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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<sup>R</sup>. HANDEL

---

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



# *A Table of Songs in the Oratorio call'd Samson.*

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Just Publish'd by I. WALSH in Catharine Street.  
the following Musick Compos'd by M<sup>r</sup> 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.  
Acis and Galatea, a Serenade.  
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and Overtures in Score from all the Operas.

# OVERTURE

Viol. 1<sup>o</sup> e  
Haut. 1<sup>o</sup> e 2<sup>o</sup>

Viol. 2<sup>o</sup>

Viola

Corno 1<sup>o</sup> e 2<sup>o</sup>

Basso

Musical notation for the first system, featuring staves for Viol. 1<sup>o</sup> e Haut. 1<sup>o</sup> e 2<sup>o</sup>, Viol. 2<sup>o</sup>, Viola, Corno 1<sup>o</sup> e 2<sup>o</sup>, and Basso. The key signature is one sharp (F#) and the time signature is 3/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above certain notes. Below the Basso staff, there are figured bass notations: 6 4 6, 6, 6, 6, 6, 6 3.

Musical notation for the second system, continuing the orchestral parts. The notation is dense with rhythmic figures and rests. Below the Basso staff, there are figured bass notations: 6 6 \* 5 \* 7 6 \* 6 4/2 6 6 4/2 6 6.

Musical notation for the third system. Below the Basso staff, there are figured bass notations: 6 5 6 6 5 4 \* 5.



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 contains several trills (tr) and a triplet (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 various 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 various 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 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 various 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, 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 similar fast melodic line. The fourth staff is a treble clef with a similar fast melodic line. The fifth staff is a bass clef with a similar 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 similar fast melodic line. The fourth staff is a treble clef with a similar fast melodic line. The fifth staff is a bass clef with a similar fast melodic line. The tempo marking 'Allegro' is written above the first staff.

Hautb: 8<sup>va</sup> Clarin<sup>o</sup>

The first system consists of five staves. The top two staves are for woodwinds (Hautb: 8<sup>va</sup> and Clarin<sup>o</sup>), the middle two are for strings, and the bottom is the bass line. The music is in 7/8 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingering numbers (5, 7, 6) are visible in the bass line.

The second system continues the musical piece with five staves. It includes woodwinds, strings, and a bass line. The notation is dense with rhythmic complexity. There are markings for 'H.' (Horn) and 'v.' (Violin) in the woodwind and string parts. Fingering numbers like 5, 7, 6, 6, 6, 5, 4, 4 are present in the bass line.

The third system also consists of five staves, maintaining the woodwind, string, and bass line arrangement. The music continues with intricate rhythmic patterns. Markings for 'H.' and 'v.' are present. Fingering numbers such as 6, 5, 6, 6, 6, 6, 5, 4, 5 are visible in the bass line.

*tutti*

6 66 6 6 6 6

6 56 6 6 6 6

*H: 8<sup>va</sup> Unis?*

*pia.*

*tr*

5 6 56.7 *pia*

Unis.

2.1. *tr*

H. 1. *Adagio*

2.2. *H. 2.*

MENUET

V: e H:  
1° e 2°

V: 3<sup>za</sup>  
e Viola

Corno 1°

Corno 2°

Baffi

*pia.* *for.*

*S:* H. 8. <sup>va</sup>alto



Musical score system 1, consisting of five staves. The top four staves are treble clef and the bottom staff is bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 6/8. It features complex rhythmic patterns with many sixteenth and thirty-second notes. There are repeat signs with first and second endings. Fingerings are indicated by numbers 1-5, and some notes are marked with a 6, possibly indicating a sixteenth note.

Musical score system 2, consisting of five staves. The top four staves are treble clef and the bottom staff is bass clef. The music continues with similar rhythmic complexity. Dynamic markings include *pia.* (piano) and *for.* (forte). There are repeat signs and first/second endings. Fingerings and note values (6) are present.

Musical score system 3, consisting of five staves. The top four staves are treble clef and the bottom staff is bass clef. The music concludes with repeat signs and first/second endings. The text *Dal Segno: S:* appears on the right side of the system. Fingerings and note values (6) are present.

Sung by Signora Avolio in Samson

Andante

Viol. Solo tutti

V. Solo tutti

piano

piano

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

P.º 6

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

Fl.

Pia.

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

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

Fl.

Pia.

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

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

Fl.

Pia.

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

2 5 3 6 7 7 6 5 6 6 7 6 6 6 5 6 5 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 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, for, 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

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 5 7 4 3

Sung by M.<sup>r</sup> Lowe in Samson

Allegro

tr tr tr tr Loud as the Thunders awfull

voice Loud as the Thunders awfull voice

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 -

Figured bass notation: 6, 5, 5, 6, #5, 5, 6, \*, 6, 5, \*, 6, 5, \*

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

Figured bass notation: 6, 6, \*, 6, 4, 6, 4, 6, 6, 6

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

Figured bass notation: 6, 3, 4, 2, 6, \*, 6, 6, 6, 6

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

Figured bass notation: 6, 6, 6, 5, 6, 6

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

Figured bass notation: 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.

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

with sports and play we'll Celebrate

his Festival Then free from Sorrow

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

First system of musical notation. It consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Largo e Staccato'. The first two staves are for the piano accompaniment, with the left hand on the bottom staff and the right hand on the top staff. The bottom staff contains the lyrics 'Torments alas! are not Confind' and includes figured bass notation: 6 6 7 7 \* 4/2 6 8 4 4/2 6 6/4 6/4.

Second system of musical notation. It consists of four staves. The top staff is the vocal line, with lyrics 'for. pia. pia. for.' and dynamic markings. The piano accompaniment continues on the three lower staves. The bottom staff contains the lyrics 'to Heart, or Head, or Breaft' and 'to Heart or Head or Breaft.' and includes figured bass notation: for. 6 # 7 4 \* 4/2 6 8 \* 4/2 6 8 6/4 \* 6/4.

Third system of musical notation. It consists of four staves. The top staff is the vocal line, with lyrics 'Torments alas! are not Con - find to Heart or Head or Breaft but will a Secret passage find'. The piano accompaniment continues on the three lower staves. The bottom staff includes figured bass notation: 6 6/4 4 7 6 4 6 4 6 4 6 6 11.

in-to the very inmost mind with pains in-tence 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-

6 4 6 7 7 7 4 6 6 4 6

-tense opprest that rob the Soul it self of rest

Ad<sup>o</sup>

6 6 4 4

6 4 6 4 4

Sung by M.<sup>rs</sup> 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

*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 -

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



*Sung by M.<sup>ro</sup> Beard in Samson*

Larghetto e Staccato

musical notation with lyrics: TOTAL eclipse! no Sun, no Moon, all dark - -

musical notation with lyrics: - all dark, amidst the blaze of Noon: O glorious Light! no chearing Ray, to glad my

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

musical notation with lyrics: priv'd thy prime decree, Sun, Moon, & Stars are dark to me, Sun, Moon, and Stars, Sun, Moon, and Stars are

musical notation with lyrics: dark to me, Sun, Moon, & Stars, Sun, Moon, & Stars are dark to me.

musical notation with lyrics: dark to me, Sun, Moon, & Stars, Sun, Moon, & Stars are dark to me.

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<sup>r</sup> 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

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

Whilst Aires of joy from thence did flow

Thy Glorious deeds inspir'd my Tongue Thy

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 (\*) and a sharp sign (#) scattered throughout the notation.

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. It features a bass clef staff with fret numbers written below the notes. The fret numbers include: 2, 3, #, 4, #, 6, #, 5, #, 4, #, 6, 5, 4, #, 7, 3, 6, 5, 6, 5, #, 4, #, #, 4, 8, 2, 5, 6, 3, 4, 3, 6, 5, 4, 4, #, 4.

The third system consists of four staves. The top two are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The notation includes various note values and rests, with some notes marked with asterisks.

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. It features a bass clef staff with fret numbers written below the notes. The fret numbers include: 0, 8, 6, 6, 5, 6, 4, #, 7, 4, 4, 7, 4, 3, 7, 4, 3, 6, 5, 6, 9, 8, 6, 5, 5, 6, #, 7, 6, 7, 6.

The fifth system consists of four staves. The top two are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The notation includes various note values and rests, with some notes marked with asterisks.

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

The sixth system continues the musical piece. It features a bass clef staff with fret numbers written below the notes. The fret numbers include: 6, 5, 4, #, 8, 7, 7, 6, 6, 7, 6, 7, 5, 4, #.

Sung by Mr. Beard

Allegro piano tr

tr tr tr tr tr for. Why tutti for.

piano for. piano

does the God of Israel sleep? arise with dreadfull sound, a - rise a

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 a - -

pia.

p<sup>o</sup>

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



Clouds encompass'd round - - - - - then shall<sup>e</sup> Heathen

6 6 6 6 6 6 6 6 6 6

hear thy thun - - - - - der then shall<sup>e</sup> 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

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

6 6 6 6 6 6 6 6 6 6



for.  
thy foes shall feize

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

-rise arise with dreadful found and Clouds encompass'd round encompass'd round then shall the

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





Sung by M<sup>rs</sup> Cibber in Samson

Adagio

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

Sung by M<sup>rs</sup> 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 6 4 5 6 6 4 3

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

6 6 5 6 4 3

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

6 5 3 4 6 6 6 6

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

6 7 6 6 6 6 4 3

musical notation system 1: Treble and Bass clefs, key signature of two sharps (F# and C#), time signature of 7/8. The system includes a piano (p) dynamic marking. The lyrics "vine" and "where truth and peace" are written below the notes.

musical notation system 2: Treble and Bass clefs, key signature of two sharps, time signature of 7/8. The system includes a trill (tr) marking. The lyrics "do ever shine," and "with love that's perfect-" are written below the notes.

musical notation system 3: Treble and Bass clefs, key signature of two sharps, time signature of 7/8. The system includes a trill (tr) marking. The lyrics "ly di- vine, with love that's perfectly, per-" are written below the notes.

musical notation system 4: Treble and Bass clefs, key signature of two sharps, time signature of 7/8. The system includes "Adagio" and "forte" dynamic markings. The lyrics "fect-ly di- vine." are written below the notes.

musical notation system 5: Treble and Bass clefs, key signature of two sharps, time signature of 7/8. This system concludes the page with a double bar line.

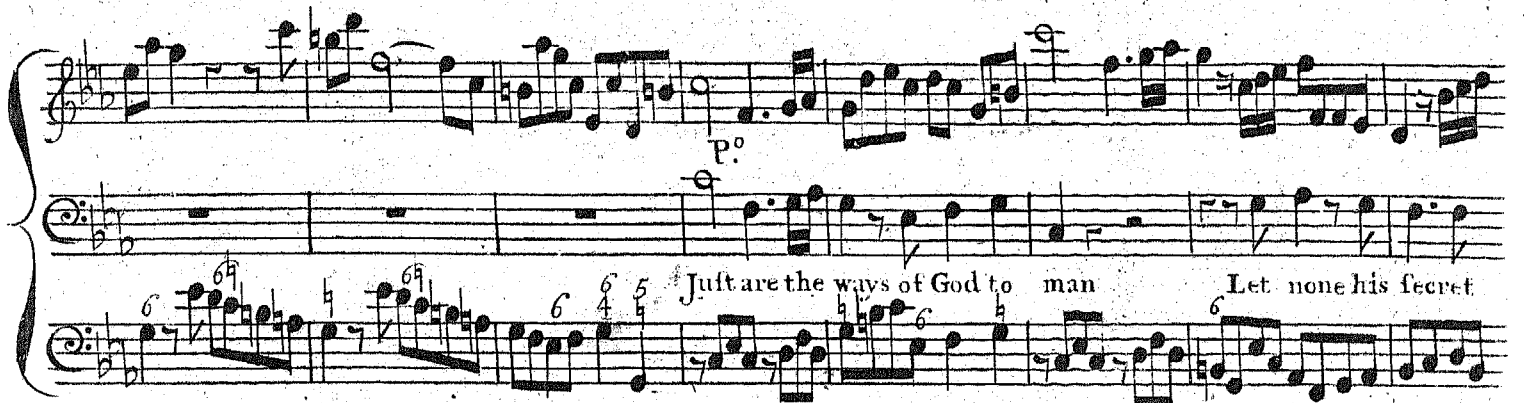
Sung by M. Savage?

*Allegro*




*p<sup>o</sup>*

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

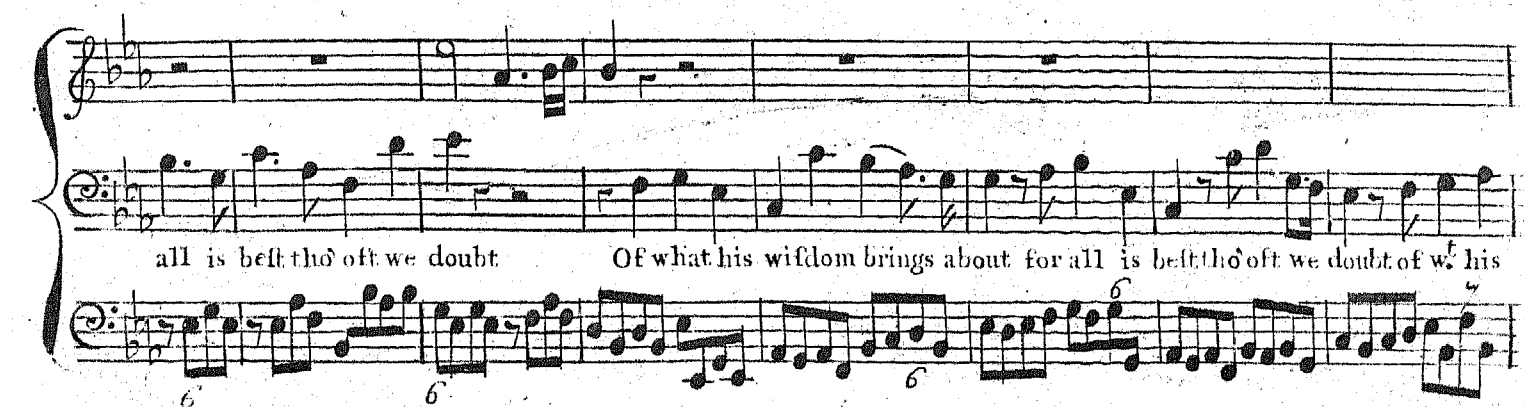


scan let none his secret Ac tions scan For

*p<sup>o</sup>*



all is best tho' oft we doubt Of what his wisdom brings about for all is best tho' oft we doubt of w<sup>t</sup> 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.

Largo

piano pianiss<sup>o</sup>

piano

6 6 6 6 6 6 6 6 6 6

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,

6 6 6 6 6 6 6 6 6 6 2 6

tr for. pia.

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

2 6 2 6 2 6 4 4 6 6 4 4

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

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

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

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

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

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

Sony by Sig<sup>ra</sup> 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

tr  
for.

tr Ad?  
thus Coos thus Coos the Turtle left alone  
for.

tr

for.  
Like

tr

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

tr  
for.

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

tr

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- - - - -

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

for.

Sung by M. Beard

Larghetto

6 5  
4 \*  
6 5  
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-

6 5  
4 \* 6 5 6 7 6

-tray you did be-tray as I did love you did be-tray

6 5  
4 \* Your Charms to ruin led the

6 5  
4 \* 7 6 \* 2 6 6 4 6 \* 6 4

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

6      5      5      4<sup>98</sup> 4<sup>3</sup>      6      4      \* 5      6      4 \*      4<sup>2</sup>

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

6      5<sup>4</sup>      5<sup>3</sup>      6      4      3

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

6<sup>7</sup>      6      6      4<sup>2</sup>      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.

Pia.

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

For.

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

For.

Sung by <sup>37</sup> Mrs Glive

Samson

Larghetto

My faith and truth O Samson prove but hear me

pia.

hear the Voice of Love My faith and truth O Samson 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 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" and various rhythmic markings such as "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 the instruction "for." and various rhythmic markings such as "6 6 \* 6 4 \* for. P<sup>o</sup> 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 the instruction "tr" and various rhythmic markings such as "\* 6 6 \* 6 \* 6 \* \* 6 6 \* 5 5 7 \* 6 7 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

6 6

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

Love My faith and - truth O Samfon prove But.

This system contains the first two systems of music. The top system has a vocal line with lyrics 'hear her hear the Voice of Love' and a piano line with lyrics 'Her faith and - truth O Samfon prove'. The second system has a vocal line with lyrics 'Love My faith and - truth O Samfon prove' and a piano line with lyrics 'But.'. The piano accompaniment includes chords marked with '6', '6 7', and an asterisk symbol.

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

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

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'But hear - - her hear - - - the Voice of Love But hear - -' and a piano line with lyrics 'hear - - - me hear - - - the Voice of Love But hear - - - the'. The piano accompaniment includes chords marked with '6' and an asterisk symbol.

- - - 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

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics '- - - the Voice of - Love hear her her faith and - truth O - Samfon - prove but.' and a piano line with lyrics 'Voice of - Love but hear me My faith and - truth O - Samfon - prove but'. The piano accompaniment includes chords marked with '6' and an asterisk symbol.

for.

hear her hear - - the Voice of Love

hear me hear - - - the Voice of Love

This system contains the seventh, eighth, and ninth systems of music. The seventh system has a vocal line with lyrics 'hear her hear - - the Voice of Love' and a piano line with lyrics 'hear me hear - - - the Voice of Love'. The piano accompaniment includes chords marked with '6', '7', and '4 \*'. The eighth system has a vocal line with lyrics 'hear her hear - - the Voice of Love' and a piano line with lyrics 'hear me hear - - - the Voice of Love'. The piano accompaniment includes chords marked with '6', '7', and '4 \*'. The ninth system has a vocal line with lyrics 'hear her hear - - the Voice of Love' and a piano line with lyrics 'hear me hear - - - the Voice of Love'. The piano accompaniment includes chords marked with '6', '7', and '4 \*'.



Sung by Mrs. Glive

Larghetto

The first system of music consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (D major), and a common time signature. The tempo marking 'Larghetto' is placed below the first few notes. The second and third staves are for the piano accompaniment, with the second staff in treble clef and the third in bass clef. The bottom staff is a bass line with figured bass notation, including figures such as 6 5 4 5, 7 6 5, 6 5, and 6.

pianissimo

To fleeting Pleasures make your Court no

The second system of music consists of four staves. The top staff is the vocal line, marked 'pianissimo'. The second and third staves are for the piano accompaniment. The bottom staff is a bass line with figured bass notation, including figures such as 6 5, 7 6, and 6.

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

The third system of music consists of four staves. The top staff is the vocal line. The second and third staves are for the piano accompaniment. The bottom staff is a bass line with figured bass notation, including figures such as 6, 6, 6, 6, 6, 6, and 6.

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

for.

for.

6 6 6 6 6 6 6 6 6 6 6 6

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

for. pia. pia. pia.

5 4 5 P<sup>o</sup> 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.<sup>rs</sup> Clive & M.<sup>r</sup> Beard.

Duetto

Viola  
Violonc.

Allegro mezzo Pia

For

Pia Pianiss<sup>o</sup>

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

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 Traitres to Love

sue no more for par - don scorn'd I'll sue 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 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.

Sung by Miss Edwards

*And.<sup>o</sup> Allegro*

6 \*6δ \*6δ \* 6 6 \*6δ \* \*6 6 δ 6 6 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 8 \* 6 8

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 \* 2 6 5 \*

truly hit or in her Heart claim Pla — ce

\* 6 6 δ 6 δ 6 δ \*

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 3 1 \* 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<sup>r</sup> 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 slave that is half slain so mean a Triumph I disdain so mean a

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

Triumph I disdain I disdain I disdain I disdain

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

I disdain dal segno



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 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 6 6 4 6 6

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

Adg<sup>o</sup> F<sup>o</sup>

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

-preft

F<sup>o</sup>

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

Sung by M<sup>r</sup> Beard & M<sup>r</sup> 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 #

Vengeance lay thee Low in safe ty fly my wrath - - - fly fly my wrath w<sup>th</sup> 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

Low in safety 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

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

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 2 6 5 4 2 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 # 6 6 6 #

fly go baffled Coward baffled Coward in sa - fety - - fly - - my wrath w<sup>th</sup> speed

- test need

6 5 6 5 4 2 b3 6 5 4 2 6 6 6 # 6 6 5 # 6 # 6 4 # 6 5 #

72 Samfon  
*Allegro*

Sung by M.<sup>r</sup> Loni.

The musical score is written for piano and voice. It consists of ten systems of music. Each system has a grand staff (treble and bass clefs) for the piano accompaniment and a single staff for the vocal line. The tempo is marked *Allegro*. The key signature has one sharp (F#). The time signature is 3/8. The lyrics are: "To Song and Dance we give the Day", "To Dance and Song we give the Day Which shews", "thy univer-fal Sway", and "shews thy uni-ver-fal Sway To Song and Dance we". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *P<sup>o</sup>* and *Forte*. There are also some handwritten annotations and a large number '72' in the top left corner.

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

which shews thy uni - ver-fal

Sway To Dance and Song we give y<sup>e</sup> 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*

End of the 2<sup>d</sup> Act



Sung by M<sup>r</sup> Reinhold.

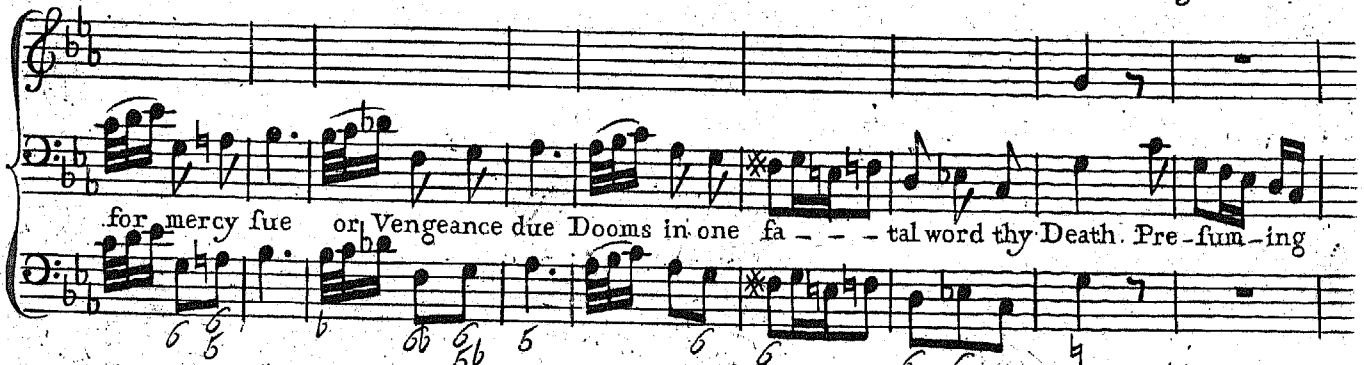
Pompofo

w Got bass

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

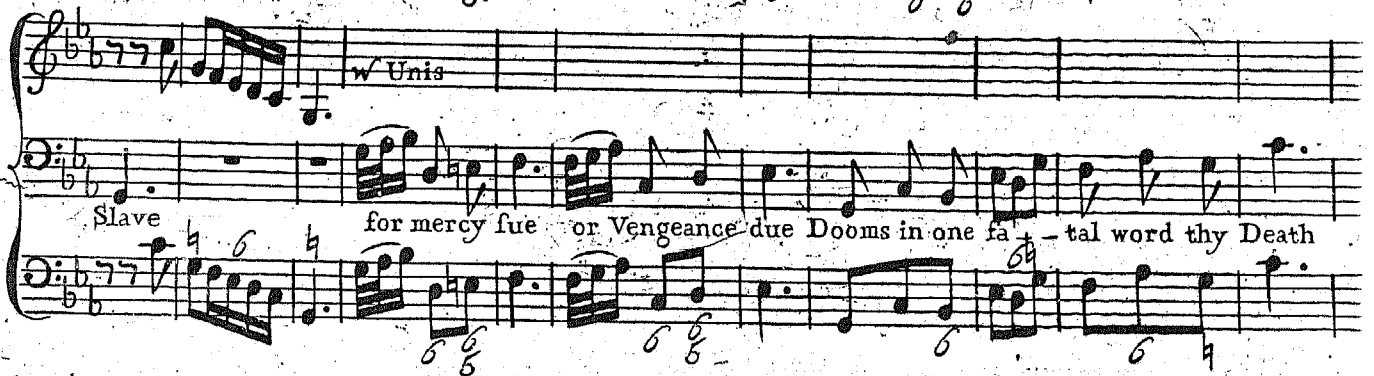


for mercy sue or Vengeance due Dooms in one fa - - - tal word thy Death. Pre - sum - ing



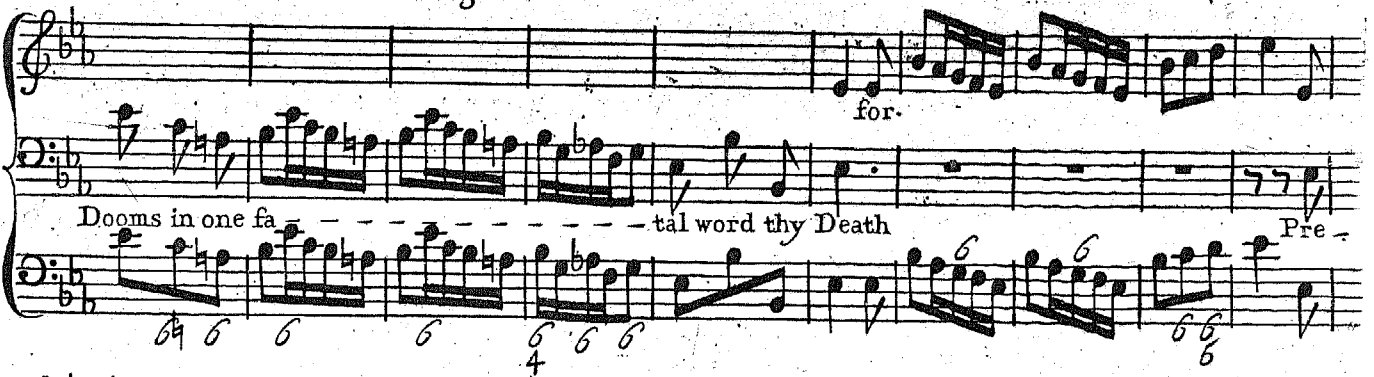
w Unis

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.





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) and a final fermata. The second staff is a blank staff. The third staff is the piano accompaniment for the Col. Bassons, showing a rhythmic pattern of eighth notes. The bottom staff is the piano accompaniment for the Violoncelli, featuring a bass line with sixteenth-note patterns and some sixteenth-note rests (6).

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 (tr) and a 'pia.' (piano) marking. The piano accompaniment for the Violoncelli and Col. Basso continues. The bottom staff includes a rhythmic notation for the vocal line: 7 6 5 6 7 6 5 6 7 over 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. The lyrics 'with a Clou - - dy red Pillows his Chin upon an Orient wave' are written below the vocal line. The bottom staff features sixteenth-note patterns and some sixteenth-note rests (6).

for.

w/Units

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

for.

7 4 6 4 6 4 6 4

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

6 6 6 6 6 6 6 3

for.

Grave

slips to his Sev'ral Grave each fetter'd

for. 5 6b 5b 5b

*pia*

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

7 7 7 6 6 6

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

*Adº*

6 6 6 6 6 6 6 6

*tr*

*for.*

*tr*

Col Baſſon e Violonc. Col Baſſo

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



Sung by M<sup>rs</sup> Cibber

Allegro

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score consists of several systems of staves. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with 'tr' (trills) and 'p<sup>o</sup>' (piano). The lyrics are: 'Holy one of Israel be thy guide the Angel of thy Birth stand by thy side to Fame in-mor-tal go to Fame immor-tal'. The score includes performance instructions for 'Col Viol. 1<sup>o</sup>' and 'Col Ballo'. The page number '80' is in the top left corner, and the title 'Sung by M<sup>rs</sup> Cibber' is written in a decorative script at the top. The tempo 'Allegro' is written in the first system. The lyrics are placed below the vocal line. The piano part has various markings like 'tr' and 'p<sup>o</sup>'. The score is divided into systems by large curly braces on the left side.



Sung by M<sup>r</sup> 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-ternal Love the weight to share of fi- - - - lial care

*Po*

and part of sorrows burden prove and part and part of

*Fo* *Po*

sorrows Bur-den prove tho wandring 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<sup>rs</sup> 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.<sup>o</sup> Org: folo Tutti P.<sup>o</sup> Org: folo

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

Tutti Pianiss.<sup>o</sup>

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.







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 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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