

GEORG FRIEDRICH HÄNDEL

Samson

ORATORIO IN THREE ACTS
HWV 57

Teilband 1: Partitur von 1743

Herausgegeben von
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BÄRENREITER

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29. Duet

Allegro

Violino I, II

Viola

Violoncello

DALILA

SAMSON

Bassi

This block contains the first three measures of the musical score. The Violino I, II, Viola, and Violoncello parts are marked with a forte (f) dynamic in the first measure and a mezzo-piano (mp) dynamic in the second and third measures. The vocal parts for DALILA and SAMSON are shown as empty staves. The Bassi part is marked with a forte (f) dynamic throughout. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

4

V. I, II

Va.

Vc.

Bassi

This block contains measures 4 through 6. The Violino I, II (V. I, II) part features a rapid sixteenth-note pattern. The Viola (Va.) and Violoncello (Vc.) parts have a more melodic line with eighth notes. The Bassi part is a whole rest. The key signature and time signature remain the same.

7

This block contains measures 7 through 9. All instrumental parts (Violino I, II, Viola, Violoncello, and Bassi) are marked with a forte (f) dynamic. The Violino I, II part continues with the rapid sixteenth-note pattern. The Viola and Violoncello parts have a melodic line with eighth notes. The Bassi part has a melodic line with eighth notes. The key signature and time signature remain the same.

10 *V. I, II*

Va.

Vc.

DALILA

Bassi

Trai - tor to love! I'll sue no more for par-don scorn'd,

p *pp*

14 *Va.*

Vc.

DALILA

Bassi

your threats give o'er, I'll sue no more ———, your threats give o'er.

17 *V. I, II*

Vc.

SAMSON

Bassi

Trai - tress to love! I'll hear no more the charm - er's voice,

p

20

your arts give o'er, the char-mer's voice ———, your arts give o'er.

23 *V. I, II*

Va.

Vc.

DALILA
Trai - tor to love! Trai - tor to love! I'll sue no more,

SAMSON
Trai - tress to love! Trai - tress to love! I'll hear no more the charm-er's

Bassi

6 6 6 6

27

I'll sue no more for par - don scorn'd, your threats give o'er,

voice, your arts give o'er, give ov - er your

6 6 6 6

30

your threats give o'er, I'll sue no more, I'll sue _____ no

arts, I'll hear no more, no more, I'll hear _____ no

33

more, I'll sue no more, your threats give o'er. Trai - tor to love,
 more, I'll hear no more, I'll hear no more. Trai - tress to

36

traï - tor to love! I'll sue no more, for par - don scorn'd, I'll
 love traï - tress to love! I'll hear no more the char - mer's

39

sue no more, no more, no more,
 voice, the char - mer's

5 6

42

your threats give o'er, your threats give o'er. I'll sue no more, I'll sue no more.

voice, your arts give o'er, your arts give o'er. I'll hear no more, I'll hear no

attacca

Scene III

Samson, Micah, and the chorus of Israelites

Recitative

SAMSON MICAH

MICAH
SAMSON

more. She's gone, - a ser-pent ma-ni-fest, her sting dis-cov-er'd in the end.

Continuo

SAMSON

So let her go. God sent her here to ag-gra-vate my fol-ly.

30. Air

Andante allegro

Violino I, II

AN ISRAELITE

Bassi

ma-ni-fest; her sting

*) Später änderte Händel in B den Rhythmus: / Handel altered the rhythm afterwards in B:

ma-ni-fest; her sting