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Vincent Novello
Crown Hill Cottage
Baywater

The gift of my
beloved friend
D. Vignone.

SAMSON

AN

ORATORIO

The Words taken from

MILTON

Set to Musick by

M^R. HANDEL

London Printed for I. Walsh in Catherine-Street in the
Strand, of whom may be had all M^r. Handel's Works.

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Just Publish'd by I. WALSH in Catharine Street.
the following Musick Compos'd by M^r HANDEL.

Oratorio of Saul.
Esther.
Athalia.
Deborah.
Alexander's Feast, an Ode by Mr. Dryden.
Dryden's Song for St Cecilia's Day.
L' Allegro ill Penferoso.
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OVERTURE

Viol. 1^o e
Haut. 1^o e 2^o

Viol. 2^o

Viola

Corno 1^o e 2^o

Basso

This system contains five staves of music. The top staff is for Viol. 1^o and Haut. 1^o e 2^o. The second staff is for Viol. 2^o. The third staff is for Viola. The fourth staff is for Corno 1^o e 2^o. The fifth staff is for Basso. The key signature is one sharp (F#) and the time signature is 3/4. The music includes trills and various rhythmic patterns. Below the staves, there is a line of figured bass notation with numbers such as 6, 4/2, 6, 6, 6, 6, 6, 6, 6, 3.

This system continues the music from the first system. It consists of five staves. The first four staves correspond to Viol. 1^o, Viol. 2^o, Viola, and Corno 1^o e 2^o. The fifth staff is for the Basso. The music is more complex, featuring many sixteenth and thirty-second notes, as well as trills and ornaments. The figured bass notation below the staff includes numbers like 6, 6, *, 5, *, 7, 6, *, 6, 4/2, 6, 6, 4/2, 6, 6.

This system continues the music. It consists of five staves. The first four staves correspond to Viol. 1^o, Viol. 2^o, Viola, and Corno 1^o e 2^o. The fifth staff is for the Basso. The music continues with intricate rhythmic patterns and trills. The figured bass notation below the staff includes numbers like 6, 5, 6, 6, 5, 4, *.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with trills (tr) and triplets (3). The second staff is a treble clef with a key signature of one sharp. The third staff is an alto clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. Below the fifth staff are several annotations: a circled 6 with an asterisk, a circled 6, a circled 4/2, a circled 6, a circled 6, a circled 6 with an asterisk, a circled 5, and a circled 5.

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is an alto clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. Below the fifth staff are several annotations: a circled 6, a circled 2, a circled 6, a circled 6, a circled 6, a circled 4/2, a circled 6, a circled 6, a circled 6 with an asterisk, a circled 6, a circled 6, a circled 5, and a circled 5.

The third system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is an alto clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. Below the fifth staff are several annotations: a circled 6, a circled 6, a circled 6, a circled 6, a circled 7, a circled 6, a circled 6, a circled 4/2, a circled 6, a circled 6, a circled 6, a circled 4/2, a circled 6, a circled 6, a circled 6, and a circled 6.

Adagio

Adagio

5
4 5
6 5
4 3

Detailed description: This system contains five staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, ending with a double bar line and repeat signs. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a more complex, rhythmic accompaniment. The fourth staff is a bass clef with a melodic line. The fifth staff is a bass clef with a melodic line. Dynamics include 'Adagio' written above the second and fourth staves. Fingering numbers (5, 4 5, 6 5, 4 3) are written below the fourth staff.

Allegro

Detailed description: This system contains five staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a fast, rhythmic melodic line with many sixteenth notes. The second staff is a treble clef with a similar fast melodic line. The third staff is a treble clef with a fast melodic line. The fourth staff is a treble clef with a fast melodic line. The fifth staff is a bass clef with a fast melodic line. The tempo marking 'Allegro' is written above the first staff.

Detailed description: This system contains five staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a fast, rhythmic melodic line with many sixteenth notes. The second staff is a treble clef with a similar fast melodic line. The third staff is a treble clef with a fast melodic line. The fourth staff is a treble clef with a fast melodic line. The fifth staff is a bass clef with a fast melodic line. The tempo marking 'Allegro' is written above the first staff.

Hautb: 8^{va} Clarin^o

First system of musical notation, featuring a grand staff with five staves. The top two staves are for woodwinds, and the bottom three are for strings. The notation includes complex rhythmic patterns and accidentals. The bass line contains numerous figured bass numbers such as 57, 6, 6, 6, 6, 6, 5, 7, 7, 6, 6.

Second system of musical notation, continuing the grand staff. It features similar complex rhythmic patterns and accidentals. The bass line contains figured bass numbers such as 5, 7, 6, 6, 6, 6, 5, 4, 5.

Third system of musical notation, continuing the grand staff. It features similar complex rhythmic patterns and accidentals. The bass line contains figured bass numbers such as 6, 5, 6, 6, 6, 6, 6, 6.

tutti

6 66 6 6 6 6

6 56 6 6 6 6

H: 8^{va} Unis?

pia.

tr

5 6 56.7 *pia*

Unis. *Adagio*

2. 1.
H. 1.
2. 2.
H. 2.

Adagio

6 6 6 6 4 3

Adagio

MENUET

V: e H: 1^o e 2^o *pia.* *for.*

V: 3^{za} e Viola *pia.* *for.*

Corno 1^o

Corno 2^o

Baffi *pia.* *for.*

S: H. 8. va

Sung by Signora Avolio in Samson

Andante
Viol. Solo
tutti
V. Solo
tutti

Fingerings: 6 7 6 6 6 6 6 7 6 6 7 4 3

piano
piano
P.
6

YE Men of Ga - za hi - - ther bring the merry merry Pipe & pleasing String

the merry merry Pipe Ye men of Gaza hither bring the merry Pipe & pleasing

Fingerings: 6 4 5 3 6 4 5 3 7 4 2 1

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

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

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

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 po 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 6

Pipe the merry Pipe the merry merry Pipe and plea

6 4, 7 2, 5 3, 6 4, 5 3, 7 4 2

for, fing String the Solemn Hymn and chearfull Song

for, 5 3, 6 5, 6 5, 6 6, 2 6, 5 6, 6

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

6 7 7 5, 6 6, 6

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

6 6 6 5 6 6 5 6 6 6 5

v.s.

Adagio

be Dagon prais'd by ev'ry tongue

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

Viol. Solo

tutti

tutti

6 7 6 7 4 3

Sung by M.^r Lowe in Samson

Allegro

tr *tr* *tr* *tr* Loud as the Thun--ders awfull

voice Loud as the Thun--ders awfull voice

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

in notes of Triumph, notes of praise So high great

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

hear how we rejoyce -

8 5 5 6 5 5 6 * 6 5 * 6 5 * 2

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

6 6 * 6 4 6 6 6

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

3 4 6 * 6 6 6 6

Loud as the Thun- ders ayfull voice - in notes of Triumph notes of praise

6 6 6 5 6 6

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

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.

tr tr tr tr

Sung by Miss Edwards in Samson

THEN free from Sorrow.

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

pia.
with sports and play we'll Celebrate

forte
Unis. *pia.*

his Festival Then free from Sorrow

pia.

free from thrall all blyth and gay with sports and play

forte piano

we'll Ce...lebrate his Fef...tival with sports and play - all blyth and

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

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

Pia. unis.

we'll Celebrate his Festival.

forte

Feb

Sung by Mr. Beard

Largo e Staccato

pia.

pia.

Torments alas! are not Confind

6 6 7 7 * 4/2 6 8 4 4/2 6 6/4 6/4

for. *pia.* *pia.* for.

to Heart, or Head, or Breaft to Heart or Head or Breaft.

for. 6 * 7 4 * 4/2 6 8 * 4/2 6 8 6/4 * 6/4

Torments alas! are not Con - find to Heart or Head or Breaft but will a Secret passage find

6 6/4 4 7 6 4 6 4 6 4 6 11

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

preft that rob the Soul it felf of rest that rob the Soul

it felf of rest that rob the Soul it felf of rest

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

-tense opprest that rob the Soul it self of rest

Ado

Sung by M.^{rs} Cibber

Largo *Pia.*

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

4 6 b 7 6 4 4 6 6 4 6 b 6 6

For *Po*

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

6 6 7 b 6 6 4 6

For

fickle state in Birth in strength in deeds how great in Birth in strength

7 7 6 6 6 6 6 6

For.

in deeds how great from highest glory fall'n fo

6 4 3 6 5 6 6 6 4 6

Low *For*

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

14 4 2 6 4 4 6 5 6 5 6 5 5 4 6 4 4 4 6

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

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

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

low - - - sunk in the deep abyfs of woe -

sunk in the deep - - - abyfs of woe. *for. p.*

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 blatt his Life a span a buble at the hight of Glo ry at the

Pia

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

span a bubble at the hight of Glo ry

Oft he that is exalted high unfeemly falls in human Eye Oft he that is ex-alted high

unfeemly falls unfeemly falls in human Eye unfeemly fa - - - lls unfeemly falls in human

Eye unfeemly fa - - lls in human Eye

Sung by M^r Savage in SAMSON

Allegro

6 6 #6 6 6 6 6 6 6 6

6 5 4 6 6 5 4 # Thy Glorious deeds inspir'd my Tongue Whilst

6 6 P^o 6 # 6

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

6 6 6 4 # 4 #

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

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

Thy Glorious deeds inspir'd my Tongue Thy

6 6 6 6 6 6 6 6

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

To forrows now I tune my fong and fet my Harp

Largo

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 key signature has one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several asterisks (*) placed above certain notes, possibly indicating specific performance techniques or ornaments.

to notes of woe to forrows now I tune my fong and fet my Harp to notes of woe to

The second system continues the musical piece. Below the notes, there are numerous fret numbers (fingerings) written in a small, handwritten style. These numbers range from 1 to 7, indicating the fret position on a stringed instrument like a lute or harp.

The third system consists of four staves of musical notation, continuing the piece with similar notation to the previous systems. It includes treble and bass clefs and various note values.

notes of woe to notes of woe and fet my Harp to notes of woe and fet my Harp

The fourth system continues the musical piece. Like the second system, it features fret numbers written below the notes to indicate fingerings for a stringed instrument.

The fifth system consists of four staves of musical notation. The music concludes with a double bar line at the end of the system.

to notes of woe

The sixth and final system of music on this page. It includes fret numbers below the notes and ends with a double bar line.

Sung by Mr. Beard

Allegro

piano

Violoncello piano

tr

tr

tr

tr

tr

for.

Why

tutti for.

piano

for.

piano

does the God of Israel sleep?

arise with dreadfull sound, a - rise

Violoncello piano

for.

for.

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

for.

pia.

for.

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

pia.

P^o.

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

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

6 6 6 6 6 6 6 6 6 6

tr tr tr tr tr tr tr tr

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

6 6 6 6 6 6 6 6 6 6

for. deep for. The Tempest of thy

6 6 6 6 6 6 6 6 6 6

wrath now raise * In whirlwinds them pur-sue * full fraught with Vengeance due * in

6 6 6 6 6 6 6 6 6 6

*P^o **

whirlwinds them pursue - - - - in whirlwinds them pur-sue them pur-sue them pursue full.

6 6 6 6 6 6 6 6 6 6

* * * * *

fraught with Vengeance due full fraught with Ven - geance due

till shame and trouble all

thy foes shall feize till shame till shame and trouble

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

feize - till shame and trouble all

for.
thy foes shall feize

Why does the God of Israel flee
arise with dreadfull found a-rise

-rise arise with dreadfull found and Clouds encompass'd round

Heathen hear thy thun-der deep the Tem-pest of thy wrath now, raise in wirl-wind them pur-

-sue them pursue full fraught with Ven

--- geance due till flame and trouble till flame

This system features a vocal line with trills (tr) and a bass line with figured bass notation: 6 6, 6 6, 6, 9, 5 6 6, 5 6, 6 7.

and trouble all thy foes shall seize till flame

This system continues the vocal line and includes a piano accompaniment with figured bass notation: 6 7 6, 6, 6, 6 6, 6, 6 6 6.

for. and trouble all thy foes shall seize

This system begins with a piano introduction. The vocal line has a fermata over the notes "for." and "seize". The bass line includes figured bass notation: 6 7, 5 6, 6, 4, 5.

piano Violoncello

This system shows the piano and cello parts. The piano part includes trills (tr) and has a "piano" dynamic marking. The cello part is a simple bass line with figured bass notation: 6 6 6 6 6 6 6 6 6 6.

This system contains the concluding instrumental passages for the piano and cello, ending with a double bar line.

Sung by M^{rs} Cibber in Samson

Adagio

THEN long - - - Eter - ni - ty shall greet - - - shall
greet - your Blifs Then long - - - E -
ternity shall greet your Blifs, No more of Earth - ly joys, no
Andante
more of Earthly joys
so false and vain, so false and vain, no more
of Earthly joys -
so false - and vain, no more, no more of
Earth - ly joys so 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

6 * 6 6 6 6 6 * 2 6 * 6 6

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

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

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

6 6 5 6 4 3

with love that's perfect-ly di-vine, with love that's

6 5 3 6 6 6 6 6

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

6 7 6 6 6 6 5 4 3

musical notation system 1: Treble and Bass clefs, key signature of two sharps (F# and C#), time signature of 7/8. The first staff contains a piano introduction with a melodic line. The second staff contains the vocal line starting with the lyrics "vine where truth and peace". The bass line features chords marked with the number 6.

musical score system 2: Continuation of the piano introduction and vocal line. The vocal line includes the lyrics "do ever shine, with love that's perfect-". The piano part includes trills (tr) and triplets (3) in the upper staff.

musical score system 3: Continuation of the piano introduction and vocal line. The vocal line includes the lyrics "ly di- vine, with love that's perfectly, per-". The piano part continues with chords marked with the number 6.

musical score system 4: Continuation of the piano introduction and vocal line. The tempo changes to Adagio and the dynamics to forte. The vocal line includes the lyrics "fect-ly di- vine.". The piano part features chords marked with 5, 6 5, 4 3, 6 6 6, 7 7, 6, and 6.

musical score system 5: Final system on this page, showing the end of the piano introduction and vocal line. The piano part includes triplets (3) and chords marked with 6, 7, 6, 6 6 6 6, 4 3.

Sung by M. Savage?

Allegro

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

scan let none his secret Ac - tions scan For

p^o

all is best tho' oft we doubt Of what his wisdom brings about for all is best tho' oft we doubt of w^t his

wisdom what his wisdom brings about Still his un-

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

the righteous blesses the righteous in the Clofe still his un - fear -

- - - chable dispose blesses the righteous blef

For - ses the high - teous in the Clofe.

For - ses the high - teous in the Clofe.

Largo

piano pianiss^o

piano

piano

6 6 5 4 3 RETURN, Return O God of Hosts, O God return, O God of

Hosts, behold, behold thy servant in distress - - behold thy servant in distress,

for. pia.

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

turn O God, return O God of Hosts, behold, behold, behold, behold thy servant, thy servant in dif-

tress, behold, behold thy servant, thy servant in dif- - - tress - - -

return, return, O God, return O God of Hosts, behold, behold thy servant in distress,

His mighty griefs, his

His mighty griefs, his

His mighty griefs, his

His mighty griefs, his

His mighty griefs, his

mighty griefs redrefs, his mighty griefs, his mighty griefs, his mighty griefs redrefs, nor by the

7 4 4/2 6 6 4

heathen be it told, nor by the heathen be it told, his mighty griefs - - - redrefs,

b7 4 7/4 4/2 8 6 5 4 5

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

0 7/4 4 b7 4 5 4 6 6 6

Sony by Sig^{ra} Aodie

tr tr tr

Larghetto

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

left - alone

with plaintive notes and am'rous Moan with

pia.

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

- 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

for. *tr*

tr *Ad^o*

thus Coos thus Coos the Turtle left alone

for.

tr

Like

tr

pia

me averfe to each delight She wears the tedious widowd night She wears the tedious

for.

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

But when her absent mate returns with dou-pled raptures then she burns she

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

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

Sung by M. Beard

Larghetto

6 5
4 *
6 6 6 6 5 4 * 6 6 5
Your Charms to

Pia
ruin led the way
6 5
4 * My Sense depravd my strength enslavd as I did love you did be-

-tray you did be-tray as I did love you did be-tray
6 5
6 5
Your Charms to ruin led the

way my Sense deprav'd my strength enslav'd as I did love you did be-tray

6 5 5 4⁹⁸ 4³ 6 4 * 5 6 4 * 4²

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

6 5⁴ 5³ 6 4 3

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

6⁷ 6 6 4² 4 6 4 *

Mate, To pass life's Sea with such a Mate How great the Curse how hard my Fate, how great

6 *8* *6* *6* *8* *6* *6* *8* *6* *6* *5* *6* *9* *6*

Curse how hard my Fate, To pass life's Sea with such a Mate.

5 *5b* *6b* *6* *5* *2* *6* *6* *5* *4* *** *6* *5* *4* *** *6* *4*

Pia.

For

For

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

Sung by ³⁷ Mrs Glive

Samfon

tr

Larghetto

My faith and truth O Samfon prove but hear me

pia.

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

Violoncello

tutti

for.

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

piano

Musical score for the first system. It features a vocal line and a Violoncello accompaniment. The vocal line begins with a trill (tr) and includes the lyrics: "My faith and truth O Samson prove but hear me hear me hear me but." The Violoncello part includes dynamic markings like *pia.* and *pianiss?* and contains figured bass notation: 6 4 6 6 7.

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 happinefs is". The Violoncello part includes dynamic markings like *for.* and *for.* and contains figured bass notation: 6 6 * 6 4 * for. P^o 6-6 6 6 7 * 6 6 4 6.

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 happinefs is Love enjoy'd with Love no mortal can be cloy'd". The Violoncello part includes dynamic markings like *tr* and *tr* and contains figured bass notation: * 6 6 * 6 * 6 * * 6 6 * 5 5 7 7 * 6 7 8 8.

for.

all hap - - pinefs is hap - - pinefs is Love en-joyd

My faith and truth O

* 6 6 6 4 * 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

But hear me hear me hear me hear the Voice of

for. pianifs?

6 6 5 6

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

* 6 6 6 7

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

6 * 6 6 * 6 * 6 * 6

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

* 6 * 6 * 6 * 6 * 5 6

for.

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

6 7 * 4 *

Sung by Mrs. Glive

Larghetto

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major) and a common time signature (C). The tempo is marked 'Larghetto'. Below the vocal line is a piano accompaniment consisting of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes several chordal figures and arpeggiated patterns.

pianiss^o

To fleeting Pleasures make your Court no

The second system continues the vocal line and piano accompaniment. The tempo is now marked 'pianiss^o'. The lyrics 'To fleeting Pleasures make your Court no' are written below the vocal line. The piano accompaniment continues with similar textures.

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

The third system concludes the vocal line and piano accompaniment. The lyrics 'Moment loose for Life -- is short to fleeting Pleasures make your Court no' are written below the vocal line. The piano accompaniment features several chords and arpeggiated figures.

Moment loofe no Moment loofe for Life is fhort no Moment loofe no Moment

for.

for.

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

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

for. pia. pia. pia.

* 5 4 * P^o 6 6 4 4

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

6 4 5 4 4 5 4 6 6 6 6 6 6

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

4 6 6 6 6 6 6 6

for. for.

tr

for.

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

4 5 6 4 for. 6 6 6 6 6 4 5

4 5 7 4 2 6 4 5

Sung by M.^{rs} Clive & M.^r Beard.

Duetto

Viola
Violonc.

Allegro mezzo Pia

For

Pia Pianiss^o

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

Pia

Pia

Viblonc. col Basso

Treats give o'er

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

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

60

fue no more I'll fue no more your Treats give o'er Traitor to Love I'll
 hear no more I'll hear no more Traitres to Love

fue no more for par - don scorn'd I'll fue no more no more no more
 I'll hear no more the Char - mers's Voice the Char - mer's

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

Sung by Miss Edwards

And.^o Allegro

6 *6 6 *6 6 *6 6 6 *6 6 *6 6 6 6 4 5 It

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

6 *6 6 6 *6 6 6 6 *6 6 6 *6 6 6 *6 6 6

For... Pia
Grace, that Woman's Love can truly hit or in her Heart claim Place It

6 6

For... Pia
is not Virtue, Valour Wit or comeliness of Grace that Woman's Love can

6 *6 6 6 2 6 5 *6

truly hit or in her Heart claim Pla — ce

*6 6 6 6 6 6 6 *6

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

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

6 4 * 6

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

4

nothing elfe love long they nothing elfe love long. So much felt Love does rule the

6 4 31 * 6 8

Sex they nothing elfe love long they nothing elfe love long. D C

4 6 4 * 2 6 6 6 4 * 6

Sung by M^r Reinhold

Allegro

6 6 6 77 6 6

6 6 6 7 6 6 5 6 6 4 6 6 4 6 6 4 8.

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

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

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

Blow tho 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.

Fo over - - - - - throw

Vanquish a flave that is half slain fo mean a Triumph I difdain fo mean a

Triumph I dif dain - I difdain Vanquish a flave that is half slain fo mean a

Tri - umph I difdain - I difdain I difdain

fo mean a triumph fo mean a triumph I difdain fo mean a Triumph

I difdain dal segno

Sung by M^r. Beard

Pomposo.

Larghetto

Musical notation for the first system, including treble and bass clefs, notes, and rests.

Mezzo P^o

My strenght is from the living God is from the living God

by Heav'n free gifted by

Musical notation for the second system, including treble and bass clefs, notes, and rests.

F^o

P^o

Heav'n free gifted at my Birth

to quell the mighty of the Earth to quell theMigh-

Musical notation for the third system, including treble and bass clefs, notes, and rests.

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

Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

rant's Rod.

to quell the migh

Musical notation for the fifth system, including treble and bass clefs, notes, and rests.

F^o

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

Musical notation for the sixth system, including treble and bass clefs, notes, and rests.

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

7 6
6 6 7 6 6 4 5 # 6b 6 5b 6 6 7 6

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

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

all oppressed to all to all oppressed with liberty to all oppressed but to the

6 6 4 6 4 4 6 6 6 4 4 6 4 6 6

righteous peace and rest with liberty to all oppressed with liberty to all to all op-

Adg^o F^o

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

-preft

F^o

4 6 6 6 4 6 6 6 7 6 4 6

Sung by M^r Beard & M^r Reinhold

Allegro

6 6 # 6 6 6 8 4 6 5 4 6 5 4 6 7 6 6 # 2

Go Baffled Coward go go Baffled Coward go go go left

6 6 # 6 6 6 # 6 6 #

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

6 6 6 6 # 2 6 6 6 # 6

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

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

Low in safe ty fly my wrath - - - fly fly my wrath with speed

2 6 6 6 6 6 # 6 6 6 # 6

Prefume not on thy God Prefume not on thy

6 6 # 6 6 6 6 6 6 # 6 6 6 # 6

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

6 6 # 5 6 6 # 6 6 6 6 6 6 6

go baffled Coward.

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

4 # 6 5 7 6 5 6 6 6

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-

6 6 6 # 6 6 # 2 6 5 4

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

- sume not Presume not on thy God on thy God Who under foot has

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

go fly in safety fly my wrath - - - go

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 # 4 6 5 4 4 6 5 4 6 6

- ty fly my wrath. - - - go fly my wrath with speed go.

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

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

fly go baffled Coward baffled Coward in sa - fety - - fly - - my wrath wth speed

- test need

6 5 # 6 5 4 2 b 3 6 5 4 2 6 6 6 # 6 6 5 # 6 # 6 4 # 6 5 #

72 Samfon
Allegro

Sung by M.^r Loni.

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 uni-ver - sal Sway To Song and Dance we

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

which shews thy uni - verfal

Sway To Dance and Song we give the Day

which shews thy u - ni - verfal Sway

For. which shews thy u - ni - verfal 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

Race from out the Land.

D.C. dal Segno S.

End of the 2^d Act

Sung by M^r Reinhold.

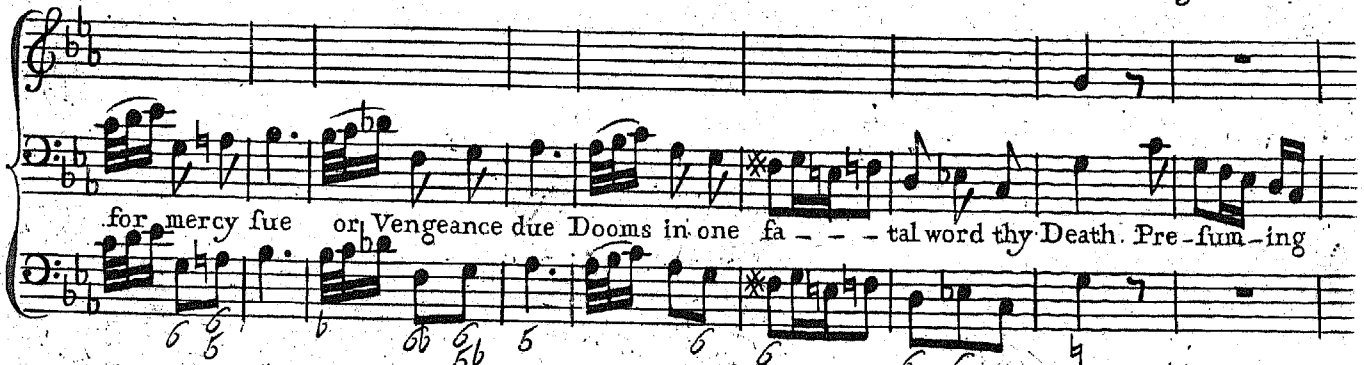
Pompofo

w Got bass

Prefum - ing Slave Prefum - ing Slave to move their wrath

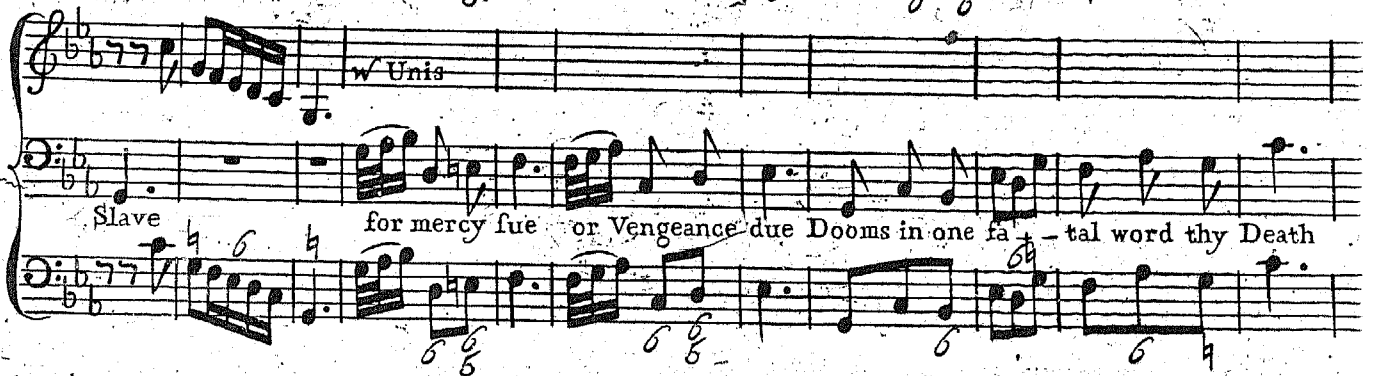


for mercy sue or Vengeance due Dooms in one fa - - - tal word thy Death. Pre - sum - ing



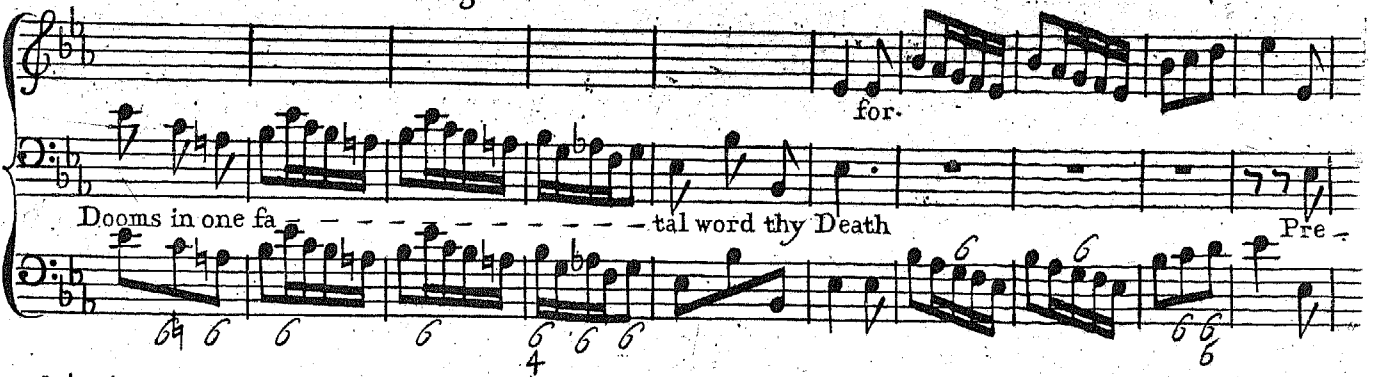
w Unis

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 -



fuming Slave Prefuming Slave Con - fi - der e'er it be too late to ward th'uner - - ring shaft of.



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

6 4 * 6 6 4 * 4 6 6 6 6 4 6 6 4

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

6 6 6 6 6 6 6 6 4 6 6 4 4 6 6 4

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

4 6 6 6 6 6 6 6 6 4 6

for. ring shaft of fate

4 4 6 6 6 6 6 6 6 6 6 6 6 * 6

6 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 4 6 6 5 4 4

Sung by Mr Beard

Andante

v. 2.

Col. Bassons

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, marked 'Andante', featuring a melodic line with several trills ('tr'). The second staff is a blank staff. The third staff is for the 'Col. Bassons' (Colonel Bassoons), showing a rhythmic accompaniment. The bottom staff is the piano accompaniment, featuring a bass line with sixteenth-note patterns and some sixteenth-note chords.

tr

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 curtained

Detailed description: This system contains the second four staves. The vocal line continues with trills and a 'pia.' (piano) marking. The piano accompaniment includes a section for 'e Violoncelli' and 'Col. Basso'. A rhythmic pattern is written above the bass line: 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 curtained' are written below the vocal 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 'pia.' marking. The piano accompaniment continues with the same rhythmic patterns. The lyrics 'with a Clou - - dy red Pillows his Chin upon an Orient wave' are written below the vocal line.

for.

w/Units

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

7 4 6 4 6 4 for.

wand'ring Shadows Ghastly Pale all troop to their infernal jail each fetter'd Ghost slips to his Sev'ral

6 6 6 6 4 4 6 3

for.

Grave

slips to his Sev'ral Grave each fetter'd

for. 5 6 5 6 5 6

pia

Ghoſt flips to his Sevral Grave the wandring Shadows Ghafly Pale alltroop to their in fernal jail each.

fet - - - - - terd Ghoſt flips to his Sevral Grave *Ad^o* each fet=terd Ghoſt flips to his

tr
for. *tr*

Col Baſſon e Violonc. Col Baſſo

Sevral Grave 6 6 6 7 7 7 7 6 4 3

Sung by M^{rs} Cibber

Allegro

First system of musical notation, featuring a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains a complex bass line with numerous sixteenth and thirty-second note patterns, including trills (tr) and slurs.

Second system of musical notation. The treble staff continues with intricate sixteenth-note passages. The bass staff features a rhythmic accompaniment with sixteenth-note patterns and rests. The word "THE" is written above the final notes of the bass staff.

Third system of musical notation. The treble staff continues with sixteenth-note passages. The bass staff features a rhythmic accompaniment with sixteenth-note patterns and rests. The words "Col Viol. 1^o" and "Col Ballo" are written below the bass staff.

Fourth system of musical notation. The treble staff continues with sixteenth-note passages. The bass staff features a rhythmic accompaniment with sixteenth-note patterns and rests. The lyrics "Holy one of Israel be thy guide the Angel of thy Birth stand by thy side to" are written below the treble staff.

Fifth system of musical notation. The treble staff continues with sixteenth-note passages. The bass staff features a rhythmic accompaniment with sixteenth-note patterns and rests. The lyrics "Fame in-mor-tal go to Fame immor-tal" are written below the treble staff.

Sung by M^r Low

Allegro

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,

Praife him with Mirth high Chear and Wine Great DAGON has - subdu'd our Foe and brought their boasted

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

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

Praife him with Mirth - high Chear and Wine,

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

Praife him with Mirth high Chear and Wine,

Sung by M. Savage

Larghetto

Po

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

and part of sorrows burden prove and part and part of

Fo *Po*

sorrows Bur-den prove tho wand'ring in the shades of night whilst

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Larghetto'. The score includes lyrics and dynamic markings such as 'Po' (piano) and 'Fo' (fornice). Fingerings are indicated by numbers 1-5. The lyrics are: 'How willing my Pa-ter-nal Love the weight to share of fi- - - - - lial care', 'and part of sorrows burden prove and part and part of', and 'sorrows Bur-den prove tho wand'ring in the shades of night whilst'.

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

Fingerings: 5 6 6 6 5 4 5 5 6

Eyes he wants no light whilft I have Eyes he wants no

Fingerings: 7 6 6 6 6 3 6 7 3 6 5 6 6 6 3

light whilft I have Eyes he wants no light

Fingerings: 3 6 6 6 6 6 6 6 6

Fingerings: 7 6 6 6 6 3 6 6 6 6 3

Sung by M^{rs} Cibber

Largo
Alfai

Ye Sons of Israel now la-ment

Pia

Organo folo 6 6

Your Spear is broke your Bow's unbent, Your Glory's fled; Amongt the

tutti

Org: folo

dead great SAMSON lies For ever for ever for ever ever clof'd his Eyes;

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

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

Tutti Pianiss.^o

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

Org. solo

for ever for e - - - ver clos'd his Eyes.

Sung by Sig^a Arvoli

Trom

V.V.

Viola

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

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 Row 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 tunefull Choirs touch their immortal Harps with

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

4/2 6 6 # 4/2 6 6

Harp with golden wires

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

touch their immortal Harps with golden Wires

6 6 6 5 # 6 6 6 6 6 5 #

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Finis