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GEORG FRIEDRICH HÄNDEL

SAUL

ORATORIO
IN THREE ACTS

ORATORIUM
IN DREI AKTEN

Herausgegeben von

PERCY M. YOUNG

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S A U L,
A N
O R A T O R I O;
O R,
S A C R E D D R A M A.

As it is Perform'd

At the KING's THEATRE in the Hay-Market.

Set to Musick by GEORGE-FREDERIC HANDEL, Esq;

Ἀρετῆ τοιοῦ φίλον ὄσις ἀεὶ. Aur. Carm.

Qui autem in virtute summum bonum ponunt, præclarè illi quidem: Sed hæc ipsa virtus Amicitiam & gignit & Continet: Nec finè virtute Amicitia esse ullo pacto potest. Cic.



L O N D O N :

Printed for THO. WOOD, and Sold by THO. ASTLEY, in St. Paul's Church-yard, J. SHUCKBURGH, at the Inner-Temple-Gate, and at the KING's THEATRE in the Hay-Market. 1738.

[Price One Shilling.]

Titelseite des Textbuches aus dem Jahre 1738 (Erstdruck). Nach dem im Royal College of Music, London, befindlichen Exemplar.

Dramatis Personæ.

SAUL. *Mr. Wallis.*
 JONATHAN. *Mr. Beard.*
 DAVID. *Mr. Russell.*
 High Priest. *Mr. Kelly.*
 ABIATHAR.
 ABNER.
 MERAB. *Miss Young.*
 MICHAL. *Mr. Franciscina.*
 DOEG. *Mr. Baker.*
 WITCH of Ender. *Mr. [unclear]*
 Apparition of SAMUEL. *Mr. [unclear]*
 Amalekite. *Mr. Poplior.*
 Chorus's.

N. B. MERAB'S scornful Behaviour, ACT I. SCENE II.
 is a Hint taken from COWLEY'S *Davidis*, and has
 no Foundation in the *Sacred History*.

S A U L

Personenverzeichnis im Textbuch aus dem Jahre 1738 mit den eingetragenen Namen der Solisten. Nach dem im Royal College of Music, London, befindlichen Exemplar.

Sinfonie pour les Carillons.

Andante allegro

V. et org. solo

fin

*mit
forte*

*Legue Recit: Mich
already be the same*

Sinfonie pour les Carillons; Blatt 40^v des im British Museum, London, R.M.20.g.3., befindlichen Autographs.

DRAMATIS PERSONAE

Saul	Basso	Saul	Baß
Jonathan	Tenore	Jonathan	Tenor
David	Alto	David	Alt
Abner	Tenore	Abner	Tenor
Merab	Soprano	Merab	Sopran
Michal	Soprano	Michal	Sopran
Doeg	Basso	Doeg	Baß
Witch of Endor	Tenore	Die Hexe von Endor	Tenor
Apparition of Samuel	Basso	Der Geist Samuels	Baß
An Amalekite	Tenore	Ein Amalekiter	Tenor
Abiathar	Basso	Abiathar	Baß
High Priest	Tenore	Hoherpriester	Tenor
Chorus		Chor	

Orchestration — Orchesterbesetzung

2 Flauti, 2 Oboi, 2 Fagotti; 2 Trombe, 3 Tromboni; Timpani; Carillons; Arpa; Organo; Violino I—III, Viola, Continuo (Violoncello, Violone, Fagotto, Cembalo, Organo)

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SYMPHONY

Allegro

Oboe I
Oboe II
Violino I
Violino II
Viola
Bassi
(*Violoncello, Violone,*
Fagotto, Cembalo,
Organo)

6

12

18



(4) (#) P Vc., Cemb. f Tutti (6) (6) (4) (#)

24



(4) (#) (6) (6)

30



36

Musical score for measures 36-41. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a fermata over a final chord.

42

Musical score for measures 42-47. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music continues with the same complex rhythmic pattern. A trill (*tr*) is marked in the right hand. Dynamic markings include *f* (forte) and *p* (piano). At the end of the system, there are markings for *p Vc., Cemb.* and *f Tutti*.

48

Musical score for measures 48-53. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music continues with the same complex rhythmic pattern. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a fermata over a final chord.

72

f
f
f
f
f ^(f) Tutti (#)

78

p *f* *p* *f* *p* *f*
p Fag., Cemb. Tutti
(#)

84

p *p* *p*
(#) *p* Vc., Cemb.

90

Musical score for measures 90-95. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *p* (piano). A circled number 6 is written below the first measure of the left hand.

f *Tutti*

96

Musical score for measures 96-101. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *p* (piano). Trills (tr) are marked above several notes in the right hand.

p Vc., Cemb. *f* *Tutti*

102

Musical score for measures 102-107. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *f* (forte).

p Vc., Cemb. *f* *Tutti*

107

Musical score for measures 107-112. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *p* and *f*. There are also some markings that look like *tr* or *tr* with a star above it.

113

Musical score for measures 113-118. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The music continues with the complex rhythmic pattern. Dynamic markings include *p* and *f*.

119

Musical score for measures 119-124. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The music continues with the complex rhythmic pattern. Dynamic markings include *p* and *f*. At the bottom of the page, there are performance instructions: *P Vc., Cemb.*, *f Tutti*, and the numbers *(4)* and *(3)*.

Larghetto

Oboe I
Oboe II
Fagotto
Violino I, II
Violino III, Viola
Violoncello, Violone
Cembalo, Organo

8

16

Solo Tutti

Solo Tutti

25 Solo Tutti Solo

34 Tutti Solo

43 Tutti Adagio

Org. ad libitum^{*)}

*) Nach diesem Larghetto kann eine kurze Orgelimprovisation eingefügt werden.

Allegro

Oboe I
f

Oboe II
f

Violino I
f

Violino II
f

Viola

Bassi
(Violoncello, Violone,
Fagotto, Cembalo,
Organo)
f

4

Vc., Fag., Cemb., Org.

Violone

8 Solo

p Vc., Org.

12

Musical score for measures 12-15. The top staff features a complex melodic line with many sixteenth notes. The bottom staff has a simpler bass line with quarter notes and rests.

16

Tutti

f

Solo

f

f

f

Tutti

f

Vc., Org.

p

Musical score for measures 16-19. Measures 16-18 are marked "Tutti" and "f". Measure 19 is marked "Solo". The bottom staff has "Tutti" and "f" for measures 16-18, and "Vc., Org." and "p" for measure 19.

20

Musical score for measures 20-23. The top staff has a complex melodic line with many sixteenth notes. The bottom staff has a bass line with quarter notes and rests.

24 Tutti

f *f* *Tutti* *f*

28

Vc., Fag., Cemb., Org.
Violone *Tutti* *f*

32 Solo

Solo *Vc., Org.* *p*

36 *Tutti*

f *Tutti*

f *Tutti*

40 *Solo*

Solo

Vc., Org.

p

44

48 *Tutti*

f

f

f

f

Tutti

f

This system contains measures 48 through 51. It features a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is marked with a forte (*f*) dynamic and a *Tutti* instruction. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

52

This system contains measures 52 through 55. The notation continues with similar rhythmic complexity, featuring eighth and sixteenth notes. There are some accidentals, including a flat (b) and a sharp (#). The dynamic remains forte.

56

56

senza Violone *Tutti*

This system contains measures 56 through 59. The notation continues with similar rhythmic complexity, featuring eighth and sixteenth notes. There are some accidentals, including a flat (b) and a sharp (#). The dynamic remains forte. At the bottom of the system, the instruction *senza Violone* is written, followed by *Tutti*.

60

Solo *ad libitum*

Vc., Fag., Cemb., Org:

Violone

Vc., Org:

p

64

Tutti

f

f

f

f

Tutti

f

68

Andante larghetto

Oboe I, II

Violino I, II

Viola

Bassi
(Violoncello, Violone,
Fagotto, Cembalo)

11

22

33

45

ACT THE FIRST

ERSTER AKT

Scene I

Szene I

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

Triumphgesang auf den Sieg über Goliath und die Philister

1. Chorus

A tempo giusto

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Oboe I** and **Oboe II**: Both parts play a melodic line starting with a forte (*f*) dynamic, featuring eighth and sixteenth notes.
- Fagotto**: Plays a supporting bass line with eighth notes.
- Tromba I** and **Tromba II**: Both play a melodic line with a forte (*f*) dynamic, featuring eighth notes.
- Trombone I**, **Trombone II**, and **Trombone III**: All three play a supporting bass line with a forte (*f*) dynamic, featuring eighth notes.
- Timpani**: Provides a rhythmic accompaniment with a forte (*f*) dynamic, featuring eighth notes.
- Violino I** and **Violino II**: Both play a melodic line with a forte (*f*) dynamic, featuring eighth and sixteenth notes.
- Viola**: Plays a supporting bass line with a forte (*f*) dynamic, featuring eighth notes.
- Soprano**, **Alto**, **Tenore**, and **Basso**: All vocal parts are currently silent, indicated by a whole rest on each staff.
- Bassi** (Violoncello, Violone, Cembalo, Organo): Play a supporting bass line with a forte (*f*) dynamic, featuring eighth notes.

5

The musical score is organized into three systems. The first system consists of three staves: a treble staff with a melodic line, a middle staff with a similar melodic line, and a bass staff with a rhythmic accompaniment. The second system expands to six staves, with two treble staves, two middle staves, and two bass staves, each containing different parts of the composition. The third system returns to three staves, with a treble staff featuring a dense sixteenth-note texture, a middle staff with a melodic line, and a bass staff with a rhythmic accompaniment. The score is marked with a '5' at the beginning of the first system.

10

The musical score is organized into three systems, each containing five measures. The first system (measures 10-14) features a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. The second system (measures 15-19) continues the piano accompaniment with a more complex texture. The third system (measures 20-24) shows the vocal line returning with a melodic line and piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

15

System 1: A grand staff with three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music begins with a whole rest in the first measure, followed by a quarter rest, then a quarter note G4, and a quarter note F4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure features a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note G4 and a quarter note F4. The fourth measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fifth measure contains a quarter rest, a quarter note G4, and a quarter note F4.

System 2: A grand staff with six staves. The top two are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The word "Solo" is written above the top staff. The first measure is a whole rest. The second measure has a quarter note G4, a quarter note F4, and a quarter note E4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fifth measure has a quarter note G4, a quarter note F4, and a quarter note E4. The sixth measure has a quarter note G4, a quarter note F4, and a quarter note E4.

System 3: A grand staff with three staves. The top two are treble clefs, and the bottom is a bass clef. The first measure contains a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note G4 and a quarter note F4. The second measure has a quarter note G4, a quarter note F4, and a quarter note E4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fifth measure has a quarter note G4, a quarter note F4, and a quarter note E4. The sixth measure has a quarter note G4, a quarter note F4, and a quarter note E4.

System 4: A grand staff with five staves. The top three are treble clefs, and the bottom two are bass clefs. All staves contain whole rests for the entire duration of the system.

System 5: A single bass clef staff. The music begins with a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note F4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure features a sixteenth-note triplet of G4, A4, and B4, followed by a quarter note G4 and a quarter note F4. The fourth measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fifth measure contains a quarter rest, a quarter note G4, and a quarter note F4.

20 *Solo* ^{*)}

The musical score consists of four systems of staves. The first system (measures 20-24) features two staves with a large brace on the left. The word "Solo" is written above the first staff in measure 21 and above the second staff in measure 22. A fermata-like symbol is present above the second staff in measure 24. The second system (measures 25-29) features four staves with a large brace on the left. The word "Solo" is written above the second staff in measure 26. The third system (measures 30-34) features two staves with a large brace on the left. The fourth system (measures 35-39) features two staves with a large brace on the left. The notation includes treble and bass clefs, various note values, rests, and dynamic markings.

*) Vgl. Krit. Bericht.

26

Musical score for the first system, measures 26-30. It consists of three staves: two treble clefs and one bass clef. The music features a steady eighth-note accompaniment in the bass and treble parts, with a melodic line in the upper treble staff.

Musical score for the second system, measures 31-35. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music continues with the accompaniment and melodic line. A *Solo* marking appears above the top treble staff in measure 35.

Musical score for the third system, measures 36-40. It consists of three staves: two treble clefs and one bass clef. The music features a more complex melodic line in the upper treble staff, including sixteenth-note passages.

Musical score for the fourth system, measures 41-45. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The vocal parts enter in measure 41 with the lyrics: "How ex - cel - lent, / Wie wun - der - bar,". The piano accompaniment continues.

Musical score for the fifth system, measures 46-50. It consists of three staves: two treble clefs and one bass clef. The music concludes with the accompaniment and melodic line.

31

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a supporting bass line.

The second system of music consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music includes dynamic markings: *Solo* in the first measure of the second staff and *Tutti* in the second measure of the second staff.

The third system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a supporting bass line.

The fourth system of music consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music includes lyrics in two parts. The lyrics are:
 how ex - cel - lent thy Name, O Lord,
 wie wun - der - bar schallt, Herr, dein Preis

The fifth system of music consists of a single bass staff. The music features a supporting bass line.

36

In all the World is known,
durch al - le Wel - ten weit,

In all the World is known,
durch al - le Wel - ten weit,

In all the World is known,
durch al - le Wel - ten weit,

In all the World is known,
durch al - le Wel - ten weit,

40

World is known!
Wel - ten weit!

How ex - cel - lent,
Wie wun - der - bar,

World is known!
Wel - ten weit!

How ex - cel - lent,
Wie wun - der - bar,

45

how ex - cel - lent thy Name, O Lord, In all the
wie wun - der - bar schallt, Herr, dein Preis durch al - le

how ex - cel - lent thy Name, O Lord, In all the
wie wun - der - bar schallt, Herr, dein Preis durch al - le

Vc., Org.

49

World is known, <i>Wel - ten weit,</i>	In all the <i>durch al - le</i>	World is known! <i>Wel - ten weit!</i>	How ex - cel - <i>Wie wun - der -</i>
World is known, <i>Wel - ten weit,</i>	In all the <i>durch al - le</i>	World is known! <i>Wel - ten weit!</i>	How ex - cel - <i>Wie wun - der -</i>

Tutti

55

lent thy Name, O Lord, thy Name, O Lord, In all the World is known!
bar schallt, Herr, dein Preis, schallt, Herr, dein Preis durch alle Wel - ten weit!

lent thy Name, O Lord, thy Name, O Lord, In all the World is known!
bar schallt, Herr, dein Preis, schallt, Herr, dein Preis durch alle Wel - ten weit!

^{*)} Vgl. Krit. Bericht.

60

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

Third system of musical notation, continuing the vocal line and piano accompaniment.

Fourth system of musical notation, including lyrics for the vocal line and piano accompaniment.

A - bove all Heav'ns, O King a - dor'd,
Hoch ü - ber al - ler Him - mel Kreis,

A - bove all Heav'ns, O King a - dor'd,
Hoch ü - ber al - ler Him - mel Kreis,

How hast thou set thy glo - rious
wie strahlt dein Thron in Herr - lich -

Fifth system of musical notation, featuring piano accompaniment. The word "Org." is written below the staff.

Org.

63

How hast thou set thy glo-rious Throne, thy glo - - - rious Throne!
wie strahlt dein Thron in Herr-lich-keit, in Herr- - - lich-keit!

Throne, thy glo - - rious Throne, A - bove all Heav'ns, O King a - dor'd, O
keit! in Herr - - lich-keit! Hoch ü - ber al - ler Him - mel Kreis, der

A - bove all Heav'ns, O King a - dor'd, O King,
Hoch ü - ber al - ler Him - mel Kreis, wie strahlt,

A - bove all
 Hoch ü - ber

Vc., Org. Tutti

66

A - bove all Heav'ns, O King a - dor'd, How hast thou
 Hoch ü - ber al - ler Him - mel Kreis, wie strahlt dein
 King a - dor'd, A - bove all Heav'ns, O King a -
 Him - - - mel Kreis, hoch ü - ber al - ler Him - mel
 How hast thou set thy glo-rious Throne, thy glo - - rious Throne!
 wie strahlt dein Thron in Herr-lich - keit, in Herr - - lich - keit!
 Heav'ns, O King a - dor'd, How hast thou set thy glo-rious Throne!
 al - ler Him - mel Kreis, wie strahlt dein Thron in Herr-lich - keit!

senza Violone

69

set thy glo - - - rious Throne, How hast thou set thy glo - - - rious
Thron in Herr - - - lich - keit, wie strahlt dein Thron in Herr - - - lich -

dor'd,
Kreis, How hast thou set thy glo - rious
wie strahlt dein Thron in Herr - lich -

A - bove all Heav'ns, O King a - dor'd,
Hoch ü - ber al - ler Him - mel Kreis, How hast thou set thy glo - rious
wie strahlt dein Thron in Herr - lich -

A - bove all Heav'ns, O King a - dor'd,
Hoch ü - ber al - ler Him - mel Kreis, How hast thou set thy glo - rious
wie strahlt dein Thron in Herr - lich -

Tutti

73

*)

Throne!
keit!

Throne!
keit!

Throne!
keit!

Throne!
keit!

*) Vgl. Krit. Bericht.

2. Air

Larghetto

Violino I *f* *pp* *simile*

Violino II *f* *pp* *simile*

Viola *f* *pp* *simile*

Soprano

Violoncello *f* *pp* *simile*

Violone *f*

An In - fant rais'd by thy Com - mand,
 Ein Knab' stand auf, von dir ge - sandt,

9

To quell, to quell thy Re - bel Foes, Could fierce Go - li - ah's dread - ful
 un - schlug, und schlug, die dich be - droht; denn, trot - zend Go - liaths star - ker

16

Hand Su - pe - rior in the Fight op - pose, Could fierce Go - li - ah's dread - ful
 Hand, warf er ihn hin in Schmach und Tod, denn, trot - zend Go - liaths star - ker

24

Hand, Su - pe - rior in the Fight op - pose, Su - pe - rior in the Fight op -
 Hand, warf er ihn hin - in Schmach und Tod, warf er ihn hin in Schmach und

attacca

3. Trio
 Ardito

Violino I *f*

Violino II *f*

Viola *f*

Alto *Sopr.*

Tenore *pose.*
Tod.

Basso

Bassi
 (Violoncello, Violone,
 Fagotto, Cembalo) *f*

6

A - long the Mon - ster A - theist
 Es trat das Un - ge - tium ein -

A - long the Mon - ster A - theist
 Es trat das Un - ge - tium ein -

11

strode <i>her</i>	With <i>mit</i>	more than <i>fre - vel - haf - tem</i>	Hu - man	Pride, <i>Spott,</i>	With <i>mit</i>	more than <i>fre - vel - haf - tem</i>	Hu - man
strode <i>her</i>	With <i>mit</i>	more than <i>fre - vel - haf - tem</i>	Hu - man	Pride, <i>Spott,</i>	With <i>mit</i>	more than <i>fre - vel - haf - tem</i>	Hu - man

15

Pride _____, With <i>Spott _____, mit</i>	more than Hu - man <i>fre - vel - haf - tem</i>	Pride, <i>Spott</i>	And Ar-mies <i>und trotz-te</i>
Pride _____, With <i>Spott _____, mit</i>	more than Hu - man <i>fre - vel - haf - tem</i>	Pride, <i>Spott</i>	And Ar-mies <i>und trotz-te</i>

20

of the Liv - ing God, And Ar - mies of the Liv - ing God Ex - ult - ing in his Strength de -
dem le - bend' - gen Gott, und trotz - te dem le - bend' - gen Gott, hohn - la - chend sei - nem Volk und

of the Liv - ing God, And Ar - mies of the Liv - ing God Ex - ult - ing in his Strength de -
dem le - bend' - gen Gott, und trotz - te dem le - bend' - gen Gott, hohn - la - chend sei - nem Volk und

6 4 2

25

fy'd, Ex - ult - ing, Ex - ult - ing in his Strength de - fy'd.
Heer, hohn - la - chend, hohn - la - chend sei - nem Volk und Heer.

fy'd, Ex - ult - ing, Ex - ult - ing in his Strength de - fy'd.
Heer, hohn - la - chend, hohn - la - chend sei - nem Volk und Heer.

4. Chorus

Larghetto

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi
(Violoncello, Violone,
Organo)

The Youth in-spir'd by Thee, O Lord,
Der Jüng-ling, den Gott selbst er - kor,
The Youth in-spir'd by Thee, O
der Jüng-ling, den Gott selbst er -

4

Lord _____, by Thee, O Lord,
 kor _____, den Gott er - kor,

by Thee, O Lord,
 den Gott er - kor,

the Youth in -
 der Jüng-ling,

The Youth in-spir'd by Thee, O Lord,
 Der Jüng-ling, den Gott selbst er - kor,

by Thee, O Lord,
 den Gott er - kor,

The Youth in-spir'd by Thee, O Lord,
 Der Jüng-ling, den Gott selbst er - kor,

by Thee, O Lord,
 den Gott er - kor,

The Youth in-spir'd
 Der Jüng-ling, den

by Thee, O Lord,
 Gott selbst er - kor,

A tempo ordinario

8

spir'd by Thee, O Lord, With Ease _____ the Boast-er slew:

den Gott selbst er- kor, schlug leicht _____ das Un - ge - tùm:

the Youth in-spir'd by Thee, O Lord, With Ease the Boast - er slew:

der Jüng-ling, den Gott selbst er - kor, schlug leicht das Un - ge-tùm:

the Youth in-spir'd by Thee, O Lord, With Ease the Boast - er slew: Our faint - ing Cour-age

der Jüng-ling, den Gott selbst er - kor, schlug leicht das Un - ge-tùm: Da flammt' der Mut_ aufs

the Youth in-spir'd by Thee, O Lord, With Ease the Boast - er slew: Our faint - ing

der Jüng-ling, den Gott selbst er - kor, schlug leicht das Un - ge-tùm: Da flammt' der

f Org. *tasto solo*

14

soon _____ re - stord, And head-long drove that im - pious Crew, And head-long
 neu' _____ em - por, und wild zer - stob der Feind _____ vor ihm, und wild zer -

Cour - age soon _____ re - stord, And head-long drove that im - pious Crew.
 Mut aufs neu' _____ em - por, und wild zer - stob der Feind vor ihm,

22

Empty musical staves for the first system, including treble, alto, and bass clefs.

Musical staves for the second system, including treble, alto, and bass clefs with notes.

Our faint - ing Cour-age soon re - stor'd, And head-long drove that im-pious
 Da flammt' der Mut aufs neu' em - por, und wild zer - stob der Feind vor

Our faint - ing Cour-age soon re - stor'd, And head - long
 Da flammt' der Mut aufs neu' em - por, und wild zer -

drove that im-pious Crew, And head-long drove that im - pious Crew,
 stob der Feind vor ihm, und wild zer - stob der Feind vor - ihm,

Musical staves for the third system, including treble, alto, and bass clefs with notes and lyrics.

Musical staves for the fourth system, including treble and bass clefs with notes.

col Vc.

Org.

30

Crew, *ihm,* Our *da* faint - ing *flammt' der* Cour-age *Mut aufs* soon _____ re - *em -*
neu' _____

drove that im-pious Crew, *stob der Feind vor ihm,*

And *und* head - long *wild zer -* drove that im-pious Crew, And *und*
stob der Feind vor ihm,

And head-long drove that im-pious Crew, that im-pious Crew, And head - long drove that im-pious
und wild zer - stob der Feind vor ihm, der Feind vor ihm, und wild zer - stob der Feind vor

Tutti

36

stor'd,
por,

And headlong drove that im-pious Crew, that im - pious Crew, And headlong drove that impious
und wild zer-stob der Feind vor ihm, der Feind vor ihm, und wild zer-stob der Feind vor

head - long drove that im-pious Crew
wild zer-stob der Feind vor ihm

Crew. Our faint - ing Cour-age soon re - stor'd, And
ihm. Da flamm't der Mut aufs neu' em - por, und

44

And head-long drove that im-pious Crew, drove that im-pious Crew, And headlong drove that im-pious
und wild zer-stob der Feind vor ihm, zer-stob der Feind vor ihm, und wild zer-stob der Feind vor

Crew _____, And head - long drove that im - pious Crew.
ihm _____, und wild - zer - stob der Feind vor ihm.

And head - long drove that im - pious Crew.
und wild zer - stob der Feind vor ihm.

head - - long drove that im - pious Crew, drove that im - pious Crew. Our
wild _____ zer-stob der Feind vor ihm, zer-stob der Feind vor ihm. Da

51

Crew —, drove that im - pious Crew, And head-long drove that im-pious Crew, And
 ihm —, zer- stob der Feind vor ihm, und wild zer- stob der Feind vor ihm, und

And head-long drove that im-pious Crew —
 und wild zer- stob der Feind vor ihm —.

Our faint - ing
 Da flamm't' der

faint - ing Cour - age soon — re - stor'd.
 flamm't' der Mut_ aufs neu' — em - por.

58

head - long drove
wild zer - stob

Cour - age soon re - stor'd And head-long
Mut aufs neu' em - por, und wild zer -

Cour - age soon re - stor'd, And head - long drove that im - pious
Mut aufs neu' em - por, und wild zer - stob der Feind vor

Our faint - ing Cour - age soon re - stor'd
Da flammt' der Mut aufs neu' em - por

Tutti 4 8 6

66

—, —,
And head-long drove that im-pious Crew ———, And head - long
und wild zer - stob der Feind vor ihm ———, und wild - long

drove that im-pious Crew, that im - pious Crew ———. Our faint -
stob der Feind vor ihm, der Feind vor ———. Da flammt' ———

Crew, that im - pious Crew, And head-long drove that im-pious Crew. Our
ihm, der Feind vor ——— ihm, und wild zer - stob der Feind vor ihm. Da

—, And head - long drove that im - pious Crew, And head-long
—, und wild ——— zer - stob der Feind vor ihm, und wild zer -

72

drove that im-pious <i>stob der Feind vor</i>	Crew. Our faint-ing <i>ihm. Da flammt' der</i>	Cour-age soon re - stor'd, <i>Mut aufs neu' em - por,</i>	And <i>und</i>	head - long <i>wild zer - stob der</i>	drove that
- - ing <i>der</i>	Cour - age <i>Mut aufs</i>	soon re - stor'd, <i>neu' em - por,</i>	And <i>und</i>	head - long <i>wild zer - stob der</i>	drove that
faint - ing <i>flammt der</i>	Cour - age <i>Mut aufs</i>	soon re - stor'd, <i>neu' em - por,</i>	And <i>und</i>	head - long <i>wild zer - stob der</i>	drove that

drove that im-pious Crew. Our faint-ing Cour-age soon re - stor'd, And head - long drove that
stob der Feind vor ihm. Da flammt' der Mut aufs neu' em - por, und wild zer - stob der

79

Piano accompaniment for the first system of music, measures 79-84. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a middle treble clef staff, and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Piano accompaniment for the second system of music, measures 85-90. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a middle treble clef staff, and a bass clef staff. The music continues with similar rhythmic patterns and melodic lines.

im - - pious Crew.
Feind - - vor ihm.

im - - pious Crew.
Feind - - vor ihm.

im Feind - pious Crew.
Feind vor ihm.

Vocal staves for the first system of lyrics, measures 79-84. It consists of three treble clef staves. The lyrics are: "im - - pious Crew. Feind - - vor ihm." The notes are mostly whole and half notes, with some rests.

im - - pious Crew.
Feind - - vor ihm.

Piano accompaniment for the third system of music, measures 85-90. It consists of a single bass clef staff. The music continues with similar rhythmic patterns and melodic lines.

6

Lord,
Preis

In all the World is known!
durch al - le Wel - ten weit!

Lord,
Preis

In all the World is known!
durch al - le Wel - ten weit!

10

Musical notation for the first system, consisting of three staves (treble, middle, and bass clefs).

Musical notation for the second system, consisting of three staves (treble, middle, and bass clefs).

Musical notation for the third system, consisting of one bass staff.

Musical notation for the fourth system, consisting of three staves (treble, middle, and bass clefs).

Musical notation for the fifth system, including lyrics for the vocal line.

A - bove all Heav'n's, O King a - dor'd,
 Hoch ü - ber al - ler Him - mel Kreis,

A - bove all Heav'n's, O King a - dor'd,
 Hoch ü - ber al - ler Him - mel Kreis,

How hast thou set thy glo - rious
 wie strahlt dein Thron in Herr - lich -

Musical notation for the sixth system, consisting of one bass staff with the marking "Org." below it.

13

How hast thou set thy glo-rious Throne, thy glo - - - - - rious Throne!
wie strahlt dein Thron in Herr-lich - keit, in Herr - - - - - lich - keit!

Throne, thy glo - - rious Throne! A - bove all Heav'ns, O King a - dor'd, O
keit, in Herr - - lich - keit! Hoch ü - ber al - ler Him - mel Kreis, der

A - bove all Heav'ns, O King a - dor'd, O King,
Hoch ü - ber al - ler Him - mel Kreis, wie strahlt,

A - bove all
 Hoch ü - ber

Tutti

16

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with a treble clef. The music is in a common time signature and a key signature with one flat (B-flat).

Musical score for the second system, continuing the vocal line and piano accompaniment from the first system. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with a treble clef. The music is in a common time signature and a key signature with one flat (B-flat).

Musical score for the third system, including the vocal line with lyrics and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with a treble clef. The lyrics are in both English and German.

A - bove all Heav'ns, O King a - dor'd, How hast thou
Hoch ü - ber al - ler Him - mel *Kreis,* *wie strahlt dein*

King a - dor'd,
Him - mel Kreis,

A - bove all Heav'ns, O King a -
hoch ü - ber al - ler Him - mel

How hast thou set thy glo-rious Throne, thy glo - - rious Throne!
wie strahlt dein Thron in Herr-lich - keit, *in Herr - lich - keit!*

Heav'ns, O King a - dor'd,
al - ler Him - mel Kreis,

How hast thou set thy glo-rious Throne!
wie strahlt dein Thron in Herr-lich - keit!

Musical score for the fourth system, featuring piano accompaniment. The piano part consists of two staves (treble and bass clef). The music is in a common time signature and a key signature with one flat (B-flat).

senza Violone

19

The musical score consists of three systems of staves. The first system has three staves (treble, alto, and bass). The second system has five staves (treble, alto, two bass staves). The third system has five staves (treble, alto, two bass staves). The lyrics are written below the vocal staves.

set thy glo - - - rious Throne! How hast thou set thy glo - - - rious Throne!
Thron in Herr - - - lich - keit, wie strahlt dein Thron in Herr - - - lich - keit!

dor'd, *Kreis,* How hast thou set thy glo - rious Throne!
wie strahlt dein Thron in Herr - lich - keit!

A - bove all Heav'ns, O King a - dor'd, How hast thou set thy glo - rious Throne!
Hoch ü - ber al - ler Him - mel Kreis, wie strahlt dein Thron in Herr - lich - keit!

A - bove all Heav'ns, O King a - dor'd, How hast thou set thy glo - rious Throne!
Hoch ü - ber al - ler Him - mel Kreis, wie strahlt dein Thron in Herr - lich - keit!

Tutti

A tempo giusto

24

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

simile

simile

28

Musical score for the first system, featuring piano accompaniment with treble and bass staves.

Musical score for the second system, featuring piano accompaniment with treble and bass staves.

Musical score for the third system, featuring piano accompaniment with treble and bass staves.

Musical score for the fourth system, featuring vocal lines and piano accompaniment with lyrics.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah ———

jah, Hal - le - lu - jah, Hal - le - lu - jah ———

jah, Hal - le - lu - jah, Hal - le - lu - - jah,

Hal - le - lu jah, Hal - le - lu - jah,

Musical score for the fifth system, featuring piano accompaniment with treble and bass staves.

senza Violone # 7 6

38

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah

43

—, Hal - le - lu - jah —, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - - - jah, Hal - le - lu - - - jah, Hal - le - lu - jah, Hal - le - lu - jah,

—, Hal - le - lu - jah —, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah,

Tutti

52

The musical score consists of several systems. The first system shows a piano introduction with a treble and bass clef. The second system continues the piano accompaniment. The third system introduces a vocal line with the lyrics: "jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-". The fourth system continues the vocal line: "-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-". The fifth system continues: "Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-". The sixth system continues: "lu-jah, Hal-le-lu-jah, Hal-le-lu-". The seventh system continues: "lu-". The eighth system continues: "lu-". The ninth system continues: "lu-". The tenth system continues: "lu-".

7 6 4 6 7 6b 7b 6 4

*) Vgl. Krit. Bericht.

56

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 jah, Hal - le - lu - jah, Hal - le - lu - jah

Adagio

60

jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah _____ !
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah _____ !
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah _____ !
 —, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah _____ !

Scene II

SAUL, JONATHAN, MERAB, MICHAL and ABNER
introducing DAVID and HIGH PRIEST

Szene II

SAUL, JONATHAN, MERAB, MICHAL, ABNER, DAVID
einführend, und der HOHEPRIESTER

6. Recitative

MICHAL

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

Continuo
(Violoncello,
Cembalo)

7. Air

Larghetto

Violino I, II
Viola
MICHAL
Bassi
(Violoncello, Violone,
Fagotto, Cembalo)

p

tr *tr*

8

§ 17

pp

tr *tr*

O— God-like Youth! by all— con-fess'd, Of Hu-man Race ————— the Pride! O— God-like
Heil, jun-ger Held, den al-les Volk voll Stolz und Stau- - - - nen schaut! Heil, jun-ger

26

Youth! by all— con-fess'd, Of Hu-man Race ————— the Pride! O Vir-gin a-mong
Held, den al-les Volk voll Stolz und Stau- - - - nen schaut! Heil, Jung-frau, dir von

b

35 *tr*

Wom-en blest, Whom Heav'n or - dains thy Bride! O Vir - gin a - mong Wom-en
al - len Frau'n, die ihm be - stimmt zur Braut! Heil, Jungfrau, dir von al - len

44 *f*

blest, Whom Heav'n or - dains thy Bride!
Frau'n, die ihm be - stimmt zur Braut!

53 *tr*

But ah! how strong a Bar I see
Doch weh der Schran-ke, die uns trennt,

Fine *Vc., Cemb.*

61

Be - twixt my Hap - pi - ness and me! But ah! how strong a Bar I see
mir, ach, so sü - Bes Los nicht gönnt! Doch weh der Schran - ke, die uns trennt,

69

Be - twixt my Hap - pi - ness and me! Be - twixt my Hap - pi - ness and me!
mir, ach, so sü - Bes Los nicht gönnt, mir, ach, so sü - Bes Los nicht gönnt!

dal segno §

8. Recitative

ABNER

Be - hold, O King, the brave vic - to - rious Youth, And in his
Sieh da, o Herr, den tap - fern jun - gen Held, in sei - ner

Continuo
(Violoncello,
Cembalo)

4 SAUL

Hand the haugh - ty Gi - ant's Head. Young Man, whose Son art thou?
Hand des stol - zen Rie - sen Haupt! Sag an, wes Sohn bist du?

7 DAVID SAUL

The Son of Jes - se, Thy faith - ful Serv - ant, and a Beth - le - mite. Re -
Ein Sohn von Jes - se, dein treu - er Die - ner, und aus Beth - le - hem.kehr

10

turn no more to Jes - se: Stay with me, And as an Ear - nest of my fu - ture Fa - vour Thou shalt es - pouse my
nicht zu - rü - ck nach Hau - se, bleib bei uns; und als ein Zei - chen ste - ter Gunst und Lie - be ver - mähl' ich dir die

Daughter: Small Reward Of such De - sert! since to thy Arm a - lone We owe our Safe - ty, Peace, and Li - ber - ty.
Toch - ter, klei - ner Lohn für dein Ver - dienst; denn dei - nem Arm al - lein ver - dank'ich Freiheit, Fried' und Si - cherheit!

2 4 7 #

9. Air

Larghetto

Violino I

Violino II

DAVID

Bassi
(Violoncello, Violone,
Fagotto, Cembalo)

p

tr

p senza Fag.

O King, your Fa vours with De - light I take,
O Herr, dein Lohn er - fül - let mich mit Glück,

7

tr

but must re-fuse your Praise,
doch Lob gebührt mir nicht,

but must re-fuse your Praise
doch Lob gebührt mir nicht.

14

f

p

____, but must re-fuse your Praise:
____, doch Lob ge-bührt mir nicht;

For ev'-ry pi-ous Is-rael-ite
denn je - der from-me Ju-de weiß:

21

To God a - lone, to God a - lone that Trib-ute pays.
Nur Gott ge - bührt, nur Gott ge - bührt des Sie - ges Preis.

For ev'-ry pi-ous Is-rael-ite To God a -
Denn je - der fromme Ju-de weiß: Nur Gott ge -

28

lone, a - lone, to God a - lone, to God a - lone that Trib - ute pays.
 bührt, ge - bührt, nur Gott ge - bührt, nur Gott ge - bührt des Sie - ges Preis.

35

to God a - lone that Trib - ute pays.
 nur Gott ge - bührt des Sie - ges Preis.

f col Fag.

42

Through
 Er

Fine

48

Him we put to Flight our Foes, through Him we put to Flight our Foes, And in his Name
 war's, vor dem der Feind zer - stob, er war's, vor dem der Feind zer - stob, vor sei - ner Kraft.

Vc., Cemb.

53

—, And in his Name We trod them un-der that a-gainst us rose
 —, vor sei-ner Kraft er-lag, der wi-der uns sich stolz er-hob

58

We trod them un-der that a-gainst us
 er-lag, der wi-der uns sich stolz er-

63

rose.
 hob.

P Tutti senza Fag. da capo

10. Recitative

JONATHAN

O ear-ly Pi-e-ty! O Mod-est Mer-it! In this Em-brace my
 O frü-he Got-tes-furcht! Be-scheid-ne Tu-gend! Mit die-ser Hand nimm

Continuo
 (Violoncello,
 Cembalo)

4

Heart be-stows it-self; Hence-forth, thou no-ble Youth, ac-cept my Friend-ship, And Jon-a-than and Da-vid are but one.
 ganz mein Herz da-hin; schlag ein, du jun-ger Held, zu die-sem Bun-de, und Jo-na-than und Da-vid sind nur eins.

11. Air

Andante

Violino I *f* *p*

Violino II *f* *p*

Viola *f* *p*

MERAB

Bassi
(Violoncello, Violone,
Cembalo) *f*

5 *f* *p*

(aside)
(beiseite)

What ab - ject Thoughts a Prince can have,
So schänd - lich denkt ein Fürst wie du!

10 *p* *tr* *tr*

What ab - - ject Thoughts, what ab - ject Thoughts
So schänd - lich denkt, so schänd - lich denkt.

14 *f* *p*

a Prince can have, In Rank a Prince, in
ein Fürst wie du! An Rang ein Fürst, im

19

Mind a Slave, in Mind a Slave, In
Geist ein Sklav', im Geist ein Sklav', an

23

Rank a Prince, in Mind a Slave! What ab - ject Thoughts a
Rang ein Fürst, im Geist ein Sklav'! So schändlich denkt ein

28

Prince can have, what ab - ject Thoughts a Prince can have, in Rank a Prince, in Mind a Slave
Fürst wie du, so schändlich denkt ein Fürst wie du! An Rang ein Fürst, im Geist ein Sklav'

34

in Rank a Prince, in Mind a Slave! What
an Rang ein Fürst, im Geist ein Sklav'! So

38

ab - ject Thoughts a Prince can have, what ab - ject Thoughts, what ab - ject Thoughts, In Rank a Prince, in
 schänd - lich denkt ein Fürst wie du! So schänd - lich denkt ein Fürst wie du! An Rang ein Fürst, im

43

Mind a Slave, in Mind a Slave
 Geist ein Sklav', im Geist ein Sklav'!

47

Adagio *Tempo I*

! !
 In Rank a Prince, in Mind a Slave!
 An Rang ein Fürst, im Geist ein Sklav'!

51

20

f *f* *p* *p*

I des - pise, From Vir - tue let my Friend-ship rise _____
 sind mir Tand, nur Tu - gend schlingt der Freundschaft Band _____

30

Adagio

Tempo I

_____ . From Vir - tue, From Vir - tue, From Vir - tue
 _____ ! Nur Tu - gend, nur Tu - gend, nur Tu - gend

41

let my Friend - ship rise. Birth and
 schlingt der Freund - schaft Band! Rang und

col Fag.

f *p*

52

For-tune I des - pise, Birth and For-tune I des - pise, I des - pise, Birth and
 Gü - ter sind mir Tand, Rang und Gü - ter sind mir Tand, sind mir Tand, Rang und

senza Fag.

Adagio

62

For - tune, From Vir - tue let my Friend-ship rise, From Vir - tue, From
 Gü - ter, nur Tu - gend schlingt der Freundschaft Band! Nur Tu - gend, nur

Tempo I

72

Vir - tue, From Vir - tue let my Friend-ship rise
 Tu - gend, nur Tu - gend schlingt der Freundschaft Band

82

f

f

f

f

tr

From Vir - tue let my Friend - ship rise.
nur Tu - gend schlingt der Freund - schaft Band!

col Fag.

f

92

1. 2.

Fine

Larghetto

102

(to David)
(zu David)

No Ti - tles proud thy Stem a - dorn; Yet born of God is no - bly born: . And of his
Nicht Ti - tel stolz be - sitzt dein Stamm, doch gott - ge - born ist hoch - ge - born. Gott mach - te

senza Fag.

111

Gifts so rich thy Store, so rich thy Store
dich an Schmuck so reich, daß O - phirs Gold nicht ist ihm gleich

120

_____, That O - phir to thy Wealth is poor _____.
 _____, daß O - phirs Gold nicht ist ihm gleich ____!

da capo

14. Recitative

HIGH PRIEST
HCHERPRIESTER



Continuo
(Violoncello,
Cembalo)

Go on, il - lus-trious Pair! Your great Ex - am - ple shall teach our Youth to
 Wohl - auf, du ed - les 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.
 Schlech - tes sie ver - schmäht und al - le Kraft an Ehr und Tu - gend setzt!

15. Air

Largo

Flauto

Violino I

Violino II

Viola

HIGH PRIEST
HOHERPRIESTERBassi
(Violoncello, Violone,
Fagotto, Cembalo)

5

3 volte

tr

pp

pp

pp

senza Fog.

pp

1. While yet thy Tide of Blood runs high,	To God thy
2. So shall thy Great Cre-a - tor bless	Andbid thy
3. With sweet Re - flec - tion thou shalt taste,	De - clin - ing
1. So - lang noch feu - rig wallt dein Blut,	dein künf - tig
2. So wird dein Schöp - fer seg - nen dich,	die Ta - ge
3. So schau - est du mit heit - rem Blick,	im Hoch - ge -

10

simile

1. fu - ture Life	de - vote:	Thy ear - ly Vig - our all	ap - ply	His Glo - rious
2. Days se - rene -	- ly flow:	So shall thy youth - ful Hap -	- pi - ness	In Age no
3. gent - ly to	thy Tomb,	The Plea - sure of good Ac -	- tions past,	And hope with
1. Le - ben Gott	schon weih!	Gib al - len dei - nen Ju -	- gend - mut,	sein Dienst für
2. zie - hen hei -	- ter hin;	so wird dein ju - gend - li -	- ches Glück	im Al - ter
3. fühl der gu -	- ten Tat,	mit Lust auf dein ge - reif -	- tes Glück,	mit Hoff - nung

14

1. 2. 3.

1. Ser - vice to	pro - mote.
2. Dim - i - nu -	- tion know.
3. Rap - ture Joys	to come.
1. dich das Höch -	ste sei!
2. nicht ver - min -	- dern sich!
3. auf die künft' -	ge Saat.

col Fag.

16. Recitative

SAUL

Thou, Me-rab, first in Birth, be first in Hon-our: Thine be the val-iant Youth, whose
 Du, Me-rab, erst-ge-born, zu-erst be-dacht seist, dein sei der jun-ge Held, des

Continuo
 (Violoncello,
 Cembalo)

4

MERAB (aside)
 (beiseite)

Arm has sav'd Thy Coun-try from her Foes. O mean Al-li-ance!
 Arm vom Feind er-lö-ste die-ses Land. O schänd-lich Bünd-nis!

17. Air

Allegro

Oboe I, II

Violino I, II

Violino III,
 Viola

MERAB

Bassi
 (Violoncello, Violone,
 Fagotto, Cembalo)

6

My Soul re-jects the Thought with Scorn, That
 Mein Herz er-bebt in fin-sterm Groll, daB

p senza Fag.

11

such a Boy, 'till now— unknown, Of poor, Ple-be - ian Par - entsborn, Should mix with Roy - al—
solch ein Knab', o bitt - rer Hohn, der arm und nied - rer El - tern Sohn, sein Haupt zu mir er -

16

Blood his own! Tho' Saul's — Commands I can't — de - cline, I
he - ben soll! Mag Sauls — Be-fehl da - ge - gen stehn, ich

f *p* *p senza Fag.*

21

must — pre - vent — his low — De-sign, I must pre-vent, I must pre-vent his low —
muß — doch die - ser Schmach ent-gehn, ich muß doch die - ser Schmach, doch die - ser Schmach

25

_____ De-sign, And save _____ the Honour, and save _____ the Honour, And save _____ the Hon - our
 _____ ent-gehn und wahr'n _____ die Eh-re, und wahr'n _____ die Eh-re, und wahr'n _____ die Eh - re

29

of _____ his Line. I must _____ pre - vent his low _____ De-sign, and save _____ the Hon - - our
 un - serm Haus, ich muß _____ doch die - ser Schmach ent-gehn und wahr'n _____ die Eh - - re

33

of _____ his Line.
 un - serm Haus!

f col Fag.

18. Air

Moderato

Violino I *p*

Violino II *p*

Viola *p*

MICHAL

See, see, with what a scorn-ful Air —, with what a scorn-ful Air She the
 Seht, seht, wie sie so höh'n-schen Blicks wie sie so höh'n-schen Blicks für die

Bassi
 (Violoncello, Violone,
 Fagotto, Cembalo)

p senza Fag.

8

pre - cious Gift re - ceives! With what a scorn-ful Air —, with what a scorn-ful Air — She the
 rei - che Ga - be dankt! Wie sie so höh'n-schen Blicks —, wie sie so höh'n-schen Blicks für die

17

precious Gift re-ceive! See, see, with what a scorn-ful Air, with
 rei-che Ga-be dankt! Seht, seht, wie sie so höh'n-schen Blicks, wie

f col Fag.

p senza Fag.

26

what a scorn-ful Air— She the pre-cious Gift re-ceives! Tho'er so No - - ble, or so Fair, She
sie so höh'n'schen Blicks für die rei-che Ga-be dankt! Wie hoch an Schön - heit sie auch prangt, sie

34

can - not mer-it what he gives, she can-not, can-not mer - it what— he gives. She
kann nicht wert sein sol - chen Glücks, sie kann nicht, kann nicht wert sein sol - chen Glücks, sie

42

can - - - - not mer-it She can - not mer - it what— he gives.
kann ————— nicht wert sein, sie kann nicht wert — sein sol - chen Glücks.

f

col Fag.

50

19. Air

Larghetto

Violino I

Violino II

Viola

MICHAL

Bassi
(Violoncello, Violone,
Cembalo)

Ah! love-ly Youth! Ah! love-ly Youth! wast thou de-sign'd With that proud Beauty, with that proud
 Lieb-li-cher Held, Lieb-li-cher Held! Ward dir be-stimmt, daB je-ner Stolzen, daB je-ner

10

Beau-ty to be join'd? Ah! love-ly Youth, wast thou de-sign'd With that proud Beau-ty to be join'd?
 Stol-zen du wirst ver-mählt? Lieb-li-cher Held, ward dir be-stimmt, daB je-ner Stol-zen du wirst ver-mählt?

20. Symphony

Andante allegro

Carillons in F
f *p*

Violino I, II
Organo
tasto solo
f *p*

5

11

17

23

28

This musical score is for the 20th Symphony, movement 'Andante allegro'. It features two staves: the upper staff for Carillons in F and the lower staff for Violino I, II, Organo tasto solo. The score is divided into five systems, each with a measure number (1, 5, 11, 17, 23, 28) at the beginning. The Carillons part starts with a forte (f) dynamic and ends with a piano (p) dynamic. The Violino/Organo part also starts with a forte (f) dynamic and ends with a piano (p) dynamic. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings.

21. Recitative

MICHAL

Al - read - y see, the Daugh - ters of the Land, in joy - ful Dance, with
 Doch sie - he da, die Töch - ter Is - rael's nah'n, in fro - hem Tanz, mit

Continuo
(Violoncello, Cembalo)
 harpeggiando

In - stru - ments of Mu - sikk Come to con - grat - u - late your Vic - to - ry.
 Sai - ten - spiel und Rei - gen, froh, zu be - grü - Ben eu - ren Sie - ges - zug.

Scene III

SAUL, MICHAL and Chorus of Women

Szene III

SAUL, MICHAL und Chor der Frauen

22. Chorus

Andante allegro

Oboe I

Oboe II

Carillons
in F
f

Violino I, II
f

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Bassi
*(Violoncello, Violone,
 Fagotto, Cembalo,
 Organo)*
tasto solo
f Org.

5

f

f

f

Wel-come, wel - come,
Heil dir, heil dir,

Wel-come, wel - come,
Heil dir, heil dir,

Wel-come, wel - come,
Heil dir, heil dir,

f

10

might - y King!
Kö - nigstark!

Wel - come all who
Heil euch Kämpfern

Con - quest bring!
in — der Schlacht!

might - y King!
Kö - nigstark!

Wel - come all who
Heil euch Kämpfern

Con - quest bring!
in der Schlacht!

might - y King!
Kö - nigstark!

Wel - come all who
Heil euch Kämpfern

Con - quest bring!
in der Schlacht!

6

tasto solo e l'ottava colla man destra

15

pp

pp

pp

pp

		Wel - come, Da - vid, <i>Heil dir, Da - vid,</i>	war - like Boy, <i>Hel - den - knab,</i>	Au - thor of our <i>gabst uns die - sen</i>
		Wel - come, Da - vid, <i>Heil dir, Da - vid,</i>	war - like Boy, <i>Hel - den - knab,</i>	Au - thor of our <i>gabst uns die - sen</i>
		Wel - come, Da - vid, <i>Heil dir, Da - vid,</i>	war - like Boy, <i>Hel - den - knab,</i>	Au - thor of our <i>gabst uns die - sen</i>

pp

6 8 8

Tutti senza Violone

20

Piano accompaniment for the first system, measures 1-4. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef. The music consists of simple chords and rests.

Piano accompaniment for the second system, measures 5-8. The right hand has a treble clef and a key signature of one flat (Bb). The left hand has a bass clef. The music features a rhythmic pattern of eighth notes and sixteenth notes, starting with a forte (*f*) dynamic.

Piano accompaniment for the third system, measures 9-12. The right hand has a treble clef and a key signature of one flat (Bb). The left hand has a bass clef. The music continues with a rhythmic pattern of eighth notes and sixteenth notes, starting with a forte (*f*) dynamic.

Vocal staves for the first system, measures 1-4. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef. The music consists of simple chords and rests.

pres - ent Joy!
Freu - den - tag.

pres - ent Joy!
Freu - den - tag.

pres - ent Joy!
Freu - den - tag.

Piano accompaniment for the fourth system, measures 13-16. The right hand has a treble clef and a key signature of one flat (Bb). The left hand has a bass clef. The music features a rhythmic pattern of eighth notes and sixteenth notes, starting with a forte (*f*) dynamic and the instruction *tasto solo*.

25

<p>Saul, who hast thy Saul, wohl Tau - send</p>	<p>Thou-sands slain, schlag dein Schwert,</p>	<p>Wel - come to thy Friends a-gain! heil dir; der du uns so wert!</p>	
<p>Saul, who hast thy Saul, wohl Tau - send</p>	<p>Thou-sands slain, schlag dein Schwert,</p>	<p>Wel - come to thy Friends a-gain! heil dir; der du uns so wert!</p>	
<p>Saul, who hast thy Saul, wohl Tau - send</p>	<p>Thou-sands slain, schlag dein Schwert,</p>	<p>Wel - come to thy Friends a-gain! heil dir; der du uns so wert!</p>	

Tutti senza Violone # 6 # 6 5 # *tasto solo*

30

Da - vid his Ten Thou - sandslew; Ten
 Da - vid schlug Zehn - tau - send gar, zehn

Da - vid his Ten Thou - sandslew; Ten
 Da - vid schlug Zehn - tau - send gar, zehn

Da - vid his Ten Thou - sandslew; Ten
 Da - vid schlug Zehn - tau - send gar, zehn

p Tutti senza Violone

35

f

Thou - sand Prai - ses are his Due! Ten Thou - sand Prai - ses,
 tau - send Lie - der bringt ihm dar! Zehn - tau - send Lie - der

Thou - sand Prai - ses are his Due! Ten Thou - sand Prai - ses,
 tau - send Lie - der bringt ihm dar! Zehn - tau - send Lie - der

Thou - sand Prai - ses are his Due! Ten Thou - sand Prai - ses,
 tau - send Lie - der bringt ihm dar! Zehn - tau - send Lie - der

Tenore I Ten Thou - sand Prai - ses,
 Zehn - tau - send Lie - der

Tenore II Ten Thou - sand Prai - ses,
 Zehn - tau - send Lie - der

Ten Thou - sand Prai - ses,
 Zehn - tau - send Lie - der

f Tutti

40

are his Due! Ten Thou - sand Prai - ses are his Due!
 bringt ihm dar! Zehn-tau - send Lie - der bringt ihm dar!

are his Due! Ten Thou - sand Prai - ses are his Due!
 bringt ihm dar! Zehn-tau - send Lie - der bringt ihm dar!

are his Due! Ten Thou - sand Prai - ses are his Due!
 bringt ihm dar! Zehn-tau - send Lie - der bringt ihm dar!

ar his Due! Ten Thou - sand Prai - ses are his Due!
 bringt ihm dar! Zehn-tau - send Lie - der bringt ihm dar!

23. Accompagnato

Violino I

Violino II

Viola

SAUL

What do I hear? Am I then sunk so low, To have this up-start Boy preferr'd be-fore me?
 Was muß ich hörn? Sank ich so tief her-ab, daß die-ser Kna-be mir den Preis ent-zieh'n darf?

Fagotto

Bassi
 (Violoncello, Violone,
 Cembalo)

6

Thou - sand Prai - ses, Ten Thou - sand Prai - ses are his Due, Ten Thou - sand Prai - ses are his Due!
 tau - send Lie - der, zehn - tau - send Lie - der bringt ihm dar, zehn - tau - send Lie - der bringt ihm dar!

Thou - sand Prai - ses, Ten Thou - sand Prai - ses are his Due, Ten Thousand Prai - ses are his Due!
 tau - send Lie - der, zehn - tau - send Lie - der bringt ihm dar, zehn - tau - send Lie - der bringt ihm dar!

Org. pieno

25. Accompagnato

Violino I

Violino II

Viola

SAUL

To him Ten thousand! and to me but Thousands? What can they give him more? except the King-dom?
Für ihn zehn-tau - send, und für mich nur tau - send! Was fehlt dem Fre-chen noch als mei-ne Kro - ne?

Bassi
 (Violoncello, Violone, Cembalo)

26. Air

Andante allegro

Violino I

Violino II

Viola

SAUL

With Rage I shall burst his — Prai-ses to hear!
Voll Zorn wallt mein Blut, ihn — prei-sen zu hörn!

Bassi
 (Violoncello, Violone, Fagotto, Organo)

7

12

With Rage I shall burst his — Prai-ses to hear! Oh! how I both hate the
Voll Zorn wallt mein Blut, ihn — prei-sen zu hörn! In Haß und in Furcht muß

19

Strip - ling, and fear! What Mor-tal a Ri-val in Glo-ry can bear?
ich mich ver - zehr'n! Wie könnt' so ge - ch-ret den Kna - ben ich sehn!

25

With Rage I shall
Voll Zorn wallt mein

30

burst his Prai - ses to hear! Oh! how I both hate the
Blut, ihn prei - sen zu hörn! In Haß und in Furcht muß

35

Strip - ling, and fear! What Mor - tal a Ri - -
ich mich ver - zehrn! Wie könnt' so ge - eh - -

39

- val in Glo - - - - ry can
 - ret den Kna - - - - - ben ich

44

bear, a Ri - val in Glo - ry,
 sehn, den Kna - ben, ge - eh - ret,

48

What Mor - tal a Ri - val in Glo - ry can bear?
 wie könnt' so ge - eh - ret den Kna - ben ich sehn?

53

(exit)
 (ab)

27. Recitative

JONATHAN

Im-pru-dent Wom-en! your ill-tim'd Com-par-i-sons, I fear, have in-jur'd him you meant to
Tö-ri-ch-te Frau-en! Eür un-zei-tig Ver-glei-chen hat, fürcht' ich, ge-fähr-det ihn, des Ruhm ihr

Continuo
(Violoncello, Cembalo)

hon-our. Saul's fu-rious Look, as he de-part-ed hence, Too plain-ly shew'd the
prei-set. Sauls wil-der Blick, als er ron hin-nen ging, ver-riet zu klar der

MICHAL (to David)
(zu David)

7 Tem-pest of his Soul. 'Tis but his old Dis-ease, which thou canst cure. O take thy Harp, and as thou oft hast
See-le inn-ren Sturm. Es ist sein al-tes Leid, du heilst es leicht: O nimm die Harf, wie du so oft ge-

11 done, From the King's Breast ex-pel the rag-ing Fiend, And sooth his tor-tur'd Soul with Sounds Di-vine. (exit)
tan, stil-le die Wüt der wild em-pör-ten Brust, und sänft'-ge sei-ne Qual mit sü-Bem Ton. (ab)

28. Air

Larghetto

Violino I
Violino II
Viola
 MICHAL
Bassi
(Violoncello, Violone, Fagotto, Cembalo)

8 *Solo* *Tutti* *tr*

f *p* *f* *p Solo* *f Tutti*

senza Fag.

17 *Solo tr* *Tutti*

p *p* *p*

Fell Rage and black De - spair pos - sest
 Wild schwoll im Sturm em - pör - ter Wut

p

25

With hor - rid Sway the Mon - arch's Breast; When Da - vid with Ce - les - tial Fire _____ struck,
 in fin - stem Groll des Kö - nigs Blut, als Da - rid mit himm - li - schem Klang _____ weckt,

tr

7 6

34 *Solo tr*

p *f* *f*

Struck the sweet per - sua - - - sive Lyre:
 weckt der Har - fe sü - - - Ben Sang;

p *f*

f

41

Soft glid - ing down his rav - ish'd Ears, The heal - ing Sounds dis - pel his
 sanft glei - tend stillt ihr reiz - roll Lied mit lin - dem Trost sein krank Ge -

48

Cares; De - spair and Rage, De - spair and Rage at once are gone, And Peace and Hope re -
 müt; Me - lan - cho - lie, Me - lan - cho - lie und Gram ent - flohn, Hoff - nung und Fried um -

senza Violone

57

Solo

sume the Throne. And Peace and Hope, And Peace and Hope re - sume the
 gab den Thron. Hoff - nung und Fried, Hoff - nung und Fried um - gab den

Tutti

66

Solo Tutti Solo ad libitum Tutti

Throne.
 Thron.

f col Fag.

29. Recitative

HIGH PRIEST
HOHERPRIESTER

Continuo
(Violoncello,
Cembalo)

This but the small - est Part of Har - mo - ny, Great At - tri - bute of At - tri - butes Di -
Es ist die klein - ste Kraft der Har - mo - nie, die al - ler We - sen wah - res We - sen

vine And Cen - ter of the Rest, where all a - gree: Whose won - d'rous Force, what great Ef - fects pro - claim.
ist und al - ler Din - ge Kern und er - ster Keim, des All - ge - walt der Wel - ten Bau be - zeugt.

30. Accompagnato

Violino I

Violino II

Viola

HIGH PRIEST
HOHERPRIESTER

Fagotto

Bassi
(Violoncello, Violone,
Cembalo)

By thee this U - ni - ver - sal Frame, From its Al - might - y Mak - er's Hand,
Durch dich ent - sprang dies gro - ße All, aus Got - tes mächt' - ger Schöp - fer - hand

In prim - i - ti - ve Per - fec - tion came, By thee pro - duc'd, In thee con - tain'd: No soon - er did th'E -
in ur - voll - kum - mer Mei - ster - hand, in fe - ste Form durch dich ge - bannt: Denn kaum, daß dich des

Scene V

SAUL, DAVID, JONATHAN, MERAB,
MICHAL, ABNER, HIGH PRIEST

Szene V

SAUL, DAVID, JONATHAN, MERAB,
MICHAL, ABNER, HOHERPRIESTER

31. Recitative

ABNER

Rack'd with In - fer - nal Pains ev'n now the King Comes forth, and mut - ters hor - rid
Seht, wie voll Höl - len - qual, voll Wut, der Fürst sich naht und dump - fe Wor - te

Continuo
(Violoncello, Cembalo)

3
Words, which Hell, No hu - man Tongue, has taught him.
stöhnt, die Höl, nicht Men - schen - mund ihm ein - gab.

32. Air

Largo

Violino I
Violino II
Viola
DAVID
Bassi
(Violoncello, Violone)

8
O Lord, whose Mer - cies num - ber - less O'er all thy Works pre -
*) If yet his Sin be not too great, The bus - y Fiend con -
O Herr, des Gü - te end - los ist, der Ta - ten größ - - - te
Wenn sei - ne Sün - den nicht zu schwer, so füh - le sei - - - nen

simile

*)
If yet his Sin be not too great, (Randall)

16

vail _____, O'er all thy Works pre-vail, Tho' dai - ly
troul _____, The bus-y Fiend con-troul, Yet' long - er
dein _____, der Ta - ten größ - te dein, wenn auch der
Schmerz _____, so füh - le sei - nen Schmerz, für sei - ne

23

Man thy Law trans - gress, Thy Pa-tience can - not fail, no can - not fail _____, Thy
for Re - pent - ance wait, And heal his wound-ed Soul, his wound-ed Soul _____, And
Mensch sich oft rer - gibt, du mußt ihm gnä - dig sein, ihm gnä - dig sein _____, du
Reu' ihm Gnad' ge - währ, und heil das wun - de Herz, das wun - de Herz _____, und

29

Pa-tience can - not fail _____, Thy Pa-tience can - not fail:
heal his wound-ed Soul _____, And heal his wound-ed Soul.
mußt ihm gnä - dig sein _____, du mußt ihm gnä - dig sein.
heil das wun - de Herz _____, und heil das wun - de Herz!

33. Symphony

Largo

Arpa *p*

Adagio

34. Recitative

JONATHAN

'Tis all in vain, his Fu - ry still con - tin - ues: With wild Dis -
Es ist um - sonst, sein Zorn ent - brennt aufs neu - e: in wil - dem

Continuo
(Violoncello,
Cembalo)

3
 trac - tion on my Friend he stares, Stamps on the Ground, and seems in - tent on Mis - chief.
Grol - le starrt er auf den Freund, stamp - fet den Grund und brü - tet ü - ber Un - heil.

35. Air

Allegro

Oboe I, II *f*

Violino I *f*

Violino II *f*

Viola *f*

SAUL

Bassi
(Violoncello, Violone,
Fagotto, Cembalo) *f*

4

7

p

p

p

A
Die

p
senza
Fag.

11

Ser - pent in my Bos - om warm'd Would sting me to the Heart, Would sting me to the Heart; A
 Schlang', am Bu - sen auf - ge - nährt, droht mir mit gift' - gem Stich; doch bald, durch mei - ne Faust ent -

14

Ser - pent in my Bos - om warm'd _____, a Ser - pent in my Bos - om warm'd _____
 wehrt, krümmt sie im Stau - be sich _____. Die Schlang', am Bu - sen auf - ge - nährt _____

17

_____ ; A
 _____ ; die

20

Ser - pent in my Bos - om warm'd Would sting me to the Heart, Would sting me to the Heart;
 Schlang', am Bu - sen auf - ge - nährt, droht mir mit gift' - gem Stich, droht mir mit gift' - gem Stich;

f
col Fag.

24

A
 die

p
p
p

p
 senza
 Fag.

28

Ser - pent in my . Bos - om warm'd Would sting me to the Heart, Would sting me to the Heart; But
 Schlang', am Bu - sen auf - ge - nährt, droht mir mit gift' - gem Stich, droht mir mit gift' - gem Stich; doch

p

31

of his Ven-om soon dis-arm'd. But of his Ven-om soon dis-arm'd.
bald, durch mei-ne Faust ent-wehrt, doch bald, durch mei-ne Faust ent-wehrt

35

_____, Him - self shall feel the Smart, Him - self shall feel the Smart. A
 _____, *krümmt sie im Stau-be sich, krümmt sie im Stau-be sich. Die*

39

Ser - pent in my Bos - om warm'd Would sting me to the Heart; But of his Ven-om soon dis-arm'd, Him -
Schlang', am Bu - sen auf - ge-nährt, droht mir mit gift-gem Stich; doch bald, durch mei-ne Faust ent-wehrt, krümmt

42



self shall feel the Smart, Him - self shall feel the Smart.
 sie, krümmt sie im Staub, krümmt sie im Stau - be sich.

f col Fag.

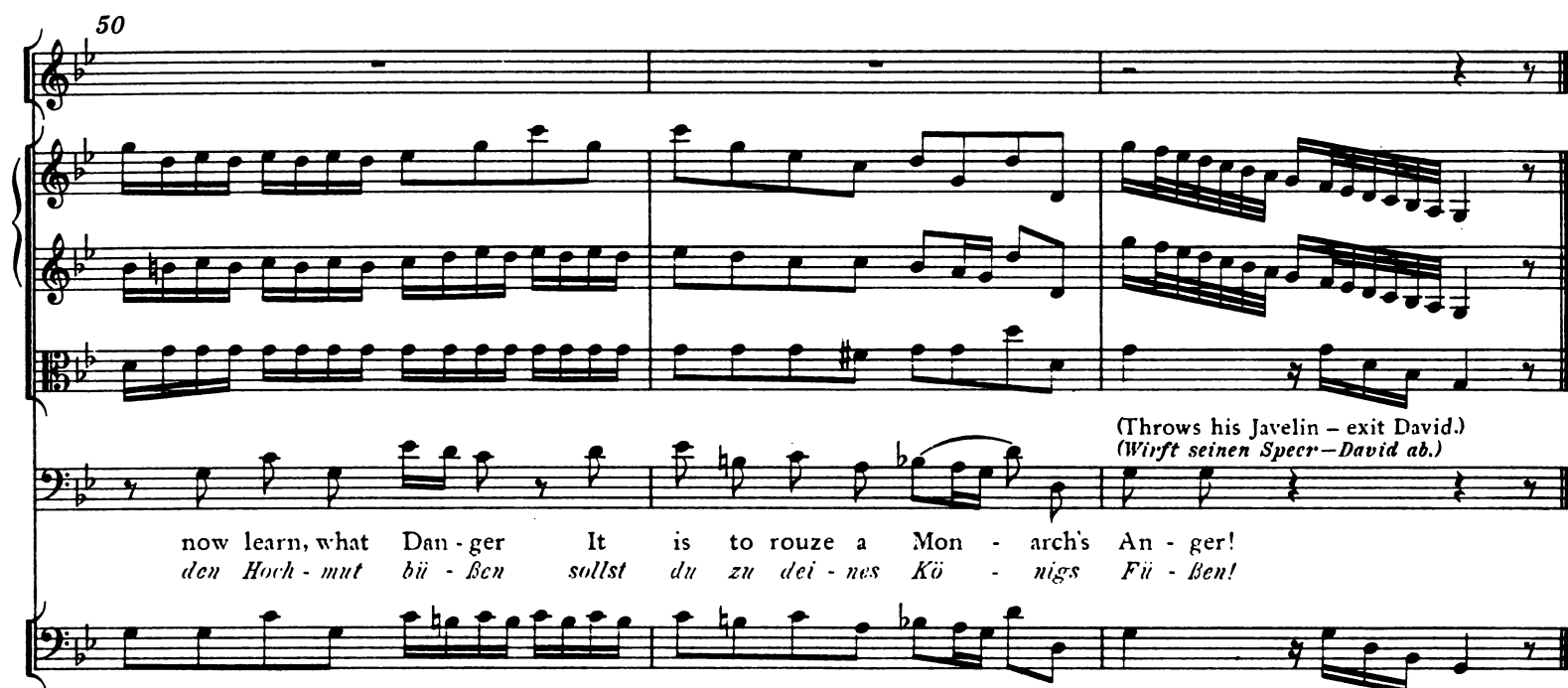
46



Am - bi - tious Boy!
 Ver - weg' - ner Knub'!

senza Fag.

50



(Throws his Javelin - exit David.)
 (Wirft seinen Speer - David ab.)

now learn, what Dan - ger It is to rouze a Mon - arch's An - ger!
 den Hoch - mut bü - ben sollst du zu dei - nes Kö - nigs Fü - Ben!

36. Recitative

SAUL

Has he es-cap'd my Rage? I chargethee, Jon-a-than, up-on thy Du-ty, And all, on your Al-le-giance, to de-Ent-ging er mei-nem Grimm? Ich mah'n dich, Jo-na-than, bei dei-nem Le-ben, euch all bei eu-rer Treu-e: Tö-tet

Continuo
(Violoncello,
Cembalo)

5

stroy This bold, as-pir-ing Youth; for while he lives, I am not safe. Re-ply not, but o-bey.
ihn, den kühn chr-geiz'-gen Jüng-ling! So-lang er lebt, droht mir Ge-fahr. Kein Ein-wand, ich ge-bot!

6

37. Air

Allegro

Violino I

Violino II

MERAB

Bassi
(Violoncello, Violone,
Cembalo)

5

senza Violone

Tutti

9

Ca - pri-cious Man, in Hu - mour lost, By ev' - ry Wind of
Be - tür - ter Mann, der Lau - nen Raub, ron je - der Lei - den-

pp

pp

pp

14

Pas - sion tost, Ca - pri - cious Man, in
 schaft be - wegt! Be - tör - ter Mann, der

18

Hu - mour lost, By ev' - ry Wind of Pas - sion tost
 Lau - nen Raub, ron je - der Lei - den - schaft be - wegt

22

Now sets his Vas - sal on the Throne, on the Throne
 Der erst zum Thron den Skla - ren hebt, erst zum Thron

27

Then low as Earth he casts him down, Then low as Earth he casts him down:
 dann tief ihn stürzt zu - rück in Staub, dann tief ihn stürzt zu - rück in Staub!

32

f *senza Violone* *Tutti*

Ca-
Be-

36

pri-cious Man, Ca - pri-cious Man, in Hu - mour lost, By ev' - ry Wind of
 tör - ter Mann, be - tör - ter Mann, der Lau - nen Raub, von je - der Lei - den -

$\frac{4}{2}$ 6

41

Pas - sion tost _____, By
 schaft be - wegt _____, von

45

ev' - ry Wind of Pas - - sion tost, Now sets his Vas - sal
 je - der Lei - den - schaft be - wegt! Der erst zum Thron den

p

49

on the Throne, on the Throne _____, Then low as Earth he casts him down, Then
 Skla-ren hebt, erst zum Thron _____, dann tief ihn stürzt zu - rück in Staub, dann

54
tr

low as Earth he casts him down: Now sets his Vas - sal on the Throne, on the Throne _____
 tief ihn stürzt zu - rück in Staub! Der erst zum Thron den Skla-ren hebt, erst zum Thron _____

59

_____, Then low as Earth he casts him down, Then low as Earth _____, Then
 _____, dann tief ihn stürzt zu - rück in Staub, dann tief ihn stürzt _____, dann

64

Adagio

Tempo I

low as Earth he casts him down:
 tief ihn stürzt zu - rück in Staub!

68

71

1. 2.

His Tem - per knows no mid - dle State, Ex -
 Sein feu - rig Herz ist oh - ne Maß und

Fine *p senza Violone*

75

treme a - like in Love or Hate. His Tem - per knows no mid - dle State,
 oh - - - ne Ziel in Lieb' und Haß, sein feu - rig Herz ist oh - ne Maß,

Tutti

79

His Tem - per knows no mid - dle State, no mid - dle State, Ex - treme a - like in
 sein feu - rig Herz ist oh - ne Maß, ist oh - ne Maß und oh - ne Ziel in

senza Violone

83

Love or Hate, His Tem-per knows no mid-dle State, Ex-
 Lieb' und Haß, sein feu-rig Herz ist oh-ne Maß und

Tutti

87

treme a-like in Love or Hate, Ex-treme a-like in Love or Hate,
 oh - - ne Ziel in Lieb' und Haß, und oh - ne Ziel in Lieb' und Haß,

91

Ex-treme a-like in Love or Hate.
 und oh - ne Ziel in Lieb' und Haß.

f

95

Ca -
 Be -

dal segno

38. Accompagnato

Lento

Violino I

Violino II

Viola

JONATHAN

Bassi
(Violoncello, Violone,
Cembalo)

O Fil-ial Pi - e - ty!
O heil-ge Kin-des-pflicht!

O — Sa-cred Friend-ship!
O — treu-e Freund-schaft!

5

How shall I rec-on-cile you?
Wie soll ich euch rer-söh-nen?

Cru-el Fa-ther!
Har-ter Va-ter!

Your just Com-mands I
Stets war dein Wort Ge-

6

9

al-ways have o-bey'd:
bot mir und Be-fehl;

But to dest-roy my Friend!
doch tü-ten mei-nen Freund,

the Brave. the Vir-tuous,
den Held, den tapf-ren,

The God-like Da-vid!
gott-glei-chen Da-rid,

14

Is - ra - el's De - fend - er, And Ter - ror of her Foes! - to dis - o - bey You -
 Is - ra - el's Er - ret - ter, den Schrek - ken uns - res Feinds - dir das ver - sa - gen,

18

What shall I call it? - 'Tis an Act of Du - ty To God - to Da - vid - nay, in deed, to You.
 was wär' es an - ders als die Pflicht der Lie - be zu Gott, zu Da - vid und, für wahr, zu dir!

39. Air
 Larghetto

Violino I
Violino II
Viola
JONATHAN
 No, no, cru - el Fa - ther, no: Your hard Com -
 Nein, nein, grau - sa - mer Va - ter, nein! Eu'r hart' Ge -

Bassi
 (Violoncello, Violone,
 Cembalo)

8

f

f

f

mands I can't o - bey. Shall I with sac - ri - le - gious Blow Take pi - ous
 bot, es darf nicht sein! Soll ich mit fre - vel - haf - tem Mut tau - chen die

f

16

f

Da - vid's Life a - way! No, no, cru - el Fa - ther, no!
 Hand in Da - vid's Blut? Nein, nein, grau - sa - mer Va - ter, nein!

Allegro

25

f

Ardito

No, no; with my Life I must de - fend A - gainst the World my best, my dear - est
 Nein, nein, nein, ich muß, muß ret - ten ihn vor der Ge - fahr, den lieb - sten, be - sten

29

f

Friend. I must de - fend A - gainst the World my best, my dear - est
 Freund, muß ret - ten ihn vor der Ge - fahr, den lieb - sten, be - sten

32

Friend. I must de - fend A - gainst the World my best, my dear - est
 Freund, muß ret - ten ihn vor der Ge - fahr, den lieb - sten, be - sten

35

Friend. No, no; with my Life I must de - fend A - gainst the
 Freund! Nein, nein, nein, ich muß, muß ret - ten ihn vor der Ge -

39

World my best, my dear - est Friend. I must de - fend A - gainst the World my
 fahr, den lieb - sten, be - sten Freund, muß ret - ten ihn vor der Ge - fahr, den

43

best, my dear - est Friend.
 lieb - sten, be - sten Freund!

40. Air

Larghetto

Violino I'

Violino II

Viola

HIGH PRIEST
HOHERPRIESTER

Bassi
(Violoncello, Violone,
Cembalo)

f *p* *f* *p*

O Lord, whose Prov - i - dence Ev - er wakes for their De - fence,
O Herr, des Vor - be - dacht stets zum Hei - le de - rer wacht,

7

Who the Ways of Vir - tue choose; Who the Ways of Vir - tue
die den Pfad der Tu - gend wall'n, die den Pfad der Tu - gend

tr

14

choose; Let not thy faith - ful Serv - ant fall A Vic - tim to the
wall'n: Laß nicht den treu - en Die - ner fall'n, ein Op - fer die - ses

21

Rage of Saul, Who hates with - out a Cause, Who hates with - out a Cause,
wil - den Saul, der oh - ne Grund ihn haßt, der oh - ne Grund ihn haßt

28

And, in De - fi - ance of thy Laws, His pre - cious Life, His pre - cious
und, trot - zend dei - nem Macht - ge - bot, den ed - len Held, den ed - len

35

Life pur - sues, His pre - - cious Life — pur - sues.
Held be - droht, den ed - - - len Held — be - droht.

10

Glo-ry of thy dei-nes Na-mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - ty, and the Hea-then's Ret - tung und der Hei - den	Shame. Pre - serve Schmach. O schir -	him for the - me ihn zu
Glo - ry of thy dei - nes Na-mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - ty and Ret - tung und	the Hea-then's der Hei - den	Shame. Pre-serve him Schmach. O schir - me
Glo-ry of thy dei-nes Na-mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - ty, and the Ret - tung und der	Hea - - then's Hei - - - den	Shame. Pre-serve him for the Schmach. O schir-me ihn zu

Pre-serve him for the
O schir-me ihn zu

Tutti

15

Glo - ry of thy dei - nes Na - mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - - - - - ty, and the Ret - - - - - tung und der	
for the Glo - ry of thy ihn zu dei - nes Na - mens	Name_, Thy Peo - ple's Preis_, des Vol - kes	Safe - ty and the Ret - tung und der	Hea - - - - - Hei - - - - -
Glo - ry of thy dei - nes Na - mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - ty, Thy Peo - ple's Ret - tung, des Vol - kes	Safe - ty, and the Hea - then's Ret - tung und der Hei - den

Glo - ry of thy dei - nes Na - mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - ty, and the Hea - then's Shame, Ret - tung und der Hei - den	Schmach,
--	---	--	----------

19

Hea - - - - - then's Shame. Pre-serve him for the
 Hei - - - - - den Schmach. O schir-me ihn zu

- - - - - then's Shame, and the Hea - then's
 - - - - - den Schmach, und der Hei - den

Shame,
 Schmach, and for the Hea-then's Shame,
 und zu der Hei-den Schmach, and for the Hea - then's
 und zu der Hei - den

and for the Hea-then's Shame,
 und zu der Hei-den Schmach, and for the Hea-then's Shame.
 und zu der Hei-den Schmach.

23

Glo - ry of thy dei - nes Na - mens	Name, Pre-serve him for the Preis, o schir-me ihn zu	Glo - ry of thy dei - nes Na - mens	Name, Thy Peo - ple's Preis, des Vol - kes
Shame, and the Hea - then's Schmach, und der Hei - den	Shame, Pre-serve him for the Schmach. O schir-me ihn zu	Glo - ry of thy dei - nes Na - mens	Name, Thy Peo - ple's Preis, des Vol - kes
Shame. Schmach.			

Pre - serve him for the O schir-me ihn zu	Glo - ry of thy dei - nes Na - mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - ty, and the Hea-then's Ret - tung und der Hei - den
--	--	---	---

27

Safe - ty, and the Hea-then's <i>Ret - tung und der Hei - den</i>	Shame. Pre - serve <i>Schmach. O schir -</i>	him, Pre - serve him for the <i>me, o schir - me ihn zu</i>	Glo - ry, for the <i>dei - nes Na - mens,</i>
Safe - ty, and the Hea-then's <i>Ret - tung und der Hei - den</i>	Shame. Pre - serve <i>Schmach. O schir -</i>	him, <i>me,</i>	Pre - serve him for the <i>o schir - me ihn zu</i>
	Pre - serve him for the <i>O schir - me ihn zu</i>	Glo - ry of thy <i>dei - nes Na - mens</i>	Name, <i>Preis,</i>

Shame.
Schmach.

senza Violone

31

Glo - ry of thy Name _____, Thy Peo - ple's Safe - ty, and the
 dei - nes Na - - mens Preis _____, des Vol - kes Ret - tung und der

Glo - ry of thy Name _____, Thy Peo - ple's
 dei - nes Na - - mens Preis _____, des Vol - kes

Pre - serve him for the Glo - ry of thy Name, Thy Peo - ple's Safe - ty, and the Hea - then's
 o schir - me ihn zu dei - nes Na - mens Preis, des Vol - kes Ret - tung und der Hei - den

Tutti

35

Hea - - - - - then's Hei - - - - - den	Shame, Pre - serve him for the <i>Schmach, o schir-me ihn zu</i>	Glo - ry of thy dei - nes Na - mens
Safe - ty, and the <i>Ret - tung und der</i>	Hea - - - - - then's Hei - - - - - den	Shame, and the Hea - - - - - then's <i>Schmach, und der Hei - - - - - den</i>
	Pre - serve him for the <i>o schir-me ihn zu</i>	Glo - ry of thy dei - nes Na - - - mens
		Name, Thy Peo - ple's <i>Preis, des Vol - kes</i>

Shame, and the Hea - - - - - then's Shame.
Schmach, und der Hei - - - - - den Schmach.

39

<p>Name, Thy Peo - ple's Preis, des Vol - kes</p>	<p>Safe - ty, and the Hea-then's Ret - tung und der Hei - den</p>	<p>Shame _____, and the Hea-then's Schmach _____, und der Hei - den</p>
<p>Safe - - - ty, Ret - - - tung</p>	<p>and the Hea - then's und der Hei - den</p>	<p>Shame _____, and the Schmach _____, und der</p>
<p>8 Safe - - - ty, Ret - - - tung</p>	<p>and the Hea - - - - then's und der Hei - - - - den</p>	<p>Shame, and the Schmach, und der</p>

43

<p>Shame, and the Hea - then's <i>Schmach, und der Hei - den</i></p>	<p>Shame. <i>Schmach.</i></p>		
<p>Hea - - - then's <i>Hei - - - den</i></p>	<p>Shame. Pre-serve him for the <i>Schmach. O schir-me ihn zu</i></p>	<p>Glo - ry of thy <i>dei - nes Na - mens</i></p>	<p>Name. Thy Peo - ple's <i>Preis, des Vol - kes</i></p>
<p>Hea - - - then's <i>Hei - - - den</i></p>	<p>Shame _____, for the <i>Schmach _____, zu</i></p>	<p>Glo - - - - ry of thy <i>dei - - - - nes Na - mens</i></p>	

47

The musical score consists of three systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The lyrics are provided in both English and German. The key signature is B-flat major (two flats), and the time signature is 4/4.

System 1:

- English: Safe - ty, and the Hea-then's
- German: *Ret - tung und der Hei - den*

System 2:

- English: Shame, the Hea - - then's
- German: *Schmach, der Hei - - den*

System 3:

- English: Shame.
- German: *Schmach.*

System 4:

- English: Pre-serve him for the
- German: *O schir - me ihn zu*

System 5:

- English: Glo - ry of thy
- German: *dei - nes Na - mens*

System 6:

- English: Name, Thy Peo - ple's
- German: *Preis, des Vol - kes*

System 7:

- English: Pre - serve him for the
- German: *O schir - me ihn zu*

System 8:

- English: Glo - ry of thy
- German: *dei - nes Na - mens*

System 9:

- English: Name, Thy Peo - ple's
- German: *Preis, des Vol - kes*

51

Piano accompaniment for the first system, measures 51-54. The music is in a minor key with a common time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Piano accompaniment for the second system, measures 51-54. This system continues the musical texture established in the first system, with similar melodic and harmonic patterns.

Vocal line with lyrics for the first system, measures 51-54. The lyrics are in English and German, with hyphens indicating syllables across measures.

Name, Thy Peo - ple's	Safe - - -	- ty, and the Hea-then's	Shame _____
Preis, des Vol - kes	Ret - - -	- tung und der Hei - den	Schmach _____

Vocal line with lyrics for the second system, measures 51-54. This system continues the vocal melody and lyrics from the first system.

Safe - ty, and the	Hea - - - then's	Shame _____, and for the	the
Ret - tung und der	Hei - - - den	Schmach _____, und zu	der

Piano accompaniment for the third system, measures 51-54. This system concludes the musical piece on this page, maintaining the same accompaniment style as the previous systems.

55

Piano accompaniment for the first system, measures 55-58. The music is in a minor key with a common time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Piano accompaniment for the second system, measures 55-58. This system continues the piano accompaniment from the first system, with similar melodic and rhythmic patterns.

Vocal line with lyrics for the first system, measures 55-58. The lyrics are in Latin and German, with some words in italics. The melody is simple and follows the text.

_____ , for the Hea - then's Shame, for the Hea - then's Shame. Pre-serve him for the
 _____ , und der Hei - den *Schmach*, und der Hei - den *Schmach*. *O schir-me ihn zu*

Pre - serve him for the Glo - ry of thy Name, Thy Peo - ple's
O schir-me ihn zu dei - nes Na - mens *Preis*, des Vol - kes

Hea - - - then's Shame. Pre - serve him for the Glo - ry of thy
 Hei - - - den *Schmach*. *O schir-me ihn zu* dei - nes Na - mens

Shame, and for the Hea-then's Shame, for the Hea - then's Shame.
Schmach, und zu der Hei-den Schmach, zu der Hei - den Schmach.

Piano accompaniment for the third system, measures 55-58. This system continues the piano accompaniment from the previous systems.

59

Glo - ry of dei - nes Na	thy mens	Name, Thy Peo - ple's Preis, des Vol - kes	Safe - - - Ret - - -	- ty, and the - tung und der	Hea - then's Hei - den	Shame. Schmach.
Safe - ty, and Ret - tung und	the der	Hea - - then's Hei - - den	Shame, Thy Peo - ple's Schmach, des Vol - kes	Safe - ty, and the Ret - tung und der	Hea - then's Hei - den	Shame. Schmach.
Name, thy Peo - ple's Preis, des Vol - kes	Safe - - - Ret - - -	- ty, and the - tung und der	Hea - - Hei - -	- then's - den	Shame. Schmach.	

Pre-serve him for the Glo - ry of thy Name, Thy Peo - ple's Safe - ty, and the Hea - then's Shame.
O schir-me ihn zu dei - nes Na - mens Preis, des Vol - kes Ret - tung und der Hei - den Schmach.

End of the First Act
Ende des ersten Aktes

Scene I

Szene I

42. Chorus

Andante larghetto

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi
(Violoncello, Violone,
Fagotto, Cembalo,
Organo)

f

simile

En - - vy!
Wei - - che,

simile

En - - vy!
Wei - - che,

En - - vy!
Wei - - che,

Eld - est - born of Hell!
höll - ge - bor - ner Neid!

En - -
Wei - -

Eld - est - born of
höll - ge - bor - ner

7

- vy! Eld-est-born of Hell, of Hell!
 - che, höll-ge-bor-ner Neid, ent-flieh!

Eld-est-born of Hell!
 höll-ge-bor-ner Neid!

Hell!
 Neid!

Cease in hu-man Breasts to
 Flich der Menschen Brust all -

En - - vy! Eld-est-born of Hell! Cease in hu-man Breasts to
 Wei - - che, höll-ge-bor-ner Neid! Flich der Menschen Brust all -

10

Cease in hu-man Breasts to dwell. Still the
 Flich der Menschen Brust all - zeit! sich an

Cease in hu-man Breasts to dwell. Ev - er at all Good re-pin-ing,
 Flich der Menschen Brust all - zeit! Du, der al - les Gu - te mei-det,

dwell. Cease, Cease in hu-man Breasts to dwell.
 zeit, flich, flich der Menschen Brust all - zeit!

dwell. Cease in hu-man Breasts, in hu - man Breasts to dwell.
 zeit, flich der Menschen Brust, der Menschen Brust all - zeit!

13

Hap - py un - der-min-ing!
al - lem Un - heil wei-det,

God and Man by thee in - fest-ed,
wi-der Gott und Menschen streitet,

Thou by God and Man de - test - ed!
Gott und Menschen gleich ver - lei - det,

16

Most thy self thoudost tor - ment,
du, an eig - nen Qua - len reich,

Hide thee in the black -
weich in schwarze Nacht

Most thy self thoudost tor - ment,
du, an eig - nen Qua - len reich,

Hide thee in the black -
weich in schwarze Nacht

At once the Crime — and Pun - ish-ment. Hide thee in the black -
und Sünd'und Straf' — in dir zu - gleich, weich in schwarze Nacht

At once the Crime — and Pun - ish-ment. Hide thee in the black -
und Sünd'und Straf' — in dir zu - gleich, weich in schwarze Nacht

20

- est zu - rück, Tu - gend
 Night: Vir - tue sick - ens at thy sight! Vir - tue sick - ens at thy
 Blick, Tu - gend bebt vor dei - nem Blick, Tu - gend bebt vor dei - nem

- est zu - rück, Tu - gend
 Night: Vir - tue sick - ens at thy sight! Vir - tue sick - ens at thy
 Blick, Tu - gend bebt vor dei - nem Blick, Tu - gend bebt vor dei - nem

- est zu - rück, Tu - gend
 Night: Vir - tue sick - ens at thy sight! Vir - tue sick - ens at thy
 Blick, Tu - gend bebt vor dei - nem Blick, Tu - gend bebt vor dei - nem

- est zu - rück, Tu - gend
 Night: Vir - tue sick - ens at thy sight! Vir - tue sick - ens at thy
 Blick, Tu - gend bebt vor dei - nem Blick, Tu - gend bebt vor dei - nem

(7) (6) (5) (3/4) (8) p

25

sight! Hence,
 Blick! Flich,

sight! Hence,
 Blick! Flich,

sight! Hence,
 Blick! Flich,

sight! Hence,
 Blick! Flich,

f

28

		Eld-est-born of Hell! <i>höll-ge-bor-ner</i>	Hell! <i>Neid!</i>	Hence, <i>Flich,</i>
	Eld-est-born of Hell! <i>höll-ge-bor-ner</i>		Hence, <i>Flich,</i>	Hence, <i>flich,</i>
	Eld-est-born of <i>höll-ge-bor-ner</i>	Hell! <i>Neid!</i>	Hence, <i>Flich,</i>	Hence, <i>flich,</i>
Eld-est-born of Hell! <i>höll-ge-bor-ner</i>			Hence, <i>Flich,</i>	Hence, <i>flich,</i>

31

Hence, <i>flich,</i>	Cease in hu-man Breasts to <i>flich der Menschen Brust all-</i>	dwell, Cease in hu-man <i>zeit, flich der Menschen</i>	Breasts to dwell. <i>Brust all-zeit!</i>
Hence, <i>flich,</i>	Cease in hu-man Breasts to <i>flich der Menschen Brust all-</i>	dwell, Cease in hu-man <i>zeit, flich der Menschen</i>	Breasts to dwell. <i>Brust all-zeit!</i>
Cease in hu-man Breasts to <i>flich der Menschen Brust all-</i>	dwell. Hence, <i>Flich,</i>	En-vy, <i>flich all-</i>	Hence, Cease in hu-man <i>zeit, flich der Menschen</i>
Cease in hu-man Breasts to <i>flich der Menschen Brust all-</i>	dwell. Cease in hu-man Breasts to <i>flich der Menschen Brust all-</i>	dwell, Cease in hu-man <i>zeit, flich der Menschen</i>	Breasts to dwell. <i>Brust all-zeit!</i>

Scene II

JONATHAN, DAVID, MICHAL

Szene II

JONATHAN, DAVID, MICHAL

43. Recitative

JONATHAN

Ah! dear - est Friend, un-done by too much Vir - tue! Think you, an E - vil
 Ach, ed - ler Freund, ge - stürzt durch zu viel Tu - gend! Glaub mir, ein bö - ser

Continuo
(Violoncello, Cembalo)

4
 Spir - it was the Cause of all my Fa - ther's Rage? It was in - deed A
 Geist war nur der Grund für mei - nes Va - ters Wut. Es ist, für - wahr, des

7
 Spir - it of En - vy, and of mor - tal Hate. He has re - solv'd your Death; and stern - ly
 töd - li - chen Has - ses und des Nei - des Geist. Er sinnt auf dei - nen Tod; und er ge -

10
 charg'd His whole Re - tin - ue, me es - pe - cial - ly, To ex - e - cute his Vengeance.
 bot dem Kriegs - ge - fol - ge und dem Soh - ne selbst, die Blut - tat zu voll - zie - hen.

44. Air

Allegro moderato

Oboe I

Oboe II

Violino I

Violino II

Viola

JONATHAN

Bassi
(Violoncello, Violone, Fagotto, Cembalo)

5

But soon-er Jor-dan's Stream, I swear,
Doch wird des Jor-dans Strom, für-wahr,

9

But soon-er Jor-dan's Stream _____, Jor-dan's Stream _____, I swear, I
doch wird des Jor-dans Strom _____, Jor-dans Strom _____, für-wahr; für-

p senza Fag. *pp*

13

swear, Back to his Spring shall swift-ly roll _____, shall swift-ly roll _____
 wahr, zu - rück zur Quel - le rollndie Flut _____, zur Quel-le rolln _____

p

17

p

20

But soon-er Jor-dan's Stream, I swear, Back to his Spring shall swift-ly roll,
 doch wird des Jor-dans Strom, für - wahr, zu - rück zur Quel - le rolln die Flut,

23

Than I con-sent to hurt a Hair Of thee, thou Dar - ling
 eh die-se Hand ver-sehrt ein Haar an dir, du ed - les

27

of — my Soul, Of thee, thou Dar -
treu - es Blut, *an dir, du ed -*

31

- ling of — my Soul, Than I con - sent to hurt a Hair Of thee, thou Dar -
- les treu - es Blut, eh die - se Hand versehrt ein Haar an dir, du ed -

35

- ling of my Soul, Of thee, thou
 - les treu - es Blut, an dir, du

39

f

f

f

Dar-ling of my Soul, Of thee, of thee, of thee, of
 ed-les treu - es Blut, an dir, an dir, an dir, an

43

f

f

f

f

f

f

thee, thou Dar-ling of my Soul.
di; du ed - les treu - es Blut.

f col Fag.

48

tr

tr

tr

tr

45. Recitative

DAVID

O strange Vi - cis - si - tude! But Yes - ter - day He thought me wor - thy of his Daugh - ter's
 O selt - sam Wan - kel - mut! Der ge - sternoch mich hielt für wür - dig sei - ner Toch - ter

Continuo
(Violoncello,
Cembalo)

JONATHAN

4
 Love; To Day he seeks my Life. My Sis - ter Me - rab, by his own Gift thy Right, He
 Hand, sinnt nun auf mei - nen Tod. Die Schwester Me - rab, durch ihn dir an - ver - lobt, ver -

DAVID

7
 has be - stow'd on A - dri - el. O, my Prince, would that were all! It would not grieve me much.
 mäht er nun mit A - dri - el. O mein Freund, wär es nur dies, es härm - te we - nig mich:

11

The scorn - ful Maid (Didst thou ob - serve?) with such dis - dain - ful Pride Re - ceiv'd the King's Com -
 Das stol - ze Weib (hast du be - merkt?) nahm mit so kal - tem Hohn des Kö - nigs Wil - len

14

mand! but love - ly Mi - chal, As mild as she is fair, out - strips all Praise.
 auf. Doch, sü - Be Mi - chal, so sanft als hold und schön, wer gli - che ihr!

46. Air

Moderato

Violino I, II *f* *p* §

Viola *f*

DAVID

Bassi
(Violoncello, Violone,
Fagotto, Cembalo) *f*

Such haughty Beau-ties rath-er move A-
So stol-ze Schönheit weckt der Brust Ver-

7

f *p*

ver - sion, than en - gage our Love. Such haughty Beau-ties rath-er move A -
schmähung, nicht den Reiz der Lust. So stol - ze Schönheit weckt der Brust Ver -

f *p senza Fag.*

13

ver - sion, than en - gage
schmähung, nicht den Reiz

19

f

our Love, than en - gage our Love.
der Lust, den Reiz der Lust.

f col Fag.

26

Such haugh-ty Beau-ties rath-er move A - ver - sion, than en-
 So stol - ze Schönheit weckt der Brust Ver - schmä-hung, nicht den

p

P senza Fag.

33

gag- e _____ our
 Reiz _____ , den

p

40

Love, our Love _____ Such haugh-ty Beau-ties rath-er move A - ver -
 Reiz der Lust _____ So stol - ze Schönheit weckt der Brust Ver - schmä-

p

47

- sion, than en - gag- e _____ our Love.
 - hung, nicht den Reiz _____ der Lust.

f

f col Fag.

55

Such haugh-ty Beau-ties rath-er move A - ver - sion, than en - gage_ our Love.
So stol - ze Schönheit weckt der Brust Ver - schmähung, nicht den Reiz_ der Lust.

62

They on-ly can our Cares be-guile, Who gen-tly
Sie einzig schlägt das Herz in Bann, die mil-den

Fine Vc., Cemb. *p* 6 #

69

speak, and sweet-ly smile, Who gen-tly speak, and sweet-ly smile. If Vir-tue in that Dress ap - pear, Who, that sees,
Sinns und sanf-ter Art, die mil-den Sinns und sanf-ter Art; ist Tu-gend solchem Reiz ge - paart, wer ver-sagt,

76

Adagio *Tempo I* %

Who, that sees, can Love_ for - bear, Who, that sees, can Love_ for - bear? Such
wer ver-sagt der Lieb'_ sich dann, wer ver-sagt der Lieb'_ sich dann? So

dal segno

47. Recitative

JONATHAN

My Father comes. Re-tire, my Friend, while I With peaceful Accents try to calm his Rage.
 Mein Va-ter kommt, hin-weg, o Freund, die-weil mein friedvoll Wort in ihm beschwört die Wut.

Continuo
 (Violoncello,
 Cembalo)

Scene III

SAUL and JONATHAN

Szene III

SAUL und JONATHAN

48. Recitative

SAUL

Hast thou o-bey'd my Or-ders, and de-stroy'd My mor-tal En - e - my, the Son of
 Voll-zogst du mei-nen Wil-len, und er-schlugst du mei-nen Tod - feind, den Sohn I -

Continuo
 (Violoncello,
 Cembalo)

4 JONATHAN

Jes - se? A - las, my Fa - ther! He your En - e - my? Say rath - er, he has
 sa - is? Ach weh, mein Va - ter, er dein Tod - feind? Sag lie - ber: er, der

7

done im-por-tant Serv-ice To you, and to the Na-tion; haz - ard - ed His Life for both,
 Ruhm und Ret - tung brach - te, so dir, wie dei - nem Vol - ke; der für uns dem Tod sich bot

10

and slain our Gi - ant Foe, Whose Pres-ence made the bold - est of us trem-ble.
 und schlug den Rie - sen - feind, vor dem in Furcht die Tap - fer - sten ver - zag - ten.

49. Air

Largo

Fagotto I

Fagotto II

Violino I

Violino II

Viola

JONATHAN

Bassi
(*Violoncello, Violone, Organo*)

1. Sin not, O King, - a - gainst the Youth,
2. Think, with what Joy this God - like Man
1. O frev - le an dem Jüng - ling nicht,
2. Denk an den Tag, als du ihn sahst,

8

1. Who ne'er of - fend - ed you: Think, to his Loy - al -
2. You saw, that glo - rious Day! Think, and with Ru - in,
1. der nie dir Bö - ses sann! Denk, wel - che ho - he
2. wie groß war da - die Freud! Und dann mit Mord, wenn

15

1. ty and Truth What great Re - wards are due! Think, to his
 2. if you can, Such Serv - i - ces re - pay. Think, and with
 1. Dan - kes - pflicht ihm sei - ne Tat ge - wann, denk wel - che
 2. du's ver - magst, be - dank dich bei ihm heut'! Und dann mit

22

1. Loy - al - ty and Truth What great Re - wards are due!
 2. Ru - in, if you can, Such Serv - i - ces re - pay.
 1. ho - he Dan - kes - pflicht ihm sei - ne Tat ge - wann!
 2. Mord, wenn du's ver - magst, be - dank dich bei ihm heut'!

50. Air

Andante

Violino I

Violino II

Viola

SAUL

Fagotto

Bassi
(*Violoncello, Violone,*
Organo)

p

p

p

p

p

As great Je - ho - - vah lives, I swear, The Youth shall not be
So wahr Je - ho - - ra lebt, ich schwör': Den Jüng - ling trifft kein

6

slain:
Leid.

As great Je - ho - - vah lives, I swear, The
So wahr Je - ho - - ra lebt, ich schwör': Den

12

Youth shall not be slain. Bid him re - turn, and void of Fear A - dorn our Court a -
Jüng - ling trifft kein Leid; ohn' je - de Furcht zu - rück er kehr'; er schmück'den Hof er -

17

gain. As great Je - ho - vah lives, I
 neut! So wahr Je - ho - va lebt, ich

22

swear, The Youth shall not be slain: Bid him re-turn, Bid him re-turn, and
 schwör': Den Jüng - ling trifft kein Leid; ohn' je - de Furcht, ohn' je - de Furcht, zu -

27

void of Fear, A - dorn our Court a - gain, A - dorn our Court a - gain.
 rück er kehr; er schmück' den Hof er - neut, er schmück' den Hof er - neut!

51. Air

Largo

Fagotto I
Fagotto II
Violino I
Violino II
Viola
JONATHAN
Bassi
(*Violoncello, Violone, Organo*)

From Cit-ies storm'd, and Bat-tles won, What Glo-ry
 Wer Städ-te sieg-reich stürmt im Feld, wer käm' ihm

10

can ac-crue? By this the He-ro best is known; He can him-self sub-
 gleich an Rang? Doch der ist erst ein rech-ter Held, der stets sich selbst be-

20

duc. By this the He - ro best is known; He can him - self sub - due.
 zwang! Doch der ist erst ein rech - ter Held, der stets sich selbst be - zwang!

Andante

30

Wis - est and great - est of his Kind, Who can in Rea - son's Fet - ters bind The
 Der ragt vor al - len groß und gut, der dämpft in stark ge - faß - tem Mut den

34

Mad - ness of his an - gry Mind! Wis - est and great - est
 Wahn - sinn sei - ner blin - den Wut! Der ragt vor al - len

39

of his Kind, Who can in Rea - son's Fet - ters bind The Mad -
 groß und gut, der dämpft in stark ge - faß - tem Mut den Wahn -

44

- ness, the Mad - ness of his an - gry Mind!
 - sinn, den Wahn - sinn sei - ner blin - den Wut!

50

f

f

f

f

tr.

Scene IV

Enter DAVID

Szene IV

DAVID tritt auf

52. Recitative

JONATHAN 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 nicht Ge-fahr mehr, sei du mein nächster Freund! Mit tapfrem

Val-our Re-pel the In-sults of the Phil-i-stines: And, as a Proof of my Sin-cer-i-ty,
Mu-te wirf nun wie vor-mals un-sern Feind zu-rück! Und zum Be-weis, wie ich dir wohl-ge-sinnt,

(O Hard-ness to dis-sem-ble!) in-stant-ly Es-pouse my Daugh-ter Mi-chal.
(o schwe-re Kunst des Tru-ges!) au-gen-blicks ver-mäh-le dich mit Mi-chal!

Continuo (Violoncello, Cembalo)

53. Air

Allegro

Violino I, II

Viola

DAVID

Bassi (Violoncello, Violone, Fagotto, Organo)

Your Words, O— King, my
Dein Wort, o— Herr, ent-

p senza Fag.

8

loy - - al Heart With dou-ble Ar - dor fire
 zün - - del neu mein Herz mit küh - nem Mut

11

:With dou-ble Ar - dor fire: If God his us - ual
 ,mein Herz mit küh-nem Mut. Steht Got - - tes Kraft wie

14

Aid im-part Your Foes shall feel what you in-spire. In all the Dan - - gers
 sonst mir bei, der Feind wird füh - len uns - re Wut. Im hei - - Ben Kampf, in

18

of the Field, The great Je - ho - vah is my Shield. In
 Schlacht-ge - fild, ist Gott Je - ho - va stets mein Schild. Im

22

all the Dan - gers The great Je - ho - vah is — my Shield.
 hei - Ben Kampf — ist Gott Je - ho - va stets mein Schild.

f col Fag.

26

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

54. Recitative

SAUL

Yes, he shall wed my Daugh-ter! — but how long Shall he en-joy her?
 Ja, Mi - chal sei die sei - ne! Doch wie lang täuscht die - ses Glück ihn?

Continuo
(Violoncello, Cembalo)

4

He shall lead my Ar-mies! But have the Phil - is - tines no Darts — no Swords, To
 Er soll führn die Hee - re! Und wär' in Fein - des Hand kein Speer, kein Schwert, das

7

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, ihr Haß soll an ihm rä - chen al - le mei - ne Schmach!

(Exit Saul)
 (Saul ab)

Scene V

DAVID and MICHAL

Szene V

DAVID und MICHAL

55. Recitative

MICHAL

A Fa-ther's Will has au - thor - iz'd my Love: No long - er, Mi - chal, then at - tempt to
 Des Va - ters Wort ge - währ't des Her - zens Wunsch: Nicht län - ger, Mi - chal, keh - le denn die

Continuo
(Violoncello, Cembalo)

4
 hide The Se - cret of thy Soul. I love thee, Da - vid, And long have
Glut, die stil - le *Glut* der Brust! Dir schlug, o Da - vid, schon längst dies

7
 lov'd. Thy Vir - tue was the Cause; And that be my De - fence.
 Herz! Dein Hel - den - tum trug Schuld, es mag mein An - walt sein!

56. Duet

Andante

Oboe I *p*

Oboe II *p*

Violino I *p*

Violino II *p*

Viola *p*

MICHAL

DAVID

Bassi
(Violoncello, Violone, Fagotto, Cembalo) *p*

^{a)} ♩ ♩ = ♩ ♩

7

f *p*

f *p* *f* *p* *f* *p*

f *p*

O Fair-est of ten
O, lieb-ster du, o

f *p*

14

f *p*

thou-sand Fair, Yet for thy Vir-tue more ad-mir'd, Yet for thy Vir-tue more ad-mir'd! Thy Words and Ac-tions
schön-ster Mann, noch durch dein Hel-den-tum verschönt, noch durch dein Hel-den-tum ver-schönt! Wor-te und Tu-ten

20

all de - clare The Wis - dom by thy God in - spir'd.
 zei - gen an, daß Gott mit Weis - heit dich ge - krönt.

O love - ly Maid! thy Form be - held,
 O lieb - lich Kind, wie hold dein Bild

pp
ppp
pp

pp
senza Fag.

25

A - bove all Beau - ty charms our Eyes, A - bove all Beau - ty charms our Eyes: Yet still with - in that
 durch An - mut je - des Aug' ent - zückt, durch An - mut je - des Aug' ent - zückt! Noch mehr ent - zückt, was

tr *tr* *tr* *tr*

30

Form con - ceal'd Thy Mind, a great - er Beau - ty, lies. How well in thee does Heav'n at last Com -
es ver - hüllt, das Herz, das größ - re Schön - heit schmückt. Wie wird nun freund - lich vom Ge - schick ver -

35

pen - sate all my Sor - rows past, How well in thee does Heav'n at last Com - pen - sate
wan - delt all mein Leid in Glück, wie wird nun freund - lich vom Ge - schick ver - wan - delt

pen - sate all my Sor - rows past, How well in thee does Heav'n at last Com - pen - sate all, Com -
wan - delt all mein Leid in Glück, wie wird nun freund - lich vom Ge - schick ver - wan - delt all, ver -

40

all my Sor-rows past, all, all _____, Com - pen - sate all my Sor-rows past. How
all mein Leid in Glück, in Glück _____, ver - wandelt all mein Leid in Glück! Wie

pen - sate all my Sor - - rows past _____, Com - pen - sate all my Sor-rows past. How
wandelt all mein Leid in Glück _____, ver - wandelt all mein Leid in Glück! Wie

45

well in thee does Heav'n at last Com - pen - sate all my Sor-rows past,
wird nun freund-lich vom Ge - schick ver - wandelt all mein Leid in Glück,

well in thee does Heav'n at last Com - pen - sate all my Sor-rows past, Com -
wird nun freund-lich vom Ge - schick ver - wandelt all mein Leid in Glück, ver -

51

all
all *mein Leid*, Com - pen - - sate, Com -
ver - wan - - - - - delt, ver -

pen - - - - - sate all
wan - - - - - delt all *mein Leid*, Com - ver -

55 *Adagio* *Tempo I*

f

f

f

pen - sate all my Sor - - rows past.
wan - delt all *mein Leid* in *Glück!*

pen - sate, all my Sor - - rows past.
wan - delt all *mein Leid* in *Glück!*

f col Fag.

(Exeunt)
(Beide ab)

57. Chorus

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi
(Violoncello, Violone,
Fagotto, Cembalo,
Organo)

Is there a Man, who all his Ways Di - rects, his God a - lone — to please?
Heil sei dem Mann, der treu und stet auf Got - tes Weg un - sträf - lich geht!

Is there a Man, who all his Ways Di - rects, his God a - lone — to please?
Heil sei dem Mann, der treu und stet auf Got - tes Weg un - sträf - lich geht!

Is there a Man, who all his Ways Di - rects, his God a - lone — to please?
Heil sei dem Mann, der treu und stet auf Got - tes Weg un - sträf - lich geht!

Is there a Man, who all his Ways Di - rects, his God a - lone — to please?
Heil sei dem Mann, der treu und stet auf Got - tes Weg un - sträf - lich geht!

5

In vain his Foes a - gainst him move, In vain his Foes a - gainst him move: Su - pe - rior Pow'r their
Um-sonst ist sei - ner Fein - de Droh'n, um-sonst ist sei - ner Fein - de Droh'n, die Macht des Herrn lähmt

In vain his Foes a - gainst him move, In vain his Foes a - gainst him move: Su - pe - rior Pow'r their
Um-sonst ist sei - ner Fein - de Droh'n, um-sonst ist sei - ner Fein - de Droh'n, die Macht des Herrn lähmt

In vain his Foes a - gainst him move, In vain his Foes a - gainst him move: Su - pe - rior Pow'r their
Um-sonst ist sei - ner Fein - de Droh'n, um-sonst ist sei - ner Fein - de Droh'n, die Macht des Herrn lähmt

In vain his Foes a - gainst him move, In vain his Foes a - gainst him move: Su - pe - rior Pow'r their
Um-sonst ist sei - ner Fein - de Droh'n, um-sonst ist sei - ner Fein - de Droh'n, die Macht des Herrn lähmt

10

Hate dis-arms; He makes them yield to Vir-tue's Charms, And melts, And
ih - ren Mut, sie löst in Lie - be ih - ren Hohn und stillt, und

Hate dis-arms; He makes them yield to Vir - tue's Charms, And und melts their Fu - ry, And
ih - ren Mut, sie löst in Lie - be ih - ren Hohn und stillt zu Sanftmut, und

Hate dis-arms; He makes them yield to Vir - tue's Charms, And melts their Fu - ry, And
ih - ren Mut, sie löst in Lie - be ih - ren Hohn und stillt zu Sanftmut, und

Hate dis-arms; He makes them yield to Vir - tue's Charms, And melts their Fu - ry down to Love, And
ih - ren Mut, sie löst in Lie - be ih - ren Hohn und stillt zu Sanftmut ih - re Wut, und

15

melts, melts, And melts their Fu - ry down to Love. Su - pe - rior Pow'r,
stillt, stillt, und stillt zu Sanft-mut ih - re Wut. Die Macht des Herrn,

melts, melts, And melts their Fu - ry down to Love. Su - pe - rior Pow'r,
stillt, stillt, und stillt zu Sanft-mut ih - re Wut. Die Macht des Herrn,

melts, melts, And melts their Fu - ry down to Love. Su - pe - rior Pow'r,
stillt, stillt, und stillt zu Sanftmut ih - re Wut. Die Macht des Herrn,

melts, melts, And melts their Fu - ry down to Love. Su - pe - rior Pow'r,
stillt, stillt, und stillt zu Sanft-mut ih - re Wut. Die Macht des Herrn,

20

Su - pe - rior Pow'r, die Macht des Herrn, Su - pe - rior Pow'r their Hate dis - arms; die Macht des Herrn lähmt ih - ren Mut,

Su - pe - rior Pow'r, die Macht des Herrn, Su - pe - rior Pow'r their Hate dis - arms; die Macht des Herrn lähmt ih - ren Mut,

Su - pe - rior Pow'r, die Macht des Herrn, Su - pe - rior Pow'r their Hate dis - arms; die Macht des Herrn lähmt ih - ren Mut,

Su - pe - rior Pow'r, die Macht des Herrn, Su - pe - rior Pow'r their Hate dis - arms; die Macht des Herrn lähmt ih - ren Mut,

24

He makes them yield to Vir-tue's Charms And melts, And
sie löst in Lie-be ih-ren Hohn und stillt, und

He makes them yield to Vir-tue's Charms And melts their Fu-ry, And
sie löst in Lie-be ih-ren Hohn und stillt zu Sanftmut, und

He makes them yield to Vir-tue's Charms And melts their Fu-ry, And
sie löst in Lie-be ih-ren Hohn und stillt zu Sanftmut, und

He makes them yield to Vir-tue's Charms And melts their Fu-ry down to Love, And
sie löst in Lie-be ih-ren Hohn und stillt zu Sanftmut ih-re Wut, und

30

melts, *stills*, melts, *stills*, And melts their Fu - ry down to Love.
und stillt zu Sanft-mut ih - re Wut.

melts, *stills*, melts, *stills*, And melts their Fu - ry down to Love.
und stillt zu Sanft-mut ih - re Wut.

melts, *stills*, melts, *stills*, And melts their Fu - ry down to Love.
und stillt zu Sanftmut ih - re Wut.

melts, *stills*, melts, *stills*, And melts their Fu - ry down to Love.
und stillt zu Sanft-mut ih - re Wut.

58. Symphony

Largo

Trombone I

Trombone II

Trombone III

Violino I
Oboe I

Violino II
Oboe II

Violino III

Viola

Fagotto I

Bassi
(Violoncello, Violone,
Fagotto II, Cembalo,
Organo)

7

Musical score for measures 7-12. The score is written for a grand piano (left hand) and a violin/viola (right hand). The grand piano part consists of three staves (treble, middle, and bass clefs). The violin/viola part consists of three staves (treble, middle, and bass clefs). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and trills. The key signature has one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat signs.

13

1. | 2.

Musical score for measures 13-18. The score is written for a grand piano (left hand) and a violin/viola (right hand). The grand piano part consists of three staves (treble, middle, and bass clefs). The violin/viola part consists of three staves (treble, middle, and bass clefs). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and trills. The key signature has one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat signs, with first and second endings indicated.

Allegro

Violino I
Oboe I

Violino II
Oboe II

Viola

Organo

Bassi
(Violoncello, Violone, Fagotto)

5

9

13

Musical score for measures 13-16. The score is written for piano and features a complex texture with multiple staves. The upper staves (treble and alto clefs) are mostly empty, while the lower staves (tenor and bass clefs) contain dense rhythmic patterns, including sixteenth-note runs and chords. Measure 16 includes a trill (tr) in the bass line.

17

Musical score for measures 17-20. The score continues with dense rhythmic patterns in the lower staves. The upper staves remain mostly empty. Measure 20 features a trill (tr) in the bass line.

21

Musical score for measures 21-24. The score continues with dense rhythmic patterns in the lower staves. The upper staves remain mostly empty. Measure 24 features a trill (tr) in the bass line.

25

Musical score for measures 25-29. The system consists of three staves: two treble clefs and one bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A key signature change to one flat is indicated by a 'b' symbol on a note in measure 27. The piece concludes with a double bar line in measure 29.

30

Musical score for measures 30-34. The system consists of three staves: two treble clefs and one bass clef. Measures 30-31 are completely empty. From measure 32, the music begins with a dense texture of sixteenth-note runs in the upper staves. The bass line provides a steady accompaniment with eighth and sixteenth notes. A key signature change to two flats is indicated by a 'b' symbol on a note in measure 32. The piece concludes with a double bar line in measure 34.

35

Musical score for measures 35-39. The system consists of three staves: two treble clefs and one bass clef. Measures 35-36 are completely empty. From measure 37, the music begins with a dense texture of sixteenth-note runs in the upper staves. The bass line provides a steady accompaniment with eighth and sixteenth notes. A key signature change to two flats is indicated by a 'b' symbol on a note in measure 37. The piece concludes with a double bar line in measure 39.

39

Musical score for measures 39-43. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals). A trill (tr) is marked in the second bass staff at measure 41. The key signature changes from one flat to one sharp between measures 41 and 42.

44

Musical score for measures 44-48. The score is written for four staccato staves: two treble clefs (top two) and two bass clefs (bottom two). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals). The key signature changes from one sharp to one flat between measures 47 and 48.

49

Musical score for measures 49-53. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals). The key signature changes from one flat to one sharp between measures 52 and 53.

53

Musical score for measures 53-56. The score is written for four staves. The first two staves are empty. The third staff (treble clef) contains a melodic line with eighth-note patterns and a trill (tr) at the end of measure 56. The fourth staff (bass clef) contains a bass line with eighth-note patterns and rests.

57

Musical score for measures 57-60. The score is written for four staves. The first two staves contain melodic lines with eighth-note patterns and slurs. The third staff (treble clef) contains a melodic line with eighth-note patterns and slurs. The fourth staff (bass clef) contains a bass line with eighth-note patterns and rests.

61

Musical score for measures 61-64. The score is written for four staves. The first two staves are empty. The third staff (treble clef) contains a melodic line with eighth-note patterns and slurs. The fourth staff (bass clef) contains a bass line with eighth-note patterns and rests.

65

Musical score for measures 65-68. The system consists of four staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with eighth and sixteenth notes, including accidentals (sharps and flats). The bottom staff (bass clef) contains a bass line with eighth notes and rests.

69

Musical score for measures 69-72. The system consists of four staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with eighth and sixteenth notes, including accidentals. The bottom staff (bass clef) contains a bass line with eighth notes and rests.

73

Musical score for measures 73-76. The system consists of four staves. The top two staves contain melodic lines with eighth and sixteenth notes, including accidentals and slurs. The bottom two staves contain bass lines with eighth notes and rests.

Gavotte

Organo

Measures 1-5 of the Gavotte. The piece begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first measure is marked with a forte *f* dynamic. The melody in the right hand features eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment.

Measures 6-12. The melody continues with eighth-note runs and slurs. The left hand accompaniment remains consistent with the previous section.

Measures 13-18. The piece is marked with a piano *p* dynamic. The melody continues with eighth-note patterns and slurs. The left hand accompaniment remains consistent.

Measures 19-24. The melody continues with eighth-note patterns and slurs. The left hand accompaniment remains consistent.

Measures 25-30. The melody continues with eighth-note patterns and slurs. The left hand accompaniment remains consistent.

Measures 31-36. The melody continues with eighth-note patterns and slurs. The left hand accompaniment remains consistent.

Measures 37-42. The melody continues with eighth-note patterns and slurs. The left hand accompaniment remains consistent.

43

Scene VI

DAVID and MICHAL

Szene VI

DAVID und MICHAL

59. Recitative

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, wie du voll Lieb und Treu. Als ich ihm

Continuo
 (Violoncello,
 Cembalo)

b 7#
 2

4
 proach'd him New from the Slaugh - ter of his En - e - mies, his Eyes with Fu - ry
 nah - te, grad' aus dem Schlacht - ge - tüm - mel heim - ge - kehrt, ent - flammt' sein Aug' in

4
 2

6
 flam'd; his Arm he rais'd, With Rage grown stronger; by my guilt - less Head, The Jave - lin whiz - zing
 Wut: er hebt den Arm in höch - stem Zor - ne, und mein schuld - los Haupt um - saust sein schar - fer

6

9
 flew, and in the Wall Mock'd once a - gain his Im - po - tence of Mal - ice.
 Speer, fliegt in die Wand und höh - net dort der Ohn - macht sei - ner Bos - heit.

60. Duet

Allegro ma non troppo

Oboe I *f*

Oboe II *f*

Violino I *f* *p*

Violino II *f* *p*

Viola *f* *p*

MICHAL

DAVID

At Per - se - cu - tion I can laugh; No Fear my Soul_ can
 Ich kann nur la - chen seiner Wut, und Furcht be - wegt_ mich

Bassi
 (Violoncello, Violone,
 Fagotto, Cembalo) *f* *6* *#* *Senza Fag.*

6

move, No Fear my Soul_ can move, In God's Pro - tec - tion safe, And blest in Mi - chal's
 nicht, und Furcht be - wegt_ mich nicht; ich bin in Got - tes Hut, und Mi - chal schüt - zet

11

Ah! dear-est Youth! for thee I fear! for thee I fear! Fly! Fly!— be
 Ach, lieb-ster Freund, um dich bangt mir, um dich bangt mir! Flieh, flieh von

Love, And blest in Michal's Love.
 mich, und Mi- chal schützet mich.

17

gone!— for Death is near! for Death is near!
 hier, denn Tod droht dir, denn Tod droht dir!

Fear not, love-ly Fair, for me: Death, where thou art, can-not be. Smile, and
 Fürch - te nichts, o Lieb-ste mein; Tod kann, wo du bist, nicht sein. Läch - le,

21

Fly! — for Death is at the Door! Fly! — for Death is at the Door! Ah!
Flich, *denn Tod ist vor der Tür,* *flieh,* *denn Tod ist vor der Tür!* *Ach,*
 Dan-ger is no more. Fear not, love-ly Fair, for
und der Schrecken weicht. *Fürch-te nichts, o Lieb-ste*

25

dear-est, dear - est Youth! for thee I fear, for thee!
lieb-ster Freund, um dich bangt mir, um dich bangt mir!
 me: Fear not, love-ly Fair, for me: Death, where thou art, can - not
mein, fürch - te nichts, o Lieb - ste mein; Tod kann, wo du bist, nicht

*) Vgl. Krit. Bericht.

28

See, the murd'rous Band comes on! Stay no long-er! Fly!-be gone! Fly! Fly! Ah!
Sieh die Mör-der-ban-de, sieh! Flieh von hin-nen, flieh, o flieh, flieh, flieh! Ach,

be, love - ly Fair, Smile, Smile, and Dan-ger is no more.
sein, Lieb - ste mein. Läch-le, lüch-le, und der Schrecken weicht,

32

dear-est, dear-est Youth! Stay no long-er! Fly! be gone!
treu-er, treu-er Freund, flieh von hin-nen, flieh, o flieh!

Love - ly Fair.
Lieb - ste mein!

col fag.

Scene VII

MICHAL and DOEG

Szene VII

MICHAL und DOEG

61. Recitative

MICHAL DOEG

Whom dost thou seek? And who has sent thee hith-er? I seek for Da-vid;
Wen suchst du hier, und wer hat dich ge-sen-det? Ich su-che Da-vid,

Continuo (Violoncello, Cembalo)

MICHAL DOEG MICHAL

and am sent by Saul. Thy Er-rand? 'Tis a Summons to the Court. Say, he is
und mich sen-det Saul. Dein Auf-trag? Hin zum Kö-nig ruft er ihn. Sag, er sei

7 DOEG

sick. In Sickness, or in Health, A-live, or dead, he must be brought to Saul. Show me his Chamber.
krank! Ob er nun krank, ob heil, tot o-der le-bend, er muß mit mir zu Saul. Zeig sein Ge-mach mir!

(David's Bed discover'd with an Image in it.)
(In Davids Bett wird ein Ebenbild entdeckt.)

11 (Exit Doeg)
(Doeg ab)

Do you mock the King? This Dis-ap-pointment will en-rage him more: Then tremble for th'E-vent.
Was soll die-ser Trug? So reizt die Täuschung stär-ker sei-nen Grimm; drum be-be vor dem Aus-gang!

62. Air

Allegro

Violino I

Violino II

Viola

MICHAL

Bassi (Violoncello, Violone, Fagotto, Cembalo)

8

No;
Nein,

17

no; let the Guilty, the Guilty tremble no;
nein, laß den Frev-ler, den Frev-ler be-ben, nein,

senza Fag. col Fag.

25

no, let the Guilty, the Guilty tremble At ev'-ry Thought of Dan-ger near,
nein, laß den Frev-ler, den Frev-ler be-ben, von Schrecken bleich sein An-ge-sicht.

senza Fag.

33

At ev'-ry Thought of Dan - ger near. Tho' Numbers, arm'd with Death, as - sem - ble,
 von Schrecken bleich sein An - ge - sicht! Ob zahl - los Fein - de mich um - ge - ben,

41

My In - no - cence dis - dains to fear _____, My In - no - cence dis - dains, dis -
 mein schuldlos Herz ver - za - get nicht _____, mein schuld - los Herz ver - za - gt, ver -

49

dains to fear. Tho' great their Pow - er as their Spite, Un - daunt - ed
 za - get nicht. Ob ih - re Stär - ke noch so groß, steht un - er -

col Fag. f p senza Fag.

60

still, my Soul, re - main; For great - er is Je - ho - vah's Might, And will their
schüt - tert mir mein Sinn: Denn grö - ßer ist Je - ho - vas Macht, sie wirft ihr

72

law-less Force re - strain, their law - less Force, And will their law-less
fre-velnd Tun da - hin, ihr fre - velnd Tun, und wirft ihr fre-velnd

81

Force re - strain.
Tun da - hin.

col Fag.

63. Recitative

MERAB

Mean as he was, he is my Broth-er now, My Sis-ter's Hus-band; and, to speak the
Arm wie er war, er ist mein Bru-der nun, der Schwester Gat-te, ach, und es ist

Continuo
(Violoncello, Cembalo)

4
 Truth, Has Qual-i-ties which Jus-tice bids me love, And pit-y his Dis-tress.
wahr, ein Hel-den-herz, das Lie-be sich er-zwingt und Mit-leid von uns heischt.

7
 My Fa-ther's Cru-el-ty Strikes me with Hor-ror! At th'ap-proach-ing
Des Va-ters Grau-sam-keit füllt mich mit Schrek-ken. Bei dem na-hen

9
 Feast I fear some dire E-vent, un-less my Broth-er, His Friend, the faith-ful
Fest fürcht' ich Ge-fahr für ihn, wenn nicht mein Bru-der, sein Freund, der treu-e

12
 Jon-a-than, a-vert Th'im-pend-ing Ru-ine. I know he'll do his best.
Jo-na-than, Ver-derb und Un-heil ab-wehrt; ich weiß, er wird es tun.

64. Air

Largo assai

Violino I

Violino II

Viola

MERAB

Bassi
(Violoncello, Violone,
Cembalo)

f senza Violone 6

Au -
Va -

4

- thor of Peace ———, who canst con-troul Ev' ry Pas - sion of the Soul;
- ter des Frie - - dens, der trö-stend mild je-den Sturm der See - - le stillt,

p

8

To whose good Spir-it a-lone we owe Words that sweet as Hon - - - ey, as
aus des - sen Geist das Wört sich er-giebt, das so süß wie Ho - - - nig, wie

11

Hon - ey flow: With thy dear In - flu-ence his Tongue be fill'd, And cru - el
Ho - nig fließt: In sei-nem Mun-de sei dein Geist be - zeugt, daß grau - se

15

Wrath to soft
Wut der sanf

Per - swa - sion, to soft Per - swa - sion
ten Re - de, der sanf - ten Re - de

18

yield.
weicht.

With thy dear In - fluence his Tongue be fill'd,
In sei - nem Mun - de sei dein Geist be - zeugt,

And cru - el
daß grau - se

21

Wrath to soft Per-swa-sion yield, to soft Per-swa - sion, And
Wut der sanf - ten Re - de weicht, der sanf - ten Re - de, daß

24

cru - el Wrath to soft Per-swa - sion yield.
grau - se Wut der sanf - ten Re - de weicht.

f Tutti

Scene IX

Szene IX

SAUL at the Feast of the New Moon

SAUL auf dem Neumondsfest

65. Symphony

Allegro

Oboe I
Oboe II
Fagotto
Tromba I
Tromba II
Trombone I
Trombone II
Trombone III
Timpani
Violino I
Violino II
Viola
Bassi
(Violoncello, Violone, Cembalo, Organo)

4

System 1: Four staves of music. The top staff is in treble clef with a 4-measure rest. The second staff is in treble clef with rhythmic patterns. The third staff is in bass clef with a steady eighth-note accompaniment. The fourth staff is in bass clef with a similar accompaniment.

System 2: Four staves of music. The top two staves are in treble clef, mostly containing rests. The third staff is in bass clef with a melodic line. The fourth staff is in bass clef with a melodic line. A dynamic marking *f* is present at the start of the second measure of the third staff.

System 3: Four staves of music. The top staff is in treble clef with complex rhythmic patterns. The second staff is in treble clef with rhythmic patterns. The third staff is in bass clef with rhythmic patterns. The fourth staff is in bass clef with a steady eighth-note accompaniment.

8

First system of musical notation, measures 8-11. It consists of three staves: a top treble staff, a middle treble staff, and a bottom bass staff. The top staff features a trill (tr) in the third measure. The music is in a key with one sharp (F#) and a common time signature.

Second system of musical notation, measures 12-15. It consists of five staves: two treble staves, two bass staves, and a central bass staff. The top treble staff features a trill (tr) in the third measure. The music continues in the same key and time signature.

Third system of musical notation, measures 16-19. It consists of five staves: two treble staves, two bass staves, and a central bass staff. The music continues in the same key and time signature.

12

This musical score consists of three systems of piano accompaniment. The first system (measures 12-15) features a treble and bass staff with a 4/4 time signature and a key signature of one sharp (F#). The melody in the treble staff begins with a dotted half note, followed by eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The second system (measures 16-19) continues the melodic and accompanimental patterns, with the treble staff showing more complex rhythmic figures. The third system (measures 20-23) concludes the page with a final melodic flourish in the treble staff and a consistent accompaniment in the bass staff.

16

This page contains three systems of musical notation for piano accompaniment. Each system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The first system (measures 16-19) features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line. The second system (measures 20-23) shows a significant reduction in activity, with the right hand playing mostly rests and the bass line continuing with simple rhythmic patterns. The third system (measures 24-27) returns to a more complex texture, with the right hand featuring a dense, rapid sixteenth-note passage in the first measure, followed by more active eighth-note patterns in both hands.

20

This page of a musical score, numbered 210, contains measures 20 through 23. The score is written for piano and consists of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The music is in a 3/4 time signature and features a complex, rhythmic melody in the right hand, often with sixteenth-note patterns and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

24

The image displays a musical score for three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The second system also consists of three staves: a grand staff and a single treble clef staff. The third system consists of four staves: a grand staff and two single treble clef staves. The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes in the third system. The notation is clear and professional, typical of a printed musical score.

28



First system of musical notation, measures 28-32. It consists of three staves: a treble staff with a melodic line and trills, a middle treble staff with a rhythmic accompaniment, and a bass staff with a steady eighth-note bass line. Trills are marked with 'tr' in measures 30 and 32.



Second system of musical notation, measures 33-37. It consists of six staves: two treble staves, two alto staves, and two bass staves. The music continues with complex textures and trills in measures 35 and 37.



Third system of musical notation, measures 38-42. It consists of four staves: two treble staves and two bass staves. The music concludes with trills in measures 40 and 42.

66. Accompagnato

Violino I

Violino II

Viola

SAUL

The Time at length is come, when I shall take My full Re-
Die Zeit ist end-lich da: Heut' wer-de ich mich rä-chen

Bassi
(Violoncello, Violone, Cembalo)

4

venge on Jes-se's Son. No long-er shall the Strip-ling make His Sov-er-ign tot-ter on the Throne. He dies-
an I - sa - is Sohn. Nicht län-ger vor dem Kna - ben soll der Kö - nig zit-tern auf dem Thron. Er stirbt,

8

this Blast - er of my Fame, Bane of my Peace, and Au - thor of my Shame.
der Schän - der mei - nes Ruhms, Feind mei - ner Ruh' und Ur - sack' mei - ner Schmach!

Scene X

SAUL and JONATHAN

Szene X

SAUL und JONATHAN

67. Recitative

SAUL

Where is the Son of Jes-se? Comes he not to grace our Feast? He earn-est-ly ask'd
Wo ist der Sohn I - sa - is, kommt er nicht zu un-serm Fest? Nach Beth-lem trieb's ihn

JONATHAN

Continuo
(Violoncello,
Cembalo)

4

Leave To go to Beth-lem, where his Fa-ther's House At sol-lemn Rites of an-nual Sac-ri-fice Re-quir'd his
fort, in sei-ne Hei-mat, in des Va-ters Haus, wo sei-nes Stam-mes jähr-lich Op-fer-fest sein Bei-sein

7 SAUL

Pres-ence. O Per-verse! Re - bel-lious! Thinkst thou, I do not know, that thou hast chose The Son of
heisch - te. Mach dich fort, Ver - rä - ter! Du wähnst, ich wüß - te nicht, daß du er - wählt den Sohn I -

10

Jes - se to thy own Con-fu - sion? The World will say, thou art no Son of mine, Who thus canst
sa - is selbst dir zum Ver-der-ben! Die Welt er-kennt, daß du mein Sohn nicht bist, da mei-nen

13

love the Man I hate; the Man, Who, if he lives, will rob thee of thy Crown.
Feind du lie - ben kannst, den Mann, der, wenn er lebt, der Kro - ne dich be - raubt.

16 JONATHAN

Send, fetch him hith - er; for the Wretch must die. What has he done? And where-fore must he
Eil, ihn zu ru - fen, denn sein Los ist Tod! Was tat er dir, daß er ver-dient den

19 SAUL

die? Dar'st thou op - pose my Will? Die then thy self.
Tod? Du trot - zest mei - nem Wort? Stirb denn du selbst!

(Throws his Javelin. Exit Jonathan, then Saul.)
 (Wirft seinen Speer. Jonathan flieht. Saul ab.)

68. Chorus

A tempo giusto

Oboe I *f*

Oboe II *f*

Fagotto *f*

Violino I *f*

Violino II *f*

Viola *f*

Soprano
 O fa - tal Con-se-quence of Rage, by Rea - son un - - con - troll'd, un - con - troll'd!
 O blin - de Ra - se - rei der Wut, durch Weis - heit nicht be - schränkt, nicht be - schränkt!

Alto
 O fa - tal Con - se-quence of Rage, by Rea - son un - - con - troll'd!
 O blin - de Ra - se - rei der Wut, durch Weis - heit nicht be - schränkt!

Tenore
 O fa - tal Con - se-quence of Rage, un - con - troll'd!
 O blin - de Ra - se - rei der Wut, nicht be - schränkt!

Basso
 O fa - tal Con-se-quence of Rage,
 O blin - de Ra - se - rei der Wut!

Bassi (Violoncello, Violone, Organo) *f* Org. *tasto solo* col *Vc.* Tutti

7

			O fa - tal O blin - de	Con - se - quence of Ra - se - rei der	Rage, Wut,	
				O fa - tal O blin - de	Con - se - quence of Ra - se - rei der	Rage, by Rea - son Wut, durch Weis - heit
					O fa - tal O blin - de	Con - se - quence of Ra - se - rei der
						O fa - tal O blin - de

Org. Vc. 6 # 6 Tutti 6

13

Piano accompaniment for the first system, measures 1-5. The music is in G major and 6/8 time. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass line.

Piano accompaniment for the second system, measures 6-10. The right hand continues the melodic line with more grace notes, and the left hand maintains the bass line.

Vocal line with lyrics for the first system, measures 1-5. The lyrics are: O fa - tal Con - se - quence of Rage, by Rea - son un - con - troll'd! With ev' - ry o bli - de Ra - se - rei der Wut, durch Weis - heit nicht be - schränkt! Ein je - des

Vocal line with lyrics for the second system, measures 6-10. The lyrics are: un - con - troll'd! Of Rage, by Rea - son un - con - troll'd! With ev' - ry nicht be - schränkt, der Wut, durch Weis - heit nicht be - schränkt! Ein je - des

Vocal line with lyrics for the third system, measures 11-15. The lyrics are: Rage, un - con - troll'd! Of Rage, by Rea - son un - con - troll'd! With ev' - ry Wut, nicht be - schränkt, der Wut, durch Weis - heit nicht be - schränkt! Ein je - des

Vocal line with lyrics for the fourth system, measures 16-20. The lyrics are: con - se - quence of Rage, Of Rage, by Rea - son un - con - troll'd! With ev' - ry Ra - se - rei der Wut, der Wut, durch Weis - heit nicht be - schränkt! Ein je - des

Piano accompaniment for the fifth system, measures 21-25. The music concludes with a final cadence. The right hand has a few final notes, and the left hand has a simple bass line.

6 4 6 7 6 8

18

Piano accompaniment for the first system, measures 1-4. The music is in G major and 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Piano accompaniment for the second system, measures 5-8. The music continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

Vocal line for the first system, measures 1-4. The lyrics are: Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

Law he can dis - pense; No Ties the
Band reißt sie ent - zwei, kein Zaum, der

fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster
die Un - bänd' - ge lenkt, kein Zaum, der die Un - bänd' - ge

Vocal line for the second system, measures 5-8. The lyrics are: Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

Law he can dis - pense; No Ties the
Band reißt sie ent - zwei, kein Zaum, der

fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster
die Un - bänd' - ge lenkt, kein Zaum, der die Un - bänd' - ge

Vocal line for the third system, measures 1-4. The lyrics are: Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

Law he can dis - pense; No Ties the
Band reißt sie ent - zwei, kein Zaum, der

fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster
die Un - bänd' - ge lenkt, kein Zaum, der die Un - bänd' - ge

Vocal line for the fourth system, measures 5-8. The lyrics are: Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster

Law he can dis - pense; No Ties the
Band reißt sie ent - zwei, kein Zaum, der

fu - rious Mon - ster hold, No Ties the fu - rious Mon - ster
die Un - bänd' - ge lenkt, kein Zaum, der die Un - bänd' - ge

Piano accompaniment for the fourth system, measures 5-8. The music concludes with the same eighth-note accompaniment in the right hand and bass line in the left hand.

6
4 45
84
2

6

7

6

22

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No
lenkt, ein je - des Band reißt sie ent - zwei, kein Zaum, der die Un - bänd' - ge lenkt, kein

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No
lenkt, ein je - des Band reißt sie ent - zwei, kein Zaum, der die Un - bänd' - ge lenkt, kein

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No
lenkt, ein je - des Band reißt sie ent - zwei, kein Zaum, der die Un - bänd' - ge lenkt, kein

hold: With ev' - ry Law he can dis - pense; No Ties the fu - rious Mon - ster hold, No
lenkt, ein je - des Band reißt sie ent - zwei, kein Zaum, der die Un - bänd' - ge lenkt, kein

6/4 5/8 4/2 6

26

<p>Ties the fu-rious Mon-ster hold: Zaum, der die Un-bänd'-ge lenkt.</p>	<p>O fa - tal O blin - de</p>	<p>Con - se-quence of Ra - se - rei der</p>	<p>Rage, by Rea - son Wut, durch Weis - heit</p>
<p>Ties the fu-rious Mon-ster hold: Zaum, der die Un-bänd'-ge lenkt.</p>	<p>O fa - tal O blin - de</p>	<p>Con - se-quence of Ra - se - rei der</p>	
<p>Ties the fu-rious Mon-ster hold: Zaum, der die Un-bänd'-ge lenkt.</p>	<p>O fa - tal O blin - de</p>		

Ties the fu-rious Mon-ster hold:
Zaum, der die Un-bänd'-ge lenkt.

senza Violone

31

Musical score for the first system, featuring piano accompaniment with treble and bass staves.

Musical score for the second system, featuring piano accompaniment with treble and bass staves.

un - - con - troll'd, un - con - troll'd! O fa - tal
 nicht be - schränkt, nicht be - schränkt! O blin - de
 Rage, by Rea - son un - - con - troll'd!
 Wut, durch Weis - heit nicht be - schränkt!
 Con - se - quence of Rage, un - con - troll'd!
 Ra - se - rei der Wut, nicht be - schränkt!

O fa - tal Con - se - quence of Rage.
 O blin - de Ra - se - rei der Wut.

Musical score for the fourth system, featuring piano accompaniment with treble and bass staves.

Tutti

Org.

Vc.

37

Piano accompaniment for the first system, measures 37-41. The music is in G major and 4/4 time. It features a melody in the right hand and a bass line in the left hand.

Piano accompaniment for the second system, measures 37-41. This system contains mostly rests for the piano part, with some activity in the final measure.

Vocal line with lyrics for the first system, measures 37-41. The lyrics are in English and German.

Con - se - quence of Ra - se - rei der	Rage, Wut,		O fa - tal o blin - de	Con - se - quence of Ra - se - rei der
O fa - tal O blin - de	Con - se - quence of Ra - se - rei der	Rage, by Rea - son Wut, durch Weis - heit	un - con - troll'd! nicht be - schränkt,	Of der
	O fa - tal O blin - de	Con - se - quence of Ra - se - rei der	Rage, un - con - troll'd____! Wut, nicht be - schränkt____,	Of der

Piano accompaniment for the third system, measures 37-41. The music continues from the previous systems.

O fa - tal Con - se - quence of Rage, of
O blin - de Ra - se - rei der Wut, der

Tutti

42

Rage, by Rea - son <i>Wut, durch Weis - heit</i>	un - - con - <i>nicht</i>	troll'd! With ev' - ry <i>be - schränkt! Ein je - des</i>	Law he can dis - pense; No Ties the <i>Band reißt sie ent - zwei, kein Zaum, der</i>
Rage, by Rea - son <i>Wut, durch Weis - heit</i>	un - con - <i>nicht</i>	troll'd! With ev' - ry <i>be - schränkt! Ein je - des</i>	Law he can dis - pense; No Ties the <i>Band reißt sie ent - zwei, kein Zaum, der</i>
Rage, by Rea - son <i>Wut, durch Weis - heit</i>	un - con - <i>nicht</i>	troll'd! With ev' - ry <i>be - schränkt! Ein je - des</i>	Law he can dis - pense; No Ties the <i>Band reißt sie ent - zwei, kein Zaum, der</i>

Rage, by Rea - son <i>Wut, durch Weis - heit</i>	un - - con - <i>nicht</i>	troll'd! With ev' - ry <i>be - schränkt! Ein je - des</i>	Law he can dis - pense; No Ties the <i>Band reißt sie ent - zwei, kein Zaum, der</i>
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47

fu-rious Mon-ster hold, <i>die Un-bänd'-ge lenkt,</i>	No <i>kein</i>	Ties <i>Zaum,</i>	the fu-rious Mon-ster <i>der die Un-bänd'-ge</i>	hold: With ev' - ry <i>lenkt. Ein je - des</i>	Law he can dis - <i>Band reißt sie ent -</i>
fu-rious Mon-ster hold, <i>die Un-bänd'-ge lenkt,</i>	No <i>kein</i>	Ties <i>Zaum,</i>	the fu-rious Mon-ster <i>der die Un-bänd'-ge</i>	hold: With ev' - ry <i>lenkt. Ein je - des</i>	Law he can dis - <i>Band reißt sie ent -</i>
fu-rious Mon-ster hold, <i>die Un-bänd'-ge lenkt,</i>	No <i>kein</i>	Ties <i>Zaum,</i>	the fu-rious Mon-ster <i>der die Un-bänd'-ge</i>	hold: With ev' - ry <i>lenkt. Ein je - des</i>	Law he can dis - <i>Band reißt sie ent -</i>

fu-rious Mon-ster hold, No Ties the fu-rious Mon-ster hold: With ev' - ry Law he can dis -
die Un-bänd'-ge lenkt, kein Zaum, der die Un-bänd'-ge lenkt. Ein je - des Band reißt sie ent -

51

pense; No Ties the
zwei, kein Zaum, der

fu-rious Mon-ster hold, no
die Un-bänd'-ge lenkt, kein

Ties the fu-rious Mon-ster hold:
Zaum, der die Un-bänd'-ge lenkt.

pense; No Ties the
zwei, kein Zaum, der

fu-rious Mon-ster hold, no
die Un-bänd'-ge lenkt, kein

Ties the fu-rious Mon-ster hold:
Zaum, der die Un-bänd'-ge lenkt.

pense; No Ties the
zwei, kein Zaum, der

fu-rious Mon-ster hold, no
die Un-bänd'-ge lenkt, kein

Ties the fu-rious Mon-ster hold:
Zaum, der die Un-bänd'-ge lenkt.

pense; No Ties the
zwei, kein Zaum, der

fu-rious Mon-ster hold, no
die Un-bänd'-ge lenkt, kein

Ties the fu-rious Mon-ster hold:
Zaum, der die Un-bänd'-ge lenkt.

Andante larghetto.

56

64

— blind - ly goes, he blind - - - ly, blind - ly goes, blind - ly,
 — sinn - los auf, sie sinn - - - los, sinn - los auf, sinn - los,

blind - ly, he — blind - - - ly goes, he blind - ly goes, he blind - ly, blind - ly
 sinn - los, häuft — sinn - - - los auf, häuft sinn - los auf, häuft sinn - los, sinn - los

blind - - - ly goes, blind - ly, blind - ly, he — blind - ly
 sinn - - - los auf, sinn - los, sinn - los, häuft — sinn - los

From Crime to Crime he — blind - ly goes, he
 Auf Schuld häuft Schuld sie — sinn - los auf, sie

7 # 6 6# 4 4 7 6 4 3 Tutti 6 6 4 2 6 7 6 6#

72

blind - ly, he <i>sinn - los, häuft</i>	blind - ly <i>sinn - los</i>	goes, from <i>auf, auf</i>	Crime to <i>Schuld häuft</i>	Crime <i>Schuld</i>	he blind - ly <i>sie sinn - los</i>	goes, from <i>auf, sie</i>	Crime to <i>sinn - los</i>
goes, <i>auf,</i>		he blind - ly <i>häuft sinn - los</i>	goes, <i>auf,</i>	he blind - ly <i>häuft sinn - los</i>	goes, <i>auf,</i>		
—, blind - ly <i>—, sinn - los</i>	goes, <i>auf,</i>		he blind - ly <i>häuft sinn - los</i>	goes, <i>auf,</i>		from Crime to <i>auf Schuld häuft</i>	
blind - ly <i>sinn - los</i>	goes, <i>auf,</i>	from Crime to <i>auf Schuld häuft</i>	Crime, <i>Schuld,</i>	from Crime <i>auf Schuld</i>	to <i>häuft</i>	Crime he <i>Schuld sie</i>	blind - ly <i>sinn - los</i>

80

Crime,
auf, blind - ly, blind - ly, he blind - ly goes, he blind - ly goes, he
sinn - los, sinn - los, häuft sinn - los auf, auf Schuld häuft Schuld sie

he blind - ly, blind - ly goes, he blind - ly
häuft sinn - los, sinn - los auf, häuft sinn - los

Crime he blind - ly goes, he blind - ly goes, blind - ly, blind - ly, he blind - ly
Schuld sie sinn - los auf, sie sinn - los auf, sinn - los, sinn - los, häuft sinn - los

goes, blind - ly, blind - ly, he blind - ly goes, blind - ly, blind - ly goes,
auf, sinn - los, sinn - los, häuft sinn - los auf, sinn - los, sinn - los auf,

6 6 6 4 4 6 7 6 6 4 4 # 6 6 # 7 6 4 4 # 4
senza Violone

88

blind - ly <i>sinn - los</i>	goes, from <i>auf, auf</i>	Crime to <i>Schuld häuft</i>	Crime he <i>Schuld sie</i>	blind - ly <i>sinn - los</i>	goes, Nor <i>auf und</i>	End, but with his <i>stürmt zum Un - ter -</i>	own De - struc - tion, <i>gang in ih - rem</i>
goes, <i>auf,</i>	from <i>auf</i>	Crime to <i>Schuld häuft</i>	Crime he <i>Schuld sie</i>	blind - ly, <i>sinn - los,</i>	blind - ly <i>sinn - los</i>	goes, <i>auf</i>	
goes, <i>auf,</i>	blind - ly, <i>sinn - los,</i>	blind - ly, he <i>sinn - los, häuft</i>	blind - ly, <i>sinn - los,</i>	blind - ly <i>sinn - los</i>	goes, <i>auf</i>		

from Crime to
auf Schuld häuft Crime
Schuld he
sie blind - ly, blind - ly goes,
sinn - los, sinn - los auf

96

senza Violone

103

De - struc-tion, knows _____,
in ih - rem Lauf _____,

Nor End, but with his
und stürmt zum Un - ter- but with his

own De-struc-tion, knows, but with his
gang in ih - rem Lauf, zum Un - ter- gang

Nor End, but with his own De - struc-tion, knows, but with his own
und stürmt zum Un - ter-gang in ih - rem Lauf, zum Un - ter-gang

Tutti

109

own De-struc-tion, knows___, he blind - ly goes, blind - ly, blind - ly, he blind - ly
gang in ih - rem Lauf___, häuft sinn - los auf, sinn - los, sinn - los, häuft sinn - los

own De-struc-tion, knows___, he blind - ly goes, he blind - ly, blind - ly goes,
gang in ih - rem Lauf___, häuft sinn - los auf, häuft sinn - los, sinn - los auf,

De - struc-tion, knows, blind - ly, blind - ly, he blind - ly, blind - ly goes,
in ih - rem Lauf, sinn - los, sinn - los, häuft sinn - los, sinn - los auf,

De - struc-tion, knows; From Crime to Crime he blind - ly goes, he blind - ly goes, from
in ih - rem Lauf Auf Schuld häuft Schuld sie sinn - los auf, sie sinn - los auf, auf

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

117

goes, from Crime to Crime he blind-ly' goes, from Crime to Crime
auf, auf Schuld häuft Schuld sie sinn-los auf, sie sinn-los auf,

he blind-ly goes, he blind-ly goes,
häuft sinn-los auf, häuft sinn-los auf,

he blind-ly goes, from Crime to Crime he blind-ly
häuft sinn-los auf, auf Schuld häuft Schuld sie sinn-los

Crime to Crime, from Crime to Crime he blind - ly goes, blind - ly, blind - ly, he -
Schuld häuft Schuld, auf Schuld häuft Schuld sie sinn - los auf, sinn - los, sinn - los, häuft -

6 6 5 6 # 8 4/2 6 6 6 4

125

blind - ly, blind - ly, he blind - ly goes, he blind - ly goes, he blind - ly goes, From
sinn - los, sinn - los, häuft sinn - los auf, auf Schuld häuft Schuld sie sinn - los auf, auf

he blind - ly, blind - ly goes, he blind - ly goes, From Crime to
häuft sinn - los, sinn - los auf, häuft sinn - los auf, auf Schuld häuft

goes, he blind - ly goes, blind - ly, blind - ly, he blind - ly goes, blind - ly,
auf, häuft sinn - los auf, sinn - los, sinn - los, häuft sinn - los auf, sinn - los,

— blind - ly goes, blind - ly, blind - ly goes, From Crime to
 — *sinn - los auf, sinn - los, sinn - los auf, auf Schuld häuft*

4 6 7 6 6 4 4 # 6 6 # 7 6 4 4 # 4 # 6 6
 2 # 4 # Tutti #

senza Violone

133

Crime <i>Schuld</i>	to <i>häuft</i>	Crime he <i>Schuld sie</i>	blind - ly <i>sinn - los</i>	goes, <i>auf</i>	Nor <i>und</i>	End, but with his <i>stürmt zum Un - ter -</i>	own De - struc - tion, <i>gang in ih - rem</i>	knows <i>Lauf</i>
Crime he <i>Schuld sie</i>		blind - ly, <i>sinn - los,</i>	blind - ly <i>sinn - los</i>	goes, <i>auf</i>				
blind - ly, he <i>sinn - los, häuft</i>		blind - ly, <i>sinn - los,</i>	blind - ly <i>sinn - los</i>	goes, <i>auf</i>				
Crime <i>Schuld</i>	he <i>sie</i>	blind - ly, <i>sinn - los,</i>	blind - ly <i>sinn - los</i>	goes, <i>auf</i>				

140

senza Violone

147

knows _____, nor End, but with his own De-struction, knows, but with his own De-struction,
 Lauf _____, und stürmt zum Un-ter-gang in ih-rem Lauf, zum Un-ter-gang in ih-rem

_____, nor End, but with his own De-struc - tion, knows, but with his own De-struction,
 _____, und stürmt zum Un-ter-gang in ih-rem Lauf, zum Un-ter-gang in ih-rem

knows _____, but with his own De - struc-tion, De - struc-tion,
 Lauf _____, zum Un-ter-gang in ih-rem

Nor End, but with his own De - struc-tion, knows, but with his own De - struc-tion,
 und stürmt zum Un-ter-gang in ih-rem Lauf, zum Un-ter-gang in ih-rem

153

knows, Nor End, but with his own De-struc-tion, knows, nor
Lauf, und stürmt zum Un-ter-gang in ih-rem Lauf, und

knows, Nor End, but with his own De-struc-tion, knows, nor
Lauf, und stürmt zum Un-ter-gang in ih-rem Lauf, und

knows, Nor End, but with his own De-struc-tion, knows, but with his own De-struc-tion, knows, nor
Lauf, und stürmt zum Un-ter-gang in ih-rem Lauf, zum Un-ter-gang in ih-rem Lauf, und

160

End, nor <i>stürmt, und</i>	End, but with his <i>stürmt zum Un-ter-</i>	own De-struc - tion, <i>gang in ih - rem</i>	knows. <i>Lauf.</i>				
End, nor <i>stürmt, und</i>	End, but with his <i>stürmt zum Un-ter-</i>	own De-struc - tion, <i>gang in ih - rem</i>	knows. <i>Lauf.</i>				
End, nor <i>stürmt, und</i>	End, but with his <i>stürmt zum Un-ter-</i>	own De-struc - tion, <i>gang in ih - rem</i>	knows. <i>Lauf.</i>				

End, nor End, but with his own De-struc-tion, knows.
stürmt, und stürmt zum Un-ter-gang in ih - rem Lauf.

End of the Second Act
Ende des zweiten Aktes

ACT THE THIRD

DRITTER AKT

Scene I

Szene I

SAUL disguis'd at Endor

SAUL verkleidet zu Endor

69. Accompagnato

Largo

The musical score is arranged in a system with five staves. The top staff is for Oboe I, II, followed by Violino I and Violino II, then Viola, SAUL, and finally Basses (Violoncello, Violone, Fagotto, Cembalo). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system of music is marked with a forte (f) dynamic. The second system begins with a measure number '5' and includes piano (p) dynamics. The SAUL staff is mostly empty, indicating a silent role. The basses play a rhythmic accompaniment throughout.

10

pp

pp

pp

f

f

f

Wretch that I am! of my own Ru - in Au - thor!
E - lend bin ich, und ich selbst bin dran schuld nur!

pp

f

15

p

p

p

p

simile

simile

simile

Where are my old Sup-ports? The val-iant Youth, whose ver-y Name was Ter-ror to my Foes, my
Wo ist mein Ret-ter nun? Den tapf-ren Mann, des' Nam al-lein der Fein-de Schrek-ken war, ver-

p

simile

19

p

p

p

p

simile

simile

simile

Rage has drove a - way. Of God for - sak-en, In vain I ask his Coun-sel!
bann - te mei - ne Wut. Von Gott ver - las-sen, ruf' ich nun selbst um Hil - fe!

p

simile

23

He vouch-safes No Answer to the Sons of Dis - o - be - dience! Ev'n my own Cour-age
Er ge - währt nicht Ant-wort ei - nem Sohn des Un - ge - hor - sams! Mein eig - ner Mut ver -

26

fails me! - Can it be? Is Saul be - come a Cow - ard? - I'll not be - lieve it!
läßt mich! Kann es sein? Ward Saul zu ei - ner Mem - me? Nein, das sei fer - ne!

30

If Heav'n de - nies thee Aid, seek it from Hell!
Wenn der Him - mel mir nicht hilft, sei es die Hölle!

70. Recitative

Violino I

Violino II

Viola

SAUL

Tis said, here lives a Wom-an, close Fa-mi-liar With th'E-ne-my of Man-kind.
 Man sagt, hier leb' ein Weib, die Ver-trau-te des Fein-des der gan-zen Menschheit.

Continuo
 (Violoncello, Violone,
 Cembalo)

senza Violone

4

Her I'll con-sult, And know the Worst. Her Art is Death by Law; And while I mind-ed
 Sie gä-be Rat und Kun-de mir. Auf ih-re Kunst steht Tod; so-lang des Rechts ich

7

Accompagnato

Law, sure Death at-tend-ed Such hor-rid Prac-tic-es: Yet, o hard Fate; My-
 pflog, traf sich-re Stra-fe ihr schwar-zes Zau-ber-werk. Doch, hart Ge-schick! Ich

6

col Violone

10

self am now re - duc'd to ask the Coun - sel Of those I once ab - horr'd!
selbst bin nun ver - dammt, sie zu be - fra - gen, die ich zu - vor ver - flucht.

Scene II

SAUL and the Witch of Endor

71. Recitative

Szene II

SAUL und die Hexe von Endor

WITCH
HEXE

SAUL

With me what would'st thou? I would, that by thy Art thou bring me up The
Sag an, was willst du? Ruf aus der Tie - fe mir den Mann her - auf, den

Continuo
(Violoncello,
Cembalo)

4

WITCH
HEXE

Man whom I shall name. A - las! thou know'st How Saul has cut off
dir mein Mund be - nennt! Weh dir, du weißt, daß Sauls Ge - bot ver -

6

SAUL

those who use this Art. Would'st thou in - snare me? As Je - ho - vah lives, On this Ac -
tilgt der Zaub - rer Kunst! Stellst du mir Net - ze? Bei Je - ho - vas Nam! Von sei - ner

9

WITCH
HEXE

SAUL

count no Mis - chief shall be - fal thee. Whom shall I bring up to thee? Bring up Sam - uel.
Hand soll dich kein Un - heil tref - fen! Sprich, wen be - gehrst du zu sehn? Ru - fe Sa - muel!

72. Air

Largo

Oboe I *f*

Oboe II *f*

Fagotto *f*

Violino I, II *f*

Viola *f*

WITCH
HEXE

Bassi
(Violoncello, Violone,
Cembalo) *f* *simile*

The first system of the musical score includes staves for Oboe I, Oboe II, Bassoon, Violins I & II, Viola, Witch/Hexe, and Basses. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Largo'. Dynamics include 'f' (forte) for the woodwinds and strings, and 'simile' for the basses. The Witch/Hexe part is currently silent.

8

p

p

p

p

p

In - fer - nal Spir - its, by whose Pow'r De - part - ed Ghosts in
Gei - ster der Hül - le, de - ren Macht der To - ten Schat - ten

The second system of the musical score continues the instrumental accompaniment. Dynamics are marked 'p' (piano) for the woodwinds and strings. The vocal line for the Witch/Hexe begins with the lyrics: 'In - fer - nal Spir - its, by whose Pow'r De - part - ed Ghosts in Gei - ster der Hül - le, de - ren Macht der To - ten Schat - ten'. The score includes staves for the vocal line and the bass line.

15

liv - ing Forms ap - pear, Add Hor - ror to the Mid - night Hour, And chill the
in der Gruft be - lebt und Schau - der in dem Grau'n der Nacht und Angst dem

22

bold - est Hearts with Fear, And chill the bold - est Hearts with Fear:
kühn - sten Mann er - regt, und Angst dem kühn - sten Mann er - regt:

29

To this Stran - ger's wond' - ring Eyes
 Vor des Fremd - lings star - rem Blick

36

Let the Proph-et Sam - uel rise.
 sen - det Sa - muels Geist zu - rück!

Scene III

Apparition of SAMUEL and SAUL

Szene III

Der Geist SAMUELS und SAUL

73. Accompagnato

Largo

Fagotto I

Fagotto II

SAMUEL

Bassi
(Violoncello, Violone,
Cembalo)

Why hast thou forc'd me
War - um be - schwörst du

4

from the Realms of Peace, Back to this World of Woe?
aus dem Reich der Ruh' mich in die Welt der Qual?

7b 6b 5 6 7 b

Violino I

Violino II

Viola

SAUL

O ho - ly Proph-et, ho - ly Proph-et! Re - fuse me not thy Aid in this Dis-tress.
O heil'-ger Se - her, heil'-ger Se - her! Ver - sa - ge mir nicht Rat in mei-ner Not!

Bassi
(Violoncello, Violone,
Cembalo)

11

The num'rous Foe stands read - y for the Bat - tle: God has for - sak - en me: No more he an - swers by
Der Fein - de Heer steht schlacht - ge - rü - stet vor mir, Gott a - ber wich von mir, mir spricht kein Se - her, kein

7b 6 6h 2 7b

16

Proph - ets or by Dreams: No Hope re - mains, Un - less I learn of thee what Course to take.
Traum weis - sa - get mir, kein Trost mehr bleibt, wenn nicht dein wei - ser Mund mir Rat ge - währt.

Recitative

21 SAMUEL

Hath God for - sak - en thee? And dost thou ask My Coun - sel? Did I not fore - tel thy Fate, When,
Hat Gott ver - las - sen dich, und rufst du mich um Hil - fe? Sagt' ich nicht dein Los vor - aus, als

senza Violone

25

mad - ly dis - o - be - dient, thou didst spare The curst A - ma - le - kite, and on the Spoil Didst fly ra - pa - cious?
du nicht aus - ge - rich - tet sei - nen Zorn am Vol - ke A - ma - lek, und auf den Raub dich gie - rig wand - test?

29

There-fore God this Day hath ver - i - fy'd my Words in thy De - struc-tion; Hath rent the King - dom
 Dar - um hat der Herr an dir be - währ't mein Wort zu dei - nem Un - heil, die Kro - ne dir ent -

32

from thee, and be - stow'd it On Da - vid, whom thou hat - est for his Vir-tue
 zo - gen und ver - lie - hen an Da - vid, dem du zürnst ob sei - ner Tugend

Accompagnato

35

Thou and thy Sons shall be with me To - mor - row, And Is - ra - el
 Du und dein Sohn, ihr seid bei mir schon mor - gen, und Is - ra - el

col *Violine*

38

by Phil - is - tine Arms shall fall. The Lord hath said it: He will make it good.
 der Phi - li - ster Arm er - liegt. Der Herr, er sprach es, und so wird's ge - schehn!

74. Symphony

Allegro

Oboe I
Oboe II
Fagotto

f

Tromba I
Tromba II
Trombone I
Trombone II
Trombone III
Timpani

f

Violino I
Violino II
Viola
Bassi
(Violoncello, Violone, Organo)

f

Org. pieno

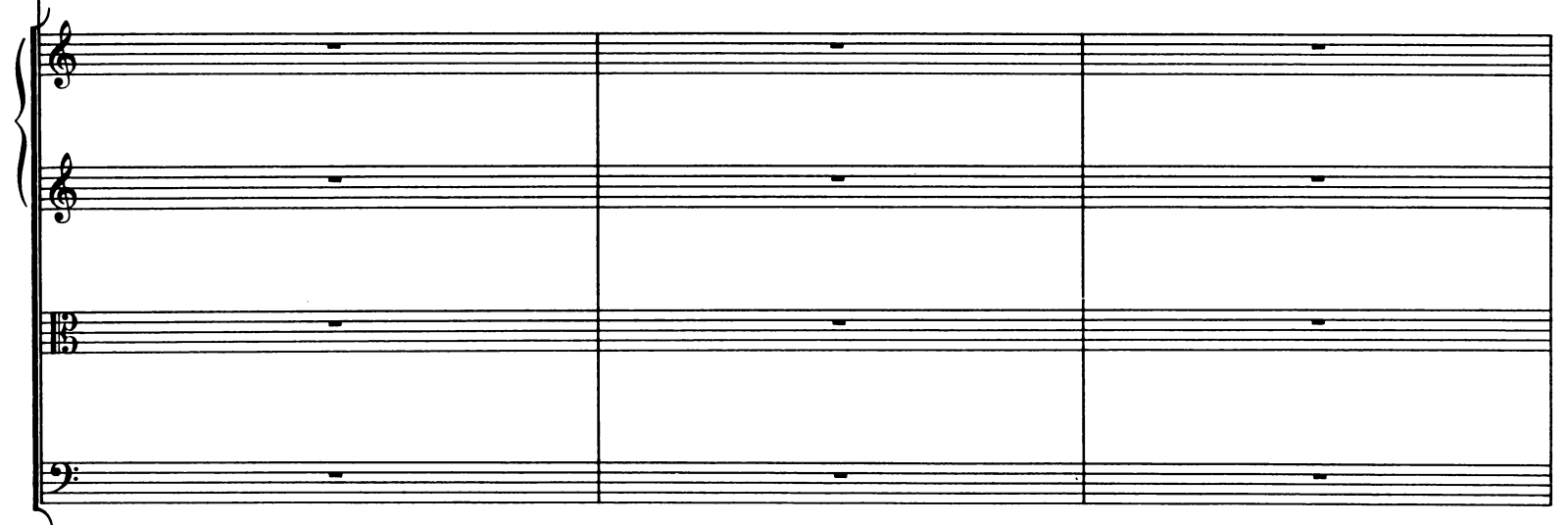
4



This system contains three staves. The top staff is a treble clef with a 4-measure rest followed by a melodic line of eighth notes. The middle staff is a treble clef with a 4-measure rest followed by a melodic line of eighth notes. The bottom staff is a bass clef with a 4-measure rest followed by a melodic line of eighth notes.



This system contains six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes across all staves.

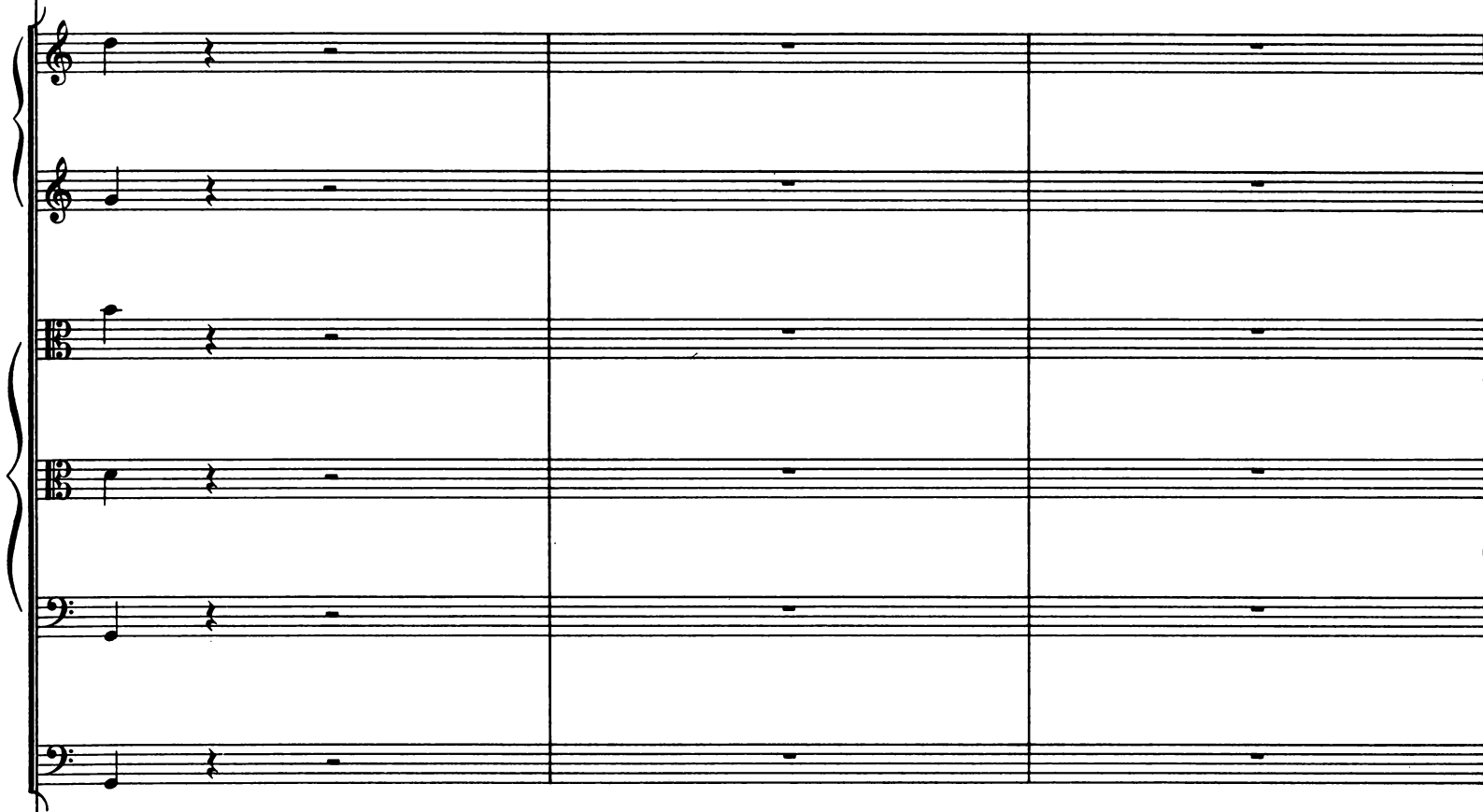


This system contains four staves: two treble clef and two bass clef. All staves contain 4-measure rests, indicating a section of silence or a placeholder for another instrument.

7



Musical score system 1, measures 7-9. It features a treble clef staff with a melodic line starting in measure 9, and a bass clef staff with a rhythmic accompaniment.



Musical score system 2, measures 10-12. This system contains mostly rests across all staves, indicating a period of silence or a specific performance instruction.



Musical score system 3, measures 13-15. It features a treble clef staff with a melodic line starting in measure 13, and a bass clef staff with a rhythmic accompaniment. The word *Tutti* is written below the bass staff in measure 13.

10

The image displays three systems of musical notation for piano accompaniment. Each system consists of five staves: two treble clefs (top two), two bass clefs (bottom two), and a grand staff (middle two). The first system begins at measure 10, indicated by the number '10' above the first staff. The first two measures of the first system are mostly rests, with some notes in the bass clef. The third measure of the first system features a complex melodic line in the upper treble clef, starting with a flat (b) and a sharp (#) in the key signature. The second system contains more active piano accompaniment, with dense sixteenth-note patterns in the upper treble clefs and more rhythmic bass lines. The third system continues this pattern, with intricate melodic lines in the upper staves and supporting bass lines. The notation includes various note values, rests, and dynamic markings.

13

Scene IV

DAVID and an AMALEKITE

75. Recitative

DAVID

Whence comest thou?
Wo-her kommst du?

AMALEKITE
AMALEKITER

Out of the Camp of Is-rael.
Dort aus dem La-ger Is-raels.

DAVID

Thou can'st in-form me then: How went the
So sa - ge rasch mir an, wie steht die

Szene IV

DAVID und ein AMALEKITER

Continuo
(Violoncello,
Cembalo)

4 **AMALEKITE**
AMALEKITER **DAVID**

Bat-tle? The Peo-ple, put to flight, in Num-bers fell, And Saul, and Jon-a-than his Son, are dead. A-
Schlacht? Das Heer er-griff die Flucht, viel Vol-kes fiel, und Saul und Jo-na-than, sein Sohn, sind tot. O

6b

8 **AMALEKITE**
AMALEKITER

las! my Brother! - But how know'st thou That they are dead? Up-on Mount Gil-bo-a I met with
weh, mein Bru-der! Doch wie weißt du um ih-ren Tod? Am Ber-ge Gil-bo-a stieß ich auf

6

11

Saul, just fall'n up-on his Spear. Swift-ly the Foe pur-su'd. He cry'd to me,
Saul, durch-bohrt vom eig-nen Speer, schnell folg-te ihm der Feind; er schrie zu mir,

14

Begg'd me to fin-ish his im-per-fect Work, And end a Life of Pain and Ig-no-min-y.
bat mich, zu en-de was er halb voll-bracht, zu til-gen sei-ne Schan-de und Fre-vel-tut.

4/2

17

I knew he could not live, there-fore slew him; Took from his Head the Crown, and
Ich sah sein Le-ben schwin-den und er-schlug ihn, nahm ihm vom Haupt den Reif, von

20 **DAVID** **AMALEKITE**
AMALEKITER

from his Arms The Brace-lets, and have brought them to my Lord. Whence art thou? I am an A-mal-e-kite.
sei-nem Arm die Rin-ge, die ich rei-che mei-nem Herrn. Wer bist du? Ich bin vom Stamm A-mal-ek.

76. Air

Allegro

Oboe I *f*

Oboe II *f*

Violino I *f*

Violino II *f*

Viola e Violino III *f*

DAVID

Im-pious Wretch,
E - ten - der,

Bassi
(Violoncello, Violone,
Fagotto, Cembalo) *f*

6

p *pp*

p *pp*

p *pp*

Im-pious Wretch, of Race— ac - curst, of Race— ac - curst! And of
E - ten - der; im Stamm— ver - flucht, im Stamm— ver - flucht! Mehr noch

senza Fag. *pp*

11

all that Race the worst, and of all that Race the worst! How hast thou dar'd to lift thy
als dein Stamm ver-rucht, mehr noch als dein Stamm ver - rucht! Er-starr - te nicht die Hand am

16

Sword a - gainst th'A - noint - ed of the Lord, a - gainst th'A - noint - ed of the
Schwert, eh sie sein hei - lig Haupt ver - seht, eh sie sein hei - lig Haupt ver -

Vc., Cemb.

To one of his Attendants, who kills the Amalekite
 Zu einem seiner Begleiter, der den Amalekiter tötet.

21

f

f

f

f

Lord? sehrt? Fall on him - smite him - let him die; On thy own
 Er-greift ihn, fällt ihn, tö - tet ihn, auf dein Haupt

f Tutti Vc., Cemb.

26

p

p

p

Head thy Blood will lie; Since thy own Mouth has tes - ti - fy'd, By thee the Lord's A - noint - ed dy'd, By
 kom - me nun sein Blut! Dein eig - ner Mund hat es be - zeugt: Durch dich der Gott - ge - salb - te starb, durch

p

32

Two staves of piano introduction for measures 32-37. The music is in G major and 4/4 time, featuring a simple harmonic accompaniment.

Two staves of piano accompaniment for measures 38-43. The music continues with a steady harmonic accompaniment.

Vocal line for measures 38-43. The melody is in G major and 4/4 time, with a simple, hymn-like character.

thee the Lord's A - noint - - - - - ed, the Lord's - A -
 dich der Gott - ge - salb - - - - - te, der Gott - ge -

39

Adagio

Two staves of piano introduction for measures 39-44. The tempo is marked Adagio. The music is in G major and 4/4 time, featuring a more complex harmonic accompaniment.

Two staves of piano accompaniment for measures 45-50. The music continues with a steady harmonic accompaniment.

Vocal line for measures 45-50. The melody is in G major and 4/4 time, with a simple, hymn-like character.

noint - ed dy'd.
 salb - te starb.

Fingering and performance instructions for the piano part. The instructions are: *col Fag.*, 6b, 7b, 6, 6 4/2, 6, 4 2/4, 6 4, 7 4, (6), 7, 4, 4, 3, 4.

14

senza Org.

20

p

p Tutti

Org.

Scene V

Szene V

Elegy on the Death of Saul and Jonathan

Klage über Sauls und Jonathans Tod

78. Chorus

Largo assai

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi
(Violoncello, Violone,
Fagotto, Organo)

7

Mourn, Klag, Is - ra-el, Is - ra-el, mourn, thy Beau - ty dei - ner Schön - heit

Mourn, Klag, Is - ra-el, Is - ra-el, mourn, thy Beau - ty dei - ner Schön - heit

Mourn, Klag, Is - ra-el, Is - ra-el, mourn, thy Beau - ty dei - ner Schön - heit

Mourn, Klag, Is - ra-el, Is - ra-el, mourn, thy Beau - ty dei - ner Schön - heit

lost! Fall! Mourn, Klag, mourn! klag! Thychoi-cest Youth on Gil - boa, on Gil - boa
 Der Ju-gend Schmuck auf Gil - boa, auf Gil - boa

mourn, thy Beau - ty lost! Thychoi-cest Youth on Gil - boa slain, on Gil - boa
 dei - ner Schön-heit Fall! Der Ju-gend Schmuck auf Gil - boa starb, auf Gil - boa

lost! Fall! Mourn, Klag, mourn! klag! Thychoi-cest Youth on Gil - boa, on Gil - boa
 Der Ju-gend Schmuck auf Gil - boa, auf Gil - boa

mourn, thy Beau - ty lost! Mourn! Thychoi-cest Youth on Gil - boa
 dei - ner Schön-heit Fall! Klag! Der Ju-gend Schmuck auf Gil - boa

slain. starb! Mourn, klag, mourn! klag! What Welch
 Klag, p klag! più p

slain. starb! Mourn, klag, mourn! klag! What Welch
 Klag, klag!

slain. starb! Mourn, klag, mourn! klag! How have thy fair - est Hopes been crost!
 Wie welk - ten dei - ne Blü - ten all.

slain. starb! Mourn, klag, mourn! klag!

26

Heaps of might - y War - - riors strow the Plain! Mourn,
Heer von mächt - gen Krie - - gern nun ver - darb! Klag,

Heaps, what Heaps of might - y War - - riors strow the Plain! Mourn,
Heer, welch Heer von mächt - gen Krie - - gern nun ver - darb! Klag,

8 What Heaps of might - y War - - riors strow the Plain! Mourn,
Welch Heer von mächt - gen Krie - - gern nun ver - darb! Klag,

What Heaps of might - y War - - riors strow the Plain! Mourn,
Welch Heer von mächt - gen Krie - - gern nun ver - darb! Klag,

33

Is - rael, mourn, thy Beau - ty lost, thy choi - cest Youth on Gil - boa, on Gil - boa
Is - rael, dei - ner Schön - heit Fall! Der Ju - gend Schmuck auf Gil - boa, auf Gil - boa

Is - rael, mourn, thy Beau - ty lost, thy choi - cest Youth on Gil - boa slain —, on Gil - boa
Is - rael, dei - ner Schön - heit Fall! Der Ju - gend Schmuck auf Gil - boa starb —, auf Gil - boa

8 Is - rael, mourn, thy Beau - ty lost, thy choi - cest Youth on Gil - boa, on Gil - boa
Is - rael, dei - ner Schön - heit Fall! Der Ju - gend Schmuck auf Gil - boa, auf Gil - boa

Is - rael, mourn, thy Beau - ty lost, thy choi - cest Youth on Gil - boa
Is - rael, dei - ner Schön - heit Fall! Der Ju - gend Schmuck auf Gil - boa

79. Air

Lento

Violino I
Violino II
Viola
DAVID
Bassi
(Violoncello, Violone, Organo)

p *p* *p* *p*

O let it not in Gath be heard, The
O schweigt in Gath von die-sem Tag und

6

News in As - ke-lon let none pro-claim —; Lest we, whom once so much they fear'd, Be
kün-dets nicht den Straßen As - ka - lon —, daB er, der einst ihr Schrecken war, nicht

12

by their Wom-en now de - spis'd —, be by their Wom-en now de - spis'd,
ih - ren Wei-bern sei zum Hohn —, nicht ih - ren Wei-bern sei zum Hohn

18

And lest the Daughters of th'Un - cir - cum - cis'd Re - joice and tri - umph
und daß nicht im Triumph der Töch - ter Schar froh - lock' und jauchz' ob

f

23

in our Shame, and lest the Daughters of th'Un - cir - cum - cis'd re - joice and tri - umph in our Shame
uns - rer Schmach, und daß nicht im Triumph der Töch - ter Schar froh - lock' und jauchz' ob uns - rer Schmach

28

_____, in our Shame, re - joice and tri - umph in ____ our Shame.
_____, uns - rer Schmach, froh - lock' und jauchz' ob uns - rer Schmach!

80. Air

Largo e piano

Violino I

Violino II

Viola

DAVID

Bassi
(Violoncello, Violone,
Cembalo)

Vc.

7

From this un - hap - py Day _____, no
 Nach die - sem Tag der Schmach _____ trinkt

P Tutti

14

more, no more, no more, ye Gil - boan Hills, on you
 dich nicht mehr, nicht mehr, Gil - bö - as Berg und Au'

21

De-scend re-fresh-ing Rains or kind - - ly Dew, or kind - ly
 des Re - gens küh-le Flut, noch mil - - der Tau, noch mil - der

simile

27

simile

Dew, De - scend re - fresh - ing Rains — or kind - ly Dew,
 Tau, des Re - gens küh - le Flut —, noch mil - der Tau,

simile

33

Which erst your Heads
 die einst dein Haupt

40

with Plen - ty crown'd, with Plen - - ty, with Plen - ty crown'd; since there the
ge - krönt mit Pracht, ge - krönt _____, ge - krönt mit Pracht, seit dort der

46

Shield of Saul, in Arms re - nown'd, Was vile - ly cast _____ a - way _____
Schild des Saul in hei - Ber Schlacht so schmach - voll sank _____ und brach _____

52

_____, was vile - ly cast _____ a - way.
 _____, so *schmach - voll sank _____ und brach!*

81. Air

Largo

DAVID

Bassi
(Violoncello, Violone,
Cembalo)

Brave Jon - a - than his
Nie Jo - na - than den

9

Bow ne'er drew, But wing'd with Death, but wing'd with Death his Ar - - row, his Ar - row
Bo - gen zog, ohn' daB der Tod, ohn' daB der Tod dem Pfeil - - - - - , dem Pfeil ent -

18

flew, And drank the Blood of slaugh-ter'd Foes, and drank
flog und trank das Blut ge - troff - nen Feinds, und trank

26

and drank the Blood of slaugh-ter'd Foes. Nor
und trank das Blut ge - troff - nen Feinds. Nie

35

drew great Saul his Sword in vain; It reek'd, wher - e'er he dealt his Blows, with En - -
zog um - sonst ein Saul sein Schwert, es dampft', wo - hin er sich auch kehrt', vom Blut

44

trails of the might-y Slain. Nor drew great Saul his Sword in vain; it reek'd, wher -
der Hel - den stets das Feld. Nie zog um - sonst ein Saul sein Schwert, es dampft', wo -

53

e'er he dealt his Blows, With En - - trails of the might - - y Slain.
hin er sich auch kehrt', vom Blut - - - der Hel - den stets - - - das Feld.

attacca il Coro

82. Chorus

Allegro

Oboe I, II *f*

Violino I *f*

Violino II *f*

Viola

Soprano

Alto

Tenore

Basso

Bassi
(Violoncello, Violone,
Fagotto, Organo) *f* con Org. pieno

Ea - gles were not so swift as they, Nor Li - ons with so
 Nie war der Ad - ler rasch wie sie, der Lö - we mit so

Ea - gles were not so swift as they, Nor Li - ons with so
 Nie war der Ad - ler rasch wie sie, der Lö - we mit so

4

strong a Grasp held fast and tore, held fast and tore,
 wil - der Gier er - griff, zer - riß, er - griff, zer - riß,

strong a Grasp held fast and tore, held fast and tore,
 wil - der Gier er - griff, zer - riß, er - griff, zer - riß,

7

and tore the Prey, and tore the Prey.
 zer-riß den Raub, die Beu - te nie.

and tore the Prey, and tore the Prey.
 zer-riß den Raub, die Beu - te nie.

9 3

83. Air
 A tempo giusto

Violino I *f*

Violino II *f* *p*

Viola *f* *p*

DAVID

Bassi
 (Violoncello, Violone,
 Fagotto, Cembalo) *f* *p*

7

In sweetest Har - mo - ny they liv'd, Nor Death, nor
 In sü - ber Har - mo - nie ver - eint, be - währt im

senza Fag. Vc., Cemb. $\frac{2}{2}$

14

Death their Un-ion could di- vide: In sweetest Har-mo-ny they liv'd, Nor Death, nor
 Tod ihr Bund der Treu-e Pflicht, in sü-Ber Har-mo-nie ver-eint, be-währt im

21

Death their Un-ion could di- vide, nor Death their Un-ion could di- vide: The pi-ous
 Tod ihr Bund der Treu-e Pflicht, im Tod ihr Bund der Treu-e Pflicht. Der from-me

Tutti

29

Son ne'er left the Fa-ther's Side, But him de-fend-ing, But him de-
 Sohn ver-ließ den Va-ter nicht, ihn zu er-ret-ten, ihn zu er-

senza Fag.

34

fend-ing, but him de-fend-ing brave-ly, brave-ly, brave-ly dy'd: The pi-ous
 ret-ten, ihn zu er-ret-ten, fiel der tapf-re, tapf-re Freund. Der from-me

38

Son ne'er left the Fa-ther's Side, But him de-fend-ing, but him de-fend-ing, but him de-
 Sohn ver-ließ den Va-ter nicht, ihn zu er-ret-ten, ihn zu er-ret-ten, ihn zu er-

42

fend-ing, brave-ly, brave-ly, brave-ly dy'd: A Loss too great, A Loss too great to be sur-viv'd!
 ret-ten, fiel der tapf-re, tapf-re Freund. O Fall, nie-mals, o Fall, nie-mals zu tief be-weint!

48

A Loss too great, too great _____ to be sur-viv'd!
 O Fall, nie-mals, nie-mals _____ zu tief be-weint!

f col Fag.

55

p

For Saul, ye Maids of Is - rael,
Um Saul, ihr Töch - ter Is - rael's,

p *senza Fag.*

61

moan, To whose in - dul - gent care You owe the Scar - let and the Gold you wear, And
klagt, durch des - sen Sie - ges - hand ihr reich in Pur - pur und in Gold euch tragt und

66

all the Pomp in which your Beau-ty long has shone, and all the Pomp in which your Beau-ty long— has
prächtig, strahlend, stolz in ho - her Schön-heit ragt, und prächtig, strah - lend, stolz in ho - her Schön - heit

attacca

84. Solo and Chorus

Oboe I

Oboe II

Violino I

Violino II

Viola

DAVID

shone. O fa - tal day! How low the Might-y lie! O _____ Jon - a - than!
ragt! O schwe-rer Tag! *Ge - stürzt die Hel-den all! O _____ Jo - na - than!*

Soprano

O fa - tal day! How low the Might-y lie!
O schwe-rer Tag! *Ge - stürzt die Hel-den all!*

Alto

O fa - tal day! How low the Might-y lie!
O schwe-rer Tag! *Ge - stürzt die Hel-den all!*

Tenore

O fa - tal day! How low the Might-y lie!
O schwe-rer Tag! *Ge - stürzt die Hel-den all!*

Basso

O fa - tal day! How low the Might-y lie!
O schwe-rer Tag! *Ge - stürzt die Hel-den all!*

Bassi
 (*Violoncello, Violone, Fagotto, Organo, Cembalo*)

senza Org. *f con Org. pieno* *p senza Org.*

O Jon - a - than! how no - bly didst thou die, For thy King and Coun - try slain! O Jon - a - than! how
 O Jo - na - than, wie e - del war dein Fall für den Kö - nig, für das Land! 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

6 7 7

f con Org. pieno

15

no-bly didst thou die, For thy King and Country slain! For thee my Brother Jon - a - than, How great is my Dis-
e - del war dein Fall für den Kö - nig, für das Land! Um dich, mein Bruder Jo - na - than, wie klagt mein za - gend

no-bly didst thou die, For thy King and Country slain!
e - del war dein Fall für den Kö - nig, für das Land!

no-bly didst thou die, For thy King and Country slain!
e - del war dein Fall für den Kö - nig, für das Land!

no-bly didst thou die, For thy King and Country slain!
e - del war dein Fall für den Kö - nig, für das Land!

no-bly didst thou die, For thy King and Country slain!
e - del war dein Fall für den Kö - nig, für das Land!

p senza Org.

*) Vgl. Krit. Bericht.

22

tress! For thee o Jon - a - than, how great, how great is my Dis - tress! For thee, how
 Herz! Um dich, o Jo - na - than, wie klagt, wie klagt mein za - gend Herz, um dich, wie

29

great is my Dis-tress! What Lan-guage can my Grief ex-press? Great was the Plea-sure
klagt mein za-gend Herz! Ach, kei-ne Sprach' um-faßt den Schmerz! Groß war die Won-ne,

36

I en-joy'd in thee, And more than Wom-an's Love thy won - drous Love to me _____
die mir ward von dir, und mehr als Frau-en - lieb' war dei - ne Lie - be mir _____

43

—! O fa - tal day —! How low the Mighty lie! Where, Is-rael, is thy Glo - ry
 —! O schwerer Tag —! Ge - stürzt die Helden all! Wie, Is-rael, kam dein Ruhm zu

O fa - tal day —! How low the Mighty lie! Where, Is-rael, is thy Glo - ry
 O schwerer Tag —! Ge - stürzt die Helden all! Wie, Is-rael, kam dein Ruhm zu

O fa - tal day —! How low the Mighty lie! Where, Is-rael, is thy Glo - ry
 O schwerer Tag —! Ge - stürzt die Helden all! Wie, Is-rael, kam dein Ruhm zu

O fa - tal day —! How low the Mighty lie! Where, Is-rael, is thy Glo - ry
 O schwerer Tag —! Ge - stürzt die Helden all! Wie, Is-rael, kam dein Ruhm zu

O fa - tal day! How low the Mighty lie! Where, Is-rael, is thy Glo - ry
 O schwerer Tag! Ge - stürzt die Helden all! Wie, Is-rael, kam dein Ruhm zu

con Org. pieno

51

fled? Spoil'd of thy Arms, and sunk in In - fa - my, How canst thou raise a - gain thy droop-ing
 Fall! *Schmachvoll be - siegt, des Waf-fen-schmucks be - raubt, wie hebst du je em - por dein sin - kend*

fled? Spoil'd of thy Arms, and sunk in In - fa - my, How canst thou raise a - gain thy droop-ing
 Fall! *Schmachvoll be - siegt, des Waf-fen-schmucks be - raubt, wie hebst du je em - por dein sin - kend*

fled? Spoil'd of thy Arms, and sunk in In - fa - my, How canst thou raise a - gain thy droop-ing
 Fall! *Schmachvoll be - siegt, des Waf-fen-schmucks be - raubt, wie hebst du je em - por dein sin - kend*

fled? Spoil'd of thy Arms, and sunk in In - fa - my, How canst thou raise a - gain thy droop-ing
 Fall! *Schmachvoll be - siegt, des Waf-fen-schmucks be - raubt, wie hebst du je em - por dein sin - kend*

fled? Spoil'd of thy Arms, and sunk in In - fa - my, How canst thou raise a - gain thy droop-ing
 Fall! *Schmachvoll be - siegt, des Waf-fen-schmucks be - raubt, wie hebst du je em - por dein sin - kend*

8 8 #

59

Head! How canst thou raise a - gain thy droop-ing Head, how canst thou raise a -
Haupt? Wie hebst du je em - por dein sin - kend Haupt, wie hebst du je em -

Head! How canst thou raise a - gain thy droop-ing Head, how canst thou raise a -
Haupt? Wie hebst du je em - por dein sin - kend Haupt, wie hebst du je em -

Head! How canst thou raise a - gain thy droop-ing Head, how canst thou raise a -
Haupt? Wie hebst du je em - por dein sin - kend Haupt, wie hebst du je em -

Head! How canst thou raise a - gain thy droop-ing Head, how canst thou raise a -
Haupt? Wie hebst du je em - por dein sin - kend Haupt, wie hebst du je em -

65

gain thy droop - ing Head!
por dein sin - kend Haupt?

gain thy droop - ing Head!
por dein sin - kend Haupt?

gain thy droop - ing Head!
por dein sin - kend Haupt?

gain thy droop - ing Head!
por dein sin - kend Haupt?

gain thy droop - ing Head!
por dein sin - kend Haupt?

P senza Org.

85. Recitative

HIGH PRIEST
HOHERPRIESTER

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, faßt freu - dig Mut in al - lem Heer! Denn Da - vid

Continuo (Violoncello, Cembalo)

4

Da - vid will re - store What Saul by Dis - o - be - dience lost. The Lord of
hebt den Thron em - por, den Saul durch Mis - se - tat ner - lor. Der Gott der

7

Hosts is Da - vid's Friend, And Con - quest will his Arms at - tend.
Schlacht ist Da - vids Freund, und Sieg ist sei - nem Schwert ver - eint.

86. Chorus

Allegro

Oboe I

Oboe II

Tromba I

Tromba II

Trombone I

Trombone II

Trombone III

Timpani

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi
(Violoncello, Violone,
Fagotto, Organo)

Org. tasto solo e l'ottava

The musical score is arranged in a standard orchestral format. The top section includes Oboe I and Oboe II, which play a melodic line starting with a forte (f) dynamic. Below them are the Tromba (Trumpets) and Trombone parts, which are currently silent. The Timpani part is also silent. The Violino I and II parts play a rhythmic accompaniment, with Violino I starting on a forte (f) dynamic. The Viola part provides a harmonic support. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The Bassi part (Violoncello, Violone, Fagotto, Organo) plays a rhythmic accompaniment, with the organ part specifically noted as playing the solo register and an octave up.

6

The first system of music contains measures 6 through 9. It features two staves: a treble clef staff and a bass clef staff. Measure 6 begins with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass clef staff contains a quarter note G3. Measure 7 has a treble clef staff with a quarter rest and a bass clef staff with a quarter note G3. Measure 8 has a treble clef staff with a quarter rest and a bass clef staff with a quarter note G3. Measure 9 has a treble clef staff with eighth notes G4, A4, B4, C5, D5, E5, and F5, and a bass clef staff with eighth notes G3, F3, E3, D3, C3, B2, and A2.

The second system of music consists of six empty staves, arranged in two groups of three. The top group has two treble clef staves and one bass clef staff. The bottom group has one treble clef staff, one bass clef staff, and one bass clef staff. All staves are empty.

The third system of music contains measures 10 through 13. It features three staves: two treble clef staves and one bass clef staff. Measure 10 has a treble clef staff with eighth notes G4, A4, B4, C5, D5, E5, and F5, and a bass clef staff with eighth notes G3, F3, E3, D3, C3, B2, and A2. Measure 11 has a treble clef staff with eighth notes G4, A4, B4, C5, D5, E5, and F5, and a bass clef staff with eighth notes G3, F3, E3, D3, C3, B2, and A2. Measure 12 has a treble clef staff with eighth notes G4, A4, B4, C5, D5, E5, and F5, and a bass clef staff with eighth notes G3, F3, E3, D3, C3, B2, and A2. Measure 13 has a treble clef staff with a quarter note G4 and a bass clef staff with a quarter note G3.

The fourth system of music consists of five empty staves: two treble clef staves, one bass clef staff, and two bass clef staves. All staves are empty.

The fifth system of music contains measure 14. It features one bass clef staff with a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, and A2.

10

Gird on thy Sword, *Gürt um dein Schwert,* gird on thy Sword *gürt um dein Schwert,* thou Man of Might, *der Schlacht,* thou du Mann der Schlacht, thou du

Gird on thy Sword, *Gürt um dein Schwert,* gird on thy Sword *gürt um dein Schwert,* thou Man of Might, *der Schlacht,* thou du Mann der Schlacht, thou du

Gird on thy Sword, *Gürt um dein Schwert,* gird on thy Sword *gürt um dein Schwert,* thou Man of Might, *der Schlacht,* thou du Mann der Schlacht, thou du

Gird on thy Sword, *Gürt um dein Schwert,* gird on thy Sword *gürt um dein Schwert,* thou Man of Might, *der Schlacht,* thou du Mann der Schlacht, thou du

Tutti con Org. pieno

14

Man of Might, Pur-sue thy wont-ed Fame, thy wont-ed Fame,
 Mann der Schlacht, vor-an zu küh-nem Streit, zu kühnem Streit,

Man of Might, Pur-sue, pur-sue, pur-sue, pur-sue thy wont-ed Fame,
 Mann der Schlacht, vor-an, vor-an, vor-an, vor-an zu kühnem Streit,

8 Man of Might, Pur-sue, pur-sue, pur-sue, pur-sue thy wont-ed Fame,
 Mann der Schlacht, vor-an, vor-an, vor-an, vor-an zu kühnem Streit,

Man of Might, Pur-sue, pur-sue, pur-sue, pur-sue thy wont-ed Fame,
 Mann der Schlacht, vor-an, vor-an, vor-an, vor-an zu kühnem Streit,

18

<p>thy wont-ed Fame: <i>zu kühnem Streit!</i></p>	<p>thy wont-ed Fame: <i>zu kühnem Streit!</i></p>	<p>thy wont-ed Fame: <i>zu kühnem Streit!</i></p>	<p>thy wont-ed Fame: <i>zu kühnem Streit!</i></p>
		<p>Go on, <i>Wohlauf,</i></p>	<p>Go on, go on, go on, be <i>Wohl-auf, wohl-auf, wohlauf, der</i></p>

<p>thy wont-ed Fame: <i>zu kühnem Streit!</i></p>	<p>Go on, <i>Wohl-auf,</i></p>	<p>go on, <i>wohl-auf,</i></p>	<p>go on, go on, be <i>wohl-auf, wohlauf, der</i></p>
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23

Piano accompaniment for the first system, consisting of two treble staves and two bass staves. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Piano accompaniment for the second system, continuing the musical notation from the first system across two treble and two bass staves.

pros - per-ous in Fight, go on, pur-sue thy wont-ed Fame
Sieg ist dir be-reit, wohl-auf, vor-an zu küh-nem Streit

pros - per-ous in Fight, go on, pur-sue thy wont-ed Fame
Sieg ist dir be-reit, wohl-auf, vor-an zu küh-nem Streit

pros - per-ous in Fight, go on, pur-sue, pur - sue, pur - sue, pur -
Sieg ist dir be-reit, wohl-auf, vor-an, vor - an, vor - an, vor -

pros - per-ous in Fight, go on, pur-sue, pur - sue, pur - sue, pur -
Sieg ist dir be-reit, wohl-auf, vor-an, vor - an, vor - an, vor -

Vocal staves with lyrics in English and German, and piano accompaniment for the third system. The lyrics are: "pros - per-ous in Fight, go on, pur-sue thy wont-ed Fame" and "Sieg ist dir be-reit, wohl-auf, vor-an zu küh-nem Streit". The piano accompaniment continues with two treble and two bass staves.

26

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a treble clef and a key signature of one sharp (F#). The tempo is marked with a 'z' (zuppiato). The piano introduction features a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piano accompaniment. The right hand features a more complex rhythmic pattern with sixteenth-note runs, while the left hand maintains the eighth-note accompaniment. The music is divided into four measures across the system.

The third system contains vocal lines and piano accompaniment. It is divided into four measures. The vocal parts enter in the second measure with the lyrics: ', thy wont-ed Fame: / , zu küh-nem Streit!'. The piano accompaniment continues with the same rhythmic patterns as in the previous systems. The system concludes with the instruction 'Go on, Wohl-auf,' in the vocal parts.

, thy wont-ed Fame:
 , zu küh-nem Streit!

, thy wont-ed Fame:
 , zu küh-nem Streit!

sue thy wont - ed Fame _____, thy wont-ed Fame:
 an zu küh-nem Streit _____, zu küh-nem Streit!

sue thy wont - ed Fame _____, thy wont-ed Fame:
 an zu küh-nem Streit _____, zu küh-nem Streit!

Go on, go on,
 Wohl-auf, wohl - auf,

30

Go on, go on, pur-sue, gird on thy Sword thou Man of Might, pur-
Wohl-auf, wohl-auf, vor-an! *Gürt um dein Schwert, du Mann der Schlacht, vor-*

on, go on, pur-sue, gird on thy Sword thou Man of Might, pur-
auf, wohl-auf, vor-an! *Gürt um dein Schwert, du Mann der Schlacht, vor-*

go on, pur-sue, gird on thy Sword thou Man of Might, pur-
wohl-auf, vor-an! *Gürt um dein Schwert, du Mann der Schlacht, vor-*

go on, pur-sue, gird on thy Sword thou Man of Might, pur-
wohl-auf, vor-an! *Gürt um dein Schwert, du Mann der Schlacht, vor-*

34

The first system of music consists of six staves. The top two staves are for the right hand, and the bottom four staves are for the left hand. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a steady accompaniment with eighth and sixteenth notes.

The second system of music consists of three staves. The top two staves are for the right hand, featuring a more active melodic line with sixteenth-note patterns. The bottom staff is for the left hand, providing a steady accompaniment.

The third system of music includes a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics in both English and German. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "sue, go on, pur - sue thy wont - ed Fame: Go on, go on, be an, wohl - auf, vor - an zu küh-nem Streit, wohl - auf, wohl - auf, der".

37

pros - per-ous in Fight, be pros - per-ous in Fight, pur - sue, go on, be
Sieg ist dir be - reit, *der* *Sieg ist dir be - reit,* *vor - an,* *wohl-auf,* *der*

pros - per-ous in Fight, be pros - per-ous in Fight, pur - sue, go on, be
Sieg ist dir be - reit, *der* *Sieg ist dir be - reit,* *vor - an,* *wohl-auf,* *der*

pros - per-ous in Fight, be pros - per-ous in Fight, pur - sue, go on, be
Sieg ist dir be - reit, *der* *Sieg ist dir be - reit,* *vor - an,* *wohl-auf,* *der*

pros - per-ous in Fight, be pros - per-ous in Fight, pur - sue, go on, be
Sieg ist dir be - reit, *der* *Sieg ist dir be - reit,* *vor - an,* *wohl-auf,* *der*

40

The first system of the score (measures 40-43) features a piano accompaniment. The right hand consists of two staves with a treble clef, playing a rhythmic pattern of eighth and sixteenth notes. The left hand consists of two staves with a bass clef, playing a similar rhythmic pattern. The music is in a major key and 4/4 time.

The second system of the score (measures 44-47) continues the piano accompaniment. The right hand consists of two staves with a treble clef, and the left hand consists of two staves with a bass clef. The musical texture remains consistent with the first system.

The first system of vocal staves (measures 40-43) contains four parts: Soprano, Alto, Tenor, and Bass. Each part has a treble clef and lyrics in Latin and German. The lyrics are: "pros - per-ous in Fight, Sieg ist dir be-reit!" and "Go on, Wohlauf,".

The second system of vocal staves (measures 44-47) contains four parts: Soprano, Alto, Tenor, and Bass. Each part has a treble clef and lyrics in Latin and German. The lyrics are: "pros - per-ous in Fight, Sieg ist dir be-reit!", "Re - trieve —, retrieve the He-brew Name, re-trieve, re -", "Richt auf —, richt auf Ju-dä - as", "Macht, richt auf, richt", and "Re - - trieve —", "Richt auf —".

The third system of the score (measures 48-51) features a piano accompaniment. The right hand consists of two staves with a treble clef, and the left hand consists of two staves with a bass clef. The music concludes with a double bar line and a key signature change to B-flat major.

tasto solo

Tutti

45

Re - trieve —, re-trieve the He - brew Name: Retrieve, pur-sue, re-
 richt auf —, richt auf Ju - dä - as Macht, richt auf, vor-an, richt

sue thy wont - ed Fame: Go on, pur - sue. Re - trieve
 an zu küh - nem Streit, wohl-auf, vor- an! Richt auf

trieve the He - brew Name. Pur-sue thy wont - ed Fame: Go on, pur-
 auf Ju - dä - as Macht! Vor-an zu küh - nem Streit, wohl-auf, vor-

—, re-trieve the He - brew Name, re-trieve, re - trieve the He - brew Name.
 —, richt auf Ju - dä - as Macht, richt auf, richt auf Ju - dä - as Macht,

senza Violone

6/5 3 4 6/5

49

trieveth the He - brew auf Ju - dä - as	Name. Go on, Macht. Wohl-auf,	re-trieve the He - brew richt auf Ju - dä - as	Name, go on, go on Macht, wohl-auf, vor-an
—, re-trieve the He-brew —, richt auf Ju - dä - as	Name: Pur-sue, Macht, vor-an,	go on, pur - sue, wohl-auf, vor - an,	re - trieve, go on, pur - richt auf, wohl-auf, vor-
sue thy wont - ed an zu küh - nem	Fame: Go on, Streit, wohl-auf,	pur-sue thy wont - ed vor-an zu küh - nem	Fame. Go on, pur-sue, re - Streit, wohl-auf, vor-an, richt

Re - trieve ———, re-trieve the He - brew Name. Go on, pur -
richt auf ———, richt auf Ju - dä - as Macht, wohl-auf, vor -

Tutti 6 7 6 5 6 4 2 6 7 6 b

53

— thy wont - ed Fame _____ : Re-trieve, re-trieve the He-brew Name. Go on,
 — zu küh-nem Streit _____ , richt auf, richt auf Ju - dä - as Macht, wohl-auf,

sue, pur-sue thy wont - ed Fame _____ Re - trieve the He - brew
 an, vor-an zu küh-nem Streit _____ richt auf Ju - dä - as

trieve, re - trieve the He - brew Name. Go
 auf, richt auf Ju - dä - as Macht, wohl-

sue, pur-sue thy wont - ed Fame _____
 an, vor-an zu küh - nem Streit _____

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

57

The first system of the musical score consists of a grand staff with piano accompaniment (treble and bass clefs) and two vocal staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal staves contain melodic lines with lyrics in German and English.

The second system continues the musical score with piano accompaniment and vocal staves. The piano part maintains the rhythmic accompaniment. The vocal staves show melodic development with lyrics in German and English.

The third system includes piano accompaniment and vocal staves with lyrics. The lyrics are provided in both German and English. The piano part continues with the established accompaniment.

The fourth system shows piano accompaniment and vocal staves with lyrics. The lyrics are provided in both German and English. The piano part continues with the established accompaniment.

7 8 2+ 6 6 7 6 # # 6

61

Musical score for the first system, consisting of vocal staves and piano accompaniment. The piano part includes treble and bass clefs.

Musical score for the second system, continuing the vocal and piano parts.

Musical score for the third system, including lyrics in German and English, and a figured bass line.

re-trieve the He - brew Name. Re - trieve
richt auf Ju - dü - as Macht, richt auf

sue. an, Re - trieve, re - trieve the He - brew Name, re - trieve the He - brew Name, the He - brew
an, richt auf, richt auf Ju - dü - as Macht, richt auf Ju - dü - as Macht, Ju - dü - as

sue thy wont - ed Fame. Re - trieve the He - brew Name. Re - trieve the He - brew
an zu küh - nem Streit, richt auf Ju - dü - as Macht. Richt auf Ju - dü - as

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

69

sue, re-trieve, pur - sue thy wont-ed Fame _____, thy wont-ed
an, richt auf, vor - an zu küh-nem Streit _____, zu küh-nem

sue, re-trieve, pur - sue thy wont-ed Fame, thy wont - ed Fame, thy wont-ed
an, richt auf, vor - an zu küh-nem Streit, zu küh - nem Streit, zu küh-nem

sue, re-trieve, pur - sue thy wont-ed Fame _____, thy wont-ed
an, richt auf, vor - an zu küh-nem Streit _____, zu küh-nem

sue, re-trieve, pur - sue thy wont-ed Fame _____, thy wont-ed
an, richt auf, vor - an zu küh-nem Streit _____, zu küh-nem

72

Fame: Re-trieve, re - trieve _____, re-trieve the He - brew Name ____.
Streit! Richt auf, richt auf _____, richt auf Ju - dä - as Macht ____!

Fame: Re - trieve _____, re-trieve the He - brew Name.
Streit! Richt auf _____, richt auf Ju - dä - as Macht,

Fame: Re - trieve _____, re-trieve the He - brew
Streit! Richt auf _____, richt auf Ju - dä - as

Fame: Re - - - trieve _____
Streit! Richt auf _____

Org. 4 3 6 4 7 3 4 3
col Vc. *Tutti*

76

Re-trieve, go on, pur-sue, go on, re-trieve the He - brew Name.
Richt auf, wohl-auf, vor-an, wohl-auf, richt auf Ju - dä - as Macht!

Re-trieve, go on, re-trieve, go on, re-trieve the He-brew Name.
richt auf, wohl-auf, richt auf, wohl-auf, richt auf Ju - dä - as Macht!

Name. Re-trieve, go on, re-trieve, go on, re-trieve the He - brew Name.
Macht! Richt auf, wohl-auf, richt auf, wohl-auf, richt auf Ju - dä - as Macht!

— the Hebrew Name. Go on, re-trieve, go on, re-trieve the He-brew Name.
 — *Ju - dä-as Macht! Wohl-auf, richt auf, wohl-auf, richt auf Ju - dä - as Macht!*

80

<p>Thy <i>Dein</i></p>	<p>strong right Hand, with <i>star - ker Arm, mit</i></p>	<p>Ter - ror arm'd, <i>Kraft ge - stählt,</i></p>	<p>with <i>mit</i></p>	<p>Ter - ror arm'd, shall <i>Kraft ge - stählt, macht</i></p>
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<p>Thy <i>Dein</i></p>	<p>strong right Hand, with <i>star - ker Arm, mit</i></p>	<p>Ter - ror arm'd, <i>Kraft ge - stählt,</i></p>	<p>with <i>mit</i></p>	<p>Ter - ror arm'd, shall <i>Kraft ge - stählt, macht</i></p>
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85

simile

simile

simile

simile

thy ob - du - rate stol - zer <i>Fein - de</i>	Foes dis - may, <i>Wan - gen bleich,</i>		shall <i>macht</i>
thy ob - du - rate stol - zer <i>Fein - de</i>	Foes dis - may, <i>Wan - gen bleich,</i>		shall <i>macht</i>
thy ob - du - rate stol - zer <i>Fein - de</i>	Foes dis - may, <i>Wan - gen bleich,</i>		shall <i>macht</i>

thy ob - du - rate
stol - zer *Fein - de*

Foes dis - may,
Wan - gen bleich,

simile

Musical score for the first system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a right-hand melody and a left-hand bass line.

Musical score for the second system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a right-hand melody and a left-hand bass line.

Musical score for the third system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a right-hand melody and a left-hand bass line.

thy ob - du - rate Foes dis - may, shall thy ob - du - rate Foes dis -
 stol - zer *Fein - de* Wan - gen bleich, macht stol - zer *Fein - de* Wan - gen

thy ob - du - rate Foes dis - may, shall thy ob - du - rate Foes dis -
 stol - zer *Fein - de* Wan - gen bleich, macht stol - zer *Fein - de* Wan - gen

thy ob - du - rate Foes dis - may, shall thy ob - du - rate Foes dis -
 stol - zer *Fein - de* Wan - gen bleich, macht stol - zer *Fein - de* Wan - gen

thy ob - du - rate Foes dis - may, shall thy ob - du - rate Foes dis -
 stol - zer *Fein - de* Wan - gen bleich, macht stol - zer *Fein - de* Wan - gen

6 6 6 # 6 7 # 4 #

Allegro

93

Two staves of musical notation in 3/4 time. The first staff begins with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes.

Two staves of musical notation in 3/4 time, both containing whole rests for the duration of the system.

Two staves of musical notation in 3/4 time. The first staff begins with a piano (*p*) dynamic, and the second staff begins with a forte (*f*) dynamic. The music continues with eighth and sixteenth notes.

Vocal notation for the first system. The lyrics are: *may, bleich; die - weil - dein* (English: *may, While oth - ers, by thy*). The music is in 3/4 time.

Vocal notation for the second system. The lyrics are: *Vir - tue - charm'd, shall crowd to own thy right - e - ous* (English: *Vir - tue - charm'd, shall crowd to own thy right - e - ous*). The music is in 3/4 time.

Org. tasto solo e l'ottava

f Tutti

99

99
f *p* *f*

p *f*

crowd, drängt, shall sich

crowd, drängt, while oth - ers, by thy Vir - tue charm'd, shall crowd to own thy righteous
 die - weil dein Volk, das dich er - wählt, sich drängt, zu schaun dein neu-es

Sway. Reich, shall sich

crowd, drängt, shall sich

p *f Tutti*

105

First system of piano accompaniment. It consists of two grand staff systems. The first grand staff has a treble clef and a bass clef. The second grand staff also has a treble clef and a bass clef. The music is in a 4/4 time signature. Dynamic markings include *f* (forte) in the second and third measures of both grand staves.

Second system of piano accompaniment. It consists of two grand staff systems. The first grand staff has a treble clef and a bass clef. The second grand staff also has a treble clef and a bass clef. The music is in a 4/4 time signature. Dynamic markings include *f* (forte) in the first and second measures of both grand staves.

crowd drängt,	to zu	own schaun	thy right-ous dein neu - es	Sway, Reich,	thy right-ous dein neu - es	Sway. Reich,	While oth - ers, die - weil dein
Sway, Reich,	to zu	own schaun	thy right-ous dein neu - es	Sway, Reich,	thy right-ous dein neu - es	Sway. Reich,	While oth - ers, die - weil dein
crowd drängt,	to zu	own schaun	thy right-ous dein neu - es	Sway, Reich,	thy right-ous dein neu - es	Sway. Reich,	While oth - ers, die - weil dein

The vocal part consists of three systems of staves. Each system has a treble clef and a bass clef. The lyrics are written below the staves. The lyrics are: crowd drängt, to own thy right-ous Sway, thy right-ous Sway. While oth - ers, die - weil dein. The lyrics are repeated in three systems.

crowd drängt, to own thy right-ous Sway, thy right-ous Sway. While oth - ers, die - weil dein

con Org. pieno

Third system of piano accompaniment. It consists of a single bass staff. The music is in a 4/4 time signature. The dynamic marking is *con Org. pieno* (with full organ).

by thy Vir - tue charm'd
Volk, das dich er - wählt

by, thy Vir - tue charm'd while oth - ers,
Volk, das dich er - wählt die - weil dein

by thy Vir - tue charm'd, by thy Vir - tue charm'd,
Volk, das dich er - wählt, das dich aus - er - wählt,

by, thy Vir - tue charm'd, by thy Vir - tue charm'd,
Volk, das dich er - wählt, das dich aus - er - wählt,

117

shall crowd, shall crowd, shall crowd to
sich drängt, sich drängt, sich drängt, zu

by thy Vir - tue charm'd, shall crowd to
Volk, das dich er - wählt, sich drängt, zu

shall crowd, shall crowd, shall crowd to
sich drängt, sich drängt, sich drängt, zu

shall crowd, while oth - ers, by thy Vir - tue charm'd, shall crowd to
sich drängt, die - weil dein Volk, das dich er - wählt, sich drängt, zu

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with similar rhythmic patterns, marked with a piano (*p*) dynamic.

own thy right-eous <i>schaun dein neu-es</i>	Sway, <i>Reich,</i>	thy <i>dein</i>	right - eous <i>neu - es</i>	Sway. <i>Reich.</i>				
own thy right - eous <i>schaun dein neu - es</i>	Sway, <i>Reich,</i>	thy <i>dein</i>	right - eous <i>neu - es</i>	Sway. <i>Reich,</i>	While <i>die - weil</i>	oth - ers, <i>dein</i>	by <i>Volk,</i>	thy <i>das</i>
own thy right-eous <i>schaun dein neu - es</i>	Sway, <i>Reich,</i>	thy <i>dein</i>	right - eous <i>neu - es</i>	Sway. <i>Reich,</i>	While <i>die - weil</i>	oth - ers, <i>dein</i>	by <i>Volk,</i>	thy <i>das</i>

own thy right - eous Sway, thy right - eous Sway.
schaun dein neu - es Reich, dein neu - es Reich.

Piano accompaniment for the third system, featuring a bass clef staff with musical notations and a piano (*p*) dynamic marking.

130

Piano accompaniment for the first system, measures 1-6. The score includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics include 'f' and 'f'.

Piano accompaniment for the second system, measures 7-12. The score includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics include 'f' and 'f'.

	shall	crowd	to	own	thy	right - eous	Sway,	thy right-eous
	sich	drängt,	zu	schaun	dein	neu - es	Reich,	dein neu - es
Vir - tue	charm'd,	to	own	thy	right - eous	Sway,	thy right-eous	
dich	er - wählt,	zu	schaun	dein	neu - es	Reich,	dein neu - es	
Vir - tue	charm'd,	to	own	thy	right - eous	Sway,	thy right-eous	
dich	er - wählt,	zu	schaun	dein	neu - es	Reich,	dein neu - es	
	shall	crowd	to	own	thy	right - eous	Sway,	thy right-eous
	sich	drängt,	zu	schaun	dein	neu - es	Reich,	dein neu - es

Piano accompaniment for the third system, measures 13-18. The score includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics include 'f'.

Musical score for the first system, featuring piano accompaniment with treble and bass clefs. The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes.

Musical score for the second system, continuing the piano accompaniment with similar rhythmic patterns and melodic lines.

Sway, Reich,	thy right-eous dein neu - es	Sway, Reich,	while oth - ers, die - weil dein	by thy Volk, das	Vir - tue dich er -	charm'd, wählt,
Sway, Reich,	thy right-eous dein neu - es	Sway, Reich,	while oth - ers, die - weil dein	by thy Volk, das	Vir - tue dich er -	charm'd, wählt,
Sway, Reich,	thy right-eous dein neu - es	Sway, Reich,	while oth - ers, die - weil dein	by thy Volk, das	Vir - tue dich er -	charm'd, wählt,

Sway, thy right-eous Sway, while oth - ers, by thy Vir - tue charm'd,
Reich, dein neu - es Reich, die - weil dein Volk, das dich er - wählt,

Musical score for the third system, including a bass line at the bottom. The lyrics are repeated from the previous system.

142

The first system of music consists of two grand staves (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes, and some flats (b) are indicated above the staff. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The second system of music continues the piano accompaniment from the first system, maintaining the same melodic and rhythmic patterns.

shall crowd to own thy right - eous Sway, shall crowd
sich drängt, zu schaun dein neu - es Reich, sich drängt

shall crowd to own thy right - eous Sway, shall crowd
sich drängt, zu schaun dein neu - es Reich, sich drängt

Fag.

First system of piano accompaniment, consisting of two staves for the right hand and two for the left hand. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of piano accompaniment, continuing the musical texture from the first system with similar rhythmic patterns.

Third system featuring a vocal line with German lyrics and piano accompaniment. The lyrics are:

—, shall crowd —, shall crowd — to

—, sich drängt —, sich drängt —, zu

crowd —, shall crowd — to own —

drängt —, sich drängt —, zu schau —

crowd, shall crowd —, shall crowd to own —

drängt, sich drängt —, drängt, zu schau —

Fourth system of piano accompaniment, concluding the piece with a final cadence. The word *Tutti* is written at the bottom right of the system.

to

, zu

Tutti

own <i>schaun</i>	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	shall <i>sich</i>	crowd <i>drängt,</i>	to <i>zu</i>	own <i>schaun</i>	thy right - eous <i>dein neu - es</i>
—	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	shall <i>sich</i>	crowd <i>drängt,</i>	to <i>zu</i>	own <i>schaun</i>	thy right - eous <i>dein neu - es</i>
—	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	shall <i>sich</i>	crowd <i>drängt,</i>	to <i>zu</i>	own <i>schaun</i>	thy right - eous <i>dein neu - es</i>

own <i>schaun</i>	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	shall <i>sich</i>	crowd <i>drängt,</i>	to <i>zu</i>	own <i>schaun</i>	thy right - eous <i>dein neu - es</i>
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161

p

p

p

p

Sway, <i>Reich,</i>	thy <i>dein</i>	right-eous <i>neu - es</i>	Sway, <i>Reich,</i>	while <i>die - weil</i>	oth - ers, <i>dein</i>	by <i>Volk,</i>	thy <i>das</i>	Vir - tue <i>dich er -</i>
Sway, <i>Reich,</i>	thy <i>dein</i>	right-eous <i>neu - es</i>	Sway. <i>Reich,</i>					
Sway, <i>Reich,</i>	thy <i>dein</i>	right-eous <i>neu - es</i>	Sway. <i>Reich,</i>					

Sway _____, thy right-eous Sway.
Reich _____, dein neu - es Reich,

p

167

charm'd _____,	by	thy	Vir - - tue	charm'd,	shall crowd to
wählt _____,	das	dich	aus - - er -	wählt,	sich drängt, zu
While oth - ers,	by	thy	Vir - - tue	charm'd,	shall crowd to
die - weil dein	Volk,	das	dich er -	wählt,	sich drängt, zu
While oth - ers,	by	thy	Vir - - tue	charm'd,	shall crowd to
die - weil dein	Volk,	das	dich er -	wählt,	sich drängt, zu

While oth - ers, by thy Vir - - tue charm'd, shall crowd to
die - weil dein Volk, das dich er - wählt, sich drängt, zu

own — thy <i>schaun dein</i>	righteous <i>neu - es</i>	Sway, <i>Reich,</i>	shall crowd to <i>sich drängt, zu</i>	own thy — right - eous <i>schaun dein — neu - es</i>	Sway. <i>Reich.</i>
own thy <i>schaun dein</i>	righteous <i>neu - es</i>	Sway, <i>Reich,</i>	shall crowd to <i>sich drängt, zu</i>	own thy — right - eous <i>schaun dein — neu - es</i>	Sway. <i>Reich.</i>
own — thy <i>schaun dein</i>	righteous <i>neu - es</i>	Sway, <i>Reich,</i>	shall crowd to <i>sich drängt, zu</i>	own thy — right - eous <i>schaun dein — neu - es</i>	Sway. <i>Reich.</i>

own thy righteous Sway, shall crowd to own thy — right - eous Sway.
schaun dein neu - es Reich, sich drängt, zu schaun dein — neu - es Reich.

senza Org.

The End of the Oratorio
Ende des Oratoriums