

HORSLEY'S
GIDEON.

GIDEON:

A Sacred Lyrical Oratorio,

IN THREE PARTS;

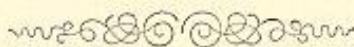
THE WORDS BY

Rev. Archer Gurney,

THE MUSIC BY

Charles Edward Horsley.

Op. 50.



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GIDEON

THE WORDS IN

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THE WORDS IN

Op. 50.

THE WORDS IN

TO

HENRY ALBERT LAMBETH,

This Oratorio,

IS DEDICATED,

WITH THE

SINCERE ESTEEM AND FRIENDSHIP

OF

THE COMPOSER

SUNNYSIDE, SOUTHFIELD,

WANDSWORTH, S.W.

JANUARY 19, 1860.



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PERSONS REPRESENTED.

GIDEON,

EBED,

JOASH, (Father of Gideon.)

ZILLAH,

A PROPHET,

PHURAH, (Servant of Gideon.)

Angels, Israelites, Midianites, &c. &c.

GIDON.

OVERTURE.—SECONDO.

Allegro Maestoso.

PIANO-FORTE.

The musical score consists of seven systems of two staves each. The first system begins with a piano-forte dynamic (*f*) and includes a *ff* dynamic marking. The second system continues with a *f* dynamic. The third system features a *pp* dynamic and the instruction *poco più animato*. The fourth system includes the instruction *con Sva.*. The fifth system has a *cres.* marking. The sixth system has a *p* marking. The seventh system concludes with a *p* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

GIDEON—HORSLEY.

OVERTURE.—PRIMO.

Allegro Maestoso.

Marcato

PIANO-
FORTE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, some marked with a forte (f) dynamic, and includes a piano (p) dynamic marking.

8

The second system continues the musical piece with two staves. The upper staff features a melodic line with various rhythmic values and dynamics. The lower staff provides harmonic support with chords and bass lines. A piano (p) dynamic marking is present.

8

poco piu animato

p *con anima*

The third system of musical notation consists of two staves. The upper staff shows a more active melodic line with slurs and accents. The lower staff continues the harmonic accompaniment. Dynamics include piano (p) and 'con anima'.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support. A crescendo (cres.) marking is present.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support. A piano (p) dynamic marking is present.

The sixth system of musical notation consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support. Dynamics include crescendo (cres.) and forte (f).

The seventh system of musical notation consists of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support. A piano (p) dynamic marking is present.

GIDEON.—HERSIET.

eres cen do

dim.

pp

GIDRON.—HOBSEY.

8

cres con ... do *al ff marcato*

8

8

8

8

ff

dim.

pp

pp

crescendo. mf

ff non legato

GIDEON.—HORSLEY.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with a series of sixteenth-note runs. The lower staff contains a bass line with a similar rhythmic pattern.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes dynamic markings *pp* and *p*.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes a dynamic marking *cres.* and a fermata over a measure.

Fourth system of musical notation, consisting of two staves. The upper staff is marked *legato*. The lower staff is marked *cres.*

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes dynamic markings *f* and *ff*.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

Seventh system of musical notation, consisting of two staves. The upper staff includes a fermata and a dynamic marking *f*. The lower staff continues the bass line.

Eighth system of musical notation, consisting of two staves. The upper staff includes a fermata. The lower staff continues the bass line.

The musical score is written for piano and consists of eight systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The score features various musical elements such as melodic lines, chords, and arpeggios. Performance instructions and dynamics are indicated throughout the piece.

Key performance instructions and dynamics include:

- ff molto marcato* (first system, right hand)
- Sua Basso* (third system, right hand)
- con Sua.* (fourth system, right hand)
- pp* (fifth system, right hand)
- pp* (sixth system, right hand)
- pp* (seventh system, right hand)
- pp* (eighth system, right hand)

GIBSON—HENSLEY.

8 *loco*

f marcato

8

8 *loco* 8

f

8

f

f dim.

pp *f*

dim.

pp *pp*

GIDEON.—HORSLEY.

The musical score consists of ten systems of staves. The first system has a treble and bass clef. The second system has a bass clef and includes the instruction *marcato*. The third system has a bass clef and includes the instruction *cres.*. The fourth system has a treble and bass clef and includes the instruction *con Sva.*. The fifth system has a bass clef. The sixth system has a bass clef. The seventh system has a treble and bass clef and includes the instruction *cres.*. The eighth system has a treble and bass clef and includes the instruction *f*. The ninth system has a treble and bass clef. The score concludes with a double bar line and a fermata over the final note.

GIDEON.—HORSLEY.

First system of musical notation, consisting of a treble and bass staff joined by a brace. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, featuring the instruction *cres cen do* written across the treble staff.

Fourth system of musical notation, including the instruction *f* and *con anima* in the bass staff.

Fifth system of musical notation, with the instruction *cres.* appearing in the bass staff.

Sixth system of musical notation, featuring the instruction *marcato* in the bass staff and a dynamic marking *p* in the treble staff.

Seventh system of musical notation, including the instruction *cres cendo* in the treble staff and a dynamic marking *f* in the bass staff.

Eighth system of musical notation, featuring the instruction *loco* in the treble staff and a dynamic marking *f* in the bass staff.

GIDEON.—HORSLEY.

ff con fuoco

in Sea.

ff al fine

Rall.

GIBSON.—HOUSTON.

f con fuoco

8

8

fff

f

f al fine

8

8

loco

Rall.

SCENE 1. The Valley of Ophrah.—Time: Towards Evening.

CHORUS.

No. 1.

Andante Maestoso

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO-FORTE.

p Woe! Woe! Woe! Woe to Is-ra-
cres. *mf*

p Woe! Woe! Woe! Woe to Is-ra-
cres. *mf*

dim Woe! Woe! Woe! Woe to Is-ra-
fz *cres.* *mf*

- - el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-
f *ff*

- - el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-
f *ff*

- - el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-
f *ff*

- - el! Woe! Woe! We have forgotten Thee, O Lord our God, and Thou art de-
f *ff*

8. *loco* 8.

GIDEON.—HORSLEY.

par - - ted from us, We have kindled a fire of vain glo - - ry, we have
 par - ted from us. We have kindled a
 par - ted from us. We have kindled a fire of vain
 par - ted from us. *S. loco*

compass'd ourselves a - bout with sparks, we have kindled a fire of vain glory, and thou hast de -
 fire of vain glo - - ry,..... we have compassed us about like sparks and, Thou hast de -
 glo - - - - ry, we have compassed ourselves about like sparks and Thou hast de -
 We have kindled a fire of vain glo - ry, and Thou hast de -
S ad. lib.

part - ed from us, and Thou hast de - parted from us, Thou hast de - part - - - ed from us.
piu f
 parted from us. and Thou hast de - parted from us, Thou hast depart - - - - ed from us.
 parted from us. and Thou hast de - parted from us, Thou hast depart - - - - ed from us.
piu f
 parted from us, and Thou hast de - parted from us, Thou hast depart - - - - ed from us.
S.

Woe! Woe! Woe to Isra - el, Woe to Isra - el. Midian over *ff*

Woe! Woe! Woe to Isra - el, Woe to Isra - el. Midian over

Woe! Woe! Woe to Isra - el, Woe to Isra - el. Midian over *ff*

Woe! Woe! Woe to Isra - el, Woe to Isra - el. Midian over *loco*

whelmeth us, Like the summer brooks we fail, like the summer brooks we fail, For Thou hast de - *pp* *cres.* *f*

whelmeth us, Like the summer brooks we fail, like the summer brooks we fail. For Thou hast de -

whelmeth us, Like the summer brooks we fail, like the summer brooks we fail. For Thou hast de - *pp* *cres.* *f*

whelmeth us, Like the summer brooks we fail, like the summer brooks we fail. For Thou hast de - *8.*

parted from us, Thou hast de - parted from us, for Thou hast de - part - ed from us. Woe! *f*

parted from us, Thou hast de - parted from us, for Thou hast de - part - ed from us. Woe!

parted from us, Thou hast de - parted from us, for Thou hast de - part - ed from us. Woe! *f*

parted from us, Thou hast de - parted from us, for Thou hast de - part - ed from us. Woe! *8.*

Woe to Isra - el, for we have for - got - ten Thee, O Lord, and Thou hast de -

Woe to Isra - el, for we have for - got - ten Thee, O Lord, and Thou hast de -

Woe to Isra - el for we have for - got - ten Thee, O Lord, and Thou hast de -

Woe to Isra - el for we have for - got - ten Thee, O Lord, and Thou hast de -

f *p* *f* *p* *dim.* *loco*

parted Thou hast de - part - - - ed from us. Midian over - whelmeth us like the

parted Thou hast de - part - - - ed from us, Midian over - whelmeth us like the

parted Thou hast de - - - part - - - - ed from us, Midian over - whelmeth us like the

parted Thou hast de - part ed from us, Midian over - whelmeth us like the

mf *mf*

summer brooks we fail.

summer brooks we fail.

summer brooks we fail.

summer brooks we fail.

p *pp* *pp* *fp*

GIDEON.—HORSLEY.

No. 2.

RECITATIVE.

A Prophet of the People.

TENOR. Thus saith the God of Is - ra - el I brought you out of Eg - ypt from that
 PIANO FORTE. *f* *f*

hateful house of bondage, and I said, I am the Lord your God,
a tempo Andante maestoso.
f *fp* *f*
a tempo

Fear not the I - dols of the A - morites, in whose fair land ye dwell, but
fz

f Recit.
 ye Is - ra - el, ye have not o - - beyed my voice.

GIDRON.—HORSLEY.

No. 3.

CHORUS.

SOPRANO. Woe! Woe!

ALTO. Woe! Woe!

TENOR. Woe! Woe!

BASS. Woe! Woe!

PIANO-FORTE. *Allegro Agitato.* *f*

8 *loco*

f Woe to Is-ra-el, We have started a-side like a

ff

f Woe to Is-ra-el, We have started a-side like a

ff

f Woe to Is-ra-el, We have started a-side like a

ff

f Woe to Is-ra-el, We have started a-side like a

ff

bro - - - - ken bow, We have griev-ed Thee, we have

f

bro - - - - ken bow, We have griev-ed Thee, we have

f

bro - - - - ken bow, We have griev-ed Thee, we have

f

bro - - - - ken bow, We have griev-ed Thee, we have

f

ff *Il Basso marcato.*

GIDEON.—HORSLEY.

grieved Thee with our hill al - - tars.

grieved Thee with our hill al - - tars.

grieved Thee with our hill al - - tars.

grieved Thee with our hill al - - tars.

piu cres.

f con spirito

Thou hast given thy peo - ple to the sword, thou hast given thy

Thou hast given thy peo - ple, thy

Thou hast given thy

fz 8 8 8 8

peo - ple to the sword, Thou art wroth with Thine in - - he - ritage, Thou art

peo - ple to the sword, Thou art wroth with Thine in - - he - ritage, Thou art

peo - ple to the sword, Thou art wroth with Thine in - - he - ritage, Thou art

Thou hast given Thy peo - ple to the sword, Thou art wroth, Thou art

8 8 *fz*

wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to the

wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to the

wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to thy

wroth with thine in - - - he - ritance, Thou hast given Thy people, Thy people to the

8

sword, Woe to Is - ra - el, Woe to Is - ra -

sword, Woe to Is - ra - el, Woe to Is - ra -

sword, Woe to Is - ra - el, Woe to Is - ra -

sword, Woe to Is - ra - el, Woe to Is - ra -

8

el, Thou hast given thy people to the sword, Thou hast given thy peo - - ple to the

- el, Thou hast given thy peo - ple to the sword, Thou hast given thy people to the

- el, Thou hast given thy peo - ple, hast given thy people to the

8

sword, *ff* Thou art wroth, Thou art wroth, Thou art wroth with thine in - he - ritance *ff* Thou art wroth with thine in -

sword Thou art wroth, Thou art wroth Thou art wroth with thine in - heritance, Thou art wroth with thine in -

sword Thou art wroth Thou art wroth Thou art wroth with thine in - heritance. Thou art wroth with thine in -

sword Thou art wroth, Thou art wroth, Thou art wroth with thine in - heritance, Thou art wroth with thine in -

8

he - - - - - ri - - - - - tance,

he - - - - - ri - - - - - tance,

he - - - - - ri - - - - - tance,

he - - - - - ri - - - - - tance.

sempre f

8 *loco*

fz fz

6 8

No. 4.

RECITATIVE AND CHORUS.

ad lib. *a tempo all. comodo:*

EBED. Why grieve ye, friends? why grieve ye? Baal shall serve us still.

PIANO FORTE.

p

He is a god of laugh - - - ter, the

god of the dance and the vine, Bring forth fat bul - locks to sa - cri - fice,

cres

Bring forth fat bul - locks to sa - cri - fice, and dance be - fore the

god, and dance - - - be - fore the god, - - -

GIDEON.—HORSLEY.

CHORUS.

He is a god of laugh - ter, a god of the dance and the vine, bring forth fat bullocks to sacrifice, and
pp *cres.*

He is a god of laugh - ter, a god of the dance and the vine, bring forth fat bullocks to sacrifice, and

He is a god of laugh - ter, a god of the dance and the vine, bring forth fat bullocks to sacrifice, and
pp *cres.*

He is a god of laugh - ter a god of the dance and the vine, bring forth fat bullocks to sacrifice, and

pp *cres.*

dance before the god. Hark, to the voice of E - bed, he counsels wisely. bring forth fat bullocks to
pp *cres*

dance before the god. Hark to the voice of E - bed, he counsels wise - ly, bring forth fat bullocks to

dance before the god. Hark to the voice of Ebed, he counsels wisely, bring forth fat bul - locks to
pp *cres*

dance before the god. Hark, to the voice of Ebed, he counsels wisely, bring forth fat bullocks to

pp *cres*

sa - - cri - fice, and dance before the god, and dance,..... and dance,..... and dance before the
cen *do* *f* *dim.*

sa - - cri - fice,..... and dance before the god, and dance, and dance, and dance before the

sa - - cri - fice,..... and dance before the god, and dance, and dance, and dance before the
cen *do* *f* *dim.*

sa - - cri - fice, and dance before the god, and dance, and dance, and dance before the

cen *do* *f* *dim.*

CHORUS.

god, before the god, Baal is a god of laughter, the

god, before the god, Baal is a god of laughter, the

god, before the god, Baal is a god of laughter, the

god, before the god, He is a god of laugh - ter, the god of the dance and the vine. Baal is a god of laughter, the

EBED CHORUS.

loco

god of the dance and vine, bring ye fat bullocks to sacrifice, and dance ye before the

god of the dance and vine, bring ye, bring ye fat bullocks to sacrifice, and dance ye before the

god of the dance and vine, bring ye, bring ye, bring ye fat bullocks to sacrifice, and dance ye before the

god of the dance and vine, bring ye, bring ye, bring ye, bring ye fat bullocks to sacrifice, and dance ye before the

god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.

god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.

god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.

god,..... and dance ye before the god, and dance ye be - fore the god, dance ye before the god.

No. 5.

RECITATIVE AND AIR.

ZILLAH. Be - ware, Be - ware, children of Is - ra - el. I am Oth-ni-el's daughter

Allegro
f *Recit.* *f*

PIANO FORTE.

allegro *adagio*

AIR.

♩ = 84 *Molto adagio e sostenuto con energia.*

ZILLAH. Who rear'd the blue arch o - ver ye? Who deck'd the earth with flow'rs? who but the Lord Je - - ho - vah? yea, and this God is ours. Shall we his ancieat people, to i - dols bow the knee, shall we place trust in shadows, and scorn e - ter - ni ty, ne - ver; His

cres *pp* *f* *Col voce pp* *cres* *f* *ff* *fp*

PIANO FORTE.

cres - cen - do

GIDEON.—HORSLEY.

own are we, Who rear'd the blue arch o - ver us, Who deck'd the earth with flowers,

dim *f*

Who but the Lord Je - - - ho - vah, yea, and this God is ours, yea, this God is ours, this

cres-

God is ours, yea, this God..... this God is ours, Shall

cres *do* *fz* *fp* *pp al fine*

we his an - cient peo - ple To i - dols bow the knee, Shall we put trust in

shadows ne - ver, His own are we.

ab lib *a tempo* *a tempo* *pp*

Andante moderato.

SOPRANO. She speaketh well, like honied drops her accents all from wisdom's lips do

ALTO. She speaketh well, like ho - nied drops her accents all from wisdom's lips do

TENOR. She speaketh well, like ho - nied drops her accents all from wisdom's lips do

BASS. She speaketh well, like ho - nied drops her accents all from wisdom's lips do

PIANO-FORTE. *ppp legatissimo*

fall, she speaketh well, like honied drops her accents all from wisdom's lips do fall.

fall, she speaketh well, like honied drops her accents all from wisdom's lips do fall,

fall, she speaketh well, like honied drops her accents all from wisdom's lips do fall,

fall, she speaketh well, like ho - nied drops her accents all from wisdom's lips do fall.

8

she speaketh well, like ho - nied drops her accents all from wisdom's lips do fall, she *cres.*

like ho - nied drops her ac - cents all from wisdom's lips do fall,..... she

like ho - nied drops her accents all from wisdom's lips do fall, she

speak-eth well, like ho - nied drops her accents all from wisdom's lips do fall. she

8

speaketh well, like honied drops her accents all from wisdom's lips do fall, like ho - nied
 speaketh well, like honied drops her accents all from wisdom's lips do fall, like ho - nied
 speaketh well, like honied drops her accent all from wisdom's lips do fall,
 speaketh well, like honied drops her accents all from wisdom's lips do fall,
 8

drops her ac - cents all from wis - dom's lips do fall, like *pp*
 drops her ac - cents all from wis - - dom's lips do fall, like
 her accents all from wis - - dom's lips do fall, like *pp*
 her accents all from wis - - - dom's lips do fall, like
 8 *lento*

honied drops her accents all from wis - dom's lips do fall.
 honied drops her accents all from wis - dom's lips do fall.
 honied drops her accents all from wis - dom's lips do fall.
 honied drops her accents all from wis - dom's lips do fall.
 honied drops her accents all from wis - dom's lips do fall.
pp

GIDEON—HORSLEY.

EBED.  Fools... shall a

PIANO-FORTE.  *mf*

8 8 8 8

wo - man bend ye to her fan - cy? doth..... not the wine cup tempt your lips?

 *f* loco


L'istesso tempo.

Drink, drink, and li - ba - tions pour to mighty Baal.

 *fz*

piu. f

Drink to mighty Baal, Who knows but he is armed to crush his foes, who knows but he is

 *loco*

arm-ed to crush, to crush his foes. Fools, shall a woman bend ye to her fan - cy?

 *fp*

Drink, and li - ba - tions pour to mighty Baal, Who knows,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Drink, and li - ba - tions pour to mighty Baal, Who knows,". The piano accompaniment consists of chords and a rhythmic pattern in the left hand. A dynamic marking of *f* is present in the piano part.

who knows, who knows but he is arm'd to crush his foes,

The second system continues the vocal line with the lyrics "who knows, who knows but he is arm'd to crush his foes,". The piano accompaniment features a more active melody in the right hand, with a dynamic marking of *f* and a fermata over the final measure.

who knows but he is arm'd to crush his foes. In - vite his aid

The third system continues with the lyrics "who knows but he is arm'd to crush his foes. In - vite his aid". The piano accompaniment has a dynamic marking of *f* and includes a fermata over the final measure.

In - vite h's aid, for who..... knows but he is arm'd to

The fourth system continues with the lyrics "In - vite h's aid, for who..... knows but he is arm'd to". The piano accompaniment features a dynamic marking of *cres.* and includes a fermata over the final measure.

crush, to crush his foes, who knows but he is arm'd to crush his foes.

The fifth system concludes the page with the lyrics "crush, to crush his foes, who knows but he is arm'd to crush his foes." The piano accompaniment features a dynamic marking of *f* and includes a fermata over the final measure.

GIBSON.—HORSLEY.

f *a tempo*

Invite his aid, Call now..... on him.

fz *f* *colla voce* *p*

8

cres *do* *ff al fine.* *loco*

8

No. 8. CHORUS.

Molto maestoso.

SOPRANO.

ALTO. *ff*
Baal might - - y Baal, thou god of many na - - - tions, look down on

TENOR.

BASS. *ff*
Baal, might - - y Baal, thou god of many na - - - tions, look down on

PIANO-FORTE. *f*

8

GIDEON.—HORSLEY.

Baal, migh - ty Baal thou god of many ...
 us now be - neath our mountain clime. Baal, migh - ty Baal thou god of many ...
 us now be - neath our mountain clime. Baal, migh - ty Baal thou god of many ...

8

na - - tions, look down on us now be - - neath our mountain clime. *ff*
 na - - tions, look down on us now be - - neath our mountain clime. Lo we wreath the
 na - - tions, look down on us now be - - neath our mountain clime. *ff* Lo we wreath the

8 *con Sua*

ox - - en, we pour our vast li - - ba - - tions. Baal come and help us, 'tis time O god 'tis
 ox - - en, we pour our vast li - - ba - - tions. Baal come and help us, 'tis time O god 'tis

8

GIDEON—HORSLEY.

Lo, we wreath the ox - en, we pour our vast li - ba - tions, hear us, O

ff

time, Lo we wreath the ox - en, we pour our vast li - ba - tions, hear us, O

Lo we wreath the ox - en, we pour our vast li - ba - tions, hear us, O

ff

time, Lo we wreath the ox - en, we pour our vast li - ba - tions, hear us O

8.....

Baal,..... 'tis time, O god, 'tis time, Baal, might - y Baal,

Baal,..... 'tis time, O god, 'tis time, Baal, mighty

Baal,..... 'tis time, O god, 'tis time, Baal, might - y Baal,

Baal,..... 'tis time, O god, 'tis time, Baal, mighty

8.....

ff O Baal, come and help us, 'tis time, O god, 'tis time.

Baal, O Baal, come and hear us, 'tis time, O god, 'tis time, Baal, come and

ff O Baal, come and hear us, 'tis time, O god, 'tis time,

Baal, O Baal, come and hear us, 'tis time, O god, 'tis time, Baal, come and

8.....

GIDSON.—HORSLEY.

Baal come and help us, Baal come and help us, 'tis time, O god, 'tis time, O
 help us, Baal come and help us, Baal come and help us, 'tis time, O
 Baal come and help us, Baal come and help us, 'tis time, O god, 'tis time, O
 help us, Baal come and help us, Baal come and help us, 'tis time O

8

Baal come and help us, 'tis time, O god, 'tis time.
 Baal come and help us, 'tis time, O god, 'tis time. Baal, might - y Baal,
 Baal come and help us, 'tis time, O god, 'tis time.
 Baal come and help us, 'tis time, O god, 'tis time. Baal, might - y Baal,

8

con sicc

ff
 Baal, mighty Baal, O come and help us, 'tis time O god.....
 Baal, mighty Baal, O come and help us, 'tis time O god.....
 Baal, mighty Baal, O come and help..... us, 'tis time O god.....
 Baal, mighty Baal, O come and help..... us, 'tis time O god.....

8

GIDEON.—HORSLEY.

'tis time, O god, O god, 'tis time,
 'tis time, O god, O god, 'tis time,
 'tis time, O god, O god, 'tis time,
 'tis time, O god, O god, 'tis time,

Baal come and help..... us.
 Baal come and help..... us.
 Baal come and help..... us.
 Baal come and help..... us.

8

sempre ff al fine

ZILLAH.

Ha, impious ones! you milk white heifer from my father's flock, would ye devote to your i-

dol - atries? Must Zillah seem to aid ye?

CHORUS

No. 9.

Presto Agitato

SOPRANO. *ff* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

ALTO. *ff* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

TENOR. *ff* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

BASS. *ff* Pour out her life blood at the shrine, the maid blasphemeth, pour out her life blood

PIANO-FORTE. *ff*

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

at the shrine, the maid, the maid blasphemeth, pour out her life blood at the shrine, the maid blasphemeth, the

maid blasphemeth, the maid blasphemeth, the maid blasphemeth, *f*

maid blasphemeth, the maid blasphemeth, the maid blasphemeth. Seize her

maid blasphemeth, the maid blasphemeth, the maid blasphemeth.

maid blasphemeth, the maid blasphemeth, the maid blasphemeth.

mf marcato

See ad. lib.

ff

Seize her, so die she straight the death, so die she straight the

so die she straight the death, seize her, seize her, so die she straight the death, so

death, so die she straight the death, so die she straight the death, so die she

die she straight the death, die the death, so die she straight the death, so

ff

Seize her, so die she

ff

Seize her, so die she straight the death, so die she straight the death, so die she

straight the death, so die she straight..... the death, so die she straight..... the death, so die, so

die she straight, she straight the death, so die she straight the death, she

straight the death, so die she straight the death, so die she straight the death, seize her,

straight the death, so die, so die she straight the death,..... so die she straight the death, so

die she straight the death, so die she straight..... the death, so die she straight the
 die she straight the death, so die she straight the death, straight the
 so die she straight the death, so die she straight the death, so die she
 die she straight the death, so die..... she, so die she straight the death,

death. So die she straight the
 death, so die she straight the death.
 straight the death, so die she, seize her, so die she straight the death, so
 seize her, so die she straight the death, so die she straight the death, so

death, Seize her so die she straight the death, so
 seize her, so die she straight the death, so..... die she, so die she straight the death, so
 die she straight the death, so die she straight, so die, so die, so
 die she straight the death, so die she straight the death, so die she straight the death, so

GIDEON.—HORSLEY.

die she straight the death, pour out her life blood at the shrine, the maid blas - phemeth,

die she straight the death, pour out her life blood at the shrine the maid blas - phemeth,

die she straight the death, pour out her life blood at the shrine, the maid blas - phemeth,

die she straight the death, pour out her life blood at the shrine, the maid blas - phemeth,

Pour out her life blood at the shrine, the maid blas - phemeth. Pour out her life blood

Pour out her life blood at the shrine, the maid blas - phemeth, Pour out her life blood

Pour out her life blood at the shrine, the maid blas - phemeth, Pour out her life blood

Pour out her life blood at the shrine, the maid blas - phemeth, Pour out her life blood

at the shrine, the maid blas - phemeth, seize her, so die she straight the death, so die..... she

at the shrine, the maid blas - phemeth, seize her, so die she straight the death, seize her

at the shrine, the maid blas - phemeth, pour out her life blood at the shrine, the maid..... blas - phe - - meth,

at the shrine, the maid blas - phemeth, seize her, so die she straight the death, pour out her life blood

GIBSON.—HORSLEY.

Pour out her life blood at the shrine, so die she straight the
 so die she straight the death, so die, so die she straight the death, so die she straight the
 pour out her life blood at the shrine, so die she straight the death, so die she straight the
 at the shrine the maid..... blas - phemeth so die she straight the death, so die she straight the

death, so die she straight the death, so die she straight the death, so die she
 death, so die she straight the death, so die she straight the death, so die she
 death, so die she straight the death, so die she straight the death, so die she
 death, so die she straight the death, so die she straight the death, so die she

straight the death,.....
 straight she death,.....
 straight the..... death,.....
 straight the death,.....

GIBSON—HORSLEY.

Attaca Subito.

No. 10.

RECITATIVE.

GIDEON.

Hold, men of Is - ra - el. I, Gideon,

PIANO FORTE.

speak, who waste not i - dle accents, Re - - tire ye! this is no hour for lewd de-

lights, Re - - - tire ye, Nor tempt the almighty vengeance to des-

lights, Re - - - tire ye, Nor tempt the almighty vengeance to des-

CHORUS.

SOPRANO.

Re - tire we, Heav'n speaks by Gideon's voice, and to obey his

ALTO.

Re - tire, we, Heav'n speaks by Gideon's voice, and to obey his

GIDEON.

CHORUS

TENOR.

troy, Re - tire we, Heav'n speaks by Gideon's voice, and to obey his

BASS.

Re - tire we, Heav'n speaks by Gideon's voice, and to obey his

PIANO-FORTE.

GIDEON.—HORSLEY.

man - date a - bides not in our choice,..... Re - tire we, Heav'n speaks by Gideon's
pp *p*

man - date a - bides not in our choice,..... Re - tire we, Heav'n speaks by Gideon's

man - date a - bides not in our choice,..... Re - tire we, Heav'n speaks by Gideon's
pp *p*

man - date a - bides not in our choice,..... Re - tire we, Heav'n speaks by Gideon's

voice,... and to obey his man - date a - bides not in our choice,
pp

voice,... and to obey his man - date..... his man - - date a - bides not in our choice,
pp

voice,... and to o - bey his man - - date a - bides not in our

voice,... and to obey his mandate is not in our

pp
 and to o - bey his man - date a - bides not in our choice, to o -

and to obey his man - date a - bides not in our choice, to a

choice, and to o - bey his mandate is not in our choice, to o -

choice, mandate is not in our choice to o -

pp

bey his man - date a - bides not in our choice. To o - - bey his

bey his man - date a - bides not in our choice, To o - - bey his

bey his man - date a - bides not in our choice, To o - bey..... his man -

bey his man - date a - bides not in our choice, To o - - bey his

man - date a - - bides not in our choice, *pp* Re -

man - date a - - bides not in our choice, Re -

.....date a - bides not in our choice, *ppp* Re - - tire we,

mandate, a - bides not in our choice, Re - - tire we,

tire we, Heav'n speaks by Gi - deon's voice.....

tire we, Heav'n speaks by Gi - deon's voice.....

Heav'n speaks by Gi - deon's voice.....

Heav'n speaks by Gi - deon's voice.....

GIBSON.—HORSLEY.

No. 11.

RECITATIVE AND AIR.

Molto Moderato.

GIDEON.

PIANO-FORTE.

Recit.

The twilight shades sink

dim.

slowly, The star of eve ascends the sky. Ye gentle orbs, what think ye of the crimes of those who dwell be-neath ye?

p

8 8 8 8 8

But who am I, who am I, to judge my

a tempo

p

con 8va

brothers?

a tempo

p *cres* *cen* *do* *dim.* *pp*

8 8 8 8 8 8

ARIA

Andante con moto

8 8 8

p Religioso

O mighty God of Is - ra - el, Thee have I lov'd and

8 8 8 8

fear'd why have the summer clouds of life, e - clips'd our noon tide sky? O mighty God of Is - ra -

cres.

8

- el, Thee have I lov'd and feared, why have the summer clouds of life e - clipped our noon-tide sky?

fz pp

8

I knew Thee, ay, I knew too well but coldly I re - ver'd and rent by passion's tempest strife but

pp

8 8 8 8 8

GIDEON.—HORSLEY.

Agitato *p*

rarely felt thee nigh. O, mighty God of Is-ra-el, teach me to live, teach me to live and

f *fz* *dim p*

8 *loco*

mf

die. O, mighty God of Is - ra - el, These have I lov'd and fear'd, why have the summer clouds of

p *cres.* *f* *f*

8

life e - clips'd our noon-tide sky? O, mighty God of Is - ra - el, teach me to live,

mf

8 *loco*

teach me to live, teach me to die, teach me, O, teach me to live, O, teach me to die, O, mighty God.....

sempre colla voce *fz* *p*

8

Rall.

..... teach me to live, teach me to live and die.

a tempo

colla voce

8 8 8 8

THE VISION OF ANGELS.

SOPRANO.

ALTO.

PIANO-FORTE.

Adagio

pp

pp

a tempo *p*

The Lord is with thee, Thou might-y man of valour.

p

The Lord is with thee, thou might-y man of valour.

RECIT. GIDEON.

Who speaketh? O my Lord, for surely grace is with Thee, what

fz *p*

fz 8 *fz* 8 *fz* 8

greeting bringest thou to me, the least of all my fathers's house?

fz 8 8 8

GIDEON.—HOS. I. V.

No. 13.

CHORUS OF ANGELS.

Maestoso moderato

SOPRANO. *mf*
Go in this thy might, tho' earth and seas as - - sail thee, tho'

ALTO. *mf*
Go in this thy might, tho' earth and seas as - - sail... thee, tho'

PIANO-FORTE. *mf*

all the host of night, sweep down in tempest flight,

all the host of night, sweep down in tempest flight,

mf

mf As con-que-ror we hail thee, as con-que-ror we

mf As con-quer-or we hail thee, as con-que-ror we

mf

hail thee, go then in this thy might, yea go in this thy might,

hail thee, go then in this thy might, yea go in this thy might,

GIDRON.—HORSLEY.

..... go in this thy might tho' earth and seas as - sail thee,

mf

..... go in this thy might, tho' earth and seas as - - sail thee,

8

mf

though all the host of night, sweep down with tempest flight, go in this thy might, yea

though all the host of night, sweep down with tempest flight, go in this thy might, yea

8

go in this thy might, go in this thy might,.....

go in this thy might, go in this thy might,.....

in Seas

No. 14.

RECITATIVE AND CHORUS.

CHORUS. *f deciso*
 Thy God shall be with

GIDEON.
 Oh, my Lord, wherewith shall I save Is-ra-el? Thy God shall be with

PIANO-FORTE.
f
f a tempo Adagio.

thee, and thou shalt smite the Mi-dian-ite.

thee, and thou shalt smite the Mi-dian-ite.

CHORUS *ff*
 Mount to the Lord.

GIDEON. CHORUS. *ff* *Allegro agitato.*
 Behold my off'ring, Mount to the Lord.

GIDEON.—HORREY.

cres.

pp

mf

A - - - las!..... what will be -

fz

f con energica

But

a tempo

f 8

a tempo

f

8

f

8

Allegro con fuoco.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO-FORTE.

ff down with the shrines of dark - - - - ness, down with the

ff down with the shrines of dark - - - - ness, down with the

f down with the shrines of dark - - - - ness, down with the fanes of guilt,

f down with the shrines of dark - - - - ness, down with the fanes of guilt,

ff

fanes of guilt, down with the fanes of guilt, down with the fanes of guilt,

fanes of guilt, down with the fanes of guilt, down with the fanes of guilt,

down, down with the shrines of dark - ness, down with the fanes of guilt,

down, down with the shrines of derk - ness, down with the fanes of guilt,

ff

down with the shrines of dark - - ness, and spare us Lord Je - - ho.....

down with the shrines of dark - - ness, and spare us Lord Je - - ho.....

down with the shrines of dark - - ness, and spare..... us, O

down with the shrines of dark - - ness, and spare..... us Je - - ho -

8.....

cres cen do.

vah, who once in mad - ness built,..... our blood be free - - ly

vah, who once in mad - ness built, our blood be free - - ly

spare us who once in mad - ness built, our blood be free - - ly

vah, who once in mad - ness built, our blood be free - - ly

cres cen do.

8.....

spilt to cleanse our souls from guilt, Lord save us, if

spilt to cleanse our souls from guilt, Lord save us, if

spilt to cleanse our souls from guilt, Lord save us if

spilt to cleanse our souls from guilt, Lord save us if

8.....

so thou wilt.

so thou wilt.

so thou wilt.

Down with the

so thou wilt, Down with the shrines of dark - - -

8

Down with the shrines of dark - - ness, down with the shrines of

Down with the shrines, the shrines of dark - - ness, down with the shrines of

shrines, down with the shrines of dark - - - ness, down with the shrines of

ness, with the shrines of dark - - ness, down with the shrines of

dark - - - ness, down with the fanes of guilt..... and spare us

dark - - - ness, down with the fanes of guilt..... and spare

dark - - - ness, down with the fanes of guilt..... and

dark - - - ness, down with the fanes of guilt..... and spare.....

Lord Je - ho - - - vah, who once in mad - - ness built, O
 us, O Lord, who once in mad - - ness built, O
 spare us, O Lord, O spare us, who once in mad - - ness built, O
 us, O spare us, who once in mad - - ness built, O

8

spare us if thou wilt, Down with the shrines of dark - - - ness, and
 spare us if thou wilt, Down with the shrines of dark - - - ness, and
 spare us if thou wilt, Down with the shrines of dark - - - ness, and
 spare us, if thou wilt, Down with the shrines of dark - - - ness, and

8 8

spare us Lord Je - - ho - - - vah, spare us if so thou
 spare us Lord Je - - ho - - - vah, spare us if so thou
 spare us Lord Je - - ho - - - vah spare us if so thou
 spare us Lord Je - - ho - - - vah, spare us if so thou

8

wilt, spare us if so thou wilt, spare us if so thou wilt,.....
 wilt, spare us if so thou wilt, spare us if so thou wilt,.....
 wilt, spare us if so thou wilt, spare us if so thou wilt,.....
 wilt, spare us if so thou wilt, spare us if so thou wilt,.....

pp

8 8 8 8

... ..

pp

Rall.

f tutti *sempre f*
 now rear to him the shrine, whom all you clus'tring stars obey,
 now rear to him the shrine, whom all you clus'tring stars obey,
 rear to Him the shrine, now rear to him the shrine, whom all you clus'tring stars obey, whom all you clus'tring stars obey the
 now rear to Him the shrine, whom all you clus'tring stars obey,
 now rear to Him the shrine, whom all you clus'tring stars obey,
 now rear to Him the shrine, whom all you clus'tring stars obey,
 now rear to Him the shrine, whom all you clus'tring stars obey,

f *tutti.* *GIDEON.*

f *sempre f*

GIDEON—HOBBS, B.

tutti.

The Lord of space and time, the Lord of space and time.

The Lord of space and time, the Lord of space and time,

tutti.
Lord of space and time, The Lord of space and time, the Lord of space and time, the Lord of

The Lord of space and time, the Lord of space and time, now rear to

Now rear to him the shrine, now

The Lord of space and time, the Lord of

space and time, the Lord of space and time, the Lord of space, of space and time.

Him the shrine, the Lord of space, the Lord of space and time, now rear to

rear to Him, now rear to Him the shrine, now rear to Him the shrine.

space and time, the Lord of space, the Lord of space..... and time, the Lord of

Now rear to Him the shrine, now

Him, now rear to Him the shrine, now rear to Him the shrine. The Lord of space and time, the Lord of

GIDEON.—HORSLEY.

The Lord of space and time, the Lord of space and time, now rear to
 space and time the Lord of space, the Lord of time, the Lord of space and time,
 raise to Him, now raise to Him the Lord of space, the Lord of time, the
 space and time, the Lord of space and time, now rear to Him the shrine, the Lord of

Him the shrine, the Lord of space & time, now rear to Him the shrine, now rear to Him the
 ... now rear to Him the shrine, now..... rear to Him, now rear to Him the
 Lord of space and time, now rear to Him the shrine, the Lord, the Lord of space and
 space, the Lord of space, the Lord of time the Lord of space and time, the

shrine, the Lord of space, the Lord of time, the Lord of
 shrine, the Lord of space, the Lord of time, the Lord of
 time, the Lord of space, the Lord of time, the Lord of
 space, the Lord of space, the Lord of time,

GIDEON.—HORSLEY.

space, the Lord of time, O rear a shrine, O rear a shrine, O.....

space, the Lord of time, the Lord of space, the Lord of time, O rear the

the Lord of space and time, the Lord of space and

now rear to Him the shrine, rear the shrine, now rear to Him the shrine, rear a shrine,

..... rear, O..... rear, rear the shrine, now rear to him the shrine, rear the shrine.

shrine, O rear the shrine, O rear the shrine, Now rear to Him, to Him the shrine.

time, O rear a shrine to him, the shrine. Now rear to

The Lord of space, the Lord of space, the Lord of time.

Now rear to Him the shrine, rear to Him a shrine, now rear to Him the

Now rear to Him the shrine, now rear to Him, now rear the

Him the shrine, rear, now rear to Him the shrine, now rear to Him, the Lord of space and time

Now rear to Him the shrine, rear to Him the shrine, the Lord, the Lord of space, the Lord of space and time

con Sog.

shrine, now rear the shrine, The Lord of

shrine, now rear the shrine the Lord of space and time, rear the shrine the Lord of space and time, rear now

rear to Him the shrine, the Lord of space and time, rear, now rear the shrine, now rear the

rear to Him the shrine,

space and time, rear, now rear to Him the shrine, the Lord of space, ... the Lord of time, now rear to

rear, now rear the shrine, now rear to him the shrine, the Lord of space, the Lord of time, now rear to

shrine the Lord of space, and time, a shrine, the Lord of space, the Lord of time now rear to

... .. the Lord of time, the Lord of space ... the Lord of time, now rear to,

8

Him, now rear the shrine, now rear to Him, now rear the shrine, the Lord of

Him, now rear the shrine, now rear to Him, now rear the shrine, the Lord of

Him, now rear the shrine, now rear to Him, now rear the shrine, the Lord of

Him, now rear the shrine, now rear to Him now rear the shrine, the Lord of

8

space, the Lord of space, the Lord of time.....

space, the Lord of space, the Lord of space, of space and time.....

space, the Lord of space, the Lord of time.....

space, the Lord of space, the Lord of time.....

SCENE 3.

No. 16.

RECITATIVE.

*Sym. Andante tranquillo.*PIANO-
FORTE.

p

fp *dim*

GIDEON.—HORSLEY.

G

RECIT. ZILLAH.

What do ye, hither have I bent me to plead, in darkness, with our vengeful

God, where late his prophet menaced. Ah Gideon, is it

thou, to thee, to thee I owe my life this day. I join with

GIDEON. *mf a tempo moderato*

Join then with me to bless our one Cre - a - tor, join with

thee to bless our one Cre - a - tor, and the first fruits of love and fear at God's own al - tar

me to bless our one Cre - a - tor, and the first fruits of love and fear at God's own al - tar

Rall.

Col voce.

GIDEON.—HORSLEY.

No. 17.

DUETT.

Andante con moto non troppo presto.

ZILLAE. *pay.*

GIDEON. *pay.*

PIANO-FORTE.

pp

O Lord, can'st Thou be with us still?

pp

p

p *colla voce*

8

tho' we have sore - ly griev - ed Thee; have we not roam'd too far a - stray?

8

dare we to trust His love?

p

eres.

8

GIDEON.—HOBLEY.

Lord can't

Lord can't Thou be with us still, Tho' we have sore - ly griev - ed Thee,

8

Thou be with us still, tho' we have sore - - - ly grie - ved thee, It

Have we not roam'd too far a - stray, dare we to trust thy love?

pp

is thy will, thine own blest will, Be - fore Thy

And, Lord, we have be - liev'd thee, be - - - fore thy shrine our

cres.

8

shrine our forms we lay, O hear us from a - bove, ... O hear us, O

forms we lay, O hear us from a - - bove, ... O hear us from a - bove, hear O

piu cres.

cres. *piu f*

GIDEON.—HORSLEY.

hear us, O hear us, O hear us..... hear us, O hear us from a-

hear us, hear us, O hear us, O hear us, O hear us, O hear us from a-

f *dim* *Rall.* *colla voce*

f *fz* *dim* *piu p* *pp*

8 8

a tempo *pp*

bove. O Lord, can'st Thou be

bove O Lord, can'st Thou be

a tempo *fp* *pp*

cres.

with us still, tho' we have sore - ly griev - ed Thee? Have we not roam'd too far a -

with us still, tho' we have sore - ly griev - ed Thee? Have we not roam'd too far a - stray? O

8

stray? O dare..... we to trust Thy love, dare we to trust, to..... trust Thy

dare..... we to trust..... Thy love, dare we to trust, to..... trust Thy

love. *pp* Tho' we are but dust and sin - ful clay,

love. *p* Tho' we are but dust and sin - ful clay.

Thou art the God, Thou art the God of love, *f*

Thou art the God, Thou art the God of love, Thou

Thou art the God, Thou art the God, Thou art the God of love. *dim. Rall.*

Thou art the God, Thou art the God, Thou art the God of love.

pp al fine

Alla Breve.

SOPRANO.
When Is - ra - el out of E - gypt came, the an - ger of the Lord, like flame did

ALTC.
When Is - ra - el out of E - gypt came, the an - ger of the Lord, like flame did

TENOR.
When Is - ra - el out of E - gypt came, the an - ger of the Lord, like flame did

BASS.
When Is - ra - el out of E - gypt came, the an - ger of the Lord, like flame did

PIANO-FORTE.
8

blast our e - ne - - mies,..... the e - le - - ments a - - gainst them fought, the ve - ry air with
piu cres.

blast our e - ne - - mies,..... the e - le - - ments a - - gainst them fought, the ve - ry air with
piu cres.

blast our e - ne - - mies,..... the e - le - - ments a - - gainst them fought, the ve - ry air with
piu cres.

blast our e - ne - - mies,..... the e - le - - ments a - - gainst them fought, the ve - ry air with

8

ve - nom fraught the tem - pest dropping skies,..... the Lord up - - on our side took part, His

ve - nom fraught the tem - pest dropping skies,..... the Lord up - - on our side took part, His

ve - nom fraught the tem - pest dropping skies,..... the Lord up - - on our side took part, His

ve - nom fraught the tem - pest dropping skies,..... the Lord up - - on our side took part, His

8

GIBSON—HORSLEY.

terrors bow'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness

terrors bow'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness

terrors bow'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness

terrors bow'd each haughty heart, im - pal - pa - ble and dire..... un - fathom'd darkness

closed the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'

clos'd the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'

clos'd the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'

clos'd the view and ra - ging fire in wa - ter slew, and wa - ters surged thro'

fire..... The thun - - - ders menaced fierce and loud.....

fire..... The thun - - - ders menaced fierce and loud.....

fire..... The thun - - - ders menaced fierce and loud.....

fire..... The thun - - - ders menaced fierce and loud.....

GIDEON.—HORULET.

... .. the air be - came a living shroud,

... .. the air be - came a living shroud,

... .. the air be - came a living shroud,

... .. the air be - came a living shroud,

... .. the earth an o - - - - - pen grave,

... .. the earth an o - - - - - pen grave,

... .. the earth an o - - - - - pen grave,

... .. the earth an o - - - - - pen grave,

... .. the earth an o - - - - - pen grave, A -

... .. the earth an o - - - - - pen grave, A -

... .. the earth an o - - - - - pen grave, A -

... .. the earth an o - - - - - pen grave, A -

ff marcato *ff*

rise, O Lord our God, a - - rise..... and smite our cru - el e - - ne - - - mics..... and

rise, O Lord our God, a - - rise..... and smite our cru - el e - - ne - - - mics..... and

rise, O Lord our God, a - - rise..... and smite our cru - el e - - ne - - - mics..... and

rise, O Lord our God, a - - rise..... and smite our cru - el e - - ne - - - mics..... and

prostrate Is - rael save, a - - rise, a - - - rise and pros - - trate Is -

prostrate Is - rael save, a - - rise, a - - - rise and pros - - trate Is -

prostrate Is - rael save, a - - rise, a - - - rise and pros - - trate Is -

prostrate Is - rael save, a - - rise, a - - - rise and pros - - trate Is -

... .. rael save, Prostrate Is - rael

... .. rael save, Prostrate Is - rael

... .. rael save, Prostrate Is - rael

... .. real save, Prostrate Is - rael

GIDEON.—HORSLEY.

save, *pp* Pros - - - trate Is - - - rael
 save, *pp* Pros - - - trate Is - - - rael
 save, *pp* Pros - - - trate Is - - - rael
 save, *pp* Pros - - - trate Is - - - rael

pp *al fine*

End of First Part.

SECOND PART.

19. CHORUS.

Allo con fuoco.

SOPRANO 1MO.

SOPRANO 2DO.

TENOR.

BASS.

PIANO.

Sva

Sempre più f

f Ped.

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

loco.

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! sa - cri - lege! sa - cri - lege! The al - tar of Ba - al lies low - - - ly!

Sa - cri - lege! Sa - cri - lege! Now vengeance, red vengeance, is ho - - - ly. The

Sa - cri - lege! Sa - cri - lege! Now vengeance, red vengeance, is ho - - - ly. The

ff Sa - cri - lege! Sa - cri - lege! Vengeance, red vengeance, is ho - - - ly. The

ff Sa - cri - lege! Sa - cri - lege! Vengeance, red vengeance, is ho - - - - -

GIDEON.—HORSLEY.

al - tar of Baal, the al - tar of Baal, the al - tar of Ba - al lies low - - - ly, the
 al - - - tar of Baal the al - - - tar of Baal the
 al - - - tar of Baal . . lies low - - - ly, the al - - - tar of
 ly, The al - tar of Baal, the al - tar of Baal lies low - - - ly, The al - tar of

al - tar of Ba - al lies low - - - ly.
 al - tar of Baal lies low - - - ly.
 Baal lies low - - - ly.
 Ba - - al lies low - - - ly. 8va

The im - pious die the death the ap - prov - ing sun be -
 The

neath . . . The im - - pious die the death, the ap - prov - - ing sun be-
 im - - pious die the death . . . the ap - prov - ing sun be-neath, the
 The

neath the ap - prov - - ing sun, be - neath, the im - - pious die the
 im - - - pious die the death the ap - prov - - ing sun be - neath,
 im - - pious die the death . . . the ap - prov - ing sun, the im - - pious
 The im - - pious

death, the ap - prov - - ing sun, the ap - prov - - ing sun, the sun be - neath, the
 the im - - pious die, the im - - - pious die the
 die the death, the death, the im - - pious die the sun . . . the
 die the death . . . the ap - - prov - - ing sun be - - neath, the im - - pious

GIDEON.—HORSLEY.

im - pious die the death, the ap - prov - ing sun be - neath,

im - - - pious, the im - pious die the death, the ap - prov - ing

im - pious die the death, the ap - prov - ing sun be - neath,

die, The im - pious die the death, the ap - prov - ing

. . . the ap - prov - ing sun be - neath, The ap - prov - ing sun be -

sun be - neath, the ap - prov - ing sun be - neath, the sun be -

. . . The ap - prov - ing sun be - neath, the ap - prov - ing sun be -

sun be - neath, The ap - prov - ing sun be - neath, the sun be -

neath, The im - pious die the death, The im - pious

neath, The im - pious die the death, The im - pious

neath, The im - pious die the death, The im - pious

neath, The im - pious die the death, The im - pious

GIDEON.—HORSLEY.

die the death The ap - - prov - - ing sun be - - neath, the

die the death The ap - - prov - - ing sun be - - neath, the

die the death The ap - - prov - - ing sun be - - neath, the

die the death The ap - - prov - - ing sun be - - neath, the

im - - - pious die, the im - pious die the death,

im - - - pious, die the death,

im - - - pious, die the death,

im - - - pious die, the im - pious die the death,

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

Sa - cri - lege! Sa - cri - lege! Sa - cri - lege! Sa - cri -

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- lege! The al-tar of Ba-al lies low - - ly, Now vengeance, red vengeance is ho - - -

- ly. The im - pious die the death, the ap - prov - ing sun be - neath, . . .

- ly. The im - pious die the death, the ap - prov - ing

- ly.

die the death, the ap - prov - ing sun be - neath, the im - pious

the im - pious die, the im - pious die, the im - pious die,

sun be - neath, the ap - prov - ing sun be - neath, the im - pious

The im - pious die the death, the ap - prov - ing sun be -

GIDEON. — HORSLEY.

die the death, . . the ap - - prov - - ing sun be - - neath.

the ap - - - - prov - - - - ing sun be - - neath.

die the death, the ap - - prov - - ing sun be - - neath.

die the death, the ap - - prov - - ing sun be - - neath.

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - cri-lege! Sa - - -

Sostenuto.

- - - cri - lege! Sa - - - - - cri -

- - - cri - lege! Sa - - - - - cri -

- - - cri - lege! Sa - - - - - cri -

- - - cri - lege! Sa - - - - - cri -

GIDEON.—HORSLEY.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - cri - - lege.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - cri - - lege.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - cri - - lege.

lege, Sa - cri-lege, Sa - cri-lege, Sa - - - - cri - - lege.

Andante *a Tempo* *ff*
It is Gi-deon, the Son of Jo - ash.

It is Gi-deon, the Son of Jo - ash.

It is Gi-deon, the Son of Jo - ash.

tutti *ff*
Who then has wrought this deed? It is Gi-deon, the Son of Jo - ash, Aye, doubt now, It is

Rec. *a Tempo* *ff*

ff
It is Gi-deon, the Son of Jo - ash.

ff
It is Gi-deon, the Son of Jo - ash.

ff
It is Gi-deon, the Son of Jo - ash. EBED.

Gi-deon, the Son of Jo - ash. It is Gi-deon, the Son of Jo - ash. Let him per-ish!

Allegro con fuoco.

f We all de-mand his life! *più f* We all de-mand his life! Let him

f We all de-mand his life! *più f* We all de-mand his life! Let him

f We all de-mand his life! *più f* We all de-mand his life! Let him

f We all de-mand his life! *più f* We all de-mand his life! Let him

ff pe - - - rish! Let him pe - - - rish! Let him

ff pe - - - rish! Let him pe - - - rish! Let him

ff pe - - - rish! Let him pe - - - rish! Let him

ff pe - - - rish! Let him pe - - - rish! Let him

Adagio.

pe - - - rish!

pe - - - rish!

pe - - - rish!

pe - - - rish!

pe - - - rish! **EBED.** Hark - en, O Jo - ash!

GIDEON.—HORSLEY.

20.

Bring forth thy son, that he may die, Be - neath this broad and

EBED.

ALLEGRO
CON BBIO.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a forte (f) dynamic. The piano accompaniment includes a piano (p) dynamic marking.

venge - ful sky, That all the peo - - - ple know not death Be -

The second system continues the vocal and piano parts. The piano accompaniment features a fortissimo (fz) dynamic marking.

cause, be-cause the sin - - - ner draws his breath.

The third system continues the vocal and piano parts. The piano accompaniment features a fortissimo (fz) dynamic marking.

Hark! earth and seas at - test the cry, Bring forth thy

The fourth system continues the vocal and piano parts. The piano accompaniment features a fortissimo (fz) dynamic marking.

son that he may die, Hark! earth and seas at - test the

The fifth system concludes the vocal and piano parts on this page.

cry, . . . Bring forth thy son that he may die,

più cres.
Bring forth thy son that he may die, Bring forth thy

son . . .

f
Sves.

that he may die Be - neath this broad and venge - ful sky, That all the peo - ple

know not death Be - cause one sin - ner draws his breath. Bring forth thy son that

GIDEON.—HORSLEY.

he may die. Bring forth thy son, that he may

fz

die. Bring forth thy son that he may die. Bring

forth thy son, that he may die. Bring forth thy

fz

son, Bring forth thy son that he may die!

Colla voce ff

8va

Attacca Subito.

GIDEON.—HORSLEY.

ZILLAH.

A Tempo. Andante.

Peo-ple, what mad-ness moves ye!

EBED.

It is this Gi-deon's concubine, dis-ho-nouring her fa-ther.

RECIT.

CHORUS.

ZILLAH.

*Adagio.**ff Ad lib.*

It is this Gi-deon's con-cu-bine, dis-ho-nour-ing her fa-ther! That word is false as

It is this Gi-deon's con-cu-bine, dis-ho-nour-ing her fa-ther!

It is this Gi-deon's con-cu-bine, dis-ho-nour-ing her fa-ther!

It is this Gi-deon's con-cu-bine, dis-ho-nour-ing her fa-ther!

God is . . true, In so-li-tude will I for e-ver mourn the sins of all my

sempre colla voce. p

GIDEON.—HORSLEY.

CHORUS. (THE ELDERS OF THE PEOPLE.)

^{*pp*}
 peo - ple. She speak - eth truth, she speak - eth truth, The maid is ho - - -
 She speak - eth truth, she speak - eth truth, The maid is ho - - -
 She speak - eth truth, she speak - eth truth, The maid is ho - - -
 She speak - eth truth, she speak - eth truth, The maid is ho - - -

ly. . .
 ly. . .
 ly. . . *Ad lib.*
 ly. . . Then let her not re - sist the voice of Is - ra - el.

CHORUS. *Allegro con Brio, come 1mo.*

Bring forth thy son, that he may die be -
 Bring forth thy son, that he may die be -
 Bring forth thy son, that he may die be -
 Bring forth thy son, that he may die be -

GIDEON.—HORSLEY.

-neath this broad and venge - ful sky. . . . Bring forth thy son that

-neath this broad and venge - ful sky. . . . Bring forth thy son that

-neath this broad and venge - ful sky. . . . Bring forth thy son that

-neath this broad and venge - ful sky. . . . Bring forth thy son that

he, that he may die; That all the peo - ple know not death, Be -

he, that he may die; That all the peo - ple know not death, Be -

he, that he may die; That all the peo - ple know not death, Be -

he, that he may die; That all the peo - ple know not death, Be -

- cause one sin - ner draws his breath; Earth, seas, and air at - - - test the

- cause one sin - ner draws his breath; Earth, seas, and air at - - - test the

- cause one sin - ner draws his breath; Earth, seas, and air at - test the

- cause one sin - ner draws his breath; Earth, seas, and air at - - - test the

8va *leco.*

GIDEON.—HORSLEY.

cry, . . . Bring forth thy son that he may die,
 cry, Bring forth thy son that he may die,
 cry, Bring forth thy son that he may die,
 cry, Bring forth thy son that he may die,

Bring forth thy son that he may die, Bring forth thy
 Bring forth thy son that he may die, Bring forth thy
 Bring forth thy son that he may die, Bring forth thy
 Bring forth thy son that he may die, Bring forth thy son

ff al Fine.

son that he may die,
 son that he may die,
 son that he may die,
 that he may die, that he may die,

Sra.

21. SOLO.—TENOR.

JOAB.

ANDANTE
CON MOTO.

Will ye plead for Baal, will . . ye serve him?

He that will plead for him, let him be put to death. Will ye plead for

Baal, will . . ye serve him? He that will plead for him,

let him be put to death while it is yet morn - ing. If he be a

God, he will plead for him - - self, since one hath cast down, hath

GIDEON.—HORSLEY.

cast down his al - tar, Will ye plead for Ba - al?

He that will plead for him let him be put to death while it is . . . yet morn-ing.

If he be a God he will plead for him - self since one hath cast down his

al - - - - tar. If he be a God he will plead for him-

self, If he be a God he will plead for him-self,

CHORUS. (THE ELDERS).

pp
 Hark to the a-ged Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -
 Hark to the a-ged Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -
 Hark to the a-ged Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -
 Hark to the a-ged Jo-ash, We know him righteous e-ver, we know him righ-teous e - - -

pp
 - - - - ver. We know him righteous e - - - - ver.
 - - - - ver. We know him righteous e - - - - ver.
 - - - - ver. We know him righteous e - - - - ver.
 - - - - ver. We know him righteous e - - - - ver.

mf *dim.*

22. CHORUS.

f

SOPRANO 1MO. Is he our king? Is he our king?
 SOPRANO 2DO. Is he our king? Is he our
 TENOR. Is he our king?
 BASS. Is he our

f

ALLEGRO CON FUOCO.

f

GIDEON.—HORSLEY.

for ven - geance, for ven - geance, for ven - - geance.
king, for ven - geance, for ven - geance, for ven - - geance.
for ven - geance, for ven - geance, for ven - - geance.
king for ven - geance, for ven - geance, for ven - - geance.

Adagio, colla voce. JOASHIL.

In deep still trance my son is

Ped. pp

sleep - - - ing, I dare not a - wa - ken him

un - - til the hour ap - - - point - - - - ed!

GIDEON.—HORSLEY.

23. ARIA.

ZILLAH.

SOSTENUTO
MODERATO.*p*
Thou giv - est thy beloved

sleep, O mer - ciful most high, We wake to labour and to weep, The tares of sin to sow and

reap, Be - neath a raging sky.

When span - gle in the vaulted

cres.
deep Thy pla - cid - stars, we sink to sleep, . . . But Thou, Lord, still art nigh, but*ad lib.*
Thou, Lord, still art nigh. Thou giv - - est thy be-lov-ed sleep, O mer-ci-ful Most High!*dim.* *colla voce* *a tempo*
GIDEON.—HORSLEY.

p

Thou giv - est thy be-lov-ed sleep, O mer-ci-ful Most

Agitato. cres.

High; The tides of rest-less passion leap, And tre-mors thro' our being creep, When hopes once cherish'd

pp *cres.*

die. O calm the fears of all that weep, And send the healing balsam sleep, And while we sleep be

ad lib.

nigh, O mer-ci-ful Most High, and while we sleep be nigh, O mer-ci-ful Most

pp

High; While we sleep be nigh, O mer-ci-ful Most High.

GIDEON.—HORSLEY.

24.

SECOND SCENE.—Enter a Messenger.

TENOR.

Woe, death, and ter - - ror! the

ALLEGRO.

cres. - - - - - *dim.* - - - - -

count - - - less hosts of Mi - - - di - an are close at

*cres.**cres.*

hand, pre - - - pare to pe - - rish all! pre - -

pare to pe - rish, all pre - pare to pe - rish,

*sempre cres.**al*

ZILLAH,

all.

Where is your dar - ing now? Where is your

GIDEON.—HORSLEY.

Adagio.

dar - ing now?

a tempo.

pp

25. ARIA.—A WOMAN OF THE PEOPLE.

CONTRALTO.

Tranquillo.

p

ANDANTE
CON MOTO.

dim.

Espress.

O Is - ra - el, dear Is - ra - el, E'en yet thy God doth love thee,

pp

And for his own be - lov - ed sake will pour a blessing down. O Is - ra - el

eres.

fz

E'en yet thy God doth love thee, And for his own be - lov - ed sake, Will pour a bless - ing down.

cres. *poco string. colla voce.*

O Is - ra - el, dear Is - ra - el, Look up to Him a - bove thee, Wake from thy sin - ful

f *a tempo.*

slumber, wake, Thy Fa - ther shall not frown. O Is - ra - el, dear Is - ra - el, he pours a blessing

dim. pp

down; O Is - ra - el, dear Is - ra - el, E'en yet thy God doth love thee, And for his own be -

dim. colla voce. pp

fz

-lo - ved sake will pour a bless - ing down. O Is - ra - el, dear Is - ra - el, look up to Him a - bove, . . .

f ad lib.

Wake from thy sin - ful slum - ber, wake! Thy Fa - ther shall not frown.

pp colla voce. a tempo.

GIDEON.—HORSLEY.

26.

QUARTETTO (UNACCOMPANIED).

Molto Adagio.

SOPRANO. *mf*
Un-wont-ed awe per-vades each breast, Long have we wan-der'd

CONTRALTO.
Un-wont-ed awe per-vades each breast, Long have we wan-der'd

TENOR.
Un-wont-ed awe per-vades each breast,

BASS.
Un-wont-ed awe per-vades each breast.

p *cres.* *mf*
How far from him who loved us best, Who once our mor-tal hearts pos-
How far from him who loved us best, Who once our mor-tal hearts pos-
mf
east and west, How far from him who loved us best, Who once our mor-tal hearts pos-
east and west. How far from him who loved us best, Who once our mor-tal hearts pos-

p *cres.* *f* *p*
sessed. O Lord, too late our mourn-ful quest; Death comes, death comes: We
sessed. O Lord, too late our mourn-ful quest; Death comes, death comes: We
sessed, O Lord, too late, too late our mourn-ful quest; Death comes, death comes: We
sessed, O Lord too late . . . our mourn-ful quest; Death comes, death comes: We

pp *f* *pp rall.*
ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest.
ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest.
ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest.
ne-ver may be blest. Un-wont-ed awe per-vades each breast, Death comes, We ne-ver may be blest.

27.

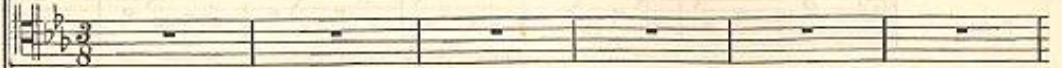
ZILLAH AND CHORUS.

ZILLAH.
SOPRANO 1MO.

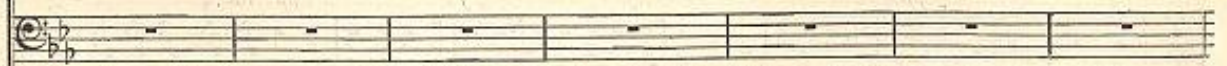
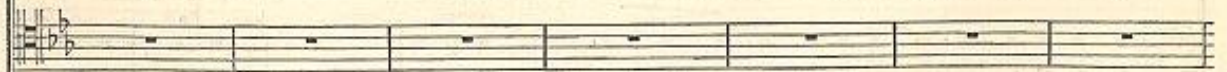
SOPRANO 2DO.



TENOR.



BASS.

ANDANTE
TRANQUILLO.

GIDEON.—HORSLEY.

pp CHORUS.

pre - sence sought we to be. Deep in the shades of af - flic - tion a - bi - ding,
 Deep in the shades of af - flic - tion a - bi - ding,
 Deep in af - flic - tion a - bi - ding,
 Deep in the shades of af - flic - tion a - bi - ding,

cres.
 Bend we the knee, now bend we the knee, Vainly our hearts from thy countenance
 Bend we, now bend we the knee, Vainly our hearts from thy countenance
cres.
 Bend we the knee, now bend we the knee, Vain - - ly our hearts
 Bend we the knee, now bend we the knee, Vainly our hearts from thy countenance

ZILLAH.

hi - ding, Blind to thy pre - sence sought we to be. Vainly our hearts from thy
 hi - ding, Blind to thy pre - sence sought we to be.
 hi - ding, Blind to thy pre - sence sought we to be.
 hi - ding, Blind to thy pre - sence sought we to be.

GIDEON.—HOBSEY.

pp CHORUS.

con - te - nance hid - - ing, Blind to thy pre - - sence sought we to be.

Blind to thy pre - - sence sought we to be. Now from the

Blind to thy pre - - sence sought we to be. Now from the

Blind to thy pre - - sence sought we to be.

Now from the deep, Lord, we cry to thee, Now from the deep we cry, Lord, now to thee,

deep, Lord, we cry to thee, Now from the deep we cry, Lord, now to thee,

deep, Lord, we cry to thee, Now from the deep we cry, Lord, now to thee,

Now from the deep, Lord, we cry to thee, Now from the deep we cry, Lord, now to thee,

Lord, we cry now to thee, Now from the deep we cry, Lord, to

Lord, we cry now to thee, Now from the deep we cry, Lord, to

Lord, we cry now to thee, Now from the deep we cry, Lord, to

Lord, we cry now to thee, Now from the deep we cry, Lord, to

GIDEON.—HORSLEY.

ZILLAH.

Vainly our hearts from thy coun-tenance hid - - - ing, Blind to thy pre - sence sought we to be

1 Sopr.
2 Sopr. thee.
thee.
thee.

dim.

pp

8ves

CHORUS.

Deep in the shades of af - fliction a - bid - ing, Bend we the knee, O bend we the knee,

Deep in the shades of af - fliction a - bid - ing, Bend we the knee, O bend we the knee,

Deep in the shades of af - fliction a - bid - ing, Bend we the knee, O bend we the knee,

Deep in the shades of af - fliction a - bid - ing, Bend we the knee, O bend we the knee,

pp *molto cres.*

L.H.

ZILLAH.

CHORUS.

ZILLAH.

CHORUS.

Vain-ly our hearts, Vain-ly our hearts, From thy coun - tenance hid - ing, Blind, blind to thy pre - sence

Vain-ly our hearts, Blind, blind to thy pre - sence

Vain-ly our hearts, Blind to thy presence, Lord, ough

Vain-ly our hearts, Blind to thy presence, Lord, ough

pp

cres. *pp*

GIBSON.—HORSLEY.

sought we to be, Lord, now we cry to thee, Lord, now we cry to
 sought we to be, Lord, now we cry to thee, Lord, now we cry to
 we to be, Lord, now we cry to thee, Lord, now we cry to
 sought we to be, Lord, now we cry to thee, Lord, now we cry to
 thee, Lord, now we cry to Thee, Lord, now we cry, now we cry
 Lord, now we cry to Thee, Lord, now we cry, now we cry
 thee, Lord, now, now we cry Lord, Now we cry, now we cry
 thee, Lord, now, now we cry Lord, Now we cry, now we cry
 un - to Thee.
 un - to Thee.
 un - to Thee.
 un - to Thee.
 un - to Thee.

p *cres.* *f* *dim.*
cres. colla voce.
dim. *pp Senza ritard. al Fine.*
pp *pp*

GIDEON.—HONSLEY.

pp

RECIT. AND ARIA.

THIRD SCENE.

28.
GIDEON.

MAESTOSO.

The

spi-rit of the Lord is up-on me, And God shall pro-tect his own, For-ward, for-ward a-gainst our e-ne-mies.

ARIA. *Allegro Giusto con Fuoco.*

O my God, make them like un - to a

GIDEON.—HORSLEY.

c

wheel as the stub-ble before the wind, as the stub-ble before the wind. O my

God make them like un-to a wheel as the stub-ble before the wind, as the stub-ble before the

wind. O, my God, make them like un-to a wheel as the

stub - - - - - ble, as the stub - - - - - ble be - fore the wind,

Per-se-cute them with thy tem-pest, And make them a - fraid with thy

GIDEON.—HORSLEY.

storm, Per - se - cute them with thy tem - pest, And

Sva.

fp *fp*

make them a - fraid of thy storm. . . . And they shall know that

Sva.

p

thou, Je - ho - - vah, art on - ly the High - est on the earth,

fp *f* *ff*

Thou, Je - ho - vah, art on - ly the

con energia.

High - - - - est, the High - est up - on the earth.

fp

p cres.

O my God make them like a wheel, as the stubble before the wind, as the stubble before the

p *fp* *fp* *fp*

wind. Per - se - cute them with thy tem - pest, And make them a - fraid with thy

Sra. loco.

ff *con fuoco.*

storm. . . . And they shall know that thou, Je - ho - vah, Thou art the High - - est up -

ff

- on the earth, Thou, Je - ho - vah, Thou art the High - est, Thou art the Highest up - on the

earth, Thou art the high - est up - on the earth.

ff *colla voce.* *a tempo.*

GIDEON.—HORSLEY.

29. CHORUS.

SOPRANO 1MO. *ff* All na-tions com-passed us round a-bout, All na-tions com-passed us round a-bout,

SOPRANO 2DO. *ff* All na-tions com-passed us round a-bout, All na-tions com-passed us round a-bout,

TENORE. *ff* All na-tions com-passed us round a-bout, All na-tions com-passed us round a-bout,

BASSO. *ff* All na-tions com-passed us round a-bout, All na-tions com-passed us round a-bout,

LARGO MAESTOSO. *ff*

But in the name of the Lord we will de-stry, we . . we will de-stry . . .

- But in the name of the Lord we will de - - stroy we will de-stry . . .

But in the name of the Lord we will de - - stroy

But in the name of the Lord we

them, but in the name of the Lord we will destroy, we will, we will destroy them, we will de-

them, in the name of the Lord we will de - stroy them, but in the name of the Lord we

them, but in the name of the Lord we will de - - stroy . . them, but in the name of the Lord we will de-stry, we

will de-stry them, we will de - stroy . them, we will de - - - stroy them, we will de -

GIDEON.—HORSLEY.

stroy them, we will de- stroy them, All na- tions com- pass- ed us round a- bout, All na- tions com- pass- ed us round a-
 will de- stroy . . them, All na- tions com- pass- ed us round a- bout, All na- tions com- pass- ed us round a-
 will, we will de- stroy them, All na- tions com- pass- ed us round a- bout, All na- tions com- pass- ed us round a-
 stroy, we will de- stroy them, All na- tions com- pass- ed us round a- bout, All na- tions com- pass- ed us round a-

- bout, They com - - pass us a - - bout like bees, They
 - bout, They com - - pass us a - - bout like bees, They
 - bout, They com - - pass us a - - bout like bees, They
 - bout, They com - - pass us a - - bout like bees, They

shall be quench- ed as the thorns in the fire, For in the name of the
 shall be quench- ed as the thorns in the fire, For in the name of the
 shall be quench- ed as the thorns in the fire, For in the name of the
 shall be quench- ed as the thorns in the fire, For in the name of the

GIDEON. — HORSLEY.

Lord we will de-stroy them, we will destroy them, in the name of the Lord, But in the name of the Lord we

Lord we will de-stroy them, we will destroy them, in the name of the Lord,

Lord we will de-stroy them, we will destroy them, in the name of the Lord,

Lord we will de-stroy them, we will destroy them, in the name of the Lord,

will de - - stroy them, we will des -

But in the name of the Lord we will, we will de -

But in the name of the Lord, we will de - stroy them, we will des -

But in the name of the Lord we

stroy, But in the name of the Lord we will de - stroy, we will de - stroy them. The

stroy, But in the name of the Lord we will destroy, we will de - stroy them. The

stroy them, we will, we will, we will destroy them. The

will, we will destroy them, we will, we will de - - stroy them. The

GIDEON.—HORSLEY.

right hand of the Lord bring - eth migh - ty things to pass, the
 right hand of the Lord bring - eth migh - ty things to pass, the
 right hand of the Lord bring - eth migh - ty things to pass, the
 right hand of the Lord bring - eth migh - ty things to pass, the

right hand of the Lord right is ex - - - alt - - -
 right hand of the Lord right is ex - - - alt - - -
 right hand of the Lord right is ex - - - alt - - -
 right hand of the Lord right is ex - - - alt - - - ed, is ex -

- ed, the right hand of the Lord bring - eth
 - ed, the right hand of the Lord bring - eth
 - ed the right hand of the Lord bring - eth
 - alt - - - ed, the right hand of the Lord bring - eth

GIDEON.—HORSLEY.

migh - ty things to pass,
 migh - ty things to pass, For in the name of the Lord we
 migh - ty things to pass,
 migh - ty things to pass, For in the name of the Lord we will de - stroy, we . . .

For in the name of the Lord we will de - stroy, we will
 will de - stroy them, we will, in the name of the Lord we will de -
 But in the name of the Lord we will de - stroy
 . . . will de - stroy them, we will de - - stroy, we will de -

. . . we will de - stroy them, we will de - stroy them.
 stroy them, we will, we will de - stroy them.
 - stroy them, we will, we will de - stroy them.
 - stroy them, we will de - stroy them.

f

The right hand of the Lord bring - eth

The right hand of the Lord bring - eth

The right hand of the Lord bring - eth

The right hand of the Lord bring - eth

migh - - - ty things to pass; The right hand of the

migh - - - ty things to pass; The right hand of the

migh - - - ty things to pass; The right hand of the

migh - - - ty things to pass; The right hand of the

Lord is ex - - - alt - - -

Lord is ex - - - alt - - -

Lord is ex - - - alt - - -

Lord is ex - - - alt - - -

GIDEON.—HORSLEY.

ed, For in the name, in the name of the Lord we de - stroy them! We will de -
 ed, For in the name of the Lord we will de - - stroy them! We will de -
 ed, For in the name of the Lord we will de - - stroy them! We will de -
 ed, For in the name of the Lord we will de - - stroy them! We will de -

stroy them! In the name of the Lord we
 stroy them! In the name of the Lord we
 stroy them! In the name of the Lord we
 stroy them! In the name of the Lord we

will de - - - stroy them.
 will de - - - stroy them.
 will de - - - stroy them.
 will de - - - stroy them.

THIRD PART.

30. WAR MARCH.

PRIMO.

TEMPO
DI MARCIA.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a trill (tr) over a note, followed by a series of quarter notes and eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present.

The second system continues the piece. It features a first ending bracket labeled "1st." and a second ending bracket labeled "2nd." The upper staff has a trill (tr) marking. The lower staff continues the accompaniment.

The third system shows the continuation of the melody and accompaniment. The upper staff has a trill (tr) marking. The lower staff continues the accompaniment.

The fourth system continues the piece. The upper staff has a trill (tr) marking. The lower staff continues the accompaniment.

The fifth system continues the piece. It features a first ending bracket labeled "1st." and a second ending bracket labeled "2nd." The upper staff has a trill (tr) marking. The lower staff continues the accompaniment.

The sixth system continues the piece. The upper staff has a trill (tr) marking. The lower staff continues the accompaniment.

The seventh system continues the piece. The upper staff has a trill (tr) marking. The lower staff continues the accompaniment.

HORSLEY.—GIDEON.

THIRD PART.

30. WAR MARCH.

SECONDO.

TEMPO
DI MARCIA.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a series of quarter notes: C4, G4, A4, B4, C5. The lower staff is in bass clef with a common time signature (C). It begins with a series of quarter notes: C3, G2, A2, B2, C3. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment with many beamed notes and slurs.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with two distinct phrases labeled "1st." and "2nd." above it. The lower staff is in bass clef and contains a rhythmic accompaniment.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment.

The seventh system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment.

HORSLEY.—GIDEON.

SECONDO.

The first system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a series of chords in the bass, followed by a melodic line in the treble. The notation includes various rhythmic values and articulation marks.

The second system begins with the instruction *ff Marcato*. It continues the musical development with a mix of chords and melodic fragments in both staves.

The third system shows a continuation of the musical piece, with a focus on chordal textures in the bass and melodic lines in the treble.

The fourth system contains a double bar line, indicating a section break or the end of a phrase. The notation includes various chordal and melodic elements.

The fifth system is marked with *fz* (forzando), indicating a strong accent. It features a series of chords in the bass and a melodic line in the treble.

The sixth system is marked with *f* (forte). It continues the musical development with a mix of chords and melodic fragments.

The seventh system includes first and second endings, labeled "1st." and "2nd." respectively. The notation shows a melodic line in the treble and a bass line with various articulation marks.

GIDEON.—HORSLEY.

PRIMO.

8va.....

f

p

8va..... loco

1st. 2nd.

GIDEON.—HORSLEY.

SECONDO.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with a 4-measure rest at the end of the system.

Second system of musical notation, featuring a grand staff. It includes a 4-measure rest at the beginning and ends with a 4-measure rest.

Third system of musical notation, featuring a grand staff. It begins with a 4-measure rest and contains various chordal textures.

Fourth system of musical notation, featuring a grand staff with a consistent accompaniment pattern.

Fifth system of musical notation, featuring a grand staff with a 4-measure rest at the beginning.

Sixth system of musical notation, featuring a grand staff with a 4-measure rest at the beginning.

Seventh system of musical notation, featuring a grand staff with a 4-measure rest at the beginning.

GIDEON.—HORSLEY.

PRIMO.

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines, with some notes marked with accents.

The second system of musical notation continues the piece with two staves. It features a dense texture of chords and moving lines in both hands.

The third system of musical notation shows a continuation of the musical texture with two staves.

The fourth system of musical notation features a more active melodic line in the upper staff, with the lower staff providing harmonic support.

The fifth system of musical notation includes a dynamic marking of *ff* (fortissimo) in the lower staff. The music concludes this system with a double bar line.

The sixth system of musical notation begins with the dynamic marking *ff al fine* above the staff. Below the lower staff, the instruction *con 8va.* is written. The music consists of a series of chords and moving lines.

The seventh system of musical notation includes dynamic markings of *cres.* (crescendo) and *ff* (fortissimo). The system concludes with a double bar line.

GIDEON.—HORSLEY.

PRIMO.

8va.

loco. 8va.

ff al fine

cres. ff

Tempo del Marcia.

31.

TENOR 1.

TENOR 2.

BASS 1.

BASS 2.

We have storm-ed in our might With the tem-pest wind's flight And the force of the rag-ing

sea, and the force of the rag-ing sea; Like the lo-custs' red tide, Which no arm can di- vide, Like the

lo-custs' red tide, Which no arm can di- vide, When it sweeps to its har-vest free, We have trod-den the gaz-ing

na-tions down, Their halls have we o-ver-thrown. What heed we if man's frail race should frown, We are mo-narchs on

GIDEON.—HONSLEY.

earth a - - lone. Then for - ward and for - ward, and for - ward, and for - ward and for - ward, and for - ward and
 earth - - lone. Then for - ward and for - ward, and for - ward, and for - ward, and for - ward, and for - ward, and
 earth a - - lone. Then for - ward and for - ward, and for - ward, and for - ward, and for - ward, and for - ward, and
 earth a - - lone. Then for - ward and for - ward, and for - ward, and forward, and for - ward and

for - ward, Till vast Mother Earth is our own, till vast Mo - ther Earth is our own. Then
 for - ward, Till vast Mother Earth is our own, till vast Mo - ther Earth is our own, Then
 for - ward, Till vast Mother Earth is our own, till vast Mo - ther Earth is our own. Then
 for - ward, Till vast Mother Earth is our own, till vast Mo - ther Earth is our own. Then

cres.

for - ward, and for - ward, and for - ward, and forward, and for - ward, and forward, and for - ward, Till vast Mother Earth is our
 for - ward, and for - ward, and for - ward, and forward, and for - ward, and forward, and for - ward, Till vast Mother Earth is our
 for - ward, and for - ward, and for - ward, and forward, and for - ward, and forward, and for - ward, Till vast Mother Earth is our
 for - ward, and for - ward, and for - ward, and forward, and for - ward, and forward, and for - ward, Till vast Mother Earth is our

GIDEON.—HORSLEY.

own, Till vast Mo-ther Earth is our own. The

own, Till vast Mo-ther Earth is our own. The

own, Till vast Mo-ther Earth is our own. The

own, Till vast Mo-ther Earth is our own. The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

vir-gins have wept where our le-gions have swept, And the wail of the babe is hush'd; The

strong and the bold are at rest in the mould, And the heart of the brave is

strong and the bold are at rest in the mould, And the heart of the brave is

strong and the bold are at rest in the mould, And the heart of the brave is

strong and the bold are at rest in the mould, And the heart of the brave is

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

crush'd. We have trod-den the gaz-ing na-tion down, Their halls have we o-ver-thrown; What heed we if

GIDEON.—HORSLEY.

for - ward, and forward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

for - ward, and forward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

for - ward, and forward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

for - ward, and forward, and for - ward, and for - ward, and for - ward, Till vast Mother Earth is our own, till

Sva.

vast Mo - ther Earth is our own. For - - - - ward,

vast Mo - ther Earth is our own, For - - - - ward,

vast Mo - ther Earth is our own, For - - - - ward,

vast Mo - ther Earth is our own For - - - - ward,

for - - - - ward, forward, and forward, and for - - - - ward.

far - - - - ward, forward, and forward, and for - - - - ward.

for - - - - ward, forward, and forward, and for - - - - ward.

for - - - - ward, forward, and forward, and for - - - - ward.

GIDEON.—HORSLEY.

SECOND SCENE.—GIDEON *alone.*

32. RECITATIVE AND ARIA.

GIDEON.

$\text{♩} = 80.$

ANDANTE
TRANQUILLO.

Andante Religioso.

Cantabile.

pp

cres.

fp *fp* *fp*

GIDEON.—HORSLEY.

4

RECITATIVE.

Lord, who am I that Thou shouldst strive with me so long? I dared to doubt thy

a tempo. *Recit.*

call. I ask'd the to-ken of the wring-ing fleece, and of the

a tempo. *Recit.*

dry, and of my peo-ple, Thou didst strip me, for not by ma-ny wilt Thou, O Lord, pre-

a tempo. *colla voce.* *fz*

a tempo. *Recit.*

-vail. But now, now tu-mul-tuous fears a - - rise.

fz *fz* *fz*

ARIA.

Tempo 1mo.

Lord, in youth's ea-ger years Mad hopes vain pas-sions fire; Lord, now I ask with tears Can

ANDANTE RELIGIOSO. *pp*

GIDEON.—HORSLEY.

cres. *dim.*

I thy war-rior prove, Lord, now I ask, with tears, Lord, now I ask with tears, Can I

Lord, thy war - - - rior prove.

fp

cres.

But these are sin - - ful fears, Thy call, O Lord, in - -

più cres. Agitato. *f*

- spire. So dare I doubt thy love, I

cres.

dare not doubt thy love. These are sin - ful fears, I

p *mf*

GIDEON.—HORSLEY.

h 2

dare not doubt thy love.

fz *pp*

Make me but pure and true, That I thy will may do, This heart with faith im-bue, this

p *con 8vi.*

heart with trust re-new! Lord, Thou a-lone, Thou a-lone art

pp

true, Lord, Thou a-lone, Thou a-lone, Thou a-lone art

fp

a tempo.
true.

pp

GIDEON.—HORSLEY.

33.

CHORUS OF ANGELS.

SOPRANO 1MO.

SOPRANO 2DO.

♩ = 80.
ADAGIO.

A - rise, get ye down un-to the host, take Phu-rah thy serv-ant with thee,
A - rise, get ye down un-to the host, take Phu-rah thy serv-ant with thee,

Thou shalt hear what they shall speak, and af-ter-ward thou shalt de-stroy.
Thou shalt hear what they shall speak, and af-ter-ward thou shalt de-stroy.

dim.

34.

SCENE THIRD.—CHORUS OF ANGELS, Witnesses.

ADAGIO.

pp

SOPRANO 1MO.

SOPRANO 2DO.

TENOR.

BASS.

pp

Lo, in the

Lo, in the

Lo, in the

Lo, in the

cres. *p*

GIDEON.—HORSLEY.

val - ley, Like grass - - hop - pers for mul - ti - tude, Lie the proud

val - ley, Like grass - - hop - pers for mul - ti - tude, Lie the proud

val - ley, Like grass - - hop - pers for mul - ti - tude, Lie the proud

val - ley, Like grass - - hop - pers for mul - ti - tude, Lie the proud

Mi - - dian - ites, the chil - dren of the East. See now their

Mi - - dian - ites, the chil - dren of the East, See now their

Mi - - dian - ites, the chil - dren of the East, See now their

Mi - - dian - ites, the chil - dren of the East, See now their

cres.

ca - mels, All count - - less as the o - cean's waves, Mount all ye

ca - mels, All count - - less as the o - cean's waves, Mount all ye

ca - mels, All count - - less as the o - cean's waves, Mount all ye

ca - mels, All count - - less as the o - cean's waves, Mount all ye

cres.

vul - tures that scent the com - ing feast, Mount, all ye

vul - tures that scent the com - ing feast, Mount, all ye

vul - tures that scent the com - ing feast, Mount, all ye

vul - tures that scent the com - ing feast, Mount, all ye

cres.

vul - - tures that scent the com - ing feast, Close, birds of

vul - - tures that scent the com - ing feast, Close, birds of

vul - - tures that scent the com - ing feast, Close, birds of

vul - - tures that scent the com - ing feast, Close, birds of

prey on the great - est and the least.

prey on the great - est and the least.

prey on the great - est and the least.

prey on the great - est and the least.

GIDEON.—HORSLEY.

PHURAH.

GIDEON. *a tempo*, ♩ 96. *Andante*.

Mas - ter, I trem - ble! Fear not, Phu - rah! One is with us.

fp colla voce.

*Recit. p**a tempo, Andante.*

List thou a - while—their sen - ti-nels seem sleeping. They mock our pet - ty num - bers. All

Recit.

si - lence far and near. Nay, 'twas a murmur from your tent— ap - proach we!

pp colla voce. *fz* *Recit.* *p*

♩ = 120. *Andante con moto.*MIDIANITISH WOMAN (*Contralto*).

Be - hold, I dreamed a dream, a

pp *fp* *fp* *fp*

cake of bar - ley bread fell in - to the host of . . . Midian, and smote a

cres.

GIDEON.—HORSLEY.

tent, and down that tent came heav - - - i - ly.

MIDIANITISH MAN.

Be - - hold, it is the sword of Gideon, of Gi - deon, the son of Jo-ash.

In - to his hand hath God de - - livered Midian and all his host.

dim. *L'istesso tempo.* ♩ = 160.

CHORUS OF ANGELS.

Near - er and near - - - er the venge - - ful tide is

Near - er and near - - - er the venge - - ful tide is

Near - er and near - - - er the venge - - ful tide is

Near - er and near - - - er the venge - - ful tide is

Near - er and near - - - er the venge - - ful tide is

cres.

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

sweep - - - ing on - - ward, and on - - ward, the birds of car - nage

cres.

ff

fly; For Mi - dian's wives and maids shall rise a morn of

fly; For Mi - dian's wives and maids shall rise a morn of

fly; For Mi - dian's wives and maids shall rise a morn of

fly; For Mi - dian's wives and maids shall rise a morn of

ff

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

weep - - - ing; They who have smote in wrath, wrath's har - vest now are

Sva.

più f

reap - ing, And o - ver all stand the calm omniscient sky. Rash

reap - ing, And o - ver all stand the calm omniscient sky. Rash

reap - ing, And o - ver all stand the calm omniscient sky. Rash

reap - ing, And o - ver all stand the calm omniscient sky. Rash

Mi - - - dian's hosts, rash Mi - - - dian's hosts must die, must

Mi - - - dian's hosts, rash Mi - - - dian's hosts must die, must

Mi - - - dian's hosts, rash Mi - - - dian's hosts must die, must

Mi - - - dian's hosts, rash Mi - - - dian's hosts must die, must

Sva.

die, Rash Mi - - - dian's hosts must die, they must die, Rash

die, Rash Mi - - - dian's hosts must die, they must die, Rash

die, Rash Mi - - - dian's hosts must die, they must die, Rash

die, Rash Mi - - - dian's hosts must die, they must die, Rash

Mi - - dian's hosts must die, Rash Mi-dian's hosts must die.

Mi - - dian's hosts must die, Rash Mi-dian's hosts must die.

Mi - - dian's hosts must die, Rash Mi-dian's hosts must die.

Mi - - dian's hosts must die, Rash Mi-dian's hosts must die.

GIDEON.

Con fuoco.

Rouse ye, O Brothers, The Lord is with us! Look on me, and do like-wise.

Recitativo.

When with the trumpet I shall blow, The lamp pour off the broken pitcher tak-ing, break ye, and

take, and let your blast re-sound, and cry ye, The sword of the

Maestoso. ♩ = 100.

Lord and Gi - - de - - on, Now for - - ward to the bat - tle!

GIDEON.—HORSLEY.

cres.

Be - - hold! be-hold! they gird their cru - el foes a - -

Be - - hold! be-hold! they gird their cru - el foes a - -

Be - - hold! be-hold! they gird their cru - el foes a - -

Be - - hold! be-hold! they gird their cru - el foes a - -

Tempo Primo.

... bout. Hark! hark! the trum - pets sound!

... bout. Hark! hark! the trum - pets sound!

... bout. Hark! hark! the trum - pets sound!

... bout. Hark! hark! the trum - pets sound!

ff cres.

Hark! hark! the war - riors shout! Their hearts are true, their swords are out, And

Hark! hark! the war - riors shout! Their hearts are true, their swords are out, And

Hark! hark! the war - riors shout! Their hearts are true, their swords are out, And

Hark! hark! the war - rior's shout! Their hearts are true, their swords are out, And

CHORUS OF ISRAELITES.

The score consists of four systems of music. Each system includes vocal staves and piano accompaniment. The lyrics are: "The sword of the Lord and Gi - de - on, The sword of the Lord and Gi - de - on,". The piano part features chords and arpeggios, with some markings like "8va" and "8ves". The vocal parts are marked with dynamics like *f* and *Sub*.

Lyrics: The sword of the Lord and Gi - de - on, The sword of the Lord and Gi - de - on,

Lyrics: - on, The sword of the Lord and Gi - de - on,

Lyrics: - on, The sword of the Lord and Gi - de - on,

Lyrics: - on, The sword of the Lord and Gi - de - on,

Lyrics: due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue,

Lyrics: due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue,

Lyrics: due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue,

Lyrics: due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue,

GIDEON.—HORSLEY.

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub - *ff*

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub - *ff*

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub - *ff*

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur - sue! Sub - *ff*

Sva.

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue; The sword of the Lord and of

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue; The sword of the Lord and of

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pur-sue; The sword of the Lord and of

due, pur-sue, now dare and do, Leal hearts and true, pur - sue, pursue; The sword of the Lord and of

Gi - - de - on. . .

Gi - - de - on. . .

GIDEON. *con fuoco.*

Gi - - de - on. . . The deed is done, the field is won; shine free - ly sun, The deed is done, the

Gi - - de - on. . .

GIDEON.—HORSLEY.

The deed is done, the field is won, shine
ff The deed is done, the field is won, shine
 deed is done, the field is won, the field is won, The deed is done, the field is won, shine
ff The deed is done the field is won, shine

freely sun, the deed is done, shine freely sun, the deed is done, the deed is done.
 freely sun, the deed is done, shine freely sun, the deed is done, the deed is done. **GIDEON.**
 freely sun, the deed is done, shine freely sun, the deed is done, the deed is done. Shine
 freely sun, the deed is done, shine free ly sun, the deed is done, the deed is done.
in Seas.

Shine freely sun, the deed is done, the deed, the field is
 Shine *tutti* freely sun, the deed is done, the deed, the field is
 freely sun, the deed is done. Shine freely sun, the deed is done, the deed, the field is
 Shine freely sun, the deed is done, the deed, the field is
con Seas.

won. The sword of the

won. The sword of the

GIDEON. won. The sword of the Lord and Gi - de - on. The sword of the

won. The sword of the

con Seas.

Lord and Gi - de - - on. Shine freely sun, the field is won, shine freely

Lord and Gi - de - - on. Shine freely sun, the field is won, shine freely

Lord and Gi - de - - on. Shine freely sun, the field is won, shine freely

Lord and Gi - de - - on. Shine freely sun, the field is won, shine freely

8

sun, the field, the field is won, shine..... shine free - ly sun, the

sun, the field, the field is won, shine..... shine free - ly sun, the

sun, the field, the field is won, shine..... shine free - ly sun, the

sun, the field, the field is won, shine..... shine free - ly sun, the

8

GIDEON.—HORSLEY.

ff al fine

field is won, the field, the field is won, the deed is

field is won, the field, the field is won, the deed is

field is won, the field, the field is won, the deed is

field is won, the field, the field is won, the deed is

done, the fight is won, the sword of the Lord and Gi - - de -

done, the fight is won, the sword of the Lord and Gi - - de -

done, the fight is won, the sword of the Lord and Gi - - de -

done, the fight is won, the sword of the Lord and Gi - - de -

- on, The deed is done, the fight is won, the fight is won

- on, The deed is done, the fight is won, the fight is won.

- on, The deed is done, the fight is won, the fight is won.

- on, The deed is done, the fight is won, the fight is won.

GIDEON.—HORSLEY.

SCENE the Last.—The return from Victory and Thanksgiving.

No. 35.

RECITATIVE AND CHORUS.

ZILLAH.

Welcome meek and royal heart, a voice within me cries, that thou a mighty to - ken art of

PIANO-FORTE.

♩ = 76 *Molto sostenuto con energia*

one who rends the skies, Thou comest, having trodden the op - pressors in - to dust, and

f

mf *sempre colla voce*

con Sua. 8

HE shall come in righteousness, to battle for the just, to bring his own redeemed rest, and seal, and seal his

pro - phets trust, Thou comest having trodden, the oppressors into dust, and He shall come in righteousness to

pp Chorus *cres.*

Thou comest having trodden the oppressors into dust, and He shall come in righteousness to

in Sua. *mf*

GIBSON.—HORSLEY.

ZILLAH.

battle for the just, O cry we all who know thee well, in this our hour of pride, come quickly hope of Is - rael, come

battle for the just,

8

con Sva.

CHORUS.

ZILLAH.

bridegroom to the bride. Come quickly hope of Is - ra - el, come bridegroom to the bride. Come quickly, hope of Is - ra - el, come

Come quickly, hope of Is - ra - el, come bridegroom to the bride.

in Sva.

poco piu animato non troppo

bridegroom, came to the bride,

All

All glory be to God on high and let us ever praise his holy name, all glory

Colla voce, marcato

All glory be to God on high, and let us ever
 glory be to God on high, and let us ever praise his holy name, all glory be to God, to God on high, and let us ever
 be ... to God on high, and e - ver praise his ho - ly name. and let us ever praise his holy

praise his ho - ly name, all glory be to God on high, and let us praise his ho - ly name, and let us ever praise his holy
 praise his holy name all glory be to God on high, and let us praise his name.
 name, his holy name, his ho - - ly name, and let us praise his ho - - ly name, let us
 All glory be to God on high, and let us ever praise his holy name, let us praise his

con Bva.

All glory be to God on high, and let us ever praise his holy name, all
 praise his ho - - ly name, all glory be to God, to God on high,
 name, and let us ever praise his ho - - - - ly name, all glory be to God on high, A
 ho - ly name, let us praise his ho - ly name, let us praise his ho - - - ly name, A ...

GIDEON.—HORSLEY.

... men, A ... men,

glo - ry be to - God, glory be to God, to God on high and let us ever praise his name

All glory be to god on high, and let us ever praise his holy name, all

... men, A ... men, A ... men, all glory be to God on high, a ... men, A ...

All glory be to God on high, and let us ever praise his holy name, and let us

... men, A ... men, A ... men, and let us

glo - ry be to God on high, A - men, A - men, A ... men, and

men, A ... men, Amen, A - men.

8

ever, let us ev - er praise His Ho - ly name, A - - - - men, A -

praise let us praise his ho - - - - ly name, A - - - - men, A - - men A

let us praise his name and let us praise his name, let us praise his

All glo ry be to God, on high & let us ever praise his holy name, his name, let us praise his

GIDEON.—HORSLEY.

ZILLAH

men, A - - - men, A - - - - - men, A - men, O come thou hope of
 men A - - - - - men, A - - - - - men, A - - - - - men,
 name, and let us e - ver praise His ho - - - - ly name,
 name, and let us e - ver praise His ho - - - - ly name,

Chorus

ZILLAH

Is - ra - el, come Bridegroom to the Bride, O come thou hope of Is - ra - el, come Bridegroom, to the Bride, O come thou hope of
 O come thou hope of Is - ra - el, come Bridegroom to the Bride

Chorus

Is rael, come Bridegroom to the Bride, all glo - ry be to God on high and
 all glo - ry be to God on high and let us e - ver praise his name,
 all glo - ry be to God, all
 all glory be to God on high, and
 con Sea.

GIDEON.—HORSLEY.

let us ever praise his ho - ly name, and let us ever praise his ho - - - - ly name, let us praise, let us
 A - - - men, A - men, A - - men, A - - - - - men, let us praise, let us
 glory be to God on high and let us ever praise his holy ho - - - - ly name, let us praise, let us
 let us praise his name, all glory be to God on high, and

con Sog.

praise his holy name. let us praise his holy name, let us praise his holy name. all glory be to God on high, and
 e - - ver praise his ho - - ly name, let us praise his holy name, all glory be to God on high and
 let us ever praise his ho - ly name, & let us praise & let us praise his holy name, all glory be to God on high and

8

ever praise his ho - ly name, e ver praise..... his..... ho - - ly
 ever praise his ho - ly name, and e - ver praise his ho - - ly name, e - ver praise his
 ever praise his ho - ly name, e ver..... praise..... his..... ho

Con fuoco un poco piu animato

name, all glo - ry be to God, to God on high, all glory be to God on high, and
 ho - ly name, all glo - ry be to God on high, all glory be to God on high, and
 ly name, all glo - ry be to God ... on high, all glory be to God on high, and
 name, all glo - - ry be to God, all glory be to God on high and

8

let us e - ver praise his name, all glory be to God on high & let us praise his name, all glo - ry be to God on high, and
 let us ever praise his name, all glory be to God on high, and let us praise his name, all glo - ry be to God on high, and

in Bra

9

let us ever praise his name & let us e - ver praise his name, Glory be to God, Glory be to God,
 let us ever praise his name & let us e - ver praise his name, glory be to God, glory be to God,

8

GIBSON—HORSLEY,

ff al fine

glory be to God, A - - - men, A - - - - men, A - - - - -

A - - - - - men, A - - - - - men, A - - - - - men,

glory be to God, A - - - - men, A - - - - - men, A - - - - men, A - - - - -

men, A - - - - men, A - - - - - men, A - - - - men

A - - - - - men, A - - - - men, A - - - - men.

men, - A - - - - men - A - - - - - men, A - - - - men, A - - - - men.

men, A - - - - men, A - - - - men, A - - - - men, A - - - - men.

Molto Marcato

THE END.

