

The New Novello Choral Edition
NOVELLO HANDEL EDITION

General Editor Donald Burrows

SAMSON

An Oratorio for soloists (3 sopranos, alto, 2 tenors, 2 basses; or soprano, alto, tenor and bass), mixed chorus and orchestra

Music by George Frideric Handel

Words by Newburgh Hamilton, after John Milton's *Samson Agonistes*

Edited by Donald Burrows

Vocal Score

Order No: NOV 090926

NOVELLO London

30

35

40

45

50

55

1. 2. **Adagio**
Str., Obs. [tr]

Allegro
Obs., Str.

60

Musical notation for measures 60-62. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff is mostly empty with a few notes.

63

Musical notation for measures 63-65. The system consists of a grand staff with a treble clef and a bass clef. The treble staff features a complex melodic line with many sixteenth notes, while the bass staff has a simple accompaniment.

66

Musical notation for measures 66-68. The system consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth notes, and the bass staff has a steady accompaniment.

69

Musical notation for measures 69-71. The system consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment. The text "Vc., Cont." is written in the right margin.

72

Musical notation for measures 72-74. The system consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment.

75

Musical notation for measures 75-77. The system consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth notes, and the bass staff has a simple accompaniment.

78 Obs, Hns.

Str.

81 Obs., Hns. Obs., Str.

84 Obs, Hns. Str. Tutti

87

90

93 Vc., Cont.

96

p *f*

This system contains measures 96, 97, and 98. The music is in G major. Measure 96 starts with a piano (*p*) dynamic and features a treble clef with chords and a bass clef with a single note. Measure 97 continues with similar textures. Measure 98 begins with a forte (*f*) dynamic and features a more active bass line with eighth notes.

99

This system contains measures 99, 100, and 101. The music continues in G major. Measures 99 and 100 show a steady flow of chords in the treble and eighth notes in the bass. Measure 101 features a more complex treble line with sixteenth notes and a bass line with quarter notes.

102

Adagio

This system contains measures 102, 103, 104, and 105. The tempo marking "Adagio" is placed above the first measure. Measure 102 has a treble clef with chords and a bass clef with eighth notes. Measure 103 has a treble clef with rests and a bass clef with quarter notes. Measure 104 has a treble clef with chords and a bass clef with quarter notes. Measure 105 has a treble clef with a half note and a bass clef with a half note.

ACT ONE

Scene 1

Samson blind, and in chains.
Chorus of the Priests of Dagon celebrating his festival at a distance.

No.2

Recitative THIS DAY, A SOLEMN FEAST
Samson

SAMSON

This day, a sol - emn feast to Da - gon

3
held re - lies me from my task of ser - vile toil;

5
un - will - ing - ly their su - per - sti - tion yields this

7
rest - to breathe heaven's air, fresh blow - ing, pure and sweet.

No.3

Chorus AWAKE THE TRUMPET'S LOFTY SOUND
Chorus of the Priests of Dagon

Allegro

SOPRANO

ALTO

TENOR

BASS

A-wake the trum-pet's lof-ty

A-wake the trum-pet's lof-ty

Allegro
Str.

Tpts.,
Timp.,
Ww., Str.

4

sound,

sound,

4

Tpts.

Str.

7

A - wake, a - wake, a - wake the trum - pet's lof - ty
 A - wake the trum - pet's lof - ty sound, a - wake, a - wake the trum - pet's lof - ty
 A - wake the trum - pet's lof - ty sound, a - wake, a - wake the trum - pet's lof - ty
 A - wake, a - wake the trum - pet's lof - ty

Tpts., Obs. Tutti

10

sound; the joy - ful sa - cred fes - ti - val comes round
 sound; the joy - ful sa - cred fes - ti - val comes round
 sound; the joy - ful sa - cred fes - ti - val comes round
 sound; the joy - ful sa - cred fes - ti - val comes round

10 Tpts., Obs.
 Timp.

13

when Da - gon king of all the earth, of all the earth is crown'd,
 when Da - gon king of all the earth, of all the earth is crown'd,
 when Da - gon king of all the earth, of all the earth is crown'd,
 when Da - gon king of all the earth, of all the earth is crown'd,

13 Str.

16

the sa-cred joy - ful, joy - ful
 the sa-cred joy - ful fes -
 the sa-cred joy - ful, joy - ful sa-cred

Tpts. Vlns.

19

a - wake, a-wake, a - wake, the sa-cred joy - ful fes -
 fes - ti-val comes round, a-wake, a-wake, the sa-cred joy - ful
 - ti-val comes round, a-wake, a-wake, the sa-cred joy - ful fes -
 fes - ti-val comes round, a-wake, a-wake,

19 Tpt.

[Senza Cb.]

22

- ti - val comes round, when Da-gon king of all the earth, of all the earth is
 fes - ti - val comes round, when Da-gon king of all the earth, of all the earth is
 - ti - val comes round, when Da-gon king of all the earth, of all the earth is
 a-wake, a - wake,

22

[Bassi]

[Senza Cb.]

25

crown'd. A-wake the trum-pet's lof - ty
 crown'd, when Da - gon king of all the earthis crown'd. A - wakethe
 crown'd, when Da - gon king of all the earthis crown'd.
 when Da - gon king, when Da - gon king of all the earthis crown'd.

[Bassi]

28

sound; the joy-ful sa - cred fes - ti - val comes
 trum-pet's lof - ty sound; joy-ful, joy - ful sa - cred fes - ti - val comes
 A - wake the trum-pet's lof - ty sound; the joy-ful sa - cred fes - ti - val comes
 A-wake the trum-pet's lof - ty sound; the joy-ful sa - cred fes - ti - val comes

31

round when Da - gon king of all the earth, of all the earth is
 round when Da - gon king of all the earth, of all the earth is
 round when Da - gon king of all the earth, of all the earth is
 round when Da - gon king of all the earth, of all the earth is

Bar 30, tenor, beat 2: c' in B and subsequent sources. (There is no autograph for this movement.)

34

crown'd, the sa-cred joy - ful fes - - ti-val comes

crown'd, the sa - cred joy - ful fes - -

crown'd, the sa - cred

crown'd, the sa - cred joy - ful, joy - ful, sa -

37

round, the joy - ful fes - ti-val comes round, a - wake,

- ti-val comes round, a-wake the trum-pet's lof - ty

joy - ful, joy - ful fes - ti-val comes round, a-wake the trum-pet's lof - ty

- cred joy - ful fes - ti-val comes round, a - wake,

40

a - wake the trum - pet's lof - ty sound; the joy - ful

sound, a - wake the trum - pet's lof - ty sound; the joy - ful

sound, a - wake the trum - pet's lof - ty sound; the joy - ful

a - wake the trum - pet's lof - ty sound; the joy - ful

40 Tpts. Tutti

43

sa - cred fes-ti - val comes round when Da- gon king of all the

sa - cred fes-ti - val comes round when Da- gon king of all the

sa - cred fes-ti - val comes round when Da- gon king of all the

sa - cred fes-ti - val comes round when Da- gon king of all the

43

Tpts. Tutti

Timp.

46

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

46

Tpts. Str. +Tpts. Timp.

49

No.9B

Recitative WHY BY AN ANGEL?
Samson

SAMSON

Why by an an - gel was my birth fore - told? If I must die - be - tray'd and cap - tiv'd

Cont.

The first system of the musical score for 'Why by an Angel?' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a common time signature. The lyrics are: 'Why by an an - gel was my birth fore - told? If I must die - be - tray'd and cap - tiv'd'. The piano part is marked 'Cont.' and includes a fermata over the first two measures.

4
thus - the scorn and gaze of foes: - O cru - el thought! My griefs find no re-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a common time signature. The lyrics are: 'thus - the scorn and gaze of foes: - O cru - el thought! My griefs find no re-'. The system begins with a measure rest marked '4'.

7
- dress! - They in - ward prey like gan-gren'd wounds, im - me - di - ca - ble grown.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a common time signature. The lyrics are: '- dress! - They in - ward prey like gan-gren'd wounds, im - me - di - ca - ble grown.'. The system begins with a measure rest marked '7'. There is an asterisk (*) above the final measure of the piano accompaniment.

VERSION B: *Segue* No.11 (p.35)

*If No.10 (an optional additional movement in Version B) is included, then No.9B should end with a C minor chord.
If No.10 is *not* included, and No.11 follows, then No.9B should end with a C major chord.

Scene 2

Samson, Micah and Chorus of Israelites

No.11

Recitative OH CHANGE BEYOND REPORT!

Micah

MICAH

Oh change beyond re - port! - thought - or be - lief! See how he

Cont.

4

lies with lan - guish'd head, un - propped! a - ban - don'd! - past all hope -

7

Can this be he? He-roic Sam - son? Whom no strength of man, nor fu - ry of the

10

fier - cest beast could quell? Who tore the li - on, as the li - on tears the kid? Ran weap - on - less on arm - ics clad in

13

i - ron, use - less the temp - er'd steel, or coat of mail?

Bars 7-8 Suggested editorial interpretation: He - ro - ic Sam - son?

Bar 14, voice: Libretto sources have 'coat of mail', musical sources have 'frock of mail'.

ACT ONE Scene 2

No.12X

Air O MIRROR OF OUR FICKLE STATE!

Micah (or Alto Solo 2)*

Largo

MICAH (or ALTO SOLO 2)

The musical score is set in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-5): The vocal line begins with "O mir - ror of our fic - kle state!". The piano accompaniment starts with a piano (*p*) dynamic. The strings are marked "Str.†".

System 2 (Measures 6-10): The vocal line continues with "O mir - ror of our fi - ckle". The piano accompaniment features a long melodic line in the right hand.

System 3 (Measures 11-14): The vocal line sings "state! In birth, in strength, in deeds how great, in birth, in strength, in deeds how". The piano accompaniment provides harmonic support.

System 4 (Measures 15-19): The vocal line sings "great! O mir - ror of our". The piano accompaniment includes a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the fourth measure.

System 5 (Measures 20-24): The vocal line concludes with "fic - kle state! In birth, in". The piano accompaniment features a forte (*f*) dynamic in the second measure and a piano (*p*) dynamic in the fourth measure.

*see Preface (p.viii)

Bar 1, Voice: The lower alternative note was added in pencil in **B**; this variant did not apply to Handel's early (Version A) performances.

24

strength, in deeds how great, in birth, in strength,

f [*p*]

28

in deeds how great!

f

33

From high-est

[*tr*] *p*

37

glo - ry fall'n so low, sunk in the deep a - byss of

[*f*]

42

woe, sunk in the deep a - byss of

47

woe, from high-est glo - ry fall'n so low,

[p]

52

sunk in the deep a-byss of woe,

57

Adagio [a tempo]

sunk in the deep a - byss of woe.

[f]

tr

62

67

[tr]

[tr]

Recitative WHOM HAVE I TO COMPLAIN OF?
Samson, Micah

SAMSON (apart)

Whom have I to com-plain of but my self? Who Heaven's great trust could not in si-lence

Cont.

4
keep, but weak-ly to a wo-man must re-veal it. O glo-rious strength! O

7
im-po-tence of mind! But with-out wis-dom what does strength a-vail? Proud-ly se-

10
-cure - yet li-a-ble to fall! God (when he gave it) hung it in my

13
hair, to show how slight the gift: - But, peace my soul, strength was my

16

bane, the source of all my woes, each told a - part would ask a life to

19

MICAH (to Samson)

wail. Match less in might! Once Is-rael's glo - ry - now her grief! We

22

come (thy friends well known) to vis - it thee; if words have charms to swage thy trou - bled

25

SAMSON

mind, we'll pour their balm, in - to its fest - er'd wounds. Wel - come, my

28

friends! Ex - pe - rience teach - es now, how coun - ter - feit the coin of friend - ship is, that's

31

on - ly in the su - per - scrip - tion shown. In the warm sun - shine of our prosp - 'rous

34

days friends swarm - but in the win - ter of ad - ver - si - ty, draw in their

37

MICAH

heads; - though sought, not to be found. Which shall we first be - wail - thy bond - age, or lost

40

SAMSON

sight? O loss of sight! - of thee I most com - plain! O worsethan

43

beg - ga - ry, old age, or chains! - My ve - ry soul in re - al dark ness dwells!

No. 14

Air TOTAL ECLIPSE!
Samson*Larghetto e staccato*

5 SAMSON

To - tal e - clipse! - no sun, no moon! All dark, _____ all

9

dark _____ a - midst the blaze... of noon!

13

O glo - rious light! - no chee - ring ray to glad my eyes with

Bar 1: The tempo direction was altered from *Larghetto* to *Largo* in **B**. Of the earliest copies, **C**, **D** and **F** have *Larghetto*, but **E** has *Largo*, so Handel may have made the amendment in 1743.

17

wel - come day. To - tal e-clipse! no sun, no moon, all

21

dark a-midst the blaze of noon! Why thus de-priv'd Thy prime dec-ree?

25

Sun, moon, and stars are dark to me, sun, moon, and stars, sun, moon, and stars are

29

dark to me, sun, moon, and stars, sun, moon, and stars are dark to

33

me.

Accompanied Recitative SINCE LIGHT SO NECESSARY IS
Micah

Largo e piano MICAH

Since light so ne-ces-sa-ry is to life that in the

Str. *p*

4

soul 'tis al-most life it-self, why to the ten-der eye is sight con-

7

-fin'd, so ob-vi-ous and so ea-sy to be quench'd?

9

Why not, as feel-ing, through all parts dif-fus'd, that

11

Adagio

we might look at will through ev-ry-pore?

Chorus O FIRST CREATED BEAM
Chorus of Israelites

A tempo ordinario

SOPRANO

ALTO

TENOR

BASS

O first cre - a - ted beam, and thou great word,

O first cre - a - ted beam, and thou great word,

O first cre - a - ted beam, and thou great word,

A tempo ordinario

Ww.,
Str. []

5

and light was ov - er

and thou great word! **- d** "Let there be light!" and light was ov - er

and thou great word! "Let there be light!" and light was ov - er

and thou great word! "Let there be light!" and light was ov - er

9

all, and light, and light was ov - er all.

all, and light, and light was ov - er all.

all, and light, and light was ov - er all.

all, and light, and light was ov - er all.

Bars 5,18 and 36, Alto: see Preface (p.xviii) concerning the alternative notes.

12

O first - cre - a - ted beam, and thou great word,
 O first - cre - a - ted beam, and thou great word,
 O first - cre - a - ted beam, and thou great word,

[Senza Cb.]

16

and thou great word! - and light was ov - er
 and thou great word! "Let there belight!" and light was ov - er
 and thou great word! "Let there belight!" and light was ov - er
 "Let there belight!" and light was ov - er

[Bassi]

20

all, and light, and light was ov - er all, and light, and
 all, and light, and light was ov - er all, and light, and
 all, and light, and light was ov - er all, and light, and
 all, and light, and light was ov - er all, and light, and

23

light was ov - er all, ov - er all, *- ll* and

light was ov - er all, ov - er all, and

light was ov - er all, ov - er all, and

light was ov - er all, ov - er all, and

26

light was ov - er all, *- ll* one heav'-nly blaze shone

light was ov - er all, one heav'-nly blaze shone

light was ov - er all, one heav'-nly blaze shone

light was ov - er all, one heav'-nly blaze shone

29

round this earth - ly ball, shone round this earth - ly ball. To

round this earth - ly ball, shone round this earth - ly ball.

round this earth - ly ball, shone round this earth - ly ball. To thy dark

round this earth - ly ball, shone round this earth - ly ball.

29

Vc., Cont.

32

thy dark ser - vant, to thy dark ser - vant life by light af - ford, To ser - vant, to thy dark ser - vant life by light af - ford, To thy dark

32

[Bassi]

36

thy dark ser - vant, to thy dark ser - vant life by light, by light af - ser - vant, to thy dark ser - vant life by light af - ford, by light af -

36

40

- ford, to thy dark ser - vant life by - ford, to thy dark ser - vant life by light af - ford, to thy dark ser - vant, to thy dark ser - vant by light, - ford, to thy dark ser - vant, to thy dark ser - vant life,

40

44

light, by light af - ford by light af - ford, to thy dark
 life by light af - ford, by light af - ford, by light af - ford,
 life by light af - ford, by light af - ford, by light af - ford, to thy dark
 life by light af - ford by light af - ford

48

ser - vant, to thy dark ser - vant
 to thy dark ser - vant, to thy dark ser - vant life
 ser - vant, to thy dark ser - vant by light,
 to thy dark ser - vant, to thy dark ser - vant life

[Senza Cb.] [Bassi]

52

life by light af - ford,
 by light af - ford, to thy dark ser - vant,
 life by light af - ford, to thy dark ser - vant life by
 by light af - ford, to thy dark ser - vant,

56

to thy dark ser - vant life by light af - ford,
 to thy dark ser - vant, to thy dark ser - vant

60

light, by light af - ford, to thy dark ser - vant
 by light af - ford, to thy dark ser - vant
 to thy dark ser - vant life by light, by light af - ford, to thy dark

64

ser - vant life by light af - ford.
 life, life by light af - ford.
 light af - ford, life by light af - ford.
 ser - - vant life by light af - ford.

No.17B

Recitative YOU SEE, MY FRIENDS
Samson, Micah

SAMSON

You see, my friends, how woes en-close me round; but, had I sight, how

could I heave my head for shame? Thus for a word or tear di-vulge

to a false wo-man God's most se-cret gift, and then be sung, or

MICAH

pro-verb'd for a fool! Here comes thy rev'-rend sire, old Ma-no-a

Bar 1, voice: see note to p.53

13 **SAMSON**

with care-ful steps, and locks as white as down. A - las! An - o - ther

16

grief that name a - wakes.

VERSION B: *Segue* No.18

Scene 3

Samson, Micah, Manoa and Chorus of Israelites

No.18

Recitative BRETHREN, AND MEN OF DAN
Manoa, Micah

MANOA

Breth - ren, and men of Dan, say, where is my son?

Cont.

3 **MICAH**

Sam - son, fond Is-rael's boast? - In-form my age. As sig - nal now in

6

low de - jec - ted state, as in the height of pow'r; - see where he lies.

Bar 2, Manoa: L1, L2, A and B have 'where's', but A and B have this rhythm.

Manoa

Largo e piano

MANOA

Oh mi - se - ra - ble change! - Is this the man -

Str. *p*

4 re - nown'd a - far? The dread of Is - rael's foes! Who

7 with an an - gel's strength their ar - mies du - ell'd,

9 him - self an ar - my! - Now

11 un - e - qual match to guard his breast a - gainst the co - ward's spear.

[*p*]

No.24B

Recitative JUSTLY THESE EVILS
Samson

SAMSON

Just ly these e - vils have be - fall'n thy son; sole au - thor I, - sole cause!

Cont.

(attacca No.25)

No.25

Accompanied Recitative MY GRIEFS FOR THIS
Samson

SAMSON

My griefs for this for - bid mine eyes to close, or thoughts to rest.

Str. [*p*]

4

But now the strife shall end: me ov - er thrown, Da - gon pre-

f

7

- sumes to en - ter lists with God; who thus provok'd, will not con-

10

- nive, but rouse his fu - ry soon and his great name as -

12

- sert. Da - gon shall stoop, - ere long be quite de -

15

- spoil'd of all those boast - ed tro - phies won on me.

No.26

Air WHY DOES THE GOD OF ISRAEL SLEEP?
Samson

Allegro

Str.† [f]

4

p

[Senza Cb.]

7

f

[Bassi]

9

SAMSON

Why does the God of

[Senza Cb.]

12

Is - rael sleep? A -

p

[Senza Cb.]

15

- rise with dread - ful sound, a - rise, a - rise, a -

f

p

[Bassi]

18

- rise with dread - ful sound, a - rise with dread - ful sound,

20

with dread-ful sound, a - rise, a -

f [p]

23

- rise with dread - ful sound, with dread - ful sound, a - rise, a -

[f]

26

- rise, a - rise with dread - ful sound, with dread-ful

[p]

28

sound and clouds en - com - pass'd round,

p

30
and clouds en-com pass'd round,

33
then shall the hea-then hear thy

35
thun - - - der, then shall the hea - then hear thy thun - - -

38
- der, - - - thy thun - der deep.

41
The

44

tem - pest of thy wrath now - raise, in

f

47

whirl - winds them pur - sue, full fraught with venge - ance due, in

p

49

whirl-winds them pur - sue, in whirl-winds them pur sue, them pur -

[*sim.*]

52

- sue, them pur - sue, full fraught with venge - ance due, full

54

fraught with venge - ance due,

f

till shame and trou-ble

p

59 all thy_ foes shall seize,

[f]

61 till shame, till shame and

63 trou - ble, till shame and trou - ble all thy_ foes shall

65 seize, till shame and trou - ble all thy foes shall

67

seize, till

69

shame and trou - ble all

71

thy foes shall seize.

74

Why does the God of Is - rael sleep?

78

A - rise with dread - ful

sound, a - rise, a - rise a - rise with dread - ful sound, and

f *p*

[Bassi]

84

clouds en - com - pass'd round, en - com - pass'd

86

round, then shall the hea - then hear thy thun - der deep. The

f [*p*]

89

tem - pest of thy wrath now raise, in whirl - winds them pur -

92

- sue, them pur - sue, full fraught with venge -

tr *tr*

Bar 92, Bassi, 4th note: Handel wrote d, amended editorially.

95

ance due, till

f *p*

tr

98

shame and trou-ble, till shame and

tr *tr* *tr* *tr* *tr*

101

trou-ble all thy foes shall seize,

tr *tr*

104

till shame and

tr *tr* *tr*

106

Adagio [a tempo]

trou-ble all thy foes shall seize.

f

109

p

[Senza Cb.]

112

tr

115

f

[Bassi]

No.29B Recitative and Accompanied Recitative FOR THEE, MY DEAREST SON
Manoa, Samson

MANOA

For thee, my dear-est son, must thou mean-while lie thus neg-lec-ted,

Cont.(Str. at b.9)

4

SAMSON

in this loath-some plight? It should be so - Why should I live?

No.29A, bar 32, Voice: All libretto sources have 'flat', as also **A**. In **B** 'flat' has been altered to 'fled', and this variant is found in **D** (but not **C**).

7

Soon shall these orbs to dou - ble dark - ness yield.

9 **Accompagnato**

My ge - nial spi - rits droop, my hopes are flat; na - ture in me seems

Str.
[p]

12

wea - ry of her - self; my race of glo - ry run, and race of

15

shame, death in - vo - cat - ed oft shall end my pains, and

18

lay me gen - tly down with them that rest.

End Act I

Bar 11, Voice: See the note on p.88, to bar 32.