

VIOLINO PRIMO.

The first section of the score consists of ten staves of music. The first two staves are marked *p* and feature a *cresc.* marking. The third staff is marked *f*. The fourth staff is marked *f* and includes a *tr* (trill) marking. The fifth staff is marked *f*. The sixth staff is marked *f*. The seventh staff is marked *sf* and *p*. The eighth staff is marked *f*. The ninth staff is marked *ff Adagio.* The tenth staff is marked *ff Adagio.*

MENUET

The second section, titled "MENUET", consists of ten staves of music. The first staff is marked *p*. The second staff is marked *f*. The third staff is marked *f* and includes a *tr* (trill) marking. The fourth staff is marked *f* and includes a *tr* (trill) marking. The fifth staff is marked *f* and includes a *tr* (trill) marking. The sixth staff is marked *f* and includes a *tr* (trill) marking. The seventh staff is marked *f* and includes a *tr* (trill) marking. The eighth staff is marked *f* and includes a *tr* (trill) marking. The ninth staff is marked *f* and includes a *tr* (trill) marking. The tenth staff is marked *f* and includes a *tr* (trill) marking. The section concludes with a *Fine.* marking.

Nº 2. RECIT. (SAMSON.) "THIS DAY A SOLEMN FEAST."

ends = 

rest, to breathe heav'n's air, fresh blowing, pure, and sweet.

Nº 3. CHORUS. "AWAKE THE TRUMPET'S LOFTY SOUND."

Allegro

voice. - wake the trumpet's loft-y,

Bassi. *f*

Trumpets. sound. *f*

voice. 1 is crown'd *f*

Ob.

voice. 2

Trumpets. *ff*

Trumpets. *ff*

voice. *D*

Trumpets. *ff*

Trumpets. *ff*



Nº 4. AIR. (PHILISTINE WOMAN.) "YE MEN OF GAZA."

Andante.

f Tutti. *mp* Solo. *tr*

Voice A 1 2 3
Ye men of Ga - - za, hi - - - ther

bring *p* *p*

B 1 2 3 *p* *tr*

1 2 3 *p*

1 2 3 *f* *tr*

C 1 2 3 *f*

D 1 2 3 *f*

1 2 3 4 5 6 *p*

7 8 *p* Voice. *f* E 1 2 3

p *tr* 1

2 3 1 2 3 *f*

VIOLINO PRIMO.

4 5 6 7 8 9 10 11

12 *Adagio* 13 *Tempo I.*

prais'd by ev'- - ry tongue! *f*

tr *tr* *Tutti.* *f*

Solo. *tr* *tr* be Dagon *mp*

Nº 5. CHORUS. "AWAKE THE TRUMPET'S LOFTY SOUND."

Allegro.

Voice. 1 Trumpets. 2

Bassi. Trumpets.

ff

Nos. 6, 7 & 8 omitted. Nº 9. Tacet. Nos. 10, 11 & 12 omitted.

Nº 13. RECIT. (SAMSON.) "MATCHLESS IN MIGHT."

ends =

my ve - - ry soul in re - al dark - ness dwells!

Nº 14. AIR. (SAMSON.) "TOTAL ECLIPSE."

Larghetto e staccato.

f *tr*

Voice. 1 2

Total eclipse! no sun, no moon. All dark *p* the blaze of noon! *p*

A *p* my eyes with wel - come day!

2 *f* *p* *B*

Total eclipse! *f* *p* thus depriv'd Thy

1 2 3 4 5

prime decree? Sun, moon and stars are dark to me, sun, moon and stars, sun, moon and stars are *pp*

sun, moon and stars, sun, moon and stars are dark to me. *f* *p*

Nº 15 omitted

Nº 16. CHORUS. "O FIRST-CREATED BEAM."

A tempo ordinario.

1 2 3 4 5 6

Bassi. O first-cre - - a - ted beam, and thou, great word, and thou, great word, *ff* Let there be light!

A 1 2 3 4 5 6

Org. O first-cre - - a - ted beam, and thou, great word, and thou, great word, *ff* Let there be light!

B

mf

Viol. II. **C**

D

f

Nº 17. RECIT. "BRETHREN AND MEN OF DAN."

MICAH.

nds =

As signal now in low de-ject-ed state, As in the height of power: see, where he lies!

Nº 20. RECIT. "THE GOOD WE WISH FOR."

MANOAH.

The good we wish for of-ten proves our bane; I pray'd for chil-dren, and I gain'd a son,
 And such a son, as all men hail'd me hap-py: But who'd be now a fa-ther in my stead? The
 bless-ing drew a scorp-ion's tail be-hind: This plant, select and sa-cred, for a-while The mi-ra-ble of men, was in an
 hour En-snar'd, as-saul-ted, ov-er-come, led bound, his foes' de-ri-sion, Cap-tive, poor and blind.

Nº 21. AIR. "THY GLORIOUS DEEDS INSPIR'D MY TONGUE."

Allegro.

VIOLINO PRIMO.

Violino Primo musical score for a recitative piece. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with various ornaments and dynamics. The second staff includes the instruction "Voice." and a first ending bracket. The third staff continues the melodic line with dynamics like "p" and "cresc.". The fourth staff has a dynamic of "mp" and includes the instruction "Voice." with the lyrics "thence did flow". The fifth staff has a dynamic of "p" and includes the instruction "simile". The sixth staff has a dynamic of "p" and includes the instruction "Voice." with the lyrics "To sorrows now I tu- my song". The seventh staff has a dynamic of "pp" and includes the instruction "with Voice." with the lyrics "And set my harp to notes of woe". The eighth staff concludes the piece with a double bar line.

Nº 22. RECIT. "JUSTLY THESE EVILS." ends = "Sole author I, sole cause."

Nº 23. RECIT. (SAMSON.) "MY GRIEF FOR THIS."

Musical score for a recitative piece, numbered 23. The score is in common time and features a piano accompaniment with a treble and bass clef. The lyrics are: "My grief for this for-bid mine eyes to close, or thoughts to rest: But now the strife shall end; me ov-er-thrown, Da-gon pre-sumes to en-ter lists with God; Who thus pro-vok'd will not con-nive, but rouse His fu-ry soon, and his great Name as-sert. Da-gon shall stoop, ere long be quite de-spoil'd (Of all those boast-ed troph-ies won on the...". The piano part includes dynamics like "p" and "f".

VIOLINO PRIMO.

Nº 24. AIR. "WHY DOES THE GOD OF ISRAEL SLEEP."

Allegro.

The musical score consists of 15 staves. The first four staves are instrumental, featuring a melody with various dynamics and trills. The fifth staff is a vocal line with the lyrics "Why does the God of Is - rael sleep?". The sixth and seventh staves are instrumental, with the word "thun-der" appearing in the seventh staff. The eighth and ninth staves are instrumental, with the word "thun-der" appearing in the eighth staff. The tenth and eleventh staves are instrumental, with the word "thun-der" appearing in the tenth staff. The twelfth and thirteenth staves are instrumental, with the word "thun-der" appearing in the twelfth staff. The fourteenth and fifteenth staves are instrumental, with the word "thun-der" appearing in the fourteenth staff.

Dynamic markings include *f*, *p*, *cresc.*, *sf*, and *f*. Trills are marked with *tr*. The score includes first and second endings for several sections, labeled with letters A, B, and D. The key signature is one flat (B-flat), and the time signature is common time (C).

Musical score for Violino Primo, page 11. The score consists of 14 staves of music. It features a complex melodic line with frequent trills (tr) and slurs. The key signature is one flat (B-flat). The score includes dynamic markings such as *f*, *mf*, *p*, and *Adagio*. There are also performance instructions like *Tempo I.* and *Voice.* The lyrics are: "does the God of Is-rael sleep", "Why", "all thy", and "foes shall seize". The score ends with a double bar line and a fermata.

VIOLINO PRIMO.

Nº 25 omitted.

Nº 26. CHORUS. "THEN SHALL THEY KNOW."

Allegro moderato.

Alto. Tenor. Bass.

Oboi & Trebles.

Viol. II.

Tenor.

Alto. Oboi.

ff

Nº 27. RECIT. (SAMSON.) "FOR THEE, MY DEAREST SON."

nds =

Why should I live? Soon shall these orbs to double darkness yield.

Nº 28. RECIT. "MY GENIAL SPIRITS DROOP."

SAMSON.

My genial spi - rits droop, my hopes are fled; Na - ture in me seems
wea - ry of her - self; My race of glo - ry run, and race of shame, Death, in - vo -
-ca - ted oft, shall end my pains, And lay me gen - tly down with them — that rest.

p *dim.* *pp*

Nos. 29 & 30 omitted.

Nº 31. CHORUS. "THEN ROUND ABOUT THE STARRY THRONE."

A Tempo ordinario.

Bassi. Oboi. *f* Oboi.

Viol. II. *f* Viol. II.

Viola. *C* 1

2 Viol. II. 3 4 *D* 1 Viol. II.

Viola. *E* *ff*

Viol. II.

Adagio.

End of the First Part.

PART THE SECOND.

Nos. 32 & 33 omitted. N^o 34. RECIT. "MY EVILS HOPELESS ARE" ends = "labours to a peaceful end."

N^o 35. AIR. "RETURN, O GOD OF HOSTS."

Largo.

mf *p* *pp* *mp*

A **B** **C** **D**

Voice. 1

Re - turn, re - turn, O God of hosts

Voice. 1

in distress

pp *f* *p*

his mighty deeds

heathen be they told

N^o 36. SOLO and CHORUS. "TO DUST HIS GLORY THEY WOULD TREAD."

Largo

f *p* *pp* *f*

A **B** **C**

Solo Voice. CHORUS.

mf *p* *f*

Solo Voice. CHORUS.

f *pp* *f*

p *f*

VIOLINO PRIMO.

Nos. 39 to 42 omitted.

Nº 43. AIR. "MY FAITH AND TRUTH, O SAMSON, PROVE."
Larghetto.

Musical score for No. 43, Air "MY FAITH AND TRUTH, O SAMSON, PROVE." in G major, 3/4 time, *Larghetto*. The score consists of seven staves of music. It includes various dynamics such as *f*, *p*, *pp*, and *mf*, and features trills (*tr*). The piece is marked with sections A, B, C, D, E, and F. There are vocal lines indicated by "Voice." and the instruction "hear the voice of".

Nº 44. CHORUS of VIRGINS. "HER FAITH AND TRUTH."

Larghetto.

Musical score for No. 44, Chorus of Virgins "HER FAITH AND TRUTH." in G major, 3/4 time, *Larghetto*. The score consists of ten staves of music. It includes various dynamics such as *f*, *mf*, and *pp*. The piece is marked with sections G, H, and I. There are vocal lines with lyrics: "love Chorus.", "hear the voice of love", "but hear me hear her.", "Bassi. Sol", and "the voice of love". The score also includes markings for "Solo." and "Chorus." throughout.

Nos. 45 to 49, omitted.

Nº 50. RECIT. (SAMSON.) "NE'ER THINK OF THAT." ends: "house of liberty to thine."

Nº 51. DUET. (DALILA & SAMSON.) "TRAITOR TO LOVE."

Allegro.

f *mp* *f*

DALILA.

1 2 3 4 5 6

SAMSON.

p *p* *p* *CRESC.* *mf* *p*

Nos. 52 & 53 omitted.

Nº 54. RECIT. (SAMSON.) "FAVOUR'D OF HEAV'N."

Favour'd of heav'n is he who finds one true; How rarely found! his way to peace is smooth.

Nº 55. CHORUS. "TO MAN GOD'S UNIVERSAL LAW."

Grave.

1 2 3 4 5 6

Alto. Tenor. Treble.

7 8 9 10 11 12

Tenor. Treble.

Allegro moderato.

1 2 3 4

Ob. Bass. Ob.

5 6 7 8 9

Viola. Ob. Viola. Ob.

10 *f*

Ob. 1

Viol. II.

B

C

D

Ob.

ff

Nº 56. RECIT. (MICAHA) "NO WORDS OF PEACE."

ends = 

To com - bat with a blind man I dis - dain.

Nº 57. AIR. (HARAPHA) "HONOUR AND ARMS."

Allegro.



thy o - ver

f-throw

Fine.

Dal Segno.

Nos. 58 & 59 omitted.

Nº 60. RECIT. (HARAPHA) "CAM'ST THOU FOR THIS."

O Dagon! can I hear this in - sol - ence, To me un - us'd not rend'ring in - stant death.

Nº 61. DUET. "GO, BAFFLED COWARD, GO."

Allegro.

staccato.

Bassi. *f*

Voice. *p*

B *f*

D

E

Voice. *f*

saf-ty— fly— my wrath *f*

Nº 62. RECIT. (MICAH). "HERE LIES THE PROOF" ends = "whom Abram's sons adore."

VIOLINO PRIMO.

Nº 63. CHORUS. "HEAR, JACOB'S GOD."

Grave.

Musical score for No. 63, Chorus "HEAR, JACOB'S GOD." in G major, 2/4 time. The score is marked "Grave" and includes parts for Oboe (Ob.), Organ (Org.), Violin II (Viol. II.), and a Chorus. The Chorus part is divided into two sections, labeled "A 1" and "A 2". The score features various dynamics such as *f* and *mf*, and includes first and second endings for several instruments. The organ part provides a rhythmic accompaniment with chords and single notes.

Nº 64. Tacet. Nº 65 omitted.

Nº 66. CHORUS. "TO SONG AND DANCE."

Allegro.

Musical score for No. 66, Chorus "TO SONG AND DANCE." in G major, 2/4 time. The score is marked "Allegro" and includes parts for Violin II (Viol. II.), Oboe (Ob.), and Horns (Corni.). The score is characterized by a fast, rhythmic melody with many sixteenth and thirty-second notes. It includes first and second endings for the Oboe and Horns parts. Dynamics range from *mf* to *f*. The overall texture is dense and energetic.

Nº 67. CHORUS. "FIX'D IN HIS EVERLASTING SEAT."

Allegro.

The musical score is written for Violino Primo and consists of 14 staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked *Allegro*. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), and *tr* (trill). Fingerings are indicated by numbers 1, 2, 3, and 4. Specific sections are marked with letters A through H. The piece concludes with the instruction "End of the Second Part."

End of the Second Part.

PART THE THIRD.

Nº 68. RECIT. "MORE TROUBLE IS BEHIND."

HARAPHA.

ends= 

My mess - age, giv'n with speed, brooks no de - lay.

Nº 69. AIR. (HARAPHA.) "PRESUMING SLAVE."

Pomposo.



Pre - sum - ing slave *f* *p*

Voice. 1 *A*
Pre - sum - ing slave *f* *p*

B *f* *p*

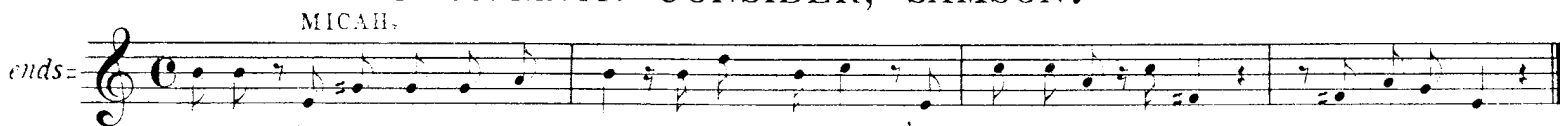
C

D

silent. con - si - der, silent. Pre - sum - ing slave silent.

Nº 70. RECIT. "CONSIDER, SAMSON."

MICAH,

ends= 

I - dols How thou wilt here come off surmounts my reach, 'Tis Heav'n alone can save, both us and thee.

Nº 71. CHORUS. "WITH THUNDER ARM'D."

Vivace.

Bassl. *f*

A

B

C

ritard. *Tempo.* *p* *f*

dim. *p* *dim.* *Fine.* *pp*

D 1 2 3 4 5 6 7 8 9 10 11 12 13 14

Da Capo.

Detailed description: This musical score is for the first violin part of a chorus. It begins with a treble clef and a common time signature. The tempo is marked 'Vivace'. The first staff is for the Bassoon (Bassl.) and starts with a forte (f) dynamic. The score is divided into sections A, B, and C. Section A is marked with a forte (f) dynamic. Section B is marked with a piano (p) dynamic. Section C is marked with a piano (p) dynamic and includes a 'ritard.' (ritardando) and 'Tempo.' (tempo) marking. The score concludes with a 'Fine.' marking and a piano-piano (pp) dynamic. A 'Da Capo.' instruction is present at the end. A separate staff at the bottom shows a sequence of notes numbered 1 through 14, with dynamics 'dim.' and 'p' indicated.

Nº 72. RECIT. (SAMSON.) "BE OF GOOD COURAGE."

Ands.

Let but that Spirit (which first rush'd on me In the camp of Dan) in-spire me at my need: Then shall I

make Je - hovah's glo-ry known: Their i - dol gods shall

from His presence fly: Scatter'd like sheep, before the God of

Hosts.

f *f* *f* *f*

Detailed description: This musical score is for the first violin part of a recitativo. It begins with a treble clef and a common time signature. The tempo is marked 'Ands.' (Andante). The score is for a voice part and includes lyrics. The lyrics are: "Let but that Spirit (which first rush'd on me In the camp of Dan) in-spire me at my need: Then shall I make Je - hovah's glo-ry known: Their i - dol gods shall from His presence fly: Scatter'd like sheep, before the God of Hosts." The score is marked with a forte (f) dynamic throughout. The score is divided into four systems, each with a treble clef and a common time signature. The first system is marked with a forte (f) dynamic. The second system is marked with a forte (f) dynamic. The third system is marked with a forte (f) dynamic. The fourth system is marked with a forte (f) dynamic.

Nº 75. AIR. "THE HOLY ONE OF ISRAEL."

Allegro.

Nº 76. CHORUS. "TO FAME IMMORTAL GO."

Nº 77. RECIT. "OLD MANOAH, WITH YOUTHFUL STEPS" ends="have to work his liberty."

Nº 78. AIR. "GREAT DAGON HAS SUBDUED OUR FOE."

Allegro, ma non presto.

Musical score for No. 78, Air. "GREAT DAGON HAS SUBDUED OUR FOE." The score is in G major and 3/4 time. It consists of five staves of music. The first staff begins with an organ part marked *f* and a voice part. The second staff is marked *CONC.* and *f*. The third staff includes the lyrics "cheer and wine" under measures 18 and 19. The fourth staff has measure numbers 15 and 20. The fifth staff is marked *f* and ends with the word "Segue".

Nº 79. CHORUS. "GREAT DAGON HAS SUBDUED OUR FOE."

Allgro.

Musical score for No. 79, Chorus. "GREAT DAGON HAS SUBDUED OUR FOE." The score is in G major and 3/4 time. It consists of seven staves of music. The first staff has measure numbers 16, 17, 18, 19, and 20, and is marked *f*. The second staff is marked *f* and ends with "Voice.". The third staff is marked *f*. The fourth staff is marked *ff*. The fifth staff is marked *ff* and has the letter "E" above it. The sixth and seventh staves continue the musical notation.

Nº 80. RECIT. (MANOAH) "WHAT NOISE OF JOY."

MICAH

ends = 

Sons care to nurse Their par-ents in old age; but you, your son.

Nº 81. AIR. (MANOAH) "HOW WILLING MY PATERNAL LOVE."

Larghetto.



mf

Voice. **A** 1

How wil - ling my pa - ter - nal love *p*

Voice. *p*

Voice. *f* **B**

Voice. *p*

Voice. *p*

Voice. *p*

Voice. *f*

eyes, he

wants no light *f*

p

Nº 82. RECIT. "YOUR HOPES OF HIS DELIV'RY."

MICAH.

MANOAH.



Your hopes of his de - liv'ry seem not vain, In which all Israel's friends par-ticipate. I know your friendly minds, and

Presto.

Nº 83. SINFONIA.

ff

f *sempre*

MANOAH.

Nº 84. RECIT. "HEAV'N! WHAT NOISE?"

Heav'n! what noise? Ho - ri - bly loud, un - - like the for - mer shout.

Nº 85. CHORUS. "HEAR US, OUR GOD!"

Presto.

ff

dim

f

cresc.

dim.

pp

A

B

C

Nº 86. RECIT. "WHERE SHALL I RUN."

MANOAH.

ends = 

Glo - rious, yet dear - ly bought.

Nº 87. AIR. (MICAH.) "YE SONS OF ISRAEL."
Largo, assai.



p Ye sons of Is - rael now la -

ment spear is broke, your bow un - bent: *p* Your glo - ry's fled *p*

Amongst the dead Great Samson lies: - ver e - ver

clos'd his eyes *p*

his eyes *pp* ev - er clos'd - his eyes

Nº 88. CHORUS. "WEEP, ISRAEL, WEEP."

Voice. *1* e - ver

Solo. clos'd his eyes *p*

Treble. weep. Is - rael, weep

mf

f

mf *p*

Nº 89 omitted.

Nº 90. DEAD MARCH.(Nº1.)

Grave.

Nº 91. DEAD MARCH.†(Nº2.)

Grave.

† Nº 92 omitted.

† Dead March from "Saul."

Nº 93. CHORUS and SOLI. "GLORIOUS HERO."

Largo. Bassoon with voice. 1

Bassi *mf*

2 3 4 5 A 1 An Israelitish Woman..

Alto. The vir-gins

too. shall on their feastful days Vis-it his tomb with flow'rs and there be-wail His lot, un-for-tun-ate in nup-tial choice

CHORUS of VIRGINS.
Tempo I.

B. Bassi.

Voice Solo Cello.

Adagio.

1 2 3 4 5 6

May ev'-ry he-ro fall like thee, Thro' sor-row to fe-li-ci-ty, thro' sor-row to fe-

7 8 9 10 11 12

li-ci-ty, May ev'-ry he-ro fall like thee, Thro' sor-row to fe-li-ci-ty.

CHORUS of VIRGINS.

Bassi. Cello. Bassi.

FULL CHORUS

f *mp*

F *mf* *mp* *p*

pp

Nº 94. RECIT. "COME, COME, NO TIME." ends =

him e - ter - nal fame.

Nº 95. AIR. "LET THE BRIGHT SERAPHIM."

Andante

Let the bright Se-rap-him in
 burn - - ing row *f* Their loud up-lift-ed an-gel - trumpets blow *f*
 Let the bright Se-rap-him *f* burn - - ing row, in
 burn - ing burn - - ing row, Their *p* blow - - - 1 - their
 Voice. Voice. Trum! loud up-lift-ed an - - gel
 trum - pets blow *f* Let the bright Se-rap-him in
 burn - - ing row Trum! u burn - - ing, burn - - ing row Their loud Trum! up -
 lift - ed an - gel - trum-pets 5 6 7 *mf*
 an-gel - trum-pets blow
 Let the Cheru - bic host *F*
 Touch their im-mor-tal harps with gol - den wires

Allacca

Nº 96. CHORUS. "LET THEIR CELESTIAL CONCERTS."

The musical score is written for Violino Primo and includes parts for Voices, Oboe (Ob.), Violin II (Viol. II.), and Trumpets. The score is in 2/4 time and the key signature has two sharps (F# and C#). The music is divided into several systems, each with multiple staves. The first system includes a vocal line (Voices) and an oboe line (Ob.). The second system includes a violin II line (Viol. II.) and a vocal line (Voices). The third system includes a vocal line (Voices) and a trumpet line (Trumpets). The fourth system includes a vocal line (Voices) and a trumpet line (Trumpets). The score features various musical notations, including dynamics (f, ff), articulation (accents), and phrasing slurs. Specific sections are labeled with letters A, B, C, D, E, and F. The piece concludes with the word "END." at the bottom right.

END.

