

George Frideric
HANDEL

Saul
HWV 53

Soli (SSATTBB), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti
2 Trombe, 3 Tromboni, Timpani
2 (3) Violini, Viola, Arpa, Carillons, Organo e Basso continuo
(Violoncello / Contrabbasso, Cembalo / Organo)

herausgegeben von / edited by
Felix Loy

Stuttgart Handel Editions
Urtext

Klavierauszug / Vocal score
Johann Friedrich Naue & Paul Horn



Carus 55.053/03

Inhalt / Contents

Vorwort		4
Foreword		5
Sinfonia		6
Act I		
1. Chorus	How excellent / <i>Wie groß und hehr</i>	17
2. Air (Soprano)	An infant rais'd by thy command / <i>Dem schwachen Jüngling rief der Herr</i>	23
3. Chorus	Along the monster atheist strode / <i>Der Gottesleugner trat einher</i>	24
4. Chorus	The youth inspir'd by thee, O Lord / <i>Der Jüngling stand in Gottes Kraft</i>	26
5. Chorus	How excellent / <i>Wie groß und hehr – Halleluja</i>	32
6. Recitative (<i>Michal</i>)	He comes / <i>Er kommt</i>	39
7. Air (<i>Michal</i>)	O godlike youth! / <i>Heil! edler, bester Jüngling</i>	39
8. Recitative (<i>Abner, Saul, David</i>)	Behold, O King / <i>Sieh da, o König</i>	41
9. Air (<i>David</i>)	O King / <i>O Herr!</i>	42
10. Recitative (<i>Jonathan</i>)	O early piety! / <i>O frühe Furcht des Herrn</i>	44
11. Air (<i>Merab</i>)	What abject thoughts a prince can have / <i>O Prinz, wie sank dein Ruhm dahin!</i>	45
12. Recitative (<i>Merab</i>)	Yet think, on whom this honour you bestow <i>Bedenk, wem du die hohe Ehr erzeigst</i>	48
13. Air (<i>Jonathan</i>)	Birth and fortune I despise / <i>Rang und Hoheit acht ich nicht</i>	48
14. Recitative (<i>High Priest</i>)	Go on, illustrious pair! / <i>Dich segn' ich, hohes Paar</i>	51
15. Air (<i>High Priest</i>)	While yet thy tide of blood runs high / <i>Ein feurig Blut wallt noch in dir</i>	52
16. Recitative (<i>Saul, Merab</i>)	Thou, Merab, first in birth / <i>Du, Merab, von Geburt</i>	53
17. Air (<i>Merab</i>)	My soul rejects the thought with scorn / <i>Zu viel vermisst der Stolze sich!</i>	54
18. Air (<i>Michal</i>)	See, with what a scornful air / <i>Seht, wie sie mit bitterm Hohn</i>	56
19. Air (<i>Michal</i>)	Ah! lovely youth! / <i>Schönster Jüngling</i>	58
20. Sinfonie pour les Carillons		58
21. Recitative (<i>Michal</i>)	Already see, the daughters of the land / <i>Sie nahen sich, die Töchter Juda</i>	60
22. Chorus	Welcome, welcome, mighty King! / <i>Heil dir, König, groß an Macht!</i>	60
23. Accompagnato (<i>Saul</i>)	What do I hear? / <i>Was hör ich, ha!</i>	64
24. Chorus	David his ten thousands slew / <i>Zehntausend fielen dir</i>	64
25. Accompagnato (<i>Saul</i>)	To him ten thousands! / <i>Für ihn zehntausend</i>	66
26. Air (<i>Saul</i>)	With rage I shall burst his praises to hear! <i>Wie tönt mir zur Marter des Jünglings Preis!</i>	66
27. Recitative (<i>Jonathan, Michal</i>)	Imprudent women! / <i>Unweise Weiber</i>	70
28. Air (<i>Michal</i>)	Fell rage and black despair possess'd / <i>Qual, die des Königs Brust durchdrang</i>	71
29. Recitative (<i>High Priest</i>)	This but the smallest part of harmony / <i>Erhabne, heilige Harmonie</i>	73
30. Accompagnato (<i>High Priest</i>)	By thee this universal frame / <i>Durch dich ging jener Welten All</i>	74
31. Recitative (<i>Abner</i>)	Rack'd with infernal pains / <i>Horcht, welche neue Wut</i>	76
32. Air (<i>David</i>)	O Lord, whose mercies numberless / <i>O Gott, des' Gnade ewig währt</i>	76
33. Sinfonia		78
34. Recitative (<i>Jonathan</i>)	'Tis all in vain / <i>Es ist umsonst</i>	78
35. Air (<i>Saul</i>)	A serpent in my bosom warm'd / <i>Im Busen hab ich sie erwärmt</i>	79
36. Recitative (<i>Saul</i>)	Has he escap'd my rage? / <i>Entfloh er meinem Zorne?</i>	82
37. Air (<i>Merab</i>)	Capricious man, in humour lost / <i>Dein Wankelmut, Unglücklicher</i>	83
38. Accompagnato (<i>Jonathan</i>)	O filial piety! / <i>O Sohnes Pflicht!</i>	88
39. Air (<i>Jonathan</i>)	No, cruel father, no / <i>Nein, harter Vater, nein!</i>	90
40. Air (<i>High Priest</i>)	O Lord, whose Providence / <i>Gott, deine Vorsehung</i>	92
41. Chorus	Preserve him for the glory of thy name / <i>Errette ihn zu deines Namens Ehre</i>	93
Act II		
42. Chorus	Envy! Eldestborn of hell! / <i>Zur Hölle! Höllgeborne Brut!</i>	102
43. Recitative (<i>Jonathan</i>)	Ah! dearest friend / <i>Ach! bester Freund!</i>	107
44. Air (<i>Jonathan</i>)	But sooner Jordan's stream, I swear / <i>Allein, so wahr des Jordans Strom</i>	108
45. Recitative (<i>David, Jonathan</i>)	O strange vicissitude! / <i>O schnelle Wankelmut!</i>	111
46. Air (<i>David</i>)	Such haughty beauties / <i>Der Schönheit Stolz</i>	112
47. Recitative (<i>Jonathan</i>)	My father comes / <i>Mein Vater kömmt</i>	115
48. Recitative (<i>Saul, Jonathan</i>)	Hast thou obey'd my orders / <i>Ist mein Gebot vollbracht</i>	116
49. Air (<i>Jonathan</i>)	Sin not, O King, against the youth / <i>Verfolg, o Fürst, den Jüngling nicht</i>	117

50. Air (<i>Saul</i>)	As great Jehovah lives, I swear / <i>Jehova hört den hohen Schwur</i>	118
51. Air (<i>Jonathan</i>)	From cities storm'd, and battles won / <i>Wenn Städte sanken, Heere flohn</i>	120
52. Recitative (<i>Jonathan, Saul</i>)	Appear, my friend / <i>Erscheine, Freund!</i>	122
53. Air (<i>David</i>)	Your words, O King, my loyal heart / <i>Dein Wort, o Herr! erfüllt mein Herz</i>	122
54. Recitative (<i>Saul</i>)	Yes, he shall wed my daughter! / <i>Ja, Michal sei die Seine</i>	124
55. Recitative (<i>Michal</i>)	A father's will has authoriz'd my love <i>So billigt Saul des Herzens innern Wunsch!</i>	125
56. Duet (<i>Michal, David</i>)	O fairest of ten thousand fair / <i>Du, der im Glanz der Jugend strahlt</i>	125
57. Chorus	Is there a man, who all his ways / <i>Heil sei dem Mann, der seinen Weg</i>	129
58. Sinfonia		132
59. Recitative (<i>David</i>)	Thy father is as cruel, and as false / <i>Dein Vater ist so grausam und so falsch</i>	136
60. Duet (<i>Michal, David</i>)	At persecution I can laugh / <i>Ich biete der Verfolgung Trotz</i>	136
61. Recitative (<i>Michal, Doeg</i>)	Whom dost thou seek? / <i>Sprich, wen du suchst</i>	139
62. Air (<i>Michal</i>)	No, let the guilty tremble / <i>Nein, lasst Verbrecher erbeben und zagen</i>	140
63. Recitative (<i>Merab</i>)	Mean as he was / <i>Ja, lieb ihn nur</i>	143
64. Air (<i>Merab</i>)	Author of peace, who canst control / <i>Friedefürst! der tröstend mild</i>	144
65. Sinfonia		146
66. Accompagnato (<i>Saul</i>)	The time at length is come / <i>Die große Stunde naht</i>	148
67. Recitative (<i>Saul, Jonathan</i>)	Where is the son of Jesse? / <i>Was zaudert Jesses Sohn</i>	149
68. Chorus	O fatal consequence of rage / <i>O bange Folgen wilder Wut</i>	150
Act III		
69. Accompagnato (<i>Saul</i>)	Wretch that I am! / <i>O welche Qual</i>	161
70. Recitative (<i>Saul</i>)	'Tis said, here lives a woman / <i>Man sagt, hier leb' ein Weib</i>	163
71. Recitative (<i>Witch, Saul</i>)	With me what would'st thou? / <i>Sag an, was willst du mir?</i>	164
72. Air (<i>Witch</i>)	Infernal spirits / <i>Mächte des Abgrunds</i>	165
73. Accompagnato (<i>Apparition of Samuel, Saul</i>)	Why hast thou forc'd me / <i>Warum ruft dein Gebot mich</i>	167
74. Sinfonia		170
75. Recitative (<i>David, Amalekite</i>)	Whence comest thou? / <i>Wo kommst du her?</i>	171
76. Air (<i>David</i>)	Impious wretch, of race accurst / <i>Sohn des Fluchs, dein Meuchlervolk</i>	173
77. La Marche		175
78. Chorus	Mourn, Israel! / <i>Klagt, jammert laut!</i>	177
79. Air (Tenore)	O let it not in Gath be heard / <i>O saget es nicht an zu Gath</i>	181
80. Air (Soprano)	From this unhappy day / <i>Der Sonne Glanz erblasst</i>	182
81. Air (Alto)	Brave Jonathan his bow ne'er drew / <i>Den Bogen spannte Jonathan</i>	185
82. Chorus	Eagles were not so swift as they / <i>Schnell wie die Adler flogen sie</i>	186
83. Air (Soprano)	In sweetest harmony / <i>In süßer Harmonie</i>	188
84. Solo (<i>David</i>) and Chorus	O fatal day! / <i>O banger Tag!</i>	191
85 a. Recitative (<i>High Priest</i>)	Ye men of Judah, weep no more / <i>Ihr Männer Juda, klagt nicht mehr!</i>	196
85 b. Air (<i>Abner</i>)	Ye men of Judah, weep no more / <i>Ihr Männer Juda, klagt nicht mehr!</i>	197
86. Chorus	Gird on thy sword / <i>Gürt um dein Schwert</i>	200

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The following performance material is available: full score (Carus 55.053), study score (Carus 55.053/07), vocal score (Carus 55.053/03), choral score (Carus 55.053/05), complete orchestral material (Carus 55.053/19).

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Vorwort

Während der ersten beiden Jahrzehnte seiner Wirkungszeit in England widmete sich Georg Friedrich Händel kompositorisch im Wesentlichen der italienischen Opera seria. Die verstärkte Hinwendung zum Oratorium hatte bekanntlich ihren wichtigsten Grund in den zu hohen Kosten und der zunehmenden, ruinösen Konkurrenz der Londoner Operunternehmer. Den konkreten äußeren Anlass zur Komposition des *Saul* lieferte wohl im Sommer 1738 die Erkenntnis, dass sich für die kommende Opernsaison nicht genügend Subskribenten finden ließen. Händel wandte sich nun intensiver dem Oratorium zu; zusammen mit dem fast gleichzeitig entstandenen *Israel in Egypt* bildete *Saul* den Beginn der bis 1752 reichenden „Oratorienphase“ Händels, in der beinahe jährlich eines oder sogar zwei neue Werke entstanden.

Das Libretto zu *Saul* hatte Händel vermutlich bereits 1735 von Charles Jennens erhalten. Aber erst die erneute prekäre Lage seiner Operngesellschaft im Jahr 1738 hat ihn offenbar zur Realisierung des Projekts motiviert. Seine Arbeit an der Komposition ist durch Datierungen des Kompositionsautographs sowie durch briefliche Äußerungen Jennens' gut zu verfolgen; Händel begann am 23. Juli 1738 und schloss das Werk am 27. September ab.

Das Libretto basiert auf dem alttestamentarischen Buch Samuel (I, 17ff. und II, 1); es hatte mehrere literarische Vorläufer, die dasselbe Sujet behandeln, und von denen sich Jennens wohl hat inspirieren lassen: Er selbst verweist auf das Epos *Dauidis* von Abraham Cowley, aus dem er den nicht-biblischen Einschub mit „Merab's scornful Behaviour“ (Act I, Scene 2) übernommen habe.

Mit *Saul* eröffnete Händel seine Oratorienzeit 1739 am 16. Januar im King's Theatre am Haymarket; das Werk wurde danach in der Spielzeit noch fünfmal gegeben. Für die Solopartien hat Händel unter anderen auch Solisten der Oper engagiert. Als Chorsänger dürften, wie auch bei den meisten anderen Oratorien-Darbietungen Händels in London, professionelle Sänger der *Chapel Royal*, ergänzt um Sänger von St. Paul's Cathedral und Westminster Abbey mitgewirkt haben. Üblicherweise war der Sopran mit Knabenstimmen besetzt, der Alt mit Falsettisten. Die meisten Instrumentalisten waren vermutlich Mitglieder des Theatrorchesters, das überwiegend aus Hofmusikern bestand.

In den nächsten Jahren (1740–1758) wurde *Saul* noch insgesamt 13 Mal gegeben, darunter am 25. Mai 1742 in Dublin. Die Aufführungen seit 1752 hat Händel nicht mehr selbst geleitet.

Zur Besetzung

Die Verhältnisse bei den Aufführungen der frühen italienischen Oratorien Händels in den Jahren 1707–1708 (*Il Trionfo del Tempo* und *La Resurrezione*), die mit mindestens 18 Instrumentalisten relativ groß besetzt waren, haben auch noch die meisten Oratorien-Aufführungen in Händels Londoner Zeit geprägt. Von anderen Oratorien Händels ist bekannt, dass die Besetzungstärke des Chores

meist bei höchstens sechs Sängern pro Stimme lag; insgesamt wirkten z. B. im Jahr 1744 bei *Belshazzar* 25 Sängern mit, der *Messias* wurde 1754 mit 19 Sängern aufgeführt. In diesen Zahlenangaben sind die Solisten enthalten, da sie auch bei den Chorstücken mitsangen.

Die im Basso continuo beteiligten Instrumente sind wohl weitestgehend aus den Beischriften in den Quellen zu erschließen: genannt werden Violoncello, Contrabasso, Tiorba, Fagotto, Cembalo sowie zwei Orgeln (*Organi*). Soweit die Fagotte keine obligaten (separat notierten) Stimmen haben, ist wohl davon auszugehen, dass beide bzw. alle Fagotte die Continuo-Stimme gespielt haben. Das Carillon (Glockenklavier) hatte Händel bereits 1737 in *Il Trionfo del Tempo* (HWV 46b) eingesetzt. Im Rezitativ Nr. 21 sieht er es auch als Continuo-Instrument vor. Rezitative, Accompagnati und Arien werden ansonsten meist mit Cembalo begleitet, Chöre und oft auch Instrumentalsätze mit Orgel; jedoch ließ Händel auch in einigen Arien die Orgel *tasto solo* mitspielen.

Die in Nr. 71 und 72 agierende Hexe (*Witch of Endor*) hat Händel für Tenorstimme vorgesehen; er folgte damit einer langen englischen Theatertradition (so wurden Hexen in gesungenen Versionen von Shakespeares *Macbeth* mit Männerstimmen besetzt). Die Partie wurde bei späteren Aufführungen vermutlich von einer Frauenstimme (eine Oktave höher) gesungen. Der am Ende von Nr. 77 (*La Marche*), dem Trauermarsch für Saul und Jonathan, zu findende kurze, separate Abschnitt *Largo e staccato* ist laut Autograph ersetzt durch *La Marche*; trotzdem ist er auch in die Direktionspartitur eingegangen und dort auch nicht gestrichen. Das letzte Stück vor dem Schlusschor, *Ye men of Judah*, ist bei der Uraufführung wahrscheinlich als Arie gesungen worden (Nr. 85b); die Rezitativ-Fassung des Texts (Nr. 85a) war Händels ursprüngliche Version, wurde aber offenbar auch bei späteren Aufführungen gesungen.

Zur deutschen Übersetzung

Als deutscher Singtext wurde für die vorliegende Neuedition die erste Übersetzung des *Saul* von Christoph Daniel Ebeling (1741–1817) gewählt, die erstmals 1787 in Carl Friedrich Cramers *Magazin der Musik* veröffentlicht worden ist. Als vielseitiger Gelehrter der späten Aufklärung bildete Ebeling nach dem Urteil eines Zeitgenossen „das Haupt der hamburgischen Gelehrsamkeit seiner Zeit“. Der musikalisch sehr interessierte Ebeling hatte bereits 1768 eine Konzertreihe gegründet, in deren Rahmen es von 1775 bis 1778 auch zu Aufführungen von Händels *Messias* unter der Leitung C. P. E. Bachs kam; für diese hatte er zusammen mit Friedrich Gottlieb Klopstock den Text ins Deutsche übersetzt. Auch übersetzte er Charles Burneys Reisetagebuch *The present state of music in France and Italy* ins Deutsche. Für die vorliegende Edition wurde der Text nach dem Klavierauszug des *Saul* von Johann Friedrich Naue unterlegt, der 1821 bei Friedrich Hofmeister in Leipzig erschienen ist.

Albstadt, im Januar 2014

Felix Loy

Foreword

During the first two decades of his musical activities in England, George Frideric Handel mainly devoted himself to composing Italian *opera seria*. It is well known that Handel's increased interest in oratorio was mainly because of the high costs and the increasing ruinous competition from the London opera promoters. The particular external reason for the composition of *Saul* was probably the realization in summer 1738 that not enough subscribers could be found for the forthcoming opera season. Handel now turned more intensively to oratorio; together with *Israel in Egypt*, composed at almost the same time, *Saul* marks the beginning of his "oratorio phase" which lasted until 1752. In this period one or even two new works were written and performed almost every year.

Handel had probably received the libretto to *Saul* as early as 1735 from Charles Jennens. But it was only the repeatedly precarious situation of his opera company in 1738 which evidently motivated him to realize the project. His work on the composition can be followed well through the dating of the composition autograph and information in Jennens's letters; Handel began work on 23 July 1738, and completed it on 27 September.

The libretto is based on the Old Testament Book of Samuel (I:17ff. and II:1); it had several literary precursors which dealt with the same subject, and which had probably inspired Jennens: he himself refers to the epic poem *Davideis* by Abraham Cowley, from which he took the non-biblical extract "Merab's scornful Behaviour" (Act I, Scene 2).

Handel opened his 1739 oratorio season with *Saul* on 16 January in the King's Theatre on the Haymarket; the premiere was followed by five further performances until 19 April. Until the performance of his last opera (*Deidamia*, 1741) – and this also applied to *Saul* – Handel had engaged soloists from the opera, amongst others, for the solo parts. As with most of Handel's other oratorio performances in London, the choral singers may have been professional singers from the Chapel Royal, and they may have been supplemented by singers from St. Paul's Cathedral and Westminster Abbey. The soprano part was normally sung by boys' voices, and the alto by falsettists. Most of the instrumentalists were probably members of the theatre orchestra, which was mainly made up of court musicians.

In the following years (1740–58) *Saul* was given a total of another 13 times, including on 25 May 1742 in Dublin. The performances after 1752 were not conducted by Handel himself.

Concerning the scoring

The conditions for the performances of Handel's early Italian oratorios in 1707–08 (*Il Trionfo del Tempo* and *La Resurrezione*), which were scored for relatively large forces with as many as 18 instrumentalists, also applied to most of the oratorio performances in Handel's London period.

No detailed information is available about the performances of *Saul*. For other oratorios by Handel it is known that the strength of the choir was usually six singers per part at the most; for example, a total of 25 singers performed in *Belshazzar* in 1744, and *Messiah* was performed in 1754 with 19 singers. These numbers include the soloists who also sang in the choral numbers.

The instruments in the basso continuo group can to a large extent be deduced from markings in the sources: instruments named are Violoncello, Contrabasso, Tiorba, Fagotto (*Bassons*), Cembalo and two organs (*Organi*). In as far as the bassoons do not have obbligato (separately notated) parts, it can probably be assumed that both or all bassoons played the continuo part; this is indicated not least by the frequent use of the plural "bassons".

Handel had used the carillon (also called *Glockenklavier*) earlier in 1737 in *Il Trionfo del Tempo* (HWV 46b); it is tuned in G (not, for example, as frequently stated, in F). In the recitative No. 21 Handel also uses it as a continuo instrument. Recitatives, *accompagnati* and arias are otherwise accompanied primarily by harpsichord, choruses and often instrumental numbers also by organ; however, Handel also had the organ play *tasto solo* in some of the arias.

In 1738 Handel had an organ built with the console detached from the instrument, therefore making it easier to direct performances; this was evidently used for the first time at the premiere of *Saul*. This was probably a large claviorganum, that is, a combination instrument of organ and harpsichord.

Handel intended the witch who appears in nos. 71 and 72 (the *Witch of Endor*) to be sung by a tenor – this followed a long-established English theatre tradition (witches were scored for male voices in sung versions of Shakespeare's *Macbeth*). In later performances the role was probably sung by a female voice (an octave higher). The short separate *Largo e staccato* at the end of No. 77 (*La Marche*), the Dead March for Saul and Jonathan, is replaced according to the autograph manuscript by *La Marche*; despite this it was also included in the conducting score and was not cut there either. The last piece before the final chorus, *Ye men of Judah*, was probably sung as an aria at the first performance (No. 85b); the recitative version of the text (No. 85a) was Handel's original version, but was evidently sung in place of the aria at later performances.

Albstadt, January 2014
Translation: Elizabeth Robinson

Felix Loy

Saul

HWV 53

Sinfonia

George Frideric Handel
1685–1759

Klavierauszug:
Johann Friedrich Naue (1787–1858),
Paul Horn (1922–2016)

Allegro

2 Ob
Archi
Bc
(Org solo)

Tutti Archi Tutti Archi

6 Tutti Ob Tutti Ob Tutti

11

15

24

29

Musical score for measures 29-32. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *f* at the end of measure 29 and *p* at the start of measure 31.

33

Musical score for measures 33-36. The right hand continues the melodic development with slurs and accents. The left hand maintains the eighth-note accompaniment. A *p* dynamic marking is present at the start of measure 34.

37

Musical score for measures 37-41. The right hand features a more complex texture with chords and sixteenth-note patterns. The left hand continues with eighth notes. A *f* dynamic marking is at the start of measure 37.

42

Musical score for measures 42-45. Measure 42 includes a trill (*tr*) in the right hand. The right hand has a more active melodic line with slurs and accents. The left hand continues with eighth notes. A *f* dynamic marking is at the start of measure 44.

Musical score for measures 46-50. The right hand features a melodic line with slurs and accents. The left hand continues with eighth notes.

51

Musical score for measures 51-54. The right hand features a melodic line with slurs and accents. The left hand continues with eighth notes. A *p* dynamic marking is at the start of measure 53.

56

f

Musical score for measures 56-60. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the first measure of the system.

61

f

Musical score for measures 61-65. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *f* (forte) is present in the fourth measure of the system.

66

Musical score for measures 66-70. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns.

70

p

Musical score for measures 70-74. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *p* (piano) is present in the first measure of the system.

75

f

Musical score for measures 75-79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *f* (forte) is present in the second measure of the system.

80

Musical score for measures 80-84. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns.

85

p

Musical score for measures 85-88. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present in measure 86.

89

f *p* *f* *p*

Musical score for measures 89-94. The right hand has a more active, rhythmic pattern with frequent sixteenth-note runs. The left hand continues with eighth-note accompaniment. Dynamics alternate between forte (*f*) and piano (*p*) across the measures.

95

f *p* *tr* *tr*

Musical score for measures 95-98. The right hand includes trills (*tr*) in measures 97 and 98. The left hand has a few rests in measure 95 before rejoining with eighth notes. Dynamics include forte (*f*) and piano (*p*).

99

tr *tr* *f*

Musical score for measures 99-106. The right hand features trills (*tr*) in measures 99 and 100. The left hand maintains a consistent eighth-note accompaniment. A forte (*f*) dynamic is marked in measure 101.

p *f*

Musical score for measures 107-114. The right hand has a melodic line with some slurs. The left hand continues with eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

107

7 *7*

Musical score for measures 107-114. The right hand features a melodic line with some slurs. The left hand continues with eighth-note accompaniment. There are two fermatas (*7*) in the right hand in measures 107 and 108.

112

Musical score for measures 112-116. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

117

Musical score for measures 117-120. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *p* (piano) is present in the right hand. The music continues with chords and eighth-note accompaniment.

121

Musical score for measures 121-124. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *f* (forte) is present in the right hand. The music continues with chords and eighth-note accompaniment.

Larghetto
125 Bc Archli

Musical score for measures 125-135. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked **Larghetto**. The right hand part includes a section for *Bc* (Bassoon) and *Archli* (Archi). The music features a slower pace with sustained chords and a steady accompaniment.

Tutti

Musical score for measures 136-135. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *p* (piano) is present. The tempo is marked **Tutti**. The music continues with chords and eighth-note accompaniment.

136

Musical score for measures 136-140. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *p* (piano) is present. The music continues with chords and eighth-note accompaniment.

Solo VI

142 Ob VI Ob Tutti

148 Soli Tutti

154 Soli

159 Tutti Soli

Tutti

170 Adagio

Allegro

177

Tutti

Musical score for measures 177-179. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble, including some sixteenth-note passages.

180

Musical score for measures 180-182. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music continues with the eighth-note accompaniment and active treble melody.

183

Org (Ob) solo

Musical score for measures 183-185. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music continues with the eighth-note accompaniment and active treble melody.

186

Musical score for measures 186-188. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music continues with the eighth-note accompaniment and active treble melody.

Musical score for measures 189-191. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music continues with the eighth-note accompaniment and active treble melody.

192

Tutti

Solo

Musical score for measures 192-194. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music begins with a forte (*f*) dynamic. The treble part features a prominent solo line in the final measure.

195

198

201

Tutti

204

Solo

210

213 *Tutti*

Musical score for measures 213-214. The piece is in a 3/4 time signature. Measure 213 features a treble clef with a series of eighth-note chords and a bass clef with a similar rhythmic pattern. Measure 214 continues with similar textures, including a fermata over the final note of the treble staff.

215 *Solo*

Musical score for measures 215-217. Measure 215 begins with a treble clef staff featuring a complex sixteenth-note pattern and a bass clef staff with a simpler accompaniment. Measure 216 shows a continuation of the sixteenth-note texture in the treble. Measure 217 concludes with a treble clef staff ending in a fermata and a bass clef staff with a final chord.

218

Musical score for measures 218-220. Measure 218 is characterized by a dense, continuous sixteenth-note texture in the treble clef staff, with a bass clef staff providing harmonic support. Measure 219 continues this texture. Measure 220 ends with a treble clef staff featuring a fermata and a bass clef staff with a final note.

221

Musical score for measures 221-223. Measure 221 features a treble clef staff with a sixteenth-note texture and a bass clef staff with a similar accompaniment. Measure 222 continues the texture. Measure 223 ends with a treble clef staff featuring a fermata and a bass clef staff with a final note.

Tutti
f

Musical score for measures 224-226. Measure 224 begins with a treble clef staff featuring a sixteenth-note texture and a bass clef staff with a similar accompaniment. Measure 225 continues the texture. Measure 226 ends with a treble clef staff featuring a fermata and a bass clef staff with a final note.

227

Musical score for measures 227-229. Measure 227 features a treble clef staff with a sixteenth-note texture and a bass clef staff with a similar accompaniment. Measure 228 continues the texture. Measure 229 ends with a treble clef staff featuring a fermata and a bass clef staff with a final note.

230

233

236

239

Solo

p

Tutti

f

245

249 **Andante larghetto**

Archi

257 **Tutti**

265

273

281

289

297

Act I

Scene I

An Epinicion, or Song of Triumph, for the Victory over Goliath and the Philistines

Epinikion oder Triumphgesang für den Sieg über Goliath und die Philister

1. Chorus

A tempo giusto

2 Ob, 2 Fg
2 Tr, 3 Trb
Timp, Archi
Bc

Tutti VI

5 Tutti Ob

8 Ob Tutti Ob

11 Ob V Tutti

14

17 Tr Ob

21 Tr Ob Ob, Tr Tutti

26

29 Soprano
How ex - cel - lent,
Wie groß und hehr,
how ex - cel - lent thy name, O
wie groß und hehr ist, Gott, dein

Alto
How ex - cel - lent,
Wie groß und hehr,
how ex cel - lent thy name, O
wie groß und hehr ist, Gott, dein

Tenore
How ex - cel - lent,
Wie groß und hehr,
how ex - cel - lent thy name, O
wie groß und hehr ist, Gott, dein

Basso
How ex - cel - lent,
Wie groß und hehr,
how ex - cel - lent thy name, O
wie groß und hehr ist, Gott, dein

ord, in all the
ihn prei - set

Lord, in all the
Nam', ihn prei - set

Lord, in all the
Nam', ihn prei - set

VI

world is known, in all the world is known!
al - le Welt, ihn frei - set al - le Welt!

world is known, in all the world is known!
al - le Welt, ihn frei - set al - le Welt!

world is known, in all the world is known!
al - le Welt, ihn frei - set al - le Welt!

How ex - cel - lent,
Wie groß und hehr,

How ex - cel - lent,
Wie groß und hehr,

How ex - cel - lent,
Wie groß und hehr,

How ex - cel - lent thy name, O Lord,
Wie groß und hehr ist, Gott, dein Nam',

how ex - cel - lent thy name, O Lord,
wie groß und hehr ist, Gott, dein Nam',

how ex - cel - lent thy name, O Lord,
wie groß und hehr ist, Gott, dein Nam',

in all the world is known,
ihn prei - set al - le Welt,

in all the world is known!
ihn prei - set al - le Welt!

in all the world is known,
ihn prei - set al - le Welt,

in all the world is known!
ihn prei - set al - le Welt!

How ex - cel - lent thy name, O Lord,
wie groß und hehr ist, Gott, dein Nam',

thy name, O Lord,
dein Nam', o

How ex - cel - lent thy name, O Lord,
wie groß und hehr ist, Gott, dein Nam',

thy name, O Lord,
dein Nam', o

How ex - cel - lent thy name, O Lord,
wie groß und hehr ist, Gott, dein Nam',

thy name, O Lord,
dein Nam', o

the world is known!
set al - le Welt!

A - bove all
Weit ü - ber

Lord, in all the world is known!
Gott, ihn prei - set al - le Welt!

A - bove all heav'ns, O King a - dor'd,
Weit ü - ber al - le Him - mel, weit

Lord, in all the world is known!
Gott, ihn prei - set al - le Welt!

heav'ns, O King a-dor'd, how hast thou set thy glo-rious throne, thy glo - - -
al - le Him - mel, weit strahlt dei - nes ho - hen Thro - nes Glanz, des ho - - -

how hast thou set thy glo-rious throne, thy glo - rious throne! A - bove all heav'ns, O King a -
strahlt dei - nes ho - hen Thro - nes Glanz, strahlt dei - nes ho - hen Thro - nes Glanz, des Thro - nes

A - bove all heav'ns, O King a -
Weit ü - ber al - le Him - mel,



... rone!
... nes Glanz!

A - bove all heav'ns, O King a -
Weit ü - ber al - le Him - mel,

d,
z, des King a - dor'd,
nes Glanz, Thro - nes Glanz,

de, King,
weit strahlt er, how hast thou set thy glo-rious throne, thy glo - rious
strahlt dei - nes ho - hen Thro - nes Glanz, des Thro - nes

A - bove all heav'ns, O King a - dor'd,
Weit ü - ber al - le Him - mel, weit how hast thou set thy glo-rious
strahlt dei - nes ho - hen Thro - nes

dor'd, how hast thou set thy glo - - rious throne, how hast thou set thy
weit strahlt dei - nes ho - hen Thro - nes Glanz, dei - nes ho - hen
 a - bove all heav'ns, O King a - dor'd, how hast thou
weit ü - ber al - le Him - mel, weit dei - nes
 throne!
Glanz! A - bove all heav'ns, O King a - dor'd,
weit ü - ber al - le Him - mel, weit
 throne!
Glanz! A - bove all heav'ns, O King a - dor'd, how hast thou
Weit ü - ber al - le Him - mel, weit strahlt dei - nes

glo - rious throne!
Thro - nes Glanz!
 set thy - rious throne!
ho - hen Glanz!
 set thy - rious throne!
ho - hen Thro - nes Glanz!

2. Air (Soprano)

Larghetto

Soprano

An in - fant rais'd by thy com -
Dem schwa - chen Jüng - ling rief der

Tutti

senza Ob
al fine

pp

2 Ob
Archi
Bc

8

mand, to quell, to quell - thy reb - el foes, could fierce Go -
Herr: „Er - wach und dämpf der Fein - de Mut.“ Ver - ge - bens

14

li - ah's dread - ful hand su - pe - rior in the fight op -
trotz - te Go - li ath, dem Gott - ge - ten ward der

20

pose, fier - li - ah's dread - ful hand su - pe - rior
Sieg, - ge - bens trotz - te Go - li - ath, dem Gott - ge -

26

in the fight op - pose, su - pe - rior in the fight op -
wähl - ten ward der Sieg, dem Gott - ge - wähl - ten ward der

attacca

3. Chorus

Ardito

Soprano solo

pose.
Sieg.

Archi
Bc



6
Alto

Tenore

Basso

A - long the mon - ster athe - ist
Der Got - tes - leug - ner trat ein -

A - long the mon - ster athe - ist
Der Got - tes - leug - ner trat ein -

A - long the mon - ster athe - ist
Der Got - tes - leug - ner trat ein -

with more than hu - man pride, with more than hu - man
mit ü - ber - mü't - gem Spott, mit ü - ber - mü't - gem

strode her with more than hu - man pride, with more than hu - man
her mit ü - ber - mü't - gem Spott, mit ü - ber - mü't - gem

strode her with more than hu - man pride, with more than hu - man
her mit ü - ber - mü't - gem Spott, mit ü - ber - mü't - gem

pride, with more than hu - man pride, and ar - mies
 Spott, mit ü - ber - müß' - gem Spott, und des le -

pride, _____ with more than hu - man pride, and ar - mies
 Spott, _____ mit ü - ber - müß' - gem Spott, und des le -

pride, _____ with more than hu - man pride, and ar - mies
 Spott, _____ mit ü - ber - müß' - gem Spott, und des le -

of the Liv - ing God, and ar - mies of the Liv - ing God ex - ult - ing in his strength de -
 bend' - gen Got - tes Heer, und des le - bend' - gen Got - tes Heer, hohn - la - chend trotz der Frev - ler

of the Liv - ing God, and ar - mies of the Liv - ing God ex - ult - ing in his strength de -
 bend' - gen Got - tes Heer, und des le - bend' - gen Got - tes Heer, hohn - la - chend trotz der Frev - ler

of the Liv - ing God, and ar - mies of the Liv - ing God ex - ult - ing in his strength de -
 bend' - gen Got - tes Heer, und des le - bend' - gen Got - tes Heer, hohn - la - chend trotz der Frev - ler

ex - ult - ing, ex - ult - ing in his strength de -
 hohn - la - chend, hohn - la - chend trotz der Frev - ler ihm.

fied, ex - ult - ing, ex - ult - ing in his strength de -
 ihm, hohn - la - chend, hohn - la - chend trotz der Frev - ler ihm.

fied, ex - ult - ing, ex - ult - ing in his strength de -
 ihm, hohn - la - chend, hohn - la - chend trotz der Frev - ler ihm.

4. Chorus

Un poco più larghetto

Soprano

The youth in - spir'd by thee, O Lord,
Der Jüng-ling stand in Got - tes Kraft,

the youth in - spir'd by thee, O Lord,
der Jüng-ling stand in Got - tes

2 Ob
 Fg
 Archi
 Bc

Ob, Fg

p Bc

4

Lord, _____ by thee, O Lord,
Kraft, _____ in Got - tes Kraft,

Alto

Tenore

The youth in - spir'd by thee, O Lord,
Der Jüng-ling stand in Got - tes Kraft,

Basso

The youth in - spir'd by thee, O Lord,
Der Jüng-ling stand in Got - tes Kraft,

Ob, Fg

Lord, _____ youth in - spir'd _____ by thee, O Lord, with ease _____ the boast - er slew:
Kraft, Got - tes Kraft, in Got - tes Kraft, er - fech - tend leich - ten Sieg.

the youth in - spir'd by thee, O Lord, with ease the boast - er slew:
der Jüng-ling stand in Got - tes Kraft, er - fech - tend leich - ten Sieg.

by thee, O Lord, the youth in - spir'd by thee, O Lord, with ease the boast - er slew:
in Got - tes Kraft, der Jüng-ling stand in Got - tes Kraft, er - fech - tend leich - ten Sieg.

11

Tenore

Our faint - ing cour - age soon re - stor'd, and head - long drove that
 Nun kehrt dem Hee - re Mut zu - rüch, da floh sie ihm, der

Basso

Our faint - ing cour - age soon re - stor'd, and head - long
 Nun kehrt dem Hee - re Mut zu - rüch, da floh sie

Tutti colla parte

Piano accompaniment for measures 11-18.

19

Our faint - ing cour - age
 Nun kehrt dem Hee - re Mut

im - pious crew, and head - long drove that im - pious crew, and head - long drove that
 Frev - ler Schar, da floh sie ihm, der Frev - ler Schar, da floh sie ihm, der

drove that im - pious crew
 ihm, der Frev - ler

Piano accompaniment for measures 19-26.

re - stor'd head - long drove that im - pious crew, our faint - ing
 zu - rüch floh sie ihm, der Frev - ler Schar. Nun kehrt dem

soon re - stor'd, and head - long drove that im - pious crew,
 Mut zu - rüch, da floh sie ihm, der Frev - ler Schar,

im - pious crew, and
 Frev - ler Schar, da

and head - long drove that im - pious crew, that im - pious
 da floh sie ihm, der Frev - ler Schar, der Frev - ler

Piano accompaniment for measures 27-34.

cour - age soon re - stor'd,
 Hee - re Mut zu - rüch,

and head - long drove that im - pious crew, that
 da floh sie ihm, der Frev - ler Schar, der -

head - long drove that im - pious crew, and head - long drove that im - pious crew,
 floh sie ihm, der Frev - ler Schar, da floh sie ihm, der Frev - ler Schar,

crew, and head - long drove that im - pious crew. Our faint -
 Schar, da floh sie ihm, der Frev - ler Schar. Nun k

im - pious
 Frev - ler

and head - long
 da floh sie

and head - long drove that im - pious crew,
 da floh sie ihm, der Frev - ler Schar,

cour - age soon re - stor'd, and head -
 Hee - re Mut zu - rüch, da floh

drove that im - pious crew, drove — that im - pious crew, and head - long drove that im - pious
 ihm, der Frev - ler Schar, da floh sie, floh sie ihm, da floh sie ihm, der Frev - ler

— and head - long drove that im - pious crew.
 — da floh sie ihm, der Frev - ler Schar,

and head - long drove that im - pious crew.
 da floh sie ihm, der Frev - ler Schar.

— long drove that im - pious crew, drove that im - pious crew. Our
 — sie ihm, der Frev - ler — Schar, — der Frev - ler Schar. Nun

crew — drove that — pious crew, and head - long drove that im - pious
 crew — Frev — ler Schar, da floh sie ihm, der Frev - ler

And head - long drove that im - pious crew. —
 da floh sie ihm, der Frev - ler Schar. —

Our
 Nun

faint - ing cour - age soon — re - stor'd.
 kehrt dem Hee - re Mut — zu - rüch,

crew, and head - long drove, _____
 Schar, da floh sie ihm, _____ floh die Schar, _____ der

Our faint - ing cour - age
 Nun kehrt dem Hee - re

faint - ing cour - age soon _____ re - stor'd, _____ and head - long
 kehrt dem Hee - re Mut _____ zu - rüch, _____ da floh sie

Our faint - ing cour - age soon
 nun kehrt dem Hee - re Mut _____

Schar, _____ and head-long drove that im-pious crew,
 da floh sie ihm, der Frev - ler Schar, _____

soon re - _____ and head-long drove that im - pious crew, that im - pious crew.
 Mut zu - _____ da floh sie ihm, der Frev - ler Schar, der Frev - ler _____ Schar. _____

drov im - pious _ crew, that im - pious _ crew, and head-long
 ihm, der Frev - ler _____ Schar, der Frev - ler _____ Schar, da floh sie

_____ re - stor'd, _____ and head _____ long drove that
 _____ zu - rüch, _____ da floh _____ sie ihm, der

and head - long drove that im - pious crew. Our faint - ing cour - age soon re -
 da floh sie ihm, der Frev - ler Schar. Nun kehrt dem Hee - re Mut zu -

Our faint - - - ing dem cour - age soon re -
 Nun kehrt dem Hee - re Mut zu -

drove that im - pious crew. Our faint - ing cour - age soon re -
 ihm, der Frev - ler Schar. Nun kehrt dem Hee - re Mut zu -

im - pious crew, and head - long drove that im - pious crew. Our faint - ing cour - age soon re -
 Frev - ler Schar, da floh sie ihm, der Frev - ler Schar. Nun kehrt dem Hee - re Mut zu -

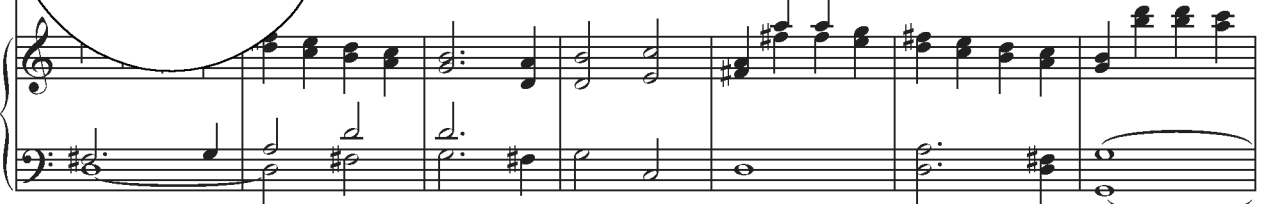


stor'd, and head - long drove that im - pious crew.
 rück, floh sie ihm, der Frev - ler Schar.

stor'd, and da head - long drove that im - pious crew.
 rück, da floh sie ihm, der Frev - ler Schar.

and head - long drove that im - pious crew.
 floh sie ihm, der Frev - ler Schar.

'd, and head - long drove that im - pious crew.
 da floh sie ihm, der Frev - ler Schar.




5. Chorus

Soprano
 How ex - cel - lent,
 Wie groß und hehr,
 how ex - cel -
 wie groß und

Alto
 How ex - cel - lent,
 Wie groß und hehr,
 how ex - cel -
 wie groß und

Tenore
 How ex - cel - lent,
 Wie groß und hehr,
 how ex - cel -
 wie groß und

Basso
 How ex - cel - lent,
 Wie groß und hehr,
 how ex - cel -
 wie groß und

2 Ob, 2 Fg
 2 Tr, 3 Trb
 Timp, Archi
 Bc

5
 lent thy name, O Lord,
 hehr ist, Gott, dein Nam',

lent thy name, O Lord,
 hehr ist, Gott, dein Nam',

lent thy name, O Lord,
 hehr ist, Gott, dein Nam',

in all the world is known!
ihn prei - set al - le Welt!

in all the world is known! A - bove all
ihn prei - set al - le Welt! Weit ü - ber

in all the world is known!
ihn prei - set al - le Welt!

in all the world is known!
ihn prei - set al - le Welt!

11 Soprano

A - bove all heav'ns, O King a - dor'd, how hast thou set thy glo - rious
Weit ü - ber al - le Him - mel, weit strahlt des ho - hen Thro - nes

heav'ns, O King a - dor'd, how hast thou set thy glo - rious throne, thy glo - rious
al - le Him - mel, weit strahlt des ho - hen Thro - nes des Thro - nes

14

me, thy glo - rious throne!
z, des ho - hen Thro - nes Glanz!

the heav'ns, O King a - dor'd, O King a - dor'd,
Glanz al - le Him - mel, weit des Thro - nes Glanz,

A - bove all heav'ns, O King a - dor'd, O King, how hast thou set thy glo - rious
Weit ü - ber al - le Him - mel, weit strahlt er, des ho - hen Thro - nes Glanz, des

A - bove all heav'ns, O King a - dor'd,
Weit ü - ber al - le Him - mel, weit

A - bove all heav'ns, O King a - dor'd,
 Weit ü - ber al - le Him - mel, weit

how hast thou set thy glo - - rious
 strahlt dei - nes ho - hen Thro - - nes

a - bove all heav'ns, O King a - dor'd,
 weit ü - ber al - le Him - mel, weit

throne, thy glo - rious throne! A - bove all
 ho - hen Thro - nes Glanz, weit ü - ber

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz, weit ü - ber

A - bove all heav'ns, O King a - dor'd,
 weit ü - ber al - le Him - mel, weit



how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!

how hast thou set thy glo - rious throne!
 strahlt dei - nes ho - hen Thro - nes Glanz!



hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

Tr

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu -

Adagio

lu - ja, hal - le - lu - ja!

ja, hal - le - lu - ja, hal - le - lu - ja!

ja, hal - le - lu - ja, hal - le - lu - ja!

ja, hal - le - lu - ja, hal - le - lu - ja!

Scene II

Saul, Jonathan, Merab, Michal, etc. Abner introducing David, High Priest
Saul, Jonathan, Merab, Michal; Abner, David einführend, und ein Hohepriester

6. Recitative (Soprano)

7. Air (Soprano)

Larghetto e piano

Michal

He comes, he comes!
Er kommt, er kommt!

Ob. Archi, Bc

tr tr

Bc

6

14 Michal

O god-like youth! by all con-fess'd, of hu-man
Heil! ed-ler, bes-ter Jüng-ling dir, der Mensch-heit

Ob-ling dir, der Mensch-heit

tr tr

pp

22

race the pride! O god-like youth! by all con-fess'd, of hu-man
schöns - - - ter Ruhm. Heil! ed-ler, bes-ter Jüng-ling dir, der Mensch-heit

30

race the pride! O vir-gin a-mong wom-en blest,
schöns - - - ter Ruhm. Un-sterb-lich Heil! o Mäd-chen, dir,

tr

whom heav'n or - dains thy bride! O vir - gin a - mong wom - en blest,
 die einst sein Arm als Braut um - schließt. Un - sterb - lich Heil! o Mä - den, dir,

whom heav'n or - dains thy bride! O vir - gin a - mong wom - en blest,
 die einst sein Arm als Braut um - schließt. Un - sterb - lich Heil! o Mä - den, dir,

+ Ob

But ah! how strong a bar I see
 Der ch - t Ju - da Se - ligs - te,

1. 2.

Fine

be - twixt my hap - pi - ness and me! But ah! how strong a bar I see
 o wie be - nei - dens - wert bist du, der Töch - ter Ju - da Se - ligs - te,

be - twixt my hap - pi - ness and me, be - twixt my hap - pi - ness and me!
 o wie be - nei - dens - wert bist du, o wie be - nei - dens - wert bist du!

Dal segno

8. Recitative (Alto, Tenore e Basso)

Abner

Be-hold, O King, the brave, vic-to-ri-ous youth, and in his hand the haugh-ty gi-ant's
 Sieh da, o Kö-nig, den ju-gend-li-chen Held, in sei-ner Hand des stol-zen Rie-sen

Bc

5

Saul David

head. Young man, whose son art thou? The son of Jes-se, Ay
 Haupt! O Jüng-ling, wes-sen Sohn bist du? Mich zeug-te Jes-se, in

8

Saul

faith-ful ser-vant, and a Beth-le-mite Re-tur no re- to Jes-se, stay with
 treu-er Knecht, in Beth-le-hem. Kehr nicht zu Jes-se, bleib bei

11

e. And as an t of d- ture fa- vour thou shalt es-pouse my daugh- ter: Small re- ward of such de-
 und zum Be mei-ner Kö-nigs- huld- geb ich dir mei- ne Toch- ter. Nur ge- ring ist die- ser

14

sert! since to thy arm a- lone we owe our safe- ty, peace, and lib- er- ty.
 Lohn, denn dei- nem Arm al- lein ver- dankt dein Kö- nig Fried und Si- cher- heit.

9. Air (Alto)

Larghetto

David

O King, your fa - vours with de - light I
O Herr! mit Dank nehme ich den Lohn, al -

Archi Bc *p*

6

take, but must re - fuse your praise,
lein, dein Lob ge - hört nicht mir, dein

11

must re - fuse your pr but must
Lob ge - hört nicht pr dein Lob

re - fuse ge - hört

For ev - 'ry pi - ous Is - rael - ite
Wer Gott ver - ehrt in Is - ra - el,

f *p*

21

to God a - lone, to God a - lone that trib - ute pays, for
gibt ihm al - lein des Sie - ges Preis, wer

ev - 'ry_ pi - ous Is - rael - ite to God a - lone, a - lone, to God a -
 Gott ver - ehrt in Is - ra - el, gibt ihm al - lein, al - lein, nur Gott al -

lone, to God a - lone that trib - ute pays,
 lein, nur Gott al - lein des - Sie - ges Preis,

to God a - lone that trib - ute pays,
 nur Gott al - lein des - Sie - ges Preis,

1. 2.
 Through
 Durch

tr

Fine

him we put to flight our foes, through him we put to flight our foes, and in his name,
 ihn floh schnell be - siegt der Feind, durch ihn floh schnell be - siegt der Feind, durch sei - ne Kraft fiel

Bc
p

— and in his name we trod them un-der that a -gainst us rose,
 er, durch sei - ne Kraft fiel er, der wi - der uns sich stolz er - hob,

we trod them un-der that a -gainst us
 fiel er, der wi - der uns sich stolz er -

rose.
 hob.

p *f* *tr*

Da capo

Jonathas

O ear - ly e - ty! O mod - est mer - it! In this em - brace my heart be - stows it - self. Hence -
 O frü - h des Herrn, be - scheid - ne Tu - gend, mit die - sem Kuss weihst sich die Freund - schaft dir, so

Bc

forth, thou no - ble youth, ac - cept my friend - ship, and Jon - a - than and Da - vid are but one.
 nimm mein gan - zes Herz, und e - wig sei und e - wig sei der heil - gen Freund - schaft Bund.

11. Air (Soprano)

Andante *simile*

2 Ob
Archi
Bc

5 Merab (aside) / (beiseite)

What ab - ject thoughts a prince can have,
O Prinz, wie sank dein Ruhm da - hin!

9

What ab - ject thoughts, what ab - ject thoughts
Prinz, wie sank, wie sank

13

a prince can have, in
dein Ruhm da - hin! Des

17

rank a prince, in mind a slave, in mind a slave,
 Kö - nigs Sohn, sein Freund ein Sklav'; sein Freund ein Sklav';

f *p* *tr*

21

in rank a prince, in mind a slave!
 des Kö - nigs Sohn, sein Freund ein Sklav'

f

25

What ab - ject thoughts a prince can have
 O Prinz, wie sank dein Ruhm da

p

30

prince can have in mind a slave,
 Ruhm da - her Kö - nigs Sohn, sein Freund ein Sklav';

f *p*

34

in rank a prince, in
 des Kö - nigs Sohn, sein

mind a slave! What abject thoughts a prince can have, what abject thoughts, what
 Freund ein Sklav! O Prinz, wie sank dein Ruhm da-hin, o Prinz, wie sank dein

abject thoughts, in rank a prince, in mind a slave, in mind a slave,
 Ruhm da-hin, des Königs Sohn, sein Freund ein Sklav, sein Freund ein Sklav,

in rank a prince, in mind a slave!
 des Königs Sohn, sein Freund ein Sklav!

Adagio

Tempo I

in rank a prince, in mind a slave!
 des Königs Sohn, sein Freund ein Sklav!

12. Recitative (Soprano)

Merab (aside to Jonathan)
(beiseite zu Jonathan)

Yet think, on whom this hon - our you be - stow; how poor in for - tune, and in birth how low!
Be - denk, wem du die ho - he Ehr er - zeigst, vom Stamm wie nied - rig, und an Glück wie arm!

Bc

13. Air (Tenore)

Allegro
Jonathan

(Merab)
(zu Jonathan)

Birth and und

Ob
Archi
Bc

p

11

de - birth and for - tune I de - spise, birth and
Rang und Ho - heit acht ich nicht, Rang und

tr

19

for - tune I de - spise, from vir - tue let my friend - ship
Ho - heit acht ich nicht, nur Tu - gend hebt des Freun - des

f *p*

27

rise,
Wert, des

Freun - des Wert, des

Freun - des Wert, des

from vir - tue,
des Freun - des Wert,

35

from vir - tue,
des Freun - des Wert,

from vir - tue
nur Tu - gend

let my friend - ship rise
hebt des Freun - des Wert

44

Bir - th and Ho - heit
Rang und

for - tune I de -
Ho - heit acht ich

f *p*

54

spise, an - tune I de - spise, I de - spise, birth and
nicht, und Ho - heit acht ich nicht, acht ich nicht, Rang und

62

for - tune, from vir - tue let my friend - ship rise, from vir - tue,
Ho - heit, nur Tu - gend hebt des Freun - des Wert, des Freun - des Wert,

70

from vir - tue, let - my friend - ship
des Freun - des Wert, nur Tu - gend hebt - des Freun - des

79

rise, from vir - tue
Wert, nur Tu - gend

87

let - my friend - ship rise.
hebt - des Freun - des Wert.

Larghetto

(to David)
(zu David)

No ti - tles proud thy stem a -
Des Stam - mes Glanz ist Tand der

1. 2.

Fine

105

dorn; yet born of God is no - bly born: And of his gifts so rich thy
Welt, ge - bor'n aus Gott, nur das - er - hebt! Sein Va - ter - se - gen macht uns

113

store, so rich - thy store,
 reich, er macht uns reich,

121

that O - phir to thy wealth is poor.
 und O - phirs Gold ist dann uns Spreu.

tr

Da capo

14. Recitative

Priest

pair! Your great ex - am - ple shall teach our youth to
 Dein Paar, dein Bei - spiel glän - ze der Ju - gend vor, dass

4

scorn the sor - did world, and set their hearts on things of re - al worth.
 sie das Eit - le flieh' und wah - ren Ruhm in ed - len Din - gen seh'.

15. Air (Tenore)

Largo

Fl traverso
Archi
Bc

7 **3 volte High Priest**

1. While yet thy tide of blood	runs high,	to God thy
2. So shall thy great Cre - a	tor - bless	and bid thy
3. With sweet y flec - tion thou	shalt taste,	de - clin - ing
1. Ein feu Blut walt noch	in - dir,	drum Ju - gend,
2. Dann fies Him - mels Se	gen - dir	sanft wal - lend
3. Du un - ge - trüb	tem - Bl	voll Hoff - nung

pp

tutti

1. fu - ture life	de - vote:	Thy ear - ly vig - our all	ap -
2. days se - rene	ly flow:	So shall thy youth - ful hap -	pi -
3. gent - ly to	thy tomb,	the plea - sure of good ac -	tions
1. wei - he dei	nem Gott	die fri - sche Kraft, die dich	be -
2. fließt dein Le	ben hin,	und je - de ed - le Ju -	gend -
3. dein zu - künf	tig Grab,	viel gu - te Ta - ten fol -	gen

1. ply his glo - rious ser - vice to ——— pro - mote.
 2. ness in age no dim - i - nu - - tion know.
 3. past, and hope with rap - ture joys ——— to come.

1. lebt, zu sei - nem Dienst er - we - - cke sie.
 2. tat be - glückt dein ho - hes Al - - ter einst.
 3. dir, von Gott ge - sehn, zur E - - wig - keit.

16. Recitative (Solo)

Saul

... first in hon - our: Thine be the val - iant youth, whose
 von urt der Ed - len ers - te, dein sei der star - ke Held, des'

Merab (aside)
(beiseite)

arm has sav'd thy coun - try from her foes. O mean al - li - ance!
 Arm dein Va - ter - land vom Feind be - frei - te. O nied - res Band!

17. Air (Soprano)

Allegro

2 Ob
Archi
Bc

5 Merab

My
Zu

9

soul re - jects the thought _ with scorn, th_ h a boy, 'till _ un - known, of
viel ver - misst der Stol - ze sich! er - ach - tung bli_ ein An _ auf ihn, der

p

13

poor, - entsborn, should mix with roy - al _ blood his own!
nie - dern. - dern Sohn wählt ei - ne _ Kö - nigs - toch - ter nie.

f

17

Tho' Saul's _ com - mands I can't _ de - cline, I
Zwar Saul _ ge - beut Ge - hor - sam mir, doch

p

21

must pre-vent his low de-sign, I must pre-vent, I must pre-vent his low
 sei's ge-wagt, doch sei's ge-wagt, doch sei's ge-wagt, ge-wagt, ge-wagt, ge-wagt, durch Me-

25

de-sign, and save the hon-our, and save the hon-our, and
 rab wird nie sei-nes Blu-tes, nie sei-nes Blu-tes, nie

28

save the hon our of his line. must pre-vent his
 sei-nes Blu tes of Glanz be-fleckt, nie sei-nes Blu-tes

and save the hon - - - our of his line.
 kt, nie sei - nes Blu - - - tes of Glanz - be-fleckt.

f

34

18. Air (Soprano)

Michal

See, see, with what a scorn-ful air, with what a scorn-ful air she the
Seht, seht, wie sie mit bit-term Hohn, wie sie mit bit-term Hohn die - ses

Archi Bc *p*

8

pre - cious gift re - ceives! With what a scorn-ful air,
Klein - ods Wert ver - schmäht, wie sie mit bit-term Hohn,

13

with what a scorn-ful air, the pre-cious gift re - ceives!
wie sie mit bit-term Hohn, des Klein-ods Wert ver - schmäht!

f

See, see, with what a scorn-ful
Seht, seht, wie sie mit bit-term

p

25

air, with what a scorn-ful air she the pre-cious gift re - ceives! Tho' e'er so
Hohn, wie sie mit bit-term Hohn die - ses Klein-ods Wert ver - schmäht! Sie strahl' in

31

no - - - ble, or - so - fair, she can - - not mer - it
 ho - - - her Schön - heit - Glanz, doch e - - wig un - wert

36

what he - gives, she can - not, can - not mer - it what - he gives, she
 sol - ches Glücks, doch e - wig un - wert sol - ches Glücks, doch

42

can - - - not mer - it, she can - not -
 e - - wig un - wert, doch e - wig -

what he - gives.
 sol - ches - Glücks.

f *tr*

53

19. Air (Soprano)

Larghetto

Michal

Ah! love - ly youth! Ah! love - ly youth! wast thou de -
Schöns - ter - Jüng - ling, Schöns - ter - Jüng - ling, wählst - du,

Archi Bc

p

6

sign'd with that proud beau - ty, with that proud beau - ty
Teu - rer, wählst - du, Teu - rer, wählst - du die - ty

11

to be zen! love - ly Jüng - ling, wast thou de -
Stol - zen Schöns - ter wählst du Teu -

sign'd with that proud beau - ty to be join'd?
rer, wählst - du die - ser Stol - zen Hand?

20. Sinfonie pour les Carillons

Andante allegro

Caril
2 VI
Org

p

5

Musical notation for measures 5-8. Treble clef has a continuous eighth-note melody. Bass clef has a simple accompaniment of quarter notes.

9

Musical notation for measures 9-12. Treble clef continues with eighth notes, some with slurs. Bass clef has quarter notes with some rests.

13

Musical notation for measures 13-16. Treble clef has eighth notes with slurs. Bass clef has quarter notes with rests.

17

Musical notation for measures 17-20. Treble clef has eighth notes with slurs. Bass clef has quarter notes with rests.

21

Musical notation for measures 21-24. Treble clef has eighth notes with slurs. Bass clef has quarter notes with rests.

25

Musical notation for measures 25-28. Treble clef has eighth notes with slurs. Bass clef has quarter notes with rests. A forte (*f*) dynamic marking is present at the end of measure 28.

29

Musical notation for measures 29-32. Treble clef has eighth notes with slurs. Bass clef has quarter notes with rests.

Scene III

Saul, Michal, etc. Chorus of Women
Saul, Michal und Chor der Frauen

21. Recitative (Soprano)

Michal

Al - read - y see, the daugh - ters of the land, in joy - ful dance, with
Sie na - hen sich, die Töch - ter Ju - da, im Ju - bel - tanz,

Bc

4

in - stru - ments of mu - sics come con - grat - late vic - to - ry.
7 mit Harf und Rei - gen, ha! die er - schallt der h - h Siegs - ge - sang.

Chorus

2 C
Caril
Archi
Bc

5

9 Soprano I

Wel - come, wel - come, might - y King!
Heil dir, Kö - nig, groß an Macht!

Wel - come all - who con - quest bring!
Heil - euch, Hel - den - je - ner Schlacht!

Soprano II

Wel - come, wel - come, might - y King!
Heil dir, Kö - nig, groß an Macht!

Wel - come all - who con - quest bring!
Heil - euch, Hel - den - je - ner Schlacht!

Alto

Wel - come, wel - come, might - y King!
Heil dir, Kö - nig, groß an Macht!

Wel - come all who con - quest bring!
Heil euch, Hel - den je - ner Schlacht!

Piano accompaniment for measures 9-12, including treble and bass staves with a *p* dynamic marking.

13

Piano accompaniment for measures 13-16, including treble and bass staves with a *f* dynamic marking.

17

Wel - come, Da - vid, war - like boy, au - thor of our pres - ent joy!
Heil dir, Da - vid, Held im Streit, Schöp - fer uns - rer Fröh - lich - keit!

Wel - come, Da - vid, war - like boy, au - thor of our pres - ent joy!
Heil dir, Da - vid, Held im Streit, Schöp - fer uns - rer Fröh - lich - keit!

Wel - come, Da - vid, war - like boy, au - thor of our pres - ent joy!
Heil dir, Da - vid, Held im Streit, Schöp - fer uns - rer Fröh - lich - keit!

Piano accompaniment for measures 17-20, including treble and bass staves with a *p* dynamic marking.

21

Piano accompaniment for measures 21-24, including treble and bass staves with a *f* dynamic marking.

Saul, who hast thy thou - sands slain, wel - come to thy - friends a - gain!
 Tau - send schlug, o Saul, dein Schwert, Heil dir, der uns den Sieg ge - währt.

Saul, who hast thy thou - sands slain, wel - come to thy - friends a - gain!
 Tau - send schlug, o Saul, dein Schwert, Heil dir, der uns den Sieg ge - währt.

Saul, who hast thy thou - sands slain, wel - come to thy friends a - gain!
 Tau - send schlug, o Saul, dein Schwert, Heil dir, der uns den Sieg ge - währt.

p

f

his ten thou - sands slew; ten thou - sand prais - es are his due! Ten
 send len dir, † Da - vid, dir lob - sin - gen wir! Zehn -

Da - vid ten thou - sands slew; ten thou - sand prais - es are his due!
 Zehn - mal to - send len dir, † Da - vid, dir lob - sin - gen wir!

ten thou - sands slew; ten thou - sand prais - es are his due!
 - send fie - len - dir, † Da - vid, dir lob - sin - gen wir!

Tenore

Basso

p

thou - sand prais - es are his due! Ten
 tau - send Lie - der schal - len - dir, zehn -

Ten thou - sand prais - es are his due!
 Zehn - tau - send Lie - der schal - len dir,

Ten thou - sand prais - es are his due!
 Zehn - tau - send Lie - der schal - len dir,

thou - sand prais - es are his due!
 tau - send Lie - der, zehn -

T II Ten thou - sand prais - es are his due!
 Zehn - tau - send Lie - der schal - len - dir,

Ten thou - sand prais - es are his due!
 Zehn - tau - send Lie - der schal - len dir,

f

thou - sand prais - es are his due!
 tau - send Lie - der schal - len - dir!

Ten thou - sand prais - es are his due!
 zehn - tau - send Lie - der schal - len dir!

Ten thou - sand prais - es are his due!
 zehn - tau - send Lie - der schal - len dir!

Ten thou - sand prais - es are his due!
 zehn - tau - send Lie - der schal - len dir!

23. Accompagnato (Basso)

Saul

What do I hear?
Was hör ich, ha!

Am I then sunk so low,
Sank ich so tief he - rab?

Fg
Archi
Bc

4

to have this up - start boy pre - ferr'd be - fore me?
Raubt die - ser Fremd - ling mir des Sie - ges Kranz? z

24. Chorus

Soprano

Da - vid his ten - sands slew; ten thou - sand prais - es are his due! Ten
Zehn - mal tau - send fie - len dir, z Da - vid, dich lob - prei - sen wir! Zehn -

Tenore

Da - vid ten thou - sands slew; ten thou - sand prais - es are his due! Ten
Zehn - mal tau - send fie - len dir, z Da - vid, dich lob - prei - sen wir! Zehn -

Basso

Da - vid his ten thou - sands slew; ten thou - sand prais - es are his due! Ten
Zehn - mal tau - send fie - len - dir, z Da - vid, - dich lob - prei - sen wir! Zehn -


2 Ob, 2 Tr, 3 Trb,
Timp, Caril, Archi, Bc

thou - sand prais - es, ten thou - sand prais - es, ten thou - sand prais - es -
 tau - send Lie - der, zehn - tau - send Lie - der, zehn - tau - send Lie - der -

thou - sand prais - es, ten thou - sand prais - es, ten thou - sand prais - es
 tau - send Lie - der, zehn - tau - send Lie - der, zehn - tau - send Lie - der

thou - sand prais - es, ten thou - sand prais - es, ten thou - sand prais - es
 tau - send Lie - der, zehn - tau - send Lie - der, zehn - tau - send Lie - der

thou - sand prais - es, ten thou - sand prais - es, ten thou - sand prais - es
 tau - send Lie - der, zehn - tau - send Lie - der, zehn - tau - send Lie - der




are his due, ten thou - sand prais - es are his due!
 schal - len dir! Zehn - tau - send Lie - der schal - len dir!

are his due, ten thou - sand prais - es are his due!
 schal - len dir! Zehn - tau - send Lie - der schal - len dir!

are his due, ten thou - sand prais - es are his due!
 schal - len dir! Zehn - tau - send Lie - der schal - len dir!

are his due, ten thou - sand prais - es are his due!
 schal - len dir! Zehn - tau - send Lie - der schal - len dir!



25. Accompagnato (Basso)

Saul

To him ten thou - sands! and to me but thou - sands? What
 Für ihn zehn - tau - send, und für mich nur tau - send? Was

Archi Bc

3

can they give him more? ex - cept the king dom?
 fehlt dem Fre - chen noch als mei - ne Kro - ne?

26. Air (Basso)

With age st his prais - es to hear!
 Wie mir Mar - ter - des - Jüng - lin - ges Preis!

Archi Bc

6

With
Wie

p

13

rage I shall burst his _____ prais - es to hear! Oh! how I be
tönt mir zur Mar - ter des Jüng - lin - ges Preis! Wie flucht ihm me

18

hate the strip - ling, and fear! What
Hass! doch beb - ich vor ihm. Kein

21

mor - tal a ri - val in glo - ry can bear?
Held dul - det ne - ben sich Nei - der des Ruhms!

f

With
Wie

p

rage I shall burst his praises to hear! Or
tönt mir zur Mar-ter des Jüng-linges Preis! Wie

how but hate the strip-ling, and
flucht ich mei Hass! doch beb ich vor

fear! What mor- tal a- ri-
ihm. Kein Held dul- det Nei-

val in glo ry can
 der, kein Held dul - det

bear, a ri - val in glo - ry,
 ne - - ben sich Nei - der des Ruhms,

what or - tal a ri in glo - ry can
 kein ld dul - det ne - ben sich Nei - der des

(exit)
 (ab)

Scene IV

Jonathan, Michal (High Priest)

27. Recitative (Tenore e Soprano)

Jonathan

Im-pru - dent wom - en! your ill - tim'd com - par - i - sons, I fear, have in - jur'dhim you meant to
Un - wei - se Wei - ber, wa - rum bringt eu - er Sie - ges - lied des Kö - nigs Zorn auf ihn, dem ihr lob -

Bc

4

hon - our. Saul's fu - rious look, as he de - part - ed hence, too plain - ly 'd the
san - get? Sauls wil - der Blick, als er von hin - nen ging, ver - riet ihr der

7

Michal (David)

pest - er 'Tis R
see - le in - ne Krank - heit ja, und heilst sie leicht. O take thy harp, and as thou oft hast
Nimm dei - ne Harf, und wie du oft ge -

11

(exit David)
(David ab)

done, from the King's breast ex - pel the rag - ing fiend, and sooth his tor - tur'd soul with sounds di - vine.
tan, ver - treib die Wut aus der em - pör - ten Brust mit sanf - ten — Tö - nen sü - ßer Har - mo - nie.

28. Air (Soprano)

Larghetto

Fl traverso
Archi
Bc

Measures 1-6 of the Air. The score is in G major and 3/4 time. The tempo is Larghetto. The dynamics are marked *p* (piano). The instrumentation includes Flute traverso, Arches, and Bassoon.

Measures 7-11 of the Air. Measure 7 is marked *f* (forte). Measures 8-9 feature a Flute solo with a trill (*tr.*) and are marked *p*. Measures 10-11 are marked *f* and labeled *Tutti*.

Measures 12-17 of the Air. Measures 12-13 are marked *p*. Measures 14-15 feature a Flute solo and are marked *f*. Measures 16-17 are marked *p* and labeled *Tutti*. A trill (*tr.*) is present in measure 17.

Measures 18-22 of the Air. Measure 18 is marked *f* and labeled *Tutti*. The vocal line begins in measure 18 with the lyrics: "Fell rage and black de - Qual, die des Kö - nigs". The instrumentation includes Flute traverso, Arches, and Bassoon.

Measures 23-27 of the Air. The vocal line continues with the lyrics: "spair pos - sess'd with hor - rid sway the mon - arch's breast; Brust durch - drang, nagt' ihm am Her - zen bleich und bang,". The instrumentation includes Flute traverso, Arches, and Bassoon.

when Da - vid with ce - les - tial fire struck, -
 bis Trös - tung Da - vids Lied ihm sang, Trös - tung,

tr

Archi

Fl solo

struck the sweet per - sua - sive lyre:
 Trös - tung Da - vids Lied ihm sang.

Bc

Tutti

Soft lid - ing on his - is - ber ears,
 Sanft lei - tend - ss der - ber - ton,

f

the heal sounds as - pel his cares; de - spair and rage,
 sanft glei floss der - Zau - ber - ton, Me - lan - cho - lie,

de - spair and rage at once are gone, and peace and hope re - sume the
 Me - lan - cho - lie und Gram ent - flohn, und See - len - ruh um - gab den

throne, and peace and hope, and peace and
 Thron, und See - len - ruh, und - See - len -

Fl solo Bc

p

hope re - sume the throne.
 ruh um - gab den Thron.

Fl solo Tutti

tr

Fl solo
ad lib.

70

tr Tutti *tr*

p *f*

29. P (Soprano)*

High

This but t ll-est part of har - mo - ny, great at - tri - bute of at - tri - butes di -
 Er - hab - ge Har - mo - nie & der Gott - heit Erst - ge - bor - ne wa - rest

Bc

vine and cen - ter of the rest, where all a - gree: Whose won - d'rous force, what great ef - fects pro - claim.
 du, durch dich al - lein be - steht der We - sen Kraft. Was ist und war, was sein wird, ist durch dich!

30. Accompagnato (Tenore) *

High Priest

By thee this u-ni-ver-sal frame, from its al-might-y Mak-er's hand,
 Durch dich ging je-ner Wel-ten All her- vor aus des All-mächt- gen Hand

Archi
Bc

4
 in prim-i-tive per-fec-tion came, by thee pro-duc'd, in thee con-tain'd: No soon-er
 in gött-li-cher Voll-kom-men-heit. Je-ho-va rief zum Wer-den dich, da wan-der-lich zahl-

8
 ter-nal word dis-pense thy vast mys-te-rious in-flu-ence, can chis old dis-cord ceas'd.
 lo-ser Wel-ten Hee-re durch un-er-forsch-te Zau-ber-kraft aus des Cha-os Miss-klang los,

14
 Na-ture be-gan, of la-bour eas'd, her la-tent beau-ties to dis-close,
 und die Na-tur, vom al-ten Kampf be-freit, stand ganz in ih- rer Schön-heit da,

* Nr. 29 und 30 sind nicht in der Dirigierpartitur (Quelle B) vorhanden und daher von Händel vermutlich nicht aufgeführt worden.
 Nos. 29 and 30 are not contained in the conductor's score (source B) and therefore were probably not performed by Handel.

17

a fair har - mo - nious world a - rose, and
 von dir, o Har - mo - nie be - seelt. Sie

19

tho', by di - a - bol - ic guile, dis - or - der look it for a
 sah der Feind des E - wi - gen, goss Miss - ton in der Sphä - ren

21

the time come, when na - ture shall her pris - tine form re - gain, and
 noch kom Zeit, wo die Na - tur im ers - ten Wohl - laut tönt und

24

har - mo - ny for ev - er reign.
 Har - mo - nie auf e - wig herrscht.

Scene V

Saul, David, Jonathan, Merab, Abner

31. Recitative (Tenore)

Abner

Rack'd with in - fer - nal pains ev'n now the King comes forth, and mut - ters hor - rid
 Horcht, wel - che neu - e Wut ihn fasst! Er kommt, der Kö - nig, sein dunk - ler Ton ver -

3

words, which hell, no hu - man tongue, has taught him
 rät die Qual, mit der auf ihm die Höl - le lieg

32. Air (Alto)

Largo *simile*

Archi
Bc

O Lord, whose mer - cies
 If yet his sin - be not too
 O Gott, des' Gna - de
 Ach! un - ser Kö - nig

12

num - ber - less o'er all thy works pre - vail,
 great the bus - y fiend con - trol,
 e - wig währt, die gern des Schwa - chen schont,
 fleht zu dir, sei gnä - dig sei - nem Flehn,

17

tr

o'er all thy works pre - vail,
 the bus - y fiend con - trol,
 die_ gern des Schwa - chen schont,
 sei_ gnä - dig sei - nem Flehn.

22

tho' dai - ly man thy law trans - gress, thy pa-tience can
 yet long - er for re - pent - ance wait, and heal his wound - ed
 der täg - lich fehlt, dem dei - ne Huld nicht nach Ver - diens - te
 Er sün - dig - te: er - rett ihn, Gott! lass ihn Er - barmung

27

fail, no fail, thy pa-tience can - not fail,
 soul, hea thy soul, and heal his wound - ed soul,
 lohnt, dem ne Huld nicht nach Ver - diens - te lohnt,
 sehn rett ihn, Gott! lass ihn Er - barmung sehn,

32

tr

thy pa-tience can - not fail:
 and heal his wound - ed soul.
 nicht nach Ver - diens - te lohnt.
 lass ihn Er - barmung sehn.

* In der Dirigierpartitur (B) korrigiert zu:
 Corrected in the conductor's score (B) to read:

Thy

33. Sinfonia

Largo

Arpa *p*

7

13

20 *tr* **Largo**

3 (more)

Jonathan

Tis in vain, his fu - ry still con - tin - ues: With wild dis -
Es um - sonst, sein wut - er - füll - tes Au - ge sieht wild und

3

trac - tion on my friend he stares, stamps on the ground, and seems in - tent on mis - chief.
 starr - auf mei - nen Freund, er seuf - zet tief und dro - het Un - glück.

35. Air (Basso)

Allegro

Ob
Archi
Bc

First system of the musical score, featuring woodwinds (Ob, Archi, Bc) and strings. The music is in 3/4 time and begins with a treble clef and a key signature of two flats.

Second system of the musical score, featuring piano accompaniment. The music continues with a treble and bass clef.

Third system of the musical score, featuring piano accompaniment. The music continues with a treble and bass clef.

Fourth system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with the name 'Saul'.

Saul

A ser-pent in my bo - som warm'd would
Im Bu - sen hab ich sie er - wärmt, die

p

Fifth system of the musical score, featuring a vocal line and piano accompaniment. The vocal line continues with the lyrics.

12

sting me to the heart, would sting me to the heart, a ser-pent in my bo-som warm'd,
Schlan - ge, die mir droht, die Schlan - ge, die mir droht, im Bu - sen hab ich sie er - wärmt, —

— a ser-pent in my bo-som warm'd,
 — im Bu-sen hab ich sie er-wärmt,

a ser-pent in my bo-som warm'd would die
 im Bu-sen hab ich sie er-wärmt die

sting me to the heart, would sting me to the heart,
 Schlan-ge, die mir droht, die Schlan-ge, die mir droht.

f

a ser-pent in my bo-som warm'd would sting me to the heart, would die
 Im Bu-sen hab ich sie er-wärmt, die Schlan-ge, die mir droht, die

p

sting me to the heart; but of his ven - om soon dis - arm'd, but
 Schlan - ge, die mir droht, doch ih - res Gif - tes schnell be - raubt, doch

of his ven - om soon dis - arm'd,
 ih - res Gif - tes schnell be - raubt,

him - self shall feel the smart, him -
 krümmt sie im Staub, Stau - be sich, krümmt

self shall feel the smart, him - self shall feel the smart, him - self shall
 sie im Staub, Im Bu - sen hab ich sie er - wärmt, die Schlan - ge, die mir droht, doch

of his ven - om soon dis - arm'd, him - self shall feel the smart, him - self shall
 ih - res Gif - tes schnell be - raubt, krümmt sie, krümmt sie im Staub, krümmt sie im

feel the smart.
Stau - be sich.

f

Am - bi - tious boy!
Er - fahr es bald!

(Throws Javelin) (David)
(Wirft sein Speer) (David ab)

now learn, what dan - ger it is
du eit - ler Jüng - ling wie ei -

ouse a mon - arch is an
Kö - nigs Zorn — ei - brenn

Has he any rage? I charge thee, Jon - a - than, up - on thy du - ty, and all, on your al - le - giance, to de -
Ent - floh' nem Zor - ne? Ver - nimm mich, Jo - na - than! bei dei - nem Le - ben, und ihr, bei eu - rer Pflicht ge - biet ich

Saul

Bc

stroy this bold, as - pir - ing youth; for while he lives, I am not safe. Re - ply not, but o - bey.
euch, ver - tilgt den Kna - ben schnell. So - lang er lebt, flieht Ru - he mich, ant - wor - tet nicht, ge - horcht.

37. Air (Soprano)

Allegro

Archi
Bc

5

8 Merab

Ca -
Dein

11

cius in i - mour lost, by ev - 'ry wind of
a - kel - mut, ick - li - cher, em - pör - ter - Lei - den -

mp

14

pas - sion tossed, ca -
schaf - ten Raub, dein

f

17

pri-cious man, in hu-mour lost, by ev - 'ry wind of pas - sion tossed,
 Wan - kel - mut, Un - glück - li - cher, em - pör - ter Lei - den - schaf - ten Raub,

21

now sets his vas - sal on the thro
 hebt ei - nen Knecht jetzt auf den Th

25

on the throne, then
 auf den Thron, dann

he casts him down, then low as earth he casts him down.
 in Staub he - rab, dann stürzt er ihn in Staub he - rab.

32

f

35

Ca - pri - cious man, ca - pri - cious man, in
 Dein Wan - kel - mut, dein Wan - kel - mut, Un -

39

hu - mour lost, by ev - 'ry wind of pas - sion tossed,
 glück - li - cher, em - pör - ter Lei - den - schaf - ten Raub,

42

by
 em -

45

ev pör - 'ry win - pas - sion tossed,
 pör - ter schaf - ten Raub,

48

now sets his vas - sal on the throne, on the throne,
 hebt ei - nen Knecht jetzt auf den Thron, auf den Thron,

51

then low as earth he casts him down, then low as earth he
 dann stürzt er ihn in Staub he - rab, dann stürzt er ihn in

tr

55

casts him down, now sets his vas - sal on the throne, on the throne,
 Staub he - rab, hebt ei - nen Knecht jetzt auf den Thron, auf den Thron,

59

then low as earth he casts him down, then low as earth,
 dann stürzt er ihn in Staub he - rab, dann stürzt er ihn,

Adagio Tempo I

low as earth he casts him down:
 stürzt er ihn in Staub he - rab.

f

68

* Takt 53 Sopran und 55 Violino I, Sopran: Im Autograph (A) jeweils e^1 , in der Dirigierpartitur (B) e^1 zu e^2 korrigiert.
 M. 53, Sopran und m. 55, violino I, Sopran: in the autograph score (A) in each case e^1 , corrected in the conductor's score (B) from e^1 to e^2 .

71

His tem - per knows no mid - dle state, ex -
 Dein Geist kennt nie - mals Maß noch Ziel und

75

treme a - like in love or hate, his tem - per
 liebt so hef - tig als er hasst, dein Geist

78

knows no mid - dle state, his tem - per knows no - dle state, no mid - dle
 nie - mals Maß noch Ziel, dein Geist kennt - ma ß noch Ziel, nicht Maß noch

81

ate, ex - liebt so hef - tig als er hasst, his
 Ziel, liebt so hef - tig als er hasst, dein

85

tem - per knows no mid - dle state, ex - treme a - like in love or hate, ex -
 Geist kennt nie - mals Maß noch Ziel und liebt so hef - tig als er hasst, und

89

treme a - like in love or hate, ex-treme a - like in love or
 liebt so hef - tig als er hasst, und liebt so hef - tig als er

93

hate.
 hasst.

f

96

Scene VI
 Jonathan and High

38. *Accompagnato* (Ten)

O fil - ial pi - e - ty! O -
 O Soh - nes Pflicht! z O -

4

sa - cred friend - ship! How shall I rec - on - cile you? -
 heil - ge Freund - schaft! Ach wie ver - ein ich euch?

Cru - el fa - ther! Your just com - mands I al - ways have o - bey'd:
 Grau - sa - mer Va - ter! Ver - sagt' ich je Ge - hor - sam dei - nem Wink?

But to de - stroy my friend! the brave, the vir - tuous, the god - like Da - vid!
 Doch ihn ver - til - gen, den Held, den Ed - len, der Freun - de bes - ter

Is - ra - el's de - fend - er, and - ror of her - ses! -
 Is - ra - els Er - ret - ter den re - cken uns - rer

to dis - obey what shall I call it? -
 Den sol - tö - ten: Nein, 7 nim - mer!

'Tis an act of du - ty to God - to Da - vid - nay, in deed, to you.
 Das ver - beut die Pflicht für Gott, für Da - vid, ja selbst für dich!

39. Air (Tenore)

Larghetto

Jonathan

8

No, no, cru - el fa - ther, no:
 Nein, nein, har - ter Va - ter, nein!

Archi Bc *p*

7

f

your hard com - mands I can't o - bey. Shall I with sac - ri -
 Dein streng Ge - bot voll - führ ich nie, mit fre - vel - ha -

13

le - gious blow take - ous Da - vid's a - way!
 Mör - der - hand ver - g ich from - my Un - schuld Blut,

No, no, cru - el fa - ther, no!
 nein, nein, har - ter Va - ter, nein!

25

No, no, with my life I must de - fend a - gainst the world my best, my dear - est
 Nein, nein, die - ses Schwert sei Da - vids Schutz, und die - se Brust des bes - ten Freun - des

29

friend, I must de - fend a - gainst the world my best, my dear - est
 Schild, sei Da - vids - Schutz, und die - se Brust des bes - ten Freun - des

32

friend, I must de - fend a - gainst the world my best, my dear - est
 Schild, sei Da - vids Schild, und die - se Brust des bes - ten Freun - des

35

friend. No, no, with my life I must defend a - gainst the
 Schild. Nein, nein, die - ses Schwert, dies Schwert kein Schutz, und die - se

39

world my best, my dear friend, I must de - fend a - gainst the world my
 must sei stets, stets des bes - ten Freun - des Schild, und die - se Brust des

43

best, my dear - est friend.
 bes - ten Freun - des Schild.

40. Air (Tenore)

Larghetto

High Priest

8

O Lord, whose Prov - i - dence ev - er wakes for
 Gott, dei - ne Vor - se - hung wacht für die

Archi Bc *p*

6

their de - fence, who the ways of vir - tue choose, the
 Red - li - chen, die auf dei - nen We - gen gehn, da the

12

ways of vir - tue choose; let not the faith - ful ser - vant
 dei - nen We - gen gehn. Sei dei - nes treu - lich - tes Schild und

fall Lohn. - rett ihn to the rage of Saul, who hates with - out a
 Lohn. - rett ihn von des Fein - des Grimm, der un - ver - söhn - lich ihn ver -

24

cause, who - hates with - out a - cause, and, in de - fi - ance
 folgt, un - ver - söhn - lich ihn ver - folgt, und trotz dem hei - li -

of thy laws, his pre-cious life, his pre-cious life pur -
 gen Ge - setz nach sei - nem Blu - te, nach sei - nem Blu - te

sues, his pre - - cious life — pur -sues.
 lechzt, nach sei - nem — Blu - te lechzt.

41. Chorus

Allegro
Tenore

ve him glo - ry of thy name, thy peo - ple's safe - ty, and the hea -then's
 ret - te dei - nes Na - mens Eh - re, steh - zum - Schre - cken dei -ner Feind' ihm

Pre -serve him for the glo - ry of thy name, thy peo - ple's safe - ty, and the hea -then's
 Er - ret - te ihm zu dei - nes Na - mens Eh - re, steh zum Schre - cken dei -ner Feind' ihm

shame. Pre - serve
 bei, steh ihm bei. Er - ret

Soprano

Pre - serve him for the glo - ry of thy name, thy peo - ple's safe - ty, and the hea - then's
Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh - zum - Schre - cken dei - ner Feind' ihm

shame, _____ for the glo - ry of thy name, thy peo - ple's safe - ty, and _____
bei, steh ihm bei zu dei - nes Na - mens Eh - re, steh zum Schre - cken dei -

_____ him for the glo - ry of thy name, thy peo - ple's safe - ty, and the
- - - te ihn zu dei - nes Na - mens Eh - re, steh zum Schre - cken dei - ner

Basso

Pre - serve him for the glo - ry of thy name, thy peo - ple's
te ihn zu dei - nes Na - mens Eh - re, dei - nes

the - then's Pre - serve him for the glo - ry of thy name, thy peo - ple's
ner - m - Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh zum

then's shame. Pre - serve him for the glo - ry of thy name, thy peo - ple's
ihm - bei. Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh zum

Pre - serve him for the glo - ry of thy name, thy peo - ple's
Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh zum

safe - - - mens - - - ty, and the hea - - -
Na - - - mens Eh - re, steh zum Schre - - -

safe - ty, — and the hea - - -
Schre - cken — dei - ner Feind'

safe - ty, thy peo - ple's safe - ty, and the hea - then's shame,
Schre - cken, steh zum Schre - cken dei - ner Feind' ihm bei,

safe - ty, and the hea - then's shame, and for the hea - then's
Schre - cken dei - ner Feind' ihm bei, steh ihm zum Schre

dei - ner Feind' — - - then's shame. Pre - serve him for the
steh ihm zum Schre - cken bei, Er - ret - te ihn zu

- - - then's shame, and the hea - then's
ihm bei, steh zum Schre - cken

for the hea - then's shame, and for the hea - then's
steh ihm zum Schre - cken bei, steh ihm zum Schre - cken

shame, and for the hea - then's shame.
bei, steh ihm zum Schre - cken bei.

glo - ry of thy name, pre - serve him for the glo - ry of thy
 dei - nes Na - mens Eh - re, er - ret - te ihn zu dei - nes Na - mens

shame, and the hea - then's shame, pre - serve him for the glo - ry of thy
 dei - ner Feind' ihm bei, er - ret - te ihn zu dei - nes Na - mens

shame.
 bei.

Pre - serve him for the glo - ry of thy name, thy peo - ple's
 Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh

26

name, thy peo - ple's safe - ty, and the hea - then's shame. Pre - serve
 Eh - re, steh zum Schre - cken dei - ner Feind' ihm bei, er - rett'

name, thy peo - ple's safe - ty, and the hea - then's shame. Pre - serve
 Eh - re, steh zum Schre - cken dei - ner Feind' ihm bei, er - rett'

Pre - serve him for the
 Er - ret - te

safe - ty, and the hea - then's shame.
 Schre - cken dei - ner Feind' ihm bei.

him, pre-serve him for the glo - ry, for the glo - ry of thy name,
 ihn, Er - ret - te ihn zu dei - nes Na - mens Eh - re, dei - nes Na - mens,

him, pre-serve him for the glo - ry of thy name,
 ihn, er - ret - te ihn zu dei - nes Na - mens Eh - re - - -

glo - ry of thy name.
 ihn, er - ret - te ihn.

Pre-serve him for the glo - ry of t
 Er - ret - te ihn zu dei - nes Na - mens

thy peo - ple's and the hea - - - then's
 Na - mens re, steh zum Schre - cken dei - ner Feind' ihm

thy peo - ple's safe - ty, and the hea - - - then's
 re, steh zum Schre - cken dei - ner Feind' ihm

Pre - serve him for the
 Er - ret - te ihn zu

name, thy peo - ple's safe - ty, and the hea - then's shame, and the hea - - - then's
 Eh - re, steh zum Schre - cken dei - ner Feind' ihm bei, dei - ner Feind' ihm

shame. Pre - serve him for the glo - ry of thy name, thy peo - ple's
 bei. Er - ret - te ihm zu dei - nes Na - mens Eh - re, steh - zum

shame, and the hea - then's shame, thy peo - ple's safe - - - - ty,
 bei, dei - nes Na - mens Eh - re, steh - zum Schre - - - - cken,

glo - ry of thy name, thy peo - ple's safe - - - - ty,
 dei - nes Na - mens Eh - re, steh - zum Schre - - - - cken

shame.
 bei.

and the hea - then's shame, and the hea - then's
 ihm bei, zum Schre - - - - cken

and steh hea - then's shame, and the
 Schre - cken dei - ner - Feind' ihm bei, dei - ner

and the hea - - - - then's shame, and the
 dei - ner Feind' ihm bei, dei - ner

shame, and the hea - then's shame.
dei - ner - Feind' ihm bei.

hea - then's shame. Pre - serve him for the glo - ry of thy name, thy peo - ple's
Feind' ihm bei. Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh - zum

hea - then's shame, for the glo - ry of thy
Feind' ihm bei, dei - nes Na - mens



Pre - serve him for the glo - ry of thy
Er - ret - te ihn zu dei - nes Na - mens

safe - ty, and the hea - then's shame.
Schre - cken dei - ner Feind' ihm bei, der Feind' ihm bei.

pre - serve him for the glo - ry of thy name, thy peo - ple's
re, er - ret - te ihn zu dei - nes Na - mens Eh - re, steh - zum

Pre - serve him for the glo - ry of thy name, thy peo - ple's
Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh - zum



name, thy peo - ple's safe - - - - - ty, and the hea - then's
 Eh - re, steh - zum - Schre - - - - - cken dei - ner Feind' ihm

safe - ty, and the hea - then's shame,
 Schre - cken dei - ner Feind' ihm bei, - steh ihm -

safe - - - - - ty, and the hea - then's shame,
 Schre - - - - - cken dei - ner Feind' ihm bei, - steh ihm

ih bei, steh ihm bei, for the hea - then's
 steh zum Schre - cken

Pre - serve him for the
 Er - ret - te ihn zu

bei, and for the hea - then's shame.
 zum Schre - cken dei - ner Feind' ihm bei.

bei, and for the hea - then's shame, and for the hea - then's shame, for the hea - then's
 zum Schre - cken steh ihm bei, zum Schre - cken steh ihm bei, steh ihm bei, ihm

shame, for the hea - then's shame. Pre - serve him for the glo - ry of thy
 dei - ner Feind' ihm bei. Er - ret - te ihn zu dei - nes Na - mens

glo - ry of thy name, thy peo - ple's safe - ty, and the
 dei - nes Na - mens Eh - re, steh zum Schre - cken dei - ner

Pre - serve him for the glo - ry of thy name, thy peo - ple's
 Er - ret - te ihn zu dei - nes Na - mens Eh - re, steh zum

shame.
 bei. Pre - serve him for the
 Er - ret - te ihn




nam - ne's safe - ty, and the hea - then's shame.
 zum Schre - cken dei - ner Feind' ihm bei.

hea - then's thy peo - ple's safe - ty, and the hea - then's shame.
 Feind' zum Schre - cken dei - ner Feind' ihm bei.

ty, and the hea - then's shame.
 cken dei - ner Feind' ihm bei.

glo - ry of thy name, thy peo - ple's safe - ty, and the hea - then's shame.
 dei - nes Na - mens Eh - re, steh zum Schre - cken dei - ner Feind' ihm bei.



End of the First Act

Act II

Scene I

42. Chorus

Andante larghetto

Basso

En - - - vy!
Zur - - - Höl - - - le!

2 Ob
Archi
Bc

4 Alto

Tenore

En - - - vy!
Zur - - - Höl - - - le!

El - dest - born of hell!
Höll - ge - bor - ne Brut!

Sopra

En - - - vy!
Zur - - - Höl - - - le!

El - dest - born of hell!
Höll - ge - bor - ne Brut!

En - -
Höll - -

hell, of hell!
 Brut! o Neid!

Cease in hu - man breasts to
 Flieh auf e - wig un - ser

vy! El - dest - born of hell! Cease in hu - man breasts to
 ge - bor - ne Brut! o Neid! Flieh auf e - wig un - ser

tr tr tr

Cease in hu - man breasts to dwell.
 Flieh auf e - wig un - ser Herz!

Cease in hu - man breasts to dwell. Ev - er
 Flieh auf e - wig un - ser Herz! Du be -

dwell, cease, cease hu - man breasts to dwell.
 Herz, flieh, flieh e - wig un - ser Herz!

dwell, man breasts, in man breasts to dwell.
 Herz, auf wig un - ser Herz, flieh un - ser Herz!

still the hap - py un - der - min - ing!
 je - des Glück quält dich mit Schmer - zen,

at all good re - pin - ing,
 wei - nest je - des Gu - te,

God and
 du ver -

p

f

man by thee in - fest - ed,
fol - gest Gott und Men - schen,
thou by God and - man de - test - ed!
du, dem Gott und - Men - schen flu - chen,

Most thy self thou dost tor - ment, an dei - ner eig - nen Brust! Hide thee
nag an dei - ner eig - nen Brust! Hide thee
Most thy self thou dost tor - ment, an dei - ner eig - nen Brust! Hide thee
nag an dei - ner eig - nen Brust! Hide thee
at - tance the crime and pun - ish - ment. Hide thee
Stra - fe dir Qual zu - gleich! Hüel - le
in the - - - est night: Vir - tue sick - ens at thy sight, vir - tue
ze Nacht! Tu - gend flieht vor dei - nem Blick, - bang ent -
in the black - - - est night: Vir - tue sick - ens at thy sight, vir - tue
dich in schwar - - - ze Nacht! Tu - gend flieht vor dei - nem Blick, - bang ent -
in the black - - - est night: Vir - tue sick - ens at thy sight, vir - tue
dich in schwar - - - ze Nacht! Tu - gend flieht vor dei - nem Blick, - bang ent -

sick-ens at thy sight! Hence,
flie - het sie vor dir. Flieh!

sick-ens at thy sight! Hence,
flie - het sie vor dir. Flieh!

sick-ens at thy sight! Hence,
flie - het sie vor dir. Flieh!

sick-ens at thy sight! Hence,
flie - het sie vor dir. Flieh!

f

el - dest - born of
Höll - ge - bor - ne

el - dest - born of hell!
Höll - ge - bor - ne Brut!

el - dest - born of hell!
Höll - ge - bor - ne Brut!

el - dest - born of hell!
Höll - ge - bor - ne Brut!

hell!
Brut!

Hence,
Flieh,

hence,
flieh,

Hence,
Flieh,

hence,
flieh,

hence,
flieh,

Hence,
Flieh,


hence,
flieh,

cease in hu - man breasts to
flieh auf e - wig un - ser

Hence,
Flieh,

hence,
flieh,

cease in hu - man breasts to
flieh auf e - wig un



cease in hu - man breasts to dwell,
flieh auf e - wig un - ser Herz,

cease in hu - man breasts to dwell.
flieh auf e - wig un - ser Herz!

cease in hu - man breasts to dwell,
flieh auf e - wig un - ser Herz,

cease in hu - man breasts to dwell.
flieh auf e - wig un - ser Herz!

Herz, Hence,
flieh,

en - vy,
flieh, o

hence,
flieh,

cease in hu - man breasts to dwell.
flieh auf e - wig un - ser Herz!

dwell,
Herz,

cease in hu - man breasts to dwell,
flieh auf e - wig un - ser Herz,

cease in hu - man breasts to dwell.
flieh auf e - wig un - ser Herz!



Scene II

Jonathan and David

43. Recitative (Tenore)

Jonathan

Ah! dear-est friend, un-done by too much vir-tue! Think you, an e-vil
Ach! bes-ter Freund! dich stür-zet dei-ne Tu-gend! Du glaubst, ein bö-ser

4 spir-it was the cause of all my fa-ther's rage? It was in-deed a
Geist goss die-se Wut in mei-nes Va-ter's Herz! Er's ge-wis des

7 of mor-tal hate. He has re-solv'd your death; and stern-ly
-ti-gen der Ra-che Geist. Er at-met dei-nen Tod; mit erns-tem

10 charg'd his whole re-tin-ue, me es-pe-cial-ly, to ex-e-cute his ven-geance.
Drohn be-fahl er mir, — der Wü-ten-de! die Ra-che zu voll-zie-hen.

44. Air (Tenore)

Allegro moderato

2 Ob, Archi, Bc

5 Jonathan

But soon-er Jor-dan's stream, I
Al - lein, so wahr des Jor - dans

tr

8 swear,
Strom,

but soon-er Jor-dan's stream,
al - lein, so wahr des Jor - dans

11 - dans Strom, dans Strom I swear, I swear, back to his
nie - mals zu - rück, nie - mals zu -

pp

14 spring shall swift-ly roll,
rück zur Quel - le rollt,

shall swift-ly roll,
zur Quel - le rollt,

17

20

but soon-er _Jor-dan's stream, I__ swear, back to_ his spring shall swift-ly_ roll,
 so wahr des Jor - dans Strom _____ nie - mals zu - rüch zur Quel - le_ rollt,

23

than I _____ n - sent _____ to _____ urt _____ a hair _____ of
 so wahr _____ all dir _____ kein _____ Un _____ rüch drohn, _____ ich

26

thee, _____ thou _____ of _____ my soul, _____ of thee, thou dar _____
 schwör _____ Teu'r _____ lieb - ter, dir, _____ ich schwör es, Teu'r _____

f *p*

29

_____ - ling of _____ my soul, _____ than I _____ con -
 _____ ge - lieb - ter, dir, _____ so wahr _____ soll

sent to hurt a hair of thee, thou dar - ling
 dir kein Un - glück drohn, ich schwör es, Teu'r

ling of my soul, of thee, thou dar - ling of my
 ge - lieb - ter, dir, ich schwör, ich schwör es, Teu'r - ge -

soul, of thee, of thee, of thee, thou dar - ling
 lieb - ter, ich schwör, ich schwör, ich schwör es, Teu'r - ge -

of soul.
 lieb dir.

f

tr

45. Recitative (Alto e Tenore)

David

O strange vi-cis - si-tude! But yes-ter-day he thought me wor-ty of his daugh-ter's
O schnel - le Wan - kel - mut! Der ges-tern noch mich wert der Lie - be sei - ner Toch - ter

Bc

4 Jonathan

love; to - day he seeks my life. My sis-ter Me - rab, by his own gift thy right, he
hielt, weiht heut dem To - de mich. Er sel - ber gab — heut mei - ner Schwes - ter Han -

7 David

has be-stow'd on A - dri-el. my prince, would that were all, would not grieve me much.
dein schon war, an A - dri - el, mein Prinz, rächt er sich, Die Ra - che quält mich nicht!

8

The scorn - fu (didst thou ob - serve?) with such dis-dain - ful pride re - ceiv'd the King's com -
Denn Me - r (hast du be - merkt?) ver - warf mit Hohn und Spott des Kö - ni - ges Be -

14

mand! - but love - ly Mi - chal, as mild as she is fair, out - strips all praise.
fehl. Doch, schöns - te Mi - chal, sanf - ter noch als schön, wer ist dir gleich?

46. Air (Alto)

Moderato
David

Such haugh - ty beau - ties rath - er
Der Schön - heit Stolz — er -

Archi
Be

p

6

move a - ver - sion, than en - gage our love.
regt nur Kalt - sinn, reizt zur Lie - be nie,

f

11

haugh - ty beau - ties rath — move a - ver - sion, the en - gage —
Schön - heit Stolz — regt nur Kalt - sinn, — zur Lie -

f

20

our love, than — en - gage — our love.
— be nie, — reizt zur Lie - be nie.

f

Such
Der

p

haugh - ty beau - ties rath - er move a - ver - sion, than en - gage
Schön - heit Stolz er - regt nur Kalt - sinn, reizt zur Lie -

our love, our love.
be nie,

Such haugh - ty beau - ties rath - er move a - ver
der Schön - heit Stolz er - regt nur Kalt

48

sion, than en - gage our
sinn, reizt zur Lie - be

53

love.
nie. Such haugh - ty beau-ties rath-er move
Der Schön - heit Stolz er - regt nur

58

ver - sion, than en - gage our love.
Kalt - sinn, reizt zur Lie - be nie.

1. 2.
They on - ly can our cares be -
Doch treu - e Zärt - lich - heit er -

Fine

68

guile, who gent - ly speak, and sweet - ly smile, who gent - ly speak, and sweet - ly smile. If vir - tue
weckt der sanf - ten See - le stil - ler Blick, der sanf - ten See - le stil - ler Blick. Wenn Tu - gend

in that dress ap - pear, who, that sees, who, that sees, can love — for -
 sich mit ihm ver - eint, wen be - siegt, wen be - siegt nicht sei - ne

bear, who, that sees, can love — for - bear?
 Macht, wen be - siegt nicht sei - ne Macht?

Adagio *Tempo I*

Dal segno

47. Recitative

ther comes. Re - tire, my friend, while
 ter kömmt, ent - flie - he, Freund! Viel -

I with peace - ful ac - cents try to calm his rage.
 leicht, dass frie - de - voll mein Lied die Wut be - zähmt.

(Exit David)
 (David ab)

Scene III

Saul and Jonathan

48. Recitative (Tenore e Basso)

Saul

Hast thou o-bey'd my or-ders, and de-stroy'd my mor-tal en-e-my, the son of
Ist mein Ge-bot voll-bracht, und Jes-ses Sohn, mein Tod-feind, ist er ver-

Bc

4 Jonathan

Jes-se? A-las, my fa-ther! He your en-e-my Say, rather, he has
til-get? O weh, mein Va-ter! er dein Tod-feind: der From-mer, der voll

7

...t ser-vic to you, and to the na-tion; haz-ard-ed his life for both,
...a-be für dich und für dein Volk! - War nicht sein Gott mit ihm,

10

and slain our gi-ant foe, whose pres-ence made the bold-est of us trem-ble.
schlug er den Rie-sen nicht, vor dem so-gar die Tap-fers-ten er-beb-ten?

49. Air (Tenore)

Largo

Jonathan

1. Sin not, O King, a - gainst the youth,
 2. Think, with what joy this god - like man
 1. Ver - folg, o Fürst, den Jüng - ling nicht,
 2. Der Gott - ge - sand - te schlug den Feind,

2 Fg
 Archi
 Bc

p

8

who ne'er of - fend - ed you: Think, to his loy al -
 you saw, that glo - rious day! Think, and h ru in,
 der dir sein Le - ben weih; sein ed - ler Mut ad
 du sahst den gro - ßen Tag! den - ke dies,

15

ty and an what great re - wards are due, think, to his
 if can, such ser - vic - es re - pay, think, and with
 sind bes - sern Loh - nes wert, sein ed - ler
 ver - gilt mit Un - dank ihm, be - den - ke

22

loy - al - ty and truth what great re - wards are due!
 ru - in, if you can, such ser - vic - es re - pay.
 Mut und sei - ne Treu sind bes - sern Loh - nes wert.
 dies, und wenn du kannst, ver - gilt mit Un - dank ihm.

50. Air (Basso)

Andante

Saul (Fagotti colla voce)

As great Je - ho - vah lives, I swear, the
 Je - ho - va - hört den - ho - hen Schwur: Der

Archi Bc *p*

5
 youth shall not be slain, as great Je -
 Jüng - ling - ster - be nicht! Je ho - va -

9
 vah den - I swear, the youth shall not be
 den - hen Schwur: Der Jüng - ling - ster - be

13
 slain: Bid him re - turn, and void of fear a - dorn our court a -
 nicht! Er kehr' zu - rück, von Furcht be - frei, mein Szep - ter ist sein

gain.
Schutz.

As great Je - ho - vah
Je - ho - va - hört den -

lives,
ho - - -

I swear,
hen Schwur:

the youth shall not be slain:
Der Jüng - ling ster - be nicht!

Bid him re - turn, and void of - fear, a - dorn our court a -
Er - rück, von Furcht be - freit, mein Szepter ist sein

gain,
Schutz,

a - dorn our court a - gain.
mein Szepter ist sein Schutz.

51. Air (Tenore)

Largo

Jonathan

From cit - ies storm'd, and bat - tles won,
 Wenn Städ - te san - ken, Hee - re flohn,

2 Fg
 Archi
 Bc

p

8

what glo - ry can ac - crue? By this the he ro
 den Held er - war tet Ruhm; doch grö - ßer Lob er -

15

best is known; he n him - self sub - due, by this the
 war - tet den, der hn - sich selbst siegt, doch grö - ßer

he - ro is n; he can him - self sub - due.
 Lob er - tet den, der kühn sich selbst be - siegt.

30 **Andante**

Wis - est and great - est of his kind, who can in rea - son's fet - ters bind the
 Heil sei dem Wei - sen und dem Mann, der, sei - nes Mu - tes Herr, die Glut im

p

34

mad - ness of — his — an - gry mind!
 zorn - ent - flamm - ten — Her - zen dämpft.

38

Wis - est and great - est — of his kind, who can in rea - son's fet - ters bind me
 Heil sei dem Wei - sen — und dem Mann, der, sei - nes Mu - tes Herr, die Glut im

42

mad - ness, the
 zorn-, im

- ness of — his an - gry mind!
 flamm - ten Her - zen dämpft.

51

Scene IV

Saul, Jonathan, David

52. Recitative (Tenore e Basso)

Jonathan (Enter David)
(David tritt auf) Saul

Ap - pear, my friend. No more im - ag - ine dan - ger: Be first in our es - teem; with wont - ed
Er - schei - ne, Freund! Be - fürch - te nun nichts mehr, du bist mein ers - ter Freund. Du Sieg - ge -

Bc

4

val - our re - pel the in - sults of the Phi - lis - tines: And, as a proof of my sin - ce - ri - ty,
wohn - ter! führ' jetzt mein Heer zur na - hen Schlacht hi - nab; und zum Be - wei - se i - ner grö - ßern Huld,

7

(O he - ro - sem - ble!) constant - ly es - pouse my daugh - ter Mi - chal.
(o - her - ges!) Tru - ges! nimm Mi - chal dir zur Gat - tin.

Air (Alto)

Ob
Archi
Bc

3

6 David

Your words, O King, my loyal heart with
 Dein Wort, o Herr! er füllt mein Herz mit

9

dou-ble ar-dor fire,
 neu-em Mut zum Streit,

12

dou-ble ar-dor fire: If God his usual aid im-por-tant shall feel what
 neu-em Mut zum Streit. Steht auf - tes Kraft mir Schwa - chen wo fällt durch die - sen

16

you in-spi-rit
 Arm - dein Fei-der In the dan-gers of the field, the great Je-ho-va-h
 In der Not am Tag der Schlacht war Gott Je-ho-va-

20

is my shield, in all the dan-gers
 stets mein - Schild. In je - der Not

the great Je - ho - vah is — my shield.
 war Gott Je - ho - va stets — mein Schild.

(Exeunt David and Jonathan)
 (David und Jonathan ab)

54. Recitative (Basso)

Saul

Yes, he shall wed daugh - ter! but how shall he en - joy her? —
 Ja, Mi - chal Sei - ne, doch, wie lan - ge täuscht die - ses Glück ihn,

He shall lead
 ihn, des Hee

er - mits
 ih - rer!

But have the Phi - lis - tines no darts — no swords, to
 Schwingt des Phi - lis - ters Hand kein Spieß, kein Schwert, das

pierce the heart of Da - vid? Yes, this once to them I leave him; they shall do me right.
 Da - vids Brust durch - boh - re? Ja, von ih - nen hoff ich Ret - tung, sie, sie rü - chen mich.

(Exit Saul)
 (Saul ab)

Scene V

David and Michal

55. Recitative (Soprano)

Michal

A fa-ther's will has au-thor-iz'd my love: No long-er, Mi-chal, then at-tempt to
So bil-ligt Saul des Her-zens in-nern Wunsch! Ver-hehl, o Mi-chal! dann nicht mehr die

Bc

4

hide the se-cret of thy soul. I love thee, Da-vid, and I have
Glut, die längst dein Herz ent-flammt. Dich lieb' ich, Da-vid! ge

7

lov'd. Thy vir-tue is the cause; and that be-comes my de-fence.
schon fühlt' ich den Wert Tu-ge die dich schmückt.

8

2 Ob
Archi
Bc

6

f p f p f p

12 Soprano
Michal

O fair-est of ten thou-sand fair, yet for thy vir-tue more ad-mir'd, yet
Du, der im Glanz der Ju-gend strahlt, du, der im Glanz der Ju-gend strahlt, Er-

Musical score for measures 12-16, featuring a soprano line and piano accompaniment.

17
for thy vir-tue more ad-mir'd! Thy words and ac-tions all de-clare the wis-dom by thy
hab-ner, durch des Her-zens Wert! Dein ist die Kraft und Hel-den-tat, der ho-hen Weis-heit

Musical score for measures 17-21, featuring a soprano line and piano accompaniment.

22
God in Rat ist O lo-maid! thy form be-held, a-bove all beau-ty charms our eyes, a-
Du, w En-gel Got-tes schön, wie lacht dein him-mel-vol-ler Blick! wie

Musical score for measures 22-26, featuring a soprano line and piano accompaniment. Includes a *pp* dynamic marking and trills (*tr*).

27
bove all beau-ty charms our eyes: Yet still with-in that form con-veal'd thy mind, a great-er
lacht dein him-mel-vol-ler Blick! Doch schmückt mit höh-erer Schö-ne dich die Un-schuld, die dein

Musical score for measures 27-31, featuring a soprano line and piano accompaniment. Includes trills (*tr*).

How well in thee does heav'n at last com - pen - sate all - my sor - rows past, how
Du machst mein Le - ben won - ne - reich, und je - des Leid wird sel - ge Lust, du

Alto
David

beau - ty, lies. How well in thee does heav'n at last com - pen - sate all - my sor - rows past, how
Herz be - lebt. Du machst mein Le - ben won - ne - reich, und je - des Leid wird sel - ge Lust, du

p

well_ in thee does heav'n at last com - pen - sate all - my sor - rows past, how well in thee does heav'n at last
machst mein Le - ben won - ne - reich, und je - des Leid wird sel - ge Lust, du machst mein Le - ben won - ne - reich,

well_ in thee does heav'n at last com - pen - sate all, com - pen - sate all - my sor - rows
machst mein Le - ben won - ne - reich, und je - des Leid, und je - des Leid wird sel - ge Lust, du machst mein Le - ben won - ne - reich,

all, com - pen - sate all - my sor - rows past, how well in thee does heav'n at last
und je - des Leid wird sel - ge Lust, du machst mein Le - ben won - ne - reich,

past, com - pen - sate all - my sor - rows past, how well in thee does heav'n at last
Lust, und je - des Leid wird sel - ge Lust, du machst mein Le - ben won - ne - reich,

com - pen - sate all — my sor - rows past, all,
 und je - des Leid wird sel - ge Lust, je - des

com - pen - sate all — my sor - rows past, com - pen - - -
 und je - des Leid wird sel - ge Lust, und je - - -

Leid com - pen - - - - com - pen - sate all
 wird sel - - - - ge Lust, je - des Leid

- - - sate all,
 - - - des Leid, je - - - Leid, com - pen - sate all
 und je - des Leid

Adagio

Tempo I

(Exeunt)
(beide ab)

rows past.
 ge Lust.

my sor - rows past.
 wird sel - ge Lust.

f

57. Chorus

Soprano
 Alto
 Tenore
 Basso

Is there a man, who all his ways di-rects, his God a-lone to please?
 Heil sei dem Mann, der sei-nen Weg vor Got-tes Aug-un-sträf-lich geht,

2 Ob
 Archi
 Bc

5

In vain his foes a-gainst him move, in vain his foes a-gainst him move: Su-
 ihm droht der Fein-de Wut-um-sonst, ihm droht der Fein-de Wut-um-sonst. Der

In vain his foes a-gainst him move, in vain his foes a-gainst him move: Su-
 ihm droht der Fein-de Wut-um-sonst, ihm droht der Fein-de Wut-um-sonst. Der

In vain his foes a-gainst him move, in vain his foes a-gainst him move: Su-
 ihm droht der Fein-de Wut-um-sonst, ihm droht der Fein-de Wut-um-sonst. Der

their hate dis-arms; he makes them yield to vir-tue's charms,
 ent-waff-net sie, be-sänf-tigt lie-be-voll den Hass,

pe-rior pow'r their hate dis-arms; he makes them yield to vir-tue's charms,
 Tu-gend Macht ent-waff-net sie, be-sänf-tigt lie-be-voll den Hass,

pe-rior pow'r their hate dis-arms; he makes them yield to vir-tue's charms,
 Tu-gend Macht ent-waff-net sie, be-sänf-tigt lie-be-voll den Hass,

and
 und

and melts, and melts, melts, and melts their fu - ry
 und schmelzt, und schmelzt, schmelzt, und schmelzt in Sanft - mut

and melts their fu - ry, and melts, melts, and melts their fu - ry
 und schmelzt in Sanft - mut, und schmelzt, schmelzt, und schmelzt in Sanft - mut

and melts their fu - ry, and melts, melts, and melts their fu - ry
 und schmelzt in Sanft - mut, und schmelzt, schmelzt, und schmelzt in Sanft - mut

melts their fu - ry down to love, and melts, melts, and melts their fu - ry
 schmelzt in Sanft - mut ih - ren Zorn, und schmelzt, schmelzt, und schmelzt in Sanft - mut

Ob Tutti

down to love. Su - pe - rior pow'r
 ih - ren Zorn. Der Tu - gend Macht

down to love. Su - pe - rior pow'r
 ih - ren Zorn. Der Tu - gend Macht

down to love. Su - pe - rior pow'r
 ih - ren Zorn. Der Tu - gend Macht

pow'r, su - pe - rior pow'r their hate dis - arms; he makes them yield to
 Macht, der Tu - gend Macht ent - waff - net sie, be - sänf - tigt lie - be -

su - pe - rior pow'r, su - pe - rior pow'r their hate dis - arms; he makes them yield to
 der Tu - gend Macht, der Tu - gend Macht ent - waff - net sie, be - sänf - tigt lie - be -

su - pe - rior pow'r, su - pe - rior pow'r their hate dis - arms; he makes them yield to
 der Tu - gend Macht, der Tu - gend Macht ent - waff - net sie, be - sänf - tigt lie - be -

vir-tue's charms, _____ and melts, and
 voll den Hass, _____ und schmelzt, und

vir-tue's charms, _____ and melts their fu - ry, and
 voll den Hass, _____ und schmelzt in Sanft-mut, und

vir-tue's charms, _____ and melts their fu - ry, and
 voll den Hass, _____ und schmelzt in Sanft-mut, und

vir-tue's charms, _____ and melts their fu - ry down to love, and
 voll den Hass, _____ und schmelzt in Sanft-mut ih - ren Zorn,

Ob

melts, _____ and melts their fu - ry down to love.
 schmelzt, _____ und schmelzt in Sanft - mut ih - ren Zorn.

melts, _____ and melts their fu - ry down to love.
 schmelzt, _____ und schmelzt in Sanft - mut ih - ren Zorn.

melts, _____ and melts their fu - ry down to love.
 schmelzt, _____ und schmelzt in Sanft - mut ih - ren Zorn.

Tutti

58. Sinfonia

Largo

2 Ob
Fg
3 Trb
Archi
Bc
Org




Musical score for measures 1-5. The top staff is for woodwinds (2 Ob, Fg, 3 Trb) and strings (Archi, Bc, Org). The tempo is marked 'Largo'. The music consists of block chords in the woodwinds and a simple bass line in the strings.

6



Musical score for measures 6-10. The woodwinds play chords with trills (tr) and the strings play a rhythmic pattern.

11



Musical score for measures 11-14. The woodwinds play chords with trills (tr) and the strings play a rhythmic pattern.

15

Allegro

Org solo

Tutti

- Trb

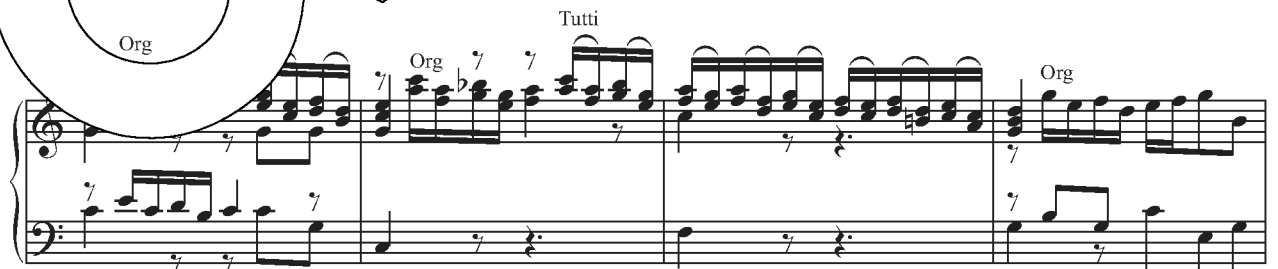


Musical score for measures 15-21. The tempo changes to 'Allegro'. The woodwinds play chords with trills (tr) and the strings play a rhythmic pattern. A section for 'Org solo' and 'Tutti' is indicated. The trumpet part is marked '- Trb'.

Org

Tutti

Org



Musical score for measures 22-21. The woodwinds play chords with trills (tr) and the strings play a rhythmic pattern. The organ part is marked 'Org'.

22



Musical score for measures 22-21. The woodwinds play chords with trills (tr) and the strings play a rhythmic pattern.

26

Musical score for measures 26-28. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note melody in the treble and a supporting bass line in the bass. Measure 28 ends with a fermata over a whole note chord.

29

Musical score for measures 29-31. The system consists of two staves. Measures 29 and 30 feature a rapid sixteenth-note run in the treble staff. Measure 31 continues with a similar rhythmic pattern.

32

Musical score for measures 32-35. The system consists of two staves. Measures 32 and 33 feature a steady eighth-note melody in the treble. Measures 34 and 35 continue with a similar rhythmic pattern.

36

Musical score for measures 36-42. The system consists of two staves. Measures 36-38 feature a steady eighth-note melody in the treble. Measures 39-42 feature a more complex texture with multiple voices and a fermata over a whole note chord in measure 42.

Org Tutti Org Tutti

43

Musical score for measures 43-46. The system consists of two staves. Measures 43-44 feature a steady eighth-note melody in the treble. Measures 45-46 continue with a similar rhythmic pattern.

Org Tutti Org Tutti

47

Musical score for measures 47-50. Treble clef has a complex melodic line with many sixteenth notes and accidentals. Bass clef has a simpler accompaniment with some rests.

51

Musical score for measures 51-54. Treble clef continues with a dense melodic texture. Bass clef accompaniment is more active, with some sixteenth notes.

55

Tutti

Musical score for measures 55-58. Measure 55 has a "Tutti" marking. Treble clef has a melodic line with some rests. Bass clef has a rhythmic accompaniment with a "tr" (trill) marking.

59

Org

Tutti

Musical score for measures 59-62. Measure 59 has an "Org" marking. Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Measure 62 has a "Tutti" marking.

Org

Tutti

Musical score for measures 63-64. Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Markings "Org" and "Tutti" are present.

65

Org

Musical score for measures 65-68. Measure 65 has an "Org" marking. Treble clef has a melodic line. Bass clef has a rhythmic accompaniment.

69

Musical score for measures 69-72. The right hand features a continuous sixteenth-note pattern. The left hand has a bass line with some rests. A trill (tr) is marked at the end of measure 72.

73 Tutti

Musical score for measures 73-76. The right hand has a sixteenth-note pattern. The left hand has a bass line with rests. A trill (tr) is marked at the end of measure 76. The word "Org" is written above the right hand in measure 76.

77

Musical score for measures 77-80. The right hand has a sixteenth-note pattern. The left hand has a bass line with rests.

81

Musical score for measures 81-84. The right hand has a sixteenth-note pattern. The left hand has a bass line with rests.

Musical score for measures 85-88. The right hand has a sixteenth-note pattern. The left hand has a bass line with rests.

89 Tutti

Musical score for measures 89-92. The right hand has a sixteenth-note pattern. The left hand has a bass line with rests. The piece ends with a double bar line and repeat dots.

Scene VI

David and Michal

59. Recitative (Alto)

David

Thy fa-ther is as cru-el, and as false, as thou art kind and true. When I ap-
Dein Va-ter ist so grau-sam und so falsch, als du voll Lieb und Treu; ich kam zu

4

proach'd him new from the slaugh-ter of his en-e-mies, his eyes with fu-ry
ihm — gleich aus der Schlacht, wo-rin der Feind er-lag. Sein Au-ge blitz

6

flam'd; his arm he rais'd with rage grown st-ger; by my g-les head, the javelin whiz-zing
Zorn, er hob den Arm, Rach-sucht st-te, 7 mein sch Haupt um-zisch-te schnell ein

9

flew, and in d'd once a-gain his im-po-tence of mal-ice.
Spieß, flog die nd höh-n-te so die Ohn-macht sei-ner Ra-che.

60. Duet (Soprano e Alto)

Allegro ma non troppo

Alto
David

At per-se-cu-tion I can laugh; no
Ich bie-te der Ver-fol-gung Trotz. Ver-

2 Ob
Archi
Bc

p

5

fear my soul can move, no fear my soul can move, in
 zag - te schreck' ihr Drohn! Ver - zag - te schreck' ihr Drohn. Der

9

Soprano
Michal

God's pro-tection safe, and blest in Mi-chal's love, and blest in Mi-chal's love.
 Him - mel ist mein Schutz, und Mi-chal lie - bet mich, und Mi - chal lie - bet mich.

13

dear - est youth! dear - est youth! fly! - be gone! - for death is
 Teu - ers - ter! für dich beb - e, flieh! dir droht, dir droht Ge-

16

near, for death is near! Fly -
 fahr, dir droht Ge-fahr. Flich!

David

Fear not, love - ly fair, for me: Death, where thou art, can-not be. Smile, and dan-ger is no more.
 Be - be, Schöns - te, nicht für mich. Wo du bist, droht nie Ge-fahr, läch - le, und sie ist ent - flohn,

for death is _ at the door, fly - for death is _ at the door! Ah! dear - est, dear - est youth! for thee I
 dir droht, dir droht Ge - fahr, flieh, dir droht, dir droht Ge - fahr. O Teu - ers - ter, für

Fear not, love - ly fair, for me,
 be - be, Schöns - te, nicht für mich,

fear, for thee!
 dich beb ich!

See, the murd' - er's band comes
 Sieh, schon Mör - der na - hen

fear not, love - ly fair, for me: Death, where thou art, can - not be - lo - ly
 be - be, Schöns - te, nicht für mich, wo du bist, droht nie Ge - fahr, be - be

on! Stay - er! Fly! gone! Fly! Fly! Ah! dear - est, dear - est youth! Stay no
 sich! flieh, dir droht, flieh, flieh, flieh! ach flieh, dir droht Ge - fahr, flieh, dir

fair,
 nicht,

smile, _ smile, and dan - ger is no more. Love - ly fair.
 läch - le, läch - le, und _ sie ist ent - flohn, be - be nicht.

p

Michal

long - er! Fly! be _ gone!
 droht, dir droht Ge - fahr.

f

Scene VII

Michal and Doeg

61. Recitative (Soprano e Basso)

Michal Doeg

Whom dost thou seek? And who has sent thee hith - er? I seek for Da - vid;
Sprich, wen du suchst, und wer hie - her dich sand - te? Ich su - che Da - vid,

Bc

4 Michal Doeg Michal

and am sent by Saul. Thy er - rand? 'Tis a sum - mons to the King, he
und mich sen - det Saul. Die Bot - schaft? Hin zum Kö - nig ruft sie der Kö - nig, er sei

7 Doeg

in hea - ven, - live, or dead, he must be brought to Saul. Show me his cham - ber.
im Him - mel, ob o - der tot, Saul for - dert ihn von mir. Wo ist sein Zim - mer?

11 (David's bed discover'd with an image in it) (Exit Doeg)
(In Davids Bett wird ein Bildnis entdeckt) (Doeg ab)

Do you mock the King? This dis - ap - point - ment will en - rage him more: Thentrem - ble for th'e - vent.
Wenn dein Fürst ge - beut, willst du ihn täu - schen? Reiz ihn nicht zum Zorn, Ver - der - ben flam - met er.

62. Air (Soprano)

Allegro

2 Ob
Archi
Bc

Musical score for strings and woodwinds, measures 1-7. The score is in 3/8 time and features a complex rhythmic pattern with many beamed notes and rests.

Musical score for piano, measures 8-13. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

14 Michal

No, no, let the guilt-ty, the guilt-ty - ble,
Nein! Nein, lasst Ver - bre - cher - be - ren und za - gen.

Musical score for vocal and piano, measures 14-20. The vocal line is in a soprano register, and the piano accompaniment is in 3/8 time. A dynamic marking of *p* is present.

21

no, no, let the guilt-ty,
Nein! Nein, lasst Ver - bre - cher er -

Musical score for vocal and piano, measures 21-26. The vocal line continues with the same melodic material. The piano accompaniment features a dynamic marking of *f* in the left hand and *p* in the right hand.

27

the guilt-ty trem-ble at ev'-ry thought of dan-ger - near,
be - ben und za - gen, wenn sich Ver - fol - ger schreck - lich - nah'n,

Musical score for vocal and piano, measures 27-32. The vocal line concludes with a final note. The piano accompaniment continues with the same rhythmic pattern.

at ev'ry thought of dan - ger - near. Tho' num - bers, arm'd — with
 wenn sich Ver - fol - ger schreck - lich - nah'n. Droh'n mir auch Tau - send be -

death, as - sem - ble, my in - no - cence dis - dains to fear,
 waff - net mit To - de, mein schuld - los Herz bleibt un - be - egt,

— in - cence dis - dains, dis - dains to fear.
 mein schuld - los Herz bleibt un - be - wegt,

Tho' great their pow - er as — their
 wie weit ihr Flam - men - pfeil — auch

spite, un - daunt - ed still re - mains my soul; for great - er
 flucht, er - schreckt er mei - nen Mut doch nie; Je - ho - - - vas

is Je - - ho - vah's might, and w their
 All - macht ist mein Schutz, ihr - ler

law - less force - con trol, - - - heir law - less force,
 Trotz - ver - geht - ihm, - - - ver - geht vor

and will - their law - less force con - trol.
 ihr eit - ler - - - Trotz - ver - geht vor ihm.

Scene VIII

63. Recitative (Soprano)

Merab

Merab

Mean as he was, he is my broth-er now, my sis-ter's hus-band; and, to speak the
 Ja, lieb ihn nur, den ed-len küh-nen Mann, den ich ver-kann-te, den sein inn'-rer

4

truth, has qual-i-ties which jus-tice bids me love, and pit-y his dis-tress.
 Wert zu dir er-hebt, den je-der Gu-te schätzt, nur ach! mein Va-ter n

7

My fa-ther's cr-ty strikes m-with hor-ror! At th'ap-proach-ing
 Auch du, mein than, liebst de-Ge-rech-ten, Der reins-ten Freund-schaft

9

st I fe-dire e-vent, un-less my broth-er, his friend, the faith-ful
 hat euch ver-eint. Sollt' er euch tren-nen, der Hass, dem ihm mein

12

Jon-a-than, a-vert th'im-pend-ing ru-in. I know he'll do his best.
 Va-ter droht? O nein! Hat nicht die Tu-gend den heil-gen Bund ge-weih't?

64. Air (Soprano)

Largo assai

Merab

Archi Bc

Au -
Frie -

4

- thor of peace, _____ who canst con - trol _____ ev - ry as - sion _____
- de - füst! _____ der trös - tend mild _____ je den dem der St -

7

to whose good spir - it a - lone we owe words that sweet as
des' Geist uns höh' - rer Ahn - dung weiht, himm - li - sche Ge -

10

hon - ey, _____ as hon - ey flow: With thy dear
walt _____ dem schwa - chen Wort ver - leiht. O! krö - ne, -

13

in - flu - ence his tongue be fill'd, and cru - el wrath to soft
 Herr der Welt! sein fromm Be - mühn, Sauls wil - den Sinn durch sü -

16

per - sua - sion, to soft per - sua - sion yield. With thy de
 fe Tö - ne für Tu - gend zu ent - glühn. O! krie - ge,

19

in - flu - ence his tongue be fill'd, and cru - el wr to soft per - sua - sion
 Herr der Welt! sein fromm Be - mühn, Sauls wil - den S durch sü - fe, - sü - fe -

22

eld, to soft per - sua - sion, and cru - el wrath to soft
 Tö - ne, du fe Tö - ne Sauls wil - den Sinn für Tu

25

per - sua - sion yield.
 gend zu ent - glühn.

Tutti
f

Scene IX

Saul at the Feast of the New Moon
Saul beim Neumondsfest

65. Sinfonia

Allegro *tr*

2 Ob, Fg
2 Tr
3 Trb
Timp
Archi
Bc

3

5

8

13

16

Musical notation for measures 16-17. Treble clef has a steady eighth-note accompaniment. Bass clef has a simple eighth-note line.

18

Musical notation for measures 18-20. Treble clef has a more complex eighth-note pattern with some slurs. Bass clef continues with eighth notes.

21

Musical notation for measures 21-23. Treble clef has a complex eighth-note pattern with many slurs. Bass clef has eighth notes with some rests.

24

Musical notation for measures 24-26. Treble clef has a complex eighth-note pattern. Bass clef has eighth notes.

Musical notation for measures 27-28. Treble clef has a complex eighth-note pattern with trills (*tr*) and slurs. Bass clef has eighth notes.

29

Musical notation for measures 29-31. Treble clef has a complex eighth-note pattern with trills (*tr*) and slurs. Bass clef has eighth notes.

66. Accompagnato (Basso)

Saul

The time at length is come, when I shall take my full re-
 Die gro - ße Stun - de naht, bald bringt sie mir voll - komm - ne

Archi
Bc

4

venge on Jes - se's son. No long - er shall the st - ing
 Rach' an Jes - ses Sohn! Nein, län - ge wän ket ni - ein

6

reign tot - ter throne. He dies - this blast - er of my
 Fremd nicht. Er stirbt, der mei - nen Ruhm be -

9

fame, bane of my peace, and au - thor of my shame.
 flecht, Feind mei - ner Ruh, und mei - ner Eh - re Schmach.

Scene X

Saul, Jonathan, etc.

67. Recitative (Tenore e Basso)

Saul Jonathan

Where is the son of Jes-se? Comes he not to grace our feast? He earn - est - ly ask'd
 Was zau - dert Jes - ses Sohn, er - scheint er nicht, dies Fest zu schmü - cken? Voll Sehn - sucht bat er

4

leave to go to Beth - lem, where his fa - ther's house at sol - emn rites of an - nual sac - ri - fice - quid
 mich, nach sei - nes Va - ters Stadt die Reis' ihm zu ver - gön - nen, denn sei - nes Stam - mes jähr - lich Op - fer - fest ihn da -

7

Saul

pres - ence. O per - ve - - bel - lious! Thou art thou, I do not know that thou hast chose the son of
 hin. — Hin - weg von - rä - ter! Was ist du, ich wiss' nicht, dass du schon längst dem Soh - ne

es - se to thy in - fu - sion? The world will say, thou art no son of mine, who thus canst
 - se ganz de - se wei - het? Du wärest mein Sohn, und des Em - pö - rers Freund? Du lieb - test

13

love the man I hate; the man, who, if he lives, will rob thee of thy crown.
 den, den mei - ne See - le hasst! er - höbst den Fremd - ling selbst, der einst den Thron dir raubt!

Jonathan

Send, fetch him hith - er; for the wretch must die. What has he done? And where - fore must he
 Geh, lass ihn kom - men, denn sein Los ist Tod. Was tat er denn, das wert des To - des

Saul

die? Dar'st thou op - pose my will? Die then thy - self.
 sei? Du trot - zest mei - ner Macht? So stirb dann selbst.

(Through his Javelin. Exit Jonathan, then Saul.)
 (Wird durch seinen Speer Jonathan flieht, Saul ab.)

68. Chorus

Soprano
 fa - tal con - se - quence of rage, by rea - son un - - con - troll'd, un - con -
 ban - ge Fol - gen wil - der Wut, die kei - ne Weis - - heit zähmt, Weis - heit

O fa - tal con - se - quence of rage, un - con -
 O ban - ge Fol - gen wil - der Wut, wil - der

Basso
 O fa - tal con - se - quence of
 O ban - ge Fol - gen wil - der

2 Ob
 Fg
 Archi
 Bc

troll'd!
zähmt!

O fa - tal con - se - quence of
O ban - ge Fol - gen wil - der

troll'd!
zähmt!

O fa - tal
O ban - ge

troll'd!
Wut!

rage,
Wut!

rage,
Wut!

O fa - tal con - se - quence of rage, O fa - tal con - se - quence of rage,
O ban - ge Fol - gen wil - der Wut, die kei - ne Weis heit zähmt!

con - se - quence of rage, by rea - son un con - troll'd, of rage, by rea - son
Fol - gen wil - der Wut, die kei - ne Weis heit zähmt!

O fa - tal con - se - quence of rage, un - con - troll'd, of rage, by rea - son
O ban - ge Fol - gen wil - der Wut, wil - der Wut, die kei - ne

O fa - tal con - se - quence of rage,
ban - ge Fol - gen wil - der Wut, die kei - ne

con - troll'd! With ev - 'ry law he can dis - pense; no ties the
heit zähmt! Von Got - tes Recht reißt sie sich los, und heil - gen

un - con - troll'd! With ev - 'ry law he can dis - pense; no ties the
Weis - heit zähmt! Von Got - tes Recht reißt sie sich los, und heil - gen

un - con - troll'd! With ev - 'ry law he can dis - pense; no ties the
Weis - heit zähmt! Von Got - tes Recht reißt sie sich los, und heil - gen

un - con - troll'd!
Weis - heit zähmt!

fu - rious mon - ster hold, no ties the fu - rious mon - ster hold, with ev - 'ry law he can dis -
 Pflich - ten beut sie Trotz, beut Trotz, beut heil - gen Pflich - ten Trotz. Von Got - tes Recht reißt sie sich

fu - rious mon - ster hold, no ties the fu - rious mon - ster hold, with ev - 'ry law he can dis -
 Pflich - ten beut sie Trotz, beut Trotz, beut heil - gen Pflich - ten Trotz. Von Got - tes Recht reißt sie sich

fu - rious mon - ster hold, no ties the fu - rious mon - ster hold, with ev - 'ry law he can dis -
 Pflich - ten beut sie Trotz, beut Trotz, beut heil - gen Pflich - ten Trotz. Von Got - tes Recht reißt sie sich

pense; no ties the fu - rious mon - ster hold, no ties the fu - rious mon - ster hold:
 los, und heil - gen Pflich - ten beut sie Trotz, beut Trotz, beut heil - gen Pflich - ten Trotz.

pense; no ties the fu - rious mon - ster hold, no ties the fu - rious mon - ster hold:
 los, und heil - gen Pflich - ten beut sie Trotz, beut Trotz, beut heil - gen Pflich - ten Trotz.

pense; no ties the fu - rious mon - ster hold, no ties the fu - rious mon - ster hold:
 los, und heil - gen Pflich - ten beut sie Trotz, beut Trotz, beut heil - gen Pflich - ten Trotz.

O tal con - se - quence of rage, by rea - son un - - con -
 ge Fol - gen wil - der Wut, die kei - ne Weis - der heit

O fa - tal con - se - quence of rage, by rea - son
 O ban - ge Fol - gen wil - der Wut, die kei - ne

O fa - tal con - se - quence of
 O ban - ge Fol - gen wil - der

O fa - tal
 O ban - ge

troll'd, un - con - troll'd! O fa - tal
 zähmt, Weis - heit zähmt! O ban - ge

un - con - troll'd!
 Weis - heit zähmt!

rage, un - con - troll'd!
 Wut, wil - der Wut!

con - se - quence of rage!
 Fol - gen wil - der Wut!

con - se - quence of rage, O fa - tal con - se - quence of rage,
 Fol - gen wil - der Wut, o ban - ge Fol - gen wil - der

O fa - tal con - se - quence of rage, by rea - son un - con - troll'd, of
 O ban - ge Fol - gen wil - der Wut, die kei - ne Weis - heit zähmt, die

O fa - tal con - se - quence of rage, un - con - troll'd, of
 O ban - ge Fol - gen wil - der Wut, die

rea - son un - con - troll'd! With ev - 'ry law he can dis -
 kei - ne Weis - heit zähmt! Von Got - tes Recht reißt sie sich

rage, by rea - son un - con - troll'd! With ev - 'ry law he can dis -
 Wut, die kei - ne Weis - heit zähmt! Von Got - tes Recht reißt sie sich

rage, by rea - son un - con - troll'd! With ev - 'ry law he can dis -
 Wut, die kei - ne Weis - heit zähmt! Von Got - tes Recht reißt sie sich

pense; no ties the fu-rious mon-ster hold, no ties the fu-rious mon-ster hold, with ev-'ry
 los, und heil-gen Pflicht-ten beut sie Trotz, beut Trotz, beut heil-gen Pflicht-ten Trotz. Von Got-tes

pense; no ties the fu-rious mon-ster hold, no ties the fu-rious mon-ster hold, with ev-'ry
 los, und heil-gen Pflicht-ten beut sie Trotz, beut Trotz, beut heil-gen Pflicht-ten Trotz. Von Got-tes

pense; no ties the fu-rious mon-ster hold, no ties the fu-rious mon-ster hold, with ev-'ry
 los, und heil-gen Pflicht-ten beut sie Trotz, beut Trotz, beut heil-gen Pflicht-ten Trotz. Von Got-tes

law he can dis-pense; no ties the fu-rious mon-ster hold no ties the fu-rious mon-ster
 Recht reißt sie sich los, und heil-gen Pflicht-ten beut sie Trotz, beut Trotz, beut heil-gen Pflicht-ten

law he can dis-pense; no ties the fu-rious mon-ster hold no ties the fu-rious mon-ster
 Recht reißt sie sich los, und heil-gen Pflicht-ten beut sie Trotz, beut Trotz, beut heil-gen Pflicht-ten

law he can dis-pense; no ties the fu-rious mon-ster hold, no ties the fu-rious mon-ster
 Recht reißt sie sich los, und heil-gen Pflicht-ten beut sie Trotz, beut Trotz, beut heil-gen Pflicht-ten

Andante larghetto

Blind-ly, blind-ly, blind-ly
 un-auf-halt-bar stürzt

hold: From crime to crime he blind-ly
 Trotz. Von Mis-se-tat zu Mis-se-

hold: From crime to crime he blind-ly
 Trotz. Von Mis-se-tat zu Mis-se-

ly he goes, from crime to crime he blind-ly goes, he blind -
 sie hi - nab, von Mis - se - tat zu Mis - se - tat stürzt un - auf - halt -
 goes, he blind - ly goes, blind - ly, blind - ly, he blind - - - ly -
 tat stürzt sie hi - nab, stürzt hi - nab, von Mis - se - - - tat, -

Blind - ly, blind - ly, from crime to crime he blind - - - ly goes,
 un - auf - halt - bar von Mis - se - tat zu Mis - - - se - tat,

ly, blind - ly goes, blind - ly, blind - ly,
 bar sie hi - nab, nab, un - auf - halt - bar, un - auf - halt - bar, un - auf - halt - bar, un - auf - halt - bar

goes, he blind - ly goes, he blind - ly goes,
 stürzt un - auf - halt - bar, auf - halt - bar, auf - halt - bar, auf - halt - bar, auf - halt - bar, auf - halt - bar

blind - ly, blind - ly, blind - ly, blind - ly
 un - auf - halt - bar, un - auf - halt - bar, un - auf - halt - bar, un - auf - halt - bar

From crime to crime he blind - ly goes, he blind - ly
 crime tat zu Mis - se - tat stürzt sie hi - nab, un - auf - halt - bar

blind - ly from crime to crime he blind - ly goes, from crime to
 stürzt sie hi - nab, un - auf - halt - bar stürzt sie hi - nab, un - auf - halt - bar

he blind - ly goes, he blind - ly goes,
 von Mis - se - tat zu Mis - se - tat

goes, he blind - ly goes, from crime to
 nab, zu Mis - se - tat, von Mis - se -

goes, from crime to crime, from crime to crime he blind - ly
 nab, von Mis - se - tat, zu Mis - se - tat stürzt un - auf -

crime, blind-ly, blind-ly, he blind-ly goes, he blind-ly
 nab, un-auf-halt-bar stürzt sie hi-nab, stürzt sie hi-

he blind-ly, blind-ly goes, he
 stürzt sie hi-nab, hi-nab, von-

crime he blind-ly goes, he blind-ly goes, blind-ly, blind-ly, he
 tat zu Mis-se-tat stürzt sie hi-nab, stürzt sie hi-nab, zu

goes, blind-ly, blind-ly, he blind-ly goes, blind-ly, blind-ly goes,
 halt-bar, un-auf-halt-bar sie hi-nab, un-auf-halt-bar stürzt

goes, he blind-ly goes, from crime to crime he blind-ly nor
 nab, stürzt sie hi-nab, von Mis-se-tat zu Mis-se-tat, bis

blind-ly goes, from crime to he he blind-ly, blind-ly goes,
 Mis-se-tat zu Mis-se-tat, zu Mis-se-tat, zu Mis-se-tat hi-nab,

blind-ly goes, blind-ly, blind-ly, he blind-ly, blind-ly goes,
 Mis-se-tat un-auf-halt-bar stürzt sie hi-nab, stürzt sie hi-nab,

crime to crime he blind-ly, blind-ly goes,
 Mis-se-tat zu Mis-se-tat hi-nab,

end, but with his own de-struction, knows, but with his
 Un-ter-gang zu-letzt dem Frev-ler lohnt, bis Un-ter-

nor end, but with his
 bis Un-ter-gang zu-

own de - struc - tion, knows, but with his own de - struc - tion,
 gang dem Frev - ler lohnt, zu - letzt dem Frev - ler

own de - struc - tion, knows,
 letzt dem Frev - ler lohnt,

nor end, but with his own de - struc - tion,
 bis Un - ter - gang zu - letzt dem Frev - ler

knows, nor end, but with his own de - struc - tion, knows, but with his
 lohnt, bis Un - ter - gang zu - letzt dem Frev - ler lohnt, bis Un - ter -

knows, but with his own
 lohnt, bis Un - ter - gang

end, but with his own de - struc - tion, knows, but with his own
 Un - ter - gang Frev - ler lohnt, bis Un - ter - gang

knows, he blind - ly goes, blind - ly,
 lohnt, von Mis - se - tat, un - auf -

own de - struc - tion, knows, he blind - ly goes, he blind - ly, blind - ly
 gang dem Frev - ler lohnt, von Mis - se - tat zu Mis - se - tat stürzt

de - struc - tion, knows, blind - ly, blind - ly, he blind - ly,
 dem Frev - ler lohnt, von Mis - se - tat zu Mis - se -

de - struc - tion, knows, from crime to crime he blind - ly goes, he
 dem Frev - ler lohnt, von Mis - se - tat zu Mis - se - tat stürzt

blind - ly, he blind - ly goes, from crime to crime he blind - ly
 halt - bar stürzt sie hi - nab, stürzt sie hi - nab, von Mis - se -

goes, he blind - ly goes, he blind - ly goes,
 sie, von Mis - se - tat, zu Mis - se - tat,

blind - ly goes, he blind - ly goes,
 - tat stürzt sie, von Mis - se - tat,

blind - ly goes, from crime to crime, from crime to
 sie - hi - nab, von Mis - se - tat zu Mis - se -

goes, from crime to crime blind - ly, blind - ly, he
 tat zu Mis - se - tat, tat, - auf - stürzt

from crime crime he blind - ly goes, he blind - ly
 von Mis - se - tat zu Mis - se - tat stürzt sie hi -

crime y goes, blind - ly, ly, he blind - ly goes,
 tat sie hi - nab, un - auf - halt - bar stürzt sie hi - nab,

blind - ly goes, he blind - ly goes, he blind - ly goes, from
 nab, von Mis - se - tat zu Mis - se - tat tat stürzt

blind - ly goes, he blind - ly goes, from crime to
 tat stürzt sie zu Mis - se - tat hi - nab, stürzt

goes, blind - ly, blind - ly, he blind - ly goes, blind - ly,
 nab, un - auf - halt - bar stürzt sie hi - nab, un - auf -

blind - ly, blind - ly goes, from crime to
 un - auf - halt - bar stürzt von Mis - se -

crime to crime he blind - ly goes, nor end, but with his own de - struc - tion, knows,
 un - auf - halt - bar sie hi - nab, bis Un - ter - gang zu - letzt dem Frev - ler lohnt,

crime he blind - ly, blind - ly goes,
 un - auf - halt - bar sie hi - nab,

blind - ly, he blind - ly, blind - ly goes,
 halt - bar, un - auf - halt - bar hi - nab,

crime he blind - ly, blind - ly goes,
 tat zu Mis - se - tat hi - nab,

p

but with his own de - struc - tion, knows,
 bis Un - ter - gang dem Frev - ler lohnt,

nor end, but with his own de - struc - tion, knows,
 bis Un - ter - gang zu - letzt dem Frev - ler lohnt,

nor bis

de - struc - tion, knows,
 dem Frev - ler lohnt,

nor end, but with his
 bis Un - ter - gang zu -

end, but with his own de - struc - tion, knows,
 Un - ter - gang zu - letzt dem Frev - ler lohnt,

nor end, but with his
 bis Un - ter - gang zu -

f

nor end, but with his own de-struction, knows,
 bis Un - ter-gang zu - letzt dem Frev - ler lohnt,

own de - struc - tion, knows, but with his own de - struc - tion, knows,
 letzt dem Frev - ler lohnt, bis Un - ter-gang dem Frev - ler lohnt,

but with his own de - struc - tion, knows, nor
 bis Un - ter-gang dem Frev - ler lohnt, bis

own de - struc - tion, knows, but with his own de - struc - tion, knows,
 letzt dem Frev - ler lohnt, bis Un - ter-gang dem Frev - ler lohnt,

nor end, but with his own de - struc - tion, knows, nor end, nor
 bis Un - ter-gang zu - letzt dem Frev - ler lohnt, bis Un - ter -

nor end, but with his own de - struc - tion, knows, nor end, nor
 bis Un - ter-gang zu - letzt dem Frev - ler lohnt, bis Un - ter -

end, but with his own de - struc - tion, knows, but with his own de - struc - tion, knows, nor end, nor
 Un - ter-gang zu - letzt dem Frev - ler lohnt, bis Un - ter-gang dem Frev - ler lohnt, bis Un - ter -

own de - struc - tion, knows.
 gang dem Frev - ler lohnt.

end, but with his own de - struc - tion, knows.
 gang, bis Un - ter-gang dem Frev - ler lohnt.

end, but with his own de - struc - tion, knows.
 gang, bis Un - ter-gang dem Frev - ler lohnt.

End of the Second Act

Act III

Scene I

Saul disguis'd at Endor
Saul, verkleidet, zu Endor

69. Accompagnato (Basso)

Largo

Ob
Archi
Bc

4

8

p *pp*

12

Wretch that I am, O of my own ru-in au - thor! Where are my old sup-
die ich mir selbst ge - schaf - fen! Wo ist mein Ret - ter

f

16

ports? The val-iant youth, whose ver - y name was ter - ror to my foes, my
nun, der star - ke Held, des' Nam al - lein dem Fein - de Flucht ge - beut, ver -

19

rage has drove a - way. Of God for - sak - en, in vain I ask his coun - sel!
 jagt hab ich ihn selbst! Von Gott ver - las - sen, fleh ich um - sonst zu ihm. —

23

He vouch - safes no an - swer to the sons of dis - o - be - dience! Ev'n my own cour - age
 Nein, — Da - vids Gott hört mich Ver - bre - cher nicht! — Mein eig - Mut ver -

26

fails me. Can Is Saul be - come a cow - ard? I'll not be - lieve it!
 Wår und Saul ver - zag - te fei - ge, nein! das sei fern! —

30

If heav'n de - nies thee aid, seek it from hell!
 Ver - lāsst der Him - mel mich: hilft nur die Höl - le!

70. Recitative (Basso)

Saul

'Tis said, here lives a wom-an, close fa-mil-iar with th'e-ne-my of man-kind.
Man sagt, hier leb' ein Weib, _ ; ver-traut _ dem Gott _ der Un-ter-welt:

Bc

4

Her I'll con-sult, and know the worst. Her art is death by law; and woe I mind
Sie frag ich Rat, was es auch sei. Zwar Gott hasst ih-re Kunst; als mein Ge

7

such hor-rid prac-tic-es: Yet, o hard fate; my-
traf Tod die Zau-be-rer. O hart Ge-schick, das

Accompagnato

Archi, Bc

10

self am now re-duc'd to ask the coun-sel of those I once ab-horr'd!
grau-sam mich ver-dammt, die Rat zu fra-gen, die ich zu- vor ver-flucht!

Scene II

Saul and the Witch of Endor
Saul und die Hexe von Endor

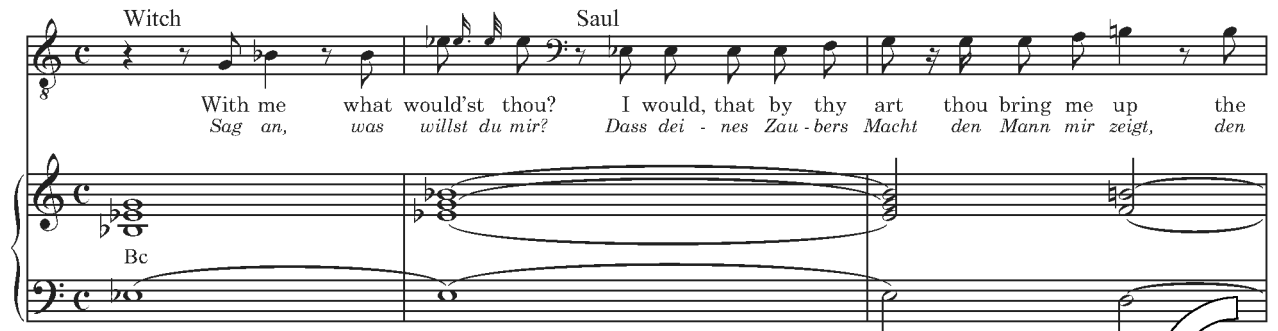
71. Recitative (Tenore e Basso)

Witch

Saul

With me what would'st thou? I would, that by thy art thou bring me up the
Sag an, was willst du mir? Dass dei - nes Zau - bers Macht den Mann mir zeigt, den

Bc



4

Witch

man whom I shall name. A - las! thou know'st how Saul shall be off
jetzt mein Mund dir nennt. Weh dir! Du weißt mit Fluch bren - te



6

Saul

art. Would'st thou be - tray me? As Je - ho - vah lives, on this ac -
kommt du zu for - schen? So wahr Gott lebt, wenn du mich



9

Witch

Saul

count no mis - chief shall be - fall thee. Whom shall I bring up to thee? Bring up Sam - uel.
hörst, soll dich kein Un - glück tref - fen. Sa - ge, wen zaubr' ich he - rauf? Ruf Sa - mu - el.



72. Air (Tenore)

Largo

2 Ob
Fg
Archi
Bc

6
Witch

In - fer - nal spir - its, by wh
Mäch - te des Ab - grunds, - ren

12

pow'r de - ed ghosts in liv - ing forms ap - pear,
Ruf her die Geis - ter aus den Grä - bern bann!

17

add hor - ror to the mid - night hour, and chill the
ver - mehrt dies Grau'n der Mit - ter - nacht; er - füllt des

22

bold - est hearts with fear, and chill the bold - - est hearts with
 Kühns - ten Herz mit Angst, er - füllt des Kühns - ten Herz mit

28

fear: Angst! To Lasst a

f *p*

33

stran - ges wo d'ring eyes let the Proph - et
 ren star ren Blick Sa - muels heil - gen

f *f*

38

Sam - uel rise.
 Schat - ten sehn!

p

Scene III

Apparition of Samuel and Saul *Die Erscheinung Samuels und Saul*

73. Accompagnato (2 Bassi)

Largo

Apparition of Samuel

Why hast thou forc'd me
Wa - rum ruft dein Ge - bot mich

from the realms of peace, back to this world of woe?
aus dem Rei - che der Ruh, in die - se Welt der Qual?

Saul
Re - fuse me not thy aid in this dis - tress.
ver - sa - ge Hül - fe dem Ver - lass - nen nicht!

The num' - rous foe stands read - y for the bat - tle:
Ein zahl - reich Heer von Fein - den ruft zur Schlacht mich.

God has for-sak - en me: No more he an - swers by proph - ets or by dreams:
 Gott hat ver - las - sen mich, mir spricht kein Se - her, kein Traum weis - sa - get mir.

No hopes re-main, un-less I learn from thee what course to take.
 Mein einz - ger Trost ist, dass dein Mund mich jetzt mein Schick - sal lehrt.

Recitative

Apparition of S

Un - der - la - den dich, And dost thou ask my coun - sel? Did I not fore - tell thy fate, when,
 nun hoffst du Rat von mir? — Sagt' ich nicht dein Ge - schick zu - vor, als

mad-ly dis - o - be - dient, thou didst spare the curst A - ma - le - kite, and on the spoil didst fly ra - pa - cious?
 Un - ge - hor - sam sie dich scho - nen hieß, die Got - tes Zorn ver - flucht', und A - ma - lek dem Schwert ent - rann? _

There-fore God this day hath ver-i-fied my words in thy de-struc-tion; hath rent the king-dom
 7 Da-rum hat Gott sein hei-lig Wort be-währt durch dein Ver-der-ben; nimmt dei-ne Kro-ne

from thee, and be-stow'd it on Da-vid, whom thou hat-est for his vir-tue.
 von dir, und ver-leihst sie Jes-ses Soh-ne, den dein Herz ver-ach-tet.

Accompagnato

Thou and thou shalt be with me to-mor-row, and Is-ra-el
 und dei-ne Anseh-ung seh ich noch heut bei mir, wenn Is-ra-el

by Phi-lis-tine arms shall fall. The Lord hath said it: He will make it good.
 vor der Phi-lis-ter Arm er-lag. So spricht Je-ho-va, Er, der Wahr-heit Gott!

74. Sinfonia

Allegro

2 Ob, Fg
2 Tr, 3 Trb
Timp
Archi
Bc

Musical score for measures 1-2. The top staff (treble clef) contains a complex rhythmic pattern of eighth and sixteenth notes, primarily for Oboe and Flute. The bottom staff (bass clef) contains a simpler rhythmic pattern of eighth notes, primarily for Trombones and Timpani.

Musical score for measures 3-4. The top staff continues the complex rhythmic pattern. The bottom staff features a more active bass line with eighth notes and rests.

Musical score for measures 5-7. The top staff shows a change in the rhythmic pattern, with some notes beamed together. The bottom staff continues with eighth notes and rests.

Musical score for measures 8-13. The top staff has a more melodic line with some accidentals. The bottom staff continues with eighth notes and rests.

Musical score for measures 10-13. The top staff has a melodic line with a key signature change to one flat. The bottom staff continues with eighth notes and rests.

Musical score for measures 14-17. The top staff has a melodic line with some accidentals. The bottom staff continues with eighth notes and rests.

Scene IV

David and an Amalekite
David und ein Amalekiter

75. Recitative (Alto e Tenore)

David Amalekite David

Whence comest thou? Out of the camp of Is - rael. Thou
Wo kommst du her? Vom La - ger Is - rael's. Wohl -

Bc

3 Amalekite

can'st in - form me then: How went the bat - tle? The peo - ple, put to flight, num - ber fell, and
an! so sa - ge mir, wie steht die Schlacht? Das Heer er - griff die Flucht. Vol - ke - r starb, und

6 David

- a - tha son, are dead. A - las! my broth - er! -
a - tha Sohn, sind tot. O weh! mein Bru - der!

9 Amalekite

But how know'st thou that they are dead? Up - on Mount Gil - bo - a I met with Saul, just fall'n up - on his
A - ber sa - ge, wie weißt du das? Am Ber - ge Gil - bo - a, da fand ich Saul, durch - bohrt von eig - nem

12

spear. Swift-ly the foe pur-su'd. He cried to me, begg'd me to fin-ish his im-per-fect
 Speiß. „Ha! mich be-drängt der Feind“, sprach er zu mir. „Noch ist mein schmäh-lig Le-ben ganz in

15

work, and end a life of pain and ig-no-min-y. I knew I could not
 mir, voll-en-de mei-nen Tod, 7 und ret-te mich.“ sah sein En-de

18

live the-fore slew him took from his head the crown, and from his arms the brace-lets, and have
 in-lich lang-sam er gab ihm schnell-ern Tod. Da nahm ich sei-ne Kro-ne und brin-ge

21

David Amalekite
 brought them to my Lord. Whence art thou? I am an A-mal-e-kite.
 mei-nem Herrn sie dar. Ists Wahr-heit? So wahr — du lebst! 7

76. Air (Alto)

Allegro

2 Ob
Archi
Bc

Musical score for strings and woodwinds, measures 1-5. The score is in G major and common time. It features a rhythmic pattern of eighth and sixteenth notes in the upper parts, with a more active bass line.

6 David

Musical score for voice and piano, measures 6-9. The voice part begins with the lyrics: "Im-pious wretch, of race ac-curst, of race ac-". The piano accompaniment is in G major and common time, with a dynamic marking of *p*.

Im - pious wretch, of race ac - curst, of race ac -
Sohn des Fluchs, dein Meuch - ler - volk, dein Meuch - ler -

10

Musical score for voice and piano, measures 10-13. The voice part continues with the lyrics: "curst! And of all that race th curst, and so all that race the". The piano accompaniment is in G major and common time, with a dynamic marking of *pp*.

curst! And of all that race th curst, and so all that race the
volk sah so ei - nen Frev - nie, sah so ei - nen Frev - ler

14

Musical score for voice and piano, measures 14-18. The voice part begins with the lyrics: "orst! How hast thou to lift thy sword a-against th'A - noint-ed of the Lord,". The piano accompaniment is in G major and common time.

orst! How hast thou to lift thy sword a - gainst th'A - noint - ed of the Lord,
nie! Ver - der - be die Mör - der - hand, die den Ge - salb - ten Got - tes schlug,

19

Musical score for voice and piano, measures 19-23. The voice part continues with the lyrics: "a - gainst th'A - noint - ed of the Lord?". The piano accompaniment is in G major and common time, with a dynamic marking of *f* and the instruction *Tutti*.

a - gainst th'A - noint - ed of the Lord?
die den Ge - salb - ten Got - tes schlug!

Bc *f* Tutti

(To one of his attendants, who kills the Amalekite)
(Zu einem seiner Begleiter, der den Amalekiter tötet)

23

Fall on him - smite him - let him die; on thy own head thy blood will lie; since thy own
Er-greift ihn, schlägt ihn, dass er stirbt. Dein Blut, dein Blut komm' auf dein Haupt, dein Mund hat

Bc

28

mouth has tes - ti - fied, by thee the Lord's A - noint - ed died, by thee the Lord's A - noint
wi - der dich ge - zeugt, des Herrn Ge - salb - ter fiel durch dich, des Herrn Ge - salb - ter fiel

Archi

34

ed, the Lord's A - noint - ed
durch dich, er fiel durch

40

Adagio

died.
dich.

Scene V

Elegy on the Death of Saul and Jonathan
Klagelied über den Tod von Saul und Jonathan

77. La Marche

Grave
- Fl

2 Fl traversi
3 Trb, Timp
Archi
Bc, Org

Musical score for measures 1-4. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music is marked *p* (piano). The key signature has one flat (B-flat). The tempo is Grave. The instrumentation includes 2 Flaversi, 3 Trb, Timp, Archi, Bc, and Org.

Musical score for measures 5-8. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music continues from the previous system.

Musical score for measures 9-16. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music is marked *p*. The instrumentation includes Fl and Org.

Musical score for measures 17-20. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef. The music is marked *p*. The instrumentation includes Tutti senza Fl.

21 + Fl

25 Fl, Org

29 Tutti

staccato

4

* Im Autograph (A) gestrichen und ersetzt durch *La Marche*; vgl. das Vorwort.
 Crossed out in the autograph score (A) and replaced by *La Marche*; see the Foreword.

78. Chorus

Largo assai

2 Ob
Archi
Bc

Piano accompaniment for measures 1-6, featuring a 2nd Oboe, strings, and basso continuo.

7 Soprano

Mourn, Is - ra - el!
Klagt, jam - mert laut!

Alto

Tenore

Basso

Vocal staves for Soprano, Alto, Tenore, and Basso, measures 7-12.

Mourn, Is - ra - el!
Klagt, jam - mert laut!

Piano accompaniment for measures 7-12.

13

mourn, thy beau-ty lost,
Eu - re Won - ne fiel,

mourn, mourn,
klagt, klagt,

thy choic-est
die E - dels -

mourn, thy beau-ty lost,
Eu - re Won - ne fiel,

thy choic-est youth
die E - dels - ten

on —
in —

mourn, thy beau-ty lost,
Eu - re Won - ne fiel,

mourn, mourn,
klagt, klagt,

thy choic-est
die E - dels -

mourn, thy beau-ty lost,
Eu - re Won - ne fiel,

mourn,
klagt,

Vocal staves and piano accompaniment for measures 13-16.

youth on Gil - boa, on Gil - boa slain. Mourn, mourn,
 ten in Is - ra - el des To - des Raub! Klagt, klagt, *p*

Gil - boa slain, on Gil - boa slain. Mourn, klagt,
 Is - ra - el des To - des Raub! Klagt, klagt, *p*

youth on Gil - boa, on Gil - boa slain. Mourn, mourn.
 ten in Is - ra - el des To - des Raub! Klagt, klagt! *p*

thy choic - est youth on Gil - boa slain. Mourn, mourn,
 die E - dels - ten des To - des Raub! Klagt, klagt, *p*

Piano accompaniment for measures 18-22, featuring chords and a melodic line in the right hand and a bass line in the left hand.

mourn. What heaps of
 klagt! Ein Heer von

mourn. What heaps, what heaps of
 klagt! Ein Heer, ein Heer von

have thy fair - est hopes been crossed! What heaps of
 Wie sank die Hoff - nung Ju - das hin! Ein Heer von

mourn. What heaps of
 klagt! Ein Heer von

Piano accompaniment for measures 23-27, continuing the musical accompaniment with chords and a melodic line in the right hand and a bass line in the left hand.

might - y war - riors strow the plain! Mourn, Is - rael,
Hel - den fiel dem Schwert, fiel dem Schwert. Klagt, jam - mert,

might - y war riors strow the plain! Mourn, Is - rael,
Hel - den fiel dem Schwert, fiel dem Schwert. Klagt, jam - mert,

might - y war - riors strow the plain! Mourn, Is - rael,
Hel - den fiel dem Schwert, fiel dem Schwert. Klagt, jam - mert,

might - y war - riors strow the plain! Mourn, Is - rael,
Hel - den fiel dem Schwert, fiel dem Schwert. Klagt, jam - mert,

mourn, thy beau - ty lost, thy choic - est youth on Gil - boa, on Gil - boa
mert laut! Die E - dels - ten in Is - ra - el des To - des

mourn, thy beau - ty lost, thy choic - est youth on Gil - boa slain, on Gil - boa
klagt, jam - mert laut! Die E - dels - ten in Is - ra - el des To - des

mourn, thy beau - ty lost, thy choic - est youth on Gil - boa, on Gil - boa
klagt, jam - mert laut! Die E - dels - ten in Is - ra - el des To - des

mourn, thy beau - ty lost, thy choic - est youth on Gil - boa
klagt, jam - mert laut! Die E - dels - ten des To - des

slain. *Raub!* Mourn, *Klagt!* **p**

slain. *Raub!* Mourn, *Klagt!* mourn, *Klagt!* **p**

slain. *Raub!* Mourn, *Klagt!* mourn, *Klagt!* **p**

slain. *Raub!* Mourn, *Klagt!* **p**

thy choic - est youth on Gil - boa slain.
Die E - dels - ten des To - des Raub!

thy choic - est youth on Gil - boa slain.
Die E - dels - ten des To - des Raub!

thy choic - est youth on Gil - boa slain.
Die E - dels - ten des To - des Raub!

p Org solo

79. Air (Tenore)

Lento e piano

8

O let it not in Gath be heard. The
 O sa - get es nicht an zu Gath, dass

Archi
 Bc

p

6

news in As - ke - lon let none pro - claim; —
 nicht die Klag' in As - ka - lon er - schallt, —

lest we, whom once so
 da - mit nicht uns (ihr

11

much they fear'd, be by their m - en now de - spis'd,
 Schre - cken - einst) der Höt - zen - die - ner gs - ge - sang ver - höhnt,

1

be by their wom - en - now de - spis'd, and
 ihr Siegs - ge - sang uns nicht ver - höhnt. Da -

Archi

Bc

f *p*

20

lest the daugh - ters of th'un - cir - cum - cis'd re - joice and tri - umph in our shame, and
 mit nicht im Tri - umph die Wei - ber - schar froh - lockt, und uns - rer — Schmach sich freut. Da -

Bc

Archi

lest the daugh-ters of th'un - cir - cum - cis'd re - joice and tri - umph in our shame, _____
 mit nicht in Tri - umph die Wei - ber - schar froh - lockt, und uns - rer Schmach sich freut, _____

in our shame, re - joice and tri - umph in _____ our shame.
 uns - rer Schmach sich freut, und uns - rer Schmach sich freut.

Archi

Bc

80. Air (Sopra)

Largo e piano

From this un - hap - py day, _____
 Der Son - ne Glanz er - blasst, _____

12

no more, no more, no more, ye
kein Re - gen tränkt, kein Tau be -

17

Gil - boan hills, on you
netzt Gil - bo - a mehr.

22

de - scend re - fresh - ing rain or kind - ly dew,
Euch Hü - gel hat der Sacht - ent - weicht, der Ed - len

de - scend re - fresh - ing rain or kind - ly dew,
Ach, kei - ne Blum' ent - sprießt den Trif - ten mehr!

32

37

which erst your heads with plen - ty crown'd, with plen - ty,
Nie krönt mit Frucht eu'r Haupt das Jahr, der Saa - ten

43

with plen - ty crown'd; since there the shield of Saul, in arms re - now
Hoff - nung stirbt, auf euch zer - schlug der Feind der Hel - den Schil

49

was vi - le - ly cast a - way, was vi - le - ly
der Mä - gen trank eu - re Flur, das Blut trank

54

cast a - way.
eu - re Flur.

81. Air (Alto)

Largo

Brave Jon - a -
Den Bo - gen

8

than his bow ne'er drew, but wing'd with death, but wing'd with death
spann - te Jo - na - than, ge - schärft zum Tod, ge - schärft zum Tod,

15

ar - row, his ar - row flew, and drank the
To - de, wie traf de Pfeil! Und Blut ent -

22

lood of slaugh - ter'd and drank, and
quoll des Fein - des Brust, und Blut, und

29

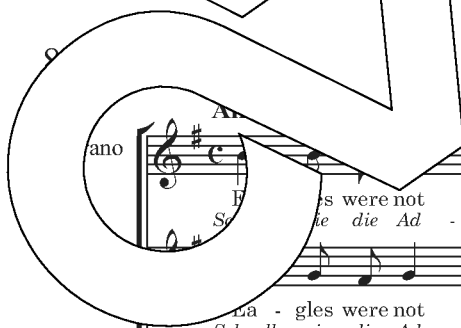
drank the blood of slaugh - ter'd foes: Nor drew great Saul his
Blut - ent - quoll des - Fein - des Brust. Mit Macht schwang Saul - das

sword in vain; it reek'd, wher - e'er he dealt his blows, with en - - trails
 Hel - den - schwert, da lag der Fein - de Schar vor ihm und wälz - - te

of the might - y slain. Nor drew great Saul his sword in - vain; it reek'd, wher -
 bang im Blu - te sich. Mit Macht schwang Saul das Hel - den - schwert, da lag

e'er he dealt his blows, with en - - trails might - y slain.
 Fein - de Schar vor ihm und wälz - - te bang Am Blu - te sich.

attacca il Coro



ano
 S... were not so swift as they, nor li - ons with so
 Schnell wie die Ad - ler flo - gen sie, mit Lö - wen - kraft er -

Tenore
 Ea - gles were not so swift as they, nor li - ons with so
 Schnell wie die Ad - ler flo - gen sie, mit Lö - wen - kraft er -

Basso
 Ea - gles were not so swift as they, nor li - ons with so
 Schnell wie die Ad - ler flo - gen sie, mit Lö - wen - kraft er -

Ob
 Archi
 Bc

strong a grasp held fast and tore, held fast and tore,
 grif - fen sie den Raub, den Raub, zer - ris - sen ihn,

strong a grasp held fast and tore, held fast and tore,
 grif - fen sie den Raub, den Raub, zer - ris - sen ihn,

strong a grasp held fast and tore, held fast and tore,
 grif - fen sie den Raub, den Raub, zer - ris - sen ihn,

strong a grasp held fast and tore, held fast and tore,
 grif - fen sie den Raub, den Raub, zer - ris - sen ihn,

and tore the prey, and tore the prey.
 mit Lö - wen - kraft, zer - ris - sen ihn.

and tore the prey, and tore the prey.
 mit Lö - wen - kraft, zer - ris - sen ihn.

and tore the prey, and tore the prey.
 mit Lö - wen - kraft, zer - ris - sen ihn.

and tore the prey, and tore the prey.
 mit Lö - wen - kraft, zer - ris - sen ihn.

83. Air (Soprano)

A tempo giusto

Archi
Bc

6

In sweet - est har - mo - ny
In sü - ßer Har - mo - nie

pp *p*

11

they liv'd, nor death, nor death their un - ion could di - vide,
ver - eint, trennt nicht das Grab der treu - en Lie - be Bund,

17

in swe... they liv'd, nor death, nor death their un - ion could di -
in... ver - eint, trennt nicht das Grab der treu - en Lie - be

23

vide, nor death — their un - ion could — di - vide: The pi - ous
Bund, der treu — en Lie - be Bund. Der from - me

son _____ ne'er left his fa-ther's side, but him de-fend-ing, but him de-
 Sohn _____ ließ sei-nen Va-ter nicht, ihn zu er-ret-ten, ihn zu er-

fend-ing, but him de-fend-ing brave-ly, brave-ly, brave-ly — died, the pi-ous
 ret-ten, ihn zu er-ret-ten, fiel der tapf-re, tapf-re — Mann, der from-me

son ne'er left his fa-ther side, but him de-fend-ing, but him de-
 Sohn ließ sei-nen Va-ter nicht, ihn zu er-ret-ten, ihn zu er-

fend-ing, brave-ly, brave-ly, brave-ly died: A loss too
 ret-ten, ihn zu er-ret-ten, fiel der tapf-re, tapf-re Mann. O ed-les

great, a loss too great to be sur-viv'd, a loss too great, too
 Paar. O ed-les Paar, o schö-ner Tod! O ed-les Paar, o

50

great to be sur-viv'd!
schö - - - - - ner Tod!

55

For Saul
Be - wei - ann,

59

maids of Is rael, mo to whose - dul ht care you
Töch - ter Is ra - ra weh - kla ü ber Saul. Durch

64

owe and the gold you wear, and all the pomp in which your beau-ty
ihn imue mit Pur - pur und mit Gold, gingt ihr ein - her, um - strahlt von ho - her

67

long has shone, and all the pomp in which your beau - ty long has
Schön - heit Glanz, gingt ihr ein - her, um - strahlt von ho - her Schön - heit

attacca

84. Solo and Chorus

David

Alto solo

O fa - tal day! How low the might - y lie! O Jon - a - than,
 O ban - ger Tag! Wie fiel der Hel - den Schar! O Jo - na - than,

Soprano

Solo Coro

shone. O fa - tal day! How low the might - y lie!
 Glanz. O ban - ger Tag! Wie fiel der Hel - den Schar!

Alto

O fa - tal day! How low the might - y lie!
 O ban - ger Tag! Wie fiel der Hel - den Schar!

Tenore

O fa - tal day! How low the might - y lie!
 O ban - ger Tag! Wie fiel der Hel - den Schar!

Basso

O fa - tal day! How low the might - y lie!
 O ban - ger Tag! Wie fiel der Hel - den Schar!

2 Ob
 Archi
 Bc

8

a - than! how ly didst thou die, for thy King and peo - ple slain! O Jon - a - than! how
 than, wie el war dein Tod für den Kö - nig, für dein Volk! O Jo - na - than, wie

O Jon - a - than! how
 O Jo - na - than, wie

O Jon - a - than! how
 O Jo - na - than, wie

O Jon - a - than! how
 O Jo - na - than, wie

O Jon - a - than! how
 O Jo - na - than, wie

no-bly didst thou die, for thy King and peo-ple slain! For thee my broth-er Jon - a - than, how
e - del war dein Tod für den Kö - nig, für dein Volk! Um dich, mein Bru - der Jo - na - than, wie

no-bly didst thou die, for thy King and peo-ple slain!
e - del war dein Tod für den Kö - nig, für dein Volk!

no-bly didst thou die, for thy King and peo-ple slain!
e - del war dein Tod für den Kö - nig, für dein Volk!

no-bly didst thou die, for thy King and peo-ple slain!
e - del war dein Tod für den Kö - nig, für dein Volk!

no-bly didst thou die, for thy King and peo-ple slain!
e - del war dein Tod für den Kö - nig, für dein Volk!

21 Alto solo

my dis - tress For thee O Jon - a - than, how great, how great is _ my dis -
ges Leid um dich, o Jo - na - than, wie klagt, wie klagt mein ban - ges

27

tress, for thee, how great is my _ dis-tress! What lan - guage can my _
Leid um dich, wie klagt mein ban - ges Leid. Ach! kei - ne Spra - che

grief ex - press? Great was the plea - sure I en - joy'd in
 fasst den Schmerz. Die treu - e Freund - schaft war so won - ne -

thee! And more than wom - an's love thy won - drous love to me
 reich, und sie be - glück - te mehr als Wei - ber - lie - be mich

A solo
 O fa - tal day! How low the might - y lie! Where, Is - rael,
 O ban - ger Tag! Wie fiel der Hel - den Schar! Wo, Is - ra -

A
 O fa - tal day! How low the might - y lie! Where, Is - rael,
 O ban - ger Tag! Wie fiel der Hel - den Schar! Wo, Is - ra -

B
 O fa - tal day! How low the might - y lie! Where, Is - rael,
 O ban - ger Tag! Wie fiel der Hel - den Schar! Wo, Is - ra -

is thy glo - ry fled? Spoil'd of thy arms, and sunk in in - fa - my, how
 el, ist nun dein Ruhm? Nun hebst du nie aus nied - rer Skla - ve - rei, be -

is thy glo - ry fled? Spoil'd of thy arms, and sunk in in - fa - my, how
 el, ist nun dein Ruhm? Nun hebst du nie aus nied - rer Skla - ve - rei, be -

is thy glo - ry fled? Spoil'd of thy arms, and sunk in in - fa - my, how
 el, ist nun dein Ruhm? Nun hebst du nie aus nied - rer Skla - ve - rei, be -

is thy glo - ry fled? Spoil'd of thy arms, and sunk in in - fa - my, how
 el, ist nun dein Ruhm? Nun hebst du nie aus nied - rer Skla - ve - rei, be -

is thy glo - ry fled? Spoil'd of thy arms, and sunk in in - fa - my, how
 el, ist nun dein Ruhm? Nun hebst du nie aus nied - rer Skla - ve - rei, be -

canst raise a - gain thy droop - ing head! How canst thou raise a -
 siegt mit Schmach in sin - kend Haupt em - por, be - siegt mit Schmach, dein

canst raise a - gain thy droop - ing head! How canst thou raise a -
 siegt mit Schmach, dein sin - kend Haupt em - por, be - siegt mit Schmach, dein

canst thou raise a - gain thy droop - ing head! How canst thou raise a -
 siegt mit Schmach, dein sin - kend Haupt em - por, be - siegt mit Schmach, dein

canst thou raise a - gain thy droop - ing head! How canst thou raise a -
 siegt mit Schmach, dein sin - kend Haupt em - por, be - siegt mit Schmach, dein

gain thy droop - ing head, how canst thou raise a - gain thy droop - ing
 sin - kend Haupt em - por, be - siegt mit Schmach, dein sin - kend Haupt em -

gain thy droop - ing head, how canst thou raise a - gain thy droop - ing
 sin - kend Haupt em - por, be - siegt mit Schmach, dein sin - kend Haupt em -

gain thy droop - ing head, how canst thou raise a - gain thy droop - ing
 sin - kend Haupt em - por, be - siegt mit Schmach, dein sin - kend Haupt em -

gain thy droop - ing head, how canst thou raise a - gain thy droop - ing
 sin - kend Haupt em - por, be - siegt mit Schmach, dein sin - kend Haupt em -

gain thy droop - ing head, how canst thou raise a - gain thy droop - ing
 sin - kend Haupt em - por, be - siegt mit Schmach, dein sin - kend Haupt em -

Piano accompaniment for measures 62-66, featuring a right-hand melody and a left-hand bass line with rhythmic accompaniment.

head!
 por.

head!
 por.

head!
 por.

head!
 por.

head!
 por.

Piano accompaniment for measures 67-71, featuring a right-hand melody and a left-hand bass line with rhythmic accompaniment. A dynamic marking 'p' is present in the right hand.

85a. Recitative (Tenore)*

High Priest

Ye men of Ju-dah, weep no more; let glad-ness reign in all our host; for pi-ous
Ihr Män-ner Ju-da, klagt nicht mehr! Gib Raum der Freu-de, Volk des Herrn, dem from-men

Bc

4
 Da-vid will re-store what Saul thy dis-o-be-dience. The Lord of
Da-vid schenkt sein Gott, was un-ge-hor-sam Saul er- Der Gott der

hosts is Da-vid's friend and con-quest will his arms at-tend.
Schlacht ist Da-vids Freund, er stärkt zum Sieg den Hel-den-arm.

* Zu den Variantensätzen 85a. und 85b. vgl. das Vorwort.
Concerning the variant movements 85a and 85b, see the Foreword.

85b. Air (Tenore) *

Allegro

Archi
Bc

8

Abner

Ye men of Ju - dah,
Ihr Män - ner Ju - da, -

15

weep no more,
klagt nicht mehr,
weep no more,
klagt nicht - mehr,
ye men of Ju - dah,
Ihr Män - ner Ju - da, -

23

weep no more,
klagt nicht mehr!
no more,
nicht mehr,
no, weep
nein, klagt nicht

30

more,
mehr!
ye men of Ju - dah,
Ihr Män - ner Ju - da, -
klagt nicht mehr,
weep no more;
klagt nicht mehr!

let glad-ness reign in all our host; for pi-ous Da-vid
 Gib Raum der Freu-de, Volk des Herrn, dem from-men Da-vid

will re-store what Saul by dis-o-be-dience lost,
 schenkt sein Gott, was un-ge-hor-sam Saul ver-lor,

what Saul by dis-o-be-dience lost
 was un-ge-hor-sam Saul ver-lor

hosts is Da-vid's friend, and con-quest will his
 Der Schlacht ist Da-vids Freund, er stärkt zum Sieg den

p

arms at-tend, the Lord of hosts is Da-vid's friend,
 Hel-den-arm. Der Gott der Schlacht ist Da-vids Freund,

and con - quest will his arms at - tend, and con - quest will his
 er stärkt zum Sieg den Hel - den - arm, den Hel - den - arm, den

arms at - tend, and con - quest will his arms at - tend,
 Hel - den - arm, er stärkt zum Sieg den Hel - den - arm,

and con - quest will his arms at - tend.
 er stärkt zum Sieg den Hel - den - arm.

f

86. Chorus

Allegro

2 Ob
2 Tr
3 Trb
Timp
Archi
Bc

Ob, Archi

5

Ob Archi

9

Gird on thy sword, gird on thy sword, thou
Gürt um dein Schwert, gürt um dein Schwert, du

Gird on thy sword, gird on thy sword, thou
Gürt um dein Schwert, gürt um dein Schwert, du

Gird on thy sword, gird on thy sword, thou
Gürt um dein Schwert, gürt um dein Schwert, du

Ob

Tutti

of might, thou man of might, pur-sue thy wont-ed fame,
Macht, du Mann der Macht, zeuch aus zum Streit, o Held,

man of might, thou man of might, pur-sue, pur-
Mann der Macht, du Mann der Macht, zeuch aus zum

man of might, thou man of might, pur-sue, pur-
Mann der Macht, du Mann der Macht, zeuch aus zum

thy wont-ed fame, thy wont-ed fame:
zum Streit, o Held! zum Streit, o Held!

sue, pur - sue, pur - sue thy wont-ed fame, thy wont-ed fame:
Streit, o Held, zeuch aus zum Streit, o Held! zum Streit, o Held!

sue, pur - sue, pur - sue thy wont-ed fame, thy wont-ed fame:
Streit, o Held, zeuch aus zum Streit, o Held! zum Streit, o Held!

thy wont-ed fame: Go on, go
zum Streit, o Held! Greif an

on, go on, go on, be pros - per-ous in fight, go
an, den Feind, greif an, Tri - umph er - war-tet dich. O

on, go on, go on, be pros - per-ous in fight, go
an, den Feind, greif an, Tri - umph er - war-tet dich. O

on, go on, go on, be pros - per-ous in fight, go
Feind, den Feind, greif an, Tri - umph er - war-tet dich. Zeuch

on, go on, go on, be pros - per-ous in fight, go
Feind, den Feind, greif an, Tri - umph er - war-tet dich. Zeuch

on, pur-sue thy wont-ed fame,
Held! zeuch aus zum Streit, o Held,

on, pur-sue thy wont-ed fame,
Held! zeuch aus zum Streit, o Held,

on, pur-sue, pur-sue, pur-sue, pur-sue thy wont-ed fame,
aus, zeuch aus, zeuch aus, zeuch aus, zeuch aus zum Streit, o Held,

on, pur-sue, pur-sue, pur-sue, pur-sue thy wont-ed fame,
aus, zeuch aus, zeuch aus, zeuch aus, zeuch aus zum Streit, o Held,

— ed fame,
— Held!

— thy wont-ed
— zum Streit,

— ed fame,
— zum Streit, o Held!

— thy wont-ed fame,
— zum Streit, o Held!

go on, go on, go on,
Greif an den Feind, Greif an den

go on, go on, go on,
Greif an den den

on, pur-sue, gird on thy sword thou man of might, pur-
 Feind, o Held! Gürt um dein Schwert, du Mann der Macht, zeuch

on, pur-sue, gird on thy sword thou man of might, pur-
 Feind, o Held! Gürt um dein Schwert, du Mann der Macht, zeuch

on, pur-sue, gird on thy sword thou man of might, pur-
 Feind, o Held! Gürt um dein Schwert, du Mann der Macht, zeuch

sue, go on, pur-sue thy wont-ed fame, go on, go on, be
 aus, greif an, zeuch aus zum Streit, o Held, zeuch aus, o Held, Tri-

sue, go on, pur-sue thy wont-ed fame, go on, go on, be
 aus, greif an, zeuch aus zum Streit, o Held, zeuch aus, o Held, Tri-

sue, go on, pur-sue thy wont-ed fame, go on, go on, be
 aus, greif an, zeuch aus zum Streit, o Held, zeuch aus, o Held, Tri-

at, be pros-per-ous in fight, pur-sue, go on, be
 dich, Tri-umph er-war-tet dich, zeuch aus, o Held, Tri-

pros-per-ous in fight, be pros-per-ous in fight, pur-sue, go on, be
 umph er-war-tet dich, Tri-umph er-war-tet dich, zeuch aus, o Held, Tri-

pros-per-ous in fight, be pros-per-ous in fight, pur-sue, go on, be
 umph er-war-tet dich, Tri-umph er-war-tet dich, zeuch aus, o Held, Tri-

pros - per - ous in fight,
umph er - war - tet dich!

pros - per - ous in fight,
umph er - war - tet dich!

pros - per - ous in fight,
umph er - war - tet dich!

re - trieve, — re - trieve the He - brew
 Ret - ter der Eh - re dei - nes Volks, er -

Piano accompaniment for measures 40-43.

go on, re trieve,
 O Held, Ret ter

go on, pur - sue thy wont - ed fame, go on, pur -
 zeuch aus zum Streit, o Held, zeuch aus zum

name, re - trieve, re - trieve the He - brew name, re - trieve,
 he - be dich, uf sei - nen Ruhm zu rück, Pur - sue zeuch aus,

re - re - re - trieve the He - brew name, re - trieve, re -
 Ret - Eh - re dei - nes Volks, er - he - be dich, ruf

Piano accompaniment for measures 44-47.

re - trie He - brew name. Re - trieve, pur - sue, re - trieve the He - brew
 Volks, er - he - be dich, zeuch aus, ruf sei - nen Ruhm zu -

sue. Re - trieve, — re - trieve the He - brew
 Streit, Ret ter der Eh - re dei - nes Volks, er -

thy wont - ed fame, go on, pur - sue thy wont - ed
 o Held, zum Streit, er - he - be dich, zeuch aus, o

trieve the He - brew name.
 sei - nen Ruhm zu rück.

Piano accompaniment for measures 48-51.

name, go on, re-trieve the He - brew name, go on, pur - sue
 rück, o Held, ruf sei - nen Ruhm zu - rück, o Held! zeuch aus

name. Pur-sue, go on, pur - sue, re - trieve, go on, pur -
 he - be dich, er - he - be dich. Zeuch aus, greif an den

fame, go on, pur - sue thy wont - ed fame, go on, pur - sue, re -
 Held, zum Streit, er - he - be dich zum Streit, greif an, greif an den

Re - trieve, re-trieve the He - brew name, go on, pur -
 Ret - ter der Eh - re dei - nes Volkes, o Held, greif an

ed fame, re-trieve, re-trieve the He - brew name,
 Held! Tri - umph er - war - tet dich,

re, pur - sue thy wont - ed fame, re - trieve
 und, zeuch zum Streit, zum Streit, Ret - ter der

triev re - trieve the He - brew name,
 Feind, ruf sei - nen Ruhm zu - rück,

sue, pur - sue thy wont - ed fame,
 Feind, o Held! Tri - umph er - war

go on, o Held! go on, greif an pur - sue, den Feind, re - trieve, re - er - he - be
 the He - brew name, re - trieve,
 Eh - re dei - nes Volks, Ret - ter der

go on, pur - sue, pur - sue, re -
 zeuch aus zum Streit, o Held! ruf

tet dich, re - trieve, ruf sei -

trieve the He - brew name, re - trieve, re - trieve, re - trieve the He -
 ruf sei - nen Ruhm zu - rück, o Held, ruf sei - nen Ruhm

re - trieve the He - brew name, re - trieve, go on, pur - sue,
 Eh - re dei - nes Volks, er - he - be dich, o Held! zum Streit,

brew name, go on, pur - sue thy wont - ed
 zu - rück, o Held, ruf sei - nen Ruhm zu

trieve the He - brew name, go on, re - trieve, pur - sue, re - trieve, re -
 Ruhm zu - rück, o Held, ruf sei - nen Ruhm zu - rück, ruf sei - nen

brew name, re - trieve,
zu - rüch, Ret - ter der

re - trieve, re - trieve the He - brew name,
Ret - ter der Eh - re dei - nes Volks, er - he - be

fame. Re - trieve the He - brew name, re - trieve the He - brew
rüch, ruf sei - nen Ruhm zu - rüch, o Held, o Held, er -

trieve the He - brew name, re - trieve the He - brew name, the He - brew
Ruhm zu - rüch, o Ret - ter der Eh - re dei - nes Volks, ruf sei



the He - brew name, re - trieve, re - trieve the He - brew
Volks, he - be dich, ruf sei - nen Ruhm zu -

th
ru - nen
Ruhm zu - rüch, ruf sei - nen Ruhm zu -

nam
he - be dich, - brew name, re - trieve, the He - brew
ruf sei - nen Ruhm zu - rüch, ruf ihn zu -

name, the He - brew name, the He - brew
Ruhm, ruf sei - nen Ruhm zu - rüch, ruf ihn zu -



name. Go on, pur - sue, re - trieve, pur - sue thy wont - ed fame,
 rück, greif an den Feind, o Held, zeuch aus zum Streit, o Held,

name. Go on, pur - sue, re - trieve, pur - sue thy wont - ed fame, thy
 rück, greif an den Feind, o Held, zeuch aus zum Streit, o Held, er -

name. Go on, pur - sue, re - trieve, pur - sue thy wont - ed fame,
 rück, greif an den Feind, o Held, zeuch aus zum Streit, o Held,

thy wont - ed fame: Re - trieve, re - trieve, re - trieve He - brew name
 er - he - be dich, o Held der Eh - re dei - nes Volks, Held

wont - ed fame, thy wont - ed fame: Re - trieve, re - trieve the
 he - be dich, er - he - be dich, Ret - ter der Eh - re dei - nes

thy wont - ed fame: Re - trieve,
 er - he - be dich, Ret - ter der

Re - trieve, go on, pur - sue, go on,
 zeuch aus, zum Streit, o Held, o Held,

He - brew name. Re - trieve, go on, re - trieve, go
 Volks, o Held! zeuch aus, greif an den Feind, o

re - trieve the He - brew name. Re - trieve, go on, re - trieve, go
 Eh - re dei - nes Volks, o Held! zeuch aus, greif an den Feind, o

Re - trieve the He - brew name. Go on, re - trieve, go
 Ret - ter der Eh - re dei - nes Volks, greif an den Feind, o

re-trieve the He - brew name. Thy strong right hand, with
greif an den Feind, o Held! *Dein star - ker Arm, du*

on, re-trieve the He-brew name. Thy strong right hand, with
Held! ruf sei - nen Ruhm zu - rück! *Dein star - ker Arm, du*

on, re-trieve the He - brew name. Thy strong right hand, with
Held! ruf sei - nen Ruhm zu - rück! *Dein star - ker Arm, du*

on, re-trieve the He-brew name.
Held! ruf sei - nen Ruhm zu - rück!

Piano accompaniment for measures 78-81.

ter - ror arm'd, with ter - ror arm'd, shall thy ob - du - rate
Schreck - li - cher, du Schreck - li - cher! macht stol - zer Fein - de

ter - ror arm'd, with ter - ror arm'd, shall thy ob - du - rate
Schreck - li - cher, du Schreck - li - cher! macht stol - zer Fein - de

ter - ror arm'd, with ter - ror arm'd, shall thy ob - du - rate
Schreck - li - cher, du Schreck - li - cher! macht stol - zer Fein - de

Piano accompaniment for measures 82-85, including an Oboe (Ob) part.

foes dis - may, shall
Mut ver - zagt, macht

foes dis - may, shall
Mut ver - zagt, macht

foes dis - may, shall
Mut ver - zagt, macht

Piano accompaniment for measures 86-90, marked *Tutti*.

thy ob - du - rate foes dis - may, shall thy ob - du - rate foes dis -
 stol - zer Fein - de Mut ver - zagt, macht stol - zer Fein - de Mut ver -

thy ob - du - rate foes dis - may, shall thy ob - du - rate foes dis -
 stol - zer Fein - de Mut ver - zagt, macht stol - zer Fein - de Mut ver -

thy ob - du - rate foes dis - may, shall thy ob - du - rate foes dis -
 stol - zer Fein - de Mut ver - zagt, macht stol - zer Fein - de Mut ver -

93 Allegro

may, zagt.

may, zagt.

may, while oth ers, by thy vir tue charm'd, shall
 zagt. Da Volk auf Volk zu dei - ner Huld sich

shall crowd,
 sich drängt,

shall crowd, while oth - ers, by thy vir - tue
 sich drängt, da Volk auf Volk zu dei - ner

crowd to own thy righ - teous sway,
 drängt, be - glückt und dein zu sein,

shall crowd,
 sich drängt,

f *p*

shall crowd to
sich drängt, be -

charm'd, shall crowd to own thy righ-teous sway, to
Huld sich drängt, be-glückt und dein zu sein, be -

shall crowd to
sich drängt, be -

f

own thy righ-teous sway, thy righ-teous sway. While oth-ers,
glückt und dein zu sein, und dein zu sein, da Volk auf

own thy righ-teous sway, thy righ-teous sway. While oth-ers,
glückt und dein zu sein, und dein zu sein, da Volk auf

own thy righ-teous sway, thy righ-teous sway. While oth-ers,
glückt und dein zu sein, und dein zu sein, da Volk auf

Volk zu vir tue charm'd, while
zu dei ner Huld sich drängt, da

by thy vir tue charm'd, while
Volk zu dei ner Huld sich drängt, da

by thy vir tue charm'd, by thy vir tue charm'd,
Volk zu dei ner Huld, dei ner Huld sich drängt,

shall crowd,
sich drängt,

oth - ers, by thy vir - tue charm'd,
Volk auf Volk zu dei - ner Huld

shall crowd,
sich drängt,

shall crowd, while oth - ers,
sich drängt, da Volk Ob auf

shall crowd to own thy righ - teous sway, thy
sich drängt, be - glückt und zu sein, und

shall crowd to own thy righ - teous sway, thy
sich drängt, be - glückt dein zu sein, und

shall crowd to own thy righ - teous sway, thy
sich drängt, be - glückt dein zu sein, und

by thy tue charm'd, shall crowd to own thy righ - teous sway, thy
Volk thy ner Huld, sich drängt, be - glückt und dein zu sein, und

sway. shall
sein, sich

righ - teous sway. While oth - ers, by thy vir - tue
dein - teous zu sein, da Volk auf Volk zu dei - ner

righ - teous sway. While oth - ers, by thy vir - tue
dein - teous zu sein, da Volk auf Volk zu dei - ner

righ - teous sway. shall
dein zu sein, sich

crowd to own thy righ - teous sway, thy righ - teous
 drängt, be - glückt und dein zu sein, und dein zu

charm'd, to own thy righ - teous sway, thy righ - teous
 Huld sich drängt, und dein zu sein, und dein zu

charm'd, to own thy righ - teous sway, thy righ - teous
 Huld sich drängt, und dein zu sein, und dein zu

crowd to own thy righ - teous sway, thy righ - teous
 drängt, be - glückt und dein zu sein, und dein zu

sway, thy righ - teous sway, while oth - ers, by thy vir - tue
 sein, und dein zu sein. Da Volk auf Volk zu sein, der

sway, thy righ - teous sway, while oth - ers, by thy vir - tue
 sein, und dein zu sein. Da Volk auf Volk zu sein, der

sway, thy righ - teous sway, while oth - ers, by thy vir - tue
 sein, und dein zu sein. Da Volk auf Volk zu sein, der

shall crowd to own thy righ - teous sway, shall
 sich drängt, be - glückt und dein zu sein, sich

charm'd, shall crowd to own thy righ - teous sway, shall
 Huld sich drängt, be - glückt und dein zu sein, sich

charm'd, shall crowd to own thy righ - teous sway, shall
 Huld sich drängt, be - glückt und dein zu sein, sich

crowd, shall crowd, shall
 drängt, sich drängt, sich

crowd, shall crowd, shall crowd
 drängt, sich drängt, sich drängt,

crowd, shall crowd, shall crowd,
 drängt, sich drängt, sich drängt,

crowd
 drängt,

crowd to own thy - teous
 drängt, be - glückt und dein zu sein Da Volk auf

to own thy righ - teous
 und dein zu sein Da Volk auf

shall crow to own thy righ - teous
 be - glückt und dein zu sein Da Volk auf

shall crowd to own thy righ - teous sway, thy
 sich drängt, be - glückt und dein zu sein, und

sway, shall crowd to own thy righ - teous sway, thy
 Volk sich drängt, be - glückt und dein zu sein, und

sway, shall crowd to own thy righ - teous sway, thy
 Volk sich drängt, be - glückt und dein zu sein, und

righ-teous sway. While oth-ers, by thy vir-tue charm'd,
 dein zu sein. Da Volk auf Volk zu dei-ner Huld sich

righ-teous sway. While
 dein zu sein. Da

righ-teous sway. While
 dein zu sein. Da

drängt, by thy vir-tue charm'd, shall crowd
 sich drängt, zu dei-ner Huld sich drängt, be-

oth-ers, by thy vir-tue charm'd, shall crowd
 Volk auf Volk zu dei-ner Huld sich drängt, be-

oth-ers, by thy vir-tue charm'd, shall crowd
 Volk auf Volk zu dei-ner Huld sich drängt, be-

own thy righ-teous sway, shall crowd to own thy righ-teous sway.
 glückt und dein zu sein, sich drängt, be-glückt und dein zu sein.

own thy righ-teous sway, shall crowd to own thy righ-teous sway.
 glückt und dein zu sein, sich drängt, be-glückt und dein zu sein.

own thy righ-teous sway, shall crowd to own thy righ-teous sway.
 glückt und dein zu sein, sich drängt, be-glückt und dein zu sein.



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