

DAVIDS SIEG

im Eichtale,

ein

MUSIKALISCHES DRAMA,

in Musik gesetzt

und

als ein Auszug zum Singen beym Klaviere

herausgegeben

VON

Johann Heinrich Rolle.



Halle im Magdeburgischen,

verlegt von Carl Herrmann Hemmerde.

1776.

1877

1877

BIBLIOTHECA
REGIA
MONACENSIS

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V o r b e r i c h t.



Den Inhalt dieses musikalischen Drama findet man in dem 17ten und 18ten Capitel des ersten Buchs Samuelis. Herr Pastor Patzke, Verfasser dieses Drama, ist genau bey der Geschichte geblieben, nur hat er sich genöthigt gesehen, im Anfange eine kleine Erdichtung anzubringen, theils um das Stück selbst einzuleiten, und theils der Musik einige Abwechslung und den Ausdruck einiger Empfindungen zu verschaffen, den die Geschichte selbst nicht darboth. Er hat angenommen, daß David, nachdem er den Riesen im Israelitischen Lager gesehen, noch einmal zurückgegangen, sich den Segen seines alten Vaters Isai zum Streit zu erbitten. David kehrt von seinem Vater gesegnet zurück; zwey Bethlehemitische Schäferinnen, Freundinnen aus der Familie Davids, sehen ihn in ungewöhnlicher Bewegung; sie wollen wissen, welches Vorhaben er ausführen will, und begleiten ihn auf seinem Rückwege bis in die Nähe des Israelitischen Lagers, wo sie endlich ihm so hart anliegen, daß er ihnen seinen Vorsatz eröffnet. Das Drama fängt da an, wo sie, nahe am Lager, von David sein Vorhaben herausbringen, mit dem Riesen den Kampf zu wagen. Die Personen dieses Drama sind durchgängig in den gewöhnlichen Discantschlüssel gesetzt.



Personen des Drama.

Saul,

Baß.

Judith,

Alt.

David,

Tenor.

Ella,

Discant.

Ein Israelit,

Tenor.

Chor der Israeliten.

Chor der Jungfrauen.

Chor der Jünglinge.

David's Sieg

im Eithale.

Sinfonie.

Allegro.

This page of musical notation consists of 18 staves, organized into six systems of three staves each. The notation is complex, featuring various musical symbols and markings. The first system (staves 1-3) includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system (staves 4-6) includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The third system (staves 7-9) includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fourth system (staves 10-12) includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The fifth system (staves 13-15) includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The sixth system (staves 16-18) includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '2' in the top left corner.

The musical score is arranged in eight systems. Each system contains three staves: a treble staff for the violin, a treble staff for the piano, and a bass staff for the piano. The piano part is characterized by dense chordal textures and arpeggiated patterns, often with slurs and dynamic markings. The violin part features a melodic line with various ornaments, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *p*, *pf*, and *f*.

This page of musical notation contains ten systems of staves, each consisting of a treble clef staff and a bass clef staff. The music is written in 3/4 time and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece features complex textures with frequent sixteenth and thirty-second notes, often beamed together. There are several instances of trills and slurs. The notation is dense and detailed, typical of a classical piano score. The page number '4' is located in the top left corner.

A musical score for a piece titled "Davids Sieg". The score is written for a grand piano and consists of eight systems of music. Each system contains a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by dense, rhythmic textures, particularly in the treble clef, which features many sixteenth and thirty-second notes. The bass clef provides a steady accompaniment with eighth and sixteenth notes. Dynamics markings such as *p* (piano) and *f* (forte) are used throughout. The piece concludes with a double bar line and repeat signs in the final measure of the eighth system.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter and eighth notes, some slurs, and a dynamic marking of *p* (piano).

The second system continues the piece with two staves. The upper staff features a more active melodic line with many sixteenth notes and slurs. The lower staff provides a rhythmic accompaniment with quarter and eighth notes, including slurs and a dynamic marking of *f* (forte).

The third system shows two staves. The upper staff has a melodic line with slurs and trills, marked with *tr*. The lower staff continues the accompaniment with quarter and eighth notes, including slurs and a dynamic marking of *f*.

The fourth system consists of two staves. The upper staff has a melodic line with slurs and a dynamic marking of *f*. The lower staff features a bass line with quarter notes and rests, marked with *f*.

An empty musical staff with five lines, positioned below the fourth system.

A second empty musical staff with five lines, positioned below the first empty staff.

Andantino.

poco piano.

poco piano.

poco piano.

8

This image shows a page of handwritten musical notation, numbered '8' in the top left corner. The score is arranged in eight systems, each consisting of two staves. The upper staff of each system is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. There are numerous accidentals (sharps, flats, naturals) and dynamic markings such as 'p' (piano) and 'f' (forte) scattered throughout. Some notes are beamed together, and there are occasional slurs. The handwriting is clear but shows signs of being a working draft, with some ink bleed-through and minor corrections. The page concludes with a double bar line at the end of the eighth system.

Presto.

The musical score is arranged in four systems, each consisting of two staves. The upper staff of each system is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some performance instructions like 'tr' (trills) and 'acc' (accents). The score concludes with a double bar line and repeat dots at the end of the final system.

David's Sieg.

0

Judith. Ella.

Wo-hin eilst du, du Schönster in Ju-da, mit ei-nem Au-ge, das droht? Wo-hin eilst du, du zärtli-cher

Judith. Ella.

Jüngling? dei-ne Stir-ne weis-sa-get Tod! so fürchtbar, so fürchtbar war dein Au-ge nie! und dei-ne Wange, nie

David.

glückte sie von solchem Feu-er, das uns schrecket. Fol-get mir weiter nicht nach; denn von dem All-mächtigen er-we-cket, eil ich zu

schlagen den Rie - sen von Gath, der vier - zig Ta - ge lang das Heer ge - höh - net hat. So lan - ge hat ers tag - lich schon ge -

wagt, sich ei - nen Mann zum Streit her - aus zu fo - dern, und tro - get. Vor dem Starcken jagt ganz Ji - ra - el. Sollte ichs nicht

rä - chen? soll - te er un - ge - straft Hohn dem Zeu - ge Ji - ra - els spre - chen? Wer ist denn Ji - ra - els Gott? wem spricht der Starcke denn

Judith.

Hohn? ist's der All - mäch - ti - ge nicht? I - sa - is jü - ng - ster Sohn, du sü - ße - ste von seinen Freu - den! wer wür - de, sie - lest du, so

Ala.

sei - ne Heer - de wei - den, und sei - ne Lust im ho - hen Al - ter seyn? Wer wür - de, sie - lest du, des Kö - nigs Herz er -

David.

freun, wenn Bangig = feit und Schwermuth hart ihn drü = cken, welch Har = sen = spiel würd' ihn er = quicken? Ihr Töch = ter von Bethlem, was quält ihr

mich? ruft mich nicht der Herr? nur ein = mal gieng ich zu se = hen I = sa = i vom Hee = re zu = rü = cke, um sei = nen

Se = gen ihn zu die = sem Streit zu flehn, den hab ich, den hab ich, laßt mich gehn!

Terzett.

Fla. Poco largo.

Vivace.

Judith.

Ach bleib!

David.

Ach bleib!

Vivace.

Klav. Poco largo.

laßt mich! laßt mich den stolzen Lästler Gottes schla = gen, den stolzen Lästler Gottes

Poco largo.

fällst — du, wie wer = den dich die
 fällst — du, wie wer = den dich die Bäche, die
 schla = gen!

Klav.

Poco largo.

Vivace.

Bäche Beth = le = hems laut — fla = = gen, laut, — laut fla = gen!
 Bäche Beth = le = hems laut — fla = gen, laut, — laut fla = gen!
 Laßt mich den

Klav.

Vivace.

Poco largo.

stolzen Läst'rer Gottes schla = gen, den stolzen Läst'rer Gottes schla = gen!

Klav. Poco largo.

Ach!

Ach! tra = get um Da = vid, ihr Jung = frau = en,
wei = net, ihr Jüng = lin = ge, ach wei = net ü = ber den Streit!

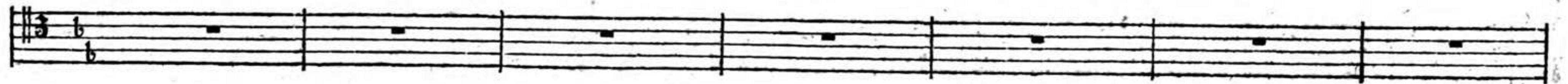
Klav.



Leid, ach tra - get Leid, tra - get Leid, um Da - vid Leid!



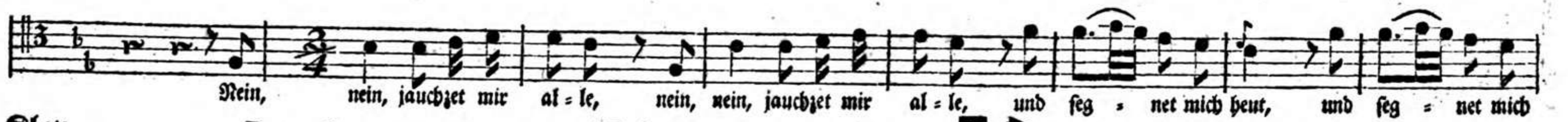
Wei - net, ihr Jünglin - ge, wei - - net ü - ber den Streit!



Klav.



Poco allegro.

Nein, nein, jauchzet mir al - le, nein, nein, jauchzet mir al - le, und seg - net mich heut, und seg - net mich

Klav.

Poco allegro.



Musical score for the first system. It consists of three staves. The top two staves are vocal lines in 3/4 time, featuring lyrics: "D Da = = vid! dich se = = gnen, dich se = gnen zum schreckli = chen Streit, dich se = gnen zum schreckli = chen". The bottom staff is a piano accompaniment labeled "Klav." in 3/4 time.

Musical score for the second system. It consists of three staves. The top two staves are vocal lines in 3/4 time, with the word "Streit?" appearing in the second staff. The bottom staff is a piano accompaniment labeled "Klav." in 3/4 time.

Poco largo.

Allegro.

The first system consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of B-flat major and 3/4 time. The tempo is marked 'Poco largo'.

Mi = so seg = net im Na = men Je = ho = va, im Na = men Je = ho = va:

Clav. Poco largo.

Allegro.

The second system continues the vocal and piano parts. The piano accompaniment features dynamic markings such as 'p' (piano) and 'f' (forte). The tempo changes to 'Allegro' at the end of the system.

Sey Is = ra = els Rächer! sey Is = ra = els Rächer! ein Pfeil, ein Pfeil, ein Pfeil aus

Clav.

The third system continues the vocal and piano parts. The piano accompaniment features dynamic markings such as 'p' and 'f'. The tempo remains 'Allegro'.

Davids Sieg.



des All-mächtigen Kö-cher! Sey Is-ra-els Rächer! sey Is-ra-els Rächer!

Klav.

This system contains the first three staves of music. The top two staves are vocal lines in 3/8 time, with a key signature of one flat. The third staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. The lyrics are: "des All-mächtigen Kö-cher! Sey Is-ra-els Rächer! sey Is-ra-els Rächer!". The piano part is marked "Klav." and features arpeggiated chords and rhythmic patterns.

ein Pfeil, ein Pfeil, ein Pfeil aus des Allmäch-tigen Kö-cher! ein Pfeil, ein Pfeil, ein

Klav.

This system contains the next three staves of music. The top two staves are vocal lines in 3/8 time, with a key signature of one flat. The third staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. The lyrics are: "ein Pfeil, ein Pfeil, ein Pfeil aus des Allmäch-tigen Kö-cher! ein Pfeil, ein Pfeil, ein". The piano part is marked "Klav." and features arpeggiated chords and rhythmic patterns. Dynamics markings *p* and *f* are present at the bottom of the piano staff.

Pfeil aus des Allmächtigen Köcher, ein Pfeil aus des Allmächtigen, ein Pfeil aus des Allmächtigen Köcher!

Klav.

This system contains the first system of a musical score. It features three vocal staves at the top, each with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are written below the vocal staves. Below the lyrics is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes various musical notations such as slurs, trills (tr), and dynamic markings like 'p'.

Klav.

This system contains the second system of the musical score. It features three empty vocal staves at the top. Below them is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part continues with musical notation, including slurs and trills (tr).

Judith.

Schwe - ster, er geht; doch geht er im Na - men Je - ho - va, bey wel - chem er uns be - schwor, zum

Streit ihn zu seg - nen. Ach, sonst hät' ich da - zu ihn nie - mals ge - seg - net! und er geht so voll Muth;

so geht nur ein Mann, der Got - tes Freund, des Zu - ver - sichts Gott ist. Schwester, wir wol - len ge -

trost seyn, laß, weil wir ihn nicht sehn, uns sein in Ge - sän - gen er - in - nern, die wir in Beth - le - hems

Hain oft Da - vid, dem Göt - ti - chen, sin - gen:

Grazioso.

Ala.

Lieblich, lieblich ist Davids Gesang; wie horet das Thal auf die Lieber, die

er vom Ewigem singt! wie schweigen umher alle Haine! Wenn fein Harfenspiel tönt, so

horet die Quellen im Thale, fließen langsam dahin, um länger die Lieder zu hören, länger die Lieder zu

Ala.

hören. Singt er der Liebe, der Liebe Gewalt, die süßen Schmerzen der Liebe, die

süßen Schmerzen der Liebe: wie erstirbet der Lon, wie erstirbet der Lon, die Hand sinkt herunter die

Davids Sieg.

Judith.

Bar-se. Singt er Je = ho = va, wie schwillt der — An = dacht, der An = dacht glü = hen = der Bu = sen!

wie er = tönt der Ge = sang! wie er = tönt der Ge = sang! wie rau = schen die für = men = den Sai = fen!

Ala. Schön ist — David, schön ist David, der Hirt, der schön = ste von Beth = le = hem's

Hirten! bräunlich ist er, und ernst, süß fließ = set ihm a = ber die Re = de, süß fließ = set ihm a = ber die Re = de!

Judith.

Streitbar ist er, und kühn, er schlug den Bär = ren und Lö = wen, Räuber des san = gen = den Lamm's, er grif und töd = te = te

Ala.
 bey = de. Stets — ist Da = vid, ist Da = vid mein Lied, von ihm nur tö = net die

Har = fe, und das E = cho des Hains ahmt gern mir nach, mir nach sei = nen Na = men, sei = nen Na =

men.

Judith.

Denk ich ihm nach, dem süß = sten Ge = danken: Gott hat David lieb, will ei = nen Namen ihm ge = ben, will zum Schrecken von Bath, zum Wunder vor al = len ihn

machen, Ja = cob schügen durch ihn! wie ru = hig bin ich, wie verschwindet die Furcht, wie segn' ich David zum Kam = pfe!

Vivace.

Er kämpft, er kämpft, ein Lieb-ling Got-tes, ihn de = cket

des — — All = mächtigen Schird. Ihr En = gel, ste = het ihm — aus Sei-te, steht ihm — zur

Sei-te, daß er, mit Muth und Kraft

füllt, siegreich für Jacobs Erbtheil, für Ja-cob's Erb-theil frei-te, daß er sieg-reich für Ja-cob's

Erb-theil frei-te.

Er kämpft, er kämpft, ein

Lieb-ling Got-tes, ihn te-let des All-mächtigen Schild. Ihr En-gel

ste = het ihm — zur Seite, Ihr En = gel, ste = het ihm — zur Seite, daß er, mit Muth und Kraft

er = füllt,

siegreich für Ja = cobs Erbtheil, für Ja = cobs Erbtheil frei = te, daß er sieg = reich für Ja = cobs, für Jacobs Erb = theil

frei = te. Ihr En = gel, ste = het

ihm zur Sei = te, daß er mit Muth, mit Muth und Kraft er = füllt, sieg = reich für Jacobs Erbtheil frei = te,

fleg = reich für Ja = cobs Erb = theil frei = = = = = te.

Moderato.

Ihm wer = den Freu = den = thranen, Freu = den = thra = nen flie = sen, sein

Wolf wird ihn Er = ret = ter, ihn — Er = ret = ter grü = sen, wir wer = den ihm Ge = san = ge weyhn, und sei = nen

Pfad — mit Blu = men streun, — mit Blu = men, mit Blu = men streun.

Vivace.

Allegretto, cantabile.

The musical score consists of ten staves. The first two staves are instrumental, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Allegretto, cantabile'. The key signature has one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *fr*. The vocal line begins on the fifth staff with the lyrics: 'Ganz befreit von allem Schmerz, sagt mein sanfter schlafend Herz, un-er-lebt werd ich ihn se-hen, und ihm froh ent-ge-gen geh, ihm froh ent-ge-gen geh'. The word 'Ella.' is written above the first vocal staff. The score concludes with a final cadence on the tenth staff.

hen.

Ganz befreit von allem Schmerz, sagt mein sanfter schlafend Herz, unverlegt werd ich ihn

sehen, und ihm froh entge

gen gehen. Mein sanfter

schlafend Herz sagt, unverlegt werd ich ihn sehen, und ihm froh

ent = ge = gen ge = hen,

ent = ge = gen ge = hen.

Allegretto.
Dann wer = den wir mit star = kern Erleben den

Bart = li = chen den Ta = pfern lie = ben; er wird nach u = ber = stand = ner Pein, uns

wie ein En = gel Got = tes, wie ein En = gel Got = tes, uns wie ein En = gel Got = tes seyn.

dal Segno.

Saul.

Jüngling, die La = pfer = sten Is = ra = els ja = gen, und du, ein Kna = be, willst den Streit mit die = sem Star = ken wa = gen? Du

David.

kommt zu ei = nem Heer erst heut, und die = ser ist ein Krie = ges = mann, ge = wohnt des Streits von sei = ner Jugend an. Dein Knecht, o

Kö = nig, ist nicht son = der Muth, nicht un = ge = wohnt des Streits. Ich war = te = te der

3 Hut von meines Vaters klei-nen Heer-de, da kam ein Löw, und raubte von der Heerd' ein Schaaf. Vor sei-nem Brül-len schon war

3 auf-re gan-ze Trift ge-flohn. Doch sieh! ich lief ihm nach, griff, schlug und töd-ter ihn. Auch ei-nen Bä-ren ließ ich nicht entfliehn. Er brach in

3 auf-re Hürden ein, ich schlug ihn, und so soll mir die-ser Star-ke seyn. **Saul.** Schau erst ihn an! Sieh, wie ein Fels im

3 Meere ragt er her-vor vor sein und un-ferm Hee-re. Wie furchtbar winkt der Helm auf sei-nem Haupte nicht! Der schuppich-te Pan-zer wägt fünf-

3 tau-send Seckel Ge-wicht. Sieh, ei-ne Ei-che ist zum Schaft sei-nes Spießes ge-hau-en, und den flam-men-den Schild, kannst du ohn Schrecken ihn

schau-en? Es don-ner, wenn er sei-ne Stim-m' er- hebt. Er stampfet, und die Er-be

David.

bebt. Dein Knecht hat ihn ge-sehn! wenn mich der Herr will sen-den, die Schmach von Is-ra-el zu wen-den, so ret-tet die furcht-

ba-re Rüstung ihn nicht, nicht sei-ne Stärk und Don-ner-stimm und drohen-des Ge-sicht. In meiner Hand ist heut sein Le-ben.

Der, des der Streit ist, stär-ket mich. Den Leichnam des Herrn der Phi-li-ster will ich den Wö-geln und dem Wil-de ge-ben. Ich

geh, und oh-ne Schild und Spies und Schwerdt, auf daß ganz Is-ra-el er-fährt: der Herr hilft nicht durch Spies und Schwerdt.

Allegro affai.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the musical piece with two staves. The upper staff features a melodic line with some slurs and accents. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system shows further development of the melody in the upper staff, with some dynamic markings. The bass staff maintains the accompaniment.

The fourth system includes a trill ornament in the upper staff. The melodic line continues with eighth and sixteenth notes. The bass staff accompaniment is consistent.

David.

The fifth system introduces a vocal line in the upper staff. The lyrics are: "Es schreit euch der brü - len - de Reis - gen, ihr Män - ner von Is - ra - el,". The lower staff continues the accompaniment.

nicht, ihr Män = ner von Is = ra = el nicht! mit Gott ist

Da = vid sein Sie = ger, mit Gott, der Bo = gen zer = bricht, der

Bo =

= gen, der Bo = gen, der Bo = gen zer = bricht, mit Gott, mit Gott ist Da = vid sein

Sie = ger, mit Gott, der Bo = gen zer = bricht, der Bo = gen zer = bricht, der Bo = gen zer = bricht!

Es schreckt euch der brül - len - de Krie - ger, ihr

Män - ner von Is - ra - el, nicht! es schreckt euch der

brül - len - de Krie - ger, ihr Män - ner von Is - ra - el, nicht! mit

Gott ist Da = vid sein Sie = ger, mit Gott, der Bo = gen zer = bricht,

der Bo = — — — — — = gen zer =

bricht; mit Gott ist Da = vid sein Sie = = = ger, mit Gott, der Bo = gen zer =

bricht, der Bo = gen zer = bricht, der Bo = gen zer = bricht.

The musical score consists of seven systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and chords that support the melody. There are some performance markings such as 'p' (piano) and 'f' (forte) throughout the piece.

Ist uns = re

Zu = ver = sicht der Herr, ist uns = re Zu = ver = sicht der Herr, wer soll = te denn uns be = ben

se = = = = hen? und wenn auch Wel = ten, Welten un = ter = ge = hen, und Ber = ge, Ber = ge sin = ken in das

Meer, sin = ken in das Meer. Ist uns = re Zu = ver = sicht der Herr, ist

uns = re Zu = ver = sicht der Herr, wer soll = te denn uns be = ben se = hen, be = ben se = = = = hen? und

wenn auch Wel = ten, Welten un = ter = ge = hen, und Ber = ge sin = ken in das Meer, und Ber = ge sin = ken in das Meer.

Allegro.

Es schreck euch der brül = len = de Krie = ger, ihr Män = ner von Is = ra = el,

nicht, ihr Män = ner von Is = ra = el, nicht! mit Gott ist

Da = vid sein Sie = ger, mit Gott, der Bo = gen zer = bricht, der

Bo =

= gen, der Bo = gen, der Bo = gen zer = bricht, mit Gott, mit Gott ist Da = vid sein

Sie = ger, mit Gott, der Bo = gen zer = bricht, der Bo = gen zer = bricht, der Bo = gen zer = bricht!

Es schreck - euch der brül - len - de Krie - ger, ihr

Män - ner von Is - ra - el, nicht! es schreck euch der

brül - len - de Krie - ger, ihr Män - ner von Is - ra - el, nicht! mit

Gott ist Da - vid sein Sie - ger, mit Gott, der Bo - gen zer - bricht,

der Bo = gen zer =

bricht ; mit Gott ist Da = vid sein Sie = ger, mit Gott, der

Chor des Volks.

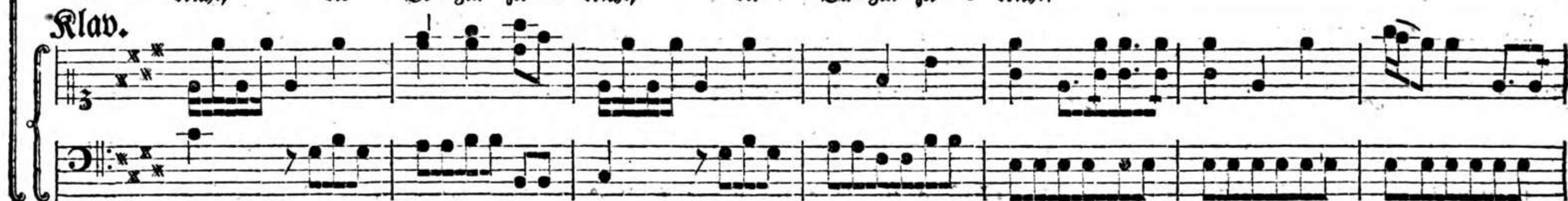
mit Gott,
Bo = gen zer = bricht,
mit Gott, mit Gott ist Da = vid sein Sie = ger, mit Gott, der Bo = gen zer =

Klav.

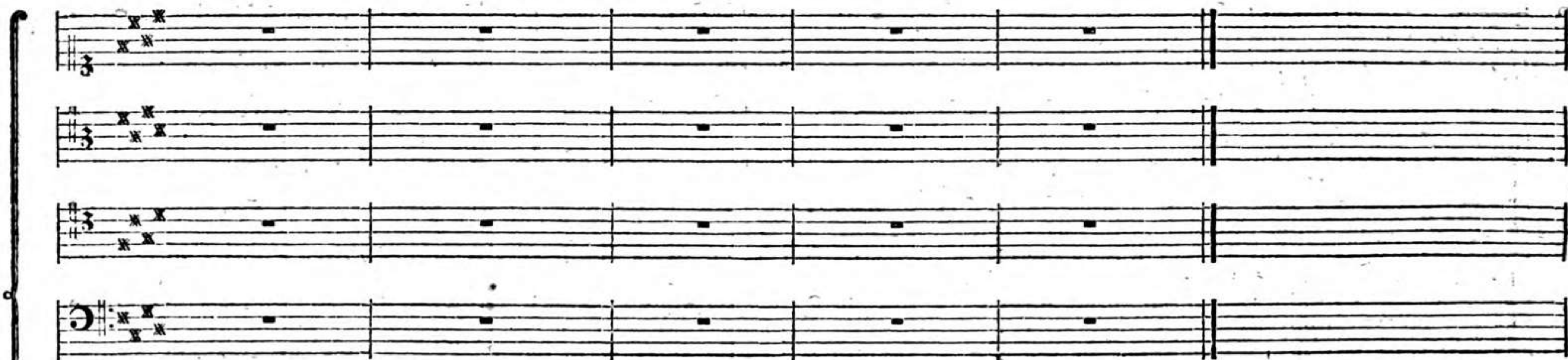


bricht, der Bo = gen zer = bricht, der Bo = gen zer = bricht!

The vocal line consists of four staves. The first three staves are treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef. The lyrics are written below the fourth staff.

Klav.

The piano accompaniment for the first system consists of two staves. The upper staff is treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a steady accompaniment with some melodic lines in the right hand.



This section contains four empty musical staves, likely representing a rest or a section where the music is not written on this page.

Klav.

The piano accompaniment for the second system consists of two staves. The upper staff is treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music continues with a steady accompaniment and melodic lines in the right hand.

Saul.

So geht er doch zum Streit! mit welcher Zu = ver = sicht der Hir = ten = kna = be spricht! Sollt ihn der Herr selbst

Klav.

Adagio.

a tempo.

sen = den, die Schmach von Is = ra = el zu wen = den? Was bebt in mir, was

Klav.

Rec.

bebt in mir? Ich wen = de mein Ge = sicht, ihr Männer Is = ra = el, gebt mir vom Streit Be = richt.

Klav. *mf*

Dauids Sieg.

Largo non troppo.

Saul,

Ahn = dungs =

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

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

vol = le ban = ge Mein — gräbt sich mei = nem Her = zen ein, — gräbt sich mei = nem

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

Her = zen ein, mei = nem Herzen ein. Ahn = dungs = vol = le ban = ge

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

Mein, ban = ge Mein gräbt sich mei = nem Her = zen ein, gräbt sich mei = nem Her = zen

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

ein. Was seh ich? Vivace. Salbungöl von Davids Haupte

flie = fen, Speere rau = schen,

Speere rau = schen, Pfei = le schie = fen. Er =

schla = ge = nen mein Grab, bey den Erschla = ge = nen mein

Grab, bey den Er = schla = ge = nen mein Grab, mein Grab! Ihr fas = set mich, ihr Schrecken

Got = tes, ihr fas = set mich, ihr fas = set mich, ihr fas = set mich, ihr Schrecken Got = tes!

schwöret, daß Erd und Him-mel es hö-ret, er schwört und flucht und droht bey sei-nem

Klav.

De-gen ihm den Tod! D Da-vid,

Klav.

zit-terst du, da du ihn nä-her sie-hest? Ach weh! du sie-hest.

Klav.

ten.

volti subito.

ten.

Chor der Israeliten.

Andante, poco Largo.

cresc. *Solo.* *Tutti.*

Euch Städten Ju = da we = he!

cresc. *Tutti.* *Solo.*

Weh Is = ra = el! We = he! euch

Klav.

Tutti. *Solo.*

Der Herr schaut nicht her = ab auf euch von sei = ner Hö = he,

Solo. *Tutti.* *Solo.*

Der Herr schaut
Der Herr schaut nicht her = ab auf euch von sei = ner Hö = he,

Tutti.

Städten Ju = da we = he! we = he! we = he! Der

Klav.

Tutti. von sei = ner Hö = he. Weint laut, weint laut, und klagt! *Tutti.*
 nicht her = ab auf euch von sei = ner Hö = he, von sei = ner Hö = he. Weint laut, und
 von sei = ner Hö = he. *Tutti.*
 Herr schaut nicht her = ab auf euch, auf euch von sei = ner Hö = he. Weint laut, und klagt

Klav.

Tutti. und klagt auf al = len Gas = sen: *Solo.*
 klagt auf al = len Gas = sen: der Herr hat Is = ra = el ver = las = sen,
 und klagt auf al = len Gas = sen:
 auf al = len Gas = sen: *Solo.* Der Herr hat Is = ra = el ver =

Klav.

Tutti.

las = sen, Is = ra = el ver = las = sen, der Herr hat Is = ra = el ver = las = sen.

Klav.

cresc. *Solo.* *Tutti.* *Solo.*

Der Herr schaut

Weh, Is = ra = el! euch Städ = ten Ju = da we = he! we = he! we = he!

Klav.

Tutti.

First system of musical notation, featuring vocal staves and piano accompaniment. The key signature has one flat and the time signature is 3/4. The lyrics are: "nicht her-ab auf euch, der Herr schaut nicht her-ab auf euch von sei-ner Hö-he, von sei-ner".

nicht her-ab auf euch, der Herr schaut nicht her-ab auf euch von sei-ner Hö-he,

von sei-ner

Der Herr schaut nicht her-ab auf euch von sei-ner Höb, von sei-ner

Solo.

Tutti.

Der Herr schaut nicht her-ab auf euch, auf euch von sei-ner

Klav.

Piano accompaniment for the first system, showing the left and right hand parts.

Solo.

Tutti.

Solo.

Tutti.

Second system of musical notation, featuring vocal staves and piano accompaniment. The lyrics are: "Hö-he, weint laut, weint laut, weint laut, weint laut, und klagt auf al-len".

Hö-he, weint laut, weint laut, weint laut, weint laut, und klagt auf al-len

Hö-he,

Hö-he,

Tutti.

Tutti.

Hö-he, weint laut, weint laut, und klagt auf al-len

Klav.

Piano accompaniment for the second system, showing the left and right hand parts.

Allegro, ma non tanto.

Chor der Israeliten.

Da = vid, dich stär = ke der Herr! dich stär = ke der Herr!

Klav.

Schaut, wie ein Ge = bür = ge, so ffo = het der schreck = li = che Krie = ger vor

Klav.

Three vocal staves in 3/4 time, key of D major. The top two staves have a *Solo.* marking above them. The lyrics "Wenn er sich re = get, stößt Erz an Erz!" are written below the second staff.

thm!
Klav.

Piano accompaniment for the first system, consisting of two staves in 3/4 time, key of D major. The music features a rhythmic pattern of eighth and sixteenth notes.

Three vocal staves in 3/4 time, key of D major. The lyrics "Es klingt der e = her = ne" are written below the bottom staff. A *Solo.* marking is placed above the bottom staff.

Klav.

Piano accompaniment for the second system, consisting of two staves in 3/4 time, key of D major. The music continues with rhythmic accompaniment.

Four vocal staves in 3/4 time, key of D major. The first three staves contain rests. The fourth staff has a vocal line starting with the lyrics "Der Pan-zer ras-selt!".

Solo.

Der Pan-zer ras-selt!

Schild!

Klav.

Piano accompaniment for the first system, consisting of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes.

Four vocal staves in 3/4 time, key of D major. All staves contain rests.

Solo.

Das Sich-thal er-be-let von des kom-men-den Schritt!

Klav.

Piano accompaniment for the second system, consisting of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes.

Four staves of musical notation, likely for vocal or instrumental parts, showing rests and some initial notes.

Klav.

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a more active bass line.

Four staves of musical notation, similar to the first system, showing rests and some initial notes.

Solo.

Vocal line for the second system, starting with the lyrics "Wie vom Sturmwin - de sie - get der Busch sei - nes Helms!"

Wie vom Sturmwin - de sie - get der Busch sei - nes Helms!

Klav.

Piano accompaniment for the second system, continuing the complex rhythmic pattern.

Má - her kömmt er!

This section contains four vocal staves. The top two staves are for the soprano and alto parts, and the bottom two are for the tenor and bass parts. The lyrics 'Má - her kömmt er!' are written below the bottom two staves. A 'Solo.' marking is placed above the soprano staff in the final measure.

Klav.

This section shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a complex texture with many beamed notes and rests.

This section contains four vocal staves, similar to the first system, but without lyrics. The notes are mostly rests, indicating a pause in the vocal lines.

Solo.
Er schüt - - telt den schreck - - li - eben

This section contains four vocal staves. The lyrics 'Er schüt - - telt den schreck - - li - eben' are written below the bottom two staves. A 'Solo.' marking is placed above the soprano staff in the final measure.

Klav.

This section shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music features a complex texture with many beamed notes and rests.

Tutti.

Spieß, den schreck = li = chen Spieß. Ach Da = = = = vid! ach Da = vid! dich

Klav.

stär = ke der Herr! dich stär = ke der Herr!

Klav.

Solo.

Seht, nun schwenkt der Jüngling die Schlei = der, *Solo.*

Nun fliegt der

Klav.

Tutti.

Stein. Tutti.

O Tri = umph, o Tri = umph, o Tri = umph! er fällt, der Star = ke, er fällt, er

Klav.

Solo.
 D Da = vid, gü = te sein Schwert
 fällt, der Star = ke, er fällt, er fällt, er fällt, der Star = ke fällt!

Klav.

Tutti.
 um! Held, bring uns des Starcken Haupt!
Solo. *Tutti.*
 Er bringt es,
 er bringt es, er bringt es, er bringt es, er bringt es!

Klav.

Allegro.

Rauch = jet, ihr Ber = ge! du Jor = dan rausch! du Jor = dan rausch!

Klav. Allegro.

Ihr Pal = men, ver = brei = tet mit dem we = hen = den Laub den Sieg, den

Klav.

The first system of music consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is the piano accompaniment in bass clef. The lyrics for this system are: "Sieg, den Gott uns be = rei = tet, ver = brei = tet den Sieg, ihr Pal = men, den".

Klav.

The piano accompaniment for the first system, labeled "Klav.", is written on two staves (treble and bass clef) in the same key signature and time signature as the vocal parts. It features a rhythmic accompaniment with chords and moving lines.

The second system of music consists of four staves, similar to the first. The lyrics for this system are: "Sieg, den Gott uns be = rei = tet, den Gott uns be = rei = tet.".

Klav.

The piano accompaniment for the second system, labeled "Klav.", continues the musical accompaniment from the first system, featuring similar rhythmic patterns and chordal structures.

Musical score for the first system, featuring vocal staves and piano accompaniment. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section labeled "Klav." with two staves. The lyrics are: "Jauchzet, ihr Berge! du Jor-dan rausch!"

Musical score for the second system, continuing the vocal and piano parts. The system includes four vocal staves and a piano accompaniment section labeled "Klav." with two staves. The lyrics are: "du Jor-dan rausch! ihr Pal-men, ver-breitet mit dem we-hen-den"

Laub den Sieg, den Sieg, ver = brei = tet den Sieg, den Gott uns be = rei = =

Klav.

Solo. *Tutti.*

Solo. *Tutti.*

tet, ver = brei = tet den Sieg, ver = brei = tet den Sieg, den Gott uns be = rei = =

Klav.

tr

ter, den Gott und be = rei = = = tet!

Klav.

This system contains the first four staves of music. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is the piano accompaniment in bass clef. The lyrics 'ter, den Gott und be = rei = = = tet!' are written below the vocal staves. A trill (tr) is indicated above a note in the first vocal staff. The piano part features a complex texture with many sixteenth notes and slurs.

Klav.

This system contains the next four staves of music. The top three staves are vocal parts, which are mostly empty in this system. The fourth staff is the piano accompaniment in bass clef, continuing the complex texture from the first system. The piano part features many sixteenth notes and slurs.

Saul.

a tempo.

So fiel er von des Kua = ben Hand! Ge = wiß! der Herr hat ihn ge = sandt. Schweig, Un = ruh! Was

hör ich von fern her für ein Za = gen? sind das der Un = be = schnitt = nen Kla = gen? welch ein Ge =

Ein Israelit. Rec.

rüm = mel! Schau, du kannst sie sie = hen sehn, auf al = leu We = gen, die nach Gath und E = kron gehn. Be = stehl den

Flüchtgen nach = zu = ja = gen, vom Schre = cken Got = tes schon ge = schla = gen, reißt du sie auf. Doch, Da = vid

kommt.

Allegretto.

David.
Ge = lobt sey Gott, der mei = ne

Hand ge = lehrte zu frie = gen! Der Ruhm dem Herrn, o Ja = eobts Land, in dei = nen

Eie - gen! Ihr Himmel! du, o Erd! ihr Meer = re! ver = fun = di = get des

Got = tes Lob, der Is = ra = el zum Sieg er = hob!

nicht uns, nicht uns, nicht

uns, ihm sey die Eh = re, ihm sey die Eh = re, ihm

sey die Eh = re! Ge = lobt sey Gott, der mei = ne Hand ge =

lehrt zu sie = gen! Der Ruhm dem Herrn, o Ja = cobs Land, in dei = nen Sie = gen!

ibr Himmel! du, Erd! ihr Mee = re! ibr Himmel! Erd! ihr Meere!

ver = kun = di = get des Got = tes Lob, der Is = ra = el zum Sieg er = hob!

nicht uns, nicht uns, nicht uns, ihm sey — die Eh = = re!

nicht uns, nicht uns, nicht uns, ihm sey — die Eh = = re!

Ihr Himmel! du, o Er-de! ihr Meere! ver-zin-di-ge des Got-tes

Lob, der Is-ra-el zum Sieg er-hob! nicht uns, nicht uns, nicht

uns, ihm sey die Eh-re, ihm sey die Eh-re!

die Eh-re

Saul.

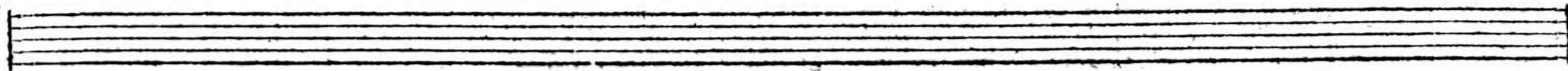
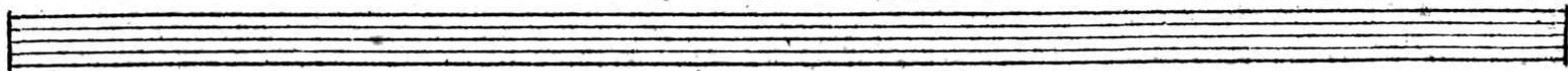
Zum Herrn jauchz' ich mit die den Dank hin = auf. Doch, Welch ein Staub wallt vor uns auf? ein laut Ge =

Ein Israelit.

den durchdrin = get die Luft, wie ei = ned Volks, das Sie = ged = lie = der sin = get. Es hat das Siegsge = schrey gang Is = ra = el ver =

nom = men. Sie = he, = die Jüng = ling' und Jung = frau = en kom = men mit Harf und Cym = bel, und Pauk, in Rei = gen und

Schö = ren, den, der den Me = sen be = zwang, mit Sie = ged = lie = bern zu eh = ren.



Allegro.

Chor der Jungfrauen und Jünglinge.

Four vocal staves for the choir, arranged in a system. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly whole and half notes, with some rests.

Klav.

Piano accompaniment for the first system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp and common time. The music features a mix of eighth and sixteenth notes in the right hand and quarter notes in the left hand.

Four vocal staves for the choir, arranged in a system. Each staff begins with a treble clef, a key signature of one sharp, and a common time signature. The notes are mostly whole and half notes, with some rests.

Klav.

Piano accompaniment for the second system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp and common time. The music features a mix of eighth and sixteenth notes in the right hand and quarter notes in the left hand.

This system contains four vocal staves and a piano accompaniment. The piano part is marked "Klav." and consists of two staves (treble and bass clef). The music is in 3/4 time and D major. The vocal parts are arranged in four voices, with the top two staves likely representing Soprano and Alto, and the bottom two representing Tenor and Bass. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Chor der Jungfrauen.

This system contains four vocal staves and a piano accompaniment. The piano part is marked "Klav." and consists of two staves (treble and bass clef). The music is in 3/4 time and D major. The vocal parts are arranged in four voices. The lyrics are: "Heil, Heil dem, — durch den Gott Wunder that! Heil, Heil Da : vid! Heil". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

This system contains four vocal staves and a piano accompaniment. The piano part is marked "Klav." and consists of two staves (treble and bass clef). The music is in 3/4 time and D major. The vocal parts are arranged in four voices. The lyrics are: "Heil, Heil dem, — durch den Gott Wunder that! Heil, Heil Da : vid! Heil". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Chor der Jünglinge.

Da = vid, er schlug den Star = ken, den Star = ken von Gath! 2 Bässe.
Heil, Heil Saul! er führt des Her = ren

Klav.

Krie = ge, dem Kö = ni = ge Heil, — dem Kö = ni = ge Heil — zum herr = lich = sten

Klav.

Tutti.

Sie = ge, zum herr = lich = sten Sie = ge! Sau = send schlug Saul, und Eri = umph! und Eri =

Tutti.

Clav.

umph! Behn = tau = = send hat Da = = = vid, hat Da = vid ge = schlagen! Sau = send schlug

Clav.

Musical score for the first system, featuring four staves of music in 3/4 time with a key signature of one sharp (F#). The notation includes various note values and rests.

Saul! und Tri = umph! und Tri = umph! Zehn = tau = = send hat Da = = = vid, hat Da = = = vid ge =

Klav.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The treble staff features a melodic line with slurs and trills, while the bass staff provides a harmonic accompaniment.

Musical score for the second system, featuring four staves of music in 3/4 time with a key signature of one sharp (F#). The notation includes various note values and rests.

schla = = = gen, Zehn = tau = = send hat Da = = vid ge = schla = = = gen! Tri = umph! Tri =

Klav.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The treble staff features a melodic line with slurs and trills, while the bass staff provides a harmonic accompaniment.



umph! Zehn = tau = send hat Da = = vid ge = schla = = gen, Tri = umph, Tri = umph!

Klav.



Chor der Jungfrauen.



Ihr Sai = ten schalle! schalle I = sa = = = is Sohn! — er

Klav.



er gie = bet dem Kö = ni = ge Le = ben und Thron,
 gie = bet dem Kö = ni = ge Le = ben und Thron,
 gie = bet dem Kö = ni = ge Le = ben und Thron, dem Kö = ni = ge Le =

Clav.

Chor der Jünglinge.

Le = ben, Le = ben und Thron.
 Le = ben, Le = ben und Thron.
 = ben, Le = ben und Thron.

Er = schal = le Cym = bel, er = schal = le Cym = bel! Pau = sen, leh = ret, wie

Clav.

Da = vid und Saul — vom Schlacht = fel = de keh = ret, wie Da = vid und Saul — vom Schlacht = fel = de keh =

Klav.

Tutti.

= ret, keh = = ret. *Tutti.* Sau = send schlug Saul, und Eri = umph! und Eri

Klav.

umpf! Zehn = tau = = send: hat = Da = = = vid, hat Da = = vid ge = schlagen! Zau = send schlug

Klav.

Saul! und Tri = umpf! und Tri = umpf! Zehn = tau = = = send hat Da = = = vid, hat Da = = = vid ge =

Klav.

schla = = gen, Behn = tau = = send hat Da = = vid ge = schla = = gen! Eri = umph! Eri =

Klav.

The first system consists of five staves. The top four staves are vocal parts, and the fifth staff is the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some trills marked 'tr'. The lyrics are written below the vocal staves.

umph! Behn = tau = send hat Da = = vid ge = schla = = gen, Eri = umph, Eri = umph!

Klav.

The second system continues the musical piece with five staves. The vocal parts and piano accompaniment are shown. The piano part continues with similar rhythmic patterns and includes some chordal textures. The lyrics are written below the vocal staves.

Chor der Jungfrauen.

Singt ihm, ihr Städte in Ja = cobs Lan = de, der Sohn I = sa = i ger =
 der Sohn I = sa = i ger =

Klav.

Chor der Jünglinge.

reißt eu = re Bände,
 reißt eu = re Bän = de, zer = reißt eu = re Bände, eu = re Bän = de! Auf, auf, auf! sey =
 Auf, auf, auf! sey = ret,

Klav.

= ret, Thäler vol = = ler Ruh, den Ret = ter, den Ret = ter, und jauchzt in Ge =
 sey = = ret, Thäler vol = = ler Ruh, den Ret = ter, den Ret = ter, und jauchzt,
Klav.

fän = = gen, und jauchzt in Ge = fän = gen, in Ge = fän = gen ihm zu, jauch = = zet ihm
 jauchzt, jauchzt, jauchzt in Ge = fän = gen ihm zu, jauch = = zet ihm
Klav.

Tutti. Chor der Jungfrauen und Jünglinge.

ju, - jauch = = jet ihm ju! *Tutti.* Sau = fend schlug Saul, und Tri = umph! und Tri =

Klav.

umph! Sehn = tau = = fend hat Da = = vid, hat Da = vid ge = schla = gen! Sau = fend schlug

Klav.

Saul! und Tri = umph! und Tri = umph! Zehn = tau = = send hat Da = = = vid, hat Da = = = vid ge =

Klav.

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and G major. The vocal line has lyrics: "Saul! und Tri = umph! und Tri = umph! Zehn = tau = = send hat Da = = = vid, hat Da = = = vid ge =". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

schla = = = gen, Zehn = tau = = send hat Da = = vid ge = schla = = = gen! Tri = umph! Tri =

Klav.

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and G major. The vocal line has lyrics: "schla = = = gen, Zehn = tau = = send hat Da = = vid ge = schla = = = gen! Tri = umph! Tri =". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Trills (tr) are indicated above certain notes in the piano part.

umpb! Behn = tau = send hat Da = = vid ge = schla = = gen, Triumph, Tri-

Klav.

umpb!

Klav.

Musical score for page 90. The score is written in 3/4 time and one sharp (F#) key signature. It consists of several staves. The first four staves are empty, with a brace on the left side. The fifth staff is labeled 'Klav.' and contains a melodic line with eighth and sixteenth notes. The sixth staff contains a bass line with whole notes and rests. Below the sixth staff, the letters 'E M D E' are written, likely indicating a sequence of notes or chords. The score ends with a double bar line.

E M D E

Six empty musical staves at the bottom of the page, arranged in a single system.