

**G. F. Händel's
Werke.**

Lieferung XIII.

Saul.

Ausgabe der Deutschen Händelgesellschaft.

Leipzig,

Stich und Druck von Breitkopf & Härtel.

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PHARMACEUTICA
REGIA
MONTACENSIS

Maul

Oratorium

IIII

Georg Friedrich **H**ändel.

Ausgabe der Deutschen Händelgesellschaft.

BIBLIOTHECA
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MONACENSIS.

VORWORT.

Das Oratorium SAUL entstand in der Zeit vom 23. Juli bis zum 27. September 1738 und wurde am 16. Januar des folgenden Jahres zuerst aufgeführt. Der Text ist vermuthlich (wie ich im dritten Bande von Händel weiter darthun werde) von NEWBURGH HAMILTON, dem Verfasser des »Samson«.

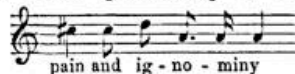
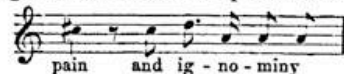
Am Schlusse des zweiten Satzes der Sinfonia S. 8 hat Händel bemerkt »*Organo ad libitum*«, auch in das Handexemplar hat Schmidt dies eingetragen. Es ist nicht wahrscheinlich, dass er das Extempore ausführte, wenn der dritte Satz, ein ziemlich langes Orgelconcert, gespielt wurde; weil letzteres aber dem Handexemplare zufolge häufig ausfiel, wird dann dafür das *ad libitum* eingetreten sein.

Mehrere Sätze sind hier zum ersten Male mit Posaunenbegleitung gedruckt, die in den bisherigen, mit grösster Nachlässigkeit veranstalteten Ausgaben fehlt. Die Posaunen zu dem Halleluja S. 49 finden sich nur bei Händel, nicht in Schmidt's Abschrift, dürften desshalb wohl nicht zur Aufführung gelangt sein. Wir haben sie aufgenommen, um nicht irgend ein Ueberbleibsel einer versuchten reicheren Instrumentation von Händel's Hand unveröffentlicht zu lassen, indess mit kleineren Noten gedruckt; die Schlusstakte, welche aus Versehen bei Händel

	geschrieben sind,	
	haben dabei eine	
	dreifach vergrös- serte Länge er- halten:	

Auf Jonathan's Arie S. 67 folgte ursprünglich ein Gesang des »Hohenpriesters«, der nach der ersten Anlage des Textes an passenden Stellen seine zwar recht schönen, aber für den Gang der Handlung stets entbehrlichen Gedanken vortrug. Dies einsehend, liess Händel die Partie später ganz fort; wir haben dieselbe zusammenhängend im Appendix mitgetheilt.

David's Lied »O Herr, dess Güte« S. 91 hat in den englischen Drucken ein gesondertes Nachspiel für »Harpe«, welches aber nichts ist als die einfache Wiederholung der Melodie in der höhern Octave, auch garnicht von Händel sondern von dem ersten Verleger der Gesänge herrührt und von den späteren Herausgebern gedankenlos nachgedruckt ist.

Das Wort *ignominy* S. 204 Takt 16 hat bei Händel eine dem Englischen nicht entsprechende Betonung  , welche wir, älteren Drucken folgend, in  verändert haben.

In dem Duett zwischen David und Michal S. 158 sind zwei Fassungen neben einander gestellt, die ältere und längere in Klammern als **A**, die verkürzte spätere so wie sie in der Originalhandschrift steht als **B**. Desgleichen die Arie S. 232 als **A**, und das Recitativ über denselben Text S. 236 als **B**, von denen man das passendste wählen möge.

Der Clavierauszug ist vom Herausgeber. — Noch vieles wäre zu bemerken über die theilweis mangelhafte Angabe der Instrumente in den Handschriften, über vielfache Bereicherungen und Verbesserungen, durch welche unsere Ausgabe des Saul sich von allen früheren unterscheidet, namentlich noch über die in dem Handexemplare befindliche und hier zum ersten Male veröffentlichte durchgängige Bezeichnung der Händel'schen Orgelbegleitung: aber alles dieses wird man in dem im nächsten Monate erscheinenden ersten Bande der »Jahrbücher für musikalische Wissenschaft« ausführlicher besprochen finden.

LEIPZIG, am 1. August 1862.

Chr.

I N H A L T.

ACT I.

	Seite.
<i>Sinfonia</i>	1
<i>Chor.</i> Wie wunderbar schallt, Herr, dein Preis	20
<i>Sopran.</i> Arie. Ein Kind stand auf	34
<i>Trio.</i> Der Gottesläugner trat einher	35
<i>Chor.</i> Der Jüngling kam, den Gott erkor	38
Da flammt der Muth im Heer empor	39
Wie wunderbar schallt, Herr, dein Preis	44
Halleluja	49
<i>Michal.</i> Arie. Er kommt! — Heil, junger Held	57
<i>Abner.</i> Sieh da, o Herr, den tapfern jungen Held	59
<i>David.</i> Arie. O Herr, dein Lohn füllt mich mit Glück.	60
<i>Jonathan.</i> O frühe Gottesfurcht	63
<i>Merab.</i> Arie. Wie schändest du dein stolz Geschlecht	—
<i>Jonathan.</i> Arie. Rang und Hoheit sind nur Tand	67
<i>Merab.</i> Arie. Mein Herz schwillt auf in finstrem Groll	70
<i>Michal.</i> Arie. Seht, wie sie so höh'n'schen Blicks	72
<i>Sinfonia</i>	76
<i>Michal.</i> Doch siehe da! die Töchter Israel's	77
<i>Chor.</i> Heil dir, König, gross an Macht	78
<i>Saul.</i> Ha, welche Schmach	81
<i>Chor.</i> David warf zehn tausend hin	82
<i>Saul.</i> Arie. Wie wallt mir vor Zorn	84
<i>Jonathan.</i> Bethörte Weiber	87
<i>Michal.</i> Arie. Wild schwoll im Sturm empörter Wuth	88
<i>Abner.</i> Seht, wie voll Höllenqual	90
<i>David.</i> Arie. O Herr, dess Güte endlos ist	91
<i>Saul.</i> Arie. Die Schlang', im Busen aufgenährt	93
<i>Merab.</i> Arie. Bethörter Mann, der Launen Raub	98
<i>Jonathan.</i> O heil'ge Kindespflicht	105
Arie. Nein, harter Vater, nein	106
<i>Chor.</i> O schirme ihn zu deines Namens Preis	109

ACT II.

<i>Chor.</i> Weiche! höllgeborner Neid	117
<i>Jonathan.</i> Ach, edler Freund	122
Arie. Doch rollt des Jordan's Strom	—
<i>David.</i> O sel'tner Wankelmuth	127
Arie. So stolze Schönheit weckt der Brust	128
<i>Saul.</i> Ist mein Befehl vollzogen	132
<i>Jonathan.</i> Arie. O frehle an dem Jüngling nicht	—
<i>Saul.</i> Arie. So wahr Jehova lebt	134
<i>Jonathan.</i> Arie. Wer Städte bricht und Heere schlägt	136
Erscheine, Freund	139
<i>David.</i> Arie. Dein Wort, o Herr, beseelt	—

<i>Michal.</i> Des Vaters Wort gewährt	142
<i>Michal.</i> Duett. (Du, den der Kranz der Jugend krönt.	143
<i>David.</i> (O lieblich Kind, wie hold	144
<i>Chor.</i> Heil sei dem Mann, der treu	147
<i>Sinfonia</i>	151
<i>David.</i> Dein Vater ist so grausam	157
<i>Michal.</i> Duett. (Ach, theurer Freund, ich beb' um dich)	158
<i>David.</i> (Sein Ingrimme reizt mich nur zu Hohn)	
<i>Michal.</i> Wen suchst du hier?	161
Arie. Nein, lass den Frevler beben	162
<i>Merab.</i> Arm wie er war	165
Arie. Vater des Friedens	166
<i>Sinfonia</i>	168
<i>Saul.</i> Die Zeit ist endlich da	176
Wo ist der Sohn Isai's?	177
<i>Chor.</i> O blinde Raserei der Wuth	178

ACT III.

<i>Saul.</i> Elend und Qual hab' ich selbst	191
Man sagt, hier leb' ein Weib	193
<i>Heze.</i> Sag' an, was willst du?	194
Arie. Geister des Abgrunds	195
<i>Samuel.</i> Warum beschwörst du aus dem	197
<i>Sinfonia</i>	200
<i>David.</i> Wo kommst du her?	204
<i>Amalekiter.</i> Dort aus dem Lager Israel's	—
<i>David.</i> Arie. Mann der Schmach	205
<i>Trauermarsch</i>	208
<i>Chor.</i> Klag', Israel, deiner Helden Fall	211
<i>David.</i> Arie. (Tenor.) O schweigt in Gath von diesem Tag	215
Arie. (Sopran.) Nach diesem Tag der Schmach	217
Arie. (Alt.) Wenn Jonathan den Bogen zog	220
<i>Chor.</i> Nie war der Adler rasch wie sie	222
<i>David.</i> Arie. (Sopran.) In süsser Harmonie	223
<i>David und Chor.</i> O schwerer Tag	227
<i>Priester.</i> A. Arie. Ihr Männer Juda	232
B. Recitativ. Ihr Männer Juda	236
<i>Chor.</i> Gürt' um dein Schwert	237

Appendix.

<i>Hoherpriester.</i> I. a. Wohlauf, o edles Paar	269
Arie. So lang noch feurig wallt dein Blut	—
I. b. Es ist die kleinste Kraft der Harmonie	271
I. c. Arie. O Herr, dess Vorbedacht	274
II. <i>Jonathan.</i> Arie. Fromm, gross und gut	276
III. <i>David.</i> Arie. Flieh', unsel'ger Geist	281
IV. Arie. Mann der Schmach	284

S A U L.

Dramatis personae.

SAUL. Basso.
 JONATHAN. Tenore.
 DAVID. Alto.
 ABNER. Tenore.
 MERAB. Soprano.
 MICHAL. Soprano.
 DOEG. Basso.
 Witch of Endor. Tenore.
 Apparition of SAMUEL. Basso.
 An Amalekite. Tenore.
 ABIATHAR. Basso.
 (High Priest. Tenore.)
 Chorus.

SAUL. Bass.
 JONATHAN. Tenor.
 DAVID. Alt.
 ABNER. Tenor.
 MERAB. Sopran.
 MICHAL. Sopran.
 DOEG. Bass.
 Die Hexe von Endor. Tenor.
 Der Geist SAMUEL's. Bass.
 Ein Amalekiter. Tenor.
 ABIATHAR, ein Priester. Bass.
 (Hoherpriester. Tenor.)
 Chor.

ACT I.

Scene 1.

An Epinicion, or Song of Triumph, for the victory over *Goliath* and the *Philistines*.

CHORUS.

I. How excellent thy name, oh Lord,
 In all the world is known!
 Above all heav'ns, oh King ador'd,
 How hast thou set thy glorious throne!

SOPRANO, SOLO.

II. An infant rais'd by thy command,
 To quell thy rebel foes,
 Could fierce Goliath's dreadful hand
 Superior in the fight oppose.

TRIO.

III. Along the monster atheist strode,
 With more than human pride,
 And armies of the living God
 Exulting in his strength defied.

CHORUS.

IV. The youth inspir'd by Thee, oh Lord,
 With ease the boaster slew: —
 Our fainting courage soon restor'd,
 And headlong drove that impious crew.

V. How excellent thy name, oh Lord,
 In all the world is known!
 Above all heav'ns, oh King ador'd,
 How hast thou set thy glorious throne!
 Hallelujah.

1. Scene.

Ein Triumphgesang für den Sieg über *Goliath* und die *Philister*.

CHOR.

I. Wie wunderbar schallt, Herr, dein Preis
 Durch alle Welten weit!
 Hoch über aller Himmel Kreis,
 Wie strahlt dein Thron in Herrlichkeit!

SOPRAN, SOLO.

II. Ein Kind stand auf, von dir gesandt,
 Und brach der Feinde Wuth,
 Und trotzte Goliath's Riesenhand
 Und warf ihn hin in Staub und Blut.

TRIO.

III. Der Gottesläugner trat einher
 Mit übermüth'gem Spott,
 Und trotzte dem lebend'gen Gott,
 Hohnlachend seinem Volk und Heer.

CHOR.

IV. Der Jüngling kam, den Gott erkor,
 Und schlug das Ungethüm: —
 Da flammt der Muth im Heer empor,
 Und wild zerstob der Feind vor ihm.

V. Wie wunderbar schallt, Herr, dein Preis
 Durch alle Welten weit!
 Hoch über aller Himmel Kreis,
 Wie strahlt dein Thron in Herrlichkeit!
 Halleluja.

Scene 2.

SAUL, JONATHAN, MERAB, MICHAL, etc.
ABNER introducing DAVID.

- Michal.* He comes, he comes!
Oh god-like youth! by all confess'd
Of human race the pride!
Oh virgin among women blest,
Whom Heav'n ordains thy bride!
But ah! how strong a bar I see
Betwixt my happiness and me!
Oh god-like youth: *Da Capo.*
- Abner.* Behold, oh king, the brave, victorious youth,
And in his hand the haughty giant's head.
- Saul.* Young man, whose son art thou?
- David.* The son of Jesse,
Thy faithful servant, and a Bethlemite.
- Saul.* Return no more to Jesse: stay with me;
And as an earnest of my future favour,
Thou shalt espouse my daughter: small reward
Of such desert! since to thy arm alone
We owe our safety, peace, and liberty.
- David.* Oh king, your favours with delight
I take, but must refuse your praise:
For ev'ry pious Israelite
To God alone that tribute pays.
Through him we put to flight our foes,
And in his name
We trod them under that against us rose.
Oh king: *Da Capo.*
- Jonathan.* Oh early piety! oh modest merit!
In this embrace my heart bestows itself;
Henceforth, thou noble youth, accept my
friendship,
And Jonathan and David are but one.
- Merab.* What abject thoughts a prince can have!
In rank a prince, in mind a slave.
(*Aside to Jonathan.*) Yet think, on whom this honour you bestow;
How poor in fortune, and in birth how low!
- Jonathan.* Birth and fortune I despise!
(*To Merab.*) From virtue let my friendship rise.
(*To David.*) No titles proud thy stem adorn,
Yet born of God is nobly born,
And of his gifts so rich thy store,
That Ophir to thy wealth is poor.
Birth and fortune: *Da Capo.*
- Saul.* Thou, Merab, first in birth, be first in honour:
Thine be the valiant youth, whose arm has sav'd
Thy country from her foes.
- Merab.* Oh mean alliance!
(*Aside.*) My soul rejects the thought with scorn,
That such a boy, till now unknown,
Of poor, plebeian parents born,
Should mix with royal blood his own!
Though Saul's commands I can't decline,
I must prevent his low design,
And save the honour of his line.
- Michal.* See, with what a scornful air
She the precious gift receives!
Though e'er so noble, or so fair,
She cannot merit what he gives.
Ah! lovely youth! wast thou design'd
With that proud beauty to be join'd?

Scene 3.

SAUL, MICHAL, etc. *Chorus of Women.*

- Michal.* Already see the daughters of the land,
In joyful dance, with instruments of musick,
Come to congratulate your victory.

2. Scene.

SAUL, JONATHAN, MERAB, MICHAL u. A.
ABNER, DAVID einführend.

- Michal.* Er kommt, er kommt!
Heil, junger Held, den alles Volk
Voll Stolz und Staunen schaut!
Heil, Sel'ge, dir von allen Frau'n,
Die ihm bestimmt zur Braut!
Doch weh der Schranke, die uns trennt,
Mir ach! so süßes Loos nicht gönnt!
Heil, junger Held: *Da Capo.*
- Abner.* Sieh da, o Herr, den tapfern jungen Held,
In seiner Hand des stolzen Riesen Haupt.
- Saul.* Sag an, wess Sohn bist du?
- David.* Ich bin der jüngste
Der Söhn' Isai's, und aus Bethlehem.
- Saul.* Kehr' nicht zurück nach Hause: bleib bei uns;
Und als ein Zeichen steter Gunst und Liebe
Vermähl' ich dir die Tochter: kleiner Lohn
Für dein Verdienst! denn deinem Arm allein
Verdank' ich Freiheit, Fried' und Sicherheit.
- David.* O Herr, dein Lohn füllt mich mit Glück,
Dein Lob weis' ich beschämt zurück.
Wer fromm sich zu bescheiden weiss,
Gibt Gott allein des Sieges Preis.
Er war's, vor dem der Feind zerstob,
Vor seiner Kraft
Erlag der wider uns sich stolz erhob.
O Herr: *Da Capo.*
- Jonathan.* O frühe Gottesfurcht! bescheid'ne Tugend!
Mit dieser Hand nimm ganz mein Herz dahin;
Schlag' ein, du junger Held, zu diesem Bunde,
Und Jonathan und David sind nur Eins.
- Merab.* Wie schändest du dein stolz Geschlecht!
An Rang ein Fürst, im Geist ein Knecht.
(*Bei Seite zu Jonathan.*) O denk', für wen dein Herz erglüht so warm;
Von Stamm so niedrig, an Besitz so arm!
- Jonathan.* Rang und Hoheit sind mir Tand!
(*Zu Merab.*) Nur Tugend schlingt der Freundschaft Band.
(*Zu David.*) Dir ward versagt des Stammes Glanz,
Doch wand dir Gott der Ehren Kranz,
Und krönte dich mit Schmuck so reich,
Dem Ophir's Gold und Gut nicht gleich.
Rang und Hoheit: *Da Capo.*
- Saul.* Dein, Merab, von Geburt der ält'sten Tochter,
Dein sei der junge Held, dess Arm vom Feind
Erlöste dieses Land.
- Merab.* O schmäglich Bündniss!
(*Bei Seite.*) Mein Herz schwillt auf in finstrem Groll,
Dass solch ein Knab' — o bitterer Hohn!
Der arm und niedrer Eltern Sohn,
Sein Haupt zu mir erheben soll!
Wie Saul mir auch ergrimmen mag,
Doch wend' ich ab den harten Schlag,
Und spar' dem Hause solche Schmach.
- Michal.* Seht, wie sie so höh'n'schen Blicks
Für die reiche Gabe dankt!
Wie hoch an Schönheit sie auch prangt,
Sie kann nicht werth sein solches Glücks.
Ach, lieblich Bild! ward dir verhängt,
Dass jene Stolze dich empfängt?

3. Scene.

Die Vorigen. Zu ihnen Israelitische Frauen.

- Michal.* Doch siehe da! Die Töchter Israel's nahn
Im Feierzug, mit Saitenspiel und Reigen,
Froh zu begrüßen euch im Siegesgang.

Chorus of Women alternately.

- I. Welcome, welcome, mighty king!
Welcome all who conquest bring!
- II. Welcome David, warlike boy,
Author of our present joy!
- I. Saul, who hast thy thousands slain,
Welcome to thy friends again!
- II. David his ten thousands slew,
Ten thousand praises are his due.
- Saul.* What do I hear? — am I then sunk so low,
To have this upstart boy prefer'd before me?

CHORUS.

- David his ten thousands slew,
Ten thousand praises are his due.
- Saul.* To him ten thousands, and to me but thousand!
What can they give him more? except the
kingdom?
With rage I shall burst his praises to hear!
Oh, how I both hate the stripling, and fear!
What mortal a rival in glory can bear?
(Exit.)

Scene 4.

- Jonathan.* Imprudent women! your ill-tim'd comparisons,
I fear, have injur'd him you meant to honour.
Saul's furious look, as he departed hence,
Too plainly shew'd the tempest of his soul.
- Michal.* 'T is but his old disease, which thou canst cure:
(To David.) Oh take thy harp, and as thou oft hast done,
From the king's breast expel the raging fiend,
And sooth his tortur'd soul with sounds divine.
(Exit David.)

Fell rage and black despair possess'd
With horrid sway the monarch's breast;
When David with celestial fire
Struck the sweet persuasive lyre:
Soft gliding down his ravish'd ears,
The healing sounds dispel his cares;
Despair and rage at once are gone,
And peace and hope resume the throne.

Scene 5.

- SAUL, DAVID, JONATHAN, MERAB, MICHAL, ABNER.
- Abner.* Rack'd with infernal pains, ev'n now the king
Comes forth, and mutters horrid words, which hell,
No human tongue, has taught him.
- David.* 1. Oh Lord, whose mercies numberless
O'er all thy works prevail:
Though daily Man thy laws transgress,
Thy patience cannot fail.
2. If yet his sins be not too great,
The busy fiend control;
Yet longer for repentance wait,
And heal his wounded soul.
- Jonathan.* 'T is all in vain; his fury still continues:
With wild distraction on my friend he stares,
Stamps on the ground, and seems intent on
mischief.
- Saul.* A serpent, in my bosom warm'd,
Would sting me to the heart:
But of his venom soon disarm'd,
Himself shall feel the smart.
Ambitious boy! now learn what danger
It is to rouse a monarch's anger!
(Throws his javelin. Exit David.)
Has he escap'd my rage?
I charge thee, Jonathan, upon thy duty,
And all, on your allegiance, to destroy
This bold, aspiring youth; for while he lives,
I am not safe — Reply not, but obey.

Frauenchor, wechselweise.

- I. Heil dir, König, gross an Macht!
Heil den Kämpfern all der Schlacht!
- II. Heil dir, David, junger Held,
Der des Feindes Haupt gefällt!
- I. Tausend schlug, o Saul, dein Schwert,
Heil dir, der uns Sieg gewährt!
- II. David warf zehn tausend hin,
Zehn tausend Lieder preisen ihn.
- Saul.* Ha, welche Schmach! — sank ich so tief herab,
Dass dieser Knabe mir den Preis entziehn darf?

CHOR.

- David warf zehn tausend hin,
Zehn tausend Lieder preisen ihn.
- Saul.* Für ihn zehn tausend, und für mich nur tausend!
Was fehlt dem Frechen noch, als meine Krone!
Wie wallt mir vor Zorn im Busen das Blut!
Wie füllt mich mit Furcht der Knab' und mit
Wuth!
Wer trüge den Frevel in duldendem Muth?
(Ab.)

4. Scene.

- Jonathan.* Bethörte Weiber! diess zeitig'e Siegeslied,
Fürwahr, gefährdet ihn, dess Ruhm ihr preiset.
Saul's wilder Blick, als er von hinnen ging,
Verrieth zu klar der Seele inn'ren Sturm.
- Michal.* Du kennst sein altes Leid und heilst es leicht:
(Zu David.) O nimm die Harf', und wie du oft gethan,
Stille die Wuth in der empörten Brust,
Und sämft'ge seine Qual mit süssem Ton.
(David ab.)

Wild schwoll im Sturm empörter Wuth,
In dunklem Groll des Königs Blut,
Als David's Spiel in holdem Klang
Weckt' der Harfe sanften Sang:
Süss gleitend stillt' ihr reizvoll Lied
Mit lindem Trost sein krank Gemüth;
Melancholie und Gram entloh'n,
Und Fried' und Ruh' umgab den Thron.

5. Scene.

- SAUL, DAVID, JONATHAN, MERAB, MICHAL, ABNER.
- Abner.* Seht, wie voll Höllenqual, voll Wuth, der Fürst
Sich naht und dumpfe Worte stöhnt, die Hölle
(Nicht Menschenmund) ihm eingab.
- David.* 1. O Herr, dess Güte endlos ist,
Wie deine Gnad und Huld:
Auch ihm, der dein stets neu vergisst,
Vergibst du in Geduld.
2. Wiegt nicht zu schwer des Königs Schuld,
So hör', o Herr, mein Fleh'n:
Harr' seiner Reu' noch in Geduld,
Lass ihn Erbarmen sehn.
- Jonathan.* Es ist umsonst; sein Zorn entbrennt auf's neue:
In wildem Grolle starrt er auf den Freund,
Stampfet den Grund und brütet über Unheil.
- Saul.* Die Schlang', im Busen aufgenährt,
Droht mir mit gift'gem Stich:
Doch bald, durch meine Faust entwehrt,
Krümmt sie im Staube sich.
Verweg'ner Knab'! den Hochmuth büssen
Sollst du zu deines Königs Füßen!
(Wirft seinen Spiess. David entflieht.)
Entging er meinem Grimm?
Ich mahn' dich, Jonathan, bei deinem Leben,
Und euch bei eurer Treue: tilget aus
Den kühn verweg'nen Jüngling! so lang' er lebt.
Droht mir Gefahr — Kein Einwand! ich gebot.

Merab. Capricious man, in humour lost,
By ev'ry wind of passion toss'd!
Now sets his vassal on the throne,
Then low as earth he casts him down!
His temper knows no middle state,
Extreme alike in love and hate.

Jonathan. Oh filial piety! oh sacred friendship!
How shall I reconcile you? — Cruel father!
Your just commands I always have obey'd:
But to destroy my friend! the brave, the virtuous,
The God-like David! Israel's defender,
And terror of her foes! to disobey you —
What shall I call it? — 't is an act of duty
To God, to David — nay, indeed, to you.
No, cruel father, no!
Your hard commands I can't obey.
Shall I with sacrilegious blow
Take pious David's life away?
No, cruel father, no!

No, with my life I must defend
Against the world my best, my dearest friend.

CHORUS.

Preserve him for the glory of thy name,
Thy people's safety, and the heathen's shame.

Merab. Bethörter Mann, der Launen Raub,
Von jedem Windeshauch bewegt!
Der nun zum Thron den Slaven trägt,
Dann tief ihn stürzt zurück in Staub!
Sein feurig Herz ist ohne Maas
Und ohne Ziel in Lieb' und Hass.

Jonathan. O heil'ge Kindespflicht! o treue Freundschaft!
Wie soll ich euch versöhnen? — Harter Vater!
Stets war dein Wort Gebot mir und Befehl:
Doch tödten meinen Freund! den Held, den
Tapfren,
Den edlen David, Israel's Erretter,
Den Schrecken unsres Feinds — dir das versagen,
Was wär' es anders, als die Pflicht der Liebe
Zu Gott, zu David — und, fürwahr, zu dir!
Nein, harter Vater, nein!
So schwarze That bringt nicht Gedeih'n.
Soll ich mit frevelhaftem Muth
Tauchen die Hand in David's Blut?
Nein, harter Vater, nein!

Nein, dieses Herz sei stets vereint
In Noth und Tod dem liebsten, besten Freund.

CHOR.

O schirme ihn zu deines Namens Preis,
Des Volkes Rettung und der Heiden Schmach.

ACT II.

Scene 1.

CHORUS.

Envy! eldest born of hell!
Cease in human breast to dwell.
Ever at all good repining,
Still the happy undermining!
God and Man by thee infested,
Thou by God and Man detested!
Most thyself thou dost torment,
At once the crime and punishment.
Hide thee in the blackest night:
Virtue sickens at thy sight!
Hence! eldest born of hell!
Cease in human breast to dwell.

Scene 2.

JONATHAN and DAVID.

Jonathan. Ah! dearest friend, undone by too much virtue!
Think you, an evil spirit was the cause
Of all my father's rage? It was, indeed,
A spirit of envy, and of mortal hate.
He has resolv'd your death; and sternly charg'd
His whole retinue, me especially,
To execute his vengeance.
But sooner Jordan's stream, I swear,
Back to his spring shall swiftly roll,
Than I consent to hurt a hair
Of thee, thou darling of my soul.

David. Oh strange vicissitude! But yesterday
He thought me worthy of his daughter's love;
To-day he seeks my life.

Jonathan. My sister Merab, by his own gift thy right,
He has bestow'd on Adriel.

1. Scene.

CHOR.

Weiche! höllgeborner Neid!
Flieh' der Menschen Brust allzeit!
Du, der alles Gute meidet,
Sich an allem Unheil weidet,
Wider Gott und Menschen streitet,
Gott und Menschen gleich verleidet,
Du, an eignen Qualen reich,
Und Sünd' und Straf' in dir zugleich:
Weich' in schwarze Nacht zurück,
Tugend beb't vor deinem Blick!
Flieh'! höllgeborner Neid!
Flieh' der Menschen Brust allzeit!

2. Scene.

JONATHAN and DAVID.

Jonathan. Ach, edler Freund, gestürzt durch zu viel Tugend!
Denkst du, ein böser Geist erfülle so
Des Vaters Herz mit Wuth? Es ist, fürwahr,
Des tödtlichen Neides und der Rache Geist.
Er sinnt auf deinen Tod; und er gebot
Dem Kriegsgefolge, und dem Sohne selbst,
Die Rache zu vollziehen.
Doch rollt des Jordan's Strom, fürwahr,
Zum Quell zurück die klare Flut,
Eh' diese Hand versehrt ein Haar
An dir, du edles treues Blut.

David. O selt'ner Wankelmuth! Der gestern noch
Mich hielt für würdig seiner Tochter Hand,
Sinnt nun auf meinen Tod.

Jonathan. Die Schwester Merab, durch ihn dir anverlobt,
Vermählt er nun an Adriel.

David. Oh, my prince, would that were all!
It would not grieve me much: the scornful maid
(Didst thou observe?) with such disdainful pride
Receiv'd the king's command; — but lovely
Michal,
As mild as she is fair, outstrips all praise.
Such haughty beauties rather move
Aversion, than engage our love.
They only can our cares beguile,
Who gently speak, and sweetly smile:
If virtue in that dress appear,
Who, that sees, can love forbear?
Such haughty: *Da Capo.*

Jonathan. My father comes: retire, my friend, while I
With peaceful accents try to calm his rage.
(Exit David.)

Scene 3.

SAUL and JONATHAN.

Saul. Hast thou obey'd my orders, and destroy'd
My mortal enemy, the son of Jesse?

Jonathan. Alas, my father! he your enemy?
Say rather, he has done important service
To you, and to the nation; hazarded
His life for both, and slain our giant foe,
Whose presence made the boldest of us tremble.

1. Sin not, oh king, against the youth,
Who ne'er offended you:
Think, to his loyalty and truth,
What great rewards are due!
2. Think, with what joy this God-like man
You saw, that glorious day!
Think, and with ruin, if you can,
Such services repay.

Saul. 3. As great Jehovah lives, I swear,
The youth shall not be slain:
Bid him return, and void of fear
Adorn our court again.

Jonathan. 4. From cities storm'd, and battles won,
What glory can accrue?
By this the hero best is known,
He can himself subdue. —
Wisest and greatest of his kind,
Who can in reason's fetters bind
The madness of his angry mind!
Appear, my friend.

Scene 4.

Enter DAVID.

Saul. No more imagine danger:
Be first in our esteem; with wonted valour
Repel the insults of the Philistines:
And as a proof of my sincerity,
(Oh hardness to dissemble!) instantly
Espouse my daughter Michal.

David. Your words, oh king, my loyal heart
With double ardour fire:
If God his usual aid impart,
Your foes shall feel what you inspire.
In all the dangers of the field,
The great Jehovah is my shield.
(Exeunt David and Jonathan.)

Saul. Yes, he shall wed my daughter! but how long
Shall he enjoy her? — He shall lead my armies!
But have the Philistines no darts, no swords,
To pierce the heart of David? — Yes, this once
To them I leave him; they shall do me right!

David. O, mein Freund, wär' es nur diess,
Es härmte wenig mich: das stolze Weib
(Hast du bemerkt?) nahm mit so kaltem Hohn
Des Königs Willen auf; — doch süsse Michal,
So sanft als hold und schön — wer gliche dir!

So stolze Schönheit weckt der Brust
Verschmähung, nicht den Reiz der Lust.
Sie einzig nimmt das Herz in Haft,
Die milden Sinns und sanfter Art:
Ist Tugend solchem Reiz gepaart,
Wer trotzt dann der Liebe Kraft?
So stolze: *Da Capo.*

Jonathan. Mein Vater kommt: hinweg, o Freund, dieweil
Mein sanftes Wort in ihm beschwört die Wuth.
(David ab.)

3. Scene.

SAUL and JONATHAN.

Saul. Ist mein Befehl vollzogen, und vertilgt
Mein bitt'rer Todfeind, der Sohn Isai's?

Jonathan. Ach weh, mein Vater! er dein Todfeind?
Der Edle, der da Ruhm und Rettung brachte,
So dir wie deinem Volke; der für uns
Dem Tod sich bot und schlug den Riesenfeind,
Vor dem in Furcht die Tapfersten verzagten.

1. O frevle an dem Jüngling nicht,
Der keinen Harm dir sann,
Der sich des Dankes heil'ge Pflicht
Durch seine That gewann.
2. Denk' an den Tag, da du durchbrachst
Mit ihm der Feinde Reih'n:
Und dann gebeut, wenn du's vermagst,
Dem Tode ihn zu weih'n.

Saul. 3. So wahr Jehova lebt, ich schwör':
Den Jüngling trifft kein Leid;
Er kehrt zurück, von Furcht befreit,
Dem Thron zu Ehr' und Wehr.

Jonathan. 4. Wer Städte bricht und Heere schlägt,
Ihm lohnet Ruhm und Rang:
Der Ehren höchste Krone trägt,
Wer stets sich selbst bezwang. —
Der ragt vor Allen gross und gut,
Der dämpft in stark gefasstem Muth
Den Wahnsinn seiner blinden Wuth.
Erscheine, Freund!

4. Scene.

DAVID tritt auf.

Saul. Befürchte nicht Gefahr mehr:
Sei du mein nächster Freund; mit tapfrem Muthe
Wirf nun wie sonst der Feinde Schaar zurück:
Und zum Beweis, wie ich dir wohlgesinnt,
(O schwere Kunst des Truges!) augenblicks
Vermähle dich mit Michal.

David. Dein Wort, o Herr, beseelt mich neu
Mit kühnem Muth zur Schlacht:
Steht Gottes Kraft wie sonst mir bei,
So stürz' ich hin des Feindes Macht.
Im heissen Kampf, im Schlachtgefild
Ist Gott Jehova stets mein Schild.
(David und Jonathan ab.)

Saul. Ja, Michal sei die seine! doch wie lang
Täuscht dieses Glück ihn? — Heergebieter sei er!
Doch schwänge der Philister Hand kein Schwert,
Das David's Brust durchbohre? — Ja, sie sollen
An dem Frevler rächen meine Schmach!

Scene 5.

DAVID and MICHAL.

Michal. A father's will has authoriz'd my love:
No longer, Michal, then attempt to hide
The secret of thy soul. — I love thee, David,
And long have lov'd. Thy virtue was the cause;
And that be my defence.

Michal. Oh fairest of ten thousand fair,
Yet for thy virtue more admir'd!
Thy words and actions all declare
The wisdom by thy God inspir'd.

David. Oh lovely maid! thy form beheld;
Above all beauty charms our eyes:
Yet still within that form conceal'd
Thy mind, a greater beauty, lies.

Both. How well in thee does Heav'n at last
Compensate all my sorrows past.
(*Exeunt.*)

CHORUS.

Is there a man, who all his ways
Directs, his God alone to please?
In vain his foes against him move:
Superior pow'r their hate disarms;
He makes them yield to virtue's charms,
And melts their fury down to love.
(*A Concerto.*)

Scene 6.

DAVID and MICHAL.

David. Thy father is as cruel, and as false,
As thou art kind and true. When I approach'd him,
New from the slaughter of his enemies,
His eyes with fury flam'd; his arm he rais'd,
With rage grown stronger; by my guiltless head
The javelin whizzing flew, and in the wall
Mock'd once again his impotence of malice.

At persecution I can laugh;
No fear my soul can move,
In God's protection safe,
And blest in Michal's love.

Michal. Ah! dearest youth, for thee I-fear!
Fly, begone, for death is near!

David. Fear not, lovely fair, for me:
Death, where thou art, cannot be;
Smile, and danger is no more.

Michal. Fly, for death is at the door!
See, the murd'rous band comes on!
Stay no longer, fly, begone!

Scene 7.

MICHAL and DOEG.

Michal. Whom dost thou seek? and who has sent thee
hither?

Doeg. I seek for David, and am sent by Saul.

Michal. Thy errand?

Doeg. 'T is a summons to the Court.

Michal. Say, he is sick.

Doeg. In sickness, or in health,
Alive, or death, he must be brought to Saul;
Show me his chamber.
(*David's bed discover'd with an image in it.*)
Do you mock the King?
This disappointment will enrage him more:
Then tremble for th'event.
(*Exit.*)

5. Scene.

DAVID und MICHAL.

Michal. Des Vaters Wort gewährt des Herzens Wunsch:
Nicht länger, Michal, hehle denn die Glut,
Die stille Glut der Brust. — Für dich, o David,
Schlug dieses Herz seit jenem grossen Tag,
Da du diess Volk befreit.

Michal. Du, den der Kranz der Jugend krönt,
Doch mehr der Tugend Glanz verschönt!
Den Rath des Weisen gibt dein Mund,
Dein Arm die Kraft des Helden kund.

David. O lieblich Kind, wie hold dein Bild
Durch Anmuth jedes Aug' entzückt!
Noch mehr entzückt, was es verhüllt,
Das Herz das lautre Unschuld schmückt.

Beide. Wie wird nun freundlich vom Geschick
Umwandelt all mein Leid in Glück.
(*Ab.*)

CHOR.

Heil sei dem Mann, der treu und stet
Auf Gottes Weg unsträflich geht!
Umsonst ist seiner Feinde Droh'n:
Die Macht des Herrn lähmt ihren Muth,
Und löst in Liebe ihren Hohn,
Und stillt zu Sanftmuth ihre Wuth.
(*Ein Instrumentalconcert.*)

6. Scene.

DAVID und MICHAL.

David. Dein Vater ist so grausam und so falsch,
Wie du voll Lieb' und Treu'. Als ich ihm nah'te,
Grad' aus dem Schlachtgetümmel rückgekehrt,
Entflammt' sein Aug' in Wuth: den straffen Arm
Hebt er im Zorne, und es saust sein Speer,
Mein Haupt umzischend, hin, fliegt in die Wand
Und höhnet dort der Ohnmacht seiner Bosheit.

Sein Ingrimme reizt mich nur zu Hohn,
Zu Trotz mich all sein Droh'n;
Denn mich deckt Gottes Schild,
Mich schirmet Michal's Bild.

Michal. Ach, theurer Freund, ich beb' um dich!
Flieh' von hier, wo Tod dir droht!

David. Beb', o Theure, nicht um mich:
Denn wo du bist, droht kein Tod;
Lächle, und er weicht vor dir!

Michal. Flieh', denn Tod ist vor der Thür!
Sieh die Mörderbande, sieh!
Flieh' von hinnen, flieh', o flieh'!

7. Scene.

MICHAL und DOEG.

Michal. Wen suchst du hier? von wem kommst du ge-
sendet?

Doeg. Ich suche David, und mich sendet Saul.

Michal. Dein Auftrag?

Doeg. Hin zum König ruft er ihn.

Michal. Sag', er sei krank.

Doeg. Ob er nun ganz und heil,
Ob krank ob todt, er muss mit mir zu Saul;
Zeig' sein Gemach mir.
(*In David's Bette wird ein Bildniß gefunden.*)
Sinnest du auf Trug?
So reizt die Täuschung stärker seinen Grimm:
Drum bebe vor dem Ausgang.
(*Ab.*)

Michal. No, no, let the guilty tremble
At ev'ry thought of danger near.
Though numbers, arm'd with death, assemble,
My innocence disdains to fear.
Though great their power as their spite —
Undaunted still, my soul, remain:
For greater is Jehovah's might,
And will their lawless force restrain.

Scene 8.

Merab. Mean as he was, he is my brother now,
My sister's husband; and to speak the truth,
Has qualities, which justice bids me love,
And pity his distress. My father's cruelty
Strikes me with horror! At th'approaching feast
I fear some dire event, unless my brother,
His friend, the faithful Jonathan, avert
Th'impending ruin. I know, he'll do his best.

Author of peace, who canst controul
Ev'ry passion of the soul;
To whose good spirit alone we owe
Words that sweet as honey flow:
With thy dear influence his tongue be fill'd,
And cruel wrath to soft persuasion yield.

Scene 9.

(Symphony.)

SAUL at the feast of the New Moon.

The time at length is come, when I shall take
My full revenge on Jesse's son.
No longer shall the stripling make
His sov'reign totter on the throne.
He dies — this blaster of my fame,
Bane of my peace, and author of my shame!

Scene 10.

SAUL, JONATHAN, etc.

Saul. Where is the son of Jesse? comes he not
To grace our feast?
Jonathan. He earnestly ask'd leave
To go to Bethlem, where his father's house,
At solemn rites of annual sacrifice,
Requir'd his presence.
Saul. Oh perverse! rebellious!
Thinkst thou, I do not know, that thou hast chose
The son of Jesse, to thy own confusion?
The world will say, thou art no son of mine,
Who thus canst love the man I hate; the man,
Who, if he lives, will rob thee of thy crown:
Send, fetch him hither; for the wretch must die.
Jonathan. What has he done? and wherefore must he die?
Saul. Darst thou oppose my will? die then thyself!
(Throws his javelin. Exit Jonathan, then Saul.)

CHORUS.

Oh fatal consequence
Of rage, by reason uncontroll'd!
With ev'ry law he can dispense;
No ties the furious monster hold:
From crime to crime he blindly goes,
Nor end, but with his own destruction knows.

Michal. Nein! nein, lass den Frevler beben,
Von Schrecken bleich' sein Angesicht!
Ob zahllos Feinde mich umgeben,
Mein schuldlos Herz verzaget nicht.
Wie frech ihr Trotz auch höhnt und lacht,
Steht unerschüttert mir mein Sinn:
Denn grösser ist Jehova's Macht,
Er wirft Gewalt und Trotz dahin.

8. Scene.

Merab. Arm wie er war, er ist mein Bruder nun,
Der Schwester Gatte, — ach und es ist wahr,
Ein Heldenherz, das Liebe sich erzwingt
Und Mitleid von uns heischt. Des Vaters Grausamkeit
Füllt mich mit Schrecken! Bei dem nahen Fest
Fürcht' ich Gefahr für ihn, wenn nicht mein
Bruder,
Sein Freund, der treue Jonathan, Verderb
Und Unheil abwehrt; ich weiss, er wagt sein Blut.
Vater des Friedens, der tröstend mild
Jeden Sturm der Seele stillt,
Aus dessen Geist sich das Wort ergiesst,
Das so süß wie Honig fliesst:
In seinem Munde sei dein Geist bezeugt,
Dass grause Wuth der sanften Rede weicht.

9. Scene.

(Sinfonia.)

SAUL bei dem Neumondsfeite.

Die Zeit ist endlich da: Isai's Sohn
Fällt heut zum Opfer meinem Groll.
Nicht länger vor dem Knaben soll
Der König zittern auf dem Thron.
Er stirbt, der Ruh' und Ruhm mir kürzt,
Eh' er aus Macht, eh' er vom Thron mich
stürzt!

10. Scene.

SAUL, JONATHAN u. A.

Saul. Wo ist der Sohn Isai's? kommt er nicht
Zu unserm Fest?
Jonathan. Nach Bethlem trieb's ihn fort,
In seine Heimat, in des Vaters Haus,
Wo seines Stammes jährlich Opferfest
Sein Beisein heischte.
Saul. Mach' dich fort, Verräther!
Du wahnst, ich wisse nicht, dass du der Freund
Des Sohns Isai's, selbst dir zum Verderben!
Die Welt erkennt, dass du mein Sohn nicht bist,
Der du des Vaters Feind erwählst, den Mann,
Der, wenn er lebt, der Krone dich beraubt:
Eil' ihn zu rufen, denn sein Loos ist Tod.
Jonathan. Was that er dir, das ihm verdient den Tod?
Saul. Du trottest meinem Wort? stirb denn du selbst!
(Wirft seinen Speer. Jonathan entflieht; Saul geht ab.)

CHOR.

O blinde Raserei
Der Wuth, durch Weisheit nicht be-
schränkt!
Ein jedes Band reisst sie entzwei,
Kein Zaum der die Unbänd'ge lenkt:
Auf Schuld häuft Schuld sie sinnlos auf,
Und stürmt zum Untergang in ihrem Lauf.

A C T III.

Scene 1.

SAUL *disguised at Endor.*

Wretch that I am! of my own ruin author!
Where are my old supports? The valiant youth,
Whose very name was terror to my foes,
My rage has drove away. Of God forsaken,
In vain I ask his counsel! he vouchsafes
No answer to the sons of disobedience!
Ev'n my own courage fails me! — Can it be?
Is Saul become a coward? — I'll not believe it!
If Heav'n denies thee aid — seek it from Hell!

'T is said, here lives a woman, close familiar
With th'enemy of mankind: her I'll consult,
And know the worst. Her art is death by law;
And while I minded law, sure death attended
Such horrid practices: Yet, oh hard fate!
Myself am now reduc'd to ask the counsel
Of those I once abhor'd.

Scene 2.

SAUL *and the WITCH OF ENDOR.*

Witch. With me what wouldst thou?
Saul. I would, that by thy art thou bring me up
The man whom I shall name.
Witch. Alas! thou know'st
How Saul has cut off those who use this art.
Wouldst thou insnare me?
Saul. As Jehovah lives,
On this account no mischief shall befall thee.
Witch. Whom shall I bring up to thee?
Saul. Bring up Samuel.
Witch. Infernal spirits, by whose pow'r
Departed ghosts in living forms appear,
Add horror to the midnight hour,
And chill the boldest hearts with fear:
To this stranger's wond'ring eyes
Let the Prophet Samuel rise!

Scene 3.

APPARITION OF SAMUEL, SAUL.

Samuel. Why hast thou forc'd me from the realms of peace
Back to this world of woe?
Saul. Oh holy Prophet!
Refuse me not thy aid in this distress.
The num'rous foe stands ready for the battle:
God has forsaken me: no more he answers
By prophets or by dreams: no hope remains,
Unless I learn from thee, what course to take.

Samuel. Hath God forsaken thee? and dost thou ask
My counsel? Did I not foretel thy fate,
When, madly disobedient, thou didst spare
The curst Amalekite, and on the spoil
Didst fly rapacious? Therefore God this day
Hath verified my words in thy destruction,
Hath rent the kingdom from thee, and bestow'd it
On David, whom thou hatest for his virtue.
Thou and thy sons shall be with me to-morrow,
And Israel by Philistine arms shall fall.
The Lord hath said it: He will make it good.

1. Scene.

SAUL, *verkleidet, zu Endor.*

Elend und Qual hab' ich selbst mir bereitet!
Wo ist mein Retter nun? Den tapfern Mann,
Dess Nam' allein der Feinde Schrecken war,
Verbannte meine Wuth. Von Gott verlassen,
Ruf' ich umsonst um Hülfe! er gewährt
Nicht Antwort einem Sohn des Ungehorsams!
Mein eigener Muth verlässt mich! — Kann es
sein?
Ward Saul zu einer Memme? — nein, das sei
ferne!
Wenn der Himmel mir nicht hilft — sei es die
Hölle!

Man sagt, hier leb' ein Weib, die Vertraute
Des Fürsten der untern Welt: sie gebe Rath
Und Kunde mir. Auf ihre Kunst steht Tod;
Und weil des Rechts ich pfleg, traf sichre Strafe
Ihr schwarzes Zauberwerk: Doch, hart Geschick!
Ich selbst bin nun verdammt, sie zu befragen,
Die ich zuvor verflucht.

2. Scene.

SAUL *und die HEXE VON ENDOR.*

Hexe. Sag' an, was willst du?
Saul. Ruf' aus der Tiefe mir den Mann herauf,
Den dir mein Mund benennt.
Hexe. Weh dir! du weisst,
Dass Saul's Gebot vertilgt der Zauberer Kunst.
Stellst du mir Netze?
Saul. Bei Jehova's Nam'!
Von seiner Hand soll dich kein Unheil treffen.
Hexe. Sprich, wen begehrt du zu sehn?
Saul. Rufe Samuel.
Hexe. Geister des Abgrunds, deren Macht
Der Todten Schatten in der Gruft belebt,
Und schaurig in dem Grau'n der Nacht
Mit Angst das kühnste Herz durchbebt:
Vor des Fremdlings starren Blick
Sendet Samuel's Geist zurück!

3. Scene.

DER GEIST SAMUELS, SAUL.

Samuel. Warum beschwörst du aus dem Reich der Ruh'
Mich in die Welt der Qual?
Saul. O heil'ger Seher!
Versage mir nicht Rath in meiner Noth!
Der Feinde Heer steht schlachtgerüstet vor mir;
Gott aber wich von mir; mir spricht kein Scher,
Kein Traum weissaget mir; kein Trost mehr
bleibt,
Wenn nicht dein weiser Mund mir Rath gewährt.

Samuel. Verliess Jehova dich? und rufst du mich
Um Hülfe? Sagt' ich nicht dein Loos voraus,
Als du nicht ausgerichtet seinen Zorn
Am Volke Amalek, und auf den Raub
Dich gierig wandtest? Darum hat der Herr
An dir bewährt mein Wort zu deinem Unheil,
Die Krone dir entzogen und verliehen
An David, dem du zürnst um seine Tugend.
Du und dein Sohn, ihr seid bei mir noch heute,
Wann Israel der Philister Arm erlag.
So sprach Jehova, Er, der Wahrheit Gott.

Scene 4.

Symphony.

DAVID, etc. To them an AMALEKITE.

- David.* Whence comest thou?
Amalekite. Out of the camp of Israel.
David. Thou canst inform me then: how went the battle?
Amal. The people, put to flight, in numbers fell,
 And Saul, and Jonathan his son, are dead.
David. Alas! my brother! — — But how know'st thou
 That they are dead?
Amal. Upon mount Gilboa
 I met with Saul, just fall'n upon his spear;
 Swiftly the foe pursu'd; he cry'd to me,
 Beg'd me to finish his imperfect work,
 And end a life of pain and ignominy.
 I knew he could not live, therefore slew him;
 Took from his head the crown, and from his arms
 The bracelets, and have brought them to my Lord.
David. Whence art thou?
Amal. I am an Amalekite.
David. Impious wretch, of race accurst!
 And of all that race the worst!
 How hast thou dar'd to lift thy sword
 Against th'anointed of the Lord?
 Fall on him, smite him, let him die! —
 (To one of his attendants, who kills the Amalekite.)
 On thy own head thy blood will lie;
 Since thy own mouth has testified,
 By thee the Lord's anointed died.

Scene 5.

Dead March.

Elegy on the death of SAUL and JONATHAN.

- I.
Chorus. Mourn, Israel, mourn, thy beauty lost,
 Thy choicest youth on Gilboa slain!
 How have thy fairest hopes been cross'd!
 What heaps of mighty warriors strew the
 plain!
- II.
David. Oh let it not in Gath be heard,
 The news in Askelon let none proclaim;
 Lest we, whom once so much they fear'd,
 Be by their women now despis'd,
 And lest the daughters of th'uncircumcis'd
 Rejoice and triumph in our shame.
- III.
 From this unhappy day
 No more, ye Gilboan hills, on you
 Descend refreshing rain, or kindly dew,
 Which erst your heads with plenty crown'd;
 Since there the shield of Saul, in arms
 renown'd,
 Was vilely cast away.
- IV.
 Brave Jonathan his bow ne'er drew,
 But wing'd with death his arrow flew,
 And drank the blood of slaughter'd foes:
 Nor drew great Saul his sword in vain;
 It reek'd, wherc'er he dealt his blows,
 With entrails of the mighty slain.
- V.
Chorus. Eagles were not so swift as they,
 Nor lions with so strong a grasp held fast and
 tore the prey.

4. Scene.

Sinfonia.

DAVID u. A. Zu ihnen ein AMALEKITER.

- David.* Wo kommst du her?
Amalekiter. Dort aus dem Lager Israel's.
David. So sage rasch mir an, wie steht die Schlacht?
Amalek. Das Heer ergreift die Flucht, viel Volkes fiel,
 Und Saul, und Jonathan sein Sohn, sind todt.
David. O weh! mein Bruder! — — Doch wie weisst du
 Um ihren Tod?
Amalek. Am Berge Gilboa
 Stiess ich auf Saul, durchbohrt vom eignen Speer;
 Stürmisch verfolgt' der Feind; er schrie zu mir,
 Bat mich sein unvollbrachtes Werk zu enden,
 Zu tilgen seine Schmach und Frevelthat.
 Ich sah sein Leben schwinden und erschlug ihn,
 Nahm ihm vom Haupt den Reif, von seinem Arm
 Die Ringe, die ich reiche meinem Herrn.
David. Wer bist du?
Amalek. Ich bin vom Stamm Amalek.
David. Mann der Schmach, im Stamm verflucht!
 Mehr du als dein Stamm verrucht!
 Erstarrte nicht die Hand am Schwert,
 Eh' sie sein heilig Haupt versehrt?
 Ergreift ihn, fällt ihn auf den Grund! —
 (Zu seinen Begleitern, welche den Amalekiter erschlagen.)
 Auf deinem Haupt sei Blut und Fluch;
 Gezeugt hat wider dich dein Mund,
 Dess Hand den Gottgesalbten schlug.

5. Scene.

Trauermarsch.

Klaggesang auf den Tod SAUL's und JONATHAN's.

- I.
Chor. Klag', Israel, deiner Helden Fall,
 Der Jugend Schmuck des Todes Raub!
 Wie welkten deine Blüten all!
 Ein Heer von mächt'gen Kriegern liegt
 im Staub!
- II.
David. O schweigt in Gath von diesem Tag,
 Und kündet's nicht den Strassen Askalon:
 Dass Er, der einst ihr Schrecken war,
 Nicht ihren Töchtern sei zum Hohn,
 Und dass nicht im Triumph der Weiber
 Schaar
 Frohlock' und jauchz' ob unsrer Schmach.
- III.
 Nach diesem Tag der Schmach
 Tränkt dich nicht mehr, Gilboa's Berg und Au',
 Des Regens kühle Flut, noch milder Thau,
 Der einst dein Haupt gekrönt mit Pracht:
 Seit dort der Schild des Saul in heisser
 Schlacht
 So schmachvoll sank und brach.
- IV.
 Wenn Jonathan den Bogen zog,
 Ha wie beschwingt mit sich'rem Tod sein
 Pfeil entflog
 Und trank das Blut aus Feindesbrust!
 Schwang Saul sein Schwert in Kampfeslust,
 Wie dampft von mächt'ger Helden Blut
 Und schlürft der Grund die dunkle Flut!
- V.
Chor. Nie war der Adler rasch wie sie;
 Der Löwe mit so wilder Gier ergriff, zerriss
 den Raub, die Beute nie.

VI.
David. In sweetest harmony they liv'd,
 Nor death their union could divide.
 The pious son ne'er left his father's side,
 But him defending bravely died:
 A loss too great to be surviv'd!

For Saul, ye maids of Israel, moan,
 To whose indulgent care
 You owe the scarlet and the gold you wear,
 And all the pomp in which your beauty long
 has shone.

VII.
Chorus. Oh fatal day! how low the mighty lie!
David. Oh Jonathan! how nobly didst thou die,
 For thy king and country slain!

Chorus. Oh Jonathan! how nobly didst thou die,
 For thy king and country slain!
David. For thee, my brother Jonathan,
 How great is my distress!
 What language can my grief express?
 Great was the pleasure I enjoy'd in thee,
 And more than woman's love thy wond'rous
 love to me!

Chorus. Oh fatal day! how low the mighty lie!
 Where, Israel, is thy glory fled?
 Spoil'd of thy arms, and sunk in infamy,
 How canst thou raise again thy drooping
 head!

Abiathar. Ye men of Judah, weep no more!
 Let gladness reign in all our host;
 For pious David will restore
 What Saul by disobedience lost.
 The Lord of hosts is David's friend,
 And conquest will his arms attend.

CHORUS.

Gird on thy sword, thou man of might,
 Pursue thy wanted fame:
 Go on, be prosperous in fight,
 Retrieve the Hebrew name!
 Thy strong right hand, with terror arm'd,
 Shall thy obdurate foes dismay;
 While others, by thy virtue charm'd,
 Shall crowd to own thy righteous sway.

VI.
David. In süßer Harmonie vereint,
 Bewährt im Tod ihr Bund der Treue
 Pflicht.

Der fromme Sohn verliess den Vater nicht,
 Ihn zu erretten, fiel der tapf're Freund:
 O Fall, niemals zu tief beweint!

Um Saul, ihr Töchter Israel's, klagt!
 Durch dessen Siegerhand
 Ihr reich in Purpur und in Gold euch tragt
 Und prachstumstrahlet stolz in hoher Schön-
 heit ragt.

VII.
Chor. O schwerer Tag! gestürzt die Helden all!
David. O Jonathan! wie edel war dein Fall,
 Für den König, für das Land!
Chor. O Jonathan! wie edel war dein Fall,
 Für den König, für das Land!
David. Um dich, mein Bruder Jonathan,
 Wie klagt mein zagend Herz!
 Ach, keine Sprach' umfasst den Schmerz!
 Gross war die Wonne, die mir ward von dir,
 Und mehr als Frauenlieb' war deine Liebe
 mir!

Chor. O schwerer Tag! gestürzt die Helden all!
 Wie, Israel, kam dein Ruhm zu Fall!
 Schmachvoll besiegt, des Waffenschmucks
 beraubt,
 Wie hebst du je empor dein sinkend Haupt!

Priester. Ihr Männer Juda, klagt nicht mehr!
 Fasst freudig Muth in allem Heer;
 Denn David hebt den Thron empor,
 Den Saul durch Missethat verlor.
 Dem Gott der Schlacht ist David werth,
 Er kränzt mit Sieg des Helden Schwert.

CHOR.

Gürt' um dein Schwert, du Mann der Schlacht,
 Voran zu kühnem Streit!
 Wohlauf, der Sieg ist dir bereit!
 Richt' auf Judäa's Macht!
 Dein starker Arm, mit Kraft gestählt,
 Macht stolzer Feinde Wangen bleich; —
 Dieweil dein Volk, das dich erwählt,
 Sich drängt, zu schau'n dein neues Reich.

Appendix.

I a.
High Priest. Go on, illustrious pair! — your great example
 Shall teach your youth, to scorn the sordid world,
 And set their hearts on things of real worth.

1. While yet thy tide of blood runs high,
 To God thy future life devote;
 Thy early vigour all apply,
 His glorious service to promote.
2. So shall thy great Creator bless,
 And bid thy days serenely flow:
 So shall thy youthful happiness
 In age no diminution know.
3. With sweet reflections thou shalt taste,
 Declining gently to thy tomb,
 The pleasure of good actions past,
 And hope with rapture joys to come.

I a.
Hoherpriester. Wohlauf, o edles Paar! — dein Beispiel glänze
 Der Jugend vor, dass sie die Welt verschmäht,
 Und alle Kraft an Ehr' und Tugend setzt.

1. So lang noch feurig wallt dein Blut,
 Nimm Gott zu deinem Gut und Theil,
 Und weihe deinen Jugendmuth
 Nur seinem Dienst zu deinem Heil.
2. So strömt der Lauf der Tage dir
 Still wallend hin in sanfter Flucht,
 Und deines Herzens Blütenzier
 Reift dir zu segensreicher Frucht.
3. So schauest du mit heitrem Blick,
 Im Hochgefühl der guten That,
 Mit Lust auf dein gereiftes Glück,
 Mit Hoffnung auf die künft'ge Saat.

I b.

This but the smallest part of harmony,
Great attribute of attributes divine,
And centre of the rest, where all agree:
Whose wond'rous force what great effects proclaim!

By thee this universal frame
From its Almighty Maker's hand
In primitive perfection came,
By thee produc'd, in thee contain'd:
No sooner did th'eternal word dispense
Thy vast mysterious influence,
Than Chaos his old discord ceas'd;
Nature began, of labour eas'd,
Her latent beauties to disclose,
A fair harmonious world arose;
And though, by diabolic guile,
Disorder lord it for a-while, —
The time will come,
When Nature shall her pristine form regain,
And Harmony for ever reign.

I c.

Oh Lord, whose providence
Ever wakes for their defence
Who the ways of virtue choose:
Let not thy faithful servant fall
A victim to the rage of Saul
Who hates without a cause,
And, in defiance of thy laws,
His precious life pursues.

II.

Jonathan. Wise, great and good,
Above thy years endu'd,
How bright each grace does shine,
Thus bless'd with what's divine!
Firm as a rock thy strength shall stand,
Thy wisdom ever bless the land.

III.

David. Fly, malicious spirit, fly,
Own the pow'r of harmony,
To thy native hell retire!
Gracious Lord, his pain assuage,
And, instead of burning rage,
With thy peace his mind inspire.

IV.

David. Impious wretch, of race accurst!
(etc., see Act III. Scene 4.)

I b.

Es ist die kleinste Kraft der Harmonie,
Die aller Wesen wahres Wesen ist,
Und aller Dinge Kern und erster Keim,
Dess Allgewalt der Welten Bau bezeugt.

Durch dich entsprang dies grosse All
Aus Gottes mächt'ger Schöpferhand
In urvollkommner Meisterschaft,
In feste Form durch dich gebannt:
Denn kaum, dass dich des Ew'gen Wort ent-
band,

Als stumm vor deiner Zauberkraft
Des alten Chaos Misklang schwand;
Und der Natur aus üpp'gem Schoos
Rang sich ein Reich der Schönheit los,
Die einklangvolle Welt entstand!
Und ob die List der Hölle zwar
Verwirren Misklang neu gebar, —
Doch kommt die Zeit,
Wo die Natur im ersten Wohlklang klingt
Und Harmonie das All durchdringt.

I c.

O Herr, dess Vorbedacht
Stets zu dessen Heile wacht,
Der den Pfad der Tugend wallt:
Sei deinem treuen Diener hold,
O schütze ihn vor Saul's Gewalt,
Der unversöhnlich grollt
Und, trotzend deinem Machtgebot,
Verderb und Tod ihm droht.

II.

Jonathan. Fromm, gross und gut,
Wie ragst du Jüngling vor an Muth,
Wie krönt der Milde Zier
Die Kraft der That in dir!
Stark wie ein Fels deckt deine Hand
Und schirmet segnend dieses Land.

III.

David. Flieh', unsel'ger Geist, entflieh',
Weich' der Macht der Harmonie,
Zu der Hölle Schlund enteil'!
Gott der Gnad', o send' ihm Trost
In dem Sturm, der ihn umtost,
Send' ihm deines Friedens Heil.

IV.

David. Mann der Schmach, im Stamm verflucht!
(u. s. w., s. Act III. Scene 4.)

ACT I.

SINFONIA.

Allegro.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Bassi.

Organo tasto solo, e lottava, forte.

Pianoforte.

System 1: Five staves of music. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom staff is for the piano. The music features rhythmic patterns with eighth and sixteenth notes, and some rests.

System 2: Two staves of music. The top staff is for the piano, and the bottom staff is for the strings. The piano part has a complex texture with many sixteenth notes.

System 3: Five staves of music. The top four staves are for strings. The bottom staff is for the piano. Dynamics include *p* (piano) and *f* (forte). The string parts have some rests in the first two measures.

Violone. Tutti.

System 4: Two staves of music. The top staff is for the piano, and the bottom staff is for the strings. Dynamics include *p* and *f*.

System 5: Five staves of music. The top four staves are for strings. The bottom staff is for the piano. Dynamics include *p* and *f*. The string parts have some rests.

System 6: Two staves of music. The top staff is for the piano, and the bottom staff is for the strings. Dynamics include *f* and *p*.

First system of musical notation, consisting of five staves. The top staff is a vocal line. The second and third staves are for strings. The fourth and fifth staves are for piano accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, consisting of five staves. Dynamics include *p* and *tr*.

Third system of musical notation, consisting of two staves. The top staff is for piano accompaniment. Dynamics include *p* and *tr*. The label *Violone.* is present.

Fourth system of musical notation, consisting of five staves. Dynamics include *f* and *Tutti.*. The numbers 7 and 6 are written below the staves.

Fifth system of musical notation, consisting of two staves. Dynamics include *f*.

Musical score for strings and piano, measures 1-10. The score includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, and Piano. Dynamics include *mf*, *p*, and *f*. The section concludes with the instruction *p* Violone. Tutti.

Musical score for woodwinds and piano, measures 11-20. The score includes staves for Flutes, Oboes, Clarinets, Bassoons, and Piano. Dynamics include *f* and *f* Tutti. The section concludes with the instruction Fagotti soli. *f* Tutti.

Musical score for woodwinds and piano, measures 21-30. The score includes staves for Flutes, Oboes, Clarinets, Bassoons, and Piano. Dynamics include *p* and *f*. The section concludes with the instruction Fagotti. *f* Tutti.

Violoncelli senza Fagotti, e piano.

This system contains the first five staves of the score. The top two staves are for the first and second violins. The next two staves are for the first and second violas. The bottom staff is for the cellos and double basses, with the instruction "Violoncelli senza Fagotti, e piano." written above it. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

f *Tutti.*

This system contains the next five staves. The top two staves are for the first and second violins. The next two staves are for the first and second violas. The bottom staff is for the cellos and double basses. The music continues with a similar rhythmic pattern, but with a change in dynamics to *f* (forte) and the instruction "*f* *Tutti.*" written above the bottom staff.

Fagotti. *f* *Tutti.* Violone-*pp*

This system contains the final five staves of the score. The top two staves are for the first and second violins. The next two staves are for the first and second violas. The bottom staff is for the cellos and double basses. The music continues with a similar rhythmic pattern, but with a change in dynamics to *f* (forte) and the instruction "*f* *Tutti.*" written above the bottom staff. The instruction "Fagotti." is written above the first staff, and "Violone-*pp*" is written above the last staff.

Musical score system 1, measures 1-8. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns. Dynamics include *f* and *p*. The word "(Tutti.)" is written below the piano part at measure 7.

Musical score system 2, measures 9-16. This system includes a Violone part, indicated by the label "Violone." below the piano part at measure 14. The Violone part features trills (*tr*) and dynamic markings of *f* and *p*. The piano accompaniment continues with complex rhythmic patterns.

Musical score system 3, measures 17-24. This system features a second Violone part, labeled "Violone." at measure 22. It includes multiple trills (*tr*) and dynamic markings of *f* and *p*. The word "Tutti." appears at the beginning of the system (measure 17) and again at the end (measure 24). The piano accompaniment is highly rhythmic.

System 1: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

System 2: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music continues with intricate rhythmic patterns.

System 3: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

System 4: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music continues with intricate rhythmic patterns.

System 5: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music continues with intricate rhythmic patterns.

System 6: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The music continues with intricate rhythmic patterns.

Larghetto.

Oboe I. II.

Fagotti.

Violino I. II.

Violino III.
e
Viola.

Violoncelli,
e
Violoni.

Organo,
Cembalo,
e Teorba.

Pianoforte.

Larghetto.

unis.

mf

This system contains the first five staves of the score. The Oboe I. II. staff has a melodic line with eighth and sixteenth notes. The Fagotti staff has a similar melodic line. The Violino I. II. staff has a more active melodic line with sixteenth notes. The Violino III. e Viola staff has a steady accompaniment of quarter notes. The Violoncelli e Violoni staff has a steady accompaniment of quarter notes. The Organo, Cembalo, e Teorba staff has a steady accompaniment of quarter notes. The Pianoforte staff has a steady accompaniment of quarter notes. The tempo is marked *Larghetto* and the dynamic is *mf*.

This system contains the next five staves of the score. The Oboe I. II. staff has a melodic line with eighth and sixteenth notes. The Fagotti staff has a similar melodic line. The Violino I. II. staff has a more active melodic line with sixteenth notes. The Violino III. e Viola staff has a steady accompaniment of quarter notes. The Violoncelli e Violoni staff has a steady accompaniment of quarter notes. The Organo, Cembalo, e Teorba staff has a steady accompaniment of quarter notes. The Pianoforte staff has a steady accompaniment of quarter notes. The tempo is marked *Larghetto* and the dynamic is *mf*. The system includes dynamic markings such as *p*, *f*, and *mf*, and performance instructions like *Solo.* and *Tutti.*

Musical score system 1, featuring a piano and violin. The piano part includes dynamic markings *f* and *p*. The violin part includes markings *Tutti.* and *Solo.*

Musical score system 2, featuring a piano and violin. The piano part includes dynamic markings *f* and *p*. The violin part includes markings *Tutti.* and *Solo.*

Musical score system 3, featuring a piano and violin. The piano part includes dynamic markings *f* and *p*. The violin part includes markings *Tutti.* and *Adagio.*

Allegro.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Organo,
e
Bassi.

Pianoforte.

Allegro.

mf

Organo solo.

Fagotti e Violoncelli coll' Org.

Contrabassi.

p

The first system of the musical score consists of eight staves. The top four staves (treble clefs) are mostly empty, indicating that the vocal or melodic parts are silent. The bottom four staves (bass clefs) contain a complex, rhythmic accompaniment. The fifth and sixth staves are grand staves, with the fifth staff in treble clef and the sixth in bass clef, both featuring dense, sixteenth-note patterns.

The second system of the musical score also consists of eight staves. The top four staves are now filled with musical notation, indicating that the vocal or melodic parts have entered. The bottom four staves continue with the accompaniment. The word "Tutti." is written above the fifth staff and below the sixth staff, marking the beginning of a section where all instruments play together. The notation is dense and rhythmic, consistent with the first system.

The first system of the musical score consists of eight staves. The top four staves are vocal parts: the first and third staves have a treble clef and a soprano line, while the second and fourth staves have a treble clef and an alto line. The bottom four staves are for the organ: the fifth and sixth staves are the right hand (treble clef), and the seventh and eighth staves are the left hand (bass clef). The organ part begins with a *p* dynamic marking. The text "Org. solo." is written above the organ part in the second measure. The music features complex rhythmic patterns, including sixteenth-note runs and chords.

The second system of the musical score consists of eight staves. The top four staves are empty, indicating that the vocal parts are silent in this section. The bottom four staves are for the organ: the fifth and sixth staves are the right hand (treble clef), and the seventh and eighth staves are the left hand (bass clef). The organ part continues with intricate sixteenth-note passages and chordal textures.

This system contains six staves of music. The top two staves are vocal parts, with the first staff starting with a *f* dynamic. The next two staves are also vocal parts. The bottom two staves are piano accompaniment. The word *Tutti.* is written below the piano part in the second measure. The music is in a key with one sharp (F#) and a common time signature.

This system contains six staves of music. The top four staves are vocal parts. The bottom two staves are piano accompaniment. The word *Org. solo.* is written above the piano part in the third measure, and a *(p)* dynamic marking is present below the piano part in the same measure. The music continues in the same key and time signature as the first system.

The first system of the musical score consists of eight staves. The top four staves are for woodwinds (flute, oboe, clarinet, and bassoon), and the bottom four are for strings and piano. The piano part is marked *Tutti* and *f*. The woodwinds and strings play melodic lines, while the piano provides a rhythmic accompaniment with dense textures.

The second system of the musical score consists of eight staves. The top four staves are for woodwinds, and the bottom four are for strings and piano. The piano part is marked *Org. solo.* and *p*. The woodwinds and strings play melodic lines, while the piano provides a rhythmic accompaniment with dense textures.

The first system of the musical score consists of two grand staves. The upper grand staff contains four staves: three treble clefs and one bass clef. The lower grand staff contains two staves: one treble clef and one bass clef. The music is written in a common time signature. The upper staves show melodic lines with various rhythmic patterns, while the lower staves provide harmonic support with chords and bass lines.

The second system of the musical score continues the composition. It features the same instrumentation as the first system. A dynamic marking of *f* (forte) is present at the beginning of the system. The notation includes complex rhythmic figures and melodic development across all staves.

The third system of the musical score concludes the page. It maintains the same instrumental structure. A dynamic marking of *f* *Tutti.* is visible at the start of the system. The music features intricate textures and rhythmic complexity.

The first system of the musical score consists of seven staves. The top six staves are arranged in two pairs of three staves each, with a grand staff (treble and bass clefs) at the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece begins with a key signature change to B-flat major.

The second system of the musical score continues the composition across seven staves, maintaining the same layout as the first system. The music features complex rhythmic patterns and melodic lines across all staves, with a grand staff at the bottom. The notation includes various rhythmic values and accidentals, continuing the piece's development.

Organo solo, ad libitum.

Contrabassi.

p

This system contains six staves of music. The top two staves are vocal parts. The next two staves are for other voices. The fifth staff is for the organ, with the instruction "Organo solo, ad libitum." and a dynamic marking of *p*. The sixth staff is for the double basses, with the instruction "Contrabassi." and a dynamic marking of *p*. The music consists of several measures of rhythmic patterns and melodic lines.

Tutti.

This system continues the musical composition with six staves. The organ part continues with a more active texture. The double bass part also continues. The instruction "Tutti." is placed at the end of the system. The music features complex rhythmic patterns and melodic lines across all staves.

Violini,
ed Oboi
unisoni.

Andante larghetto.
senza Oboi.

Viola.

Bassi.

Pianoforte.

Andante larghetto, e piano.

Tutti.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. It features a melodic line in the treble clef with trills (tr) and a steady bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes trills in the treble clef and maintains the bass line.

Third system of musical notation, showing more complex melodic patterns in the treble clef and a consistent bass line.

Fourth system of musical notation, featuring a more active treble clef with various rhythmic figures and a steady bass line.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, showing a trill in the treble clef and a consistent bass line.

Seventh system of musical notation, featuring a melodic line in the treble clef and a steady bass line.

Eighth system of musical notation, concluding the piece with a final melodic phrase in the treble clef and a steady bass line.

CHORUS.

A tempo giusto.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Trombone I.II (Tenor clef, 2/4 time)
- Trombone III (Bass clef, 2/4 time)
- Tromba I (Treble clef, 2/4 time)
- Tromba II (Treble clef, 2/4 time)
- Timpani (Bass clef, 2/4 time)
- Oboe I (Treble clef, 2/4 time)
- Oboe II (Treble clef, 2/4 time)
- Fagotti (Bass clef, 2/4 time)
- Violino I (Treble clef, 2/4 time)
- Violino II (Treble clef, 2/4 time)
- Viola (Clef 1, 2/4 time)
- SOPRANO (Treble clef, 2/4 time)
- ALTO (Clef 1, 2/4 time)
- TENORE (Clef 1, 2/4 time)
- BASSO (Bass clef, 2/4 time)
- Continuo (Bass clef, 2/4 time)
- Pianoforte (Grand staff, 2/4 time)

The Continuo part includes the instruction: *Organo tasto solo, e l'ottava, forte.*

The Pianoforte part begins with the instruction: *Maestoso.*

This page of a musical score, page 21, features a complex arrangement of instruments. At the top, there are two staves for a brass instrument, likely a trumpet or trombone, with a treble clef and a key signature of one sharp (F#). Below these are two staves for woodwinds, possibly flutes or oboes, with a treble clef and a key signature of one sharp. The middle section consists of two staves for strings, with a bass clef and a key signature of one sharp. The bottom section is a grand piano (G-clef and F-clef) with a key signature of one sharp. The score is divided into measures by vertical bar lines. The piano part features intricate chordal textures and melodic lines, while the string part provides a rhythmic and harmonic foundation. The woodwind and brass parts have more sparse, punctuated entries. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral style.

This page contains a musical score for a large ensemble, likely an orchestra or chamber ensemble. The score is organized into several systems of staves. The top system includes a double bass staff, a bassoon staff, and two violin staves. The second system includes a viola staff, a cello staff, and a double bass staff. The third system includes a flute staff, a clarinet staff, and a bassoon staff. The fourth system includes a piano staff with both treble and bass clefs. The fifth system includes a trumpet staff, a trombone staff, and a tuba staff. The sixth system includes a horn staff, a trombone staff, and a tuba staff. The seventh system includes a trumpet staff, a trombone staff, and a tuba staff. The eighth system includes a trumpet staff, a trombone staff, and a tuba staff. The ninth system includes a trumpet staff, a trombone staff, and a tuba staff. The tenth system includes a trumpet staff, a trombone staff, and a tuba staff. The eleventh system includes a trumpet staff, a trombone staff, and a tuba staff. The twelfth system includes a trumpet staff, a trombone staff, and a tuba staff. The thirteenth system includes a trumpet staff, a trombone staff, and a tuba staff. The fourteenth system includes a trumpet staff, a trombone staff, and a tuba staff. The fifteenth system includes a trumpet staff, a trombone staff, and a tuba staff. The sixteenth system includes a trumpet staff, a trombone staff, and a tuba staff. The seventeenth system includes a trumpet staff, a trombone staff, and a tuba staff. The eighteenth system includes a trumpet staff, a trombone staff, and a tuba staff. The nineteenth system includes a trumpet staff, a trombone staff, and a tuba staff. The twentieth system includes a trumpet staff, a trombone staff, and a tuba staff. The score is written in a common time signature and features a variety of musical notations, including notes, rests, and dynamic markings.

This musical score is arranged in two systems. The first system consists of 12 staves: a grand staff (treble and bass clefs) at the top, followed by two pairs of staves (treble and bass clefs) for two different instruments, and a grand staff at the bottom. The second system consists of a grand staff at the top and a grand staff at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings. Two instances of the word "Solo." are placed above the first and third staves of the first system. The bottom grand staff of the second system features a complex texture with many beamed notes and rests.

The musical score consists of 15 staves. The top two staves are for the organ, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The next six staves are for voices, with the top two staves (Soprano and Alto) and the bottom two staves (Tenor and Bass) each having a vocal line. The organ accompaniment continues throughout. The vocal lines are mostly rests, with the lyrics appearing in the final measure of the piece. The organ part concludes with a final chord in the right hand and a descending bass line in the left hand.

How ex - cel -

Wie wun - der -

How ex - cel -

Wie wun - der -

Org. pieno, forte.

lent, how ex - cel - lent thy name, oh Lord,
 bar, wie wun - der - barschallt, Herr, dein Preis
 lent, how ex - cel - lent thy name, oh Lord,
 bar, wie wun - der - barschallt, Herr, dein Preis

(senza Org.) (Org. pieno.)

The musical score is arranged in a system of staves. At the top, there are two staves for the vocal parts (Soprano and Alto/Tenors/Bass). Below these are two staves for the organ, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The organ part features a prominent sixteenth-note pattern in the right hand. The lyrics are written in three parts: English, German, and English again. The first two parts are marked "(senza Org.)" and the third part is marked "(Org. pieno.)".

in all the world is known, in all the world is known!
durch al - le Wel - ten weit, durch al - le Wel - ten weit!
in all the world is known, in all the world is known!
durch al - le Wel - ten weit, durch al - le Wel - ten weit!

(senza Org.) (Org. pieno.) senza Org.

how ex-cel-lent, how ex - cel - lent thy name, oh

wie wunder-bar, wie wun - der - bar schallt, Herr, dein

how ex-cel-lent, how ex - cel - lent thy name, oh

wie wunder-bar, wie wun - der - bar schallt, Herr, dein

Org. *piano*.

The musical score consists of several systems. The first system includes a vocal line and an organ accompaniment. The second system continues the organ accompaniment. The third system features a vocal line with the lyrics: "Lord, in all the world is known, in all the world is known!". Below this, there are two organ parts: one labeled "Preis" with the lyrics "durch al . le Wel . ten weit," and another labeled "Preis" with the lyrics "durch al . le Wel . ten weit!". The organ parts are marked with "senza Org." and "Org. pieno." at the bottom. The final system shows a detailed organ accompaniment.

how ex-cel-lent thy name, oh Lord, thy name, oh Lord, in all the world is known!

wie wunder-barschallt, Herr, dein Preis, dein Preis, o Herr, durch al - le Wél - ten weit!

how ex-cel-lent thy name, oh Lord, thy name, oh Lord, in all the world is known!

wie wunder-barschallt, Herr, dein Preis, dein Preis, o Herr, durch al - le Wél - ten weit!

Org. pieno.

A.bove all heavns, oh King a - dor'd,
 Hoch ü - ber al - ler Him - mel Kreis,
 how hast thou set thy glorious throne,
 thy glo - rious wiestrahlt dein Thron in Herrlich - keit,
 in Herr - lich -

thron, thy glo - - - rious throne, a - bove all heavns, oh King a -
 keit, in Herr - - - lichkeit, hoch ü - ber al - ler Himmel

thron, a bove all heavns, oh King a - dord, oh King a - dord,
 keit, hoch ü - ber al - ler Himmel Kreis, wie strahlt dein Thron,

Above all heavns, oh King a - dord, oh King, how hast thou set thy glorious throne, thy glo - - rious
 Hoch ü - ber al - ler Himmel Kreis, wie strahlt, wie strahlt dein Thron in Herrlich - keit, in Herr - - lich -

Above all heavns, oh King a - dord, how hast thou set thy glorious
 Hoch ü - ber al - ler Him - mel Kreis, wie strahlt dein Thron in Herrlich -

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are in German and English, describing the glory of God's throne.

Lyrics:

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

a - bove all heav'ns, oh King a - dor'd, how hast thou set thy
 hoch ü - ber al - ler Him - mel Kreis, wie strahlt dein Thron in

throne, a - bove all heav'ns, oh King a - dor'd, how hast thou set thy
 keit, hoch ü - ber al - ler Him - mel Kreis, wie strahlt dein Thron in

throne, a - bove all heav'ns, oh King a - dor'd, how hast thou set thy
 keit, hoch ü - ber al - ler Him - mel Kreis, wie strahlt dein Thron in

The image shows a page of a musical score, page 33, from the Bach-Schubert-Bach edition (BSB). The score is for organ and voices. It features a chorale with lyrics in Latin, German, and English. The organ part is written for the right hand (treble clef) and left hand (bass clef). The vocal parts are written in four staves, with lyrics in Latin, German, and English. The organ part includes a section marked "Org. tasto solo, e lottava." The score is in a common time signature (C) and a key signature of one flat (B-flat major or F major).

Latin lyrics:
- rious throne!
- lich_keit!

German lyrics:
glo - rious throne!
Herr - lich_keit!

English lyrics:
glorious throne!
Herrlich - keit!

Org. tasto solo, e lottava.

Larghetto.

Violino I. Oboe I.

Violino II. Oboe II.

Viola.

SOPRANO.

Bassi.

Viol. I.

pp Viol. II.

pp col Violone.

pp

An in - fant raisd by thy com -
 Ein Kind stand auf, von dir ge -

senza Organo.

Larghetto.

Pianoforte.

mand, sandt, to quell, und brach, und quell thy brach der re - bel Fein - de foes, Wuth, could fierce Go - und trotz - te

li - ah's Go - liath's dreadful Rie - sen - hand hand su - pe - rior und warf ihn in the fight op - hin in Staub und

pose, could fierce Go - li - - ahs dread-ful hand su - pe - rior
 Blut, und trotz - te Go - - liahs Rie - sen - - hand und warf ihn

in the fight op - - pose, su - pe - rior in the fight op -
 hin in Staub und Blut, und warf ihn hin in Staub und

Ardito forte.

TRIO.

pose.
 Blut. Violonc. col Basso.
 Organo tasto solo, e lottava. forte.

Ardito forte.

TENORE I.

TENORE II.

BASSO.

A - long the mon - ster a - theist strode, with

Der Got - tes - läug - ner trat ein - her mit

A - long the mon - ster a - theist strode, with

mp

f

more than hu - man pride, with more than hu - man pride, with more than hu - man

ü - ber - müth - gem Spott, mit ü - ber - müth - gem Spott, mit ü - ber - müthgem

more than hu - man pride, with more than hu - man pride, with more than hu - man

pride, and armies of the liv - ing God, and armies of the liv - ing
 Spott, und trotzte dem lebend' - gen Gott, und trotzte dem lebend' - gen
 pride, and armies of the liv - ing God, and armies of the liv - ing

6 4 2

mp

God ex - ul - ting in his strength de - fied, ex - ul - ting, ex - ul - ting in his strength de - fied.
 Gott, hohnla - chend seinem Volk und Heer, hohn - la - chend, hohn - la - chend seinem Volk und Heer.
 God ex - ul - ting in his strength de - fied, ex - ul - ting, ex - ul - ting in his strength de - fied.

mp cresc.

CHORUS.

Oboe I. II.
Fagotti.
Violino I.
Violino II.
Viola.
SOPRANO.
ALTO.
TENORE.
BASSO.
Continuo.
Organo tasto solo, e lottava, forte.

The youth inspir'd by Thee, oh Lord,
Der Jüngling kam, den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
der Jüngling kam, den Gott er - kor, _____ den Gott er -

Lord,
kor,

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

the youth inspir'd by Thee, oh Lord,
Der Jüngling kam, den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
Der Jüngling kam, den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
den Gott er - kor,

the youth inspir'd by Thee, oh Lord,
den Gott er - kor,

Lord, with ease the boast - er slew:
 kor, und schlug das Un - ge - thüm:

Lord, with ease the boast - er slew:
 kor, und schlug das Un - ge - thüm:

Lord, with ease the boast - er slew: our faint - ing cou - rage soon re - stor'd, and head long
 kor, und schlug das Un - ge - thüm: da flammt der Muth in Heer em - por, und wild zer -

Lord, with ease the boast - er slew: our faint - ing cou - rage soon re - stor'd, and
 kor, und schlug das Un - ge - thüm: da flammt der Muth in Heer em - por, und

Organo pieno, come stin parti.

our da faint - ing cou - rage soon
 flammt der Muth in Heer

our da faint - ing cou - rage
 flammt der Muth in

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

headlong drove that im - pious crew,
 wild zer - stob der Feind vor ihm,

re - stor'd, and head - long drove that im - pious crew, our faint - ing
 em - por, und wild zer - stob der Feind vor ihm, da flammt der

soon re - stor'd, and head - long drove that im - pious crew,
 Heer em - por, und wild zer - stob der Feind vor ihm,

im - pious crew, and
 Feind vor ihm, und

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

cou - rage soon re - stor'd,
 Muth im Heer em - por,

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

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

crew, and head - long drove that im - pious crew, our faint - ing cou - rage
 ihm, und wild zer - stob der Feind vor ihm, da flammt der Muth im

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

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

soon re-stor'd, and head-long drove that im-pious
Heer em-por, und wild zer-stob der Feind vor

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

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

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

crew, drove that im-pious crew, our faint-ing cou- rage soon
ihm, wild der Feind vor ihm, da flammt der Muth in Heer

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

drove that im-pious crew, our
 stob der Feind vor ihm, da

our faint - ing cou - rage soon re - stor'd,
 da flammt der Muth im Heer em - por,

re - stor'd, our faint - ing
 em - por, da flammt der

and headlong drove that impious crew,
 und wild zer - stob der Feind vor ihm,

faint - ing cou rage soon re - stor'd, and headlong drove that im-pious crew,
 flammt der Muth im Heer em - por, und wild zer - stob der Feind vor ihm, that im - pious crew,

— and head - long drove that im - pious crew, that im - pious crew, and headlong
 — und wild zer - stob der Feind vor ihm, der Feind vor ihm, und wild zer -

cou rage soon re - stor'd, and head - long drove that
 Muth im Heer em - por, und wild zer - stob der

and head - - long drove that im - pious crew, our faint - ing cou - rage soon re - stor'd, and
 und wild zer - stob der Feind vor ihm, da flammt der Muth im Heer em - por, und
 our da faint - - - ing der cou - - rage soon re - stor'd, and
 da flammt - - - der Muth im Heer em - por, und
 drove that im - pious crew, our faint - ing cou - - rage soon re - stor'd, and
 stob der Feind vor ihm, da flammt der Muth im Heer em - por, und
 im - pious crew, and head long drove that im - pious crew, our faint - ing cou - rage soon re - stor'd, and
 Feind vor ihm, und wild zer - stob der Feind vor ihm, da flammt der Muth im Heer em - por, und

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

Trombone I. II.

Trombone III.

Tromba I. Solo.

Tromba II.

Timpani.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

SOPRANO.

How ex - cel - lent, how ex - cel - lent thy name, oh Lord,

ALTO.

Wie wun - der - bar, wie wun - der - barschallt, Herr, dein Preis

TENORE.

How ex - cel - lent, how ex - cel - lent thy name, oh Lord,

BASSO.

Wie wun - der - bar, wie wun - der - barschallt, Herr, dein Preis

Continuo.

Organo pieno. (senza Org.) (Org. pieno.)

The musical score consists of multiple staves. The vocal parts include a soprano line (top), a tenor line (middle), and a bass line (bottom). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are written below the vocal staves.

in all the world is known! Above all
Hoch über

durch al - le Wel - ten weit! Above all heavens, oh kingly lord,
Hoch über al - ler Himmel Kreis,

in all the world is known!

durch al - le Wel - ten weit!

heavns, oh King a - dōrd,
at - ler Him - mel Kreis,
how hast thou set thy glo - rious throne,
wie strahlt dein Thron in Herr - lich - keit,how hast thou set thy glo - rious throne, thy glo - rious throne, a - bove all heavns, oh King a -
wie strahlt dein Thron in Herr - lich - keit, in Herr - lich - keit, hoch ü - ber al - ler Himmel
A - bove all heavns, oh King a -
Hoch ü - ber al - ler Himmel

rious throne,
 - lichkeit,
 dord, oh King,
 Kreis, wie
 Above all
 Hoch ü - ber

above all heavns, oh King a -
 hoch ü - ber al - ler Himmel
 King a - dord,
 strahlt dein Thron,
 how hast thou set thy glorious throne,
 wie strahlt dein Thron in Herrlich - keit,
 heavns, oh King a - dord,
 al - ler Himmel Kreis,
 how hast thou set thy glorious throne,
 wie strahlt dein Thron in Herrlich - keit,

how hast thou
 wie strahlt dein
 how hast thou
 wie strahlt dein

dord, oh King,
 Kreis, wie
 Above all
 Hoch ü - ber

above all heavns, oh King a -
 hoch ü - ber al - ler Himmel
 King a - dord,
 strahlt dein Thron,
 how hast thou set thy glorious throne,
 wie strahlt dein Thron in Herrlich - keit,
 heavns, oh King a - dord,
 al - ler Himmel Kreis,
 how hast thou set thy glorious throne,
 wie strahlt dein Thron in Herrlich - keit,

how hast thou
 wie strahlt dein
 how hast thou
 wie strahlt dein

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, how hast thou set thy glo - rious throne!
 Kreis, wie strahlst dein Thron in Herr - lich - keit!

a - bove all heavns, oh King a - dor'd, how hast thou set thy glo - rious throne!
 hoch ü - ber al - ler Him - mel Kreis, wie strahlst dein Thron in Herr - lich - keit!

a - bove all heavns, oh King a - dor'd, how hast thou set thy glo - rious throne!
 hoch ü - ber al - ler Him - mel Kreis, wie strahlst dein Thron in Herr - lich - keit!

CHORUS.

A tempo giusto.

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

- Trombone I, II, III:** Three staves with various rhythmic patterns.
- Tromba I, II:** Two staves, mostly silent in this section.
- Timpani:** One staff with rhythmic accompaniment.
- Oboe I, II:** Two staves with melodic lines.
- Violino I, II:** Two staves with intricate violin parts.
- Viola:** One staff with the instruction *con Violoncelli.* and *poi Violone coll'Organo.*
- SOPRANO:** One staff, silent.
- ALTO:** One staff with lyrics: *Hal - le - lu - jah, Hal - le - lu -*
- TENORE:** One staff with lyrics: *Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -*
- BASSO:** One staff with lyrics: *Hal - le - lu - jah, Hal - le - lu - jah,*
- Continuo:** One staff with the instruction *Organo pieno.*
- Pianoforte:** Two staves at the bottom with a detailed piano accompaniment.

The tempo is marked *A tempo giusto.* at the beginning and again above the piano part.

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

4 # 7 8 7 8

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,
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

H. W. 13.

The musical score consists of several staves. At the top, there are two staves for a brass instrument (likely trumpet or trombone) and a bass line. Below these are two vocal staves (Soprano and Alto) and two more vocal staves (Tenor and Bass). The piano accompaniment is shown in the bottom two staves. The lyrics are written under the vocal staves, with some words split across lines. A 'Solo.' marking is present above the first vocal staff in the fourth measure. The score includes various musical notations such as notes, rests, and dynamic markings.

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,

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,

Adagio.

Adagio.

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.

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

2 6

Adagio.

Recitativo.

MICHAL.
(Soprano.)

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

Continuo.

Violini,
ed Oboi.

Viola.

MICHAL.

Bassi.

Larghetto, e piano.

Larghetto.

Pianoforte.

Violini.

Oh god-like youth! by all confess'd of hu-man race the pride!
Heil, jun-ger Held, den al-les Folk voll Stolz und Stau-nen schaut!

oh god-like youth! by all confess'd of hu-man race the pride! Oh vir-gin
Heil, jun-ger Held, den al-les Folk voll Stolz und Stau-nen schaut! Heil, Sel-ge,

a - mong wo - men blest, whom Heav'n or - dains thy bride! oh vir - gin a - mong
 dir von al - len Fraun, die ihm be - stimmt zur Braut! Heil, Sel - ge, dir von

wo - men blest, whom Heav'n or - dains thy bride!
 al - len Fraun, die ihm be - stimmt zur Braut!

Tutti.

But ah! how strong a bar I
 Doch weh der Schranke, die uns

Fine.

see be - twixt my hap - pi - ness and me; but ah! how strong a bar I see
 trennt, mir acht so sü - sses Loos nicht gönnt; doch weh der Schran - ke, die uns trennt,

be-twixt my hap - pi-ness and me, be-twixt my hap - pi-ness and me!
 mir ach! so sü - sses Loos nicht gönnt, mir ach! so sü - sses Loos nicht gönnt!

Da Capo dal Segno.

Tempo ad libit.
dolce! *pp*

Recitativo.

ABNER. (Tenore.)
 Behold, oh king, the brave, vic - to - rious youth, and in his hand the haughty gi - ants
 Sieh da, o Herr, den ta - pfern jun - gen Held, in sei - ner Hand des stol - zen Rie - sen

Continuo.

SAUL. (Basso.) ? DAVID. (Alto.) SAUL.

head. Young man, whose son art thou? The son of Jes - se, thy faith - ful servant, and a Bethlemite. Re -
 Haupt. Sag an, wess Sohn bist du? Ich bin der jüngste der Söhne I - sa - is, und aus Bethlehem. Kehr

turn no more to Jes - se: stay with me; and as an ear - nest of my fu - ture fa - vour, thou shalt espouse my
 nicht zu - rück nach Hau - se: bleib bei uns; und als ein Zei - chen ste - ter Gunst und Lie - be ver - mählt ich dir die

daughter: small re - ward of such de - sert! since to thy arm a - lone we owe our safe - ty, peace and li - ber - ty.
 Töchter: klei - ner Lohn für dein Ver - dienst! denn dei - nem Arm al - lein verdank ich Freiheit, Fried und Si - cherheit.

Larghetto.

Violino I.

Violino II.

DAVID.

Bassi.

Oh king, your fa - vours with de - light I take, but
 O Herr, dein Lohn füllt mich mit Glück, dein Lob weis'

Larghetto.

Pianoforte.

must refuse your praise, but must refuse your praise, but must
 ich beschämt zu - rück, beschämt zurück dein Lob, dein Lob

— refuse your praise: For ev - ry pious Is - raelite to God a - lone, to
 — beschämt zu - rück. Herr fromm sich zu be - scheiden weiss, gibt Gott al - lein, gibt

God a - lone that tri - bute pays, for ev - ry pi - ous Is - raelite to God a - lone, a - lone, to
 Gott al - lein des Sie - ges Preis, wer fromm sich zu be - scheiden weiss, gibt Gott al - lein, al - lein, gibt

God a - lone, to God a - lone that tri - bute pays, to God a - lone
 Gott al - lein, gibt Gott al - lein des Sie - ges Preis, gibt Gott al - lein

that tri - bute pays.
 des Sie - ges Preis.

Fine.

Through him we put to flight our foes, through him we put to flight our foes, and in his name, and in his
 Er war's, vor dem der Feind zer- stob, er war's, vor dem der Feind zer- stob, vor sei-ner Kraft, vor sei-ner

name we trod them un-der that a- gainst us rose,
 Kraft er- lag der wi- der uns sich stolz er- hob,

wetrod them un-der that a- gainst us rose.
 erlag der wi- der uns sich stolz er- hob.

Da Capo.

Recitativo.

JONATHAN.
(Tenore.)

Oh ear - ly pi - e - ty! oh modest me - rit! in this embrace my
 O frü - he Got - tes - furcht! be - scheid'ne Tu - gend! mit die - ser Hand nimm

heart bestows it - self; hence - forth, thou noble youth, accept my friendship, and Jo - nathan and David are but one.
 ganz mein Herz da - hin; schlag' ein, du jun - ger Held, zu die - sem Bun - de, und Jo - nathan und David sind nur Eins.

Andante.

Violino I. Viol. I.
 Oboe I. *p*

Violino II. Viol. II.
 Oboe II. *p*

Viola. *p*

MERAB.
(Soprano.)

Bassi
senza Organo.

Pianoforte. *f*

(Tutti.)

(Tutti.)

What abject thoughts a prince can have! what
 Wie schändest du dein stolz Geschlecht! wie

(Viol. I.)

ab - jeet thoughts, what ab - jeet thoughts a
 schön - dest du, wie schön - dest du dein

p *p* *p*

(Tutti.)

prince can have! in rank a prince, in mind a slave.
 stolz Geschlecht! an Rang ein Fürst, im Geist ein Knecht.

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

(Viol. I.)

(Viol. II.)

What ab - jeet thoughts a prince can have, what ab - jeet thoughts a prince can have! in rank a prince,
 Wie schündest du dein stolz Geschlecht, wie schündest du dein stolz Geschlecht! an Rang ein Fürst,

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

in mind a slave, in Geist ein Knecht, in rank a prince, in an Rang ein Fürst, im

p

mind a slave. What ab - ject thoughts a prince can have, what ab - ject thoughts, what ab - ject thoughts! in
Geist ein Knecht. Wie schändest du dein stolz Geschlecht, wie schön - dest du dein stolz Geschlecht! an

rank a prince, in mind a slave, in mind a slave,
Rang ein Fürst, in Geist ein Knecht, im Geist ein Knecht,

tr pp

Adagio.
in rank a prince, in
an Rang ein Fürst, im

ritard.
p mf p

a tempo.
(Tutti.)
mind a slave.
Geist ein Knecht.

a tempo.

Recitativo.

MERAB.
Yet think, on whom this ho.our you be.stow; how poor in fortune, and in birth how low!
O denk, für wen dein Herz er.glüht so warm; von Stamm so nie.drig, an Be.sitz so arm!

Continuo.

Allegro. Violini.

Violino I. II.
Oboe I. II.

Violino III.,
Viola.

JONATHAN.

Bassi
senza Organo.

Birth and fortune I des- pise, birth and
Rang und Hoheit sind mir Tand, Rang und

Allegro.

Pianoforte.

(Tutti.) Violini.

for- tune I des- pise, birth and for- tune I des- pise!
Ho- heit sind mir Tand, Rang und Ho- heit sind mir Tand!

from vir- tue let my friendship
nur Tugendschlingt der Freundschaft

p e Viol. II.

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

Tutti.

Violini.

let my friendship rise. Birth and fortune I des- pise, birth and
 schlingt der Freundschaft Band. Rang und Hoheit sind mir Tand, Rang und

ritard. a tempo.

fortune I des- pise, I des- pise, birth and fortune! from virtue let my friendship rise, from vir- tue,
 Hoheit sind mir Tand, sind mir Tand, Rang und Hoheit! nur Tugend schlingt der Freundschaft Band, nur Tu- gend,

from vir- tue, from vir- tue let my friendship rise,
 nur Tu- gend, nur Tugend schlingt der Freundschaft Band,

Tutti.

from virtue let my friendship rise.
nur Tugend schlingt der Freundschaft Band.

Fine.

Larghetto.

(to David.)
(zu David.)

No ti - tles proud thy stem a - dorn, yet born of God is nobly born, and of his gifts so rich thy store, so
Dir ward ver - sagt des Stammes Glanz, doch wand dir Gotter Eh - ren Kranz, und krönte dich mit Schmuck so reich, mit

Larghetto.

rich thy store, that O - phir to thy wealth - is poor.
Schmuck so reich, dem O - phir's Gold und Gut - nicht gleich.

Da Capo.

Recitativo.

SAUL.

Thou, Me_rab, first in birth, be first in ho_nour: thine be the val_iant youth, whose
 Dein, Me_rab, von Ge_burt der_äl_t-sten Toch_ter, dein sei der jun_ge Held, dess

Continuo.

MERAB.

arm has sav'd thy coun_ try from her foes. Oh mean al - li - ance!
 Arm vom Feind er - lös - te die - ses Land. O schmä_h_lich Bünd_niss!

Allegro.

Violino I. II.
 Oboe I. II.
 Violino III.,
 e Viola.
 MERAB.
 Bassi.

Pianoforte.

Violini.

Oboe colla parte.

My soul re_jects the thought with scorn, that such a boy, till
 Mein Herzschwillt auf in fin - stem Groll, dass solch ein Knab' - o

(Tutti.)

now unknown, of poor, ple-be-ian pa-rents born, should mix with roy-al blood his own!
 bit-ter Hohn! der arm und nie-drer El-tern Sohn, sein Haupt zu mir er-he-ben soll!

(Violini.)

Though Saul's commands I can't decline, I must prevent his
 Wie Saul mir auch er-grim-men mag, doch wend' ich ab den

low de-sign, I must prevent, I must prevent his low de-sign, and save the honour, and
 har-ten Schlag, ich wend' ihn ab, ich wend' ihn ab, den har-ten Schlag, und wahr' die Eh-re, und

save the honour, and save the honour of his line, I must prevent his low design, and save
 wahr die Eh-re, und spar dem Hau - se sol - che Schmach, ich wend ihn ab, den har - ten Schlag, und spar

(Tutti.)

the ho - - nour of his line.
 dem Hau - - se sol - che Schmach.

(Allegro.)

Violino I. *p*

Violino II.,
 e Viola. *p*

MICHAL.

See, see, with what a scornful air, with what a scornful air she the pre - - cious
 Seht, seht, wie sie so höh'n'schen Blicks, wie sie so höh'n'schen Blicks für die rei - - che

Bassi
 senza Organo.

Allegro.

Pianoforte. *p*

gift re - ceives, with what a scornful air, with what a scornful air she the
 Ga - be dankt, wie sie so hübn'schen Blicks, wie sie so hübn'schen Blicks für die

precious gift re - ceives! see, see, with what a scornful air, with
 rei - che Ga - be dankt! seht, seht, wie sie so hübn'schen Blicks, wie

what a scornful air she the precious gift re - ceives! Though'er so no - - - ble, or so fair, she
 - sie so hübn'schen Blicks für die rei - che Ga - be dankt! Wie hoch an Schön - - - heit sie auch prangt, sie

can - not me - rit what he gives, she can not, can not me - rit what he gives, she can -
 kann nicht werth sein sol - ches Glücks, sie kann nicht, kann nicht werth sein sol - ches Glücks, sie kann

- - - - - not me - rit, she can - not me - - rit what he gives.
 - - - - - nicht werth sein, sie kann nicht werth - sein sol - ches Glücks.

Viol. I, II.
 Viola.

Larghetto.

Viol. I. *p*

Viol. II. *p*

p

Ah! love - ly youth! ah! love - ly youth! wast thou de - sign'd with that proud
 Ach, lieb - lich Bild! ach, lieb - lich Bild! ward dir ver - häng't, dass je - ne

Larghetto.

pp

beau - ty, with that proud beau - ty to be join'd? ah! love - ly
 Stol - ze, dass je - ne Stol - ze dich em - pfängt? ach, lieb - lich

youth, wast thou de - sign'd with that proud beau - ty to be join'd?
 Bild, ward dir ver - häng't, dass je - ne Stol - ze dich em - pfängt?

SINFONIA.

Andante allegro.

Carillons.

Violini.

Organo
tasto solo.

Pianoforte.

Andante allegro.

8

Viol. I.

Viol. II.

senza Organo.

8

p

tasto solo, forte.

8

Recitativo.

MICHAL.

Al - rea - dy see the daughters of the land, in joy - ful dance, with
 Doch sie - he da! die Tüch - ter Israel's nahn im Fei - er - zug, mit

Continuo.

in - stru - ments of mu - sikk, come to con - gra - tu - late your vic - to - ry.
 Sai - ten - spiel und Rei - gen, froh zu be - grü - ssen euch in Siegs - ge - sang.

Tempo I.

CHORUS.

Carillons.

Violini.

SOPRANO,
ed Oboe I.

SOPRANO,
ed Oboe II.

ALTO,
e Viola.

Organo.

Pianoforte.

pp

Welcome, wel - come,
Heil dir, Kö - nig,
Welcome, wel - come,

mp

migh - ty king! Wel - come all who con - quest bring!
gross an Macht! Heil den Käm - pfern all der Schlacht!

migh - ty king! Wel - come all who con - quest bring!

(etc.)

Tasto solo, e l'ottava alta colla man destra.
con ^{8^{va}}

Wel - come Da - vid, war - like boy, au - thor of our
 Heil dir, Da - vid, jun - ger Held, der des Fein - des

Wel - come Da - vid, war - like boy, au - thor of our

ppp

mp

pre - sent joy!
 Haupt ge - fällt!
 pre - sent joy! (etc.)

con 8^{va}

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

pp

mp

con 8^{va}

Da - vid his ten thou - sands slew, ten
 Da - vid warf zehn tau - send hin, zehn
 Da - vid his ten thou - sands slew, ten

p

mp

thou - sand prai - ses are his due, ten thousand prai - ses
 tau - send Lie - der zehn tau - send Lie - der
 tau - send Lie - der prei - sen ihu, ten thou - sand prai - ses
 zehn tau - send Lie - der
 thou - sand prai - ses are his due, ten thousand prai - ses
 zehn tau - send Lie - der

f

e Viola.

e Tenore I. all' 8^{va}

Oboe.

e Tenore II. all' 8^{va}

Bassi.

e tutti Bassi.

Organo tasto solo, e l'ottava, forte.

ff

con Oboe. Oboe.

are his due, ten thousand prai - ses are his due. prei - sen ihn, zehn tau - send Lie - der prei - sen ihn.

are his due, ten thou - sand prai - ses are his due. prei - sen ihn, zehn tau - send Lie - der prei - sen ihn.

are his due, ten thou - sand prai - ses are his due. prei - sen ihn, zehn tau - send Lie - der prei - sen ihn.

ritard.

Accomp.

Violino I.

Violino II.

Viola.

Fagotti.

SAUL.

What do I hear? am I then sunk so low, to have this upstart boy preferr'd be - fore me?
Ha, welche Schmach! sank ich so tief her - ab, dass die - ser Kinabe mir den Preis ent - ziehndarf?

Bassi senza Organo.

Pianoforte.

Trombone I. II.
 Trombone III.
 Carillons.
 Tromba I.
 Tromba II.
 Timpani.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 SOPRANO.
 ALTO.
 TENORE.
 BASSO.
 Continuo.
 Pianoforte.

Da - vid his ten thousand slew, ten thousand praises are his due, ten thousand praises, ten
 Da - vid warf zehn tau - send hin, zehn tau - send Lie - der preisen ihn, zehn tau - send Lie - der, zehn
 Da - vid his ten thousand slew, ten thousand praises are his due, ten thousand praises, ten
 Da - vid warf zehn tau - send hin, zehn tau - send Lie - der prei - sen ihn, zehn tau - send Lie - der, zehn

Organo pieno. Organo tasto solo, e lottava,

H. W. 13.

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 preisen ihn, zehn tau - send Lie - der prei - sen ihn.
 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 preisen ihn, zehn tau - send Lie - der prei - sen ihn.

forte. Organo pieno.

Accomp.

Violino I.

Violino II.

Viola.

SAUL.

To him ten thousands, and to me but thousand! what can they give him more? except the kingdom?
Für ihn zehn tausend, und für mich nur tausend! was fehlt dem Frechen noch, als mei-ne Kro-ne!

Bassi.

Pianoforte.

Andante.

Violino I.

Violino II.

Viola.

SAUL.

With rage I shall burst his — praises to hear!
Wie wallt mir vor Zorn in — Bu-sen das Blut!

Bassi.

Organo tasto solo, e l'ottava bassa.

Andante con moto.

Pianoforte.

mp

f

p

p

p

with
wie

mp

rage I shall burst his — praises to hear! oh, how I both hate the strip - ling, and
wallt mir vor Zorn im — Busen das Blut! wie füllt mich mit Furcht der Knab' und mit

fear! What mor-tal a ri-val in glo-ry can bear?
Wuth! Wer trü-ge den Frevl in dul.dendem Muth?

With rage I shall burst his — prai-ses to hear! oh, how I both
Wie wallt mir vor Zorn im — Bu-sen das Blut! wie füllt mich mit

hate — the strip - ling, and fear! What mor - tal a ri - -
Furcht — der Knab' und mit Wuth! Wer trü - ge den Fre - -

- - - val in glo - ry can bear, a ri - val
 - - - vel in dul - - - - - dendem Muth, wer trü - ge

in glo - ry, what mor - tal a ri - val in glo - ry can
 den Fre - vel, wer trü - ge den Fre - vel in dul - dendem

bear?
 Muth?

Recitativo.

JONATHAN.

Im-pru-dent women! your ill-tim'd com-pa-ri-sons, fear, have injur'd him you meant to
 Be-thör-te Wei-ber! diess un-zeit-ge Sie-ges-lied, für-wahr, ge-führtet ihn, dess Ruhm ihr

Continuo.

MICHAL

honour. Saul's fu-ri-ous look, as he de-part-ed hence, too plain-ly shew'd the tempest of his soul. 'Tis
 preiset. Saul's wil-der Blick, als er von hin-nen ging, ver-rieth zu klar der See-le inn'ren Sturm. Du

(to David.)
 (zu David.)

but his old dis-ease, which thou canst cure: oh take thy harp, and as thou oft hast
 kennst sein al-tes Leid und heilst es leicht: o nimm die Harf', und wie du oft ge-

done, from the king's breast ex-pel the rag-ing fiend, and sooth his torturd soul with sounds di-vine,
 than, stil-le die Wuth in der em-pör-ten Brust, und sänf-tige sei-ne Qual mit sü-ssem Ton.

Larghetto.

Traversa,
e Violino I.

Violino II.

Viola.

MICHAL.

Bassi
senza Organo.

Pianoforte.

Trav. solo.

Tutti.

Trav. solo.

Tutti.

Trav. ad lib.

Tutti.

Fell rage and black des-pair po- sess'd with hor-rid sway the monarch's breast;
 Wildschwall in Sturm em-pör-ter Wuth, in dunklem Groll des Kö-nigs Blut,

when Da - vid with ce - les - tial fire struck, struck the sweet per - sua -
 als Da - vid's Spiel in hol - dem Kilang weckt, weckt' der Har - fe sanf -

pp *p*

Tutti.

- - sive lyre: soft gliding down his - ra - vish'd ears,
 - - ten Sang: süß gleitend stillt ihr - reiz - voll Lied

p *f* *p* *f* *p* *f* *mf* *p*

the healing sounds dis - pel his - cares; despair and rage, despair and rage at once are gone,
 mit lindem Trost sein krank Ge - müth; Melan - cho - lie, Melan - cho - lie und Grament - flohn,

pp

Solo.

and peace and hope re - sume the throne, and peace and hope, and peace and hope
 und Fried und Ruh um - gab den Thron, und Fried und Ruh, und Fried und Ruh

ritard.

Trav. solo. Tutti. Trav. ad lib. Tutti.

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

ABNER.

Recitativo.

Rack'd with in - fer - nal pains, ev'n now the king comes forth, and
 Seht, wie voll Höl - len - qual, voll Wuth, der Fürst sich naht und

Continuo.

mut - ters hor - rid words, which hell, no hu - man tongue, has taught him.
 dum - pfe Wör - te stöhnt, die Höl - le. (nicht Men - schen - mund) ihm ein - gab.

Largo, e piano.

Violino I.

Violino II.

Viola.

DAVID.

Bassi.

senza Fagotti e Cembalo.

Largo.

Pianoforte.

Oh Lord, whose mer - cies numberless o'er all thy works pre -
O Herr, dess Gü - te endlos ist, wie dei - ne Gnad' und

pp

vail, o'er all thy works pre -
Huld, wie dei - ne Gnad' und Huld: though dai - ly
auch ihm, der

mp

Man thy laws trans - gress, thy patience can not fail, no can not fail, thy
 dein stets neu ver - gisst, vergibst du in Ge - duld, ja in Ge - duld, ver -

Adagio.
 patience can not fail, thy pa - tience cannot fail.
 gibst du in Ge - duld, ver - gibst du in Ge - duld.

ritard.

1
 If yet his sins be not too great,
 The busy fiend control;
 Yet longer for repentance wait,
 And heal his wounded soul.

Wiegt nicht zu schwer des Königs Schuld,
 So hör, o Herr, mein Flehn:
 Harr' seiner Reu' noch in Geduld,
 Lass ihn Erbarmen sehn.

JONATHAN. *Recitativo.*

'Tis all in vain; his fu - ry still con - ti - nues: with wild dis -
 Es ist um - sonst; sein Zorn ent - brennt auf's neu - e: in wil - dem

Continuo.

con 8^{va}

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, stam - pfet den Grund und brü - tet ü - ber Un - heil.

Allegro.

Violino I.

Violino II.

Viola.

SAUL.

Bassi.

Organo tasto solo, e l'ottava bassa.

Allegro.

Pianoforte.

A ser - pent, in my bo - som warm'd, would
Die Schlang, in Bu - sen auf - ge - nührt, droht

sting me to the heart, would sting me to the heart; a ser-pent, in my bo-som warm'd,
 mir mit gift'gem Stich, droht mir mit gift'gem Stich; die Schlang, im Bu-sen auf-ge-nährt,
 — a ser-pent, in my bo-som warm'd, —
 — die Schlang, im Bu-sen auf-ge-nährt,
 a ser-pent, in my bo-som warm'd, would sting me to the heart, would sting me
 die Schlang, im Bu-sen auf-ge-nährt, droht mir mit gift'gem Stich, droht mir mit

to the heart;
gift - gem Stich;

f

a ser-pent, in my bo-som warm'd, would sting me to the heart, would
die Schlang, im Busen auf - genührt, droht mir mit giftigem Stich, droht

p

sting me to the heart: but of his venom soon disarm'd, but of his venom soon dis-arm'd,
mir mit giftigem Stich: doch bald, durch meine Faust entwehrt, doch bald, durch meine Faust ent-wehrt,

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

self shall feel the smart, A ser - pent, in my bo - som warm'd, would sting me to the heart: but
sie im Stau - be sich. Die Schlang, im Bu - sen auf - ge - nährt, droht mir mit gift'gem Stich: doch

of his venom soon disarm'd, him - self shall feel the smart, him - self shall feel the smart.
bald, durch mei - ne Faust entwehrt, krümmt sie im Stau - be sich, krümmt sie im Stau - be sich.

Ambitious boy!
Verwegner Knab!

sf

(Throws his javelin. Exit David.)
(Wirft seinen Speiss. David entflieht.)

now learn what dan - ger it is to rouze a mo - narch's an - ger!
den Hochmuth bü - ssen sollst du zu dei - nes Kö - nigs Fü - ssen!

cresc.

sf

Recitativo.

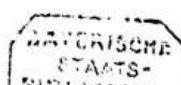
SAUL.

Has he escap'd my rage? I charge thee, Jonathan, up on thy du - ty, and all, on your al - legiance, to de -
Entging er meinem Grimm? ich mahñ dich, Jonathan, bei deinem Leben, und euch bei eu - rer Treue: tilget

Continuo.

stroy this bold, as - pir - ing youth; for while he lives, I am not safe - Re - ply not, but o - bey.
aus den kühn ver - weg - nen Jüngling! so lang' er lebt, droht mir Ge - fahr - Kein Einwand! ich ge - bot.

f, con s^{va}



Allegro.

Violino I.

Violino II.

MERAB.

Bassi
senza Organo.

Pianoforte.

mf

pp

pp

pp

Ca - pricious man, in hu - mour lost, by ev - - ry wind of
 Be - thörter Mann, der Lau - nen Raub, von je - dem Win - des.

p

pas - sion tossd, ca - pricious man, in humour lost, by
 hauch be - wegt, be - thörter Mann, der Launen Raub, von

f *p* *p*

ev - ry wind of pas - sion tossd! now sets his vas - sal
 je - dem Win - des - hauch be - wegt! der nun zum Thron den

on the throne, on the throne, then
 Sela - ven trägt, trägt zum Thron, dann

low as earth he casts him down, then low as earth he casts him down!
 tief ihn stürzt zu-rück in Staub, dann tief ihn stürzt zu-rück in Staub!

f

mf

Ca-pricious man, ca-
 Be-thörter Mann, be-

p *mf* *mp*

$\frac{3}{2}$ $\frac{6}{6}$

pricious man, in hu-mourlost, by ev-ry wind of pas-sion toss'd,
 thörter Mann, der Lau-nen Raub, von je-dem Win-des-hauch be-wegt,

by ev - ry wind of pas - sion toss'd!
 von je - dem Win - des - hauch bewegt!

now sets his vas - sal on the throne, on the throne, then low as earth he
 der nun zum Thron den Sla - ven trägt, trägt zum Thron, dann tief ihn stürzt zu -

casts him down, then low as earth he casts him down; now sets his vas - sal on the throne,
 rück in Staub, dann tief ihn stürzt zu - rück in Staub; der nun zum Thron den Sla - ven trägt,

on the throne,
trägt zum Thron,

then
dann

low as earth he
tief ihn stürzt zu

casts him down, then
rück in Staub, zu

low as earth,
rück in Staub,

then low as earth he casts him down!
dann tief ihn stürzt zu rück in Staub!

Tempo I.

Adagio.

Adagio.

Tempo I.

His tem.per knows no
Sein feu.rig Herz ist

mid - dle state, ex - treme a - like in love and hate,
 oh - ne Maas und oh - ne Ziel in Lieb' und Hass,

his temper knows no middle state, his temper knows no mid-dle state, no mid-dle
 sein feurig Herz ist oh-ne Maas, sein feu-rig Herz ist oh-ne Maas, ist oh-ne

state, ex - treme a - like in love and hate, his
 Maas und oh - ne Ziel in Lieb' und Hass, sein

temper knows no middle state, extreme a-like in love and hate, extreme a-like in
feurig Herz ist oh - ne Maas und oh - - ne Ziel in Lieb und Hass, und oh - ne Ziel in

love and hate, extreme a-like in love and hate.
Lieb und Hass, und oh - ne Ziel in Lieb und Hass.

Lento.

Violino I.

Violino II.

Viola.

JONATHAN.

Bassi.

Pianoforte.

Lento.

Oh fi-li-al pi-e-ty! oh sacred friendship!
 O heil-ge Kindespflicht! o treue Freundschaft!

how shall I re-con-cile you?— Cru-el fa-ther! your just commands I
 wie soll ich euch ver-söh-nen?— Harter Va-ter! stets war dein Wort Ge-

always have o-beyd: but to destroy my friend! the brave, the vir-tuous, the God-like Da-vid!
 bot mir und Befehl: doch tödten mei-nen Freund! den Held, den Tapfren, den ed-len Da-vid.

Is - ra - els de - fen - der, and ter - ror of her foes! to dis - o - bey you -
 Is - ra - els Er - ret - ter, den Schrecken unsres Feinds - dir das ver - sa - gen,

what shall I call it? - 'tis an act of du - ty to God, to David - nay, in - deed, to you.
 was wär' es anders, als die Pflicht der Liebe zu Gott, zu David - und für wahr, zu dir!

Larghetto.

Violino I. *p*

Violino II. *p*

Viola.

JONATHAN. No, no, cru - el fa - ther, no! your hard commands I can't o -
 Nein, nein, har - ter Va - ter, nein! so schwarze That bringt nicht Ge -

Bassi. *f*
 senza Organo.

Larghetto.

Pianoforte. *p*

bey. Shall I with sa - cri - legious blow take pi - ous Da - vid's life a - way? no, no,
 deihn. Soll ich mit fre - vel - haftem Muth tauchendie Hand in David's Blut? nein, nein,
 (p)

(Allegro.)

cru - el fa - ther, no! No, no, with my life I must de - fend a - gainst the
 har - ter Va - ter, nein! Nein, nein, die - ses Herz sei stets ver - eint in Noth und

Organo tasto solo, e lottava bassa.

Allegro moderato.

world my best, my dear - est friend, I must de - fend a - gainst the world my best, my dearest
 Tod dem lieb - sten, be - sten Freund, sei stets ver - eint in Noth und Tod dem lieb - sten, be - sten

friend, I must de-fend against the world my best, my dear-est friend;
Freund, sei stets ver-eint in Noth und Tod dem liebsten, be-sten Freund;

no, no, with my life I must de-fend against the world my best, my dear-est friend, I must de-
nein, nein, die-ses Herz sei stets ver-eint in Noth und Tod dem lieb- sten, be- sten Freund, sei stets ver-

fend against the world my best, my dear-est friend.
eint in Noth und Tod dem lieb- sten, be- sten Freund.

ritard. *a tempo.*

CHORUS.

Allegro.

Oboe I. II.

Fagotti.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Continuo.

Pianoforte.

Organo pieno, come sta in parti.

Allegro moderato.

Pre-serve him for the glo - ry of thy name, thy peo - plés safe - ty, and the heathen's
 O schir-me ihn zu dei - nes Na - mens Preis, des Völ - kes Ret - tung und der Hei - den

Pre-serve him for the glo - ry of thy name, thy peo - plés safe - ty, and the heathen's
 O schirme ihn zu dei - nes Na - mens Preis, des Völ - kes Ret - tung und der Hei - den

shame, pre - serve
 Schmach, o schir -

Pre - serve him for the glo - ry of thy name, thy peo - ple's safe - ty, and the heathen's
O schir - me ihn zu dei - nes Na - mens Preis, des Vol - kes Ret - tung und der Hei - den

shame, _____ for the glo - ry of thy name, thy peo - ple's safe - ty, _____ and
Schmach, _____ zu dei - nes Na - mens Preis, des Vol - kes Ret - tung _____ und _____

_____ him for the glo - ry of thy name, thy peo - ple's safe - ty, and the
 _____ me ihn zu dei - nes Na - mens Preis, des Vol - kes Ret - tung und der

shame, pre - serve _____ him for the glo - ry of thy name, thy peo - ple's
Schmach, o schir - - - me ihn zu dei - nes Na - mens Preis, des Vol - - kes

_____ the hea - then's shame, pre - serve him for the glo - ry of thy name, thy peo - ple's
 _____ der Hei - den *Schmach, o schir - me* ihn zu dei - nes Na - mens Preis, des Vol - kes

hea - - - then's shame, preserve him for the glo - - ry of thy name, thy peo - ple's
 Hei - - - den *Schmach, o schir - me ihn zu* dei - - nes Na - mens Preis, des Vol - kes

_____ Preserve him for the glo - - ry of thy name, thy peo - ple's
 _____ *O schir - me ihn zu* dei - - nes Na - mens Preis, des Vol - kes

safe - - - - - ty, and the hea - - - - -
Ret - - - - - tung und der Hei - - - - -

safe - ty, and the hea - - - - -
Ret - tung und der Hei - - - - -

safe - ty, thy peo - ple's safe - ty, and the heathen's shame, and for the heathen's
Ret - tung, des Vol - kes Ret - tung und der Hei - den Schmach, und zu der Hei - den

safe - ty, and the heathen's shame, and for the heathen's shame,
Ret - tung und der Hei - den Schmach, und zu der Hei - den Schmach,

- - - - - then's shame, pre - serve him for tho glo - ry of thy
den Schmach, o schir - me ihn - zu dei - nes Na - - - mens

- - - - - then's shame, and the hea - - - - - then's shame, and the hea - - - - - then's
den Schmach, und der Hei - - - - - den Schmach, und der Hei - - - - - den

shame, and for the hea - - - - - then's shame,
Schmach, und zu der Hei - - - - - den Schmach,

and for the hea - then's shame, pre - serve him for the
und zu der Hei - den Schmach, o schir - me ihn zu

H.W. 11.

name, pre-serve him for the glo-ry of thy name, thy peo-ple's safe-ty, and the heathen's
Prei-s, o schir-me ihn zu dei-nes Na-mens Prei-s, des Vol-kes Ret-tung und der Hei-den

shame, pre-serve him for the glo-ry of thy name, thy peo-ple's safe-ty, and the heathen's
Schmach, o schir-me ihn zu dei-nes Na-mens Prei-s, des Vol-kes Ret-tung und der Hei-den

glo-ry of thy name, thy peo-ple's safe-ty, and the heathen's shame,
dei-nes Na-mens Prei-s, des Vol-kes Ret-tung und der Hei-den, Schmach,

shame, preserve him, pre-serve him for the glo-ry, for the glo-ry of thy
Schmach, o schir-me, o schir-me ihn zu dei-nes Na-mens, dei-nes Na-mens

shame. pre-serve him, preserve him for the glo-ry of thy
Schmach, o schir-me, o schir-me ihn zu dei-nes Na-mens

pre-serve him for the glo-ry of thy name,
o schir-me ihn zu dei-nes Na-mens Prei-s,

pre-serve him for the
o schir-me ihn zu

name, thy peo-ple's safe-ty, and the hea-then's shame, and the
 Prei-s, des Vol-kes Ret-tung und der Hei-den

name, thy peo-ple's safe-ty, and the
 Prei-s, des Vol-kes Ret-tung und der

glo-ry of thy name, thy peo-ple's safe-ty, and the heathen's shame, and the
 dei-nes Na-mens Prei-s, des Vol-kes Ret-tung und der Hei-den Schmach, und der

then's shame, pre-serve him for the glo-ry of thy name, thy peo-ple's
 den Schmach, o schir-me ihn zu dei-nes Na-mens Prei-s, des Vol-kes

hea-then's shame, and the hea-then's shame, thy peo-ple's safe-ty,
 Hei-den Schmach, und der Hei-den Schmach, des Vol-kes Ret-tung

pre-serve him for the glo-ry of thy name, thy peo-ple's safe-ty,
 o schir-me ihn zu dei-nes Na-mens Prei-s, des Vol-kes Ret-tung

hea-then's shame,
 Hei-den Schmach,

safe - ty, and the heathen's shame, and the heathen's shame, and the hea - then's
Ret - tung und der Hei - den *Schmach,* *und der Hei - den* *Schmach, und der Hei - den*

and the hea - - then's shame, and the hea - - then's
und der Hei - - den *Schmach,* *und der* *Hei - - - then's*

and the hea - - - then's shame, and the hea - - - then's
und der Hei - - - den *Schmach,* *und der* *Hei - - - den*

shame,
Schmach,

shame, preserve him for the glo - ry of thy name, thy peo - ple's safe - ty, and the hea - then's
Schmach, o schir - me ihn zu *dei - nes Na - mens* *Preis, des Vol - kes* *Ret - tung und der Hei - den*

shame, for the glo - - - ry of thy name,
Schmach, zu *dei - - - nes Na - mens* *Preis,*

The musical score is arranged in two systems. The first system includes vocal staves with lyrics in German and English, and piano accompaniment. The second system continues the vocal and piano parts. The lyrics are as follows:

pre-serve him for the glo-ry of thy name, thy peo-ple's
 o schir-me ihn zu dei-nes Na-mens Preis, des Völ-kes
 shame, the hea-then's shame, thy peo-ple's safe-ty, and the
 Schmach, der Hei-den Schmach, Preis, des Völ-kes Ret-tung und der
 pre-serve him for the glo-ry of thy name, thy peo-ple's safe-ty, and the
 o schir-me ihn zu dei-nes Na-mens Preis, des Völ-kes Ret-tung und der
 safe-ty, and the heathen's shame, and for the heathen's
 Ret-tung und der Hei-den Schmach, Schmach, und zu der Hei-den
 hea-then's shame, and for the heathen's shame, and for the heathen's
 Hei-den Schmach, Schmach, und zu der Hei-den Schmach, und zu der Hei-den

for the hea - then's shame, for the hea - then's shame, pre - serve him for the glo - ry of thy
 und der Hei - den *Schmach*, zu der Hei - den *Schmach*, o *schir - me ihn zu* dei - nes Na - - mens

pre - serve him for the glo - ry of thy name, thy peo - ple's safe - ty, and the
 o *schir - me ihn zu* dei - nes Na - - mens *Preis, des Vol - kes* *Ret - tung und der*

shame, *Schmach*, pre - serve him for the glo - ry of thy name, thy peo - ple's
Schmach, o *schir - me ihn zu* dei - nes Na - - mens *Preis, des Vol - kes*

shame, for the hea - then's shame, pre - serve him for the
Schmach, zu der Hei - den *Schmach*, o *schir - me ihn zu*

name, thy peo - ple's safe - - - - - ty, and the hea - then's shame.
Preis, des Vol - kes *Ret - - - - - tung und der* *Hei - den* *Schmach.*

hea - - - - - then's shame, thy peo - ple's safe - ty, and the hea - then's shame.
Hei - - - - - den *Schmach, des Vol - kes* *Ret - tung und der* *Hei - den* *Schmach.*

safe - - - - - ty, and the hea - - - - - then's shame.
Ret - - - - - tung und der *Hei - - - - - den* *Schmach.*

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.*

H.W. 13.

ACT II.

CHORUS.

Andante larghetto.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Organo tasto solo, e l'ottava, forte.

Continuo.

Pianoforte.

f

Andante larghetto.

con 8^{va}

Tutti.

En - - - vy!
Wei - - - che!

Tutti.

Tutti.

Tutti.

En - - - vy!
Wei - - - che!

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

eld - est born of hell!
höll - ge - bor - ner Neid!

et

- - vy! eld-est born of hell, of hell!
 - - che! höll-ge-bor-ner Neid, ent-flich!
 eld-est born of hell!
 höll-ge-bor-ner Neid!
 hell!
 Neid!
 En - - - vy! eld-est born of hell! Cease in hu-man breast to
 Wei - - - che! höll-ge-bor-ner Neid! Flich der Menschen Brust all -

Cease in hu-man breast to dwell. still the
 Flich der Menschen Brust all - zeit! sich an
 Cease in hu-man breast to dwell. E-ver at all good re-pi-ning,
 Flich der Menschen Brust all - zeit! Du, der al-les Gu-te mei-det,
 dwell, cease, cease in hu-man breast to dwell.
 zeit, flich, flich der Menschen Brust all - zeit!
 dwell, cease in hu-man breast, in hu-man breast to dwell.
 zeit, flich der Menschen Brust, der Menschen Brust all - zeit!
 mp H.W. 13.

hap-py un - dermining!
al - lem Un - heil weidet,

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

thou by Gott und God and Man de - test - ed!
Menschen gleich ver - lei - ed!

con 8^{va}

Most thy - self thou dost tor - ment, Hide thee
du, an eig - nen Qua - len reich, weich in
at once the crime and pu - nishment. Hide thee
und Sünd und Straf' in dir zu - gleich: weich in

Organo pieno.

in the black - - - est night: Vir - tue sick - ens at thy sight, Vir - tue
schwarze Nacht zu - rück, Tu - gend bebt vor dei - nem Blick, Tu - gend

in the black - - - est night: Vir - tue sick - ens at thy sight, Vir - tue
schwarze Nacht zu - rück, Tu - gend bebt vor dei - nem Blick, Tu - gend

3 4 6 7 6 5 4 6

sickens at thy sight! Hence,
bebt vor deinem Blick! Hence, Flich,

sickens at thy sight! Hence,
bebt vor dei - nem Blick! Hence, Flich,

Org. t. s. e lottava, forte.

eld-est born of hell! hence, hence,
 höll-ge-bor-ner Neid! flich, flich,

eld-est born of hell! hence, hence,
 höll-ge-bor-ner Neid! flich, flich,

eld-est born of hell! hence, hence!
 höll-ge-bor-ner Neid! flich, flich!

eld-est born of hell! hence, hence!
 höll-ge-bor-ner Neid! flich, flich!

hence! hence!
 flich! flich!

cease in hu-man breast to dwell, cease in hu-man breast to dwell.
 flich der Menschen Brust all-zeit, flich der Menschen Brust all-zeit!

cease in hu-man breast to dwell, hence, en-vy hence, cease in hu-man breast to dwell.
 flich der Menschen Brust all-zeit, flich, flich all-zeit, flich der Menschen Brust all-zeit!

cease in hu-man breast to dwell, cease in hu-man breast to dwell, cease in hu-man breast to dwell.
 flich der Menschen Brust all-zeit, flich der Menschen Brust all-zeit, flich der Menschen Brust all-zeit!

Recitativo.

JONATHAN.

Ah! dear-est friend, un-done by too much vir-tue! think you, an e-vil
 Ach, ed-ler Freund, gestürzt durch zu viel Tu-gend! denkst du, ein bö-ser

Continuo.

61

spi-rit was the cause of all my fa-ther's rage? It was, in-deed, a
 Geist er-fül-le so des Va-ter's Herz mit Wuth? Es ist, für-wahr, des

spi-rit of en-vy, and of mor-tal hate. He has re-solv'd your death; and stern-ly
 tödt-li-chen Nei-des und der Ra-che Geist. Er sinnt auf dei-nen Tod; und er ge-

charg'd his whole re-ti-nue; me es-pe-cial-ly, to ex-e-cute his vengeance.
 bot dem Kriegs-ge-fol-ge, und dem Soh-ne selbst, die Ra-che zu voll-zie-hen.

Allegro moderato.

Violino I.
 Oboe I.

Violino II.
 Oboe II.

Viola.

JONATHAN.

Bassi.

Organo tasto solo, e lottava bassa.

Pianoforte.

Allegro moderato.

f

But soon-er Jordan's stream, I swear,
Doch rollt des Jordan's Strom, für-wahr,

tr
mf

but soon-er Jordan's stream, Jor-dan's stream,
doch rollt des Jordan's Strom, Jor-dan's Strom,

tr
p

I swear, I swear, back to his spring shall swiftly roll,
für-wahr, für-wahr, zum Quell zu-rück, zum Quell zu-rück,

pp
mp

shall swiftly roll,
der Jordan rollt,

but soon er Jor-dan's stream, I swear, back to his spring shall swiftly
doch rollt des Jor-dan's Strom, für - wahr, zum Quell zu - rück die kla-re

roll,
Flut,
than I consent to hurt a hair of
eh die-se Hand ver-sehrt ein Haar an

Viol.s.O.
Viol.s.O.

thee, thou dar - - ling of my soul, of thee, thou dar - -
dir, du ed - - les treu - - es Blut, an dir, du ed - -

f *pp* *p* *mf* *mp*

- ling of my soul, than I con - sent to hurt a hair
- les treu - es Blut, eh die - se Hand verschrt ein Haar

p *p*

of thee, thou dar - - ling of my
an dir, du ed - - les treu - es

soul, of thee, thou darling of my soul, of thee, of thee, of
 Blut, an dir, du ed-les treu - es Blut, an dir, an dir, an

Tutti.

thee, of thee, thou dar - ling of my soul.
 dir, an dir, du ed - les treu - es Blut.

ritard. *a tempo.*

Recitativo.

DAVID.

Oh strange vic-si-tude! But yes-ter-day he thought me worthy of his daugh-ters
 O sell-ner Wankelmuth! Der gestern noch mich hielt für würdig sei-ner Toch-ter

Continuo.

JONATHAN.

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.

has bestow'd on A-dri-el. Oh, my prince, would that were all! it would not grieve me much:
 mäht er nun an A-dri-el. O, mein Freund, wär' es nur diess, es härm-te we-nig mich:'

the scorn-ful maid (didst thou ob-serve?) with such dis-dain-ful pride re-ceive'd the king's com-
 das stol-ze Weib (hast du be-merkt?) nahm mit so kal-tem Hohn des Kö-nigs Wil-len

mand; but love-ly Mi-chal, as mild as she is fair; out-strips all praise.
 auf; doch sü-sse Mi-chal, so sanft als hold und schön- wer gli-che dir!

con s^{ra}

Moderato.

Violini unisoni.

Viola.

DAVID.

Bassi senza Organo.

Pianoforte.

Such haughty beau.ties ra.ther
So stol.ze Schönheit weckt der

move a. ver. sion, than en. gage our love;
Brust Ver. schmähung, nicht den Reiz der Lust;

such haughty beau.ties ra.ther
so stol.ze Schönheit weckt der

move a. ver. sion, than en. gage
Brust Ver. schmähung, nicht den Reiz

our love, than en-gage our love;
der Lie-bes-lust, der Lie-bes-lust;

such haughty beau-ties ra-ther move a-
so stol-ze Schönheit weckt der Brust Ver-

ver-sion, than en-gage
schmä-hung, nicht den Reiz

our love, our love, such
der Lie-bes-lust, so

haughty beau-ties ra-ther move a-ver-
stol-ze Schönheit weckt der Brust Verschmä-

- sion, than en-gage our love; such haughty beau-ties ra-ther
- hung, nicht den Reiz der Lust; so stol-ze Schönheit weckt der

move a-ver-sion, than en-gage our love.
Brust Ver-schmähung, nicht den Reiz der Lust.

They on-ly can our cares be- guile, who gently speak, and sweetly
 Sie einzig nimmt das Herz in Haft, die mil-den Sinns und sanf-ter

tr *p* *p*

Fine.

smile, who gently speak, and sweetly smile: if vir-tue in that dress ap- pear, who, that sees,
 Art, die mil-den Sinns und sanf-ter Art: ist Tu-gend sol-chem Reiz ge- paart, wer trotz dann,

6 6

who, that sees, can love for- bear? who, that sees, can love for- bear? Such
 wer trotz dann der Lie- be Kraft? wer trotz dann der Lie- be Kraft? So

tr

Adagio. 8

Adagio. Tempo I.

Dal Segno. Dal Segno.

p

Recitativo.

JONATHAN. My father comes: retire, my friend, while I with peaceful ac- cents try to calm his rage.
 Mein Vater kommt: hinweg, o. Freund, die- weil mein sanftes Wort in ihm beschwört die Wuth.

Continuo.

Recitativo.

JONATHAN.

SAUL. *con s^{ra}*

Hast thou obey'd my or-ders, and de-stroy'd my mortal e-ne-my, the son of Je-se? A-las, my
 Ist mein Befehl voll-zo-gen, und vertilgt mein bittrer Tod-feind, der Sohn I-sa-ïs? Ach weh, mein

Continuo.

fa-ther! he your e-ne-my? say ra-ther, he has done im-portant ser-vice to you, and to the na-tion;
 Va-ter! er dein Tod-feind? der Ed-le, der da Ruhm und Rettung brachte, so dir wie dei-nem Vol-ke;

senza s^{ra} *con s^{ra}*

ha-zarded his life for both, and slain our gi-ant foe, whose presence made the boldest of us tremble.
 der für uns dem Tod sich bot und schlug den Rie-sen-feind, vor dem in Furcht die Tapfer-sten ver-zag-ten.

f

Largo.

Fagotto I. *p*

Fagotto II. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

JONATHAN.

2. Denk an den Tag, da du durch-brachst mit ihm der
 1. O frev-le an dem Jüng-ling nicht, der kei-nen
 1. Sin not, oh king, a-gainst the youth, who ne'er of-
 2. Think, with what joy this God-like man you saw, that

Organo tasto solo, e lottava bassa.

Bassi.

Largo.

Pianoforte. *mp* *p*

2. Fein - de Reikn: und dann ge - beut, wenn du's ver - magst, dem To - de ihn zu
 1. Harm dir sann, der sich des Dan - kes heil - ge Pflicht durch sei - ne That ge -

1. fend - ed you: think, to his loy - al ty and truth, what great re - wards are
 2. glo - rious day! think, and with ru - in, if you can, such ser - vic - es re -

2. weihn, und dann ge - beut, wenn du's ver - magst, dem To - de ihn zu weihn.
 1. wann, der sich des Dan - kes heil - ge Pflicht durch sei - ne That ge - wann.

1. due, think, to his loy - al ty and truth, what great re - wards are due!
 2. pay, think, and with ru - in, if you can, such ser - vic - es re - pay.

Andante.

Violino I. *p*

Violino II.

Fagotti colla parte, e Viola all'8va

SAUL.

3. As great Je - ho - - vah lives, I swear, the youth shall not be
 3. So wahr Je - ho - - va lebt, ich schwör': den Jüng-ling trifft kein

Bassi.

Organo tasto solo basso.

Pianoforte. *mp*

slain, as great Je - ho - - vah lives, I swear, the
 Leid, so wahr Je - ho - - va lebt, ich schwör': den

youth shall not be slain: bid him re - turn, and void of fear a - dorn our court a -
 Jüng-ling trifft kein Leid; er kehr' zu - rück, von Furcht be - freit, dem Thron zu Ehr' und

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

swear, the youth shall not be slain: bid him return, bid him return, and
schwör': den Jüng - ling trifft kein Leid; er kehr' zurück, er kehr' zurück, von

void of fear a - dorn our court a - gain, a - dorn our court a - gain.
Furchtbe - freit, dem Thron zu Ehr' und Wehr, dem Thron zu Ehr' und Wehr.

Largo.

Fagotto I. *p*

Fagotto II. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

JONATHAN.

4. From ci-ties storm'd, and batt-les won, what glo-ry can ac-

4. Wer Städte bricht und Hee-re schlägt, ihm loh-net Ruhm und

Organo tasto solo, e lottava bassa.

Bassi.

Pianoforte.

Largo.

mp *p*

crue? by this the he-ro best is known, he can him-self sub-due,

Rang: der Eh-ren höch-ste Kro-ne trägt, wer stets sich selbst be-zwang,

Andante.
Fagotto I. tacet.

Fagotto II. tacet.

by this the he-ro best is known, he can him-self sub-due.
der Eh-ren höchste Kro-ne trägt, wer stets sich selbst be-zwang.

Wis-est and great-est
Der ragt vor Al-len

Org. tasto solo, e lottava bassa.

Andante.
mp

of his kind, who can in rea-son's fet-ters bind the mad-ness of his an-gry mind!
gross und gut, der dämpft in stark ge-fass-tem Muth den Wahn-sinn sei-ner blin-den Wuth;

wis - est and greatest of his kind, who can in rea - sons fet - ters bind the mad -
 derragt vor Al - len gross und gut, der dämpft in stark ge - fass - tem Muth den Wahn -

- ness, the mad - ness of his an - gry
 - sinn, den Wahn - sinn sei - - - ner blin - den

mind!
 Wuth.

Recitativo. SAUL.

JONATHAN. Ap - pear, my friend. No more i - ma - gine dan - ger: be
 Er - schei - ne, Freund! Be - fürch - te nicht Ge - fahr mehr: sei

Continuo.

first in our e - steem; with won - ted va - lour re - pel the in - sults of the
 du mein näch - ster Freund; mit tapf - rem Mu - the wirf nun wie sonst der Fein - de

Phi - li - stines: and as a proof of my sin - ce - ri - ty,
 Schaar zu - rück: und zum Be - weis, wie ich dir wohl - ge - sinnt,

(oh 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.

Allegro.

Tutti unisoni.

Viola.

DAVID.

Bassi. Organo tasto solo, e lottava bassa.

Allegro, ma non presto.

Pianoforte.

Violini. *p*

Your words, oh king, my
Dein Wort, o Herr, be -

p senza Organo.

loy - al heart with double ar - dour fire, with
seelt mich neu mit kühnem Muth zur Schlacht, mit

double ar - dour fire: If God his u - sual aid impart, your foes shall feel what you in - spire. In
kühnem Muth zur Schlacht: Steht Got - tes Kraft wie sonst mir bei, so stürz' ich hin des Fein - des Macht. Im

all the dan - - gers of the field, the great Je - ho - vah is my shield,
 hei - - ssen Kämpf, im Schlachtge - fild ist Gott Je - ho - va stets mein Schild,

in all the dan-gers, the great Je - ho - - vah
 im hei - ssen Kampfe ist Gott Je - ho - - va

Tempo ad libit.

is my shield.
 stets mein Schild.

Organo tasto solo, e lottava bassa.

Tempo I.

Recitativo.

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.

He shall lead my ar-mies! but have the Phi-li-stines no darts, no swords, to
 Heer-ge-bie-ter sei-er! doch schwän-ge der Phi-li-ster Hand kein Schwert, das

pierce the heart of Da-vid?— Yes, this once to them I leave him; they shall do me right!
 Da-vid's Brust durch-boh-re?— Ja, sie sol-len an dem Freo-ler rä-chen mei-ne Schmach!

Recitativo.

MICHAL.

A fa-ther's will has au-tho-riz'd my love: no long-er, Mi-chal, then at-tempt to
 Des Va-ters Wort ge-währt des Her-zens Wunsch: nicht län-ger, Mi-chal, heh-le denn die

Continuo.

hide the se-cret of thy soul. I love thee, Da-vid, and long have
 Glut, die stil-le Glut der Brust. Für dich, o Da-vid, schlug die-ses

lov'd. Thy vir-tue was the cause; and that be my de-fence.
 Herz seit je-nem gro-ssen Tag, da du diess Volk be-freit.

Andante.

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

MICHAL.

DAVID.

Bassi
senza Organo.

Andante con moto.

Pianoforte.

Violini. Tutti. Violini. Tutti.

Violini. Tutti. Violini. Tutti.

Violini.

Violini.

Oboi colla parte.

Oh fair - est of ten thousand fair, yet for thy vir - tue more ad - mir'd, yet for thy vir - tue
 Du, den, der Krantz der Ju - gend krönt, doch mehr der Tu - gend Glanz verschönt, doch mehr der Tu - gend

p. dolce

pp

more ad-mir'd!
Glanz verschönt!

senza Oboi.

Thy words and ac-tions all de-clare the wis-dom by thy God in-spir'd.
Den Rath des Wei-sen gibt dein Mund, dein Arm die Kraft des Hel-den kund.

mp *p* *mp* *p* *mp*

Oh love-ly maid! thy form be-held, a-bove all beau-ty charms our eyes, a-bove all beau-ty
O lieb-lich Kind, wie hold dein Bild durch An-muth je-des Aug' ent-zückt, durch An-muth je-des

pp *p, dolce* *pp*

charms our eyes: yet still with-in that form con-ceal'd thy mind, a great-er beau-ty, lies.
Aug' ent-zückt! noch mehr ent-zückt, was es ver-hüllt, das Herz das lau-tre Un-schuld schmückt.

mp *p* *mp* *p* *mp*

How well in thee does Heavn at last com - pen - sate all my sor - rows past, how
Wie wird nun freund - lich vom Ge - schick um - wan - delt all mein Leid in Glück, wie

mp

well in thee does Heavn at last com - pen - sate all my sor - rows
wird nun freund - lich vom Ge - schick com - pen - sate all, com - pen - sate all my
um - wan - delt all mein Leid in

past, all, all, com - pen - sate all my sor - rows past; how
Glück, all, all, um - wan - delt all mein Leid in Glück; wie

coll'Oboe I.
 coll'Oboe II.

well in thee does Heavn at last com - pen - sate all my
 wird nun freundlich vom Ge - schick um - wan - delt all mein

senza Oboe.
 sor - rows past, all, com - pen - sate, com -
 senza Oboe. all, um - wan - delt,
 Leid in Glück, com - pen - sate all, um -
 um - wan - delt all,

Tutti.
 Adagio.
 pen - sate all my sor - rows past.
 wan - delt all mein Leid in Glück.

Adagio. a tempo.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

SOPRANO.
Is there a man, who all his ways di - rects, his God a - lone to please?

ALTO.
Heil sei dem Mann, der treu und stet auf Got - tes Weg un - sträf - lich geht!

TENORE.
Is there a man, who all his ways di - rects, his God a - lone to please?

BASSO.
Heil sei dem Mann, der treu und stet auf Got - tes Weg un - sträf - lich geht!

Continuo.
Organo pieno.

Pianoforte.

In vain his foes a - gainst him move, in vain his foes a - gainst him move: su -

Um - sonst ist sei - ner Fein - de Drohn, um - sonst ist sei - - ner Fein - de Drohn: die

In vain his foes a - gainst him move, in vain his foes a - gainst him move: su -

Um - sonst ist sei - ner Fein - de Drohn, um - sonst ist sei - - ner Fein - de Drohn: die

pe - rior pow'r their hate dis - arms; he makes them yield to vir - tue's charms,
 Macht des Herrn lähmt ih - ren Muth, und löst in Lie - be ih - ren Hohn,
 pe - rior pow'r their hate dis - arms; he makes them yield to vir - tue's charms,
 Macht des Herrn lähmt ih - ren Muth, und löst in Lie - be ih - ren Hohn, and und

Org. come *mp*

and melts, and melts, melts, and melts their fu - ry
 und stillt,
 and und melts their fu - ry, und stillt, stillt, und stillt zu Sanft - muth
 stillt zu Sanftmuth,
 and melts their fu - ry, and melts, melts, and melts their fu - ry
 und stillt zu Sanftmuth
 melts their fu - ry down to love, und stillt, stillt, und stillt zu Sanft - muth
 ih - re Wuth,

sta in parti.

cresc.

down to love. Su - pe - rior pow'r,
 ih - re Wuth; die Macht des Herrn,
 down to love. Su - pe - rior pow'r,
 ih - re Wuth; die Macht des Herrn,

su - pe - rior pow'r, su - pe - rior pow'r their hate dis - arms; he makes them yield to
 die Macht des Herrn, die Macht des Herrn lüht ih - ren Muth, und löst in Lie - be
 su - pe - rior pow'r, su - pe - rior pow'r their hate dis - arms; he makes them yield to
 die Macht des Herrn, die Macht des Herrn lüht ih - ren Muth, und löst in Lie - be

Organo tasto solo, e lottava.

vir - tue's charms, and melts, and
 und stillt, und
 ih - ren Hohn, and melts their fu - ry, und
 und stillt zu Sanftmuth,
 vir - tue's charms, and melts their fu - ry, and
 und stillt zu Sanftmuth,
 ih - ren Hohn, and melts their fu - ry down to love, und
 und stillt zu Sanftmuth ih - re Wuth, und

Org. pieno come sta in parti.
 cresc.

melts, melts, and melts their fu - ry down to love.
 stillt, stillt, und stillt zu Sanftmuth ih - re Wuth.
 melts, melts, and melts their fu - ry down to love.
 stillt, stillt, und stillt zu Sanftmuth ih - re Wuth. senza Organo.

Tempo ad libit.
 mf mp

SINFONIA.

Largo.

Trombone I,II.
 Trombone III.
 Violino I.
 Oboe I.
 Violino II.
 Oboe II.
 Violino III.
 Viola.
 Fagotto I.
 Fagotto II,
 Organo,
 e tutti Bassi.

Organo pieno.

Maestoso.

Pianoforte.

Allegro.

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

Organo.

Bassi
senza Organo II.

Pianoforte.

First system of musical notation, consisting of five staves. The top two staves are empty. The third staff (treble clef) contains a complex rhythmic pattern of sixteenth notes. The fourth staff (bass clef) contains a simple bass line. The fifth staff (bass clef) is empty.

Second system of musical notation, consisting of two staves. Both the treble and bass staves contain complex rhythmic patterns of sixteenth notes.

Third system of musical notation, consisting of five staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with slurs. The fourth staff (bass clef) contains a bass line with slurs. The fifth staff (bass clef) is empty.

Fourth system of musical notation, consisting of two staves. Both the treble and bass staves contain melodic lines with slurs.

Fifth system of musical notation, consisting of five staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with slurs. The fourth staff (bass clef) contains a bass line with slurs. The fifth staff (bass clef) is empty.

Sixth system of musical notation, consisting of two staves. Both the treble and bass staves contain melodic lines with slurs. Dynamic markings *p* and *mf* are present.

System 1: A grand staff with five staves. The top two staves are empty. The third staff (treble clef) contains a complex melodic line with many sixteenth notes. The fourth staff (bass clef) contains a bass line with fewer notes. The fifth staff is empty.

System 2: A grand staff with five staves. The top two staves are empty. The third staff (treble clef) continues the complex melodic line. The fourth staff (bass clef) continues the bass line. The fifth staff is empty.

System 3: A grand staff with five staves. The top two staves are empty. The third staff (treble clef) continues the complex melodic line. The fourth staff (bass clef) continues the bass line. The fifth staff is empty.

System 4: A grand staff with five staves. The top two staves are empty. The third staff (treble clef) continues the complex melodic line. The fourth staff (bass clef) continues the bass line. The fifth staff is empty.

System 5: A grand staff with five staves. The top two staves are empty. The third staff (treble clef) continues the complex melodic line. The fourth staff (bass clef) continues the bass line. The fifth staff is empty.

System 6: A grand staff with five staves. The top two staves are empty. The third staff (treble clef) continues the complex melodic line. The fourth staff (bass clef) continues the bass line. The fifth staff is empty.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *mp*, *mf*, *p*, and *mf*.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes the dynamic marking *mp ad libitum*.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes the dynamic marking *f*. The system concludes with the following text:

Violoncelli e Fagotti coll'Organo.
Contrabassi.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music features a complex rhythmic pattern with many sixteenth notes. The piano part has a steady accompaniment with some melodic lines.

(Tutti.)

The second system continues the musical score with four staves. The piano part includes the instruction *mp ad libitum.* in the right hand, indicating a change in dynamics and tempo.

The third system of the score, measures 9-12, shows the vocal parts and piano accompaniment continuing their respective parts. The piano part features more intricate rhythmic patterns.

The fourth system, measures 13-16, continues the musical score. The piano part has a more active role with frequent sixteenth-note passages.

The fifth system, measures 17-20, shows the vocal parts and piano accompaniment. The piano part continues with its complex rhythmic texture.

The sixth system, measures 21-24, concludes the page's musical score. The piano part features a final flourish of sixteenth notes.

Recitativo.

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 fälsch, wie du voll Lieb und Treu! Als ich ihm

Continuo.

proach'd him, new from the slaugh - ter of his e - ne - mies, his eyes with fu - ry
 nah' - te, grad' aus dem Schlacht - ge - tün - mel rück - ge - kehrt, ent - flammt sein Aug' in

flam'd; his arm he rais'd, with rage grown stronger; by my guilt - less head the jav - lin whizzing
 Wuth: den straf - fen Arm hebt er im Zor - ne, und es saust sein Speer, mein Haupt um - zi - schend,

flew, and in the wall mock'd once a - gain his im - po - tence of ma - lice.
 hin, fliegt in die Wand und höh - net dort der Ohn - macht sei - ner Bos - heit.

con 8^{va}

Allegro, ma non troppo.

Violino I.
Oboe I.
Violino II.
Oboe II.
Viola.
MICHAL.
DAVID.
Bassi
senza Organo.
Pianoforte.

Violini s.O.

At per - se - cu - tion I can laugh; no
Sein Ingrimme reizt mich nur zu Hohn, zu

Allegro, ma non troppo.

fear my soul — can move, no fear my soul — can move, in God's pro - tec - tion safe, and blest in Michal's
Trotz mich all — sein Drohn, zu Trotz mich all — sein Drohn; denn mich deckt Got - tes Schild, mich schirmt Michal's

Ah! dearest youth, for thee I fear, for thee I fear! fly, fly, be -
Ach, theurer Freund, ich beb' um dich, ich beb' um dich! flich, flich von

love, and blest in Michal's love.
Bild, mich schirmt Michal's Bild.

H. W. 13.

gone, for death is near, for death is near!
hier, wo Tod dir droht, wo Tod dir droht!

Fear not, love-ly fair, for me: death, where thou art, can-not be; smile, and
Beß, o Theu-re, nicht um mich: denn wo du bist, droht kein Tod; läch-le,

dolce

Fly, for death is at the door! fly, for
Flich, denn Tod ist vor der Thür! flich, denn

danger is no more.
und erweicht vor dir!

death is at the door! Ah!
Tod ist vor der Thür! Ach,

Fear not, love-ly fair, for
Beß, o Theu-re, nicht um

mf

dear-est, dear-est youth! for thee I fear, for thee!
theu-er, theu-er Freund, ich beß um dich, um dich!

me,
mich,

fear not, love-ly fair, for me: death, where thou art, can-not
beß, o Theu-re, nicht um mich: denn wo du bist, droht kein

See, the murd'rous band comes on! stay no long-er, fly, be-gone! fly! fly! ah!
 Sieh die Mör-der-ban-de, sieh! flich von hin-nen, flich, o flich! flich! flich! ach,
 be, love-ly fair! smile, smile, and dan-ger is no more,
 Tod, theu-res Kind! läch-le, läch-le, und er weicht vor dir;

dearest, dearest youth! stay no long-er, fly! be-gone!
 theurer, theurer Freund! flich von hin-nen, flich! o flich!
 love-ly fair!
 theu-res Kind!

B death is at the door! Ah! dearest, dearest youth! for thee I fear-See, the murd'rous band comes
 Tod ist vor der Thür! Ach, theurer, theurer Freund, ich beb um dich-Sieh die Mör-der-ban-de,

Forte.

(Tutti.)

on! stay no long-er, stay no longer, fly! be-gone!
sieh! flieh von hin-nen, flieh von hinnen, flieh, o flieh!

ritard. a tempo.

Recitativo. DOEG. (Basso.)

MICHAL. Whom dost thou seek? and who has sent thee hi-ther? I seek for Da-vid,
Wen suchst du hier? von wem kommst du ge-sen-det? Ich su-che Da-vid,

Continuo.

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

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 ganz und heil, ob krank ob todt, er muss mit mir zu Saul; zeig' sein Gemach mir.

cresc.

(David's bed discover'd with an image in it.)
(In David's Bette wird ein Bildniss gefunden.)

Do you mock the King? this dis-ap-pointment will en-rage him more: then tremble for the-vent.
Sinnest du auf Trug? so reizt die Täuschung stär-ker sei-nen Grimm: drum be-be vor dem Aus-gang.

f, con 8^{va}

Allegro.

Violino I.

Violino II.

Viola.

MICHAL.

Bassi
senza Organo.

Allegro moderato.

Pianoforte.

No, no, let the
Nein! nein, lass den

mf *mp*

guil - ty, the guil - ty trem - ble,
Freo - ler, den Freo - ler be - ben,
no, no, let the
nein! nein, lass den
guil - ty,
Freo - ler,

(*p*) *mp*

the guilt trem-ble at ev'-ry thought of dan-ger near, at ev'-ry thought of
den Frev-ler be-ben, von Schrecken bleich sein An-ge-sicht, von Schrecken bleich sein

dan-ger near. Though numbers, arm'd 'with death, as-semble, my in-no-cence dis-
An-ge-sicht! Ob zahl-los Fein-de mich um-ge-ben, mein schuldlos Herz ver-

dains to fear, my in-no-cence dis-dains, dis-dains to fear.
za-get nicht, mein schuld-los Herz ver-zagt, ver-za-get nicht.

ritard. a tempo.

Though great their pow-er as their spite, un-daunt-ed still, my
Wie frech ihr Trotz auch höhnt und lacht, steht un-er-schüt-tert

f *(p)* *mp*

soul, re-main: for great-er is Je-ho-vah's might, and will their law-less
mir mein Sinn: denn grö-sser ist Je-ho-va's Macht, er wirft Ge-walt und

(p) *(p)* *(p)*

cresc. *mf*

force res-train, their law-less force, and will their law-less
Trotz da-hin, Ge-walt und Trotz, er wirft Ge-walt und

force res - train.
Trotz da - hin.

MERAB.

Recitativo.

Mean as he was, he is my brother now, my sis - ters hus - band, and to speak the
Arm wie er war, er ist mein Bruder nun, der Schwester Gat - te, ach und es ist

Continuo.

truth, has qua - li - ties, which justice bids me love, and pi - ty his distress. My father's cru - el - ty strikes me with
wahr, ein Heldenherz, das Lie - be sich erzwingt und Mitleid von uns heischt. Des Väters Grausamkeit füllt mich mit

hor - ror! At th'approach - ing feast I fear some dire e - vent, un - less my brother, his friend, the faithful
Schrecken! Bei dem na - hen Fest fürcht' ich Ge - fahr für ihn, wenn nicht mein Bruder, sein Freund, der treu - e

Jo - na - than, a - vert thim - pend - ing ru - in. I know, he'll do his best.
Jo - na - than, Fer - derb und Un - heil ab - wehrt; ich weiss, er wagt sein Blut.

Largo assai.

MERAB.

Bassi
senza Organo.

Pianoforte.

Largo.

mf *mp* *p*

Au -
Ia -

thor of peace, who canst con - troul ev' ry pas - sion of the soul;
ter des Frie - dens, der trö - stend mild je - den Sturm der See - le stillt,

to whose good spi - rit a - lone we owe words that sweet as ho - - - - - ney, as
aus des - sen Geist sich das Wört er - giesst, das so süß wie Ho - - - - - nig, wie

dolce

ho - ney flow: with thy dear in - fluence his tongue be fill'd, and cru - el
Ho - nig fliesst: in sei - nem Mun - de sei - dein Geist be - zeugt, dass grau - se

pp *p*

ritard. a tempo.

wrath to soft per - sua - sion, to soft per - sua - sion
Wuth der sanf - ten Re - de, der sanf - ten Re - de

yield; with thy dear in - fluence his tongue be fill'd, and cru - el
weicht; in sei - nem Mun - de sei dein Geist be - zeugt, dass grau - se

wrath to soft per - sua - sion yield, to soft per - sua - sion, and
Wuth der sanf - ten Re - de weicht, der sanf - ten Re - de, dass

(Violino I.)
 (Violino II.)
 (Viola.)
 cru - el wrath to soft per - sua - sion yield,
grau - se Wuth der sanf - ten Re - de weicht.

tempo ad libit.

SINFONIA.

Allegro.

Trombone I. II.

Trombone III.

Tromba I.

Tromba II.

Timpani.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

Organo, e Bassi.

Organo pieno.

Allegro, ma non presto.

Pianoforte.

This musical score, titled "H.W. 13", is a complex arrangement for multiple instruments. It consists of 14 staves. The top two staves are for vocal parts, with the upper staff in a soprano clef and the lower in an alto clef. Below these are two staves for woodwinds (likely flutes and oboes), followed by two for strings (violins and violas). The bottom two staves are for the piano accompaniment, with the right hand in a soprano clef and the left hand in a bass clef. The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and dynamic markings such as *mf* and *f*. The notation includes slurs, ties, and various articulation marks.

This musical score is for the first movement of the Notebook for Anna Bach, BWV 13. It is a 16-measure piece in G major, 3/4 time. The score is arranged for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a keyboard instrument (likely a harpsichord or spinet). The keyboard part is written in a grand staff with treble and bass clefs. The string parts are written in their respective clefs: Violin I and II in treble clef, and Viola and Cello/Double Bass in bass clef. The piece features a rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#) and a common time signature of 3/4. The score is divided into four measures, each containing a system of staves. The first measure begins with a treble clef and a key signature of one sharp. The second measure introduces a key signature change to two sharps (D major). The third measure changes to three sharps (A major), and the fourth measure returns to two sharps (D major). The piece concludes with a final cadence in D major.

The musical score is arranged in a system of 14 staves. The first two staves are for a brass instrument (B-flat) and a bass instrument. The next six staves are for a woodwind instrument (treble clef) and a string instrument (bass clef). The final six staves are for a grand piano (treble and bass clefs). The music is in 2/4 time and features complex rhythmic patterns and melodic lines.

This page contains a musical score for page 172. It features a complex arrangement of staves. At the top, there are two staves for a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Below these are several staves for vocal parts, including a soprano line and a bass line. The bottom of the page features a grand staff for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is written in a common time signature and includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

This block contains the first four measures of a musical score for a string quartet. The score is written for four staves: two violins (top two staves), two violas (middle two staves), and two cellos (bottom two staves). The music is in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The first two measures feature a complex rhythmic pattern with many sixteenth and thirty-second notes. The third and fourth measures are more melodic, with longer note values and some rests. The notation includes various articulations such as slurs and accents.

This block contains the first four measures of a musical score for a piano. The score is written for two staves: the right hand (top staff) and the left hand (bottom staff). The music is in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The right hand part is highly rhythmic and technical, featuring many sixteenth and thirty-second notes. The left hand part is more melodic and provides a harmonic foundation with longer note values and some rests. The notation includes various articulations such as slurs and accents.

This musical score is arranged in a system of 12 staves. The top two staves are for a brass instrument (likely trumpet or trombone) and a bass instrument. The next four staves are for woodwinds (flute, oboe, clarinet, and bassoon). The bottom six staves are for strings (violin I, violin II, viola, cello, double bass, and harp). The score is divided into four measures. The first measure contains rests for most instruments. The second measure features a complex rhythmic pattern with sixteenth and thirty-second notes. The third and fourth measures continue this pattern with various melodic and harmonic developments. The harp part in the bottom two staves provides a steady accompaniment with arpeggiated chords.

This musical score is arranged in a multi-staff format. It begins with a treble clef staff at the top, followed by a bass clef staff. The middle section consists of several pairs of staves, each pair containing a treble clef staff and a bass clef staff. At the bottom, there is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic values, slurs, and trills (marked 'tr'). A dynamic marking of *ff* (fortissimo) is present in the lower right portion of the score. The piece concludes with a final cadence in the grand staff.

Violino I.

Violino II.

Viola.

SAUL.

Bassi.

Pianoforte.

mf

The time at length is come, when I shall take my full re-venge on Jesse's son.
 Die Zeit ist end-lich da: I- sa's Sohn füllt heut zum O- pfer meinem Groll.

No longer shall the stripling make his sov'reign tot-ter on the throne. He dies-
 Nicht län-ger vor dem Kna-ben soll der Kö-nig zit-tern auf dem Thron. Er stirbt,

this blaster of my fame, bane of my peace, and author of my shame!
 der Ruh und Ruhm mir kürzt, eh' er aus Macht, eh' er vom Thron mich stürzt!

Recitativo. JONATHAN.

SAUL.

Where is the son of Jes-se? comes he not to grace our feast? He ear-nest-ly ask'd
Wo ist der Sohn I - sa - is? kommt er nicht zu un-serm Fest? Nach Bethlem trieb's ihu

Continuo.

leave to go to Bethlem, where his fa-ther's house, at so-lemn rites of an-nual sa-cri-vice, requir'd his
fort, in sei-ne Hei-mat, in des Va-ters Haus, wo sei-nes Stammes jäh-rlich O-pfer-fest sein Beisein

SAUL.

presence. Oh per-verse! re-bellious! thinkst thou, I do not know, that thou hast chose the son of
heischte. Mueh dich fort, Ver-rä-ther! du wä-hnst, ich wis-se nicht, dass du der Freund des Sohns I -

Jes-se, to thy own con-fu-sion? the world will say, thou art no son of mine, who thus canst love the man I hate; the
sa - is, selbst dir zum Ver-der-ben! die Welt erkennt, dass du mein Sohn nicht bist, der du des Va-ters Feind er-wählt, den

JONATHAN.

man, who, if he lives, will rob thee of thy crown: Send, fetch him hith-er; for the wretch must die. What has he
Mann-er, wenn er lebt, der Kro-ne dich be-raubt: Eil ihu zu ru-fin, denn sein Loos ist Tod. Was that er

(Throws his javelin - exit Jonathan.)
 (Wirft seinen Spiess - Jonathan entflieht.)

SAUL.

done? and wherefore must he die? Darst thou op- pose my will? die then thy self.
du, das ihm verdient den Tod? Du tro-t-est mei-nem Wort? stirb denn du selbst.

A tempo giusto.

CHORUS.

Oboe I. II.
 Fagotti:
 Violino I.
 Violino II.
 Viola.
 SOPRANO.
 ALTO.
 TENORE.
 BASSO.
 Continuo.
 Organo pieno, come stà in parti.
 Moderato.
 Pianoforte.

Oh fa_tal consequence of rage, by rea_son un - con_troll'd, un - con_troll'd!
 O blin_de Ra_se_rei der Wuth, durch Weis_heit nicht be_schränkt, nicht be_schränkt!

Oh fa_tal consequence of rage, by rea_son un - con_troll'd!
 O blin_de Ra_se_rei der Wuth, durch Weisheit nicht be_schränkt!

Oh fa_tal consequence of rage, un - con_troll'd!
 O blin_de Ra_se_rei der Wuth, nicht be_schränkt!

Oh fa_tal consequence of rage!
 O blin_de Ra_se_rei der Wuth!

oh fa_tal consequence of rage, oh fa_tal
 o blin_de Ra_se_rei der Wuth, o blin_de

oh fa_tal consequence of rage, by rea_son un - con -
 o blin_de Ra_se_rei der Wuth, durch Weisheit nicht be -

oh fa_tal consequence of rage, un - con -
 o blin_de Ra_se_rei der Wuth; nicht be -

oh fa_tal consequence of
 o blin_de Ra_se_rei der

consequence of rage, by rea-son un- con- troll'd! With ev' ry law he can dis- pense; no ties the
Ra- se- rei der *Wuth, durch Weisheit* nicht be- schränkt! Ein je- des Band reißt sie ent- zwei, kein Zaum der
 troll'd! — of rage, by rea-son un- con- troll'd! With ev' ry law he can dis- pense; no ties the
 schränkt! der *Wuth, durch Weisheit* nicht be- schränkt! Ein je- des Band reißt sie ent- zwei, kein Zaum der

furious monster hold, no ties the furious monster hold: with ev' ry law he can dis-
die Un- bünd'ge lenkt, kein Zaum der die Un- bünd'ge lenkt; ein je- des Band reißt sie ent-
 furious monster hold, no ties the furious monster hold: with ev' ry law he can dis-
die Un- bünd'ge lenkt, kein Zaum der die Un- bünd'ge lenkt; ein je- des Band reißt sie ent-

pense; no ties the furious monster hold, no ties the furious monster hold. Oh fa - tal
O bli - de

zwei, kein Zaum der die Un - bündge lenkt, kein Zaum der die Un - bündge lenkt.

pense; no ties the furious monster hold, no ties the furious monster hold.

zwei, kein Zaum der die Un - bündge lenkt, kein Zaum der die Un - bündge lenkt.

3 2 6 7 8 5

con - sequence of rage, by rea - son un - - con - troll'd, un - con - troll'd!
Ra - se - rei der Wuth, durch Weis - heit nicht be - schränkt, nicht be - schränkt!

Oh fa - tal con - sequence of rage, by rea - son un - - con - troll'd!
O bli - de Ra - se - rei der Wuth, durch Weisheit nicht be - schränkt!

Oh fa - tal con - sequence of rage, un - con - troll'd!
O bli - de Ra - se - rei der Wuth, nicht be - schränkt!

Oh fa - tal con - sequence of rage!
O bli - de Ra - se - rei der Wuth!

oh fa - tal con - sequence of rage, oh fa - tal con - sequence of
 o blin - de Ra - se - rei der Wuth, o blin - de Ra - se - rei

oh fa - tal con - sequence of rage, by rea - son un - con - troll'd!
 o blin - de Ra - se - rei der Wuth, durch Weisheit nicht be - schränkt! der

oh fa - tal con - sequence of rage, un - con - troll'd! — of
 o blin - de Ra - se - rei der Wuth, nicht be - schränkt! —

oh fa - tal con - sequence of rage, der
 o blin - de Ra - se - rei der Wuth,

rage, by rea - son un - con - troll'd! With ev - ry law he can dis - pense; no ties the
 Wuth, durch Weisheit 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
 Wuth, durch Weisheit nicht be - schränkt! Ein je - des Band reisst sie ent - zwei, kein Zaum der

furious monster hold, no ties the furious monster hold: with ev' - ry law he can dis -
 die Un_bänd'ge lenkt, kein Zaum der die Un_bänd'ge lenkt, ein je - des Band reisst sie ent -
 furious monster hold, no ties the furious monster hold: with ev' - ry law he can dis -
 die Un_bänd'ge lenkt, kein Zaum der die Un_bänd'ge lenkt, ein je - des Band reisst sie ent -

pense, no ties the furious monster hold, no ties the furious monster hold:
 zwei, kein Zaum der die Un_bänd'ge lenkt, kein Zaum der die Un_bänd'ge lenkt:
 pense, no ties the furious monster hold, no ties the furious monster hold:
 zwei, kein Zaum der die Un_bänd'ge lenkt, kein Zaum der die Un_bänd'ge lenkt:

H. W. 12.

Andante larghetto.

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

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

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

Andante larghetto.

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

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

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

From crime to crime he blind-ly
 Auf Schuld häuft Schuld sie sinn-los

blind_ly, blind_ly, he blind_ly goes, from crime to crime he blind_ly goes, from
 sinn_los, sinn_los, häuft sinn_los auf, auf Schuld häuft Schuld sie sinn_los auf, sie
 blind - ly goes, he blind_ly goes, from crime to crime, from crime to crime, he blind_ly goes, auf, sie
 sinn - los auf, auf he häuft blind_ly, blind_ly, he blind_ly goes, he blind_ly goes, auf, auf - blind_ly,
 — blind_ly, — blind_ly goes, he blind_ly goes, from crime to crime, from crime to crime, he blind_ly goes, auf, auf
 sinn - los, sinn - los auf, auf häuft sinn - los auf, auf he häuft blind_ly, blind_ly, he blind_ly goes, he blind_ly goes, auf, auf
 goes, he blind - ly goes, from crime to crime, from crime to crime, he blind_ly goes, auf, sie sinn - los auf, auf
 auf, sie sinn - los auf, auf Schuld häuft Schuld, häuft sinn - los auf, auf he häuft blind_ly, blind_ly, he blind_ly goes, he blind_ly goes, auf, auf
 crime to crime, blind - ly, blind_ly, he blind_ly goes, he blind_ly goes, auf, auf - blind_ly, sinn - los,
 sinn - los auf, auf, crime, auf, häuft sinn - los, auf, auf he häuft blind_ly, blind_ly, he blind_ly goes, he blind_ly goes, auf, auf
 crime to crime he blind_ly goes, he blind_ly goes, auf, auf - blind_ly, sinn - los,
 Schuld häuft crime he blind_ly goes, he blind_ly goes, auf, auf - blind_ly, sinn - los,
 Schuld häuft sie blind_ly, he blind_ly goes, he blind_ly goes, auf, auf - blind_ly, sinn - los,
 blind - ly, goes, blind - ly, blind - ly, he blind - ly goes, blind - ly, blind - ly
 sinn - los auf, sinn_los, sinn - los, häuft sinn - los auf, auf, blind - ly, blind - ly

— blind-ly goes, he blind-ly goes, from crime to crime he blind-ly goes, nor
 — Schuld hüpft Schuld sie sinn-los auf, auf Schuld hüpft Schuld sie sinn-los auf, und

he — blind-ly goes, from crime to crime he blind-ly, blind-ly goes,
 hüpft sinn-los auf, auf Schuld hüpft Schuld sie sinn-los, sinn-los auf,

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

goes, from crime to crime he blind-ly, blind-ly goes,
 auf, auf Schuld hüpft Schuld sie sinn-los, sinn-los auf,

end, but with his own de-struction knows, but with his own de-struction
 stürmt zum Un-ter-gang in ih-rem Lauf, zum Un-ter-gang in ih-rem

nor end, but with his own de-struction
 und stürmt zum Un-ter-gang in ih-rem

knows, but with his own de - struction knows, Lauf, zum Un - ter - gang in ih - rem Lauf, nor end, but with his own de - struction knows, Lauf, nor und stürmt zum Un - ter - gang in ih - rem Lauf, nor end, but with his own de - struction knows, Lauf, nor und stürmt zum Un - ter - gang in ih - rem Lauf, nor end, but with his own de - struction knows; — he blind - ly goes, Lauf; — hüft sinn - los auf, own de - struc - tion knows, but with his own de - struction knows; — he blind - ly goes, he gang in ih - rem Lauf, zum Un - ter - gang in ih - rem Lauf; — hüft sinn - los auf, hüft own de - struc - tion knows, but with his own de - struction knows; — he blind - ly, zum Un - ter - gang in ih - rem Lauf; gang in ih - rem Lauf; blind - ly, sinn - los. own de - struction knows, but with his own de - struction knows; from crime to crime he gang in ih - rem Lauf; zum Un - ter - gang in ih - rem Lauf; auf Schuld hüft Schuld sie

blind_ly, blind_ly, he blind_ly goes, from crime to crime he blind_ly
 sinn_los, sinn_los, häuft sinn_los auf, auf Schuld häuft Schuld sie sinn_los

blind_ly, blind_ly goes, he blind_ly goes, he blind_ly goes,
 sinn_los, sinn_los auf, auf, häuft sinn_los auf, läuft sinn_los auf,

blind_ly, he blind_ly, blind_ly goes, he blind_ly goes,
 sinn_los, häuft sinn_los, sinn_los auf, auf, läuft sinn_los auf,

blind_ly goes, he blind_ly goes, from crime to crime, from crime
 sinn_los auf, sie sinn_los auf, auf Schuld häuft Schuld, auf Schuld to häuft

goes, from crime to crime, crime, blind_ly, blind_ly, he blind_ly goes, he
 auf, sie sinn_los auf, auf, sinn_los, sinn_los, häuft sinn_los auf, auf

from crime to crime he blind_ly goes, he blind_ly goes, blind_ly
 auf Schuld häuft Schuld sie sinn_los auf, häuft sinn_los auf, blind_ly, sinn_los,

crime he blind_ly goes, blind_ly, blind_ly, he blind_ly goes, blind_ly, blind_ly
 Schuld sie sinn_los auf, sinn_los, sinn_los, häuft sinn_los auf, sinn_los, sinn_los

— blind - ly goes, he blind - ly goes, from crime to crime he blind - ly goes, nor
 — Schuld häuft Schuld sie sinn - los auf, auf Schuld häuft Schuld sie sinn - los auf, und

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

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

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

7 7 4 # 4 # # 6 6 2 6 4 # p

end, but with his own de - struction knows, but with his own de - struc - tion
 stürmt zum Un - ter - gang in ih - rem Lauf, zum Un - ter - gang in ih - rem

nor end, but with his own - de - struction
 und stürmt zum Un - ter - gang in ih - rem

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

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

H.W. 13.

nor end, but with his own de - struction knows, nor
 und stürmt zum Un - ter - gang in ih - rem Lauf, und
 nor end, but with his own de - struction knows, but with his own de - struction knows, nor
 und stürmt zum Un - ter - gang in ih - rem Lauf, zum Un - ter - gang in ih - rem Lauf, und

end, nor end, but with his own de - struction knows.
 stürmt, und stürmt zum Un - ter - gang in ih - rem Lauf.
 end, nor end, but with his own de - struction knows.
 stürmt, und stürmt zum Un - ter - gang in ih - rem Lauf.

ritard. *decresc.*

ACT III.

Largo.

Violino I.
Oboe I. II.

Violino II.

Viola.

SAUL.

Bassi.

Largo.

Pianoforte.

senza Oboi.

Wretch that I am! of my own ru - in au - thor!
 E - lend und Qual hab ich selbst mir be - rei - tet!

Where are my old sup - ports? The va - liant youth, whose ve - ry name was ter - ror to my foes, my
Wo ist mein Ret - ter nun? Den ta - pfern Mann, dess Nam' al - lëin der Feinde Schrecken war, ver -

rage has drove a - way. Of God for - sa - ken, in vain I ask his counsel!
bann - te mei - ne Wül - l. Von Gott ver - las - sen, ruf' ich umsonst um Hül - fe!

he vouchsafes no an - swer to the sons of dis - o - be - dience! Ev'n my own cou - rage
er ge - währt nicht Ant - wort ei - nem Sohn des Un - ge - horsams! Mein eig - ner Muth ver -

f *risoluto*

fails me! Can it be? is Saul become a coward? I'll not be-lieve it!
lässt mich! Kann es sein? ward Saul zu ei-ner Memme? nein, das sei fer-ne!

If Heav'n de-nies thee aid — seek it from Hell!
Wenn der Him-mel mir nicht hilft — sei es die Hül-le!

Recitativo.

SAUL.

'Tis said, here lives a woman, close fa-mi-liar with the-ne-my of mankind: her I'll consult, and know the
Man sagt, hier leb' ein Weib, die Vertraute des Fürstender unternWelt: sie ge-be Rath und Kun-de

Continuo.

worst. Her art is death by law; and while I mind-ed law, sure death at-tended such hor-rid prac-ti-ces:
mir. Auf ih-re Kunst steht Tod; und weil des Rechts ich pflag, traf sich-re Strafe ihr schwar-zes Zau-berwerk:

Yet, oh hard fate! my - self am now re - duced to ask the counsel of those I once ab - hor'd.
Doch, hart Ge - schick! ich selbst bin nun verdammt, sie zu be - fra - gen, die ich zu - vor ver - flucht.

WITCH.
Hexe.
(Tenore.)

Recitativo. SAUL.

With me what wouldst 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.

WITCH.
Hexe.

man whom I shall name. A - las! thou know'st how Saul has cut off those who use this art.
dir mein Mund be - nennt. Wie dir! du weisst, dass Saul's Ge - bot ver - tilgt der Zaubrer Kunst.

SAUL.

Wouldst thou en - snare me? As Je - ho - vah lives, on this ac - count no mis - chief shall be -
Stellst du mir Ne - tze? Bei Je - ho - va's Nam! von sei - ner Hand soll dich kein Un - heil

WITCH.
Hexe.

SAUL.

fall thee. Whom shall I bring up to thee? Bring up Sa - muel.
trif - fen. Sprich, wen be - gehrst du zu sehn? Ru - fe Sa - muel.

Largo.

Oboe I. II.

Fagotti.

Violino I. II.

WITCH.
Hexe.

Bassi
senza Organo.

Viola coi Bassi all ottava.

Pianoforte.

Largo, quasi Andante.

In-fer-nal spir-its, by whose pow'r de-part-ed ghosts in
Geister des Abgrunds, de-ren Macht der Tod-ten Schat-ten

liv-ing forms ap-pear, add hor-ror to the mid-night hour, and chill the
in der Gruft be-lebt, und schau-rig in dem Graun der Nacht mit Angst das

bold - - est hearts with fear, and chill the bold - - est hearts with fear:
 kühn - - ste Herz durch - beb't, mit Angst das kühn - - ste Herz durch - beb't:

(p)
 to this stranger's won - d'ring eyes
 vor des Fremdlings star - ren Blick

(p)

let the Prophet Sa - muel rise!
 sen - det Samuel's Geist zu - rück!

Largo.

Fagotto I.

Fagotto II.

SAMUEL.
(Basso.)

Bassi.

Pianoforte.

p

con s^{va}

Why hast thou forc'd me from the realms of peace
Wä-rum be-schwörst du aus dem Reich der Ruh

Violino I.

Violino II.

Viola.

SAUL.

back to this world of woe?
mich in die Welt der Qual?

Oh ho-ly Prophet! ho-ly Prophet! re-
O heil-ger Se-her! heil-ger Se-her! rer.

(senza Fagotti.)

mf

fuse me not thy aid in this dis-tress.
sa-ge mir nicht Rath in mei-ner Noth!

The num'rous foe stands
Der Fein-de Heer steht

rea - dy for the bat - tle: God has for - sa - ken me: no more he answers by pro - phets or by dreams:
 schlachtge - rü - stet vor mir; Gott a - ber wick von mir; mirspricht kein Se - her, kein Traum weis - sa - get mir;

7^b 6 6^{si} 2

no hope re - mains, un - less I learn from thee, what course to take.
 kein Trost mehr bleibt, wenn nicht dein wei - ser Mund mir Rath ge - währt.

SAMUEL.

Hath God for - sa - ken thee? and dost thou ask my counsel? Did I not fore - tel thy fate, when
 Ver - liess Je - ho - va dich? und rufst du mich um Hül - fe? Sagt' ich nicht dein Loos vor - aus, als

mad - ly dis - o - be - dient, thou didst spare the curst A - ma - le - kite, and on the
 du nicht aus - ge - rich - tet sei - nen Zorn am Vol - ke A - ma - lek, und auf den

spoil didst fly ra - pa - cious? Therefore God this day hath ve - ri - fied my words in thy de -
 Raub dich gie - rig wandtest? Da - rum hat der Herr an dir bewährt mein Wort zu dei - nem

struction, hath rent the king - dom from thee, and be - stow'd it on Da - vid, whom thou ha - test for his
 Un - heil, die Kro - ne dir ent - zo - gen und ver - lie - hen an Da - vid, dem du zürnst um sei - ne

viol. I.
 viol. II.
 viola.
 vir - tue. Thou and thy sons shall be with me to - mor - row, and Is - ra - el
 Tugend: Du und dein Sohn, ihr seid bei mir noch heu - te, wann Is - ra - el

by Phi - lis - tine arms shall fall. The Lord hath said it: He will make it good.
 der Phi - li - ster Arm er - lag. So sprach Je - ho - va, Er, der Wahr - heit Gott.

p *lento.*

SINFONIA.

Allegro.

Musical score for Trombone I, Trombone II, Trombone III, Tromba I, Tromba II, Timpani, Oboe I, Oboe II, Fagotti, Violino I, Violino II, Viola, and Tutti. The score is written in common time (C) and includes various rhythmic patterns and dynamics.

Organo pieno.

Musical score for Pianoforte. The score is written in common time (C) and includes various rhythmic patterns and dynamics, starting with *mf* and *f*.

Allegro.

This musical score consists of 14 staves. The top two staves are in alto clef (C4). The next two are in bass clef. The following four staves are in treble clef. The bottom two staves are in bass clef. The score is divided into four measures. The first measure contains mostly rests. The second measure features a melodic line in the second bass clef staff and a rhythmic pattern in the first treble clef staff. The third measure shows a complex rhythmic pattern in the first treble clef staff and a melodic line in the second bass clef staff. The fourth measure contains a dense rhythmic pattern in the first treble clef staff and a melodic line in the second bass clef staff. The bottom two staves provide a continuous accompaniment throughout the piece.

This musical score consists of 14 staves. The top two staves are for the Violin I and Violin II parts, both in treble clef. The next two staves are for the Violin III and Violin IV parts, also in treble clef. The fifth and sixth staves are for the Violoncello and Double Bass parts, in bass clef. The seventh and eighth staves are for the Flute I and Flute II parts, in treble clef. The ninth and tenth staves are for the Oboe I and Oboe II parts, in treble clef. The eleventh and twelfth staves are for the Clarinet I and Clarinet II parts, in bass clef. The thirteenth and fourteenth staves are for the Bassoon I and Bassoon II parts, in bass clef. The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat major or D minor). The music is arranged in a symmetrical fashion, with the strings and woodwinds playing similar parts in the first and second systems, and the flutes and oboes playing similar parts in the third and fourth systems.

This musical score consists of 14 staves, organized into two systems of seven staves each. The top system includes two staves with alto clefs (C4), two staves with bass clefs (C2), and three staves with treble clefs (C4). The bottom system includes two staves with alto clefs (C4), two staves with bass clefs (C2), and two grand staff systems (treble and bass clefs). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *ff* (fortissimo) is present in the first staff of the bottom system. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

DAVID. **Recitativo.** **AMALEKITE. (Tenore.)** **DAVID.**
Amalekiter.

Whence comst thou? Out of the camp of Is-ra-el. Thou canst in-form me then: how went the
Wo kommst du her? Dort aus dem La-ger Is-raels. So sa-ge rasch mir an, wie steht die

Continuo.

AMALEK.

bat-tle? The peo-ple, put to flight, in num-bers fell, and Saul, and Jo-na-than his
Schlacht? Das Heer er-greift die Flucht, viel Vol-kes fiel, und Saul, und Jo-na-than sein

DAVID.

son, are dead. A - las! my bro-ther! - But how know'st thou that they are
Sohn, sind todt. O weh! mein Bru-der! - Doch wie weisst du um ih-ren

AMALEK.

dead? Up - on mount Gil - bo - a I met with Saul, just fall'n up - on his
Tod? Am Ber-ge Gil - bo - a stiess ich auf Saul, durch-bohrt vom eig-nen

spear; swift.ly the foe pur - s'ud; he cry'd to me, beg'd me to fi-nish his im-per-fect
Speer; stürmisch ver-folgt' der Feind; er schrie zu mir, bat mich sein un-vollbrach-tes Werk zu

work, and end a life of pain and ig - no - mi - ny. I knew he could not
en-den, zu til-gen sei-ne Schmach und Fre-vel-that. Ich sah sein Le-ben

live, therefore slew him; took from his head the crown, and from his arms the bracelets, and have
 schwinden und erschlug ihn, nahm ihm vom Haupt den Reif, von sei - nem Arm die Rin - ge, die ich

DAVID. AMALEK.

brought them to my Lord. Whence art thou? I am an A - ma - la - kite.
 rei - che mei - nem Herrn. Wer bist du? Ich bin vom Stamm A - ma - lek.

Allegro.

Violino I.
Oboe I.

Violino II.
Oboe II.

Violino III,
e Viola.

DAVID.

Bassi
senza Organo.

Pianoforte.

Violini.

Im - pious wretch, of race ac - curst, of race ac - curst! and of
 Mann der Schmach, im Stamm ver - flucht, im Stamm ver - flucht! mehr du

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 du als dein Stamm ver-rucht! Er-starr-te nicht die Hand am

sword against th'a nointed of the Lord, against th'a noint-ed of the Lord?
Schwert, eh sie sein hei-lig Haupt ver-sehrt, eh sie sein hei-lig Haupt ver-sehrt?

Tutti.

Fall on him, smite him, let him die!— On thy own head thy blood will
Ergreift ihn, füllt ihn auf den Grund!—Auf dei-nem Haupt sei Blut und

(p)

Violini.

lie; since thy own mouth has te - sti - fied, by thee the Lords a - noint - ed died, by thee the
Fluch; ge - zeugt hat *wi - der dich dein* *Mund, dess Hand den* *Gott - ge - salb - ten* *schlug, dess* *Hand den*

6 6 6

Lords a - noint - ed, the Lords a -
Gott - ge - salb - ten, den *Gott - ge -*

4 6 7 6 2

Adagio.

noint - ed died.
salb - ten *schlug.*

6b 7b 6 4 6b 7b 7 4 3 2

Adagio.

DEAD MARCH.

Trauermarsch.

Grave.

Trombone I. *p*
 Trombone II. *p*
 Trombone III. *p*
 Timpani. *p*
 Traversa I.
 Traversa II.
 Violino I. *p*
 Violino II. *p*
 Viola. *p*
 Bassi. *p*
 senza Organi e Cembalo.

Grave.

Pianoforte. *mp*

p e Organi.
p Organi senza altri Bassi.

mp

First system of musical notation, consisting of ten staves. The top two staves are in alto clef (C4), the next two in bass clef (C2), and the remaining six in treble clef (C4). The music features complex rhythmic patterns and rests.

Second system of musical notation, consisting of ten staves. The top two staves are in alto clef (C4), the next two in bass clef (C2), and the remaining six in treble clef (C4). The music continues with complex rhythmic patterns. A dynamic marking *mp* is present in the lower staves.

Tutti, e Organi, piano. Organi senza altri Bassi.

Third system of musical notation, consisting of two staves in treble clef (C4). The music continues with complex rhythmic patterns. A dynamic marking *pp* is present.

Musical score for strings and organ, measures 1-8. The score includes parts for Violino I, Violino II, Viola, Bassi senza Organo, and Organ. The organ part is marked *Tutti, e Organi, piano.* and *mp*. The strings play a rhythmic pattern of eighth notes.

Largo, e staccato.

Violino I.

Violino II.

Viola.

Bassi senza Organo.

Largo.

Pianoforte.

Musical score for strings and piano, measures 9-16. The score includes parts for Violino I, Violino II, Viola, Bassi senza Organo, and Piano. The piano part is marked *Largo.* and *mf*. The strings play a rhythmic pattern of eighth notes.

CHORUS.

Largo assai.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Continuo.

Organo tasto solo.

Pianoforte.

Largo.

mp

Mourn, Is - ra - el, mourn, thy beau - ty
 Klag, Is - ra - el, dei - ner Hel - den

Mourn, Is - ra - el, Mourn, Is - ra - el,
 Klag, Is - ra - el, Klag, Is - ra - el,

Mourn, Is - ra - el, mourn, thy beau - ty
 Klag, Is - ra - el, dei - ner Hel - den

lost, Fall, mourn, thy beau-ty dei-ner Hel-den
 mourn, klag', thy choi-cest youth on Gil - boa slain, on Gil - boa To - des Raub, - des To - des
 thy choi-cest youth on Gil - boa, on Gil - boa
 der Jugend Schmuck des To - des, des To - des

slain! Raub! mourn, klag', mourn, klag', mourn! klag!
 slain! Raub! mourn, klag', mourn, klag', mourn! klag!
 slain! Raub! mourn, klag', mourn! klag!
 slain! Raub! mourn, klag', mourn, klag', mourn! klag!
 How have thy fair - est hopes been cross'd!
 Wie welk - ten dei - ne Blü - ten all!

What Ein
 What Ein

heaps of migh - - ty war - - riors strew the plain!
 Heer von mächt' - - gen Krie - - gern liegt in Staub!

heaps, what heaps of migh - - ty war - - riors strew the plain!
 Heer, ein Heer von mächt' - - gen Krie - - gern liegt in Staub!

What heaps of migh - - ty war - - riors strew the plain!
 Ein Heer von mächt' - - gen Krie - - gern liegt in Staub!

What heaps of migh - - ty war - - riors strew the plain!
 Ein Heer von mächt' - - gen Krie - - gern liegt in Staub!

Mourn, Is - rael, mourn, thy beau - ty lost, thy choi - cest youth on Gil -
 Klag, Is - rael, dei - ner Hel - den Fall, der Jugend Schmuck des To -

Mourn, Is - rael, mourn, thy beau - ty lost, thy choi - cest youth' on Gil -
 Klag, Is - rael, dei - ner Hel - den Fall, der Ju - gend Schmuck des To - des Raub -

Mourn, Is - rael, mourn, thy beau - ty lost, thy choi - cest youth on Gil -
 Klag, Is - rael, dei - ner Hel - den Fall, der Jugend Schmuck des To -

Mourn, Is - rael, mourn, thy beau - ty lost, thy choi - cest
 Klag, Is - rael, dei - ner Hel - den Fall, der Ju - gend

boa, on Gil - boa slain,
des, des To - des Raub,
mourn,
klag',

— on Gil - boa slain,
— des To - des Raub,
mourn,
klag',

boa, on Gil - boa slain,
des, des To - des Raub,
mourn,
klag',

youth on Gil - boa slain,
Schmuck des To - des Raub,
mourn,
klag',

thy choi - cest youth on Gil - boa slain!
der Ju - gend Schmuck des To - des Raub!

mourn, thy choi - cest youth on Gil - boa slain!
klag', der Ju - gend Schmuck des To - des Raub!

mourn, thy choi - cest youth on Gil - boa slain!
klag', der Ju - gend Schmuck des To - des Raub!

mourn, thy choi - cest youth on Gil - boa slain!
klag', der Ju - gend Schmuck des To - des Raub!

Organo solo, piano.

6 5 7 3 6 5

Lento, e piano.

Violino I.

Violino II.

Viola.

DAVID.
(Tenore.)

Bassi.

Organo tasto solo, e lottava bassa, piano.

Lento, e piano.

Pianoforte.

Oh let it not in Gath be heard, the news in A_ske_lon let
 O schweigt in Gath von die-sem Tug, und kün-dei's nicht den Strassen

none pro-claim; lest we, whom once so much they fear'd, be by their wo-men
 As-ka-lon; dass Er, der einst ihr Schre-cken war, nicht ih-ren Tüch-tern

now de_spis'd, be by their wo-men now de_spis'd,
 sei zum Hohn, nicht ih-ren Tüch-tern sei zum Hohn,

and lest the daugh_ters of thun cir_cum_cis'd re_joyce and tri_umph in our shame, and
 und dass nicht im Tri_umph der Wei_berSchaar froh lock' und jauchz' ob uns_rerSchmach, und

p

mp

lest the daugh_ters of thun cir_cum_cis'd re_joyce and tri_umph in our shame,
 dass nicht im Tri_umph der Wei_berSchaar froh lock' und jauchz' ob uns_rerSchmach,

in our shame, re_joyce and tri_umph in our shame.
 uns_rerSchmach, froh lock' und jauchz' ob uns_rerSchmach.

tempo ad libitum.

Largo, e piano.

Violino I.

Violino II.

Viola.

DAVID.
(Soprano.)

Bassi
senza Organo.

Violoncelli senza Cembalo.

Pianoforte.

Largo, e piano.
mp

From this un - hap - py day ———— no
 Nach die - sem Tag der Schmach ———— trünkt

Tutti, ma piano.

more, no more, no more, ye Gil - boan hills, on you
 dich nicht mehr, nicht mehr, Gil bo - a's Berg und Au,

de - scend re fresh - ing rain, or kind - - ly dew, or kind - ly
 des Re - gens küh - le Flut, noch mil - - der Thau, noch mil - - der

dew, de - scend re - fresh - ing rain, or kind - ly dew,
 Thau, des Re - gens küh - le Flut, noch mil - der Thau,

which erst your heads
 der einst dein Haupt

with plen - ty crown'd, with plen - ty, with plen - ty crown'd; since there the shield of
 ge - krönt mit Pracht, ge - krö - net, ge - krönt mit Pracht: seit dort der Schild des

Saul, in arms re - now'd, was vile - ly cast a - way, was
 Saul in hei - sser Schlacht so schmach - voll sank und brach, so

vile - ly cast a - way.
 schmach - voll sank und brach.

Largo.

DAVID.
(Alto.)

Brave Jo - na -
Wenn Jo - na -

Bassi
(senza Organo).

Pianoforte.

Largo, quasi Andante, e piano.

than his bow ne'er drew, but wing'd with death, but wing'd with death his
than den Bo - gen zog, ha wie be - schwingt mit sich - rem Tod sein

ar - - - - row, his ar - row flew, and drank the
Pfeil, - - - - sein Pfeil ent - flog und trank das

blood of slaugh - ter'd foes, and drank, and
Blut aus Fein - des Brust, und trank, und

drank the blood of slaugh - ter'd foes: nor drew great Saul his
 trank das Blut aus Fein - des Brust! Schwang Saul sein Schwert in

sword in vain; it reek'd, where - er he dealt his blows, with en - - - trails
 Kam - pfes lust, wie dampft von mächt' - ger Hel - den Blut und schlürft - - - der

of the migh - ty slain: nor drew great Saul his sword in vain; it reek'd, where -
 Grund die dunk - le Flut; schwang Saul sein Schwert in Kam - pfes - lust, wie dampft von

er he dealt his blows, with en - - - trails of the migh - - ty slain.
 mächt' - ger Hel - den Blut und schlürft - - - der Grund die dunk - - le Flut!

CHORUS.

Allegro.

Oboe I. II.

Violino I.

Violino II.

Viola.

SOPRANO.
Ea-gles were not so swift as they, nor li-ons with so strong a grasp held

ALTO.
Nie war der Ad-ler rasch wie sie; der Lö-we mit so wil-der Gier er-

TENORE.
Ea-gles were not so swift as they, nor li-ons with so strong a grasp held

BASSO.
Nie war der Ad-ler rasch wie sie; der Lö-we mit so wil-der Gier er-

Continuo.
Organo pieno.

Pianoforte.

Allegro.

fast and tore, held fast and tore, and tore the prey, and tore the prey.

griff, zer-riss, er-griff, zer-riss, zer-riss den Raub, die Beu-te nie.

fast and tore, held fast and tore, and tore the prey, and tore the prey.

griff, zer-riss, er-griff, zer-riss, zer-riss den Raub, die Beu-te nie.

A tempo giusto.

Violino I.

Violino II.

Viola.

DAVID.
(Soprano.)

Bassi
senza Organo.

Pianoforte.

A tempo giusto.

In sweet-est har-mo-ny they liv'd, nor death, nor
In sü-sser Har-mo-nie ver-eint, be-währt im

death their u-nion could di-vide, in sweet-est har-mo-ny they liv'd, nor death, nor death their
Tod ihr Bund der Treu-e Pflicht, in sü-sser Har-mo-nie ver-eint, be-währt im Tod ihr

u - nion could di - vide, nor death their u - nion could di - vide. The pi - ous son
 Bund der Treu - e Pflicht, im Tod ihr Bund der Treu - e Pflicht. Der fromme Sohn

ne'er left his fa - ther's side, but him de - fend - ing, but him de - fend - ing, but him de -
 ver - liess den Va - ter nicht, ihn zu er - ret - ten, ihn zu er - ret - ten, ihn zu er -

fend - ing, brave - ly, brave - ly, brave - ly died; the pi - ous son ne'er left his
 ret - ten, fiel der tapf - re, tapf - re Freund; der from - me Sohn ver - liess den

fa - ther's side, but him de - fend - ing, but him de - fend - ing, but him de - fend - ing, brave - ly,
 Va - ter nicht, ihn zu er - ret - ten, ihn zu er - ret - ten, ihn zu er - ret - ten, fiel der

brave - ly, brave - ly died: a loss too great, a loss too great to be sur - viv'd, a loss too
 tapf - re, tapf - re Freund: o Fall, nie - mals - o Fall, nie - mals zu tief be - weint, o Fall, nie -

great, too great to be sur - viv'd!
 mals, nie mals zu tief be - weint!

For Saul, ye maids of Is - rael,
Um Saul, ihr Töch - ter Is - rael's,

moan, to whose in - dul - gent care you owe the scar - let and the gold you wear, and
klagt! durch des - sen Sie - ger - hand ihr reich in Pur - pur und in Gold euch tragt und

all the pomp in which your beau - ty long has shone, and all the pomp in which your beau - ty long has
pracht - unstrah - let stolz in ho - her Schön - heit ragt, und pracht - un - strah - let stolz in ' ho - her Schön - heit

CHORUS.

Oboe I. II. Violino I. Violino II. Viola. DAVID. SOPRANO. ALTO. TENORE. BASSO. Continuo. Organo pieno. senza Organo. Pianoforte.

shone. Oh fa - tal day! how low the migh - ty lie! Oh Jo - na - than!
 ragt. O schwe - rer Tag! ge - stürzt die Hel - den all! O Jo - na - than!

Oh fa - tal day! how low the migh - ty lie!
 O schwe - rer Tag! ge - stürzt die Hel - den all!

Oh fa - tal day! how low the migh - ty lie!

O schwerer Tag! ge - stürzt die Hel - den all!

Oh fa - tal day! how low the migh - ty lie!

Organo pieno. senza Organo.

oh Jo - na - than! how no - bly didst thou die, for thy king and coun - try slain! oh Jo - na - than! how
 o Jo - na - than! wie e - del war dein Fall, für den Kö - nig, für das Land! o Jo - na - than! wie

Oh Jo - na - than! how
 O Jo - na - than! wie
 Oh Jo - na - than! how
 O Jo - na - than! wie

6 7 7 Organo pieno.

no_bly didst thou die, for thy king and coun-try slain! For thee, my bro-ther Jo-na-than, how great is my dis-
 e-del war dein Fall, für den Kö-nig, für das Land! Um dich, mein Bru-der Jo-na-than, wie klagt mein za-gend

no_bly didst thou die, for thy king and coun-try slain!
 e-del war dein Fall, für den Kö-nig, für das Land!

no_bly didst thou die, for thy king and coun-try slain!
 e-del war dein Fall, für den Kö-nig, für das Land!

senza Organo.

tress! for thee, oh Jo-na-than, how great, how great is my dis-tress, for thee, how great is my dis-
 Herz! um dich, o Jo-na-than, wie klagt, wie klagt mein za-gend Herz, um dich, wie klagt mein za-gend

tress! What lan-guage can my grief ex-press, what lan-guage can my grief ex-press? Great was the plea-sure
 Herz! Ach, kei-ne Sprach um-fasst den Schmerz, ach, kei-ne Sprach um-fasst den Schmerz! Gross ward die Won-ne,

I en-joy'd in thee, and more than wo-men's love thy won-drous love to me! Oh fa-tal
 die mir ward von dir, und mehr als Frau-en lieb' war dei- - ne Lie-be mir! O schue-rrer
 Oh fa-tal
 O schue-rrer

day! how low the migh - ty lie! Where, Is - rael, is thy glo - ry
 Tag! ge - stürzt die Hel - den all! Wie, Is - rael, kam dein Ruhm zu

day! how low the migh - ty lie! Where, Is - rael, is thy glo - ry
 Tag! ge - stürzt die Hel - den all! Wie, Is - rael, kam dein Ruhm zu

Oh fa - tal day! how low the migh - ty lie! Where, Is - rael, is thy glo - ry
 O schwe - rer Tag! ge - stürzt die Hel - den all! Wie, Is - rael, kam dein Ruhm zu

Oh fa - tal day! how low the migh - ty lie! Where, Is - rael, is thy glo - ry
 O schwe - rer Tag! ge - stürzt die Hel - den all! Wie, Is - rael, kam dein Ruhm zu

Organo pieno.

mf

fled? Spoild of thy arms, and sunk in in - fa - my, how canst thou raise a - gain thy droop - ing
 Fall! Schmachvoll be - siegt, des Waf - fenschmucks be - raubt, wie hebst du je em - por dein sin - kend

fled? Spoild of thy arms, and sunk in in - fa - my, how canst thou raise a - gain thy droop - ing
 Fall! Schmachvoll be - siegt, des Waf - fenschmucks be - raubt, wie hebst du je em - por dein sin - kend

fled? Spoild of thy arms, and sunk in in - fa - my, how canst thou raise a - gain thy droop - ing
 Fall! Schmachvoll be - siegt, des Waf - fenschmucks be - raubt, wie hebst du je em - por dein sin - kend

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 -

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 Organo.

A. Allegro.

Violino I. II.

Violino III.,
e Viola.

ABLATHAR,
Priester.
(Basso.)

Bassi.

Organo tasto solo, e lottava bassa.

Allegro moderato.

Pianoforte.

Ye men of Ju - dah,
Ihr Miin - ner Ju - da,

weep no more,
klagt nicht mehr,

weep no more,
klagt nicht mehr,

ye men of Ju - dah,
ihr Miin - ner Ju - da,

weep no more, no weep no more, no weep no more,
 klagt nicht mehr, o klagt nicht mehr, o klagt nicht mehr,

ye men of Ju - dah, weep no more, weep no more! Let gladness reign in
 ihr Män - ner Ju - da, klagt nicht mehr, klagt nicht mehr! Fasst fest die Muth in

all our host; for pi - ous Da - vid will re - - store what Saul by
 al - - lem Heer; denn Da - vid hebt den Thron em - - por, den Saul durch

dis - o - be - dience lost, what Saul by dis - o - be - dience lost.
 Mis - se that ver - lor, den Saul durch Mis - se - that ver - lor.

The Lord of hosts is Da - vid's friend,
 Dem Gott der Schlacht ist Da - vid werth,

and con - quest will his arms at - tend, the Lord of hosts is Da - - vid's
 er krünzt mit Sieg des Hel - den Schwert, dem Gott der Schlacht ist Da - - vid

friend, and con - quest will his arms at - tend, and
 werth, er krünzt mit Sieg des Hel - - den Schwert, er

con - quest will his arms at - tend, and con - quest will his arms at -
 krünzt mit Sieg des Hel - - den Schwert, er krünzt mit Sieg des Hel - den

tend, and con - quest
 Schwert, er krünzt mit

will his arms at tend.
Sieg des Hel - den Schwert.

B. Recitativo.

ABIATHAR.
Priester.
(Tenore.)

Ye men of Ju_dah, weep no more! Let gladness reign in all our host; for pi_ous
Ihr Män_ner Ju_da, klagt nicht mehr! Fasst freu_dig Muth in al_lem Heer; denn Da_vid

f, con s^{va}



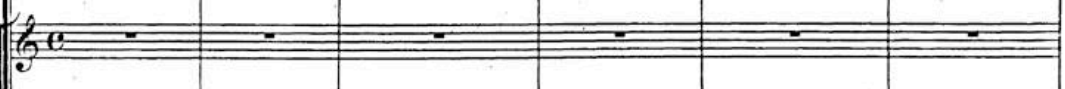

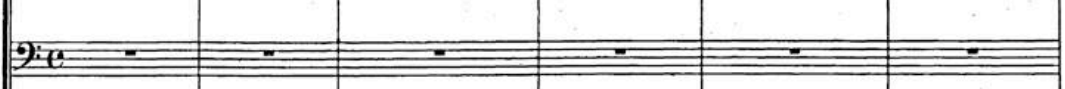
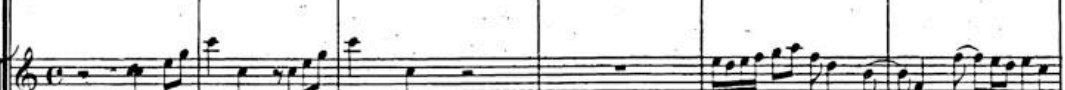
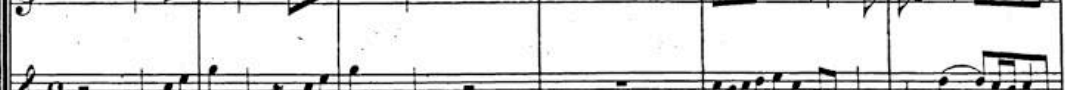
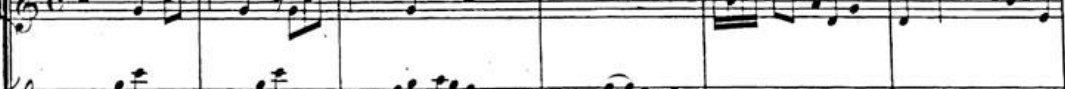



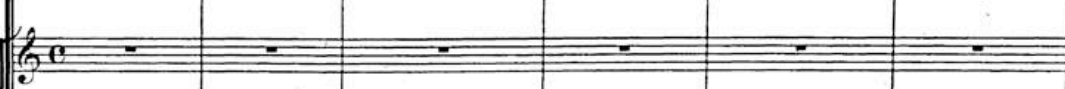
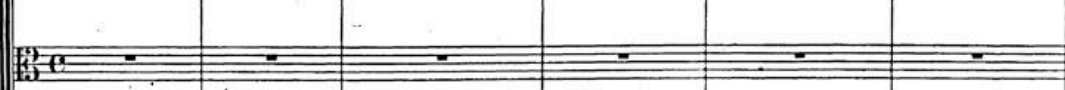
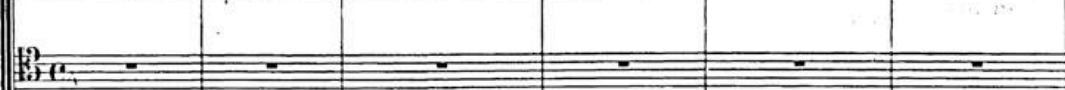
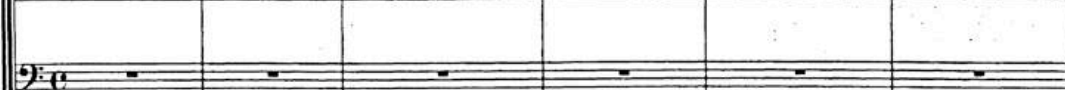
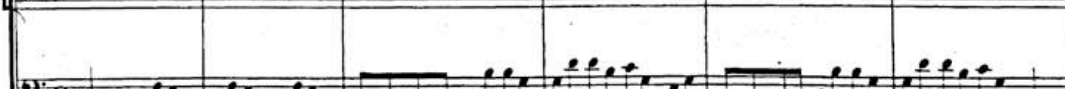


Continuo.

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_that ver_lor. Dem Gott der

hosts is Da_vid's friend, and con_quest will his arms at_tend.
Schlacht ist Da_vid werth, und sig_reich ist des Hel_den Schwert.

CHORUS.

Allegro.

Trombone I. II. 
 Trombone III. 
 Tromba I. 
 Tromba II. 
 Timpani. 
 Oboe I. 
 Oboe II. 
 Violino I. 
 Violino II. 
 Viola. 
 SOPRANO. 
 ALTO. 
 TENORE. 
 BASSO. 
 Continuo. 
 Organo tasto solo, e l'ottava. 
 Allegro moderato. 
 Pianoforte. 

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "Gird on thy sword, Gürt'um dein Schwert, Gird on thy sword, Gürt'um dein Schwert,". Below this are several staves of organ accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The organ part features intricate textures with sixteenth-note patterns and block chords. The bottom system shows the organ part continuing with a dynamic marking of *mp* (mezzo-piano) and a crescendo leading to a dynamic marking of *f* (forte).

The musical score consists of 14 staves. The top two staves are for the vocal line, with the English lyrics on the upper staff and German lyrics on the lower staff. The remaining staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are as follows:

gird on thy sword, thou man of might, thou man of might, pur-sue thy wanted fame,
 vor-an zu kühnem Streit,

gürt' um dein Schwert, du Mann der Schlacht, du Mann der Schlacht, vor-an, vor-

gird on thy sword, thou man of might, thou man of might, pur-sue, pur-

gürt' um dein Schwert, du Mann der Schlacht, du Mann der Schlacht, vor-an, vor-

thy wanted fame,
zu kühnem Streit,

an, vor-an, vor-an zu kühnem Streit,

sue, pursue, pursue thy wanted fame,
an, vor-an, vor-an zu kühnem Streit,

thy wanted fame:
zu kühnem Streit!

Go Wohl.

Go on,
Wohlauf,

Go on, go on,
Wohlauf, wohl-auf,

mp cresc.

Go on, go on, go on, be prosperous in fight, go on, pursue thy wonted fame,
 Wohlauf, wohlauf, wohlauf, der Sieg ist dir bereit, wohlauf! voran zu kühnem Streit,
 on, go on, go on, be prosperous in fight, go on, pursue thy wonted fame,
 auf, wohlauf, wohlauf, der Sieg ist dir bereit, wohlauf! voran zu kühnem Streit,
 go on, go on, be prosperous in fight, go on, pursue, pur-sue, pursue, pur-
 wohlauf, wohlauf, der Sieg ist dir bereit, wohlauf! voran, vor-an, vor-an, vor-
 go on, go on, be prosperous in fight, go on, pursue, pur-sue, pursue, pur-
 wohlauf, wohlauf, der Sieg ist dir bereit, wohlauf! voran, vor-an, vor-an, vor-

thy wonted fame: go on, go
zu kühnem Streit! wohlauf, wohl-

thy wonted fame: go on, go
zu kühnem Streit! wohl auf, wohl-

sue thy wonted fame, thy wonted fame: go on, go
an zu kühnem Streit, zu kühnem Streit! wohlauf, wohl-

sue thy wonted fame, thy wonted fame: go on, go on, go
an zu kühnem Streit, zu kühnem Streit! wohlauf, wohl auf, wohl-

mp *cresc.* *f*

The musical score consists of several systems. The top system includes a vocal line (soprano) and a piano accompaniment. The second system shows a vocal line (alto) and piano accompaniment. The third system features a vocal line (tenor) and piano accompaniment. The fourth system includes a vocal line (bass) and piano accompaniment. The fifth system shows a vocal line (soprano) and piano accompaniment. The sixth system features a vocal line (alto) and piano accompaniment. The seventh system includes a vocal line (tenor) and piano accompaniment. The eighth system shows a vocal line (bass) and piano accompaniment. The final system is a grand staff for the piano accompaniment.

on. pursue! Gird on thy sword, thou man of might, pursue, go on, pursue,
auf, voran! Gürt' um dein Schwert, du Mann der Schlacht, voran, wohlauf, voran!

on. pursue! Gird on thy sword, thou man of might, pursue, go on, pursue,
auf, voran! Gürt' um dein Schwert, du Mann der Schlacht, voran, wohlauf, voran!

sue thy wonted fame: go on, go on, be pros-perous in fight, be pros-perous in fight, pur-
 an zu kühnem Streit! wohl-auf, wohlauf, der Sieg ist dir be-reit, der Sieg ist dir be-reit, vor-
 sue thy wonted fame: go on, go on, be pros-perous in fight, be pros-perous in fight, pur-
 an zu kühnem Streit! wohl-auf, wohlauf, der Sieg ist dir be-reit, der Sieg ist dir be-reit, vor-

sue, go on, be pros - perous in fight,
 an, wohlauf, der Sieg ist dir be - reit!

sue, go on, be pros - perous in fight, re - trieve, — retrieve the He - brew
 richt' auf, — richt' auf Ju - dä - is

an, wohlauf, der Sieg ist dir be - reit!

Organo pieno come sta.

Sp

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The lyrics are in German and English, with the German text above the English text. The lyrics are:

 go on, wohlauf, re - - - trieve, re-trieve the He - brew

 richt' auf, richt' auf Ju - dü - - a's

 go on, pur - sue thy wont - ed fame, go on, pur - sue,

 wohlauf, vor - an zu küh - nem Streit, wohlauf, vor - an,

 name, re - trieve, re - trieve the He - - brew name, pursue thy wont - ed

 Macht, richt' auf, richt' auf Ju - dü - - a's Macht, voran zu küh - nem

 re - - - trieve, retrieve the He - brew name, re - trieve, re - trieve the He - - brew

 richt' auf, richt' auf Ju - dü - - a's Macht, richt' auf, richt' auf Ju - dü - - a's

 The piano accompaniment features a steady bass line and a more active right hand with chords and moving lines. At the bottom of the page, there are some small numbers: 6/5, 3, 4, 6/5.

name, re-trieve, pursue, re-trieve the He - brew name, go on, re-trieve the He - brew
 Macht, richt' auf, voran, richt' auf Ju - dä - a's Macht, wohlauf, richt' auf Ju - dä - a's

re - - - trieve, retrieve the He - brew name, pursue, go on, pur - sue. re -
 richt' auf, richt' auf Ju - dä - a's Macht, voran, wohlauf, vor - an, richt'

fame, go on, pur - sue thy wont - ed fame, go on, pur - sue thy wont - ed
 Streit, wohlauf, vor - an zu küh - nem Streit, wohlauf, vor - an zu küh - nem

name, re - - trieve, retrieve the He - brew
 Macht, richt' auf, richt' auf Ju - dä - a's

6 7 6 5 6 4 6 7 6

mf

name, go on. pursue thy wont-ed fame, re-trieve, re-trieve the Hebrew name,
Macht, wohlauf, voran zu kühnem Streit, richt' auf, richt' auf Ju dü-a's Macht,

trieve, go on, pur-sue, pur-sue thy wonted fame, re-trieve
auf, wohlauf, vor-an, vor-an zu kühnem Streit, richt' auf

fame, go on, pursue, re-trieve, re-trieve the He-brew name,
Streit, wohlauf, voran, richt' auf, richt' auf Ju dü-a's Macht,

name, go on, pur-sue, pur-sue thy wont-ed fame,
Macht, wohlauf, vor-an, vor-an zu küh-nem Streit,

7 6 5 7 6 4 2 6

go on, go on, pursue, retrieve, re-trieve the Hebrew name, re-trieve, re-trieve,
 wohlauf, wohlauf, vor-an, richt' auf, richt' auf Ju-dä-a's Macht, richt' auf, richt' auf,
 — the He-brew name, re-trieve, — retrieve the He-brew name, re-trieve, go on, pur-
 — Ju-dä-a's Macht, richt' auf, — richt' auf Ju-dä-a's Macht, richt' auf, wohlauf, vor-
 go on, pursue, pursue, retrieve the He-brew name, go on, pur-
 wohl-auf, voran, voran, richt' auf Ju-dä-a's Macht, wohlauf, vor-
 re-trieve, re-trieve the He-brew name, go on, retrieve, pur-
 richt' auf, richt' auf Ju-dä-a's Macht, wohlauf, voran, richt'

6 # 2 6 7 # 3 2 6 6 7 # 5 # # 6

retrieve the He - - - brew name, re - trieve, retrieve the He - brew
 richt' auf Ju - dü - - - a's Macht, richt' auf, richt' auf Ju - dü - a's

sue, re - - trieve, retrieve the He - brew name, the Hebrew
 an. richt' auf, richt' auf Ju - dü - a's Macht, Ju - dü - a's

sue thy wont - - ed fame, retrieve the He - - brew name. re - trieve the He - brew name. the He - - brew
 an zu küh - - nem Streit, richt' auf Ju - dü - - a's Macht, richt' auf Ju - dü - a's Macht, Ju - dü - - a's

sue, retrieve, re - trieve the He - brew name, re - trieve the Hebrew name, the He - brew name, the Hebrew
 auf, richt' auf, richt' auf Ju - dü - a's Macht, richt' auf Ju - dü - a's Macht, Judä - a's Macht, Ju - dü - a's

5 6 # # 4 # 7 6 4 # 2 6 7 6 4 3 6 6 5 5

The musical score consists of 14 staves. The top 13 staves are for voices, and the bottom staff is for piano accompaniment. The lyrics are as follows:

name, re - trieve,	re - trieve the He - brew	name, go on, pur - sue,	re - trieve, pur -
Macht, richt' auf,	richt' auf Ju - dü - a's	Macht, wohlauf, vor - an,	richt' auf, vor -
name, re - trieve, re -	trieve the He - brew	name, go on, pur - sue,	re - trieve, pur -
Macht, richt' auf, richt'	auf Ju - dü - a's	Macht, wohlauf, vor - an,	richt' auf, vor -
name, re - trieve the He - brew	name, go on, pur - sue,	re - trieve, pur -	
Macht, richt' auf Ju - dü - a's	Macht, wohlauf, vor - an,	richt' auf, vor -	
name, re - trieve the He - brew	name, go on, pur - sue,	re - trieve, pur -	
Macht, richt' auf Ju - dü - a's	Macht, wohlauf, vor - an,	richt' auf, vor -	
name, the He - brew	name, go on, pur - sue,	re - trieve, pur -	
Macht, Ju - dü - a's	Macht, wohlauf, vor - an,	richt' auf, vor -	

The piano accompaniment at the bottom features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings such as *f* and *sf*.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The score is divided into four measures. The lyrics are provided in German and English. The piano part features a rhythmic accompaniment with various articulations and dynamics, including a *sf* (sforzando) marking.

sue thy wonted fame, thy wonted fame. re-trieve, re-trieve, retrieve the Hebrew name,
 an zu kühnem Streit, zu kühnem Streit, richt' auf, richt' auf, richt' auf Ju-dä-a's Macht,

sue thy wonted fame, thy wont-ed fame, thy wonted fame, re-trieve, retrieve the
 an zu kühnem Streit, zu küh-nem Streit, zu kühnem Streit, richt' auf, richt' auf Ju-

sue thy wonted fame, thy wonted fame, re-trieve,
 an zu kühnem Streit, zu kühnem Streit, richt' auf,

sue thy wonted fame, thy wonted fame,
 an zu kühnem Streit, zu kühnem Streit,

sf

4 3 6 4 7 3

re-trieve, go on. pur-sue, go on. re-trieve the He - - brew
 richt' auf, wohlauf. vor-an, wohlauf, richt' auf Ju-dä - - a's

He - - brew name, re-trieve, go on, re-trieve, go on. retrieve the He-brew
 dü - - a's Macht, richt' auf, wohl auf, richt' auf, wohl auf, richt' auf Ju-dä-a's

- retrieve the He - brew name, re-trieve, go on, re-trieve, go on, re-trieve the He - - brew
 - richt' auf Ju-dä - a's Macht, richt' auf, wohl auf, richt' auf, wohl auf, richt' auf Ju-dä - - a's

re - - - trieve the Hebrew name, go on, re-trieve, go on, retrieve the He-brew
 richt' auf Ju-dä-a's Macht, wohl auf, richt' auf, wohl auf, richt' auf Ju-dä-a's

4 3

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, treble and bass clef. The score includes lyrics in both German and English. The German lyrics are: name! Macht! Dein star-ker Arm, mit Kraft gestählt, mit. The English lyrics are: name! Macht! Thy strong right hand, with ter-ror arm'd, with. The piano part features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a more rhythmic bass line. A dynamic marking of *sf* (sforzando) is present in the piano part.

ter - - ror arm'd, shall thy ob - du - rate foes dis - may,
Kraft gestählt, macht stol - zer Fein - de Wan - gen bleich,

ter - - ror arm'd, shall thy ob - du - rate foes dis - may,
Kraft gestählt, macht stol - zer Fein - de Wan - gen bleich,

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and two vocal staves (treble and bass clefs). The second system continues the vocal parts. The third system features a piano accompaniment with a treble clef and a bass clef. The fourth system contains the vocal parts with lyrics in German and English. The fifth system continues the piano accompaniment. The sixth system shows the vocal parts with lyrics. The seventh system continues the piano accompaniment. The eighth system shows the vocal parts with lyrics. The ninth system continues the piano accompaniment. The tenth system shows the vocal parts with lyrics. The eleventh system continues the piano accompaniment. The twelfth system shows the vocal parts with lyrics. The thirteenth system continues the piano accompaniment. The fourteenth system shows the vocal parts with lyrics. The fifteenth system continues the piano accompaniment. The sixteenth system shows the vocal parts with lyrics. The seventeenth system continues the piano accompaniment. The eighteenth system shows the vocal parts with lyrics. The nineteenth system continues the piano accompaniment. The twentieth system shows the vocal parts with lyrics. The twenty-first system continues the piano accompaniment. The twenty-second system shows the vocal parts with lyrics. The twenty-third system continues the piano accompaniment. The twenty-fourth system shows the vocal parts with lyrics. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system shows the vocal parts with lyrics. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system shows the vocal parts with lyrics. The twenty-ninth system continues the piano accompaniment. The thirtieth system shows the vocal parts with lyrics. The thirty-first system continues the piano accompaniment. The thirty-second system shows the vocal parts with lyrics. The thirty-third system continues the piano accompaniment. The thirty-fourth system shows the vocal parts with lyrics. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system shows the vocal parts with lyrics. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system shows the vocal parts with lyrics. The thirty-ninth system continues the piano accompaniment. The fortieth system shows the vocal parts with lyrics. The forty-first system continues the piano accompaniment. The forty-second system shows the vocal parts with lyrics. The forty-third system continues the piano accompaniment. The forty-fourth system shows the vocal parts with lyrics. The forty-fifth system continues the piano accompaniment. The forty-sixth system shows the vocal parts with lyrics. The forty-seventh system continues the piano accompaniment. The forty-eighth system shows the vocal parts with lyrics. The forty-ninth system continues the piano accompaniment. The fiftieth system shows the vocal parts with lyrics. The fifty-first system continues the piano accompaniment. The fifty-second system shows the vocal parts with lyrics. The fifty-third system continues the piano accompaniment. The fifty-fourth system shows the vocal parts with lyrics. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system shows the vocal parts with lyrics. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system shows the vocal parts with lyrics. The fifty-ninth system continues the piano accompaniment. The sixtieth system shows the vocal parts with lyrics. The sixty-first system continues the piano accompaniment. The sixty-second system shows the vocal parts with lyrics. The sixty-third system continues the piano accompaniment. The sixty-fourth system shows the vocal parts with lyrics. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system shows the vocal parts with lyrics. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system shows the vocal parts with lyrics. The sixty-ninth system continues the piano accompaniment. The seventieth system shows the vocal parts with lyrics. The seventy-first system continues the piano accompaniment. The seventy-second system shows the vocal parts with lyrics. The seventy-third system continues the piano accompaniment. The seventy-fourth system shows the vocal parts with lyrics. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system shows the vocal parts with lyrics. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system shows the vocal parts with lyrics. The seventy-ninth system continues the piano accompaniment. The eightieth system shows the vocal parts with lyrics. The eighty-first system continues the piano accompaniment. The eighty-second system shows the vocal parts with lyrics. The eighty-third system continues the piano accompaniment. The eighty-fourth system shows the vocal parts with lyrics. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system shows the vocal parts with lyrics. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system shows the vocal parts with lyrics. The eighty-ninth system continues the piano accompaniment. The ninetieth system shows the vocal parts with lyrics. The ninety-first system continues the piano accompaniment. The ninety-second system shows the vocal parts with lyrics. The ninety-third system continues the piano accompaniment. The ninety-fourth system shows the vocal parts with lyrics. The ninety-fifth system continues the piano accompaniment. The ninety-sixth system shows the vocal parts with lyrics. The ninety-seventh system continues the piano accompaniment. The ninety-eighth system shows the vocal parts with lyrics. The ninety-ninth system continues the piano accompaniment. The hundredth system shows the vocal parts with lyrics. The hundred-first system continues the piano accompaniment. The hundred-second system shows the vocal parts with lyrics. The hundred-third system continues the piano accompaniment. The hundred-fourth system shows the vocal parts with lyrics. The hundred-fifth system continues the piano accompaniment. The hundred-sixth system shows the vocal parts with lyrics. The hundred-seventh system continues the piano accompaniment. The hundred-eighth system shows the vocal parts with lyrics. The hundred-ninth system continues the piano accompaniment. The hundredth system shows the vocal parts with lyrics.

shall thy ob - du - rate foes dismay, shall thy ob - du - rate foes dis -
 macht stol - zer Fein - de Wan - gen bleich, macht stol - zer Fein - de Wan - gen
 shall thy ob - du - rate foes dis - may, shall thy ob - du - rate foes dis -
 macht stol - zer Fein - de Wan - gen bleich, macht stol - zer Fein - de Wan - gen

may; shall crowd,
sich drängt,

bleich;- shall crowd, while
sich drängt, die.

may; while o - thers, by thy vir - tue charm'd, shall crowd to own thy righteous sway,
die. weil dein Volk, das dich er - wählt, sich drängt, zu schau'n dein neu - es Reich,

bleich;- shall crowd,
sich drängt,

Organo tasto solo, e lottava.

sp *f* *mp*

shall crowd to
 sich drängt,

o - thers, by thy vir - tue charm'd, shall crowd to own thy righteous sway, zu
 weil dein Volk, das dich er - wählt, sich drängt, zu schau'n dein neu-es Reich,

shall crowd to
 sich drängt,

shall crowd zu
 sich drängt,

p *f* *f*

Or.

own thy righteous sway, thy righteous sway, while o - thers, by thy vir - tue charm'd, —
 schau'n dein neu - es Reich, dein neu - es Reich, die - weil dein Volk, das dich er - wählt, —
 own thy righteous sway, thy righteous sway, while o - thers, by thy vir - tue charm'd, by thy
 schau'n dein neu - es Reich, dein neu - es Reich, die - weil dein Volk, das dich er - wählt, das dich

gano pieno.

shall crowd,
 sich drängt,
 while o - - thers, by thy vir - - tue charm'd,
 die - weil dein Volk, das dich er - wählt,
 vir - - tue charm'd, shall crowd,
 aus - - er - wählt, shall crowd, while o - - thers,
 sich drängt, die - weil dein

p *f* *p*

mp *f* *mp*

shall crowd to own thy righteous sway, thy right - eous sway, while die.

sich drängt, zu schau'n dein neu - es Reich, dein neu - - es Reich, while die.

shall crowd to own thy righteous sway, thy right - eous sway, while die.

by thy vir - tue charm'd, sich drängt, zu schau'n dein neu - es Reich, dein neu - - es Reich, while die.
Folk, das dich er - wählt,

shall crowd to own thy right - eous sway,
 sich drängt, zu schau'n dein neu - es Reich,

o - - thers, by thy vir - - tue charm'd, zu schau'n dein neu - es Reich,
 weil dein Volk, das dich er - wählt, to own thy right - eous sway,

o - - thers, by thy vir - - tue charm'd, zu schau'n dein neu - es Reich,
 weil dein Volk, das dich er - wählt, to own thy right - eous sway,
 sich drängt, zu schau'n dein neu - es Reich,

mp *f*

thy righteous sway, thy righteous sway, while o - thers, by thy vir - - - tue charm'd,
 dein neu - es Reich, dein neu - es Reich, dieweil dein Volk, das dich er - wählt,
 thy righteous sway, thy righteous sway, while o - thers, by thy vir - - - tue charm'd,
 dein neu - es Reich, dein neu - es Reich, dieweil dein Volk, das dich er - wählt,

H. W. 15.

shall crowd to own thy right - eous sway, shall crowd, shall crowd, shall
sich

sich drängt, zu schau'n dein neu - es Reich, sich drängt, shall crowd, shall crowd, shall crowd,
sich drängt,

shall crowd to own thy right - eous sway, shall crowd, shall crowd, shall crowd,
sich drängt,

sich drängt, zu schau'n dein neu - es Reich, sich drängt,
 Fagotti.

crowd, shall crowd to own thy righteous
 drängt, sich drängt, zu schau'n

— shall crowd to own dein neu-es
 — sich drängt, zu schau'n

shall crowd, shall crowd to own thy righteous
 sich drängt, sich drängt, zu schau'n

to own schau'n dein neu-es
 zu schau'n

sway, shall crowd to own thy righteous sway, thy righteous sway, while o - thers,
die - weil dein

Reich, sich drängt, zu schau'n dein neu-es Reich, dein neu-es Reich,

sway, shall crowd to own thy righteous sway, thy righteous sway,

Reich, sich drängt, zu schau'n dein neu-es Reich, dein neu-es Reich,

p

by thy vir - tue charm'd, — by thy vir - - tue charm'd, shall crowd to
 Volk, das dich er - wählt, — das dich aus - - er - wählt, sich drängt, zu

while o - - thers, by thy vir - - tue charm'd, sich drängt, zu
 die - weil dein Volk, das dich er - wählt, shall crowd to

while o - - thers, by thy vir - - tue charm'd, shall crowd to
 die - weil dein Volk, das dich er - wählt, sich drängt, zu

own thy righteous sway, shall crowd to own thy righteous sway.
 schau'n dein neu-es Reich, sich drängt, zu schau'n dein neu-es Reich.
 own thy righteous sway, shall crowd to own thy righteous sway.
 schau'n dein neu-es Reich, sich drängt, zu schau'n dein neu-es Reich.

senza Organo.

ritard.

APPENDIX.

I a.

HIGH PRIEST.
Hoherpriester.
(Tenore.)

Recitativo.

Go on, il - lustrious pair! your great ex - am - ple shall teach your youth, to
Wahl.auf, o ed - les Paar! dein Bei - spiel glän - ze der Ju - gend vor, dass

Continuo.

scorn the sor - did world, and set their hearts on things of re - al worth.
sie die Welt ver - schmäht, und at - le Kraft an Ehr' und Tu - gend setzt.

Largo.

Violino I.
Violino II.
Viola.
Traverso.
HIGH PRIEST.
Hoherpriester.
Bassi
senza Organo.

Pianoforte.

While yet thy tide of blood runs high, to God thy
No lang noch feu - rig wallt dein Blut, nimm Gott zu

future life de - vote; thy ear - ly vi - gour all ap - ply, His glorious service to — pro -
 deinem Gut und Theil, und wei - he dei - nen Ju - gend - muth nur seinem Dienst zu dei - - nem

mote.
 Heil.

2.

So shall thy great Creator bless,
 And bid thy days serenely flow:
 So shall thy youthful happiness
 In age no diminution know.

3.

With sweet reflections thou shalt taste,
 Declining gently to thy tomb,
 The pleasure of good actions past,
 And hope with rapture joys to come.

2.

So strömt der Lauf der Tage dir
 Still wallend hin in sanfter Flucht,
 Und deines Herzens Blütenzier
 Reift dir zu segensreicher Frucht.

3.

So schauest du mit heitrem Blick,
 Im Hochgefühl der guten That,
 Mit Lust auf dein gereiftes Glück,
 Mit Hoffnung auf die künftige Saat.

I b.

Recitativo.

HIGH PRIEST.
Hoherpriester.

This but the small-est part of har-mo-ny, great at-tribute of at-tributes di-
 Es ist die klein-ste Kraft der Har-mo-nie, die al-ler We-sen wah-res We-sen

Continuo.

vine, and cen-tre of the rest, where all a-gree: whose wondrous force what great ef-fects proclaim!
 ist, und al-ler Din-ge Kern und erster Keim, dess All-ge-walt der Wel-ten Bau be-zengt.

Violino I.

Violino II.

Viola.

HIGH PRIEST.
Hoherpriester.

By thee this u-ni-ver-sal frame from its Al-migh-ty Ma-ker's hand
 Durch dich entsprang dies gro-sse All aus Got-tes mäch-t'ger Schöpfer-hand

Bassi.

Pianoforte.

in pri-mi-tive per-fect-ion came, by thee pro-du'd, in thee con-
 in ur-voll-komm-ner Mei-ster-schaft, in fe-ste Form durch dich ge-

tain'd: no soon - er did the - ter - nal word dis - pense thy vast mys - te - rious
 bannt: denn kaum, dass dich des Ew - gen Wort ent - band, als stumm vor dei - ner

Lento.
 in - flu - ence, than Cha - os his old dis - cord ceas'd;
 Zau - ber - kraft des al - ten Cha - os Mis - klang schwand;
Fagotto.
p

Lento.
 Na - ture be - gan, of la - bour eas'd, her la - tent
 und der Na - tur aus üpp'gem Schoos rang sich ein

beau.ties to dis.close, a fair har.mo.nious world a.rose; and
 Reich der Schönheit los, die ein.klang.vol.le Welt entstand! und

though, by di.a.bo.lic guile, disor.der lord it for a.while, the time will come, when Na.ture shall her
 ob die List der Höl.le zwar verwirren Misklang neu ge.bar, doch kommt die Zeit, wo die Na.tur im

pristine form re.gain, and Harmony for e.ver reign,
 er.sten Wohl.laut klingt und Harmonie das All durch.dringt.

I c.

Larghetto.

Violino I.

Violino II.

Viola.

HIGH PRIEST.
Hoherpriester.

Bassi.

Pianoforte.

Oh Lord, whose pro - vi - dence e - ver wakes for their defence
O Herr, dess Für - bedacht stets zu des - sen Hei - le wacht,

who the ways of vir - tue choose, who the ways of vir - tue
der den Pfad der Tu - gend wallt, der den Pfad der Tu - gend

choose: Let not thy faith - ful ser - vant fall a vic - tim to the
wallt: sei dei - nem treu - en Die - ner hold, o schü - tze ihn vor

rage of Saul who hates with - out a cause, who hates with - out a cause,
 Saul's Ge - walt, der un - ver - söhn - lich grollt, der un - ver - söhn - lich grollt

and, in de - fi - ance of thy laws, his pre - cious life, his pre - cious
 und, tro - tzend dei - nem - Machtge - - bot, Ver - derb und Tod, Ver - derb und

life pur - sues, his pre - cious life pur - sues.
 Tod ihm droht, Ver - derb und Tod ihm droht.

II.

Allegro, ma non troppo.

Violino I.
Oboe I.
Violino II.
Oboe II.
Viola.
JONATHAN.
Bassi.

Allegro, ma non troppo.

Pianoforte.

Viol. *pp* *Tutti.*

Viol. *pp* *Tutti.*

pp *f*

pp *f*

(Viol.)

(Viol.)

Wise, va - liant, good, a - bove thy ten - - der years en - - du'd with
 Wise, great and good, a - bove, a - bove thy years en - du'd, how
 Fromm, gross und gut, wie ragst du Jüng - ling vor an Muth, wie

p

ev - ry grace di - vine, with ev - ry grace di - vine, what charm
 bright each grace does shine, how bright each grace does shine, thus bless'd
 krönt der Mil - de Zier, wie krönt der Mil - de Zier die Kraft,

(Tutti.)
 u - nites my soul with thine!
 with what's di - vine, di - vine!
 die Kraft der That in dir!

(p) wise, va - liant, good, a - bove thy ten - der years en - d'ed, a - bove thy
 wise, great and good, a - bove thy years en - d'ed, a - bove, a - bove thy
 fromm, gross und gut, wie ragst du vor an Muth, wie ragst du Jüng - ling

ten-der years en-du'd with ev'-ry grace di-vine, with ev'-ry grace di-vine,
 years en-du'd, how bright each grace does shine, how bright each grace does shine,
 vor an Muth, wie krönt der Mil-de Zier, wie krönt der Mil-de Zier

what charm, thus bless'd, *die Kraft,* what charm, thus bless'd with what's di-vine, with what's di-
die Kraft der That, die Kraft der That in

thine! vine! dir! wise, wise, fromm, va-liant, great gross and und good, a-bove thy ten-der
 good, a-bove, a-gut, wie ragst du

years endu'd with ev'ry grace di vine, with ev'ry grace, with ev'ry grace di vine, what charm u - nites my
 bove thy years en - du'd, how bright each grace does shine, how bright each grace does shine, thus bless'd with what's di -
 Jung - ling vor an Muth, wie krönt der Mil - de Zier, wie krönt der Mil - de Zier die Kraft der That in

(Tutti.) (Tutti.)
 soul with thine, what charm, what charm u - nites my soul with thine!
 vine, thus bless'd, thus bless'd with what's di - vine!
 dir; die Kraft, die Kraft der That in dir!

(Viol.)

(Viol.)

p

Firm as a rock my love shall stand, nor time nor chance shall loose the band, nor
 Firm as a rock thy strength shall stand, thy wis - dom e - ver bless the land, thy
 Stark wie ein Fels deckt dei - ne Hand und schir - met seg - nend die - ses Land, und

p

chance nor time shall loose the band. firm as a rock my
 wis - dom e - ver bless the land, firm as a rock thy
 schir - met seg - nend die - ses Land, stark wie ein Fels deckt

love shall stand, nor time nor chance, nor chance nor time shall loose the band.
 strength shall stand, thy wis - dom e - ver bless the land, e - ver bless the land.
 dei - ne Hand und schir - met seg - nend die - ses Land, segnend die - ses Land.

Da Capo.

III.

(Pag. 91.)

Allegro.

Harpa,
Teorba, e
Violini.
DAVID.

Viola pizzicato all'ottava col Basso.

Bassi.

Allegro.

Pianoforte.

Fly, fly, ma.li_cious spi - rit,
Flich, flich, un_sel_ger Geist, ent-

fly, fly, ma.li_cious spi - rit, fly, own the
flich, flich, un_sel_ger Geist, ent - flich, weich der

pow'r of har - mo - ny, to thy na - tive hell re - tire, re - tire,
 Macht der Har - mo - nie, zu der Höl - le Schlund ent - eil', ent - eil'.

ma - li - cious spi - rit, fly, fly, fly, ma - li - cious spi - rit, fly, re - tire,
 un - sel'ger Geist, ent - flich, flich, flich, un - sel'ger Geist, ent - flich, enteil'.

re - tire, to thy na - tive hell re - tire!
 ent - eil', zu der Höl - le Schlund ent - eil!

Gra - cious Lord, his pain as - suage, and, in -
 Gott der Gnad', o send' ihm Trost in dem

stead of burn - ing rage, with thy peace his mind in - spire;
 Sturm, der ihn um - lost, send' ihm dei - nes Frie - dens Heil;

gra - cious Lord, his pain as - suage, and, in -
 Gott der Gnad, o send' ihm Trost in dem

stead of burn - ing rage, with thy peace,
 Sturm, der ihn um - lost, send' ihm Heil,

Adagio.
 with thy peace his mind in - spire.
 send' ihm dei - nes Frie - dens Heil.

Adagio. *Tempo I.*

IV.

(Pag. 203 & 232.)

Allegro.

Violino I. II.

Violino III. e Viola.

DAVID.

Bassi.

Pianoforte.

Impious wretch, of race ac - curst! and of
 Mann der Schmach, im Stamm ver - flucht! mehr du

all the race the worst! How hast thou dar'd to lift thy sword a - gainst than oint - ed
 als dein Stamm ver - rucht! Er - starr - te nicht die Hand am Schwert, eh' sie sein hei - lig

of the Lord, a-*gainst* than-*oint*-ed of the Lord? Fall on him,
 Haupt ver-*sehrt*, eh' sie sein hei-*lig* Haupt ver-*sehrt*? Er-*greift* ihn,

smite him, let him die! on thy own head thy blood will lie! fall on him,
 fällt ihn auf den Grund! auf dei-nem Haupt sei Blut und Fluch! ergreift ihn.

smite him, let him die! on thy own head thy blood will lie.
 fällt ihn auf den Grund! auf dei-nem Haupt sei Blut und Fluch,

on thy own head thy blood will lie; since thy own mouth hath test - i - fied,
 auf dei-nem Haupt sei Blut und Fluch; ge-zeugt hat wi - - der dich dein Mund,

by thee the Lord's an - oint-ed died, by thee the Lord's an - oint - - ed
 dess Hand den Gott-ge - - salb-ten schlug, dess Hand den Gott- - ge - salb - - ten

died.
 schlug.



