

BSB



**G. F. Händel's
Werke.**

Lieferung XIII.

Saul.

Ausgabe der Deutschen Händelgesellschaft.

Leipzig,

Stich und Druck von Breitkopf & Härtel.

Georg Friedrich Händels
Werke.

Ausgabe der Deutschen Händelgesellschaft.

Leipzig.

Verlag und Druck von Breitkopf & Härtel.

Haull

Oratorium

IIII

Gross-Sundrich **H**ändel.

Ausgabe der Deutschen Händel-Gesellschaft.

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.

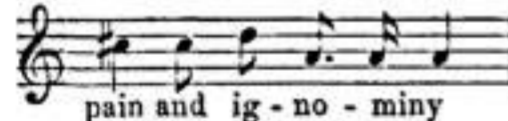
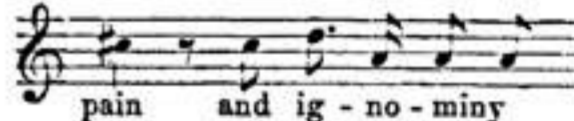
Mehrere Sätze sind hier zum ersten Male mit Posaunenbegleitung gedruckt, die in den bisherigen, mit grösster Nachlässigkeit veranstalteten Ausgaben fehlt. Die Posaunen zu dem Halleluja S. 49 finden sich nur bei Händel, nicht in Schmidt's Abschrift, dürften desshalb wohl nicht zur Aufführung gelangt sein. 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.

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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 erglüh't 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 Siegesgesang.

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 preferr'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 unzeit'ge 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 sänft'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 entflohn,
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 bebt 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 trotz 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 und 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 Muth
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 behold;
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 laute 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 Grau-
samkeit
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 Neumondsbeste.

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 erwählt, 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 eigner 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 Zaubrer 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 Seher,
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 comst 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 Askalon 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 focs:
 Nor drew great Saul his sword in vain;
 It reek'd, where'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.

Klagesang 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 wonted 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 süsßer Harmonie vereint,
Bewährt im Tod ihr Bund der Treue
Pflicht.

Der fromme Sohn verliess den Vater nicht,
Ihn zu erretten, fiel der tapfre 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.

Hoher-priester. 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
Verwirrten Misklang neu gebar, —
Doch kommt die Zeit,
Wo die Natur im ersten Wohllaut klingt
Und Harmonie das All durchdringt.

I c.

O Herr, dess Vorbedacht
Stets zu dessen Heile wacht,
Der den Pfad der Tugend walt:
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. *f*

Oboe II. *f*

Violino I. *f* *p* *f* *p*

Violino II. *f* *p* *f* *p*

Viola. *f*

Bassi. *f*

Organo tasto solo, e l'ottava, forte.

Allegro.

Pianoforte. *f* *p* *f* *p*

First system of musical notation, consisting of five staves. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), and the fifth staff is for the piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of five staves. The top four staves are for string instruments, and the fifth is for piano accompaniment. This system includes dynamic markings such as *p* (piano) and *f* (forte). The word "Violone." is written below the third staff, and "Tutti." is written below the fourth staff. Trills are indicated by "tr" above notes in the upper staves. The piano accompaniment features a complex, rhythmic texture.

Third system of musical notation, consisting of five staves. The top four staves are for string instruments, and the fifth is for piano accompaniment. This system continues the musical themes from the previous systems, with dynamic markings of *p* and *f*. The piano accompaniment has a prominent role in this section.

First system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth staff is the piano accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are for a string quartet. The fifth staff is the piano accompaniment. Dynamics include *p* and *tr*.

Third system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are for a string quartet. The fifth staff is the piano accompaniment. Dynamics include *p* and *tr*.

Fourth system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are for a string quartet. The fifth staff is the piano accompaniment. Dynamics include *f* and *Tutti*. The number 7 is written below the fourth staff.

Fifth system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are for a string quartet. The fifth staff is the piano accompaniment. Dynamics include *f*. The number 6 is written below the fourth staff.

Musical score for the first system, featuring strings and piano. The system consists of five staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom staff is for piano. Dynamics include *mf* and *f*. Performance instructions include *p* and *f*.

p Violone. Tutti.

Musical score for the second system, featuring woodwinds and piano. The system consists of five staves. The top four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The bottom staff is for piano. Dynamics include *f* and *p*. Performance instructions include *Fagotti soli.* and *f Tutti.*

Fagotti soli.

f Tutti.

Musical score for the third system, featuring woodwinds and piano. The system consists of five staves. The top four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The bottom staff is for piano. Dynamics include *p* and *f*. Performance instructions include *Fagotti.* and *f Tutti.*

Fagotti.

f Tutti.

Violoncelli senza Fagotti, e piano.

This system contains the first five staves of the score. The top two staves are for Violins I and II. The next two staves are for Violas and Cellos. The bottom staff is for the Piano. The music is in a minor key with a key signature of one flat. The tempo is marked with a 'p' (piano) dynamic.

f Tutti.

This system contains the next five staves. The top two staves are for Violins I and II. The next two staves are for Violas and Cellos. The bottom staff is for the Piano. The music continues with a 'f' (forte) dynamic and a 'Tutti' marking. The piano part features a prominent rhythmic pattern.

Fagotti.

f Tutti.

Violone-pp

This system contains the final five staves of the score. The top two staves are for Violins I and II. The next two staves are for Violas and Cellos. The bottom staff is for the Piano. The music continues with a 'f' (forte) dynamic and a 'Tutti' marking. The piano part features a prominent rhythmic pattern. A '7' is written above the piano staff, and 'Violone-pp' is written to the right.

First system of musical notation, consisting of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. Dynamics include *f* and *p*. A *Tutti* marking is present below the piano part.

Second system of musical notation, consisting of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. Dynamics include *f* and *p*. A *Violone* marking is present below the piano part.

Third system of musical notation, consisting of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. Dynamics include *f* and *p*. *Tutti* markings are present below the piano part.

p Violone. *f* Tutti.

ritard.

mp

Musical score system 1, measures 1-12. Includes markings: **Tutti.**, **Solo.**, *f*, *p*.

This system contains the first 12 measures of the piece. It features a complex texture with multiple staves. The first staff has a melodic line with eighth-note patterns. The second and third staves have similar rhythmic patterns. The piano accompaniment is in the bottom two staves, with a bass line and chords. Dynamics range from *f* (forte) to *p* (piano). The tempo is marked **Tutti.** and **Solo.** appears in the second measure of the second system.

Musical score system 2, measures 13-24. Includes markings: **Tutti.**, **Solo.**, *f*, *p*.

This system contains measures 13-24. The texture continues with similar rhythmic patterns. The piano accompaniment features more complex chordal structures. Dynamics include *f* and *p*. The tempo markings **Tutti.** and **Solo.** are present.

Musical score system 3, measures 25-36. Includes markings: **Tutti.**, **Adagio.**, *f*, *p*.

This system contains measures 25-36. The tempo changes to **Adagio.** in the final measure. The music becomes more spacious and slower. Dynamics include *f* and *p*. The piano accompaniment features sustained chords and slower-moving lines.

Allegro.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Organo,
e
Bassi.

Pianoforte.

Organo solo.

Fagotti e Violoncelli coll' Org.

Contrabassi.

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 key with one sharp (F#) and a common time signature. The first system shows a complex texture with multiple voices and instruments, featuring rapid sixteenth-note passages in the upper parts and more rhythmic accompaniment in the lower parts.

The second system of the musical score continues the composition. It features the same multi-staff structure as the first system. A dynamic marking of *f* (forte) is present. The word "Tutti." is written above the first staff of the second system, indicating a change in the performance style. The musical texture remains dense and intricate, with various rhythmic patterns and melodic lines.

The third system of the musical score concludes the page. It maintains the same multi-staff structure. A dynamic marking of *f* (forte) is present. The word "Tutti." is written below the first staff of this system. The music continues with complex rhythmic and melodic patterns across all staves.

The first system of the musical score consists of eight staves. The top four staves (treble clefs) contain melodic lines with various rhythmic patterns, including sixteenth-note runs. The fifth staff (bass clef) contains a bass line with a 'p' (piano) dynamic marking. The sixth staff (treble clef) is labeled 'Org. solo.' and contains a complex, fast-moving melodic line. The seventh and eighth staves (bass clef) contain a bass line with a 'p' dynamic marking. The system concludes with a double bar line.

The second system of the musical score consists of eight staves. The top four staves (treble clefs) are mostly empty, with only a few notes in the first staff. The fifth staff (bass clef) contains a bass line with a 'p' dynamic marking. The sixth staff (treble clef) contains a complex, fast-moving melodic line. The seventh and eighth staves (bass clef) contain a bass line with a 'p' dynamic marking. The system concludes with a double bar line.

The first system of the musical score consists of seven staves. The top five staves are vocal staves, and the bottom two are piano accompaniment. The music begins with a forte (*f*) dynamic. The vocal parts enter with a melodic line, while the piano accompaniment provides a rhythmic and harmonic foundation. The score is written in a key with one sharp (F#) and a common time signature.

Tutti.

The second system of the musical score continues the composition with seven staves. The vocal parts continue their melodic development, and the piano accompaniment features more intricate textures. A section of the piano accompaniment is marked as *Org. solo.* (organ solo). The dynamic marking *(p)* (piano) is present in the lower vocal staff. The system concludes with a final cadence.

Musical score system 1, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f* and *Tutti*.

Musical score system 2, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *p* and *Org. solo.*

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 feature melodic lines with various note values and rests. 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 patterns 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 placed at the start of the system, indicating a change in performance style. The music ends with a final cadence.

The first system of the musical score consists of seven staves. The top six staves are arranged in two pairs of three, 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 concludes with a double bar line.

The second system of the musical score also consists of seven staves, following the same layout as the first system. It continues the musical composition with similar notation and concludes with a double bar line.

Contrabassi.

Organo solo, ad libitum.

p

This system contains the first system of music. It features a grand staff with a piano (p) and an organ part. The organ part is labeled "Organo solo, ad libitum." and begins in the third measure. The piano part is labeled "Contrabassi." and features a rhythmic accompaniment of eighth notes. The first system ends with a fermata over the final measure.

f Tutti.

This system contains the second system of music. It features a grand staff with a piano (p) and an organ part. The organ part is labeled "Tutti." and begins in the third measure. The piano part is labeled "Tutti." and features a rhythmic accompaniment of eighth notes. The second system ends with a fermata over the final measure.

A large block of musical notation consisting of seven staves. The top six staves are for string instruments: Violins I, Violins II, Violas, Violas, Cellos, and Double Basses. The bottom two staves are for the Piano. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Andante larghetto.
senza Oboi.

Violini,
ed Oboi
unisoni.

Viola.

Bassi.

Three staves of musical notation for Violini, ed Oboi unisoni (top), Viola (middle), and Bassi (bottom). The music is in 3/4 time and consists of a simple, steady melodic line.

Andante larghetto, e piano.

Pianoforte.

Two staves of musical notation for the Pianoforte. The music is in 3/4 time and features a complex, flowing melodic line with many sixteenth and thirty-second notes.

Tutti.

Two staves of musical notation for the Tutti section. The top staff is for Violini, ed Oboi unisoni and the bottom staff is for the Pianoforte. The music is in 3/4 time and features a more active and rhythmic texture than the previous sections.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features a melodic line in the treble clef with trills and a steady accompaniment in the bass clef.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and trills.

Fifth system of musical notation, with a tempo marking of $\text{♩} = 120$ at the beginning.

Sixth system of musical notation, continuing the melodic and harmonic progression.

Seventh system of musical notation, showing the final stages of the piece's development.

Eighth system of musical notation, concluding the piece with a final cadence.

CHORUS.

A tempo giusto.

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

Maestoso.

Pianoforte.

This section of the score contains 14 staves. The top two staves are for strings (Violins I and II), followed by two staves for woodwinds (Flutes and Clarinets). Below these are two staves for woodwinds (Oboes and Bassoons). The bottom two staves of this section are empty, likely reserved for other instruments. The music is written in a common time signature and features a variety of rhythmic patterns and melodic lines.

This section shows the piano accompaniment, consisting of two staves (treble and bass clef). The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes.

This musical score is arranged for a multi-instrument ensemble. It consists of 18 staves in total. The top 17 staves are organized into pairs, with each pair containing a treble clef staff and a bass clef staff. The bottom-most staff is a grand staff, consisting of a treble clef staff and a bass clef staff. The music is written in a common time signature (C) and a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom grand staff contains a complex melodic line in the treble clef and a supporting bass line in the bass clef. The overall structure suggests a piece for a chamber ensemble or a small orchestra.

This musical score is arranged in a system of 15 staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next two staves are for a piano, with the right hand on the upper staff and the left hand on the lower staff. The remaining seven staves are for other instruments, likely woodwinds and brass, with some staves containing rests. Two staves are explicitly marked with the word "Solo." in the first measure of their respective systems. The bottom of the page features a grand staff with a treble and bass clef, containing a complex piano accompaniment with many beamed notes and rests.

This musical score is for an organ and voices. It consists of 18 staves. The top 16 staves are for the organ, with the first two being the Great and Small Manuals (treble and bass clefs) and the last two being the Pedal (bass clef). The bottom two staves are for the voices (treble and bass clefs). The organ part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The vocal parts have lyrics in Latin: "How ex - cel -" and "Wie wun - der -". The organ part is marked "Org. pieno, forte." at the bottom right.

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.)

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 thy name, oh Lord, thy name, oh Lord, in all the world is known!

wie wunder-bar schallt, Herr, dein Preis, dein Preis, o Herr, durch al - le Wel - ten weit!

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

wie wunder-bar schallt, Herr, dein Preis, dein Preis, o Herr, durch al - le Wel - ten weit!

Org. pieno.

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

A.bove all heav'ns, oh King a - dor'd, how hast thou set thy glorious throne, thy glo - rious
Hoch ü - ber al - ler Himmel Kreis, *wie strahlt dein Thron in Herrlich - keit,* *in Herr - lich -*

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

throne, 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,
 Hoch ü - ber al - ler Himmel Kreis, wie strahlt,
 how hast thou set thy glorious throne, thy glo - - rious
 wie strahlt dein Thron in Herrlich - keit, in Herr - - lich -

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

- rious throne!
 lich-keit!
 glo - rious throne!
 Herr - lich-keit!
 glorious throne!
 Herrlich - keit!
 glo - rious throne!
 Herr - lich-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 rais'd by thy com -
Ein Kind stand auf, von dir ge -

senza Organo.

Larghetto.

Pianoforte.

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

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

pose,
Blut,

could fierce Go -
und trotz - te

li - - ahs
Go - - liath's

dread - ful
Rie - sen -

hand
hand

su - pe - rior
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

TRIO.

Ardito forte.

pose.
Blut.

Violonc. col Basso.

Organo tasto solo, e lottava, forte.

Ardito forte.

Musical score for the first system, including vocal parts and piano accompaniment. The vocal parts are Tenore I, Tenore II, and Basso. The piano accompaniment is in the lower staves.

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

Musical score for the second system, including vocal parts and piano accompaniment. The vocal parts are Tenore I, Tenore II, and Basso. The piano accompaniment is in the lower staves.

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 - müth'gem
 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

b 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.

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

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

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 sta in 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 that

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 in 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 in

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

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

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

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

and und head - - long wild zer - stob der Feind vor drovethat im - pious crew, our faint - ing Muth in Heer em - stor'd, and und

our du faint - - - ing der cou - - rage soon re - stor'd, and und

drovethat im - pious crew, our faint - ing Muth - - rage soon re - stor'd, and und

im - pious crew, and head long drovethat im - pious crew, our faint - ing cou - rage soon re - stor'd, and und

Feind vor ihm, und wild zer - stob der Feind vor ihm, da flammt der Muth in Heer em - por,

head long drovethat im - pious crew. im - pious crew. im - pious crew. im - pious crew.

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

H.W. 13.

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 piano accompaniment at the bottom of the page features a right hand with a flowing, melodic line and a left hand with a steady, rhythmic accompaniment. The music is written in a common time signature and includes dynamic markings such as *f* (forte).

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and two vocal staves. The second system continues the vocal and piano parts. The third system features a grand staff with a complex piano accompaniment of sixteenth-note patterns in the right hand and a bass line in the left hand. The fourth system contains the vocal lines with lyrics in German and English. The fifth system continues the vocal and piano parts. The sixth system features another grand staff with piano accompaniment. The seventh system contains the final vocal lines with lyrics. The eighth system concludes with a grand staff for the piano accompaniment.

in all the world is known! Above all
Hoch über

durch al - le Wel - ten weit! Above all heavens, oh King and Lord,
Hoch über al - ler Himmel Kreis,

in all the world is known!

durch al - le Wel - ten weit!

The musical score consists of several staves. At the top, there are two staves for a brass instrument (likely trombones), followed by two staves for woodwinds (likely flutes and oboes). Below these are two staves for strings (likely violins and violas). The vocal parts are arranged in three systems, each with a soprano and tenor line. The piano accompaniment is at the bottom, consisting of a grand staff with treble and bass clefs.

heav'ns, oh King a - dor'd,
al - ler Him - mel Kreis,

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

throne, thy glo - - -
keit, in Herr - - -

how hast thou set thy glo - rious throne,
wie strahlt dein Thron in Herr - lich -

thy glo - - rious
in Herr - - lich -

throne, a - bove all heav'ns, oh King a -
keit, hoch ü - ber al - ler Himmel

A - bove all heav'ns, oh King a -
Hoch ü - ber al - ler Himmel

rious throne,
 lichkeit,
 dor'd, oh King a - dor'd,
 Kreis, wie strahlt dein Thron,
 dor'd, oh King,
 Kreis, wie strahlt,
 Above all heav'ns, oh King a - dor'd,
 Hoch ü - ber al - ler Himmel Kreis,
 above all heav'ns, oh King a - dor'd,
 hoch ü - ber al - ler Himmel Kreis,
 how hast thou set thy glorious throne,
 wie strahlt dein Thron in Herrlich - keit,
 thy glo - rious throne,
 in Herr - lich - keit,
 how hast thou set thy glorious throne,
 wie strahlt dein Thron in Herrlich - keit,
 how hast thou
 wie strahlst dein
 in Herrlich - keit,
 how hast thou
 wie strahlst 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!

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

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

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

H.W. 13.

CHORUS.

A tempo giusto.

Trombone I.
 Trombone II.
 Trombone III.
 Tromba I.
 Tromba II.
 Timpani.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 con Violoncelli. poi Violonc. coll'Organo.
 SOPRANO.
 ALTO.
 TENORE.
 BASSO.
 Continuo.
 Organo pieno.
 A tempo giusto.
 Pianoforte.

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

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

7 7 7 7 7 #

Adagio.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and features several long, sweeping melodic lines with ties across measures. The tempo is marked as Adagio.

Adagio.

The second system of the musical score includes vocal parts and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah." The tempo is marked as Adagio.

Adagio.

The third system of the musical score is primarily piano accompaniment, featuring complex textures with many beamed notes and chords. The tempo is marked as Adagio.

Recitativo.

MICHAL.
(Soprano.)

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

Continuo.

Larghetto, e piano.

Violini,
ed Oboi.

Viola.

MICHAL.

Bassi.

Larghetto.

Pianoforte.

mp dolce

Violini.

pp

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

pp

oh god-like youth! by all confess'd of hu-man race the pride! Oh vir-gin
Heil, jun-ger Held, den al-les Völk 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

Tutti.

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

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 - mähl 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.
 Tochter: 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 pi - ous Is - raelite to God a - lone, to
 — beschämt zu - rück. Her 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,

we trod them un-der that a gainst us rose.
er-lag 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.
Oboe I.

Violino II.
Oboe II.

Viola.

MERAB.
(Soprano.)

Bassi
senza Organo.

Andante.

Pianoforte.

(Tutti.)

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

(Viol. I.)

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

(Tutti.)

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

(Viol. I.)

(Viol. II.)

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

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

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

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

ritard.
p *mf* *p*

a tempo.
(Tutti.)

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

a tempo.

Recitativo.

MERAB.

Yet think, on whom this ho-nour 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 Tugend schlingt der Freundschaft

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 nur 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 nur Tand, sind nur 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 no - bly born, and of his gifts so rich thy store, so
Dir ward ver. sagt des Stammes Glanz, doch wand dir Gott der Eh - ren Kranz, und krönte dich mit Schmuck so reich, mit

Larghetto.

rich thy store,
Schmuck so reich,

that O - phir to thy wealth is poor.
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 ält-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 schmüh-lich Bünd-niss!

Allegro.

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

MERAB.

Bassi.

Pianoforte.

Allegro.

Violini.

Oboe colla parte.

My soul re-jects the thought with scorn, that such a boy, till
 Mein Herzschwillt auf in fin-stern 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-trer 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 ho — nour of his line, I must pre-vent his low de- sign, 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.
 Violino II.,
 e Viola.
 MICHAL.
 Bassi
 senza Organo.
 Pianoforte.

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

Allegro.

gift re - ceives, with what a scornful air, with what a scornful air — she the
 Ga - be dankt, wie sie so höh'n'schen Blicks, wie sie so höh'n'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 höh'n'schen Blicks, wie

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

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

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

Larghetto.

Viol. I.
Viol. II.

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 - hängt, dass je - ne

Larghetto.

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 - hängt, 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

MICHAL.

Recitativo.

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

Continuo.

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

Tempo I.

CHORUS.

Carillons.

Violini.

SOPRANO,
ed Oboe I.

SOPRANO,
ed Oboe II.

ALTO,
e Viola.

Organo.

Pianoforte.

Tempo I.

mf

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

pp

mp

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

f

con 8^{va}

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

pp

mp

con 8^{va}

p

Da - vid his ten thou_sands slew, ten
 Da - vid warf zehu tau - send hin, zehu
 Da - vid his ten thou_sands slew, ten

mp

f

e Viola.

e Tenore I. all' 8^{va}

Oboe.

thou_sand prai_ses are his due, ten thousand prai - ses
 zehu tau_send Lie - der

e Tenore II. all' 8^{va}

tau - send Lie - der prei - sen ihn, ten thou - sand prai - ses
 zehu tau - send Lie - der

Bassi.

thou_sand prai_ses are his due, ten thou_sand prai - ses
 zehu tau - send Lie - der

e tutti Bassi.

Organo tasto solo, e l'ottava, forte.

ff

con Oboe. Oboe.

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

are his due,
prei - sen ihn,

are his due,
prei - sen ihn,

are his due,
prei - sen ihn,

ten thou - sand prai - ses
zehn tau - send Lie - der

ten thou - sand prai - ses
zehn tau - send Lie - der

are his due.
prei - sen ihn.

are his due.
prei - sen ihn.

are his due.
prei - sen ihn.

are his due.
prei - sen ihn.

ritard.

Accomp.

Violino I.

Violino II.

Viola.

Fagotti.

SAUL.

What do I hear? am I then sunk so low,
Ha, welche Schmach! sank ich so tief her ab,

to have this upstart boy preferr'd be - fore me?
dass die - ser Knabe mir den Preis ent - zichndarf?

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.

 Organo pieno.

 Organo tasto solo, e l'ottava,

 Pianoforte.

Da - vid his ten thousandsslew, ten thousand praises are his due, ten thou.sand prai - ses, 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 thousandsslew, ten thousand praises are his due, ten thou.sand prai - ses, ten
 Da - vid warf zehn tau - send hin, zehn tau - send Lie - der prei - sen ihn, zehn tau - send Lie - der, zehn

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 nurtausend! 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.

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, I fear, have injur'd him: you meant to
 Be-thör-te Wei-ber! diess un-zeit-ge Sie-ges-lied, für-wahr, ge-fährdet 'ihn, dess Ruhm ihr

Continuo.

MICHAL

honour. Saul's fu-rious 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 tortur'd soul
 than, stil-le die Wuth in der em-pör-ten Brust, und sänf-tige sei-ne Qual with sounds di-vine.
 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;
 Wildschwohl im 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 Klang weckt', weckt' der Har - fe sanf -

Tutti.

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

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,

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' —

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

Trav. solo. Tutti. (tr) Trav. ad lib. (tr) Tutti.

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

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

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 -

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

Adagio.

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:
 Hurr' 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.
 Gro - le starrt er auf den Freund, stam - pft 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!

sp

(Throws his javelin. Exit David.)
(Wirft seinen Spiess. 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. *ff*

Recitativo.

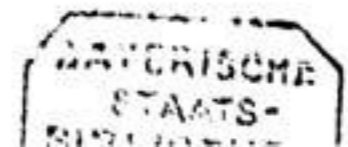
SAUL.

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 mahn' dich, Jonathan, bei deinem Leben, und euch bei eu - rer Treu - e: 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 8va



Allegro.

Violino I.

Violino II.

MERAB.

Bassi
senza Organo.

Pianoforte.

mf

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.

pp

p

pas - sion toss'd, 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 toss'd!
 je - dem Win - des - hauch be - wegt!

now sets his vas - sal
 der nun zum Thron den

on the throne, on the throne, then
 Sla - 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*

pricious man, in hu-mourlost, by ev-ry wind of pas-sion tossd,
 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 Sclaven 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 Scla - ven trägt,

on the throne, — then low as earth he casts him down, then low as earth, —
 trägt zum Thron, — dann tief ihn stürzt zu rück in Staub, zu rück in Staub, —

Tempo I.

Adagio.

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

Adagio. Tempo I.

His tem per knows no
 Sein feu rig Herz ist

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.

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,
 dein. 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 fasto 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 eint against the world my best, my dear-est friend.
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 stà in parti.

Allegro moderato.

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

Pre-serve him for the glo-ry of thy name, thy peo-ple's safe-ty, and the heathen's
O schirme ihn zu dei-nes Na-mens Preis, des Vol-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

3 4 6 6 7 5

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

4 3 6 4 3 6 # 6

The musical score consists of two systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in English and German. The second system continues the vocal parts and piano accompaniment.

System 1 Lyrics:

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

System 2 Lyrics:

- - - - - then's	shame, pre - serve him for the	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

Footnote: H. W. 13.

name, pre-serve him for the
Preis, o schir-me ihn zu

glo - ry of thy
dei - nes Na - mens

name, thy peo - ple's
Preis, des Vol - kes

safe - ty, and the heathen's
Ret - tung und der Hei - den

shame, pre-serve him for the
Schmach, o schir-me ihn zu

glo - ry of thy
dei - nes Na - mens

name, thy peo - ple's
Preis, des Vol - kes

safe - ty, and the heathen's
Ret - tung und der Hei - den

shame,
Schmach,

shame, preserve
Schmach, o schir - - -

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

glo - ry, for the
dei - nes Na - mens,

glo - ry of thy
dei - nes Na - - mens

shame. pre - serve
Schmach, o schir - - -

him,
me,

preserve him for the
o schir-me ihn zu

glo - ry of thy
dei - nes Na - - mens

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

glo - ry of thy
dei - nes Na - - mens

name,
Preis,

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

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

H. W. 13.

The musical score consists of multiple systems of staves. The top system includes vocal parts with lyrics in English and German. The bottom system includes piano accompaniment. The lyrics are as follows:

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

name, thy peo - ple's safe - ty, and the
 Preis, 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 Preis, 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 Preis, 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 Preis, 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 - den*

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

shame, 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 Völ - kes* *Ret - tung und der Hei - den*

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

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,
Schmach, der Hei-den Schmach,

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

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,
Ret-tung und der Hei-den Schmach,

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

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

H.W.13.

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 schirme 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 schirme 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 schirme 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.

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

- - 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!

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

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 Men - schen Brust all - zeit! sich an

Cease in hu - man breast to dwell. E - ver at all good re - pi - ning,
 Flich der Men - schen 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 Men - schen Brust, der Menschen Brust all - zeit!

mp

H.W. 13.

hap-py un - der-mining!
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 - - det,

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 3 4 6

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

Org. t. s. e lottava, forte.

con FOR
H. W. 13.

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! hence! hence!
 flich! flich! 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, 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.

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 l'ottava bassa.

Pianoforte.

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

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 - -

mp

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

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 vi-cis-si-tude! But yes-ter-day he thought me worthy of his daugh-ter's
O selt-ner Wankelmuth! *Der gestern noch mich hielt für* *würdig sei-ner Toch-ter*

Continuo.

6

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:
mählt 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.

Such haughty beauties rather
So stol - ze Schönheit weckt der

Moderato.

Pianoforte.

move a - ver - sion, than en - gage our love;
Brust Ver - schmähung, nicht den Reiz der Lust;
such haughty beauties rather
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
 schmähung, 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

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,

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

Adagio.

Dal Segno.

Adagio. Tempo I.
 Dal Segno.

Recitativo.

JONATHAN.

My father comes: retire, my friend, while I with peaceful accents 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. *Hast thou obeyd my or-ders, and de-stroyd my mortal e-ne-my, the son of Jes-se? A-las, my Ist mein Befehl voll zo-gen, und vertilgt mein bitter Tod-feind, der Sohn I-sa-ïs? Ach weh, mein*

Continuo. *con s^{va}*

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

senza s^{va} *con s^{va}*

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.

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

Bassi. *Organo tasto solo, e lottava bassa.*

Largo.

Pianoforte. *mp* *p*

2. Fein - de Reihn:
1. Harm dir sann,

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

1. fend - ed you:
2. glo - rious day!

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

2. weihn,
1. wann,

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

1. due,
2. pay,

think, to his loy - al - ty and truth, what great re - wards are due!
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' 8^{va}

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*

Andante.

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

mp

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. *Wehr.* As great Je - ho - vah lives, I
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.
Furcht be - freit, dem Thron zu Ehr' und Wehr, dem Thron zu Ehr' und Wehr.

Largo.

Fagotto I.

Fagotto II.

Violino I.

Violino II.

Viola.

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.

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 -
 der ragt 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.

Organo tasto solo, e lottava bassa.

Bassi.

Allegro, ma non presto.

Pianoforte.

Violini.

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 Kampf, 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 daughter! but how long shall he enjoy her?—
Ja, Mi-chal sei die sei-ne! doch wie lang täuscht die-ses Glück ihn?—

Continuo.

He shall lead my armies! but have the Philistines 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 David?— 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 Freu-ler rā-chen mei-ne Schmach!

Recitativo.

MICHAL.

A father'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 secret of thy soul. I love thee, Da-vid, and long have
Glut, die stil-le Glut der Brust. Für dich, o Da-vid, and long have

Da-vid, and long have
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 thou - sand fair, yet for thy vir - tue more ad - mir'd, yet for thy vir - tue
 Du, den, der Kranz 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-veal'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 Heav'n 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

well in thee does Heav'n 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 um - wan - delt all, um - wan - delt all mein

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

well in thee does Heav'n 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.
 all, all, um - wan - delt,
 senza Oboe.
 Leid in Glück, com - pen - sate all, um.
 um - wan - delt all, all, um.

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

sp p sp p sp p

pe - rior pow'r their hate dis - arms; he makes them yield to vir - tue's charms,
 Macht des Herrn lüchmt 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, und stillt, stillt, und stillt zu Sanft - muth
 and melts their fu - ry, und stillt, stillt, und stillt zu Sanft - muth
 und stillt zu Sanftmuth, and melts, melts, and melts their fu - ry
 melts their fu - ry down to love, und stillt, stillt, und stillt zu Sanft - muth
 stillt zu Sanftmuth ih - re Wuth, und stillt, stillt, und stillt zu Sanft - muth

stà 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, and
 ih - ren Hohn, and melts their fu - ry, und
 und stillt zu Sanftmuth, und
 vir - tue's charms, and melts their fu - ry, and
 und stillt zu Sanftmuth, and
 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.
 Pianoforte.

Maestoso.

mp

1. 2.

cresc.

1. 2.

Allegro.

Violino I.
Oboe I.
Violino II.
Oboe II.
Viola.

Organo.

Bassi
senza Organo II.

Pianoforte.

Allegro.

System 1: Two staves (treble and bass clef) with rests. A grand staff system below with treble and bass clefs, featuring a complex melodic line in the treble and a bass line with eighth notes.

System 2: Grand staff system with treble and bass clefs, continuing the melodic and bass lines from the previous system.

System 3: Four staves (two treble, two bass clefs) with complex melodic and harmonic textures, including slurs and trills.

System 4: Grand staff system with treble and bass clefs, featuring intricate melodic patterns and slurs.

System 5: Four staves (two treble, two bass clefs) with rhythmic patterns and melodic lines.

System 6: Grand staff system with treble and bass clefs, including dynamic markings such as *p* and *mf*.

The musical score on page 154 is organized into four systems. Each system consists of a grand staff (treble and bass clef) and a string quartet (two violins and two violas). The notation is dense, featuring complex rhythmic patterns, chromatic movement, and various articulations. The first system shows a grand staff with a treble clef and a bass clef, with a key signature of one sharp (F#). The second system continues the grand staff and string quartet. The third system shows the grand staff and string quartet with a key signature change to one flat (Bb). The fourth system continues the grand staff and string quartet. The score is written in a style typical of 19th-century piano and chamber music.

First system of music. It consists of five staves. The top two staves are vocal parts (Soprano and Alto). The next two staves are vocal parts (Tenor and Bass). The bottom staff is the piano accompaniment, with dynamics markings *mp*, *mf*, *p*, and *mf*.

Second system of music. It consists of five staves. The top two staves are vocal parts (Soprano and Alto). The next two staves are vocal parts (Tenor and Bass). The bottom staff is the piano accompaniment.

Third system of music. It consists of two staves for piano accompaniment. The top staff has the dynamic marking *mp ad libitum.*

Fourth system of music. It consists of five staves. The top two staves are vocal parts (Soprano and Alto). The next two staves are vocal parts (Tenor and Bass). The bottom staff is the piano accompaniment. The text "Violoncelli e Fagotti coll'Organo." is written below the bottom staff.

Fifth system of music. It consists of two staves for piano accompaniment. The text "Contrabassi." is written above the top staff.

First system of musical notation, consisting of two grand staves (treble and bass clefs) and two smaller staves (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth notes.

(Tutti.)

Second system of musical notation, continuing the piece. It includes a dynamic marking *mp ad libitum.* in the middle of the system.

Third system of musical notation, featuring more intricate rhythmic patterns and some chromaticism in the upper staves.

Fourth system of musical notation, showing a continuation of the complex rhythmic texture.

Fifth system of musical notation, with a focus on the lower staves and their rhythmic interplay.

Sixth system of musical notation, concluding the page with a final complex rhythmic passage.

The first system of the musical score consists of five staves. The top two staves are vocal lines (soprano and alto), the next two are bass lines, and the bottom staff is a keyboard accompaniment. The music is in a common time signature and features a complex melodic line with many sixteenth and thirty-second 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

The recitativo section is written in a single system with a vocal line and a basso continuo line. The vocal line is in a common time signature and features a recitativo style with a steady eighth-note accompaniment. The basso continuo line is in a common time signature and features a simple harmonic accompaniment.

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

The second system of the musical score consists of three staves. The top staff is a vocal line, the middle staff is a keyboard accompaniment, and the bottom staff is a basso continuo line. The music is in a common time signature and features a complex melodic line with many sixteenth and thirty-second notes.

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,

The third system of the musical score consists of three staves. The top staff is a vocal line, the middle staff is a keyboard accompaniment, and the bottom staff is a basso continuo line. The music is in a common time signature and features a complex melodic line with many sixteenth and thirty-second notes.

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.

The fourth system of the musical score consists of three staves. The top staff is a vocal line, the middle staff is a keyboard accompaniment, and the bottom staff is a basso continuo line. The music is in a common time signature and features a complex melodic line with many sixteenth and thirty-second notes.

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
 Beb', o Theu-re, nicht um mich: denn wo du bist, droht kein Tod; lüch-le,

p dolce

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

danger is no more.
 und er weicht vor dir!

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

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

mf

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

me,
 mich,

fear not, love-ly fair, for
 beb', o Theu-re, nicht um

me: death, where thou art, can-not
 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! flich' von hin-nen, flich' von hin-nen, flich', o flich'!

ritard. *a tempo.*

MICHAL. *Recitativo.* **DOEG. (Basso.)**

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.
Sin-nest du auf Trug? so reizt die Täuschung stür-ker sei-nen Grimm: drum be-be vor dem Aus-gang.

f, con s^{ra}

Allegro.

Violino I.

Violino II.

Viola.

MICHAL.

Bassi
senza Organo.

Allegro moderato.

Pianoforte.

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

mf *mp*

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

mp

the guil - ty 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, amid with death, as - sem - ble, 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

(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)

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.

Recitativo.

MERAB.

Mean as he was, he is my brother now, my sis - ter's 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 Vaters 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 th'im - pend - ing ru - in. I know, he'll do his best.
 Jo - na - than, Ver - derb und Un - heil ab - wehrt; ich weiss, er wagt sein Blut.

Largo assai.

MERAB.

Bassi
senza Organo.

Pianoforte.

Au -
Ja -

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.

The musical score is arranged in a standard orchestral format. The top staves are for the brass section (Trombone I. II., Trombone III., Tromba I., Tromba II.) and Timpani. The middle staves are for the woodwinds (Oboe I., Oboe II., Fagotti). The bottom staves are for the strings (Violino I., Violino II., Viola) and the keyboard (Organo e Bassi). The Pianoforte part is at the very bottom. The score is in common time (C) and features various musical notations including rests, notes, and dynamic markings like 'f'. The tempo is marked 'Allegro' and 'Allegro, ma non presto'.

This musical score is arranged in a system of 14 staves. The top two staves are for a string quartet (Violin I and Violin II), followed by two staves for woodwinds (Flute and Clarinet). The next two staves are for brass (Trumpet and Trombone). The following two staves are for percussion (Snare and Cymbal). The bottom two staves are for a grand piano. The score is divided into four measures by vertical bar lines. The notation includes various rhythmic values, accidentals, and articulation marks. The piano part at the bottom features complex textures with many beamed notes and chords.

This musical score consists of 12 staves. The top two staves are a grand staff (treble and bass clefs). The next six staves are organized into three pairs, each pair consisting of a treble and bass clef staff. The bottom two staves are a grand staff for piano accompaniment. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into four measures by vertical bar lines. The piano part features a steady accompaniment with chords and moving lines in both hands. The upper staves contain various melodic and rhythmic patterns, including sixteenth-note runs and triplet-like figures. A trill (tr.) is marked in the third measure of the second and sixth staves.

This musical score is arranged in a 4-measure system across 14 staves. The top two staves are a grand staff (treble and bass clefs). The next six staves are in pairs, each pair consisting of a treble and bass clef. The bottom two staves are a grand staff for a piano. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The piano part features a complex texture with many beamed notes and chords.

This page of a musical score contains 14 staves of music. The top two staves are for a brass instrument, likely a trumpet, with a treble clef and a key signature of one flat. The next six staves are for woodwinds, alternating between treble and bass clefs. The bottom two staves are for a grand piano, with a grand staff (treble and bass clefs). The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents (^) and slurs. The score is divided into four measures by vertical bar lines.

This musical score is arranged in two systems. The first system consists of 14 staves, with the first two staves grouped by a brace on the left. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system consists of two staves, also grouped by a brace on the left, featuring more complex rhythmic figures and some dynamic markings.

This musical score is arranged in 14 staves, organized into four systems of four staves each. The first system (staves 1-4) begins with a treble clef and a key signature of one flat (B-flat). The second system (staves 5-8) continues with a mix of treble and bass clefs. The third system (staves 9-12) features more complex rhythmic patterns, including sixteenth-note runs and triplets. The fourth system (staves 13-14) concludes with a grand staff (treble and bass clefs) and includes dynamic markings such as accents (^) and hairpins (> and <). The notation includes various note values, rests, and articulation marks.

This musical score consists of 14 staves, organized into two systems of seven staves each. The top system includes a soprano staff (treble clef), a bass staff (bass clef), and five other staves with various clefs and musical notations. The bottom system includes a grand staff (treble and bass clefs) and a bass staff. The score is filled with musical notation, including notes, rests, and dynamic markings such as *tr* (trills) and *ff* (fortissimo). The notation is dense and complex, typical of a classical or romantic era score.

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.i's Sohn fällt 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

con 8^{va}

Continuo.

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

senza 8^{va}

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 wühnst, ich wis-se nicht, dass du der Freund des Sohns I -

f, con 8^{va}

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-ter's Feind er-wählt, den

senza 8^{va}

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, der, wenn er lebt, der Kro-ne dich be-raubt: Eil' ihu zu ru-fen, denn sein Loos ist Tod. Was that er

con 8^{va}

(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 ver-dient den Tod? Du tro-tzest mei-nem Wort? stirb denn du selbst.

mp, senza 8^{va} *f, con 8^{va}*

A tempo giusto.

CHORUS.

Oboe I. II.
Fagotti:
Violino I.
Violino II.
Viola.
SOPRANO.
ALTO.
TENORE.
BASSO.
Continuo.
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 con - sequence 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 con - sequence of rage, un - con_troll'd!
O blin_de Ra - se - rei der Wuth, nicht be - schränkt!

Oh fa_tal con - sequence of rage!
O blin_de Ra - se - rei der Wuth!

Organo pieno, come stà in parti.
Moderato.

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

H. W. 13.

consequence of rage, by rea-son un- - con-troll'd! With ev'-ry law he can dis-pense; no ties the

Ra-se-rei

troll'd! der *Wuth, durch Weisheit* nicht be-schränkt! Ein je-des Band reisst sie ent-zwei, kein Zaum der

schränkt!

troll'd! — of rage, by rea-son un- con-troll'd! With ev'-ry law he can dis-pense; no ties the

schränkt!

rage, der *Wuth, durch Weisheit* nicht be-schränkt! Ein je-des Band reisst sie ent-zwei, kein Zaum der

Wuth,

4 6 7 6 5 6 4 5

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-

4 6 7 6 6 4

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 - bünd'ge lenkt, kein Zaum der die Un - bünd'ge lenkt.

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

zwei, kein Zaum der die Un - bünd'ge lenkt, kein Zaum der die Un - bünd'ge lenkt.

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

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 Weis - heit nicht be - schränkt! Ein je - des Band reisst sie ent - zwei, kein Zaum der

rage, by rea - son un - con - troll'd! With ev' - ry law he can dis - pense; no ties the
 Wuth, durch Weis - heit 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:
 zwei, kein Zaum der die Un - bünd'ge lenkt, kein Zaum der die Un - bünd'ge lenkt:
 pense, no ties the furious monster hold, no ties the furious monster hold:
 zwei, kein Zaum der die Un - bünd'ge lenkt, kein Zaum der die Un - bünd'ge lenkt:

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
 sinn-los auf, sie sinn-los, sinn-los auf,

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

— blind_ly, — blind_ly goes, he blind_ly goes, from

from
auf

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

crime to crime, blind - ly, blind_ly, he blind_ly goes, he
sinn - los auf, auf, sinn - los, sinn - los, häuft sinn - los auf, auf

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

crime to crime he — blind_ly goes, he blind_ly goes, -blind_ly,
Schuld häuft Schuld sie — sinn_los auf, häuft sinn_los auf, 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, sinn_los, sinn_los

II. W. 13.

— 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,

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,*

knows, nor end, but with his
Lauf, und *stürmt zum Un - ter -*

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

nor end, but with his
 und *stürmt zum Un - ter -*

nor end, but with his own de - struction knows; he blind - ly goes,
 und *stürmt zum Un - ter - gang* in *ih - rem* *Lauf;* häuft *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;* häuft *sinn - los* auf, häuft

but with his own de - struction knows; blind - ly,
 zum *Un - ter - gang* in *ih - rem* *Lauf;* *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* häuft *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, häuft sinn-los auf, häuft sinn-los auf,

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

4 6 7 6 6; 7 6 4 4 2 6 6 5 6

goes, from crime to 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

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

3 2 6 6 4 2 6 2 6 6 4 2 6 6

— 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,

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, nor
Lauf, und

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

nor
 und

nor 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,*

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

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

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 - struc - tion knows.
 stürmt, und stürmt zum Un - ter - gang in ih - rem Lauf.

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

ritard. *decesc.*

ACT III.

Largo.

Violino I.
Oboe I.II.
Violino II.
Viola.
SAUL.
Bassi.

Largo.

Pianoforte.

senza Oboi.

pp f

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 - lein 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 Wut. 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 -

fails me! Can it be? is Saul become a coward? I'll not be-lieve it!
l *risoluto*
l 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-li-ar with the-ne-my of mankind: her I'll consult, and know the
Man sagt, hier leb ein Weib, die Vertraute des Fürsten der untern Welt: 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
mir. Auf ih-re Kunst steht Tod; und weil des Rechts ich pflag, traf sich-re Strafe such hor-rid prac-ti-ces:
ihr schwarzes Zau-berwerk:

Yet, oh hard fate! my - self am now re - duc'd 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 knowst how Saul has cut off those who use this art.
dir mein Mund be - nennt. Weh 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.
tref - 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

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 - bebt, mit Angst das kühn - - ste Herz durch - bebt:

to this stranger's won - d'ring eyes
 vor des Fremdlings star - ren Blick

let the Prophet Sa - muel rise!
 sen-det Samuel's Geist zu - rück!

Largo.

Fagotto I.

Fagotto II.

SAMUEL.
(Basso.)

Bassi.

Pianoforte.

Why hast thou for'd me from the realms of peace
Wä-rum be-schwörst du aus dem Reich der Ruh

con s^{va}

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-ly
O heil-ger Se-her! heil-ger Se-her! ver-

(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; mir spricht kein Se - her, kein Traum weis - sa - get mir;

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 eurst 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

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.

Trombone I.

Trombone II.

Trombone III.

Tromba I.

Tromba II.

Timpani.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

Tutti.

Organo pieno.

Pianoforte.

Allegro.

mf

f

This musical score is arranged in a multi-staff format. It begins with a system of four staves, each with a different clef: the top two are in alto clef (C4), the third is in bass clef (C2), and the fourth is in treble clef (C4). This is followed by another system of four staves, where the first two are in treble clef and the last two are in bass clef. The bottom section of the page features 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, rests, and melodic lines across all staves.

This musical score is arranged in two systems. The first system consists of 14 staves, with the first two staves grouped by a brace on the left. The notation includes treble and bass clefs, and various rhythmic values such as eighth and sixteenth notes. The second system consists of two grand staff staves (treble and bass clefs). The music features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The score is divided into measures by vertical bar lines.

This musical score is arranged in a system of 14 staves. The top 13 staves are organized into four pairs, each pair consisting of a treble and bass clef staff. The bottom two staves are a grand staff for piano, with a forte (*ff*) dynamic marking at the beginning. The score is divided into four measures by vertical bar lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The piano part features dense chordal textures and arpeggiated figures.

Recitativo.

DAVID. AMALEKITE. (Tenore.) DAVID.
Amalekiter.

Whence comst thou? Out of the camp of Is-rael. Thou canst in-form me then: how went the
Wo kommst du her? Dort aus dem La-ger Is-rael's. 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-sued; 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 Lord's a - noint - ed died, by thee the
Fluch; ge - zeugt hat *wi - der dich dein* *Mund, dess Hund den* *Gott - ge - salb - ten* *schlug, dess* *Hand* *den*

6 6 4 2 6

Lord's a - noint - ed, the Lord's a -
Gott - ge - salb - ten, den *Gott - ge -*

4 2 6 7 6 7

Adagio.

noint - ed died.
salb - ten *schlug.*

6 7 6 4 6 7 4 3

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

p Organi senza altri Bassi.

This system contains the first system of music. It features a vocal line at the top with a treble clef and a key signature of one flat. Below it are two bass staves for the vocal ensemble. The piano accompaniment consists of a grand staff (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. A dynamic marking of *mp* is present in the piano part.

This system continues the musical score. It includes the same vocal and piano parts as the first system. A performance instruction *Tutti, e Organi, piano.* is written below the vocal staves. Another instruction, *Organi senza altri Bassi.*, is written below the piano part. A dynamic marking of *pp* is also visible in the piano part.

This system contains the final system of music on the page. It features the piano accompaniment part with a grand staff. A dynamic marking of *pp* is present. The system concludes with a double bar line.

Musical score for strings and organ, measures 1-5. The score consists of ten staves. The top four staves are for strings: Violino I (treble clef), Violino II (treble clef), Viola (alto clef), and Bassi (bass clef). The next two staves are for the Organ, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for the Piano, with the upper staff in treble clef and the lower staff in bass clef. The organ part is marked *Tutti, e Organi, piano.* and the piano part is marked *mp*. The music is in common time (C) and features a variety of rhythmic patterns and dynamics.

Tutti, e Organi, piano.

mp

Musical score for strings and piano, measures 6-10. The score consists of five staves. The top four staves are for strings: Violino I (treble clef), Violino II (treble clef), Viola (alto clef), and Bassi senza Organo (bass clef). The bottom staff is for the Piano, with the upper staff in treble clef and the lower staff in bass clef. The string parts are marked *Largo, e staccato.* and the piano part is marked *Largo.* The music is in common time (C) and features a variety of rhythmic patterns and dynamics.

Largo, e staccato.

Largo.

CHORUS.

Largo assai.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Continuo.

Organo tasto solo.

Pianoforte.

Largo.

mp

Mourn,
Klag'

Is - ra - el,
Is - ra - el,

mourn, thy beau - ty
dei - ner Hel - den

Mourn,
Klag'

Is - ra - el,
Is - ra - el,

Mourn,
Klag'

Is - ra - el,
Is - ra - el,

mourn, thy beau - ty
dei - ner Hel - den

Mourn,
Klag'

Is - ra - el,
Is - ra - el,

lost, *Fall,* mourn, *klag'*, mourn, *klag'*, thy choi-cest youth on Gil - boa, on Gil - boa
der Jugend Schmuck des To - des, des To - des

mourn, thy beau-ty *dei - ner Hel - den* lost, *Fall,* thy choi-cest youth on Gil - boa slain, — on Gil - boa
der Ju - gend Schmuck des To - des Raub, — des To - des

lost, *Fall,* mourn, *klag'*, mourn, *klag'*, thy choi-cest youth on Gil - boa, on Gil - boa
der Jugend Schmuck des To - des, des To - des

mourn, thy beau-ty *dei - ner Hel - den* lost, *Fall,* mourn, *klag'*, thy choi-cest youth on Gil - boa
der Jugend Schmuck des To - des

slain! *Raub!* mourn, *klag'*, mourn, *klag'*, mourn! *klag'!* What
Ein

slain! *Raub!* mourn, *klag'*, mourn! *klag'!* What
Ein

slain! *Raub!* mourn, *klag'*, mourn! *klag'!* How have thy fair-est hopes been cross'd!
Wie welk-ten dei - ne Blü - ten all!

slain! *Raub!* mourn, *klag'*, mourn, *klag'*, mourn! *klag'!*

heaps of mighty warriors strew the plain!
Heer von mächtigen Kriegern liegt in Staub!

heaps, what heaps of mighty warriors strew the plain!
Heer, ein Heer von mächtigen Kriegern liegt in Staub!

What heaps of mighty warriors strew the plain!
Ein Heer von mächtigen Kriegern liegt in Staub!

What heaps of mighty warriors strew the plain!
Ein Heer von mächtigen Kriegern 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 Ju - gend 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 Ju - gend 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,

— on Gil - boa slain,
des To - des Raub,

boa, on Gil - boa slain,
des, des To - des Raub,

youth on Gil - boa slain,
Schmuck des To - des Raub,

mourn,
klag',

mourn,
klag',

mourn,
klag',

mourn,
klag',

p

thy choi - cest youth on Gil - boa slain!
der Ju - gend Schmuck des To - des Raub!

mourn,
klag', thy choi - cest youth on Gil - boa slain!
der Ju - gend Schmuck des To - des Raub!

mourn,
klag', thy choi - cest youth on Gil - boa slain!
der Ju - gend Schmuck des To - des Raub!

mourn,
klag', thy choi - cest youth on Gil - boa slain!
der Ju - gend Schmuck des To - des Raub!

Organo solo, piano.

p

Lento, e piano.

Violino I.

Violino II.

Viola.

DAVID.
(Tenore.)

Bassi.

Oh let it not in Gath be heard,
O schweigt in Gath von die-sem Tag,
the news in A-ske-lon let
und kün-del's nicht den Strassen

Organo tasto solo, e lottava bassa, piano.

Lento, e piano.

Pianoforte.

none pro-claim;
As-ka-lon:

lest we, whom once so much they fear'd, be by their wo-men
dass Er, der einst ihr Schre-cken war, nicht ih-ren Töch-tern

now de-spis'd,
sei zum Hohn,

be by their wo-men now de-spis'd,
nicht ih-ren Töch-tern sei zum Hohn,

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 ————— trinkt

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 crown'd; since there the shield of
 ge - krönt mit Pracht, ge - krönt mit Pracht: seit dort der Schild des

Saul, in arms re - nown'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.)

Bassi
(senza Organo).

Pianoforte.

Largo, quasi Andante, e piano.

Brave Jo - na -
Wenn Jo - na -

than his bow ne'er drew,
than den Bo - gen zog,

but wing'd with death,
ha wie be - schwingt

but wing'd with death his
mit sich - rem Tod sein

ar - - - row, his
Pfeil, - - - sein

ar - row flew,
Pfeil ent - flog

and drank the
und trank das

blood of slaugh - ter'd foes, and drank, and
Blut aus Fein - des - Brust, und trank, und

drank the blood of slaughter'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 mighty 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 mighty 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- - onswith 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- - onswith 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.
 Bund der Treu - e Pflicht, im Tod ihr Bund der Treu - e Pflicht.

The pi - ous son
 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
 ret - ten, fiel der tapf - re, tapf - re

died; the pi - ous son ne'er left his
 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 - umstrah - let stolz in ho - her Schön - heit ragt, und pracht - um - strah - let stolz in ho - her Schön - heit

Oboe I. II. Violino I. Violino II. Viola. DAVID. SOPRANO. ALTO. TENORE. BASSO. Continuo. Pianoforte.

shone. Oh fa - tal day! ragt. O schwe - rer Tag! how low the migh - ty lie! Oh Jo - na - than! ge - stürzt die Hel - den all! O Jo - na - than!

Oh fa - tal day! O schwe - rer Tag! how low the migh - ty lie! 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 war 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

Organo pieno.

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 l'ottava bassa.

Allegro moderato.

Pianoforte.

Ye men of Ju - dah,
Ihr Mii - ner Ju - da,

weep no more,
klagt nicht mehr,

weep no more,
klagt nicht mehr,

ye men of Ju - dah,
Ihr Mii - 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 feur - dig 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 sieg - 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 lottava.

Allegro moderato.

Pianoforte.

mf

Gird on thy sword,
 Gürt'um dein Schwert,
 Gird on thy sword,
 Gürt'um dein Schwert,

Organo pieno.

mp

gird on thy sword, thou man of might, thou man of might, pursue thy wanted fame,
 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, pursue, pursue,
 gürt' um dein Schwert, du Mann der Schlacht, du Mann der Schlacht, vor-an, vor-

H. W. 13.

The first system of the musical score consists of ten staves. The top two staves are vocal parts in treble and bass clefs. The next six staves are piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The bottom two staves are vocal parts in treble and bass clefs.

thy wanted fame,
zu kühnem Streit,

thy wanted fame:
zu kühnem Streit!

an, vor-an, vor-an zu kühnem Streit,

zu kühnem Streit!

Go
Wohl.

sue, pursue, pur-sue thy wanted fame,

thy wanted fame:

Go on,
Wohlauf,

an, vor-an, vor-an zu kühnem Streit,

zu kühnem Streit!

Go on, go on,
Wohlauf, wohl-auf,

The second system of the musical score consists of two staves for piano accompaniment. The right hand features a complex, rhythmic pattern with many sixteenth notes, while the left hand plays a simpler bass line. The system concludes with a *mp* (mezzo-piano) dynamic marking and a *cresc.* (crescendo) instruction.

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, pursue, pursue, pursue,
 wohlauf, wohlauf, der Sieg ist dir bereit, wohlauf! voran, vor-an, vor-an, vor-an,
 go on, go on, be prosperous in fight, go on, pursue, pursue, pursue, pursue,
 wohlauf, wohlauf, der Sieg ist dir bereit, wohlauf! voran, vor-an, vor-an, vor-an

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
an zu kühnem Streit, zu kühnem Streit! wohlauf, wohl auf, wohl

mp *cresc.* *f*

on, pursue! auf, voran! Gird on thy sword, thou man of might, pursue, go on, pursue, go on, pursue!

on, pursue! auf, voran! Gürt' um dein Schwert, du Mann der Schlacht, voran, wohlauf, voran, wohlauf, voran!

on, pursue! auf, voran! Gird on thy sword, thou man of might, pursue, go on, pursue, go on, pursue!

on, pursue! auf, voran! Gürt' um dein Schwert, du Mann der Schlacht, voran, wohlauf, voran, wohlauf, voran!

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in English and German, and a piano accompaniment. The lyrics are: "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-". The score features various musical notations including treble and bass clefs, time signatures, and complex rhythmic patterns.

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 - a's

an, wohlauf, der Sieg ist dir be - reit!

Organo pieno come sta.

name, re-trieve, pursue, re-trieve the He - - brew name, go on, re-trieve the He - - brew
Macht, richt' auf, voran, richt' auf Ju-dü - - a's *Macht, wohlauf. richt' auf Ju-dü - - a's*

re - - - trieve, retrieve the He - brew name, pursue, go on, pur - sue. re -
richt' auf, richt' auf Ju-dü - 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-dü - a's

6 7 6 5 6 4 6 7 6

mf

The musical score consists of multiple staves. The vocal parts include:

- First Voice (Soprano):** 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,
- Second Voice (Alto):** trieve, go on, pur-sue, pur-sue thy wonted fame, re-trieve auf, wohlauf, vor-an, vor-an zu kühnem Streit, richt' auf
- Third Voice (Tenor):** fame, go on, pursue, re-trieve, re-trieve the He-brew name, Streit, wohlauf, voran, richt' auf, richt' auf Ju - dü-a's Macht,
- Fourth Voice (Bass):** name, go on, pur-sue, pur-sue thy wont-ed fame, Macht, wohlauf, vor-an, vor-an zu küh-nem Streit,

The piano accompaniment is shown at the bottom of the page. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *mf* and *mp*.

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 5 5

name, re - trieve, re - trieve the He - brew name, go on, pur - sue, re - trieve, pur -
 Macht, richt' auf, richt' auf Ju - dä - 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 - dä - 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 - dä - a's Macht, wohlauf, vor - an, richt' auf, vor -

name, the He - brew name, go on, pur - sue, re - trieve, pur -
 Macht, Ju - dä - a's Macht, wohlauf, vor - an, richt' auf, vor -

7 6 7 4 # # 6

H. W. 13.

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, with the right hand in treble clef and the left hand in bass clef. The score is divided into five measures. The lyrics are provided in both English and German. The English lyrics are: "name! Thy strong right hand, with ter - ror arm'd, with Macht!". The German lyrics are: "name! Dein star - ker Arm, mit Kraft gestählt, mit Macht!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The score concludes with a double bar line and a fermata over the final notes.

name!
Macht!

Thy strong right hand, with ter - ror arm'd, with

name!
Macht!

Dein star - ker Arm, mit Kraft gestählt, mit

name!
Macht!

Thy strong right hand, with ter - ror arm'd, with

name!
Macht!

Dein star - ker Arm, mit Kraft gestählt, mit

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,

H. W. 13.

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 l'ottava. *f*

sp *f* *mp*

o - thers, by thy vir - tue charm'd, shall crowd to own thy righteous sway, weil dein Volk, das dich er - wählt, sich drängt, zu schau'n dein neu - es Reich, shall crowd to sich drängt, shall crowd to sich drängt, zu

p *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.

The musical score consists of several systems. The top system includes a vocal line with lyrics in English and German, and a piano accompaniment. The lyrics are: "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, sich drängt, aus - - er - wählt, shall crowd, while o - - thers, sich drängt, die - weil dein". The piano part features dynamic markings *mp*, *f*, and *mp*. The bottom system continues the piano accompaniment with dynamic markings *mp*, *f*, and *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,
Folk, das dich er - wählt,

H. W. 13.

shall crowd
sich drängt,

to own thy right - eous sway,

o - thers, by thy vir - tue charm'd,
weil dein Volk, das dich er - wählt,

zu schau'n dein neu - es Reich,

o - thers, by thy vir - tue charm'd,
weil dein Volk, das dich er - wählt,

to own thy right - eous sway,

shall crowd
sich drängt,

zu schau'n dein neu - es Reich,

mp *f*

thy righteous sway, thy righteous sway, while others, 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 others, by thy vir - - - tue charm'd,

dein neu - es Reich, dein neu - es Reich, dieweil dein Volk, das dich er - wählt,

H. W. 13.

crowd, ——— shall crowd ——— to own thy righteous
 drängt, ——— sich drängt, ——— zu schau'n dein neu-es

——— shall crowd ——— to own ———
 ——— sich drängt, ——— zu schau'n ———

shall crowd, ——— shall crowd to own ——— thy righteous
 sich drängt, ——— sich drängt, zu schau'n ———

to own ———
 zu schau'n ——— dein neu-es

to own ———
 zu schau'n ——— dein neu-es

H. W. 13.

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
 Folk, 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

f

f

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.

Recitativo.

HIGH PRIEST.
Hoherpriester.
(Tenore.)

Go on, il - lustrious pair! your great ex - am - ple shall teach your youth, to
Wohl - 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 al - le Kraft an Ehr' und Tu - gend setzt.

Largo.

Violino I.

Violino II.

Viola.

Traverso.

HIGH PRIEST.
Hoherpriester.
Bassi
senza Organo.

Largo.

Pianoforte.

While yet thy tide of blood runs high, to God thy
So 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 wond'rous 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-zeugt.

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-tiger 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.
Fagotto.
p

in - flu - ence, than Cha - os his old dis - cord eas'd;
 Zau - ber - kraft des al - ten Cha - os Mis - klang schwand;

Lento.
p

Nä - 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-lie guile, dis-or-der lord it for a-while, the time will come, when Na-ture shall her
 ob die List der Höl-le zwar verwirrten 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 Wohllaut klingt und Harmonie das All durch-dringt.

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,

Larghetto.

who the ways of vir - tue choose, who the ways of vir - tue
der den Pfad der Tu - gend waltt, der den Pfad der Tu - gend

choose: Let not thy faith - ful ser - vant fall a vic - tim to the
waltt: sei dei - nem treu - en Die - ner hold, o schüt - ze ihn vor

rage of Saul who hates without a cause, who hates without 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.

Pianoforte.

Viol. *pp* Tutti.

Viol. *pp* Tutti.

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

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) *tr*
 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

(p)

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, what charm, u - nites my soul with
 thus bless'd, thus bless'd with what's di - vine, with what's di -
 die Kraft, die Kraft der That, die Kraft der That in

thine! wise, va - liant, good, a - bove thy ten - der
 vine! wise, great and good, a - bove, a -
 dir! fromm, gross und 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_vine!
 Jüng_ling vor an Muth, wie krönt der Mil_de Zier, wie krönt der Mil_de Zier die Kraft der That in

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!

(Tutti.)

(Viol.)
(Viol.)

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

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.

Bassi.

Viola pizzicato all'ottava col Basso.

Pianoforte.

Allegro.

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 Gei - st, ent - flich, flich, flich, un - sel - ger Gei - st, 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 - tost, 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 - tost, 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.

Im-pious wretch, of race ac-curst! and of
Mann der Schmach, in Stamm ver-flucht! mehr du

sp

all the race the worst! How hast thou dar'd to lift thy sword a-against 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.