

George Frideric
HANDEL

ATHALIA

AN ORATORIO

with English and German Texts

MINIATURE SCORE

K 01307

PREFACE.

ATHALIA is one of the few Oratorios of Handel not originally composed for the London public and first performed in that city. It owes its origin to an invitation which the composer received from the Vice-Chancellor of the University at Oxford to be present at the "Act" in 1733. SAMUEL HUMPHREYS — author of the texts to several works of Handel of that period — prepared the new Oratorio, the music to which was completed on the seventh of June. When the time of the festival drew near, the composer went down to Oxford, taking his performers with him, rehearsed the work, and produced it for the first time on the tenth of July, in the Theatre of the University.

Much of the music of Athalia was afterwards used — in part simply copied, in part rewritten — in the Italian Serenata "*Parnasso in Festa*", produced March 13th 1734, on occasion of the marriage of Anne, Princess-Royal, to the Prince of Orange. This circumstance has not, however, added to the difficulty of editing the work, since the original manuscript score has fortunately been preserved complete.

At a later period Handel introduced several numbers from the "*Parnasso in Festa*" (with other texts) into Athalia, and made import and changes in the last part both by omission and by the introduction of passages from the Chandos and Coronation Anthems. But as this music can have but one *right* place, and that in the works for which it was originally composed, it is not included in the present volume.

LEIPZIG, Nov. 1st, 1859.

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ATHALIA.

Dramatis personae.

ATHALIA. }
JOSABETH. } Soprani.
JOAS. }
JOAD. Alto.
MATHAN. Tenore.
ABNER. Basso.

Chorus of Young Virgins.
Chorus of Attendants.
Chorus of Sidonian Priests.
Chorus of Priests and Levites.
Chorus of Israelites.

ATHALIA. }
JOSABETH. } Soprane.
JOAS. }
JOAD. Alt.
MATHAN. Tenor.
ABNER. Bass.

Chor der Jungfrauen.
Chor der Begleiter.
Chor der sidonischen Priester.
Chor der Priester und Leviten.
Chor der Israeliten.

ACT I.

Scene 1.

JOSABETH, *Priests, and Chorus of Young Virgins and Israelites.*

Josabeth. Blooming virgins, spotless train,
Tune to transport all your lays!
Hail Jehovah's wond'rous reign,
Wake the day-spring with his praise!
Blooming virgins: *Da Capo.*

CHORUS.

Chorus of Young Virgins. The rising world Jehovah crown'd
With bright magnificence around!
He hung the radiant orbs on high,
And pour'd the sun-beams through the sky;
He lent the flow'rs their lovely glow,
And breath'd the fragrance they bestow;
The plains with verdant charms array'd,
And beautify'd with green the glade.

Chorus of Israelites. Oh mortals, if around us here
So wond'rous all His works appear,
Ah think with awe, ye sons of men,
How wond'rous is their author then!

JOSABETH and Chorus.

Josabeth. Tyrants would in impious throngs
Silence His adorers songs;
But shall Salem's lyre and lute
At their proud commands be mute?

Chorus. Tyrants! ye in vain conspire!
Wake the lute and strike the lyre!

1. Scene.

JOSABETH, *Priester und Chor der Jungfrauen und Israeliten.*

Josabeth. Holde Jungfrau'n, reine Schaar,
Stimmt zu Jubel euren Sang!
Gottes Allmacht wunderbar
Preist mit Harf' und Liederklang!
Holde Jungfrau'n: *Da Capo.*

CHOR.

Chor der Jungfrauen. Wie krönte Gott Jehova's Macht
Die Welt mit Herrlichkeit und Pracht!
Er schuf der Sterne feurig Heer,
Und goss durch's All ihr Strahlenmeer;
Er lieb der Blume Farb' und Schein,
Und haucht' ihr süßen Athem ein;
Er gab ihr grün Gewand der Au',
Und schmückt' es aus mit Perlethau.

Chor der Israeliten. O Völker, schaut ihr rings um euch
So herrlich all sein Werk und reich,
O denkt mit Scheu, mit heil'ger Scheu,
Wie herrlich dann der Schöpfer sei!

JOSABETH and Chor.

Josabeth. Herrschsucht heisst mit rauhen Drang
Schweigen seiner Diener Sang;
Doch soll Salem's Dank und Preis
Stumm sein auf ihr stolz Geheiss?

Chor. Zwingherrn! nicht beugt uns eu'r Zwang!
Weckt der Laut' und Harfe Klang!