

George Frideric
HANDEL

SAUL

An Oratorio
with English and German Texts

MINIATURE SCORE

K 01320

P R E F A C E.

The Oratorio SAUL was composed in the period from the 23^d of July to the 27th of September 1738, and first performed on the 16th of January in the following year. The text is probably written by NEWBURGH HAMILTON, the author of *Samson*, as I shall prove at length in the third volume of my Life of Handel.

At the end of the second movement of the Sinfonia (p. 9) Handel has noted "*Organo ad libitum*", and Smith also has entered this direction in the conducting score. It is not probable that this extempore passage was inserted when the third movement, which is a tolerably long Organ Concerto, was played; but as the latter, according to the conducting score, was frequently omitted, the *ad libitum* was doubtless then adopted in its place.

Several pieces are here for the first time printed with a trombone accompaniment, wanting in all previous editions, which indeed have been produced with extreme carelessness. The tromboni to the "Hallelujah" (p. 49) are only found in Handel's manuscript, not in Smith's transcript, and may therefore probably never have been used in performance. In order not to leave unpublished any extant attempt at a richer instrumentation by Handel himself, we have admitted these tromboni, but printed them with smaller notes; the final bars, which in Handel's copy are erroneously written

have now been
extended to the
threefold length:

Jonathan's air (p. 66) was originally followed by a song of the High Priest, who in the first arrangement of the text, at suitable places delivered himself of thoughts, in themselves certainly quite unobjectionable, but always perfectly irrelevant to the action of the piece. Handel subsequently, perceiving this, cut out his whole part; we have given it connectedly in the Appendix.

David's song "Oh Lord whose mercies" (p. 91) has in the London editions a final symphony for the harp, which however is nothing more than a mere repetition of the melody in the upper octave. This is not by Handel at all, but having been inserted by the first publisher of the songs, has been blindly retained by later editors.

The word *ignominy* (p. 204) was accented by Handel contrary to the English pronunciation thus ; we have followed the earlier editions in correcting it thus: pain and ig - no - miny

In the duet between David and Michal (p. 158) two versions are given, the earlier and longer in brackets as **A**, the later abridged version as it appears in the original MS., as **B**. Similarly the air, p. 232, is given as **A**, and the recitative to the same words, p. 236, as **B**; whichever of these appears the more suitable may be chosen for performance.

The pianoforte arrangement is by the editor. — We might make many other observations on the occasionally defective notation of the instruments in the manuscripts, on various enrichments and improvements by which our edition of Saul is distinguished from all earlier ones, and especially on Handel's organ accompaniment throughout the oratorio, which is noted down in the conducting score and here published for the first time. But all these points will be fully treated in the first volume of the "Jahrbücher für musikalische Wissenschaft" which will appear next month, and to which we refer the reader.

LEIPZIG, September 15th 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.