

A Kalmus Classic Edition

George Frideric

HANDEL

SOLOMON

An Oratorio

for Soli, Chorus and Orchestra

VOCAL SCORE

K06808



PREFACE

THE oratorio of *Solomon* was composed by Handel in 1748, the year after he had produced his *Joshua* and *Alexander Balus*. According to the autograph score, preserved in the Royal Musical Library at Buckingham Palace, the composition of the work occupied Handel a little more than a month. He began it on May 5, 1748, and the memorandum at the end of the manuscript is "G. F. Handel, Jun 13, 1748, ætatis 63. Völlig geendiget."

The words of the oratorio are supposed to be by Dr. Morell, but this is not certain. In a few instances the original words have been altered.

Solomon was produced at Covent Garden Theatre, on Friday, March 17, 1749, "with a Concerto," under Handel's direction. The oratorio was revived by Sir George Smart at Exeter Hall, April 14, 1836, and by the Sacred Harmonic Society, December 3, 1838. Costa's additional accompaniments were used at the Sacred Harmonic Society's performance after he became conductor.

The present abridged edition contains only those numbers of the oratorio that are usually performed, the selection being the same as that used by the late Sacred Harmonic Society, and at most of the provincial Festivals.

PART I.

No. 1.

OVERTURE.

PIANO.
♩ = 72.

Maestoso. *tr* *mf* *L.H.* *tr* *f*

The first system of the piano score begins with a treble clef and a common time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Maestoso' and the dynamics are 'mf' and 'f'. Trills are indicated by 'tr' above notes in both hands. The left hand is labeled 'L.H.'.

The second system continues the piano accompaniment with complex chordal textures and rhythmic patterns in both hands.

The third system features a trill in the right hand and continues the harmonic development of the piece.

The fourth system shows further melodic and harmonic progression in the piano accompaniment.

The fifth system continues the intricate piano accompaniment with various chordal and rhythmic elements.

The sixth system concludes the piano accompaniment on this page, featuring a first ending and a second ending marked '1st time.' and '2nd time.' respectively. The piece ends with a double bar line and repeat signs.