for I. Walth in Catherine-Street in the
Strand, of whom may be had all M^r. Handels Works.*



OVERTURE

Viol. 1º e
Haut. 1º e 2º

Viol. 2º

Viola

Corno 1º e 2º

Basso

The first system of the musical score consists of six staves. The top staff is for Violins 1 and Horns 1 & 2. The second staff is for Violin 2. The third staff is for Viola. The fourth and fifth staves are for Horns 1 & 2. The bottom staff is for Bass. The music is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and articulation marks.

The second system of the musical score continues with six staves for the same instruments as the first system. The notation is dense with many sixteenth and thirty-second notes, indicating a fast and intricate passage.

The third system of the musical score continues with six staves. It features a variety of rhythmic patterns and rests. At the bottom of the system, there are some handwritten annotations: "5 (1) 4 *".

System 1: Five staves of music. The top staff features a melodic line with trills (tr) and slurs. The second and third staves provide harmonic support. The fourth and fifth staves are bass lines with figured bass notation, including symbols like 6, #, and 5.

System 2: Five staves of music. The notation continues with intricate rhythmic patterns and slurs. The bottom staff contains figured bass notation with symbols such as 6, #, and 5.

System 3: Five staves of music. This system concludes the piece with dense rhythmic textures and complex figures. The bottom staff includes figured bass notation with symbols like 6, 7, 4, 2, and 6.



Musical score system 1, featuring five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in alto clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). The tempo marking "Adagio" is written above the second staff and below the fifth staff. Fingering numbers (5, 4, 5, 3, 4, 5) are present below the fifth staff.



Musical score system 2, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a tempo marking of "Allegro". The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in alto clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#).



Musical score system 3, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in alto clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). Fingering numbers (6, 6, 6, 6, 6) are present below the fifth staff.

Hautb. 8^{va} Unis?

This system contains five staves of music. The top staff is marked with a treble clef and a key signature of one sharp (F#). The music consists of intricate rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. The bottom staff is marked with a bass clef and contains similar rhythmic patterns, with some notes marked with '5 7', '6', and '6 6'.

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6



lullu

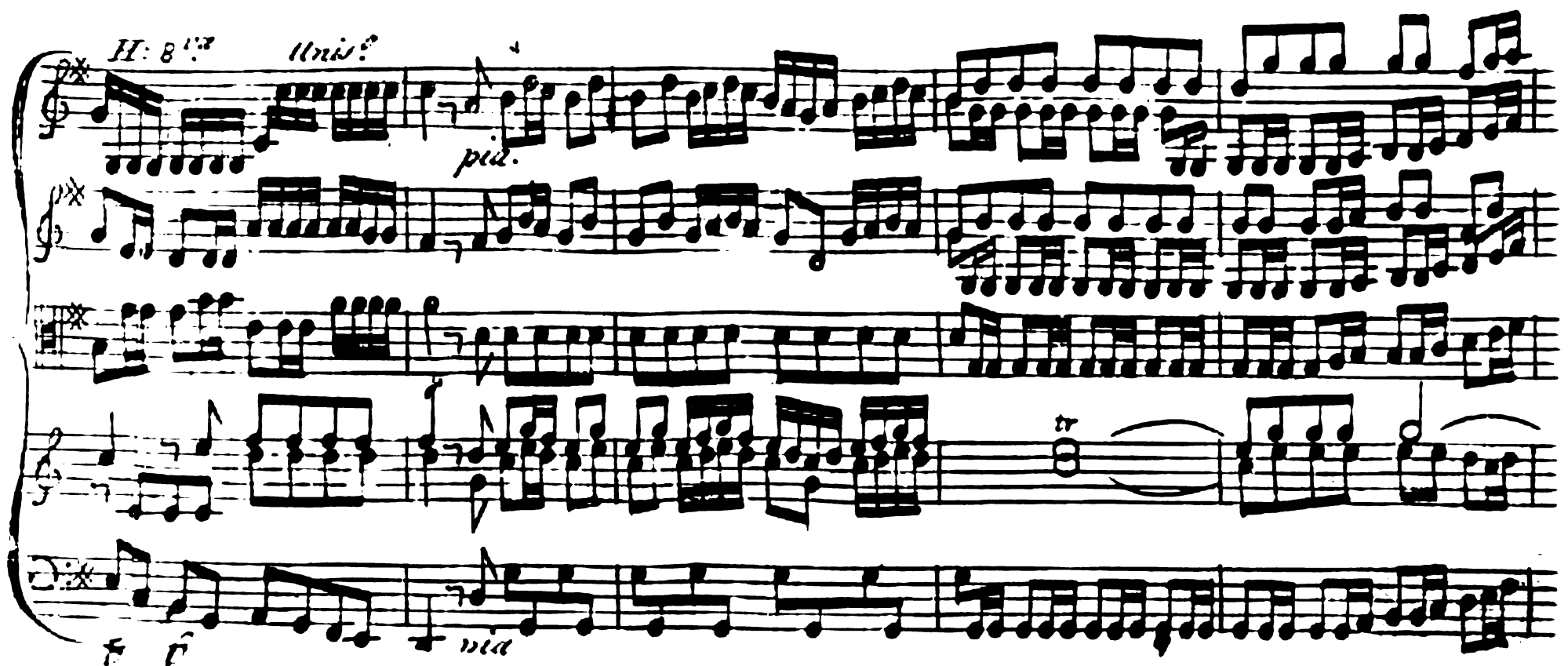
0 66 6 6 6 6

This system contains five staves of music. The top staff is marked with a treble clef and a key signature of one sharp (F#). The music is highly rhythmic, featuring many eighth and sixteenth notes. The word "lullu" is written above the first staff. Below the bottom staff, there are several "6" figures, likely indicating fingerings for a specific instrument.



This system contains five staves of music, continuing the piece. It features similar rhythmic patterns to the first system, with various note values and rests. The notation is dense and detailed.

H: 8¹² Unis? pia.



f f via

This system contains five staves of music. The top staff is marked with a treble clef and a key signature of one sharp (F#). The music is marked with "Unis?" and "pia." (piano). The bottom staff has "f f via" written below it. The notation includes various note values and rests, with some notes marked with asterisks.

Unis.

V. 1.

H. 1.

H. 2.

Adagio

MESQUET

V: e H:
1^a e 2^a

V: 3^a
e Viola

Corno 1^o

Corno 2^o

Bassi

piu.

for.

II. 8^{va} alto

The first system of musical notation consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including a forte (f) marking at the beginning of the first staff and a piano (p) marking at the beginning of the fourth staff. The system concludes with a double bar line.

The second system of musical notation consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including a piano (p) marking at the beginning of the second staff and a forte (f) marking at the beginning of the fourth staff. The system concludes with a double bar line.

The third system of musical notation consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including a piano (p) marking at the beginning of the second staff and a forte (f) marking at the beginning of the fourth staff. The system concludes with a double bar line.

SON - This Day a Solemn Feast to Dagon held, receives me from my task of servile toil: unwilling



by their superstition yields this rest, to breath Heavns air fresh blowing pure and sweet.



Chorus of the Priests of Dagon.

Trumpets No 2
Allegro



Tutti
Awake y Trumpets lofty found



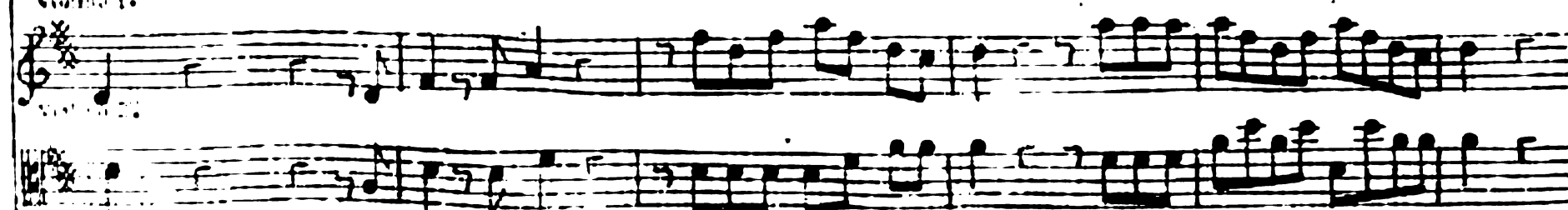
Tenor
Allegro



Tutti. Violoncello



Trumpets No 2



Tympany



Violino IV



Violino III



Violino II



Violino I



Alto

Awake, awake, awake y Trumpets lofty found, the joyfull sacred Festival comes round.

Tenore

Awake y Trumpets lofty found, awake

Basso

Awake, awake, the Trumpets lofty found, the joyfull sacred Festival comes round.

Tutti

Senza H:

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a melodic phrase. The second staff is a piano accompaniment in bass clef. The third and fourth staves are piano accompaniment in treble clef. The fifth staff is piano accompaniment in bass clef.

when Dagon king of all the earth, of all the earth is crown'd,

the sacred

when Dagon king of all the earth, of all the earth is crown'd,

the

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in bass clef. The third and fourth staves are piano accompaniment in treble clef. The fifth staff is piano accompaniment in bass clef.

col H:

awake, awake, awake, the sacred joy - full Fel - tival comes round,

joy - full, joy - full Festival comes round, awake, awake, the sacred joy - full Festival comes round,

the sacred joy - full Fel - tival comes round, the sacred joy - full Fel - tival comes round,

sacred joy - full, joy - full sacred Festival comes round, awake, awake, awake, a -

when Dagon king of all the earth, of all the earth is crown'd. awake the

when Dagon king of all the earth is crown'd.

when Dagon king of all the earth of all the earth is crown'd

wake when Dagon king, when Dagon king of all the earth is crown'd.

Trumpets lofty found. the joyfull fa-cred Festival comes round.

awake the Trumpets lofty found. the joyfull, joy - - - full fa-cred

awake the Trumpets lofty found. the joyfull fa-cred

awake the Trumpets lofty found, the joyfull fa-cred Festival comes round.

when Dagon king of all the earth, of all the earth is crown'd, the sacred joy - full Fes -
the sacred joy - full
when Dagon king of all the earth, of all the earth is crown'd, the sacred joy - full joy -
- tival comes round, the joyfull Festival comes round, awake, awake the
Fes tival comes round, awake the Trumpets lofty sound, awake the
the sacred joy - full joy - full Festival comes round,
- full sa . . cred joy - full Fes - . . tival comes round, awake, awake the

11

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is a bass clef with a common time signature, containing a simpler melodic line. The third and fourth staves are treble clefs with a key signature of one sharp, likely for woodwinds. The fifth staff is a bass clef with a key signature of one sharp, likely for a string or bass instrument.

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains a vocal line with the lyrics: "Trumpets lofty found, the joyfull sacred Festival comes round, when Dagon king of all the". The second staff is a bass clef with a key signature of one sharp and a common time signature, containing a vocal line with the lyrics: "Trumpets lofty found, the joyfull sacred Festival comes round, when Dagon king of all the". The third and fourth staves are treble clefs with a key signature of one sharp, likely for woodwinds. The fifth staff is a bass clef with a key signature of one sharp, likely for a string or bass instrument.

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The fourth system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains a vocal line with the lyrics: "earth, of all earth is crown'd.". The second staff is a bass clef with a key signature of one sharp and a common time signature, containing a vocal line with the lyrics: "earth, of all earth is crown'd.". The third and fourth staves are treble clefs with a key signature of one sharp, likely for woodwinds. The fifth staff is a bass clef with a key signature of one sharp, likely for a string or bass instrument.

Sung by Sig.^{na} Avolio in Samson

Andante

Viol. Solo

tutti

V. Solo

tutti

5 7 6 6 5 6 7 5 6 7 4 3

piano

piano

Ye Men of Ga - za hi - ther bring

the merry merry Pipe & pleasing String

p^o

the merry merry Pipe

Ye men of Gaza hither bring the merry Pipe & pleasing

6 5 6 5 4 (13) 3 4 5 4

Pia.

String Ye men of Gaza hither bring the merry Pipe and pleasing String

6 6 6 6 7 7 6 5 7/4 5 7/4 2

Ye men of Gaza hither bring the merry Pipe the merry merry Pipe - - - - -

5 6 6 6 6 6 6 6 5 6 4 3 4

-- Ye men of Gaza hither bring the merry Pipe and pleasing String the

5 6 7 7 6 6 6 7 * 6 6 * * 5 6 * 6

Solemn Hymn and chearfull Song, Be Dagon prais'd by ev'ry

6 6 6 5 6 6 * 6 * 6 6 * 6 7 6 6 5

forte pia.

Tongue Ye men of Ga--za hi--ther bring the

6 6 P^o 6 6 6 6 5 6

merry merry Pipe and pleasing String the merry merry Pipe and pleasing String the merry merry

6 6 6 6

Pipe the merry Pipe the merry merry Pipe and plea

4 2 3 4 3 2

for.

ing String the Solemn Hymn and chearfull Song

for.

Be Dagon prais'd by ev'ry tongue be Dagon prais'd by ev'ry tongue be Dagon

6 7 7 5 6 6 6

Musical score system 1, featuring vocal lines and piano accompaniment. The lyrics are: "prais'd by ev'ry tongue be Dagon prais'd". The piano part includes the following fingering: 6, 6, 6, 5, 6, 6, 6, 6, 5.

Musical score system 2, featuring vocal lines and piano accompaniment. The lyrics are: "be Dagon prais'd by ev'ry tongue". The piano part includes the following fingering: 6, 6, 6, 6, 5, 4, 3, 6, 7, 6, 6, 6.

Musical score system 3, featuring a Violin Solo and piano accompaniment. The lyrics are: "tutti". The piano part includes the following fingering: 6, 7, 6, 7, 3, 2, 4, 3.

Allegro

Trumba 1^o e 2^o

Tympany

Violino 1^o

Violino 2^o

Viola

Canto

Awake y Trumpets lofty sound, the joyfull Sacred Festival comes round,

Alto

Awake y Trumpets lofty sound, Awake the

Tenor

Basso

Awake the Trumpets lofty sound, the joyfull Sacred Festival comes round,

Tutti

when Dagon king of all the earth, of all the earth is crown'd.

when Dagon king of all the earth, of all the earth is crown'd.

14 *Sung by M^r Lowe in Samson*

Allegro

Loud as the Thunders awfull

voice Loud as the Thunders awfull voice

in notes of Triumph, in notes of Triumph, notes of praise

in notes of Triumph, notes of praise So high gre

DAGON's name we'll raise, so high great DAGON's name we'll raise, that Heav'n and Earth may

(19)

hear how we rejoyce

5 5 5 5 5 6 5 * 6 6 * 6 6 * 5 2

pia.

that Heav'n and Earth may hear how we rejoyce

6 6 * 6 4 6 4 6 6 6

for.

that Heav'n and Earth may hear how we rejoyce

3 4/2 6 6 6 6

Loud as the Thunders awfull voice in notes of Triumph notes of praise

6 6 6 6 6 6

in notes of Triumph notes of praise So high great DAGON's name we'll

6 6 6 6 6 6 6 6 5

raife that Heav'n and Earth may hear how we rejoyce

that Heav'n and Earth may

hear how we rejoyce how we rejoyce

forte
that Heav'n and Earth may hear how we rejoyce.

THEN free from Sorrow

free from thrall *Sym.* Then free from Sorrow, free from thrall all blyth and gay

with sports and play *pia.* we'll Celebrate

his Festival *forte Unis.* Then free from Sorrow *pia.*

free from thrall all blyth and gay with sports and play

forte piano

we'll Celebrate his Festival with sports and play - - - all blyth and

gay - - - we'll Celebrate his Festival; then free from Sorrow, free from thrall,

Pia. unis.

we'll Celebrate his Festival, all blyth and gay, with sports and play, we'll Ce - le - brate - - -

forte

we'll Celebrate his Festival.

Sung by M^r. Beard

SAMSON
Recit

Why by an Angel was my Birth foretold if I must die betray'd & captiv'd thus, y^e scorn & Gaze of

For: O cruel thought my greifs find no redress they inward Prey like gangreend wounds immedicable grown.

Largo e Staccato

Torments alas! are not Confin'd

to Heart, or Head, or Breast, to Heart, or Head or Breast,

Torments alas! are not Confin'd to Heart, or Head, or Breast, but will a Secret passage find,

in - to the very inmost mind with pains in-tense op-

prest that rob the Soul it self of rest that rob the Soul

it self of rest that rob the Soul it self of rest

with pains in-tense opprest that rob the Soul its self of rest with pains in -

-tense opprest that rob the Soul its self of rest

Ad^o

Sung by Mrs Cibber

MICAH

O change beyond report, thought or belief! see how he lies with languish'd head, unprop'd, abandon'd, past all hope!

can this be he—Heroick Samson! whom no strength of Man, nor fury of the fiercest Beast could quell! who tore the

Lion as the Lyon tears the Kid:ran weaponless on Armies clad in Iron! melts the temper'd steel or Frock of Mail!

Largo
O Mirror of our fickle state O Mirror of our fickle state in Birth in

Strength in deeds how great in Birth in Strength in deeds how great O Mirror of our

fickle state in Birth in Strength in deeds how great in Birth in Strength

in deeds how great from highest glory falls to

lunk in the deep abyfs of woe - - - lunk in the deep - - - abyfs of woe

from highest glory fall'n to low, sunk in the deep abyfs of woe, sunk in the

deep a-byfs of woe, sunk in the deep abyfs of woe -

pis. sunk in the deep abyfs of woe. - - - from highest glory fall'n fo

low sunk in the deep abyfs of woe -

for. sunk in the deep abyfs of woe.

(28)

SAMSON

Whom have I to complain of but my self! who Heav'ns great trust cou'd

MICAH

not in secret keep, but weakly to a Woman must reveal it. Matchless in might! once Israels

SAMSON

glory, now her grief! we come (thy friends well known) to visit thee. Wellcome my

MICAH

SAMSON

friends. Which shall we first bewail, thy bondage or lost fight. O loss of fight! of

thee I most complain! O worse than beggary, Old Age, or chains! my very Soul in

real darkness dwells!

Sung by M^r Beard in Samson

Larghetto e Staccato

Total eclipse! no Sun, no Moon, all dark

all dark, amidst the blaze of Noon: O glorious Light! no cheering Ray, to glad my

Eyes with welcome Day. Total eclipse! no Sun, no Moon, all dark, amidst the blaze of Noon. why thus de-

priv'd thy prime decree, Sun, Moon, & Stars are dark to me, Sun, Moon, and Stars, Sun, Moon, and Stars are

dark to me. Sun, Moon, & Stars, Sun, Moon, & Stars are dark to me.

(30)

Accomp :

Viol:1: *Largo e Piano*

Viol:2:

Viola

Micah
Since light so necessary is to Life that in the Soul 'tis almost Life it -

Basso

Adg^o

Adg^o

CHORUS A Tempo Ordinario

Violino 1^o

Violino 2^o

Viola

Hautboy 1^o

Hautboy 2^o

Canto

Alto

Tenor

Basso

Tutti

and light was o-ver all and

O first created beam, and thou great word! and thou great word! Let there be light, and

O first created beam, and thou great word! and thou great word! Let there be light, and light was o-ver all, and

light, and light was o-ver all, O first created beam, and thou great word! and thou great word!

O first created beam, and thou great word! and thou great word!

light and light was o-ver all

The first system of the score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The music is in a major key and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#).

and light was o-ver all, and light, and light was o-ver all, and light, and
let there be light, and

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line. The vocal parts have a melodic line with some rests.

let there be light, and light was o-ver all, and light, and light was o-ver all, and light, and

The third system continues the musical setting. The piano accompaniment has some arpeggiated figures. The vocal parts continue their melodic lines.

light was over all, o-ver all, and light was o-ver all. one heav'nly

The fourth system concludes the page. The piano accompaniment ends with a final chord. The vocal parts have a final melodic phrase.

light was over all, o-ver all, and light was o-ver all. one heav'nly

blaze shone round this earthly Ball, shone round this earthly Ball, to thy dark servant, to thy dark servant,

blaze shone round this earthly Ball, shone round this earthly Ball, to thy dark servant, to thy dark servant, life by

life, by light afford - life, by light afford, to

to thy dark servant, to thy dark servant, life, by light, by light afford, to thy dark light afford - to thy dark servant, to to thy dark servant, to thy dark servant, life, by light afford, by light afford, to thy dark servant

4 (34) 6 6 4 6

thy dark fervant life by light af - - ford - - by light afford, to thy dark fervant, to -
 fervant, life by light afford, life by light afford, by light afford, by light af - ford; to thy dark fervant
 thy dark fervant, by light, by light afford, by light afford, by light afford, to thy dark fervant, to
 to thy dark fervant, life, life by light af - ford, by light af - - ford, to thy dark fervant.

6 4 3 * 4 * 5 6 5 *

thy dark fervant, life - - - by light af - - ford - - - to
 to thy dark fervant, life, by light af - ford, to thy dark fervant, to thy dark fervant, life by
 thy dark fervant, by light, life by light afford, to thy dark fervant life, by light af - ford,
 to thy dark fervant, life, by light af - ford, to thy dark fervant, to thy dark

thy dark servant, life by light - - by light af - - ford, to thy dark servant, life, by light afford.
 light af - - ford - - - by light afford, to thy dark servant, life, life, by light afford.
 to thy dark servant, life, by light afford, life, by light afford.
 servant, to thy dark servant, life, by light, by light af - - - ford, to thy dark servant, life, by light afford.

SANSON
 Ye see my friends, how woes enclose me round, but had I fight, how could I heave my head, for

thame? thus for a word, or tear, divulge to a false woman, Gods most secret gift, and then he sung, or

MICAH
 proverb'd for a fool. Here comes thy rev'rend Sire, old Manoah, with careful steps and locks as white as

SANSON down. Alas! a-nother grief, that name awakes. **MANOAH** Brethren and men of Dan, say where is my Son,

MICAH Sanfon, fond Israels boast? inform my Age. As signal now, in low dejected state, as in height of pow'r, see where he lies.

Accomp: Largo

Viol: 1st

Viol: 2nd

Viola

BASSO

MANOAH O miserable change! is this the man renown'd afar? the dread of Israel's

foes! who with an Angels strength, their armies duell'd, himself an

army! now unequal match, to guard his breatt against the Cowards Spear.

Sung by M. Low

Larghetto

God of our Fathers

For
What is man so proud so vain so great in Story God of our

Fathers what is man so proud so vain so great in Story so gre

For
at in Sto-ry

His Fame a blast his Life a span a bubble at the height of Glo ry at the

For Pia

hight of Glo - ry his Fame a blast his Life a

For

span a bubble at the hight of Glo - ry

Off he that is exalted high unseemly falls in human Eye Off he that is exalted high

unseemly falls unseemly falls in human Eye unseemly fa - - - - - His unseemly falls in human

For

Eye unseemly fa - - - - - His in human Eye

Accomp:

The first system of music features an accompaniment in the upper three staves and a vocal line in the lower two staves. The vocal line begins with the name "MANOAH" written above the staff. The lyrics "The good we wish for, often proves our bane, I pray'd for children, and I gain'd a Son - and such a Son, as all" are written below the vocal staff.

MANOAH

The good we wish for, often proves our bane, I pray'd for children, and I gain'd a Son - and such a Son, as all

The second system continues the musical piece. The vocal line includes the lyrics "men hail'd me happy, but who'd be now a Father in my stead? the blessing drew a Scorpion's tail behind this Plant (Select & sacred for a".

men hail'd me happy, but who'd be now a Father in my stead? the blessing drew a Scorpion's tail behind this Plant (Select & sacred for a

The third system concludes the musical piece. The vocal line includes the lyrics "while, the mirade of all,) was in one hour, enlar'd, assaulted, overcome, led bound, his foes derision, captive, poor & blind!".

while, the mirade of all,) was in one hour, enlar'd, assaulted, overcome, led bound, his foes derision, captive, poor & blind!

Sung by M^r Savage in SAMSON

Allegro



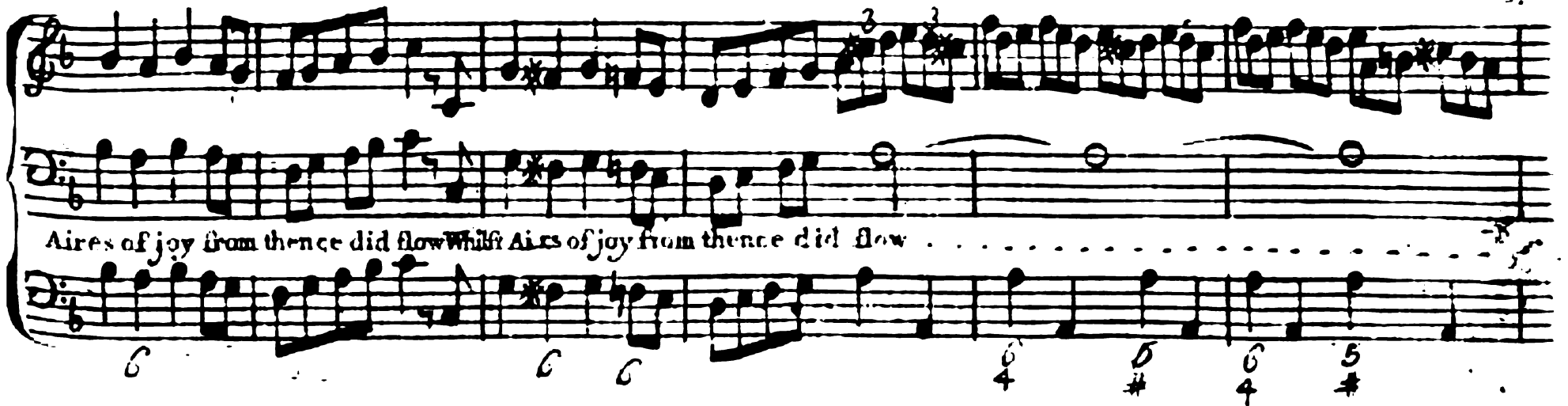
The first system consists of two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music is marked 'Allegro'. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. Chord symbols like 'C', 'F', and 'G' are written below the bass staff.

Thy Glorious deeds inspir'd my Tongue Whilst



The second system continues the musical notation. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics 'Thy Glorious deeds inspir'd my Tongue Whilst' are written across the staves. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. Chord symbols like 'C', 'F', and 'G' are written below the bass staff.

Aires of joy from thence did flow Whilst Aires of joy from thence did flow



The third system continues the musical notation. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics 'Aires of joy from thence did flow Whilst Aires of joy from thence did flow' are written across the staves. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. Chord symbols like 'C', 'F', and 'G' are written below the bass staff.

Whilst Aires of joy from thence did flow



The fourth system continues the musical notation. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics 'Whilst Aires of joy from thence did flow' are written across the staves. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. Chord symbols like 'C', 'F', and 'G' are written below the bass staff.

Thy Glorious deeds inspir'd my Tongue Thy



The fifth system continues the musical notation. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics 'Thy Glorious deeds inspir'd my Tongue Thy' are written across the staves. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. Chord symbols like 'C', 'F', and 'G' are written below the bass staff.

Whilst Aires of joy from thence did flow - - - - - Whilst Aires of joy - - - - -

from thence did flow - - - - -

Thy Glorious deeds inspir'd my tongue Whilst

Aires of joy from thence did flow

Largo
To sorrows now I tune my song and set my Harp

Largo 2 5 6 * 6 5 4 3 5

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and naturals, scattered throughout the piece.

to notes of woe to sorrows now I tune my song and set my Harp to notes of woe to

The second system of music consists of two staves, one in treble clef and one in bass clef. It continues the melodic line from the first system, with similar note values and accidentals.

3 4 # 6 6 5 4 # 4 # 3 8 4 6 6 3 + 6 6 5 4 4 # 4

The third system of music consists of four staves, two in treble clef and two in bass clef. The notation continues with a mix of rhythmic patterns and accidentals.

notes of woe to notes of woe and set my Harp to notes of woe and set my Harp

The fourth system of music consists of two staves, one in treble clef and one in bass clef. It features a continuation of the musical theme with various note values and accidentals.

9 8 6 6 5 4 # 7 4 4 7 4 3 7 4 3 6 5 6 9 8 7 6 5 4 3 2 1 7 6

The fifth system of music consists of four staves, two in treble clef and two in bass clef. The notation continues with a mix of rhythmic patterns and accidentals.

to notes of woe 9 8 7 7 6 6 7 6 6 # 5 4 #

The sixth system of music consists of two staves, one in treble clef and one in bass clef. It concludes the piece with a final melodic phrase and a double bar line.

6 5 4 # (43)

Accomp:

SAMSON

Justly these evils, have befall'n thy Son; sole author I, sole cause. My grief for this, forbid mine Eye to close.

or thoughts of rest. But now the strife shall end, 'me overthrown, Dagon presumes, to enter lists with

God, who thus provok'd, will not connive, but rouze his fury soon, and his great name assert.

Dagon shall stoop, e'er long he quite despoil'd, of all those boasted trophies won on me.

Sung by Mr. Beard

Allegro

Piano

Violoncello piano

tr

for.

tutti for.

piano

for.

piano

Violoncello piano

does the God of Israel sleep?

arise with dreadfull sound, a - rise

for.

- rise a - rise with dreadfull sound, arise with dreadfull sound - - - with dreadfull sound,

for.

pia.

for.

- rise arise with dreadfull sound with dreadfull sound. arise a - rise

pia.

po

- rise with dreadfull sound with dreadfull sound and Clouds encumpals'd round - - - and

Clouds encompass'd round - - - - - then shall y^e Heathen

hear thy thun - - - - der then shall y^e Heathen hear thy thun - - - - der thy thun - der

for. deep for. The Tempests of thy

wrath now raise In wirlwinds them pur-sue full fraught with Vengeance due In

wirlwinds them pursue - - - - in wirlwinds them pur-sue them pur-sue them pursue full

fraught with Vengeance due full fraught with Ven - - - geance due

till shame and trouble all

thy foes shall seize till shame till shame and trouble

till shame and trouble all thy foes shall seize till shame and trouble all - - thy foes shall

seize - - - till shame and trouble all

for.
thy foes shall seize

pia. for
Why does the God of Israel sleep arise with dreadful sound arise

- arise arise with dreadful sound and clouds encompass'd round - - - encompass'd round then shall the

Heathen hear thy thunder deep the Tempest of thy wrath now raise in whirlwind them pursue

- sue them pursue full fraught with Ven

MICAH

There lies our hope, true Prophet may'st thou be, that God may vindicate his glorious

name, nor let us doubt whither God is Lord or Dagon.

CHORUS. Allegro moderato

Canto
Alto Then shall they know that he whose name Je-ho - - - vah is a-lone o'er all the earth - -
Tenor Then shall they know that he whose name Je-ho - vah is a -
Alto Then shall they know that
Tutti

Viol: 1^o
Viol: 2^o
Viola
Horn: 1^o
Horn: 2^o

Then shall they know that he whose name Je-ho - vah is a-lone o'er all the earth but one, then
but one, o'er all the earth, o'er all the earth but one, o'er
lone o'er all the earth but one, o'er all the earth but one, o'er all the earth but one.
he whose name Je-ho - - - vah is a-lone o'er all the earth but one, then shall they

shall they know, that he whose name - - - Je-hovah is a-lone, o'er all the earth
 then shall they know that he whose name Jehovah is a-lone, o'er all the
 then shall they know that he - whose name, that he whose name Jehovah is a-lone, o'er all the
 know that he whose name - - Je-hovah is a-lone, o'er all the

- but one, was e-ver
 earth but one was e-ver the molt high, and still the fame, and still the
 earth but one, was ever the molt high, and still the fame, and still the fame - and still the fame -
 earth but one,

the most high, and still the same, and still the same, was
 same and still the same,
 and still the same, and still the same. and still the same
 was e . . ver the most high, and still the same,

6 4

e . . ver the most high, and still the same, and still the same
 was ever the most high, and still, and still the same was e . . ver the most high, and
 and still the same, and still, and still the same was e . . ver the most high, and
 and still the same and still the same, was e . . ver the most high and

Col. Viol: 12

2 6 (52) 7 4 6 2

and still the same, then shall they know that he whose name Je-hovah is a lone, o'er all the earth but

still the same, then shall they know that he whose name Jeho-vah is a lone, o'er all the earth but

still the same, then shall they know that he whose name Je-hovah is a lone, o'er all the earth but

still the same - - then shall they know that he whose name Je-hovah is a lone, o'er all the earth but

one, was e - - ver the most high - - - was e - - ver the most high - -

one, and still the same, was ever the most high - - - and still the same, and still the

one, and still the same - - - and still the same, was ever the most high - -

one, and still the same - - - and still the same - - -

and still the same, Jehovah is a-lone, o'er all the earth but one, and still the same, -
 same and still the same Je- was e-ver the most
 - and still the same Je- was e-ver the most
 - - and still the same Jehovah is a-lone, o'er all the earth but one, was e-ver the most

and still the same, was ever the most high and still the same.
 high and still and still the same was
 high and still the same, was
 high and still the same, was ever the most high and still the same.

6 $\frac{7}{9}$ 6 7 6 6 7 7 (54) 7 43

MANOAH
 For thee my dearest Son— must thou mean while, lye thus neglected in this loathsome plight?

SAMSON
 It should be so— why should I live? loon shall these Orbs to double darkness yeild.

Accomp:
 Viol: 1:
 Viol: 2:
 Viola
SAMSON
 My genial Spirits droop, my hopes are fled, nature in me seems weary of her

self, my race of glory run, and race of thame, Death invocated oft, shall end my

pains, and by me gently down, with them— that rest.

(55)

Sung by W. G. Gilbert in "Samson"

Adagio

Tern - - - - - Eter - - - - - ni - - - - - ty shall greet - - - - - thee!

greet your bliss Then long - - - - -

ternity shall be your bliss, No more of Earth - - - - - ly joys, no

Andante

more of Earthly joys

to false and vain, to false and vain, no more

of Earthly joys

to false and vain, no more, no more of

Earth - - - - - ly joys to false and vain.

Sung by M^{rs} Cibber in Samson

Larghetto

Joys that are

piano

piano

pure, sincerely good, shall then o'ertake

shall then o'ertake

you as a flood.

piano

Joys that are pure, sincerely good, shall then o'ertake

you as a flood, where truth and

Peace, do e-ver shine, with love that's perfect-ly divine, with love that's perfect-ly di-

vine - - - - - where truth and peace, do e - - - - - ver shine,

with love that's per-fect-ly di - - - - - vine, with love that's

per - - - - - fect-ly 'divine, with love that's per - - - - - fect-ly di-

vine where truth and peace

do ever thine, with love that's perfect-

ly di-vine, with love that's perfectly, per-

fect-ly di-vine.

Adagio forte

Chorus. A Tempo Ordinario

Viol: 1^o musical staff

Viol: 2^o musical staff

Viola musical staff

Hault: 1^o musical staff

Hault: 2^o musical staff

Canto Then round about the starry throne of him who ever rules a lone

Alto musical staff

Tenor musical staff

Basso Then round about the starry throne of him who ever rules a lone

Tutti musical staff with figured bass: 6 6 6 6 6 6 6 6 7 6 6 5 7 6 6 5

musical staff

musical staff

musical staff

musical staff

musical staff

your heav'n-ly guided soul shall climb, your heavenly guided soul shall climb, your heavenly guid ed

heav'n-ly guid ed soul your heavenly guid ed soul your heavenly guided

your heav'n-ly guid ed soul, your heavenly guid ed

your heav'n-ly guid ed soul - your heavenly guid ed

musical staff

musical staff with figured bass: (60) 6 4

musical notation

soul shall climb, of all this earthly grossness quit, with glory crown'd

musical notation

with

musical notation

with glo - - - ry

soul shall climb, of all this earthly grossness quit, with glory crown'd

musical notation

musical notation

for e - ver sit.

and triumph over death, and

crown'd, for ever, for e - ver sit, and triumph over death, and thee O Time, and tri - - - - umph over

musical notation

for ever sit.

Tutto Solo (51)

and triumph over death, and thee O Time. with
 thee O Time, and thee O Time - - - and thee O Time, and thee O Time, with glory crown'd -
 death and thee O Time - - - and thee O Time, and thee O Time, with glory crown'd - - - with
 and triumph over death, and thee O Time, and thee O Time, with glory crown'd -

7 5 7 3 7 6 5 4/3

glo-ry crown'd - - - for e- - - ver, for e- - - ver sit, and triumph over death,
 - with glo-ry crown'd - with glo-ry crown'd for ever sit, and
 glo-ry crown'd - - - with glo-ry crown'd for e- - - ver sit, and triumph over death, and thee O Time
 - with glo-ry crown'd - - - for e- - - ver sit, for e- - - ver sit, and

(62) 7 7 6 6 5 4

and triumph over death, and thee O Time, & triumph over death, and thee O Time.
triumph over death, and thee O Time, and thee O Time, with glo - - ry crown'd, and triumph over death, and thee O
and triumph over death, over death, and thee O Time, & triumph over death, and triumph over
tri - - - - - umph o - - ver death, and thee O Time, with glo - - ry crown'd - - for e - - ver.

with glo - ry crown'd for ever sit, and triumph over death, and thee, and thee O Time.
Time, and thee O Time, and thee O Time, and
death, and triumph over death, and thee O Time, and
sit, and triumph over death, and thee O Time, and triumph over death, and thee, and thee, O Time.

6 6 (63) Adagio

ACT II.

MANOAH

Despair not thus, you once were God's delight, His destin'd from the womb.

by Him led on, to deeds above the nerve of mortal Arm. under his eye, abstemious you grew

SAMSON

up. nor did the dancing Ruby sparkling outpour'd, allure you from the cool chrystalline stream. Where

e'er the liquid brook or fountain flow'd. I drank, nor envy'd man the pleasing Grape, but what avail'd this

temprance, not compleat against another object more enticing? I laid my strength in lusts lascivious

lap. Trust yet in God, thy father's timely care, shall prosecute the means to free thee hence: men

time, all healing words from these thy friends admit,

Sung by M. Savage?

Alloro

P^o

Just are the ways of God to man Let none his secret

Actions scan let none his secret Actions scan Just are the ways of God to man let none his secret Actions

F^o

scan let none his secret Ac - - - tions scan *F^o*

all is best tho'ott we doubt Of what his wisdom brings about for all is best tho'ott we doubt of w. his

widom what his widom brings about Still his wis

= fear - chable dispose blesses the righteous in the Clofe - blesses the righteous Blesses

the righteous blesses the righteous in the Clofe still his un

- chable dispoete blesses the righteous bief

For - tes the right - tious in the Clofe

SAMSON
Recit^o

My evils hopeless are no Pray'r remains A speedy Death to Close my mi-series

MICAH

relieve thy Champion! image of thy strength! and turn his labours to A peacefull End

Sung by M^{rs} Cibber

Largo

p^o *p^{mo}*

P.

Return Return O God of Hosts O God return O God of Hosts be

hold behold thy servant in dis-tress behold thy servant in distress

f^o *p^o*

return O God be- hold thy ser- vant in distress Re-

(67)

mighty griefs redress, his mighty griefs, his mighty griefs redress, nor by the

7 + 2 0 6

heathen be it told, nor by the heathen be it told, his mighty griefs redress,

9 7 1 12 8 6 5 4 5

nor by the heathen, by the heathen be it told, nor by the heathen be it told, Da Capo

6 7 4 6 5 6 6

(69)

CHORUS. Largo

Viol: 1^o

Viol: 2^o

Viola

Hautb:
1^o & 2^o

Canto

MICAH
Solo

Alto

Tenor

Basso

Tutti

To dust his glory they would tread, and number him amongst the dead.

and number him amongst the

and number him

To dust his glory they would tread, and number him amongst the dead.

Pia *Pianiss^o*

Pia *Pianiss^o*

amongst the dead amongst the dead, and number him amongst the dead.

Solo

Return re-

dead and number him amongst the dead.

and number him amongst the dead, and number him amongst the dead,

3b

4 3 (70)

b7

Pia *b7 Pianiss^o*

to dust his glory they would tread, and
 turn O God of hosts, behold, behold thy servant in distress! be - - hold - - behold O God of hosts -

for $\frac{3}{2}$ $\frac{4}{4}$

Pia

number him amongst the dead, and number him amongst the dead.
 behold thy servant, thy servant in distress! O God behold. to dust his

number him amongst the dead, and number him amongst the dead.

Pia 7 6 (71) 6 6 7

for.

to dust his glory they would

glory they would tread, to dust his glory they would tread, and number him amongst the dead.

to dust his glory they would

ff *Pianissimo*

ff

tread, and number him amongst the dead, and number him amongst the dead, and number him amongst the

tread, and number him amongst the dead, and number him amongst the dead, and number him amongst the

43 7 *ff* 72) 6 7 3 4 3

For Pia

dead.

dead.

For

MICAH

But who is this? that so bedeck'd and gay, comes this way sailing like a stately ship?

SAMSON

MICAH

tis DALILA thy wife. My wife? my traitress! let her not come near me! She stands & eyes thee

fix'd, with head declin'd (like a fair flow'r surcharg'd with dew) the weeps; her words address'd to thee.

DALILA

teem tears dissolv'd, wetting the borders of her silken veil. With doubtfull feet, and wav'ring reso-

lution, I come, O SAMSON! dreading thy displeasure: but conjugal affection led me on, pre-

SAMSON

vailing over fear and tim'rous doubt. Out! thou Hyana! 'twas malice brought thee here! there are the

arts of women false like thee, to break all vows, repent, deceive, submit, then with instructed skill

DALILA

gress. I would not lessen my offence, yet beg to weigh it by it self: a mutual weakness, mutual pardon claims.

SAMSON

How cunningly the forceress displays, her own transgressions to upbraid me mine, I to my self was false.

e'er thou to me, bitter reproach but true! the pardon then, I to my folly give, take thou to thine.

Sung by Sig^{ra} Avolie

Larghetto

With plaintive notes and am'rous Moan thus Coos the Tur - - - tle

pia.
left - alone with plaintive notes and am'rous Moan with

plaintive notes and am'rous Moan thus Coos thus Coos - - - the Turtle left a -

(75)

- lone thus Coos thus Coos the Turtle left alone - - - - - thus Coos - - - - - thus

for.
Coos - - - - - the Turtle left alone

with plaintive notes and am'rous Moan thus Coos the Turtle thus Coos thus

Coos the Turtle left alone thus thus thus Coos - - - - - the Tur - - - - - tle thus

Coos - - - - - thus Coos the Turtle the Turtle left alone

tr
for

tr Ad^o

thus Coos thus Coos the Turtle left alone

6 6 6 6 7 for.

6 6 6 6 4 6 6 4-6 6

Like

tr

pia

me averse to each delight She wears the tedious widow'd night She wears the tedious

6 6 6 6 4 6 6

tr

for.

widow'd night like me averse to each delight She wears the tedious widow'd night

6 6 6 6 6 6 6

tr

But when her absent mate returns with dou-bled rapture then she burns she

6 6 6 6 6 6 6

for.

burns with doubled rap - - - - - tures then she burns

But when her ab - sent mate returns with doubled rap - - - - - tures with

dou - - bled raptures then - she burns then she burns with doubled raptures with dou - bled rap - - - - -

for.

tures with doubled rap - - tures then she burns

for.

Sung by M^r Beard

SAMSON

Did Love contrain thee; no! 'twas raging Lust! Love seeks for Love; thy treason fought my hate; in vain you strive to

cover Shame with shame; once Join'd to one tho' Judg'd your Countries foe; Parents & all were in y^e Husband lost;

Larghetto

Your Charms to

Po

ruin led the way, My Sense deprav'd my strength enflav'd as I did love you did be -

- tray, you did betray, as I did love you did betray, Your Charms to ruin led the

way my Sense deprav'd my strength enlav'd as I did love you did betray

6 6 6 6 9 8 6 6 4 * 5 6 4 * 4 2

How great the Curle how hard my Fate To pat's life's Sea with such a Mate

6 6 6 6 4 3

How great the Curle how hard my Fate To pat's life's Sea with such a Mate with such a

6 6 6 4 2 6 6 4 2 6 6 4 2 4 5

Mate. To pa's life's Sea with fuch a Mate How great the Curse how hard my Fate, h' great y'

6 6 6 6 6 6 6 6 5 6 9 6

Curle how hard my Fate, To pa's life's Sea with fuch a Mate. 6 5 4 5 6 4 *

Fia.

For

For.

6 4 6 6 5 4 5 6 4 *

Dalila

Forgive what's done nor think of what's past cure, from forth this Prison House come home to me where with redoubled

Love, and nursing care (to me glad office) my Virgins and myself shall tend about thee to extreamest Age;

Sung by Signora Trusi

Larghetto

My faith and truth O Samson prove but he arme

po

hear the Voice of Love My faith and truth O Samson prove but hear me hear the Voice of Love

*Violouc. 6 6 7 6 2 6 8 * 6 2 6 3 tutti*

ft

But hear me hear me hear me hear the Voice of Love

*po 6 7 5 6 8 * 6 6 **

Musical score for the first system. It features a vocal line and a Violoncello accompaniment. The vocal line includes the lyrics: "My faith and truth O Samson prove but hear me hear me hear me but". The Violoncello part includes the instruction "Violoncello". Dynamic markings include "pia." and "pianiss?".

Musical score for the second system. It features a vocal line and a Violoncello accompaniment. The vocal line includes the lyrics: "hear me hear the Voice of Love with Love no mortal can be cloy'd all happiness is". The Violoncello part includes the instruction "for.". Dynamic markings include "for." and "p".

Musical score for the third system. It features a vocal line and a Violoncello accompaniment. The vocal line includes the lyrics: "Love enjoy'd all happiness is Love enjoy'd with Love no mortal can be cloy'd". The Violoncello part includes the instruction "for.". Dynamic markings include "ff".

for.

* all hap - - pinefs is hap - - pinefs is Love en-joy'd My faith and truth O

* 6 6 6 6 + * 6

Her faith and truth O Samfon prove but hear her hear the

Samfon prove but hear me hear the Voice of Love

for.

hear her hear her

Voice of Love 6 6 5 6 But hear me hear me hear me hear the Voice of

for. pianifs? (94)

hear her hear the Voice of Love Her faith and - truth O Samson prove
 Love My faith and - truth O Samson prove But

But hear - - her hear - - - the Voice of Love But hear - -
 hear - - - me hear - - the Voice of Love But hear - - - the

- - - the Voice of - Love hear her her faith and - truth O - Samson - prove but
 Voice of - Love but hear me My faith and - truth O - Samson - prove but

for.

hear her hear - - - the Voice of Love
 hear me hear - - - the Voice of Love

(45)

Chorus of Virgins

Largo

Violuntis.

Her faith and truth, O Sam-son prove, but hear her, hear the voice of

for Pia fur

Love. her faith and truth, O Samson prove, but hear her, hear the voice of Love.

Pia for me:ta

but hear her, hear her, hear her, hear the voice of Love. her

Pianis: for

Faith and truth, O Samson prove, but hear her, hear the voice of Love.

Sung by Mrs Clive

Larghetto

pianissimo

To fleeting Pleasures make your Court no

Moment loose for Life -- is short to fleeting Pleasures make your Court no

(87)

Moment loofe no Moment loofe for Life is short no Moment loofe no Moment

for.

for.

6 * 5 + * 6 6 6 6 6 4 5 6

loofe - for life - is short the present now's our only

for. pia. pia. pia. pia.

* 5 + * 6 6 6 6 6 4 4

time the missing that our only Crime the present now's our only time our on-ly time our

6 4 5 4 7 (99) 6 6 6 6 5

on - ly time the mis - sing that our on - ly Crime our on - ly Crime the mis - sing that our -

for. for.

on - ly Crime our on - - ly Crime the mis - sing that our on - - ly Crime.

SAMSON

Ne'er think of that. I know thy warbling charms, thy trains, thy wiles, and

fair enchanted Cup, their force is null'd, where once I have been caught, I turn the snare, these

DALILA

chains, this Prison house, I count the house of Liberty to thine. Let me approach at least.

SAMSON

and touch thy hand. Not for thy life, lest fierce remembrance wake my sudden rage to

tear thee limb from limb, at distance I forgive, depart with that: now triumph in thy

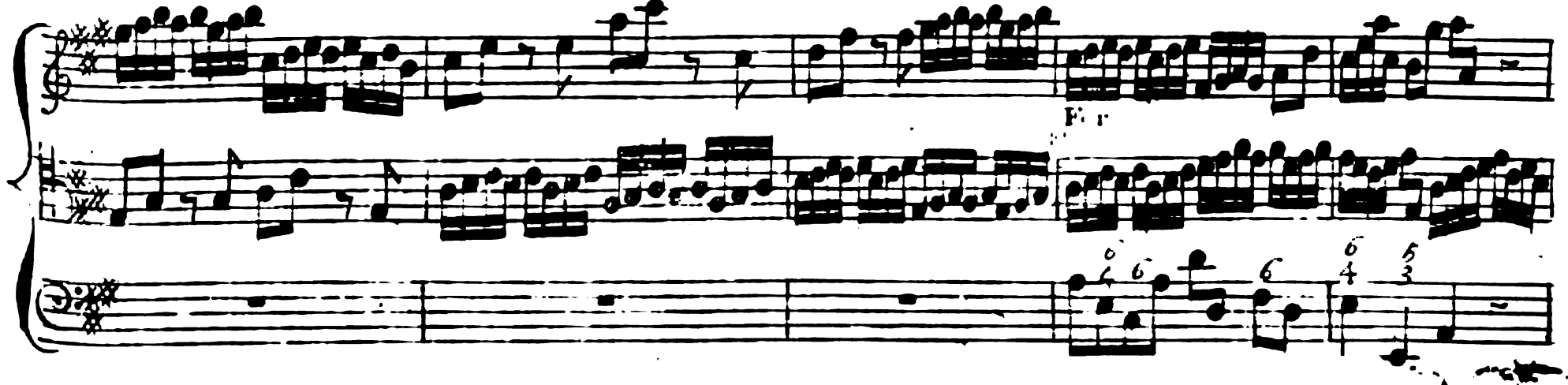
DALILA

fallhood, to farewell. Thou art more deaf to prayers than winds or Seas, thy anger rages an eternal

tempest, why should I humbly sue for peace thus scorn'd, with infamy upon my name denounc'd.

Viola
Violini

Allegro mezzo *Pia*



Pia *Pianiss.*

Traitor to Love I'll sue no more For pardon scorn'd your treats give o'er I'll sue no your

Pia

77



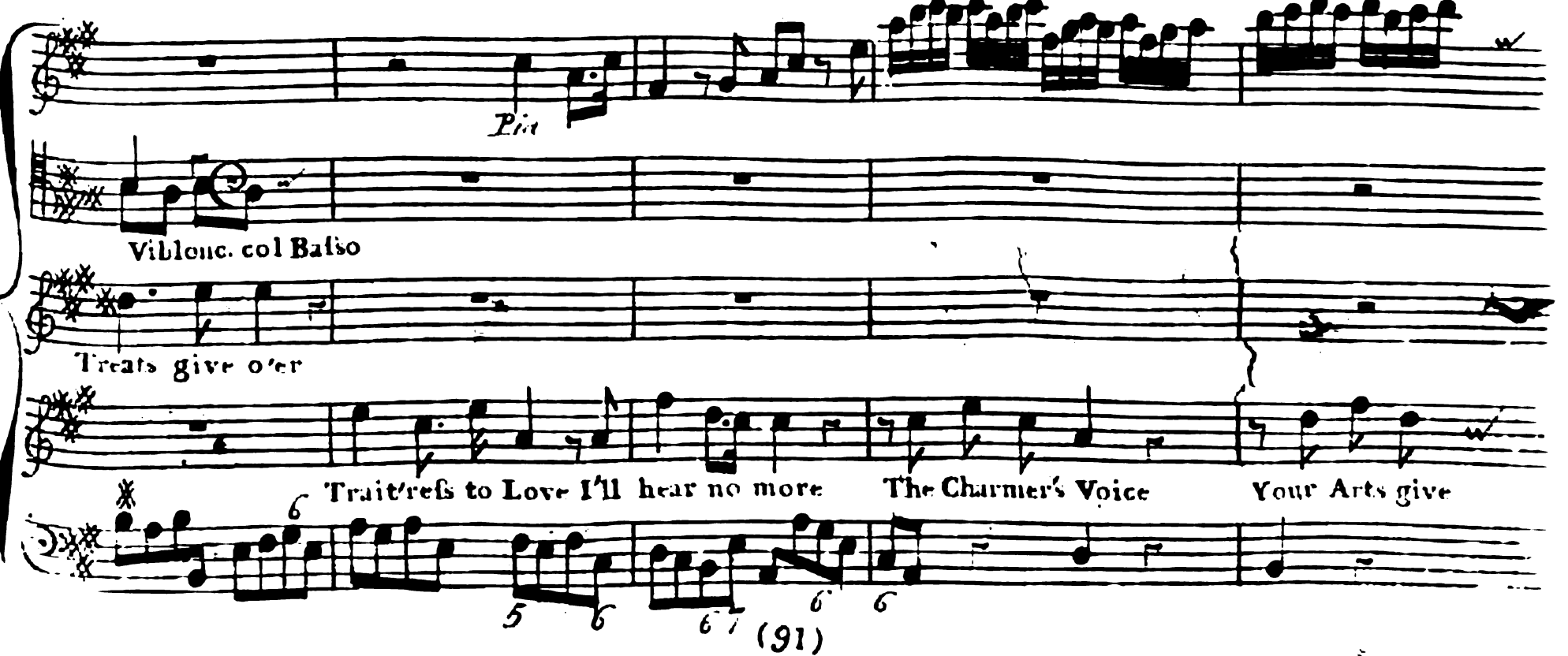
Pia

Viblonc. col Basso

Treats give o'er

Trait'ers to Love I'll hear no more The Charmer's Voice Your Arts give

5 6 6 7 (91) 6 6



o'er The Charmer's Voice your Arts give o'er Traitor to Love

o'er The Charmer's Voice your Arts give o'er Traitors to

I'll sue no more I'll sue no more for pardon scorn'd

Love I'll hear no more the Charmer's Voice your Arts give

your Treats give o'er your Arts give o'er I'll sue no more I'll

o'er give over your Arts I'll hear no more no more I'll

I'll sue no more I'll sue no more your Treats give o'er Traitor to Love I'll
 hear no more I'll hear no more Trait'ers to Love

I'll sue no more for par - don scord I'll sue no more no more no more
 I'll hear no more the Char - mers' Voice the Char - mers'

your Treats give o'er your Treats give o'er I'll sue no more I'll sue no more.
 Voice, your Arts give o'er Arts give o'er I'll hear no more I'll hear no more.

Micah

She's gone A Serpent Manifest her sting discover'd in the end

Samson

So let her go! God sent her here to Aggravate my folly:

Sung by Miss Edwards

And^{te} Allegro

It is not Virtue, Valour, Wit, or comeliness of

Grace, It is not Virtue, Valour, Wit, or comeliness of Grace, that Woman's Love can truly hit or in - - her

Heart claim Place, It is not Virtue, Valour, Wit, or comeliness of Grace, that

Woman's Love can truly hit or in her Heart claim Pla - - - - - or

or in her Heart claim Place It is not Virtue, Valour, Wit, or comeliness of

Grace It is not Virtue, Valour, Wit, or comeliness of Grace, or comeliness of Grace, that

Adagio For
Woman's Love can truly hit or in her Heart claim Place, or in her Heart claim Place,

Pia
Still wavring where their choice to fix Still wavring where their choice to fix, Too

ott - they choofe the wrong So much felt Love does rule the Sex they

6 4 * 6

nothing elle love long they nothing elle love long So much felt Love does rule the Sex they

nothing elle love long they nothing elle love long So much felt Love does rule the

6 7 6 4 * 6 6

D C

Sex they nothing elle love long - they nothing elle love long. D C

6 6 6 5 4 6 6 6 (96) 6 *

SAMSON

Favour'd of Heav'n is he, who finds one true. how rarely found! his way to peace is smooth.

CHORUS. Grave

Canto To man God's universal Law. gave pow'r to

Alto To man God's uni - verfal Law. to man. to man

Tenor To man God's uni - verfal Law. to man gave pow'r to keep the wife in

Basso To man God's uni - verfal. universal Law.

Tutti

Viol: 1^o Allegro moderato

Viol: 2^o

Viola

Hautb: 1^o

Hautb: 2^o

keep the wife in awe. gave pow'r to keep the wife in awe.

gave awe. Thus shall his life be ne'er dismay'd.

awe. gave pow'r to keep the wife in awe.

gave pow'r. gave pow'r to keep the wife in awe. Allegro moderato Thus shall his life be ne'er dif-

(97)

thus shall his life be ne'er dismay'd,
by female usurpation sway'd - - - -
thus shall his life be ne'er dismay'd by female usurpation
may'd by female usurpation sway'd - - - -

by female usurpation sway'd - - - - by female usur- pa - - - -
by female usurpation sway'd
sway'd - - - - thus shall his life be ne'er dismay'd,
thus shall his life be ne'er dismay'd.

(98) 6

tion fway'd, fway'd, fway'd,
 by female usurpation fway'd, fway'd, thus shall his life be ne'er dismay'd
 by female us...surpation fway'd, by female usurpa...tion fway'd,
 by female usurpation fway'd, thus shall his life

by female usurpation fway'd, by female usurpa...tion
 by female usurpation, thus shall his life be ne'er dismay'd, by female usurpa...tion
 by female usurpa...tion fway'd, by female usurpa...tion fway'd, thus shall his life
 be ne'er dismay'd, by female usurpa...tion fway'd, thus shall his life

fway'd . . . by female ufurpa . . . tion fway'd - fway'd, thus shall his

fway'd . . . thus shall his life be ne'er difmay'd . . . by female ufur-

- be ne'er difmay'd . . . difmay'd . . . by female ufur - pa . . . tion fway'd -

- be ne'er difmay'd, by female ufurpa . . . tion fway'd -

life be ne'er difmay'd . . . fway'd - by female ufurpa . . .

- pa - . . . tion fway'd . . . by female ufur-pation fway'd . . .

- thus shall his life be ne'er difmay'd, difmay'd . . . by female ufur - pa . . . tion

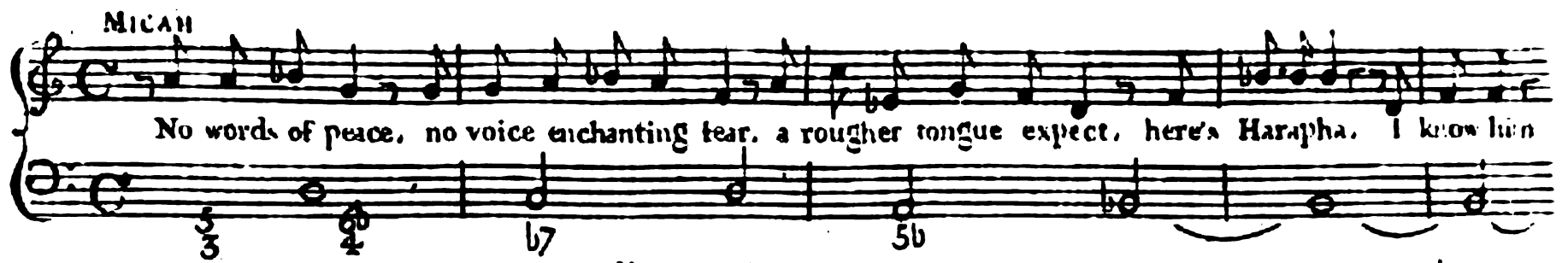
thus shall his life be ne'er difmay'd, by fe - male

100

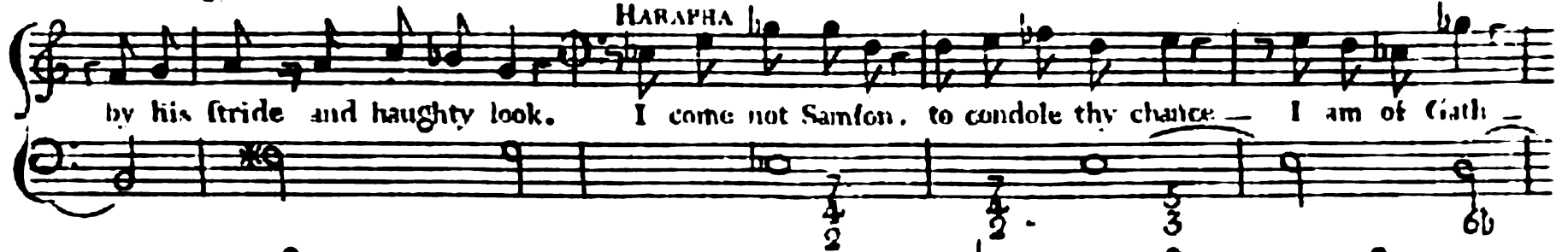
tion sway'd - - - - - by female usurpation, by female usurpation sway'd - - - - -
 - - - - - sway'd - by female usurpa - - tion sway'd, by female usurpation sway'd, sway'd
 sway'd - - - - - by female usurpation, by female usurpation sway'd - - - - -
 u - - - - - usurpa - - - - - tion sway'd - - - - - by female usurpation sway'd

- - - - - thus shall his life be ne'er dismay'd, by female usur - - pa - - tion sway'd.
 - - - - - thus shall his life be ne'er dismay'd, by female usur - - pa - - tion sway'd.

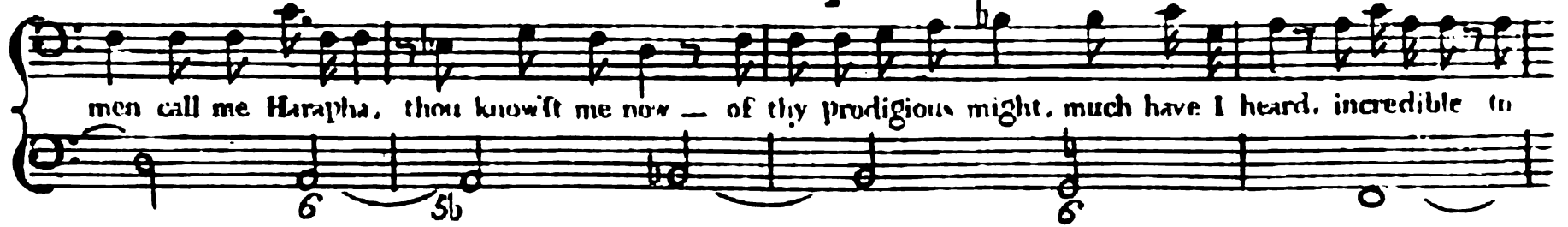
MICAH
No words of peace, no voice enchanting fear, a rougher tongue expect, here's Harapha, I know him



HARAPHA
by his stride and haughty look. I come not Samson, to condole thy chance — I am of Gath —



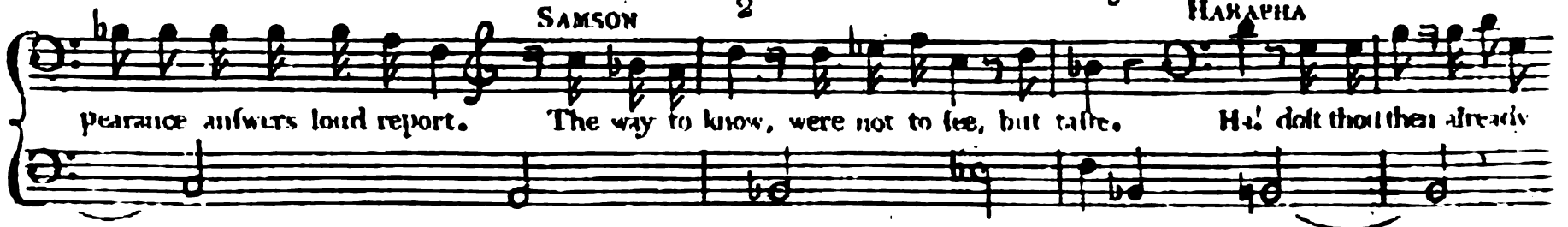
men call me Harapha, thou know'st me now — of thy prodigious might, much have I heard, incredible to



me! nor less displeas'd that never in the field we met, to try each others deeds of strength, I'd be if thy ap-



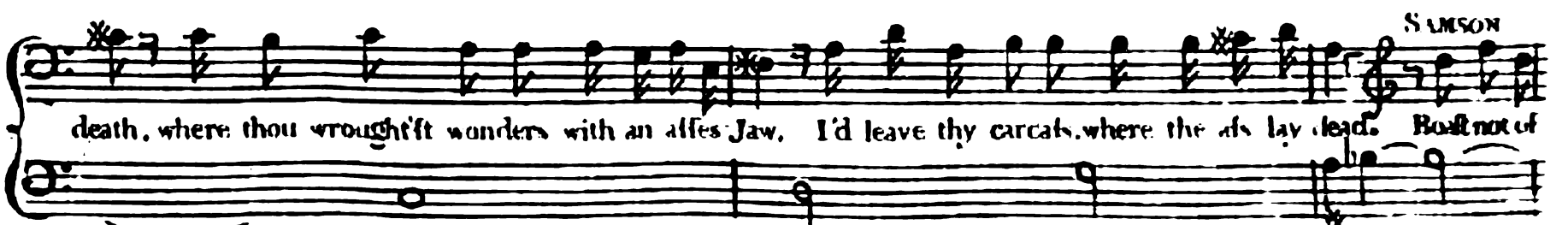
SAMSON HARAPHA
pearance answers loud report. The way to know, were not to see, but taste. Ha! dost thou then already



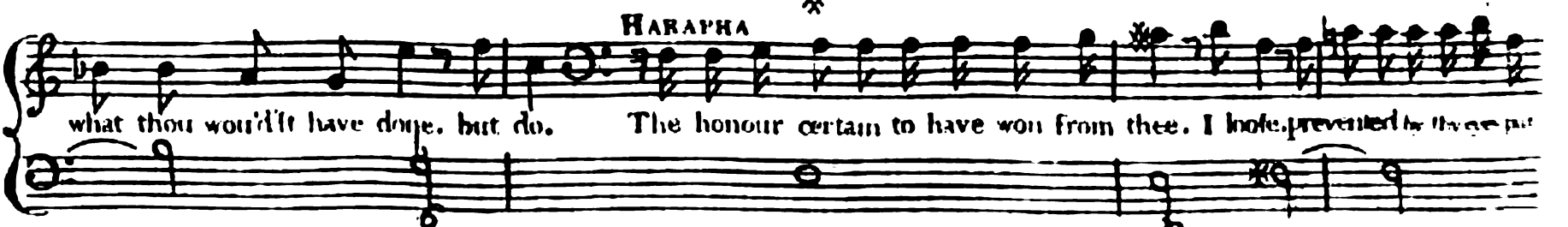
single me? I thought that labour and thy chains had tam'd thee, had fortune brought me to that field of



SAMSON
death, where thou wrought'st wonders with an asses Jaw, I'd leave thy carcass, where the ass lay dead. Boast not of



HARAPHA
what thou would'st have done, but do. The honour certain to have won from thee, I hope, prevented by thy ap-



pearance, the combat with a blind man I disdain.



Sung by M^r Reinhold

Allegro

Honour and

Arms scorn such a Foe scorn such a Foe tho I could end thee at a Blow

tho I could end thee at a Blow tho I could end thee at a Blow poor Victo-

- ry to Conquer thee or glo - - - - -

ry in thy overthrow

Honour and Arms - - - - - scorn such a Foe scorn such a Foe the I could end thee at a

Blow the I could end thee at a Blow poor Victory to Conquer thee poor Victory to Conquer

thee or Glo ry or Glo ry in thy over -

- throw or Glory or Glory or Glo ry in thy

over - - throw

Vanquith a slave that is half slain so mean a Triumph I disdain so mean a

Triumph. I dif dain - - I disdain Vanquith a slave that is half slain so mean a

Tri - - - - - umph I disdain - - - - - I disdain I disdain

so mean a triumph so mean a triumph I disdain so mean a Triumph

I disdain dal segno %.

Sung by M.^r Beard

Samson

Put on your Arms then take for Spear your weighty Weaver's Beam and come within my reach

Pomposo

Larghetto

Mezzo P^o

My strength is from the living God is from the living God by Heav'n free gifted by

Heav'n free gifted at my Birth to quell^y mighty of the Earth to quell the migh -

- ty of the Earth and prove Brutal Tyrants Rod & prove the brutal Ty -

rants Rod to quell^y migh -

- ty of the Earth and prove the bru...tal Tyrants Rod

But to the righteous peace and rest with liberty to all opprest to all to

all opprest but to the righteous peace and rest peace and rest with liberty to all opprest to

all to all opprest with liberty to all opprest but to the righteous peace & rest with

li-berly to all opprest with liberty to all to all opprest

Adg^o

Recit. Samson

Canst thou for this vain Boaster, yet take heed my heels are fetter'd but my hands are free, thou bulk of Spirit void! I once again blind and in

Harapha

Chains provoke thee to the fight O Dagon! can I hear this insolence to me unus'd not rendering instant Death.

Sung by M^r Beard & M^r Reinhold

Allegro

Go Baffled Coward go go Baffled Coward go . go go left

Vengeance lay thee Low in safe ty fly my wrath . . . fly fly my wrath wth speed fly

go go baffled Coward baffled Coward baffled Coward go baffled Coward go left Vengeance lay thee

Low in safety fly my wrath . . . fly fly my wrath with speed

Prefume not on thy God Prefume not on thy

God Who under foot has trod Who under foot has trod thy strength and thee thy strength and thee at

go baffled Coward
grea-test need who under foot has trod thy strength and thee at grea-test need Pre-

go go baffled Coward go go baffled Coward go go baffled Coward baffled
-sume not on thy God Presume not on thy God Presume not Presume not Pre-

Coward baffled Coward go baffled Coward go lest Vengeance lay thee Low
-sume not Presume not on thy God on thy God Who under foot has

go fly in safety fly my wrath

trod thy strength and thee at grea . . . - test need Prefume not Prefume not

6 6 6 6 4 3 6 6 # 6 # 6

baffled Coward go go baffled Coward baffled Coward baffled Coward go in safe . .

Prefume not on thy God Prefume not Prefume not Prefume not on thy God who

6 6 # 6 6 # 2 6 5 4 2 6 5 4 2 6 6

by fly my wrath. go fly my wrath with speed go

under foot has trod thy strength and thee at greatst greatest need at greatest grea -

6 4 6 # 6 6 6 6 6 6 6 #

fly go baffled Coward baffled Coward in sa - fety . . fly . . my wrathth speed

- test need

6 5 4 6 5 4 2 6 5 4 2 6 6 # 6 6 4 5 # 6 5 6 # 6 4 #

MICAH

Here lies the proof, if Dagon be thy God, with high devotion invoke his aid, his

glory is concern'd, let him dissolve the magick spells that gave our Hero strength, then know whose God is

God, Dagon of mortal make, or that great One whom Abram's sons adore.

CHORUS. Grave

Hautb: 1^o e 2^o
Viol: 1^o e 2^o

Viola

Canto 1^o
Hear Jacob's God, Jehovah hear, Jehovah hear! O save us prostrate at thy throne.

Canto 2^o

Alto
Hear Jacob's God, Jehovah hear, Jehovah hear!

Tenor 1^o
Hear Jacob's God Je - ho - vah hear!

Tenor 2^o

Basso
Hear Jacob's God Je - ho - vah hear! O save us prostrate at thy throne. Israel deprecatur

5 6 * 5 6 7 8
(III)

First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation.

Third system of musical notation.

Fourth system of musical notation.

Fifth system of musical notation.

Sixth system of musical notation.

Seventh system of musical notation.

Eighth system of musical notation.

Ninth system of musical notation.

Tenth system of musical notation.

Eleventh system of musical notation.

Twelfth system of musical notation.

Thirteenth system of musical notation.

Fourteenth system of musical notation.

Fifteenth system of musical notation.

Sixteenth system of musical notation.

Seventeenth system of musical notation.

Eighteenth system of musical notation.

Nineteenth system of musical notation.

Twentieth system of musical notation.

Twenty-first system of musical notation.

Twenty-second system of musical notation.

Twenty-third system of musical notation.

Twenty-fourth system of musical notation.

save us, save us, Israel depends on thee a - lone on thee a - lone;

save us, save us,

save

save us, save us, save us Israel depends on thee alone, save

save us, save us and shew that thou art near, that thou art near, Israel de

save us, save

thee alone save us, save us, and shew that thou art near, that thou art near, that thou

Israel depends on thee alone, save us and shew that thou art near. O Jacob's

us and shew that thou art near, save us. and O Jacob's

us and shew that thou art near, save us, save us and shew that thou art near. O Jacob's

pendis on thee a - lone, on thee save us, save us, and O Jacob's

and shew that thou art near. O Jacob's

art near, and shew that thou art near, save us, and shew that thou art near. O Jacob's

God Jehovah hear! O save us prostrate at thy throne, Israel depends on thee alone, save
 save us, save
 save us
 God Jehovah hear! O save us prostrate at thy throne, Israel depends on thee alone, save us, save us.
 6 76 6 76 *
 - us, save us, Israel depends on thee alone, save us, save us, save
 save us, save - - us, Israel depends on thee alone, on thee on thee a - lone,
 us, save - - us, and shew that thou art near, Israel depends on thee
 save us, Israel depends on thee a -
 save us, and shew that thou art near, that thou art near, save us, save us.

us. save - - us, and shew that thou art near, that thou art near.

us. and shew that thou art near, that

save us, and

save us, and shew that thou art near, that

lone. save us, and shew that

- and shew that thou art near. and shew that thou art near: that thou art near.

HARAPHA Dagon arise! attend thy sacred feast, thy honour calls, this day admits no

rest.

6 6 5 3 6 4 6 6 6

To Song and Dance we give the Day

To Dance and Song

To Dance and Song we give the Day Which shews

thy univer- - sal Sway which

shews thy univer- - sal Sway To Song and Dance we

give the Day To Dance and Song we give the Day which shews thy uni - versal Sway -

which shews thy uni - versal

Sway To Dance and Song we give Day

which shews thy u - ni - versal Sway -

For which shews thy u - ni - versal Sway

Protect us by thy mighty Hand and sweep this

Race - - - from out the Land Protect us by thy

mighty Hand and sweep this Race - - - and sweep this

Adagio
Race from out the Land.

D.C. dal segno

CHORUS. Allegro

Corno 1^o & 2^o
Hamb: 1^o
Hamb: 2^o
Viol: 1^o *Col Ballo*
Viol: 2^o *W unis:*
Canto
Alto
Tenor
Basso
Tutti

The first system of the musical score includes parts for Corno 1^o & 2^o, two Horns (Hamb: 1^o and 2^o), two Violins (Viol: 1^o and 2^o), Canto, Alto, Tenor, Basso, and Tutti. The Canto part has the lyrics "To Song and dance . . . to Song and dance . . ." written below it.

The second system continues the musical score with vocal parts. The lyrics for the Canto and Basso parts are: "to Song & dance we give the day, to Song and dance we give the day - we give the day, which".

Shows thy uni-verfal fway, thy uni-verfal fway, which fhow -
 thy univerfal fway, which fhow thy univerfal fway, which
 thy uni-verfal
 fhow thy uni-verfal fway, thy univerfal fway, which fhow -

thy univerfal fway, which fhow, which fhow thy univerfal fway, to Song &
 fhow thy
 fway thy thy univerfal fway, to Song and dance - - -
 thy uni-verfal fway, which fhow, which fhow thy uni-verfal fway,

Col Baffo

dance . . . and Song . . . to dance & Song - - - we give the day, to dance and
 to dance & Song . . . we give - the day, to Song & dance
 to dance and Song
 to dance and Song
 to dance and Song
 to dance & Song - . . .

Song . . . we give the day, which shews thy u - - ni - ver - sal way, protect us
 to Song & dance we give y day
 Song . . . we give the day.
 . . . we give the day, which shews thy u - - ni - ver - sal way, protect us

Col Basso

by thy mighty hand, protect us, protect us, protect us, protect us by thy
 protect us,
 protect us,
 by thy mighty hand, protect us, protect us, protect us, protect us by thy

mighty hand, and sweep this race from out . . . the Land, and sweep this
 and sweep this race from out the Land,
 and sweep this race
 mighty hand, and sweep this

race, this race from out the Land. and sweep this race from out the Land.

race . . . from out the Land, and sweep this race from out the Land.

this

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The lyrics are: "race, this race from out the Land. and sweep this race from out the Land." The second staff has a "this" written above it. The system continues with two more staves of piano accompaniment, followed by two more staves of vocal lines with lyrics: "race . . . from out the Land, and sweep this race from out the Land." The lyrics are split across two lines of staves.

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The lyrics are: "race . . . from out the Land, and sweep this race from out the Land." The lyrics are split across two lines of staves.

Tromba 1^o & 2^o
 Tympany
 Violino 1^o
 Violino 2^o
 Viola
 Canto 1^o & 2^o
 Haila and her
 Virgins
 Alto
 Israelites
 Tenor 1^o & 2^o
 Samson and
 Israelites
 Manoah and
 Harapha by turns
 and Israelites

Con H^o 1^o & 2^o

Fix'd in his ever-lasting feat,
 Great Dragon,
 Jehovah,
 Jehovah
 Man: Man: Man:

Fix'd in his ever-lasting feat,
 Je-hovah, Great Dragon, Jehovah

(123)

Great Dagon rules the world rules y worldrules y world in state. great Dagon
 rules the world, rules the world in state. Jehovah.
 Har: *ff* *tutti* *Moz:* *Har:*
 great Dagon. rules the world in state. Jehovah. great Dagon.

great Dagon rules the world in state. great Dagon.
 Jehovah. Jehovah. Jehovah rules the world in
Moz: *Har:* *tutti* *Moz:* *Har:* *Moz:*
 Jehovah. great Dagon rules the world in state. Jehovah. great Dagon. Jehovah rules the world in

great Dagon rules the world in state. his thunder roars, heav'n shakes.

state. Jehoyah rules

Mar: Mar:

state. great Dagon rules. Jehoyah rules the world in state. his thunder roars, heav'n shakes.

Col Balli.

his thunder roars . . . roars . . . heav'n shakes, and earth's a-shaft.

roars

roars . . . roars . . . heav'n shakes,

his thunder roars . . . heav'n shakes, and earth's a-shaft.

his thunder roars, heav'n shakes, and earth is aghast, and earth is aghast.

his thunder roars, heav'n shakes, and earth is aghast, and earth is a - ghaft.

the stars with deep a . . . maze re . . . main in sted . . . fast gaze, in stedfast gaze.

the stars with deep a . . . maze re . . . main in sted . . . fast gaze, in stedfast gaze, Jehovah

(126)

e Hautb:
 great Dagon is of gods the first and last,
 Jehovah is of is of gods the first &
 Har: Man: tutti
 great Dagon is Jehovah is of gods the first and last

H. 12e 22
 is of gods the first and last, the
 last, of gods the first and last, is of gods the first and last, the first
 the first and last the
 is of gods the first and last, the first, the first and last, the

(127) 6 2 6 2 6

first and last, of gods the first and last, Great Dagon is of gods
Jehovah. Jehovah is of gods
Man: Par: Man: Tutti
first and last, of gods the first and last, Jehovah, great Dagon is, Jehovah is of gods

the first and last.
the first and last.

(128)

MICAH SAMSON

More trouble is behind, for Harapha comes on a main, speed in his steps, & look : I fear him

HARAPHA

not, nor all his Giant brood : Samson, to thee our Lords thus bid me say, this day to Dagon wedo

Sacrifice with Triumph, Pomp, and Games, we know thy Strength surpasses human race : come then, and

SAMSON

shew some publick proof, to grace this solemn feast : I am an Hebrew, and our Law for

HARAPHA SAMSON

hids my Prefence at their vain religious rites : This Answer will offend, regard thyself : My

self, my Conscience, & internal Peace ! am I so broke with Servitude, to yeild to such abrupt Commands. to be ^{ir}

HARAPHA

Fool, and play before their God? - I will not come : My message giv'n with speed, brooks no delay .

Sung by M.^r Reinhold

Pomposo
w/ Cutbats
 Prefum - ing Slave Prefum - ing Slave to move their wrath

for mercy sue or Vengeance due Dooms in one fa - - - tal word thy Death Pre - sum - ing .

w/ Unis
 Slave for mercy sue or Vengeance due Dooms in one fa - - - tal word thy Death

for.
 Dooms in one fa - - - - - tal word thy Death Pre -

suming Slave Prefuming Slave Con - si - der e'er it be too late to ward th' unerring shaft of

fate to ward th'uner - ring shaft of fate Consider e'er it be to late to ward th'unerring shaft of

fate to ward th'uner - - - ring shaft - - - of fate Con - sider e'er it is to

Late Consider Presuming Slave to ward th'unerring shaft of fate to ward th'uner - - -

for.
ring shaft of fate

MICAH

Reflect then Samson, Matters now are strain'd up to the height, whether to hold, or

SANSON

break, He's gone whole Malice may inflame the Lords. Shall I abuse this Consecrated Gift of

Strength, again returning with my Hair? by vaunting it in honour to their God, and prostituting holy things to

MICAH

Idols. How thou wilt here come off surmounts my reach, 'tis Heav'n alone can save, both us and thee.

CHORUS. Vivace

Viol:1
Viol:2
Viola
Hautb:1
Hautb:2
Canto
Alto
Tenor
Basso
Tutti

With Thunder Ann'd, Great God a - rise,

First system of musical notation. It includes piano accompaniment on the top four staves and vocal lines on the bottom four staves. The lyrics are:
- rife, a - rife, Great God - arife, With Thunder Arm'd, Great God arife, with Thunder
With Thunder Arm'd
With Thunder Arm'd, Great God arife, with Thunder
- rife, a - rife, Great God a - rife, With Thunder Arm'd

Second system of musical notation. It continues the piano accompaniment and vocal lines. The lyrics are:
Arm'd, Great God arife, a - rife, help Lord, Or
help Lord, Or Israel's Champion Dies!
Great God arife, a - rife, help Lord,

For

Israel's Champion Dies ! With Thunder Arm'd Great God a -

Or Israel's Champion Dies ! With

Or Israel's Champion Dies ! With Thunder Arm'd Great God a

For #

Pia Fur

rife With Thunder Arm'd Great God a - rife , help

help Lord , Israel's Champion

rife With Thunder Arm'd Great God a - rife , help Lord, Or Israel's Champion

6 7 6 5 Pia # For

Pia

Lord, Or If - - rael's Champion Dies ! To thy protection

Lord, Or Israe'l's Champion Dies . Or Israe'l's Champion Dies !

Dies ! Or

Dies ! Or Israe'l's Champion Dies ! To thy protec -

Pia

this thy Servant take , and save , O save us , and save O save , O save us for thy Servants sake .

and save , O save us , O save - - us

and save , and save , O save us , O - - save us *Da Capo*

tion this thy Sevant take , O save , O save us for thy Servants sake .

2 6 7 6 8 6 4 # 6 6 7 6 #

SAMSON **MICAH**

Be of good Courage , I begin to feel , some inward Motions , which do bid me go ; In Time thou halt re -

HARAPHA

folv'd , again he Comes . Samson , this Second Summons fend our Lords , haste thee at once , or we shall Engines

SAMSON
find, to move thee tho' thou wert a Solid Rock. Vain were their Art if try'd, I yeild to go, not thro' y^e Streets be like a wild Be-ll

HARAPHA
SAMSON
traild. You thus may win the Lords to let you free. In nothing I'll comply that's scandalous, or sinful by our Law:

MICAH
Brethren farewell, your kind at-tendance now I pray forbear. So may't thou Act as serves his Glory best.

SAMSON
Let but that Spirit, (which first rush'd on me in the Camp of Dan) inspire me at my Need then shall I

Accomp:
make Jehovah's glory known, their Idol Gods shall from his Prefence fly,

Scatter'd like Sheep, before the God of Hosts.

Sung by M^r Beard

Andante

v. 2.

Col Bassons

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, marked 'Andante', featuring a melodic line with several trills. The second staff is empty. The third staff is for 'Col Bassons' and contains a rhythmic accompaniment. The fourth staff is for the bassoon part, featuring a complex sixteenth-note pattern with sixteenth rests.

pia.

pia.

e Violoncelli Col Basso

7 6 5 6 7 6 5 6 7
5 4 3 4 5 4 3 4 5

Thus when the sun from's wa - - try Bed all curtain'd

Detailed description: This system contains the next four staves. The vocal line continues with trills and is marked 'pia.'. The string parts for 'e Violoncelli' and 'Col Basso' are shown. The bass line includes a sequence of notes with fingerings: 7 6 5 6 7 6 5 6 7 / 5 4 3 4 5 4 3 4 5. The lyrics 'Thus when the sun from's wa - - try Bed all curtain'd' are written below the bass line.

pia.

with a Clou - - dy red Pillows his Chin upon an Orient wave - -

Detailed description: This system contains the final four staves. The vocal line continues with a melodic line marked 'pia.'. The string parts continue. The lyrics 'with a Clou - - dy red Pillows his Chin upon an Orient wave - -' are written below the bass line.

for.

w/ Uno

Pillows his Chin upon an Orient wave - - - upon an Orient wave the

for.

vandring Shadows Chastly Pale all troop to their in fernal jail each fetter'd Ghost slips to his Several

for.

Grave slips to his Several Grave each fetter'd

for. 5 5b 5b 5b

(138)

Ghost slips to his Sev'ral Grave the wandring Shadows Chastly Pale all troop to their infernal jail each

pla

fet - - - - - ter'd Ghost slips to his Sev'ral Grave each fet-ter'd Ghost slips to his

Ad^o

Sev'ral Grave

for.

Col Basson e Violonc. Col Balfo

Accomp :

With Might endu'd above the Sons of Men ;

Swift as the Light'nings glance, his errand exe - cute,

And spread his Name, Amongst the Heathen round .

Sung by M^{rs} Cibber

Allegro

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (D major). The tempo is marked 'Allegro'. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. Both piano staves have a key signature of two sharps and a common time signature. The piano part includes various rhythmic figures and fingerings, such as sixteenth-note runs and chords with fingerings like '6', '2 6', and '6-'. There are also trills marked with 'tr' above the notes.

The second system continues the piano accompaniment. It features two staves in treble and bass clefs with a key signature of two sharps. The music includes complex rhythmic patterns, including sixteenth-note runs and chords. Fingerings are indicated with numbers like '6', '4', and '5'. The system concludes with a piano dynamic marking 'p^o' and the word 'THE' written above the final notes.

The third system continues the piano accompaniment with two staves in treble and bass clefs. It features intricate sixteenth-note passages and chords. The system ends with dynamic markings 'Col Viol. 1^o' and 'Col Ballo'.

The fourth system introduces a vocal line on a single staff with a treble clef and a key signature of two sharps. The lyrics are: "Holy one of Israel be thy guide the Angel of thy Birth stand by thy side to". The piano accompaniment consists of two staves in treble and bass clefs with a key signature of two sharps. Fingerings like '6', '5', '4', and '6' are shown below the piano part.

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "Fame im-mor-tal go- to Fame immor-tal". The piano part includes a complex rhythmic figure with a '(1+1)' marking below it. The system concludes with a final cadence in the piano part.

Entrano il Coro Subito

Violini 1
Violini 2
Viola
Horn 1
Horn 2
Canto
Alto
Tenor
Basso
Tutti

MICAH
To Fame, To Fame im - mor - tal go,
Guide.
To Fame, To Fame im - mor - tal go,

To Fame im - mor - tal go, Heav'n bids thee strike the blow, go, go,
To Fame im - mor - tal go, Heav'n bids thee strike the blow, go, go, the

The holy one of Israel is thy Guide. Heav'n

The

holy one of Israel is thy Guide.

holy one of Israel is thy Guide. Heav'n

hids thee strike the blow, The holy one of Israel is thy Guide, The

hids thee strike the blow, The holy one of Israel is thy Guide, The

ho - ly one of Israel is thy Guide .

ho - ly one of Israel is thy Guide .

MICAH

Old Manoah, with youthfull Steps makes haste, to find his Son, or bring us some good

MANOAH

News. I come my Brethren, not to seek my Son, who at the Feast does

play before the Lords, but give you part with me, what hopes I have to work his Liberty .

Sung by M. Low

Allato

Great DAGON has subdu'd our

Foe, and brought their boasted He-roe low, Great DAGON has sub-

-du'd our Foe, and brought their boasted He-roe low, Sound out his praise

in Notes di-vine Praise him with Mirth high Chear and

Wine, Praise him with Mirth high Chear and Wine, Praise him with Mirth high Chear and Wine;

Sound out his Pow'r in Notes divine,

Praise him with Mirth high Chear and Wine Great DAGON has subdued our Foe and brought their boasted

He - re low Sound out his Pow'r in Notes di- vine Sound out his

Pow'r in Notes di- vine Praise him with Mirth high Chear and Wine,

Praise him with Mirth - high Chear and Wine,

Sound out his Pow'r in Notes di- vine Praise him with Mirth high Chear and Wine,

Praise him with Mirth high Chear and Wine,

CHORUS Allegro
tutti

Canto
Alto
Tenor
Bass
Tutti

Great Dagon has subdued our foe, and brought their boasted Heroes low :
Great Dagon has subdued our

Sound out his pow'r
foe, and brought their boasted Heroes low : Sound out his
Sound out his pow'r
Sound out his pow'r

Sound out his pow'r in Notes divine, Praise him with Mirth,
pow'r, Sound out his pow'r in
Sound out his pow'r in Notes divine, Praise him with
Sound out his pow'r, in

high cheer and Wine, Praise him with Mirth, Praise him with Mirth high cheer and Wine.
Mirth, high cheer and Wine, Praise him
Praise him with Mirth high cheer and Wine.

Corno 1^o & 2^o G#

Hautb: 1^o & 2^o

Viol: 1^o

Viol: 2^o

Viola

Sound out his pow'r,

Sound out his pow'r,

in Notes divine, Praise him with Mirth, high cheer and Wine, great Dagon has subdu'd our Foe:

in Notes divine, Praise him with Mirth, high cheer and Wine, great Dagon has subdu'd our Foe:

The first system of music consists of five staves. The top staff is the vocal line, and the lower four staves are the piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp.

and brought their hoatted Heroe low . Sound out his

Sound out his Pow'r his

Sound out his Pow'r

and brought their hoatted Heroe low . Sound out his Pow'r

The second system of music consists of five staves. The top staff is the vocal line, and the lower four staves are the piano accompaniment. The music continues from the first system. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff and a key signature of one sharp.

pow'r , Sound out his pow'r, Sound, Sound, Sound, Sound out his

pow'r Sound out his pow'r, Sound,

Sound out his pow'r,

Sound out his pow'r, Sound, Sound, Sound, Sound, Sound out his

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

pow'r in Notes di - vine , Praise him with Mirth high cheer and Wine

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are:

Sound out his pow'r in Notes divine , Praise him with Mirth high cheer and Wine

Praise him with Mirth high cheer and Wine .

Praise him with Mirth high cheer and Wine .

MANOAH

MICAH

What noise of Joy was that? it tore the Sky. They shout and

MANOAH

Sing, to see their dreaded foe now Captive, Blind, delighting with his Strength. Could my In-

-heritance but ransom him, without my Patrimony having him the richest of my

MICAH

Tribe. Sons care to Nurse their Parents in Old Age but you your Son .

Sung by M.^r Savage

Larghetto

P^o

How willing my Pa-ternal Love the weight to share of fi- - - - lial care

P^o

and part of sorrows burden prove and part and part of

F^o *P^o*

sorrows Bur-den prove the wandering in the shades of night whilst

(153)

I have Eyes he wants no light tho wand'ring in the shades of night whilst I have

5 6 6 6 3 6 5 6

Eyes he wants no light whilst I have Eyes he wants no

6 4 5 4 3 3 6 7 3 6 5 4 5 4 3

light whilst I have Eyes he wants no light

3 6 4 3 6 6 6 6 6

7 6 6 6 6 7 3 6 6 6 6 7 3

MICAH
 Your hopes of his deliv'ry seems not vain, in all Israels friends participate. I know y^e friendly Minds, and-

MANOAH
 Heav'n ! what Noile ! horribly loud , unlike the former shout .

Sinfonia
 Presto

Col Basso

MANOAH

Heav'n ! what Noile ! horribly loud , unlike the former shout .

CHORUS of Philistines

Viol: 1^o
 Viol: 2^o
 Viola
 Hautb: 1^o
 Hautb: 2^o
 Canto
 Alto
 Tenor
 Bas
 Tutti

hear us our
 O hear us our
 Hear us our God, hear us,
 Hear us our God, hear us ()

God, O hear our Cry, Death, ruin, fall'n, no help is
 God, O hear our Cry, Death, ruin, fall'n,
 O hear our Cry, Death, ruin, fall'n,
 hear our Cry hear our Cry, Death, ruin, fall'n,

7 6

nigh, O Mercy heav'n, we sink,
 fall'n, no help is nigh, no help O - Mercy heav'n,
 no help is nigh, O Mercy heav'n,
 no help is nigh, O Mercy heav'n, O Mercy, we

we die, O! O Mercy heav'n, O Mercy heav'n,
 we sink, we die, O Mercy heav'n, O Mercy heav'n,
 we sink we die, O Mercy, O Mercy, O Mercy heav'n,
 sink, we die, O Mercy, O Mercy, O Mercy heav'n!

64

no help is nigh, we sink, O Mercy
 no help is nigh, O Mercy heav'n we die,
 no help is nigh, we sink, we die,
 no help is nigh, we sink, we die.

(157) 6 3/4

Pia Pianifs.

Heav'n we sink, we Die! O! we Die!

we sink, we Die!

we sink, we Die!

we sink, we Die! O! we Die!

Pia Pianifs.

MICAH

Noise call you this? an universal Groan, as if the Worlds inhabitation perish'd, blood! Death! and ruin!

MANOAH MICAH

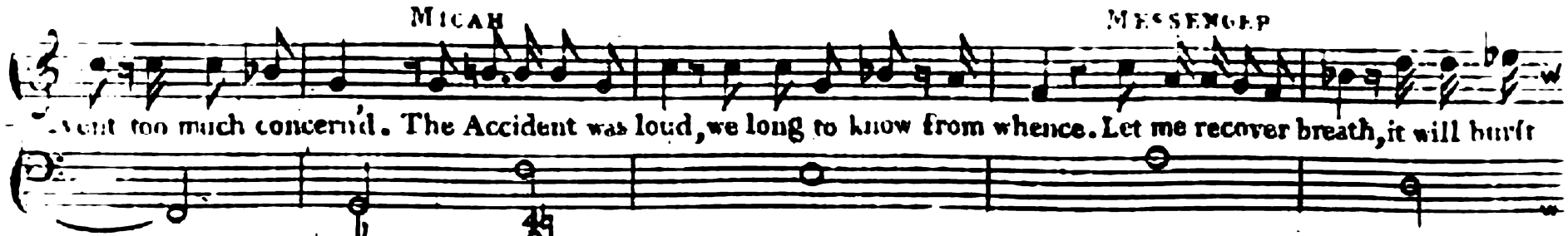
at their utmost point! ruin indeed! Oh! they have slain my Son. Thy Son is rather slaying them: that

Cry, from Slaughter of one foe could not ascend, but see my friends, one hither speeds, an Hebrew of our Tribe:

MESSENGER

Where shall I run or which way fly, the thoughts of this most horrid sight, O Countrymen! You're in this sad e -

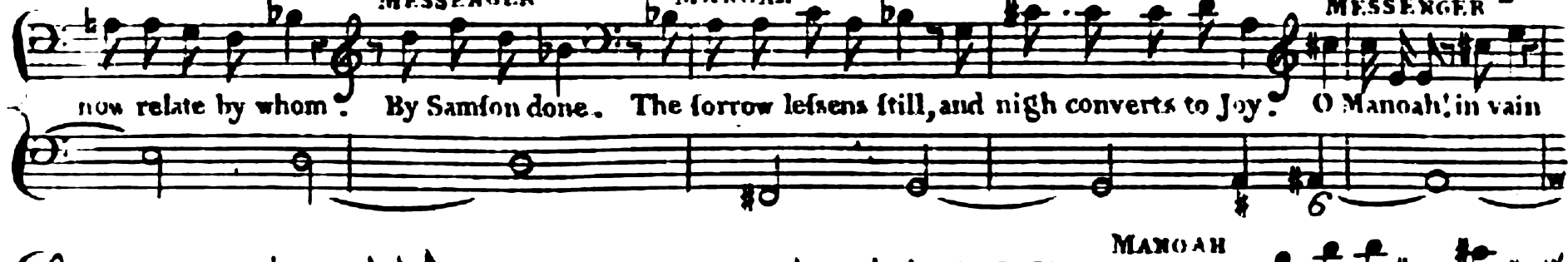
MICAH
went too much concern'd. The Accident was loud, we long to know from whence. Let me recover breath, it will hurst



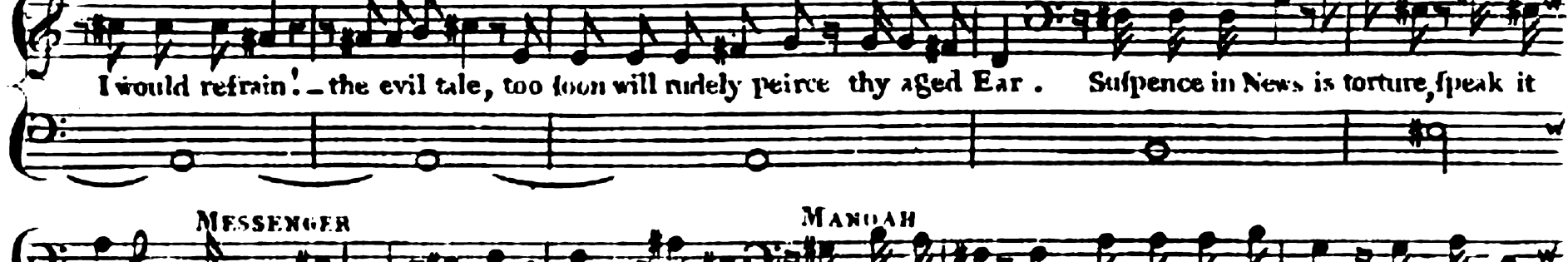
MANOAH
forth. Tell us the Sum, the Circumstance defer. GAZA, yet stands, but all her Sons are fall'n. Sad! not to us, but



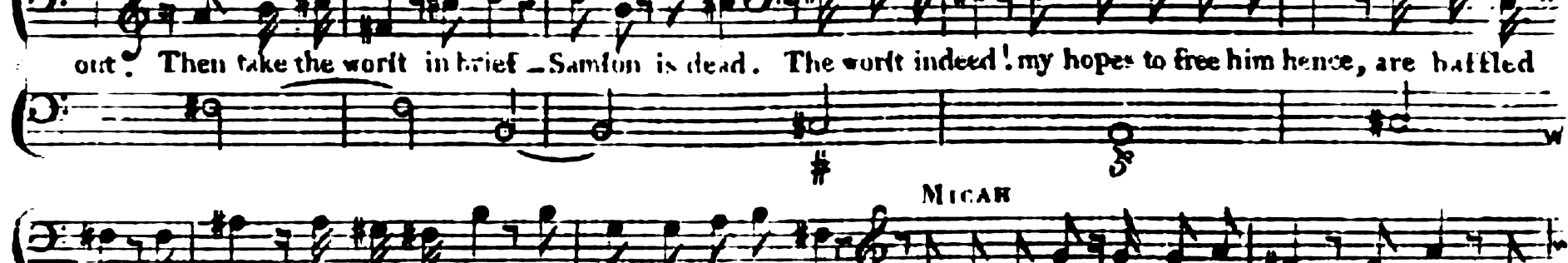
MESSENGER
now relate by whom? By Samson done. The sorrow lessens still, and nigh converts to Joy. O Manoah! in vain



MANOAH
I would refrain! - the evil tale, too soon will rudely peirce thy aged Ear. Suspence in News is torture, speak it



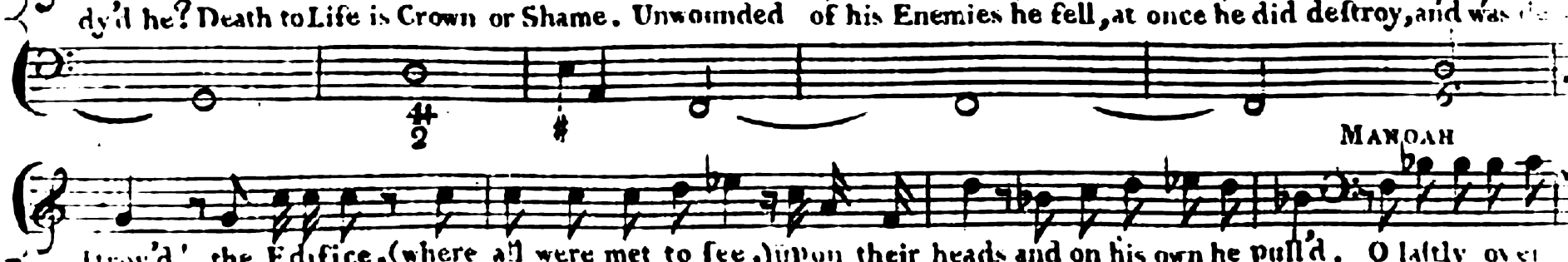
MESSENGER
out! Then take the wort in brief - Samson is dead. The wort indeed! my hopes to free him hence, are baffled



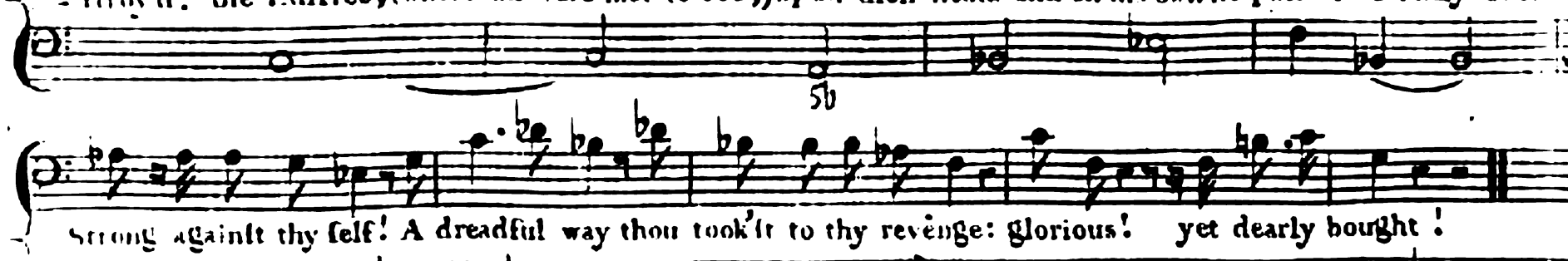
MICAH
all, but Death (who sets all free,) hath paid his ransom now. Yet e'er we give the reins to grief - say first how



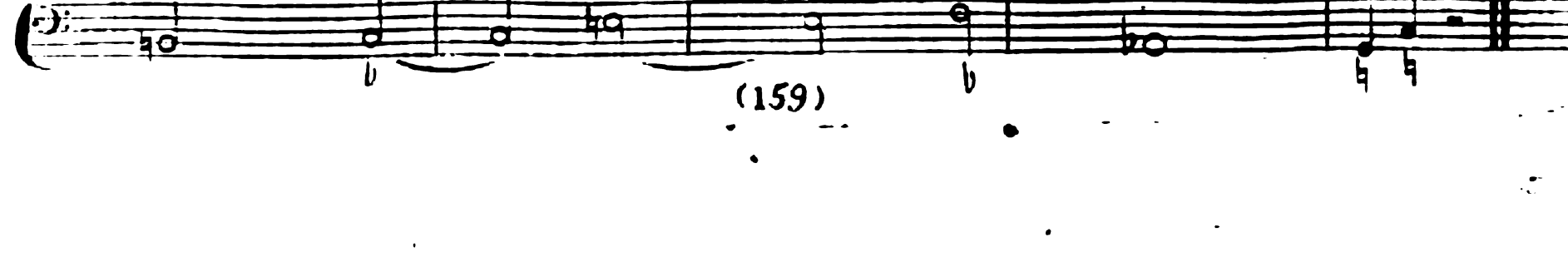
MESSENGER
dy'd he? Death to Life is Crown or Shame. Unwounded of his Enemies he fell, at once he did destroy, and was de-



MANOAH
stroy'd! the Edifice, (where all were met to see,) upon their heads and on his own he pull'd. O lastly over



strong against thy self! A dreadful way thou took'st to thy revenge: glorious! yet dearly bought!



Sung by M.^r Gibber

Largo
Opus

Ye Sons of Israel now la-ment

Pia

Organo solo 6/8

Your Spear is broke your Bow's unbent, Your Glory's shed; Amongst the

tutti

Org: folo

dead great SAMSON lies For ever for ever for ever ever cloid his Eyes:

Tutti P^o Org: folo Tutti P^o Org: folo

Your Glory's led Amongst the Dead, great SAMSON lies, for ever for

Tutti Pianiss.^o

6 6 6 b 6 5 b7 6 6

ever ever clos'd his Eyes, for ever for ever clos'd his Eyes.

Org. Solo 6 6 7 6 5

for ever for ever clos'd his Eyes.

(361)

Chorus of Israelites

Viol 1st

Viol 2nd

Viola

Hautb: 1st

Hautb: 2nd

Canto
MICAH weep, Israel weep, weep, weep, weep, weep a louder strain, a louder strain, weep a louder

Alto
Clos'd his eyes. weep, Israel weep, weep, weep a louder strain, weep, weep a louder strain.

Tenor
weep, Israel weep, weep a louder strain, a louder strain, a louder strain.

B. Alto
weep, Israel weep, weep, weep, weep, weep a louder, louder strain, weep a louder

Piano

Strain; Sam - son your strength, your strength, your Hero is slain.

Strain; Sam - son your strength, your strength,

Strain; Samson your strength, Samson your strength,

Strain; Samson your strength, Sam - son your strength, your Hero is slain.

(162) Piano

Dead March

Trambano 1° e 2°

Trambano e Viol: 2° e Viola

Bassi

Timpano

Traverzi 1° and Organo

Traverzi 2° and Organo

Viola e Violini Piano

Piano

Tramb: e Viol: 1°

Tramb: e Viol: 2°

Bassi

Trav: 1°

Trav: Org: 1°

Trav: e Org: 2°

Tramb: e Viol: 1°

Violini e Viola Piano

Tramb: e Viol: 2° e Viola

Bassi

MICAH

The Body comes, we'll meet it on the way, with Laurels, ever Green and branching

Palm, then lay it in his Monument, hung round, with all his Trophies, and great Acts enroll'd,

MANOAH

in Verse Heroick, or sweet Lyric Song. There shall all Israel's Valiant Youth, re-

fort, and from his memory inflame their Breasts, to matchless Valour, Whilst they Sing his Praise .

Viol: 1^o *Largo*

Viol: 2^o

Viola

Haffon 1^o

Haffon 2^o
Violonc:

Canto

Alto

Tenor

Manoah Solo

Glorious Hero may thy Grave, Peace & Honour ever have, after all thy Pains &

The Virgins too, shall on y^e feat'ful
 Glorious Hero may thy Grave, Peace & Honour ever have,
 Glorious
 Woes, rest eternal, rest eternal sweet re - pose

Chorus of Virgins
 days, Visit his Tomb with Flow'rs and there bewail his loss, unfortunate in Nuptial Choice. Bring the Laurels, bring the
 Bring
 Violoncello Solo

Bays, strew his Hearse, and strew the ways, bring the Laurels bring the Bays, strew his Hearse, strew his Hearse, and strew the Ways .

An Israelitish Woman

Adagio

May ev'ry Hero fall like thee, through Sorrow to fe - li - ci - ty , through Sorrow to fe -

- li - ci - ty , May ev' - ry Hero fall like thee, through Sorrow to fe - li - ci - ty .

Chorus of Virgins

Bring the Laurels, bring the Bays, strew his Hearse, and strew the ways, bring the Laurels, bring the Bays, strew his Hearse, strew his

Bring

Violonc: e Org.

Tutti For

Hearse, and strew the ways: Glorious Hero may thy Grave, Peace and Honour ever have, after all thy Pains and

Glorious Hero may thy Grave, Peace and Honour ever have, after all thy Pains and

Woes, rest eternal, sweet re - pose, rest eternal sweet repose, rest e - ternal sweet repose, rest e -

rest eternal sweet repose, rest e -

Woes, rest eternal sweet re - - - - - pose - - - - - , rest e - ternal sweet repose - - - - -

- ternal, after all thy Pains and Woes - - , after all thy Pains and Woes, rest e - - ter -

sweet repose, rest e - ternal, after all thy Pains - - - - - and Woes, rest e -

- ternal, rest e - - ter - nal, after all - - - thy Pains and Woes,

- - , sweet repose, rest e - - - - - ternal, after all thy Pains and Woes, rest e -

(167) \flat 6 \sharp 6 7 # 6

Pia P. Pia

- nal, rest e-ter-nal Sweet repose .

- ternal, rest e-ter-nal Sweet repose .

9 8 6 Pia 7 6 5 6 9 8 7 3 6 5
 ♯ ♯ ♯ ♯ ♯ P. Pia ♯ ♯ ♯ ♯

MARSH

Come, come, no time for Lamentation now, no cause for Grief Samson like Samson fell,

both Life, and Death Heroick : To his foes ruin is left - to him eternal Fame .

Sung by Sig^{ra} Arvoti

Andante

Let the bright Seraphims in bur-ning Row Their

loud up lifted Angel Trumpets blow Let the bright Seraphims

in bur-ning Row in bur ning bur-ning Row their loud up lift-ed Angel Trum - pets

(159)

blow - - - - - their loud up lifted Angel Trumpets blow - - - - -

their loud - - - - - their loud up lifted

An - gel Trumpets blow Let the bright Seraphims in bur-ning Row in

bur - ning bur - ning How their loud up - lifted Angel Trumpets blow their loud uplif - ted

Angel Trumpets blow their loud uplifted Angel Trumpets

blow

Let the Cherubick Host in tune full choirs sound their immortal Harps with

golden wires let the Cherubick Host in tunefull Choirs touch their immortal Harps touch their immortal

2 6 6 # 2 6 6

Harps ----- with golden wires -----

2 6 2 6 2 5 6 4 7 5 6 # 6 6 7

- touch their immortal Harps with golden Wires

5 6 6 4 # 6 6 6 6 4 #

CHORUS

Trumbe
1: X 2:

Tymp:

Hautb:
1: X 2:

Viol: 1:

Viol: 2:

Viola

Canto

Alto

Tenor

Basso
e
Organo

Tutti

Let their Coelestial Concerts all unite, Let

Let ever to found his Praife . .

to found his Praife . . in endlets blaze of light . . Organo

Ever to found his Praife . . in endlets blaze of light . .

to found his Praife . . in endlets blaze of light . .

to found his Praife . . in endlets blaze of light . .

, Let their Cœlestial Concerts all unite, Let
 ever, e-ver
 of light, Let
 Let their Cœlestial Concerts all unite, Let to found his Praise

ever to found his Praise in endless blaze of light, to found his Praise
 ever, ever, ever to found, to
 , in endless blaze of (174) light, ever, ever, ever to found, to

found his Praise, in endless blaze, in endless, endless blaze of light, Let their Cœlestial Concerts all u-

blaze of light in
found his Praise in endless blaze, in endless, endless blaze of light, Let their Cœlestial Concerts all u-

nite, Let e - ver to found to found his Praise, to

Let to found his Praise, in endless
to found his Praise
nite. org. Let

found his Praise, ever, ever to found his Praise, in end - - less, blaze of light Let their Ce
 to found his Praise, in end - - less
 blaze of light. to found his Praise, in endless *Senza Org.*
 ever to found his Praise, in endless blaze of light Let their Ce.

-lestial Concerts all unite, Let e - ver, e - ver to
 e - ver to
 Let e - ver to found, to found his
 -lestial Concerts all unite, *Org.* e - ver, e - ver, ever, ever to found his

found his Praise, ever to found, to found his Praise, in
 found his Praise in endless blaze of light, ever
 Praise in end - less
 Praise, in endless blaze of light, in endless blaze

endless blaze of light, in endless blaze of light.
 Let
 Let
 endless blaze of light, in endless blaze of light.

ever to found, to found his Praise, in endless blaze of light, in endless blaze of light.

ever to found his Praise - - - in endless blaze of light, in endless blaze of light.

ever to found - - his Praise in endless blaze of light.

Let ever ever to found his Praise

Let ever ever to found his Praise in endless blaze of light.