

# Samuel

by

PROF. LUCIO D. SAN PEDRO

## **SYNOPSIS**

**Samuel is the first of the Prophets. He was the son of Hannah and Elkanah an Ephraimite.**

**Hannah had no children. She wept often and she prayed to the Lord to give her a son.**

**The Lord granted Hannah a son whom she called Samuel which means "asked of God". As a little boy Samuel was offered by her mother to be brought up in the service of the Lord by the high priest Eli, in the Tabernacle at Shiloh.**

**One night when Samuel was asleep, the Lord called to him. "Here I am for you called me" Samuel said to Eli. "It is the Great God that calls you" Eli exclaimed "go to sleep again, and if He calls, say speak Lord for your servant heareth." And so it was that Samuel went back to sleep, and the Lord came and softly called "Samuel". Then Samuel said, "Speak Lord for your servant heareth". And God told him that he was going to punish the family of Eli because the sons were wicked.**

**Samuel became a well-loved Prophet and Judge in Israel.**

## **SAMUEL**

**By Lucio B. San Pedro**

**A Cantata for Boy soprano, Baritone, Bass and children's choir with piano accompaniment. The text was compiled by Fred A. Tiburcio based on the Holy Bible KJV.**

**The composer was commissioned to write the Cantata for the maiden performance of the Manila Children's Choir. It was completed August 29, 1983. The first performance was held at the Cultural Center of the Philippines Little Theater on October 23, 1983 by the Manila Children's Choir conducted by David Yap.**



# **S A M U E L**

**(from the Book of I Samuel One to Three)**

**I — CHORUS**

**I was Glad When They Said Unto Me (Psalm 122:1)**

I was glad when they said unto me  
let us go into the house of the Lord.

**II — NARRATOR**

There was a little boy in the house  
of God at Siloh where the tabernacle  
was pitched and the ark of God in it.  
Eli loved the little boy Samuel who  
had been placed in his care, and gave  
him some of the duties of a priest to  
do.

**III — CHORUS**

Asked of God  
Asked of God  
This blessed lad Samuel  
To the high priest Eli  
an offering to the most high  
This blessed lad Samuel

**IV — BARITONE SOLO (Eli) and CHORUS**

**The Lord Is In His Holy Temple**

The Lord is in His Holy Temple  
Kneel before Him  
bow before Him  
serve Him  
in the tabernacle of the most high.

**V — BOY SOPRANO SOLO (Samuel) and CHORUS**

**Jehova, Now To You I Turn**

Jehovah, now to you I turn  
Hear me from Your dwelling place above  
O make me love you more each day  
Let me follow you in your way.

Oh, I hear people coming,  
I must sweep . . . .  
light the candles . . . .  
I must open the door . . . .

Lift up your hands in the  
sanctuary, and bless the  
Lord (Psalm 134:2).

**VI — NARRATOR**

One night when both Eli and Samuel had lain  
down to sleep, the Lord called to the boy

VII – CHORUS  
Softly Sighs The Evening Breeze

Softly sighs the evening breeze  
Whispering sweetest thoughts  
of peace where you lie.

VIII – SAMUEL  
BASS (God's Voice), Baritone (Eli), Boy's Soprano and CHORUS

God : Samuel

Samuel : Here I am for You called me

Eli : Oo no little Samuel  
I didn't call you, go lie down again

God : Samuel

Samuel : Here I am for You called me

Eli : Go lie down again and if  
He calls you again, say  
"Speak Lord, for your servant hereth"

Eli : Go lie down again and if  
He calls you again, say  
"Speak Lord, for your servant hereth"

NARRATOR : And Samuel laid down once more, he waited  
and listened, And the Lord came and softly called.

God : Samuel

Chorus : Listen, a voice is calling  
Prophet tender, do you hear?  
God is calling

Samuel : Speak Lord, for your servant heareth.

IX BARITONE, BOY SOPRANO, BASS and CHORUS  
Remember Now Your Creator (Ecclesiastes 12:1 and 2)

Remember now your Creator  
in the days of your youth while  
the evil days come not, nor the  
years draw nigh, when you shall  
say I have not pleasure in them.

While the sun or the light  
of the moon, or the stars be not  
darkened, nor clouds return  
after the rain.

Sing aloud unto God our strength  
Make a joyful noise unto God  
our God. (Psalm 81)

Amen.

Music written by

**Lucio D. San Pedro**

Text based on the Holy Bible KJV

**FRED A. TIBURCIO**

# Samuel

(from the Book of Samuel One to Three)

Commissioned for the Manila Children's Choir by CCP-NAMCYA

## I WAS GLAD WHEN THEY SAID UNTO ME (Psalm: 122)

Text Prepared by  
FRED A. TIBURCIO

Music by  
LUCIO D. SAN PEDRO

*All<sup>o</sup> Mod<sup>to</sup>*

*cresc.* *f*

*mp*

*cresc.*

**A**

*f*

*I was glad, I was glad when they said un-to me: let us*

*go let us go in-to the house of the Lord. I was glad I was glad when they*

*mf*

*mp*

said un - to me: Let us go let us go in-to the house of the Lord. I was

**B** a due

glad I was glad when they said un - to me: let us go let us

*p*

go in-to the house of the Lord. I was glad I was glad when they

*p.*

said un - to me: Let us go Let us go in-to the house of the

*f*

Lord. I was

gve...

al. house of the Lord.

poco rall.

NARRATOR

There was a lit-tle boy in the house of God at Si-toh where the

*p*

Ta-ber-na-cle was pitched and the ark of God in it. & - li

loved the little boy who had been placed in his care, and gave him some of the duties of a priest to do.

poco rall.

# ASKED OF GOD

## CHORUS

Andante Tranquillo

pp

The piano introduction consists of six measures. The right hand plays a series of chords, each with a half note and a quarter note, while the left hand plays a simple bass line. The tempo is marked 'Andante Tranquillo' and the dynamics are 'pp'.

Unison Sopranos

Asked of God

p Harp-like

The first system shows the vocal entry for Unison Sopranos. The vocal line enters in the fifth measure with the words 'Asked of God'. The piano accompaniment continues with a harp-like texture, marked 'p'.

Asked of God This blessed lad Sam- uel

Asked of God Asked of God This

gva-----1

The second system continues the vocal and piano parts. The vocal line has a glissando (gva) leading to the first measure of the next system. The piano accompaniment features a harp-like texture.

CHORUS

blessed lad Sam- uel.

Asked of God Asked of God This

L.H.

mp

The third system begins the chorus. The vocal line enters with 'blessed lad Sam- uel.' and then repeats 'Asked of God'. The piano accompaniment includes a section for the left hand (L.H.) with a harp-like texture, marked 'mp'.

bless-ed lad Sam-uel Asked of God. asked of God. This blessed lad Sam-

UNISON *con moto*  
 -uel, To the high priest & - li an of-fer-ing to the most high. This

*p con moto*

*cresc.* *f* *p*  
 blessed lad this blessed lad this blessed lad Sam-uel. To the high priest

*dim.* *p*

& - li an of-fer-ing to the most high This blessed lad this blessed lad this

*allargando* *a tempo*

blessed lad Sam-uel. *rit.* Asked of God asked of God This blessed lad Sam-

*allargando* *a tempo*

*rit.*

uel. Asked of God asked of God This blessed lad Sam-uel. *rit.*

*p.*

# THE LORD IS IN HIS HOLY TEMPLE SOLO & CHORUS

Andante Mod<sup>to</sup>

BARITONE SOLO (ELI)

The Lord is in His Ho - ly Ho - ly

*p*

Tem - ple. The Lord is in His Ho - ly Ho — ly Tem - ple



CHORUS

*mf*

The Lord is in His Ho - ly Ho - ly Tem - ple The

BARITONE

*mp*

Lord is in His Ho - ly Ho - ly Tem - ple. Kneel be - fore

*p*

Him. bow be - fore Him kneel be - fore Him

CHORUS AND BARITONE

*mf*

bow be - fore Him Serve Him Serve

*mf*

Him in the Tab-er-na-cle

Serve Him Serve Him in the

Tab-er-nacle of the most high. of the most high

of the most high. The

# JEHOVAH NOW TO YOU I TURN

SOLO (BOY SOPRANO) & CHORUS

Andantino

Je - ho - vah, Je - ho - vah, now to you I

*p* Harp-like

turn Je - ho - vah, Je - ho - vah,

now to you I turn Hear me from your dwelling place a - bove O make me love You

*c. dim.* *p*

more each day Let me fol-low you in Your way Let me fol-low you in your way

*mf*

Let me fol-low you in your way O Je-ho-vah.

*p*

*poco animato*

Oh, I hear peo-ple com-ing, I must sweep

*p*

light the-can-dles I must o-pen the door Lift up your

hands in the sanc-tua-ry and bless the

*p*

*dim.*

Lord — and bless — the Lord.

*legato* *p* *pp rit.*

CHORUS *Tempo I<sup>re</sup>*

Je - ho — vah, Je - ho — vah, now to you I

*mf*

*turn.* Je - ho — vah, Je - ho — vah,

SOLO

now to you — I turn — Hear me from your dwelling place a-bove O

*p*

*cresc.* CHORUS AND SOLO

make me love — you more each day Let me follow you in your way

*cresc.*

Let me follow you in your way Let me follow you in your way

SOLO

*pp*

*p* O Je-ho - vah *pp* O Je-ho - vah

CHORUS AND SOLO

*pp* *rallantando* *atempo*

O Je-ho — vah

*pp* *rallantando* *atempo* *rit.* *perdendosi (slowly)* L.H.



NARRATOR

One night when both E - li and Samuel had lain down to sleep the Lord called to the boy...

The musical score for the Narrator's introduction is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Andte Cantabile'. The lyrics are: 'One night when both E - li and Samuel had lain down to sleep the Lord called to the boy...'

# SOFTLY SIGHS THE EVENING BREEZE

CHORUS

*Andte Cantabile*

The musical score for the beginning of the Chorus is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Andte Cantabile'. The lyrics are: 'Soft - ly sighs the eve - ning breeze'

The musical score for the middle of the Chorus is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Andte Cantabile'. The lyrics are: 'Soft - ly sighs the eve - ning breeze'

The musical score for the end of the Chorus is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Andte Cantabile'. The lyrics are: 'whis - pring sweet - est thoughts. Soft - ly sighs the eve - ning breeze whis - pring sweet - est'

*mp* *p*

thoughts of peace where you lie of peace where you

*pp* *dolcissimo*

lie Soft-ly sighs the eve-ning breeze whis-pringsweetest

*pp*

thoughts of peace where you lie of peace

*dim.*

where you lie.

*dim.* *rit.* *pp* *slowly*

*Ped.*



# SAMUEL

BOY SOPRANO, BARITONE, BASS SOLI AND CHORUS

*Lento ma non troppo*

*BASS (GOD'S voice)*

*p* Samuel

*SEMI CHORUS (quietly)*

*p* Ah

*pp (Harp-like)*

Samuel

*p* Ah

*p*

*SOLO(SAMUEL) BOY SOPRANO con moto*

Here I am Here I am for you called

*p*

*con moto*

me.

BARITONE

Oh no lit-tle Samuel — I didn't call you lit-tle

Sam-uel — go lie down a-gain. go lie down a-

BASS

Sam-uel —

SEM CHORUS

Ad. lib.

pp

pp

Samuel

Ah

*pp*

BOY SOPRANO (SAMUEL)

*con moto*

*p* *con moto*

Here I am Here I a for you called me

*mp* *p*

Here I am Here I am for you called me for you called

BARITONE

*con moto*

me Go lie down a gain and if He calls you a-

gain, say "Speak Lord" "Speak Lord"

*mp* *MENO MOSSO* *p* *poco rall.*

for your ser - vant hear-eth \_\_\_\_\_ for your ser - vant hear-eth \_\_\_\_\_

**NARRATOR**

And Samuel laid down once more, he wait-ed and listened And the Lord came and

*p rit.*

*soft-ly called*  
BASS (GOD'S VOICE)

*pp* Samuel \_\_\_\_\_ Samuel \_\_\_\_\_

SEMI CHORUS (*quietly*) (*softly*)  
*pp* Samuel \_\_\_\_\_ Samuel \_\_\_\_\_ Sam \_\_\_\_\_ uel.

*p rit.* *pp*

# LISTEN, GOD IS CALLING CHORUS

Allegro

Lis - ten Lis - ten a voice is call \_\_\_\_\_

ing \_\_\_\_\_ Lis - ten Lis - ten a

voice is call — ing Proph — et ten — der,

*mp*

*cresc. poco a poco*

do — you hear? Proph — et ten — der, do — you hear?

*cresc. poco a poco*

*1 vez.*

*sf* God is call — ing God is call — ing Proph — et ten — der,

*mp*

*2 vez.*

do you hear? Do you hear? Do — you hear?

*mp*

*mp poco sf rall.*

# SPEAK, LORD

SOLO (BOY SOPRANO)

*Andantino*

*pp calmato*

The piano introduction is in 6/8 time, featuring a melody of eighth notes in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

SOLO (SAMUEL)

*It is the great God call-ing me from a - bove*

The vocal entry begins with a half note rest, followed by a melody of eighth and quarter notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

*Speak Lord for your ser- vant*

The vocal entry begins with a half note rest, followed by a melody of eighth and quarter notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

*hear-eth* *It is the great God.*

The vocal entry begins with a half note rest, followed by a melody of eighth and quarter notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.



It is the great God Call - ing me from a - bove

call - ing me from a - bove call - ing me from a - bove

*p* Speak, Lord Speak Speak, Lord Speak

*rit.* for your ser - vant hear - eth. *a tempo*

*rit.* *a tempo* *poco rit.* *slowly* *L.H.*



# REMEMBER NOW YOUR CREATOR

BOY SOPRANO, SOLO AND CHORUS

*Allegro*

CHORUS

The first system of the musical score. It features a Boy Soprano part (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The vocal part enters with a single note, 'Re-'. Dynamics include *f* (forte) and *rit.* (ritardando).

The second system of the musical score. The vocal part continues with the lyrics 'mem-ber now your crea-tor Re-mem-ber now your creator in the days of your'. The piano accompaniment provides harmonic support with chords and a steady bass line. Dynamics include *f* (forte).

The third system of the musical score. The vocal part continues with the lyrics 'youth in the days of your youth. While the e-vil days come not, nor the'. The piano accompaniment features more complex chordal textures and a moving bass line. Dynamics include *p* (piano).

The fourth system of the musical score. The vocal part concludes with the lyrics 'years draw nigh when you shall say I have no pleas-ure in'. The piano accompaniment continues with a strong harmonic foundation. Dynamics include *f* (forte) and *s* (sforzando). The system ends with a double bar line and a key signature change symbol (one sharp).

Andante Moderato

them. Re- them

Solo (BOY SOPRANO)

While the sun or the light of the moon, or the stars be not dark-ened, nor clouds re-

*p*

CHORUS

turn af-ter the rain. While the sun

*mf*

or the light of the moon or the stars be not dark-ened,

*mf*

*mp*

*nor clouds re - turn af - ter the*

*BARITONE SOLO*

*cresc.*

*rain While the sun or the light*

*p* *cresc.*

*f*

*of the moon or the stars be not dark - ened,*

*f*

*f*

*nor clouds re - turn af - ter the*

*fz*

*p*

rain \_\_\_\_\_ nor clouds re - turn \_\_\_\_\_ af - ter the

All<sup>o</sup> Maestoso

CHORUS

rain.

Eli, Narrator

All<sup>o</sup> Maestoso

CHORUS

Sing a-loud Sing a-loud Sing a-loud un-to God \_\_\_\_\_ Sing a-loud

\* Eli sings upper note, Narrator sings lower note

*Allegretto*

Sing a-loud un - to God. Sing a-loud un-to

*Allegretto*

*mf*

God un-to God our strength Sing a-loud

Sing a-loud un - to God our strength Sing a-loud un-to

God un-to God our strength Sing a-loud

The first system of the musical score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Sing a-loud un-to God our strength Make a joy-ful

The second system continues the musical piece. It includes two 'TO CODA' markings above the vocal staff, indicating the end of a section. The musical notation and lyrics follow the same pattern as the first system, with vocal and piano parts.

noise make a joy-ful noise make a joy-ful

Make a joy-ful noise make a joy-ful noise

The third system of the score features two 'cresc.' (crescendo) markings, one above the vocal staff and one below the piano staff. The lyrics are repeated, emphasizing the 'joy-ful noise' theme. The musical notation continues with vocal and piano parts.

noise — un - to God — our God — strength.

*rit.*

*ff* joy-ful noise un-to God our God — strength.

*ff* *rit.*

CODA

Make a joy - ful noise Make a joy - ful

Make a joy - ful noise.

noise — un - to God our God — un - to

un - to God — our God — un - to



*sf* God our God.

*sf* God our God.

*sf* God our God.

*sf*

*Maestoso*

*A* ————— *men* *A* —————

*A* ————— *men* *A* —————

*p*

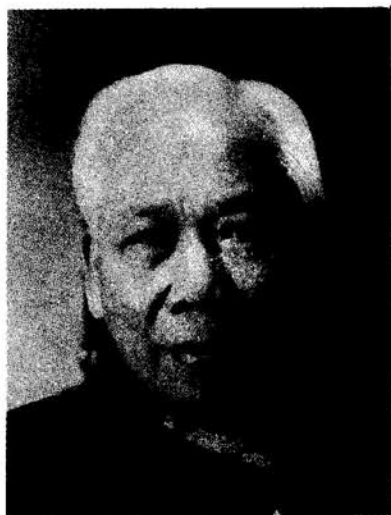
*men*

*men*

*sfz* *pesante* *sfz*

*p*





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