

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 (6/8) (4) (#)

24



f tr p f p f

30



p f p f p

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 mix of eighth and sixteenth notes, with some rests. Dynamics include *p* (piano) and *f* (forte). There are some accents and slurs. The key signature has one flat, and the time signature is 3/4.

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 features a mix of eighth and sixteenth notes, with some rests. Dynamics include *f* (forte) and *p* (piano). There is a trill (tr) in the right hand. The key signature has one flat, and the time signature is 3/4. At the bottom, there are markings: *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 features a mix of eighth and sixteenth notes, with some rests. Dynamics include *p* (piano) and *f* (forte). The key signature has one flat, and the time signature is 3/4.

54

Musical score for measures 54-59. The score is written for a grand staff with five staves. The first two staves are for the Violin and Violoncello. The next two staves are for the Violin and Viola. The bottom staff is for the Bass. Dynamics include *p*, *f*, and *f Tutti*. Instrumentation includes *P Vc., Cemb.* and *P Fag., Cemb.*

60

Musical score for measures 60-65. The score is written for a grand staff with five staves. The first two staves are for the Violin and Violoncello. The next two staves are for the Violin and Viola. The bottom staff is for the Bass. Dynamics include *f*, *p*, and *f Tutti*. Instrumentation includes *P Fag., Cemb.*

66

Musical score for measures 66-71. The score is written for a grand staff with five staves. The first two staves are for the Violin and Violoncello. The next two staves are for the Violin and Viola. The bottom staff is for the Bass. Dynamics include *p*. Instrumentation includes *Vc., Cemb.*, *Violone*, and *Vc., Cemb.*

72

f
f
f
f
f ⁽⁸⁾ Tutti (#)

78

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

84

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

90

Musical score for measures 90-95. The score consists of five staves: two for the piano (treble and bass clefs), one for the violin (treble clef), one for the viola (treble clef), and one for the cello/bass (bass clef). Dynamics include *f* (forte), *p* (piano), and *f* *Tutti*. A circled number 6 is written below the first staff.

f *Tutti*

96

Musical score for measures 96-101. The score consists of five staves: two for the piano (treble and bass clefs), one for the violin (treble clef), one for the viola (treble clef), and one for the cello/bass (bass clef). Dynamics include *f* (forte), *p* (piano), and *f* *Tutti*. Trills (tr) are marked above several notes in the violin and viola parts. The instruction *p Vc., Cemb.* is written below the third staff.

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

102

Musical score for measures 102-107. The score consists of five staves: two for the piano (treble and bass clefs), one for the violin (treble clef), one for the viola (treble clef), and one for the cello/bass (bass clef). Dynamics include *p* (piano), *f* (forte), and *f* *Tutti*.

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

25 Solo Tutti Solo

34 Tutti Solo

43 Tutti Adagio

Org. ad libitum^{*)}

*) Nach diesem Larghetto kann eine kurze Orgel improvisation 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

16

Tutti
f

Solo

f

f

f

f

Tutti
f

Vc., Org.
p

20

24 *Tutti*

f

f

Tutti

f

28

Vc., Fag., Cemb., Org.

Violone

Tutti

f

32 *Solo*

Vc., Org.

p

36

Tutti

f

f

f

f Tutti

40

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: two treble clefs, two alto clefs, and one bass clef. The music is marked with a forte (*f*) dynamic and a *Tutti* instruction. 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 complex rhythmic figures and rests across the five staves of the grand staff.

56

56

senza Violone *Tutti*

This system contains measures 56 through 59. It includes a *senza Violone* instruction and a *Tutti* instruction. The notation continues with complex rhythmic figures and rests across the five staves of the grand staff.

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 from top to bottom:

- 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, also marked *f*.
- Tromba I** and **Tromba II**: Play a rhythmic accompaniment of eighth notes, marked *f*.
- Trombone I**, **Trombone II**, and **Trombone III**: Provide harmonic support with sustained notes and rhythmic patterns, marked *f*.
- Timpani**: Play a rhythmic pattern of eighth notes, marked *f*.
- Violino I** and **Violino II**: Play a melodic line with eighth notes, marked *f*.
- Viola**: Plays a supporting bass line with eighth notes, marked *f*.
- Soprano**, **Alto**, **Tenore**, and **Basso**: Vocal parts, currently silent (indicated by rests).
- Bassi** (Violoncello, Violone, Cembalo, Organo): Play a supporting bass line with eighth notes, marked *f*.

The score is written in 2/4 time and begins with a forte (*f*) dynamic. The tempo is marked "A tempo giusto".

5

The musical score is organized into three systems. The first system consists of three staves: a treble staff, a middle staff, and a bass staff. The second system consists of six staves: two treble staves, two middle staves, and two bass staves. The third system consists of five staves: two treble staves, two middle staves, and one bass staff. The music is characterized by intricate rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The notation includes various note values, rests, and dynamic markings. The score is presented in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

10

This musical score consists of six systems of staves. The first system (measures 10-14) features a vocal line in the upper two staves and a piano accompaniment in the lower three staves. The piano part includes a bass line and two treble staves. The second system (measures 15-19) continues the piano accompaniment with a more active bass line and treble accompaniment. The third system (measures 20-24) shows the vocal line re-entering with a melodic phrase, while the piano accompaniment provides harmonic support. The fourth system (measures 25-29) continues the vocal melody and piano accompaniment. The fifth system (measures 30-34) shows the vocal line ending with a final note, while the piano accompaniment continues. The sixth system (measures 35-39) shows the piano accompaniment concluding the piece with a final cadence.

15



This system contains three staves. The top staff is a treble clef with a whole note G4, a whole rest, and a quarter note G4. The middle staff is a treble clef with a whole note G4, a whole rest, and a quarter note G4. The bottom staff is a bass clef with a whole rest, a quarter note G2, a quarter note F2, and a quarter note E2.

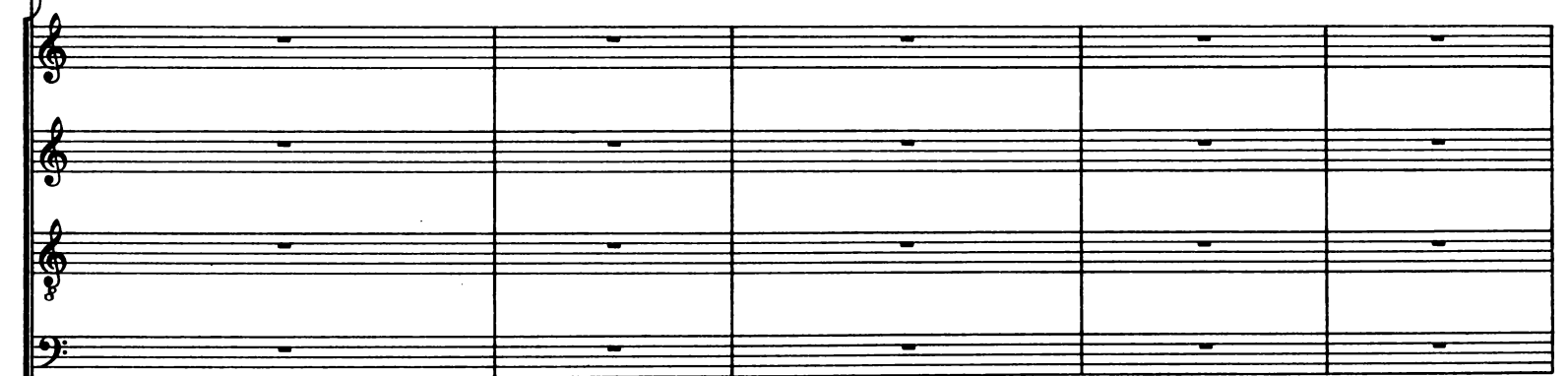
Solo



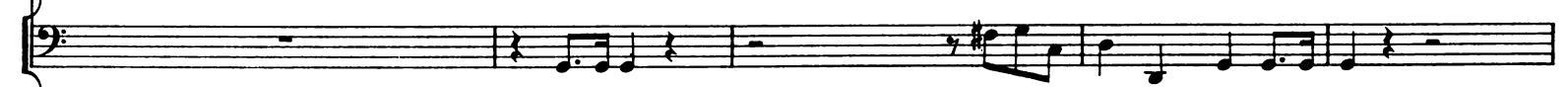
This system contains six staves. The top two staves are treble clef and contain a whole note G4, a whole rest, and a quarter note G4. The middle two staves are alto clef and contain a whole note G4, a whole rest, and a quarter note G4. The bottom two staves are bass clef and contain a whole rest, a quarter note G2, a quarter note F2, and a quarter note E2.



This system contains three staves. The top staff is a treble clef with a sixteenth-note run starting on G4. The middle staff is a treble clef with a whole note G4, a whole rest, and a quarter note G4. The bottom staff is a bass clef with a whole rest, a quarter note G2, a quarter note F2, and a quarter note E2.



This system contains four empty staves, all of which are completely blank.



This system contains one staff, a bass clef with a whole rest, a quarter note G2, a quarter note F2, and a quarter note E2.

The image shows a musical score for piano and strings, spanning measures 20 to 25. The score is organized into four systems, each containing multiple staves. The first system (measures 20-22) features a piano solo in the right hand, with the left hand providing accompaniment. The second system (measures 23-25) continues the piano solo, with the left hand accompaniment. The third system (measures 26-28) shows the piano solo in the right hand, with the left hand accompaniment. The fourth system (measures 29-31) shows the piano solo in the right hand, with the left hand accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'Solo' and 'p'. A footnote at the bottom left reads: *) Vgl. Krit. Bericht.

*) Vgl. Krit. Bericht.

26

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some slurs. The key signature has one flat.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with similar rhythmic complexity. A *Solo* marking is placed above the top staff in the fifth measure.

The third system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom one is in bass clef. The music continues with similar rhythmic complexity.

The fourth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is mostly rests, with vocal lines appearing in the final two measures. The lyrics are: "How ex - cel - lent, / Wie wun - der - bar,".

The fifth system of the musical score consists of one staff in bass clef. The music continues with similar rhythmic complexity.

31

how ex - cel - lent thy Name, O Lord,
 wie wun - der - bar schallt, Herr, dein Preis

how ex - cel - lent thy Name, O Lord,
 wie wun - der - bar schallt, Herr, dein Preis

36

The musical score consists of four systems. The first system (measures 36-39) features a piano introduction with a treble clef melody and a bass clef accompaniment. The second system (measures 40-43) continues the piano accompaniment. The third system (measures 44-47) introduces a vocal line with a treble clef melody and piano accompaniment. The fourth system (measures 48-51) continues the vocal line and piano accompaniment. The lyrics are in German and are written below the vocal line.

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

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

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

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

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 al - le 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 al - le Wel - ten weit!

60

The musical score consists of several systems. The first system includes a grand staff with piano accompaniment. The second system features a vocal line with lyrics in English and German. The third system continues the piano accompaniment. The fourth system features another vocal line with lyrics. The fifth system shows the piano accompaniment for the organ part.

Org.

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 -

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, Him - mel Kreis, 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
Violino II
Viola
Alto
Tenore
Basso
Bassi
 (Violoncello, Violone,
 Fagotto, Cembalo)

f

f

f

Sopr.
 pose.
 Tod.

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 her With mit more than Hu - man fre - vel - haf - tem Pride, Spott, With mit more than Hu - man fre - vel - haf - tem

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

15

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

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

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
8

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 with lyrics in English and German.

col Vc. Org.

Musical staves for the fourth system, including a bass clef staff with 'col Vc.' and an organ part with 'Org.'.

30

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

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 ihm, und wild zer-stob der Feind vor ihm.

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

Piano accompaniment for the first system of music, measures 66-71. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The melody is primarily in the right hand of the grand staff, with a bass line in the left hand and a separate bass staff.

Piano accompaniment for the second system of music, measures 72-77. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music continues from the first system, maintaining the same key and time signature.

Vocal line with lyrics for the first system, measures 66-71. The lyrics are written in English and German. The English lyrics are: "—, —, And head-long drove that im-pious Crew ———, And head - long". The German lyrics are: "—, —, und wild zer - stob der Feind vor ihm ———, und wild - zer -".

Vocal line with lyrics for the second system, measures 72-77. The lyrics are written in English and German. The English lyrics are: "drove that im-pious Crew, that im - pious Crew ———. Our faint -". The German lyrics are: "stob der Feind vor ihm, der Feind vor ———. Da flammt' ———".

Piano accompaniment for the third system of music, measures 78-83. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music continues from the second system.

—, 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

First system of piano accompaniment, measures 79-84. The music is written for three staves: treble, middle, and bass. It features a melodic line in the treble and a bass line in the bass, with a middle staff providing harmonic support. The key signature has one sharp (F#).

Second system of piano accompaniment, measures 85-90. The music continues from the first system, maintaining the same three-staff structure and key signature.

Vocal line for the first system of music, measures 79-84. The lyrics are: *im - - pious Crew. Feind - - vor ihm.*

Vocal line for the second system of music, measures 85-90. The lyrics are: *im - - pious Crew. Feind - - vor ihm.*

Vocal line for the third system of music, measures 91-96. The lyrics are: *im - - pious Crew. Feind - - vor ihm.*

Piano accompaniment for the third system of music, measures 91-96. The music continues from the previous systems, ending with a final cadence in the bass line.

5. Chorus

Oboe I
Oboe II
Fagotto

Tromba I *Solo* *Tutti*
Tromba II *Solo* *Tutti*
Trombone I
Trombone II
Trombone III

Timpani

Violino I
Violino II
Viola

Soprano
How ex - cel - lent,
Wie wun - der - bar,
How ex - cel - lent thy Name, O
wie wun - der - bar schallt, Herr, dein

Alto

Tenore
How ex - cel - lent,
Wie wun - der - bar,
How ex - cel - lent thy Name, O
wie wun - der - bar schallt, Herr, dein

Basso

Violoncello
Violone, Cembalo, Organo

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. The lyrics are: "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 -".

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

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!

senza Violone

19

The musical score consists of three systems of staves. The first system has three staves (treble, alto, bass). The second system has five staves (treble, alto, two bass). The third system has five staves (treble, alto, two bass). 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 -

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

simile

simile

28

Musical score for the first system, featuring piano accompaniment in treble and bass clefs. The music consists of rhythmic patterns and rests.

Musical score for the second system, featuring piano accompaniment in treble and bass clefs. The music consists of rhythmic patterns and rests.

Musical score for the third system, featuring piano accompaniment in treble and bass clefs. The music consists of rhythmic patterns and rests.

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The lyrics are: 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,

Musical score for the fifth system, featuring piano accompaniment in treble and bass clefs. The music consists of rhythmic patterns and rests.

senza Violone # 4 7 6

33

The first system of the musical score consists of five staves. The top two staves are for Violin I and Violin II, both in treble clef. The bottom three staves are for Piano, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#).

The second system of the musical score consists of five staves, continuing the instrumental parts from the first system. It maintains the same instrumentation and key signature.

The third system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto), and the bottom three staves are piano accompaniment. The vocal parts enter with the lyrics "Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah". The piano accompaniment continues with rhythmic patterns.

The fourth system of the musical score consists of two staves for the piano accompaniment. It includes performance markings such as "Tutti" and dynamic markings like "ff".

7 6 *Tutti* # # # 7 7 7 7 7 #

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

The first system of music consists of two grand staves. The upper grand staff contains two treble clef staves, and the lower grand staff contains two bass clef staves. The music features a complex piano accompaniment with various rhythmic patterns and melodic lines.

The second system of music continues the piano accompaniment from the first system, maintaining the same instrumental texture and rhythmic complexity.

The third system of music features three vocal staves with lyrics. The lyrics are:

—, 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,

The fourth system of music shows the piano accompaniment for the final system on the page. It concludes with a *Tutti* marking.

Tutti

47

First system of piano accompaniment, consisting of three staves (treble, middle, and bass clefs).

Second system of piano accompaniment, consisting of six staves (three treble and three bass clefs).

Third system of piano accompaniment, consisting of three staves (treble, middle, and bass clefs).

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,

Fourth system of piano accompaniment, consisting of two staves (treble and bass clefs).

52

The page contains a musical score for a hymn. It consists of two systems of piano accompaniment and three systems of vocal parts. The piano parts include a grand staff (treble and bass clefs) and a bass line. The vocal parts are written in a single staff with lyrics underneath. The lyrics are: "jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-
-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-".

7 6 4 6 7 6b 7b 6 4

*) Vgl. Krit. Bericht.

56

The musical score is arranged in three systems. The first system consists of two grand staves (treble and bass clefs). The second system consists of four grand staves, with the top two staves (treble clefs) playing a rapid sixteenth-note pattern and the bottom two staves (bass clefs) playing a slower accompaniment. The third system features four vocal staves (treble and bass clefs) with the lyrics: "jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -". The piano accompaniment continues below the vocal staves.

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)

§ 17

pp

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

pp

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

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

4/4 *(b)*

44 *f* *tr*

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

f

53 *tr* 1. 2.

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:

f

p

21

To God a - lone, to God a - lone that Trib-ute pays. For ev'-ry pi-ous Is-rael-ite To God a -
Nur Gott ge-bührt, nur Gott ge-bührt des Sie-ges Preis. 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. *f* 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

12. Recitative

MERAB (aside to Jonathan)
(beisette zu Jonathan)

Yet think, on whom this Hon-our you be-stow; How poor in For-tune, and in Birth how low!
O denk, für wen dein Herz er-glüht so warm, von Rang so nied-rig, an Be-sitz so arm!

Continuo
(Violoncello, Cembalo)

13. Air

Allegro

Oboe I
Oboe II
Violino I
Violino II
Violino III, Viola
JONATHAN
Bassi
(Violoncello, Violone, Fagotto, Cembalo)

Birth Rang

10

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

senza Fag.
p

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.

f *p*

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

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

col Fag.

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



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

Continuo
(Violoncello,
Cembalo)

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)

p *p* *p* *p*

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*

The first system of the score shows the beginning of the piece. The Carillons part is written in a single treble clef staff with a key signature of one flat (F major) and a common time signature. It starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The Violino I, II and Organo tasto solo part is written in a single treble clef staff, also in F major and common time, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. Both parts feature a rhythmic pattern of eighth and sixteenth notes.

5

The second system of the score covers measures 5 through 10. The Carillons part continues with its rhythmic pattern, while the Violino I, II and Organo tasto solo part features a more complex rhythmic structure with many sixteenth notes and rests.

11

The third system of the score covers measures 11 through 16. The Carillons part continues with its rhythmic pattern, while the Violino I, II and Organo tasto solo part features a more complex rhythmic structure with many sixteenth notes and rests.

17

The fourth system of the score covers measures 17 through 22. The Carillons part continues with its rhythmic pattern, while the Violino I, II and Organo tasto solo part features a more complex rhythmic structure with many sixteenth notes and rests.

23

The fifth system of the score covers measures 23 through 27. The Carillons part continues with its rhythmic pattern, while the Violino I, II and Organo tasto solo part features a more complex rhythmic structure with many sixteenth notes and rests.

28

The sixth system of the score covers measures 28 through 32. The Carillons part continues with its rhythmic pattern, while the Violino I, II and Organo tasto solo part features a more complex rhythmic structure with many sixteenth notes and rests.

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

4
 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, Violonc,
 Fagotto, Cembalo,
 Organo)
tasto solo
f Org.

5

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,

10

<p>might - y King! Kö - nigstark!</p>	<p>Wel - come all who Heil euch Kämp-fern</p>	<p>Con - quest bring! in — der Schlacht!</p>		
<p>might - y King! Kö - nigstark!</p>	<p>Wel - come all who Heil euch Kämp-fern</p>	<p>Con - quest bring! in der Schlacht!</p>		
<p>might - y King! Kö - nigstark!</p>	<p>Wel - come all who Heil euch Kämp-fern</p>	<p>Con - quest bring! in der Schlacht!</p>		

tasto solo e l'ottava colla man destra

15

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

pp 6 8 8

Tutti senza Violone

20

Two staves of piano introduction. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. Both staves contain whole notes and rests.

Two staves of piano introduction. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is in bass clef. The music features a 7-measure rest followed by a melodic line starting with a forte (*f*) dynamic.

Two staves of piano introduction. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is in bass clef. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, both marked with a forte (*f*) dynamic.

Vocal entry for the first system. It consists of three staves in treble clef with a key signature of one sharp (F#). The lyrics are: "pres - ent Joy! Freu - den - tag." The melody is simple, with a dotted quarter note followed by a half note.

Vocal entry for the second system. It consists of two staves in treble clef with a key signature of one sharp (F#). The lyrics are: "pres - ent Joy! Freu - den - tag." The melody continues from the previous system.

Vocal entry for the third system. It consists of two staves in treble clef with a key signature of one sharp (F#). The lyrics are: "pres - ent Joy! Freu - den - tag." The melody concludes the phrase.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain whole notes and rests, providing harmonic support for the vocal entry.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, marked 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

p

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

p

p

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

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

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

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

arc 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 before me?
 Was muß ich hören? Sank ich so tief her-ab, daß die-ser Kna-be mir den Preis ent-zieh-n darf?

Fagotto

Bassi
 (Violoncello, Violone,
 Cembalo)

24. Chorus

Andante allegro

f
 Oboe I
f
 Oboe II
f
 Tromba I
f
 Tromba II
f
 Trombone I
f
 Trombone II
f
 Trombone III
f
 Timpani
f
 Carillons
in F
f
 Violino I
f
 Violino II
f
 Viola
f
 Soprano
 Da - vid his Ten Thou-sands slew; Ten Thou-sand Prai-ses are his Due! Ten Thou-sand Prai - ses, ten
 Da - vid schlug Zehn-tau - send gar, zehn-tau - send Lie-der bringt ihm dar, zehn-tau - send Lie - der, zehn-
 Alto
 Tenore
 Da - vid his Ten Thou-sands slew; Ten Thou-sand Prai-ses are his Due! Ten Thou-sand Prai - ses, ten
 Da - vid schlug Zehn-tau - send gar, zehn-tau - send Lie-der bringt ihm dar, zehn-tau - send Lie - der, zehn-
 Basso
f
 Bassi
 (Violoncello, Violone,
 Fagotto, Cembalo,
 Organo)
f

Org. tasto solo
e l'ottava

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

Continuo
(Violoncello,
Cembalo)

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

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*

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 *tr.* *f* *p* *f* *p* *f* *tr.*

Tutti *tr.* *Tutti* *tr.*

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 - kumm - ner Mei - ster - hand, in fe - ste Form durch dich ge - bannt: Denn kaum, daß dich des

8

ter-nal Word dis-pense Thy vast mys-te-rious In-flu-ence Than Cha-os his old Dis-cord ceas'd;
Ew'-gen Wort ent-band, als stumm vor dei-ner Zau-ber-kraft des al-ten Cha-os Miß-klang schwand,

6
4
(2b) *p* 6b

Lento

12

Na-ture be-gan of la-bour
 und der Na-tur aus üpp'-gem

15

eas'd, Her la-tent Beau-ties to dis-close, A fair har-die Welt der
Schoß rang sich ein Reich der Schön-heit los, die Welt der

18

mo - nious World a - rose, And tho' by di - a - bol - ick guile, Dis - or - der Lord it for a -
Har - mo - nie ent - stand! Und ob die List der Höl - le zwar rer - wirr - ten Miß - klang neu ge -

8b 7b

21

while, The Time will come, When Na - ture shall her pris - tine Form re - gain, And
bar, doch kommt die Zeit, wo die Na - tur die einst' - ge Form er - kurt und

4/2

24

Har - mo - ny for ev - er reign.
Har - mo - nie e - wig re - giert.

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

*) 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

p
p
p

A
 die
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

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

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.

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-vid,

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

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 habt, der oh - ne Grund ihn habt

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.

41. Chorus

Allegro

Oboe I

Oboe II *f*

Fagotto *f*

Violino I

Violino II *f*

Viola *f*

Soprano

Alto

Tenore

Basso

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

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

Shame
Schmach

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

6

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

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

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

and for the Hea-then's Shame, and for the Hea-then's Shame.
 und zu der Hei-den Schmach, 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 <i>dei - nes Na - mens</i>
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 <i>dei - nes Na - - - mens</i>
		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

Piano accompaniment for the first system, measures 39-42. The music is in G minor (two flats) and 3/4 time. It features a flowing melody in the right hand and a steady bass line in the left hand.

Piano accompaniment for the second system, measures 39-42. This system continues the piano accompaniment from the first system.

<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>Safe - - - ty, Ret - - - tung</p>	<p>and the Hea - - - - then's und der Hei - - - - den</p>	<p>Shame, and the Schmach, und der</p>

8

Piano accompaniment for the third system, measures 39-42. This system continues the piano accompaniment from the previous systems.

Piano accompaniment for the fourth system, measures 39-42. This system continues the piano accompaniment from the previous systems.

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

Piano accompaniment for the first system, measures 47-50. The music is in G minor (three flats) and 4/4 time. It features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

Piano accompaniment for the second system, measures 47-50. This system continues the piano accompaniment from the first system, maintaining the same melodic and harmonic structure.

Vocal line with lyrics for the third system, measures 47-50. The lyrics are in English, German, and Latin. The music is in G minor and 4/4 time.

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

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 <i>Preis, des Vol - kes</i>	Safe - - - <i>Ret - - -</i>	- ty, and the Hea-then's <i>- tung und der Hei - den</i>	Shame _____ <i>Schmach _____</i>
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Vocal line with lyrics for the second system, measures 51-54. This system continues the vocal melody and lyrics from the first system.

Safe - - - <i>Ret - - -</i>	- - - Hea - - - then's <i>- - - Hei - - - den</i>	Shame _____, <i>Schmach _____,</i>	and for the Hea-then's <i>und zu der Hei - den</i>
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55

Piano accompaniment for the first system, measures 55-58. It consists of three staves: Treble, Middle, and Bass. The music is in a minor key with a common time signature.

Piano accompaniment for the second system, measures 55-58. It consists of three staves: Treble, Middle, and Bass. The music is in a minor key with a common time signature.

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

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. It consists of three staves: Treble, Middle, and Bass. The music is in a minor key with a common time signature.

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

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

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

- est zu - Night: Vir - tue sick - ens at thy sight! Vir - tue sick - ens at thy
 rück, 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 <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

tr

tr

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

9

tr

tr

tr

tr

p

pp

p

pp

p

pp

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 _____

17

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

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

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

f col Fag.

48

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 erkehr'; 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

Continuo
(Violoncello, Cembalo)

4

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,

7

(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!

53. Air

Allegro

Violino I, II

Viola

DAVID

Bassi
(Violoncello, Violone, Fagotto, Organo)

4

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

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, daB Gott mit Weis - heit dich ge - krönt.

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

pp
pp
pp
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

How well in thee does Heav'n at last Com-
Wie wird nun freund-lich vom Ge - schick ver-

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

55

Adagio

Tempo I

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 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, 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, 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, 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, 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 (two treble clefs and one bass clef). 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 piece 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 (two treble clefs and one bass clef). 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 piece 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 four staves: two grand staves (treble and bass clef) and two individual staves (treble and bass clef). Measures 13-16 show a complex rhythmic pattern in the upper staves, with many sixteenth notes and eighth notes. The lower staves provide a harmonic accompaniment with fewer notes and rests.

17

Musical score for measures 17-20. The score is written for four staves: two grand staves (treble and bass clef) and two individual staves (treble and bass clef). Measures 17-20 show a complex rhythmic pattern in the upper staves, with many sixteenth notes and eighth notes. The lower staves provide a harmonic accompaniment with fewer notes and rests. Trills (tr) are indicated in the final measure of the system.

21

Musical score for measures 21-24. The score is written for four staves: two grand staves (treble and bass clef) and two individual staves (treble and bass clef). Measures 21-24 show a complex rhythmic pattern in the upper staves, with many sixteenth notes and eighth notes. The lower staves provide a harmonic accompaniment with fewer notes and rests. Trills (tr) are indicated in the final measure of the system.

25

Musical score for measures 25-29. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents. A key signature change to one flat is indicated by a 'b' symbol on a note in measure 27.

30

Musical score for measures 30-34. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measures 30-31 are empty staves. From measure 32, the music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents. A key signature change to two flats is indicated by 'b' symbols on notes in measures 32 and 33.

35

Musical score for measures 35-39. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measures 35-36 are empty staves. From measure 37, the music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents. A key signature change to one flat is indicated by a 'b' symbol on a note in measure 37.

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 the fourth measure. 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 slurs.

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 slurs.

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 treble clef features eighth-note patterns and slurs, while the bass clef provides a simple harmonic accompaniment.

Measures 6-12. The melody continues with eighth-note runs and slurs. The bass line remains simple, supporting the melodic line. The key signature and time signature are consistent with the beginning.

Measures 13-18. The melody is marked with a piano *p* dynamic. It features more complex rhythmic patterns, including sixteenth-note runs. The bass line continues to provide a steady accompaniment.

Measures 19-24. The melody continues with eighth-note patterns and slurs. The bass line remains simple, supporting the melodic line. The key signature and time signature are consistent with the beginning.

Measures 25-30. The melody continues with eighth-note patterns and slurs. The bass line remains simple, supporting the melodic line. The key signature and time signature are consistent with the beginning.

Measures 31-36. The melody continues with eighth-note patterns and slurs. The bass line remains simple, supporting the melodic line. The key signature and time signature are consistent with the beginning.

Measures 37-42. The melody continues with eighth-note patterns and slurs. The bass line remains simple, supporting the melodic line. The key signature and time signature are consistent with the beginning.

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

6 *6*

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 Guil-ty, the Guil-ty trem-ble no;
nein, laß den Frev-ler, den Frev-ler be-ben, nein,

senza Fag. col Fag.

25

no, let the Guil-ty, the Guil-ty trem-ble 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 - zag, 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 tröstend 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 Wort 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
grau - se Wut der sanf -

Per - swa - sion yield.
- ten Re - de weicht.

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)

The musical score is arranged in a standard orchestral format. It features a woodwind section with Oboe I and II, Bassoon, and Trombones I, II, and III. The brass section includes Trumpets I and II, and Trombones I, II, and III. The percussion section consists of Timpani. The string section includes Violins I and II, Viola, and Basses (Violoncello, Violone, Cembalo, Organo). The score is marked 'Allegro' and 'f' (forte). The key signature is one flat (B-flat major or F minor), and the time signature is 2/4. The score is divided into three measures, with a repeat sign at the end of the third measure. The Oboe and Violino parts feature trills (tr.) in the first measure. The Trombone I and II parts have a dynamic marking of 'f' in the first measure. The Bassi part has a dynamic marking of 'f' in the first measure.

4

System 1: Treble clef, bass clef. Four measures of music. The first measure has a 4-measure rest symbol. The music features eighth and sixteenth notes with various rests.

System 2: Treble clef, bass clef. Four measures of music. The first two measures are mostly rests. The third measure has a forte (*f*) dynamic marking. The music continues with eighth and sixteenth notes.

System 3: Treble clef, bass clef. Four measures of music. The music is more active, featuring sixteenth-note runs and eighth-note patterns. A forte (*f*) dynamic marking is present at the end of the system.

8

System 1: Four staves of music. The top staff is in treble clef and contains a melodic line with a trill (tr) in the third measure. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. The system is divided into four measures.

System 2: Four staves of music. The top staff is in treble clef and contains a melodic line with a trill (tr) in the third measure. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. The system is divided into four measures.

System 3: Four staves of music. The top staff is in treble clef and contains a melodic line with a trill (tr) in the third measure. The second and third staves are in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line. The system is divided into four measures.

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 key signature of one sharp (F#) and a 3/4 time signature. The second system (measures 16-19) introduces a grand staff with treble, two middle (alto and tenor), and bass staves. The third system (measures 20-23) continues with the grand staff, showing more complex melodic lines in the upper staves and a steady bass line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

16

System 1: A four-staff musical score. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth notes, with some rests and slurs. The first measure starts with a treble clef and a key signature of one flat.

System 2: A four-staff musical score. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns. The first measure starts with a treble clef and a key signature of one flat.

System 3: A four-staff musical score. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns. The first measure starts with a treble clef and a key signature of one flat.

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, each with four staves. The first system (measures 20-21) features a complex texture with rapid sixteenth-note passages in the upper staves and a steady eighth-note accompaniment in the lower staves. The second system (measures 22-23) continues this texture, with the upper staves showing more melodic development and the lower staves providing harmonic support. The notation includes various note values, rests, and dynamic markings, all set against a background of a consistent rhythmic accompaniment.

24

The image displays 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 24-27) features a melodic line in the upper treble staff and a bass line in the lower bass staff. The second system (measures 28-31) continues the melodic and bass lines with more complex rhythmic patterns. The third system (measures 32-35) includes trills (tr) in the upper treble staff and a more active bass line. The notation includes various note values, rests, and articulation marks.

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 rü-chen

Bassi
(Violoncello, Violone, Cembalo)

4

venge on Jes-se's Son. No long-er shall the Strip-ling make His Sov-*reign* 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-sach' 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 Con - se - quence of Rage,
 O blin - de Ra - se - rei der Wut,

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

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

O fa - tal
 O blin - de

Org. Vc. 6 # 6 Tutti 6

13

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

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

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

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

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

Piano accompaniment for the first system, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

Vocal line with lyrics for the first system, measures 1-4. The lyrics are: 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

Piano accompaniment for the third system, measures 5-8. The music continues with the same eighth-note accompaniment and bass line. At the bottom of the system, there are numerical figures: 6/4, 5/3, 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

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.*

Tutti

Org.

Vc.

37

Piano accompaniment for the first system, measures 37-41. The music is in G major and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for the second system, measures 37-41. This system shows the continuation of the piano accompaniment from the first system, with similar melodic and harmonic structures.

Vocal line with lyrics for the first system, measures 37-41. The lyrics are written in both English and German. The English lyrics are: "Con - se - quence of Ra - se - rei der Rage, O fa - tal Con - se - quence of O blin - de". The German lyrics are: "Wut, o blin - de Ra - se - rei der Wut, durch Weis - heit un - con - troll'd! Of".

Vocal line with lyrics for the second system, measures 37-41. The lyrics are: "O fa - tal Con - se - quence of Rage, un - con - troll'd! Of O blin - de Ra - se - rei der Wut, nicht be - schränkt, der".

Tutti

42

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

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

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

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

47

Piano accompaniment for the first system, measures 47-50. The music is in G major and 4/4 time. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Piano accompaniment for the second system, measures 47-50. This system continues the piano accompaniment with more complex rhythmic patterns in both hands.

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, <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>

Piano accompaniment for the third system, measures 47-50. This system shows the piano accompaniment continuing under the vocal lines.

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

Musical notation for the first system, including piano accompaniment and vocal line.

Musical notation for the second system, including piano accompaniment and vocal line.

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>

Fingering numbers for the piano accompaniment: 7 3, 6 4, 6b 4, 4 8, 6 6, 6 6, 5 6, 6 #, 8 4, 2

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

103

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

Nor End, but with his
und stürmt zum Un - ter- gang in ih - rem Lauf, but with his

own De-struc-tion, knows _____, but with his own
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 8 6 6^b 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>				
8	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

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

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

senza Violone

147

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

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 six staves. The top staff is for Oboe I, II. The second and third staves are for Violino I and Violino II. The fourth staff is for Viola. The fifth staff is for SAUL. The bottom staff is for Bassi (Violoncello, Violone, Fagotto, Cembalo). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Largo'. The score begins at measure 69. The first four measures of the first system are marked with a forte 'f' dynamic. The SAUL staff is empty. The second system begins at measure 5 of the first system and includes dynamic markings of piano 'p' in measures 8, 9, and 10. The SAUL staff remains empty throughout the page.

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
Oboe II
Fagotto
Violino I, II
Viola
 WITCH
 HEXE
Bassi
 (Violoncello, Violone,
 Cembalo)

f
f
f
f
f
f
simile

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

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

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

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
f

Oboe II
f

Fagotto
f

Tromba I
f

Tromba II
f

Trombone I
f

Trombone II
f

Trombone III
f

Timpani
f

Violino I

Violino II

Viola

Bassi
(Violoncello, Violone, Organo)
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 clefs with eighth-note patterns. The next two staves are alto clefs with eighth-note patterns. The bottom two staves are bass clefs with eighth-note patterns.

This system contains six empty staves, organized as two treble clefs, two alto clefs, and two bass clefs.

7

The image shows a page of musical notation, page 254, starting at measure 7. It is divided into three systems. The first system consists of two treble clef staves and one bass clef staff. The second system consists of two treble clef staves, two alto clef staves, and two bass clef staves. The third system consists of two treble clef staves, two alto clef staves, and one bass clef staff. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* (forte) and *Tutti* are indicated. The page number '254' is at the top left, and the measure number '7' is at the top left of the first system.

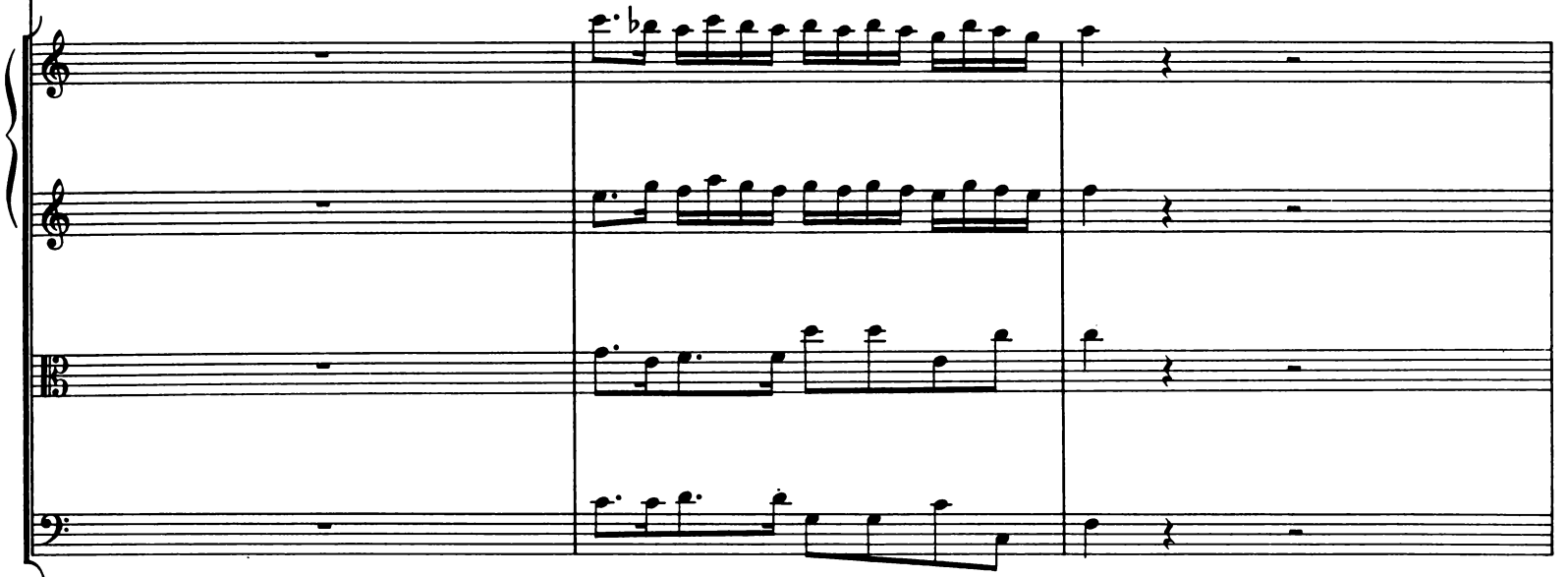
10



Musical score system 1, measures 10-12. It features a grand staff with two treble clefs and one bass clef. Measures 10 and 11 are mostly rests. Measure 12 contains a melodic line in the upper treble staff with a flat (b) and a rhythmic pattern of eighth notes.



Musical score system 2, measures 13-15. It features a grand staff with two treble clefs, two alto clefs, and one bass clef. Measures 13 and 14 contain dense sixteenth-note passages in the upper treble and middle alto staves. Measure 15 is mostly rests.



Musical score system 3, measures 16-18. It features a grand staff with two treble clefs and one bass clef. Measures 16 and 17 contain melodic lines in the upper treble and middle treble staves, with a flat (b) in measure 16. Measure 18 is mostly rests.

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

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

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

thee the Lord's A - noint - ed, the Lord's A -
 dich der Gott - ge - salb - te, der Gott - ge

39

Adagio

noint - ed dy'd.
 salb - te starb.

col Fag. 6b 7b 6 6 4h 6h 7h (6) 7 4 4 3 4

77. March

Grave

Flauto I
Flauto II
Trombone I
Trombone II
Trombone III
Timpani
Violino I
Violino II
Viola
Bassi
(Violoncello, Violone, Fagotto, Organo)

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

p senza Org.

The first system of the musical score for '77. March' is in common time (C) and marked 'Grave'. It features ten staves for woodwinds, brass, and strings. Flutes I and II are silent. Trombones I, II, and III, Timpani, Violins I and II, Viola, and Basses (Violoncello, Violone, Fagotto, Organo) all play a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic. The bass line includes the instruction 'p senza Org.'.

7

The second system of the musical score begins at measure 7. It continues with the same instrumentation and rhythmic pattern as the first system. The woodwinds and strings play eighth notes, while the brass instruments play a similar rhythmic accompaniment. The dynamic remains piano (*p*). The organ part is indicated by 'p Org.' at the bottom of the system.

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. slain. slain. slain. slain. slain. slain. slain. slain. slain.
 starb! starb! starb! starb! starb! starb! starb! starb! starb! starb!

Mourn, Mourn, Mourn, Mourn, Mourn, Mourn, Mourn, Mourn, Mourn, Mourn,
 Klag, Klag, Klag, Klag, Klag, Klag, Klag, Klag, Klag, Klag,

mourn, mourn, mourn, mourn, mourn, mourn, mourn, mourn, mourn, mourn,
 klag, klag, klag, klag, klag, klag, klag, klag, klag, klag,

How have thy fair - est Hopes been crost!
 Wie welk - ten dei - ne Blü - ten all.

What Welch What Welch

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

39

slain!
starb!

Mourn,
Klag,

mourn,
klag!

mourn,
klag!

mourn,
klag!

p

più p

p

più p

p

più p

47

thy choi - cest Youth on Gil - boa slain!
Der Ju - gend Schmuck auf Gil - boa starb!

thy choi - cest Youth on Gil - boa slain!
Der Ju - gend Schmuck auf Gil - boa starb!

thy choi - cest Youth on Gil - boa slain!
Der Ju - gend Schmuck auf Gil - boa starb!

thy choi - cest Youth on Gil - boa slain!
Der Ju - gend Schmuck auf Gil - boa starb!

Org. solo

p

6 5 7 8 6 5

4 4

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' daß der Tod, ohn' daß 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.

attaca il Coro

82. Chorus

Allegro

Oboe I, II *f*

Violino I *f*

Violino II *f*

Viola

Soprano
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

Alto

Tenore
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

Basso

Bassi
(Violoncello, Violone, Fagotto, Organo)
f con Org. pieno

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

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

p *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.*

8

f

f

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

f con Org. pieno

6 7 7

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

6

This page of musical notation, numbered 291, contains six systems of staves. The first system consists of two staves with musical notation, including a measure number '6' at the beginning. The second system consists of six empty staves. The third system consists of three staves with musical notation. The fourth system consists of four empty staves. The fifth system consists of one staff with musical notation. The sixth system consists of one staff with musical notation.

10

f

f

f

f

Gird on thy Sword,
Gürt um dein Schwert,

gird on thy Sword
gürt um dein Schwert,

thou Man
du Mann

of Might,
der Schlacht,

thou
du

Gird on thy Sword,
Gürt um dein Schwert,

gird on thy Sword
gürt um dein Schwert,

thou Man
du Mann

of Might,
der Schlacht,

thou
du

Gird on thy Sword,
Gürt um dein Schwert,

gird on thy Sword
gürt um dein Schwert,

thou Man
du Mann

of Might,
der Schlacht,

thou
du

Gird on thy Sword,
Gürt um dein Schwert,

gird on thy Sword
gürt um dein Schwert,

thou Man
du Mann

of Might,
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

The first system of the piano accompaniment consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the piano accompaniment consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The musical texture continues with similar rhythmic patterns as the first system.

The first system of the vocal score includes four vocal lines and a bass line. The lyrics are as follows:

thy wont-ed Fame: <i>zu kühnem Streit!</i>			Go on, <i>Wohlauf,</i>	go on, <i>wohl-auf,</i>	go on, <i>wohlauf,</i>	be <i>der</i>
thy wont-ed Fame: <i>zu kühnem Streit!</i>		Go on, <i>Wohl-auf,</i>		go on, <i>wohl-auf,</i>	go on, <i>wohlauf,</i>	be <i>der</i>
thy wont-ed Fame: <i>zu kühnem Streit!</i>		Go on, <i>Wohlauf,</i>		go on, <i>wohl-auf,</i>	go on, <i>wohlauf,</i>	be <i>der</i>
thy wont-ed Fame: <i>zu kühnem Streit!</i>	Go on, <i>Wohl-auf,</i>	go on, <i>wohl-auf,</i>		go on, <i>wohl-auf,</i>	go on, <i>wohlauf,</i>	be <i>der</i>

The third system of the piano accompaniment consists of a single bass clef staff. It provides a rhythmic foundation for the vocal lines above, featuring a consistent eighth-note pattern.

23

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble, with some sixteenth-note passages.

The second system of the musical score continues the piano accompaniment from the first system. It maintains the same key signature and rhythmic patterns, with the bass line providing a consistent harmonic foundation and the treble line carrying the melodic material.

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 -

The third system of the musical score includes vocal staves and piano accompaniment. The lyrics are provided in both English and German. The English lyrics are: "pros - per-ous in Fight, go on, pur-sue thy wont - ed Fame". The German lyrics are: "*Sieg ist dir be-reit, wohl - auf, vor-an zu küh-nem Streit*". The system shows the vocal line with lyrics and the piano accompaniment below it.

26

, 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 complex, fast-moving melodic line with many sixteenth notes. The bottom staff is for the left hand, providing a steady accompaniment.

The third system of music includes four vocal staves and two piano accompaniment staves. The vocal parts are in a key with one sharp (F#) and a 3/4 time signature. The lyrics are written below the vocal staves.

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

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

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

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!" followed by "Go on, Wohlauf,".

The second system of vocal staves (measures 44-47) contains four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "pros - per-ous in Fight, Sieg ist dir be-reit!" followed by "Go on, Wohl-auf, pur-vor-".

The third system of vocal staves (measures 48-51) contains four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "pros - per-ous in Fight, Sieg ist dir be-reit!" followed by "Re - trieve —, retrieve the He-brew Name, re-trieve, re - richt".

The final system of the score (measures 52-55) 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. The instruction "tasto solo" is written below the first staff, and "Tutti" is written below the last staff.

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,

6 3 4 6
5 2 5

senza Violone

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
 6 4 2 6 6

57

Musical score for the first system, featuring a grand staff with treble and bass clefs and a piano accompaniment with four staves.

Musical score for the second system, featuring a grand staff with treble and bass clefs and a piano accompaniment with four staves.

Musical score for the third system, featuring a grand staff with treble and bass clefs and a piano accompaniment with four staves. Includes German and English lyrics.

go on, pur - sue, re-trieve, re - trieve the He - brew Name, re-trieve, re-trieve,
 wohl-auf, vor - an, richt auf, richt auf Ju - dä - as Macht, richt auf, richt auf,
 Name. Re - trieve, re-trieve the He - brew Name, re-trieve, go on, pur-
 Macht, richt auf, richt auf, richt auf Ju - dä - as Macht, richt auf, wohl-auf, vor-
 on, pur-sue, pur-sue, re - trieve the He - brew Name. Go on, pur-
 auf, vor-an, vor-an, richt auf Ju - dä - as Macht, wohl-auf, vor-

Musical score for the fourth system, featuring a grand staff with treble and bass clefs and a piano accompaniment with four staves. Includes German and English lyrics.

Re-trieve, re - trieve the He - brew Name. Go on, re-trieve, pur-
 richt auf, richt auf Ju - dä - as Macht, wohl-auf, richt auf, vor-

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.

re-trieve the He - brew Name. Re - trieve
richt auf Ju - dä - as Macht, *richt auf*

sue. an, Re - trieve, re - trieve the He - brew Name, re - trieve the Hebrew Name, the He - brew
an, richt auf, richt auf Ju - dä - as Macht, richt auf Ju - dä - as Macht, Ju - dä - 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 - dä - as Macht. Richt auf Ju - dä - as

5 6 # # 4 # 7 6 4 # 2 6 7 6

Musical score for the third system, including lyrics and musical notation for vocal and piano parts.

65

—, re-trieve the He - brew —, <i>richt auf Ju-dä - as</i>	Name, re - trieve —, re-trieve the He - brew <i>Macht, richt auf —, richt auf Ju-dä - as</i>	—, the He-brew —, <i>Ju-dä - as</i>	Name, re - trieve, re - trieve the He-brew <i>Macht, richt auf, richt auf Ju - dä - as</i>	Name, the He - brew <i>Macht, Ju - dä - as</i>	Name, the He - brew <i>Macht, Ju - dä - as</i>	Name. Go on, pur- <i>Macht! Wohl-auf, vor-</i>
Name, <i>Macht,</i>	Name —, the He - brew <i>Macht —, Ju - dä - as</i>	Name, the He - brew <i>Macht!</i>	Name. Go on, pur- <i>Macht! Wohl-auf, vor-</i>	Name, <i>Macht,</i>	Name. Go on, pur- <i>Macht! Wohl-auf, vor-</i>	Name. Go on, pur- <i>Macht! Wohl-auf, vor-</i>
4	3	6	6	6	7	6
				7	6	7
				#		
				4	#	
						#

69

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 3/4 time signature and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of music consists of six staves, continuing the piano accompaniment from the first system. It maintains the same complex rhythmic texture.

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 continues on the remaining five staves.

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

6

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.	<i>Richt auf, wohl-auf,</i>	<i>vor-an, wohl-auf,</i>	<i>richt auf Ju - dä - as Macht!</i>
Re-trieve, go on, re-trieve, go on, re-trieve the He-brew Name.	<i>richt auf, wohl-auf,</i>	<i>richt auf, wohl-auf,</i>	<i>richt auf Ju - dä - as Macht!</i>
Name. Re-trieve, go on, re-trieve, go on, re-trieve the He - brew Name.	<i>Macht! Richt auf, wohl-auf,</i>	<i>richt auf, wohl-auf,</i>	<i>richt auf Ju - dä - as Macht!</i>
— the Hebrew Name. Go on, re-trieve, go on, re-trieve the He-brew Name.	<i>— Ju - dä-as Macht! Wohl-auf,</i>	<i>richt auf, wohl-auf,</i>	<i>richt auf Ju - dä - as Macht!</i>

80

	Thy <i>Dein</i>	strong right Hand, with <i>star - ker Arm, mit</i>	Ter - ror arm'd, <i>Kraft ge-stählt,</i>	with <i>mit</i>	Ter - ror arm'd, shall <i>Kraft ge-stählt, macht</i>
	Thy <i>Dein</i>	strong right Hand, with <i>star - ker Arm, mit</i>	Ter - ror arm'd, <i>Kraft ge-stählt,</i>	with <i>mit</i>	Ter - ror arm'd, shall <i>Kraft ge-stählt, macht</i>
	Thy <i>Dein</i>	strong right Hand, with <i>star - ker Arm, mit</i>	Ter - ror arm'd, <i>Kraft ge-stählt,</i>	with <i>mit</i>	Ter - ror arm'd, shall <i>Kraft ge-stählt, macht</i>

	Thy <i>Dein</i>	strong right Hand, with <i>star - ker Arm, mit</i>	Ter - ror arm'd, <i>Kraft ge-stählt,</i>	with <i>mit</i>	Ter - ror arm'd, shall <i>Kraft ge-stählt, macht</i>
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85

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>

simile

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

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

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

First system of musical notation, featuring piano (*p*) dynamics in the treble and bass staves.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, featuring piano (*p*) and forte (*f*) dynamics.

Fourth system of musical notation, including vocal lines with lyrics in German and English.

may, bleich; shall sich

may, bleich; shall sich

may, While oth - ers, by thy Vir - tue charm'd, shall crowd to own thy right-e ous
bleich; die - weil dein Volk, das dich er - wählt, sich drängt, zu schaun dein neu-es

Fifth system of musical notation, including a bass line and performance instructions.

may, bleich; shall sich

Org. tasto solo e l'ottava = *f* Tutti

99

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 Org. *tasto solo* **f** Tutti

105

First system of piano accompaniment. It consists of two grand staves (treble and bass clef). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one flat (B-flat).

Second system of piano accompaniment. Similar to the first system, it features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one flat (B-flat).

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

Vocal line with lyrics. The lyrics are repeated in three systems. The music is written in a single staff with a treble clef. The lyrics are: crowd drängt, to own thy right-ous Sway, thy right-ous Sway. While oth - ers, zu schaun dein neu - es Reich, dein neu - es Reich, die - weil dein.

Third system of piano accompaniment. It consists of a single bass staff. The music features a steady eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one flat (B-flat).

con Org. pieno

Musical score for the first system, featuring a grand staff with treble and bass clefs, and a piano accompaniment with treble and bass clefs. The piano part includes a 'p' dynamic marking.

Musical score for the second system, continuing the grand staff and piano accompaniment.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment.

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,

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

by, thy Vir - tue charm'd, by thy Vir - tue charm'd,
Volk, das dich er - wählt, das dich aus er - wählt,

117

Musical score for the first system, measures 117-122. It features a grand staff with piano and organ parts. Dynamics include *f* and *p*. The piano part has a melodic line with some accidentals (b).

Musical score for the second system, measures 123-128. It continues the piano and organ parts from the first system. Dynamics include *p* and *f*.

Musical score for the third system, measures 129-134. It includes vocal lines with lyrics in English and German, and a basso continuo line. Dynamics include *f* and *p*.

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

Musical score for the fourth system, measures 135-140. It features a basso continuo line with dynamics *f Tutti*, *p Org. tasto solo*, and *f Tutti*.

Piano accompaniment for the first system, including treble and bass clefs with various musical notations and a forte (*f*) dynamic marking.

Piano accompaniment for the second system, including treble and bass clefs with various musical notations and a piano (*p*) dynamic marking.

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 with various musical notations and a piano (*p*) dynamic marking.

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	shall	crowd	to	own	thy	right - eous	Sway,	thy right-eous
	<i>sich</i>	<i>drängt,</i>	<i>zu</i>	<i>schaun</i>	<i>dein</i>	<i>neu - es</i>	<i>Reich,</i>	<i>dein neu - es</i>
Vir - tue	charm'd,	to	own	thy	right - eous	Sway,	thy right-eous	
<i>dich</i>	<i>er - wählt,</i>	<i>zu</i>	<i>schaun</i>	<i>dein</i>	<i>neu - es</i>	<i>Reich,</i>	<i>dein neu - es</i>	
Vir - tue	charm'd,	to	own	thy	right - eous	Sway,	thy right-eous	
<i>dich</i>	<i>er - wählt,</i>	<i>zu</i>	<i>schaun</i>	<i>dein</i>	<i>neu - es</i>	<i>Reich,</i>	<i>dein neu - es</i>	
	shall	crowd	to	own	thy	right - eous	Sway,	thy right-eous
	<i>sich</i>	<i>drängt,</i>	<i>zu</i>	<i>schaun</i>	<i>dein</i>	<i>neu - es</i>	<i>Reich,</i>	<i>dein neu - es</i>

Musical score for the first system, featuring piano accompaniment with treble and bass clefs. The music consists of flowing sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand.

Musical score for the second system, continuing the piano accompaniment. The melodic lines in both hands continue with similar rhythmic motifs.

Sway, <i>Reich,</i>	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	while oth - <i>die - weil dein</i>	ers, by thy <i>dein Volk, das</i>	Vir - tue <i>dich er -</i>	charm'd, <i>wählt,</i>
Sway, <i>Reich,</i>	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	while oth - <i>die - weil dein</i>	ers, by thy <i>dein Volk, das</i>	Vir - tue <i>dich er -</i>	charm'd, <i>wählt,</i>
Sway, <i>Reich,</i>	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	while oth - <i>die - weil dein</i>	ers, by thy <i>dein Volk, das</i>	Vir - tue <i>dich er -</i>	charm'd, <i>wählt,</i>

Sway, <i>Reich,</i>	thy right- <i>dein neu - es</i>	Sway, <i>Reich,</i>	while oth - <i>die - weil dein</i>	ers, by thy <i>dein Volk, das</i>	Vir - tue <i>dich er -</i>	charm'd, <i>wählt,</i>
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Musical score for the third system, including the vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics, and the piano accompaniment continues in two staves.

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The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some accidentals (flats). The lower staff is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes. The system spans six measures.

The second system of the piano accompaniment continues the melodic and rhythmic patterns from the first system. It also consists of two staves (treble and bass clef) and spans six measures.

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.

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.

Musical score for the third system, including vocal lines with German lyrics. 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 —

Musical score for the fourth system, including piano accompaniment and the word *Tutti* at the end of the system.

to
, zu

Tutti

The first system of music is a piano accompaniment consisting of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of music is a piano accompaniment consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with the same rhythmic patterns as the first system.

own schaun	thy right-ous dein neu - es	Sway, Reich,	shall sich	crowd drängt,	to zu	own schaun	thy right - eous dein neu - es
—	thy right-ous dein neu - es	Sway, Reich,	shall sich	crowd drängt,	to zu	own schaun	thy right - eous dein neu - es
—	thy right-ous dein neu - es	Sway, Reich,	shall sich	crowd drängt,	to zu	own schaun	thy right - eous dein neu - es

own schaun	thy right-ous dein neu - es	Sway, Reich,	shall sich	crowd drängt,	to zu	own schaun	thy right - eous dein neu - es

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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

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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

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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