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WORKS

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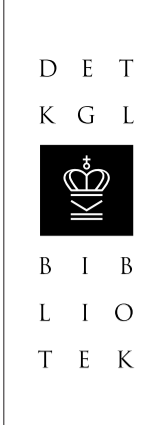
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Series I. Stage Music. Volume 4

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Edition Wilhelm Hansen  
Copenhagen 2002



CARL NIELSEN

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SAUL OG DAVID

OPERA I FIRE AKTER

SAUL AND DAVID

OPERA IN FOUR ACTS

Tekst af Einar Christiansen

Engelsk oversættelse af Geoffrey Dunn

Text by Einar Christiansen

English libretto by Geoffrey Dunn

Udgivet af

Edited by

Niels Bo Foltmann

Peter Hauge

Niels Krabbe



Edition Wilhelm Hansen  
Copenhagen 2002

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The opera is also available in a Danish/German version (CN 00031, CN 00032)  
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## GENERELT FORORD

## GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music Department of the Royal Library, launched in 1994 on the initiative of the Ministry of Culture and funded by the Ministry and the foundation *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, with further financial support for the publication of the individual volumes from a number of other private foundations.

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all Carl Nielsen's finished works and completed individual pieces, and seeks as far as possible to reflect the works in the version last sanctioned by the composer. In cases where songs exist in several different arrangements by Carl Nielsen, all the versions are published.

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is published together with the music.

Works included in volumes with several independent works are also published in separate booklets. Part material is published for all the orchestral and chamber music works, and parts as well as piano score are published for the operas and the major choral works.

The edition is divided into the three main series Stage Music, Instrumental Music and Vocal Music, each further divided into volumes; within each genre the works are ordered chronologically.

Carl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivelsesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og enkeltsatser og søger i videst mulige omfang at afspejle værkerne i den af komponisten senest sanktionerede version. I tilfælde, hvor sange foreligger i flere forskellige arrangementer fra Carl Nielsens hånd, udgives alle versioner.

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med noteteksten.

Værker, der indgår i bind med flere selvstændige værker, udgives også i separate hæfter. Til alle orkester- og kammermusikværker udgives stemmemateriale, og til operaerne og de større korværker udgives såvel stemmer som klaverpartitur.

Udgaven er opdelt i hovedserierne Scenemusik, Instrumentalmusik og Vokalmusik med tilhørende opdeling i enkeltbind; inden for hver genre er værkerne ordnet kronologisk.

### Series I, Stage Music

- Operas
- Music for other stage works
- Incidental music and arrangements

### Series II, Instrumental Music

- Symphonies
- Other orchestral works
- Concertos
- Chamber music
- Works for organ
- Works for piano

### Series III, Vocal Music

- Cantatas
- A cappella choral pieces
- Songs and recitations with piano, songs without accompaniment
- Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works are available in connection with the Edition.<sup>1</sup>

#### Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These will be documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Carl Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

Carl Nielsen often notated horns and trumpets with key signatures. This practice has been normalized to a notation exclusively using accidentals.

### Serie I, Scenemusik

- Operaer
- Musik til andre sceneværker
- Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

- Symfonier
- Andre orkesterværker
- Koncerter
- Kammermusik
- Værker for orgel
- Værker for klaver

### Serie III, Vokalmusik

- Kantater
- Korsatser a cappella
- Enstemmige sange og recitation med klaver, enstemmige sange uden akkompagnement
- Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.<sup>1</sup>

#### Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelse er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Niensens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelse og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

Carl Nielsen noterede ofte horn og trompeter med faste fortegn. Denne praksis er normaliseret til notation udelukkende med løse fortegn.

<sup>1</sup> John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Niensens barndoms-erindringer, *Min fynske Barndom*.

<sup>1</sup> John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999. Nielsen's childhood memoirs (*Min fynske Barndom*) are not included.



“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B<sup>b</sup>) have been tacitly normalized. This also applies to the combination of ties and slurs.

In Carl Nielsen’s manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted.

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised in 2001*

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B<sup>b</sup>) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

I Carl Niensens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret.

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2001*



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# F O R O R D

## P R E F A C E

### I G E N E S I S

After Carl Nielsen had finished the choral work *Hymnus amoris* at the end of 1896, he began to plan an opera – his first, and at the same time his most ambitious composition project so far. According to Carl Nielsen’s own recollection he pondered several different subjects before the plans resulted more concretely in an opera based on the Old Testament account of the two Israelite kings Saul and David. In connection with a performance of *Saul and David* in Gothenburg in 1928 Carl Nielsen recalled in a newspaper interview:

“I went around with plans to write my first opera. I read a whole lot of texts. Collaborated with several authors, but no subject was suitable. For a while I was strongly minded to set ‘The Merchant of Venice’<sup>1</sup> to music. Things went so far that the librettist had the first act finished. But that was not a subject I could settle into. Choosing an opera subject is like trying on a suit. If you are to do something with the subject, it must fit you and then you must feel comfortable in it.”<sup>2</sup>

That several years were to pass before Carl Nielsen really made progress with his opera was not only due to difficulties finding a suitable subject, however. The external circumstances of his life far from permitted him such a time-consuming task as composing an opera. During this period he was employed as a violinist in the Royal Orchestra,<sup>3</sup> and in the summer months of 1897 and 1898 he participated very actively in the running of his parents-in-law’s farm, Thygesminde near Kolding.<sup>4</sup> Alongside the early reflections on opera subjects, Carl Nielsen was working on a more modest scale with the string quartet in E flat major, opus 14, in the years 1897-1898.

- 
- 1 Carl Nielsen had seen *The Merchant of Venice* on his first extended European journey in January 1891. The plans for an opera based on the play are confirmed by the correspondence between Carl Nielsen and his wife Anne Marie; in a letter of 2.9.1897 she discusses the play as a possible opera subject; cf. Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 35 and 149. According to Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 1, p. 159, Carl Nielsen also had plans for an opera based on J.P. Jacobsen’s novel *Marie Grubbe*. However, this is based on a misunderstanding, since this idea only emerged in 1911, cf. letter from Einar Christiansen to Carl Nielsen, 3.7.1911 (DK-Kk, CNA, I.A.b.).
  - 2 *Göteborg-Tidningen*, 27.11.1928, quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 505-506.
  - 3 Second violinist in the period 1889-1905.
  - 4 Torben Schousboe, *op. cit.*, p. 147.

### I T I L B L I V E L S E N

After at Carl Nielsen havde afsluttet korværket *Hymnus amoris* i slutningen af 1896, begyndte han planlægge en opera – hans første og samtidig hans hidtil mest ambitiøse kompositionsprojekt. Ifølge Carl Niensens egen erindring tumlede han med flere forskellige emner, før planerne udmøntede sig mere konkret i en opera over den gammeltestamentlige beretning om de to israelitiske konger Saul og David. I forbindelse med en opførelse af *Saul og David* i Göteborg i 1928 erindrede Carl Nielsen i et avisinterview:

“Jag umgicks med planer på att skriva min första opera. Jag läste en hel mängd textböcker. Samarbetade med flera författare, men inget ämne ville passa. En tid var jag starkt betänkt på att sätta ‘Köpmannen i Venedig’<sup>1</sup> i musik. Det gick så långt, att librettisten hada första akten färdig. Men det var inte det ämne jag kunde finna mig tillrätta med ätt välja en operasujet, det är som att prova en kostym. Skall man kunna göra något av ämnet, måste det passa en och så måsta man trivas i det.”<sup>2</sup>

At der skulle gå flere år, før Carl Nielsen for alvor kom i gang med sin opera, skyldtes dog ikke alene vanskeligheder med at finde et egnet emne. Hans ydre livsvilkår tillod ham langt fra en så tidsrøvende opgave som at komponere en opera. Han var i denne periode ansat som violinist i Det Kongelige Kapel,<sup>3</sup> hvortil kom, at han i sommermånederne 1897 og 1898 deltog meget aktivt i driften af svigerforældrenes gård, Thygesminde ved Kolding.<sup>4</sup> Sideløbende med de tidlige sonderinger af operaemner arbejdede Carl Nielsen i et mere beskedent format med strygekvartetten i Es-dur opus 14 i årene 1897-1898.

- 
- 1 Carl Nielsen havde set *Købmanden i Venedig* på sin første store Europarejse i januar 1891. Planerne om en opera over dette skuespil bekræftes af brevvekslingen mellem Carl Nielsen og hans hustru Anne Marie, idet hun i et brev fra 2.9.1897 diskuterer dette stykke som et muligt operasujet, jf. Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 35 og 149. Iflg. Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 159 skulle Carl Nielsen endvidere have haft planer om opera over J.P. Jacobsens roman *Marie Grubbe*. Dette beror imidlertid på en misforståelse, idet denne idé først dukker op i 1911, jf. brev fra Einar Christiansen til Carl Nielsen, 3.7.1911 (DK-Kk, CNA, I.A.b.).
  - 2 *Göteborg-Tidningen*, 27.11.1928, citeret efter John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 505-506.
  - 3 Andenviolinist i perioden 1889-1905.
  - 4 Torben Schousboe, *op. cit.*, s. 147.

The details of how and when the idea of a *Saul and David* opera took form cannot be established with certainty.<sup>5</sup> Carl Nielsen's own recollections are rather vague on this point. In an autobiographical sketch from 1905 he says among other things about his method of working that it is important for him:

“that the ideas for my works come from myself. By this I mean not just the purely musical, but also the literary part of them. The idea for my ‘Hymnus amoris’ thus arose from me fully fledged in all its details as far as text and content are concerned, one night when I lay unable to fall asleep. The same was the case with the opera ‘Saul and David’ [...]”<sup>6</sup>

This statement might suggest that Carl Nielsen himself had conceived the idea of a *Saul and David* opera, but many years afterwards he remembered the following event in connection with the genesis of the opera:

“I have always felt strongly attracted by the ‘dramatic’ in art, for is not all art actually dramatic? Nevertheless it was difficult for me to find the right subject for an *opera*, despite the fact that I had as experienced and cultivated a guide as *Einar Christiansen*,<sup>7</sup> who visited me one evening and spoke with me about several ‘opera ideas’ he had for me. But none of them quite appealed to me, I must confess. Out in the lobby, when he was putting his coat on, he turned suddenly to me and exclaimed: ‘Well, what do you think of my old idea ‘Saul and David’?’ In a flash I then experienced the Bible story of my childhood and was gripped by its Old Testament atmosphere. The sublime in it, all that was so far from ‘reality’ and everyday life, captivated me in a special way.”<sup>8</sup>

Whether the idea for *Saul and David* was Carl Nielsen's own, or it was Einar Christiansen's, it seems certain that in the course of 1898 the two agreed to collaborate on an opera on this theme.

With the choice of Einar Christiansen as librettist Carl Nielsen had found an experienced man of the theatre as his partner. Einar Christiansen was at this time the editor of *Illustreret Tidende*, but from 1899 became director of the Royal Theatre in Copenhagen. He had a substantial output behind him as both dramatist and opera librettist,<sup>9</sup> and he had translated operas into Danish. The libretto for *Saul and David* was created in a very short period, in the course of January 1899.<sup>10</sup> We have no further testimony to the collaboration between

5 According to Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 159, Carl Nielsen had been thinking about *Saul and David* since 1896 and began the work in September 1898. But it has not been possible to verify this information.

6 DK-Kk, CNA, I.D.3., quoted from John Fellow, *op. cit.*, p. 51.

7 Danish author and journalist (1861-1939).

8 *Berlingske Tidende*, 26.02.1929, quoted from John Fellow, *op. cit.*, p. 518.

9 August Enna's *Cleopatra* (1893), Frederik Rung's *Den trekantede Hat* (*The Three-Cornered Hat*) (1894), Alfred Tofft's *Vifandaka* (1897).

10 According to Einar Christiansen's note in the printed edition of the libretto from 1902 (Source **Qa**).

De nærmere omstændigheder med hensyn til, hvordan og hvornår idéen om en *Saul og David*-opera tog form, lader sig ikke fastslå med sikkerhed.<sup>5</sup> Carl Niensens egne erindringer er noget tvetydige på dette punkt. I en selvbiografisk skitse fra 1905 hedder det blandt andet om hans arbejds-metode, at det er vigtigt for ham:

“at Ideerne til mine Værker opstaa hos mig selv. Hermed mener jeg ikke blot den rent musikalske-, men ogsaa den literære Del deraf. Ideen til min ‘Hymnus amoris’ opstod saaledes hos mig fuld færdig i alle Enkeltheder, hvad Texten og Indholdet angaar, en Nat, jeg laa uden at kunne falde i Søvn. Det samme var Tilfældet med Operaen ‘Saul og David’ [...]”<sup>6</sup>

Denne udtalelse kunne tyde på, at Carl Nielsen selv havde undfanget idéen om en *Saul og David*-opera, men mange år herefter erindrede han sig følgende hændelse i forbindelse med operaens tilblivelse:

“Jeg har altid følt mig stærkt tiltalt af det ‘dramatiske’ i Kunsten, thi er nu ikke al Kunst dramatisk? Alligevel var det svært for mig at finde det rigtige Emne til en *Opera*, uagtet jeg havde en saa erfaren og kultiveret Vejleder som *Einar Christiansen*,<sup>7</sup> der besøgte mig en Aften og talte med mig om forskellige ‘Operaidéer’ han havde til mig. Dog ingen af dem tiltalte mig helt, maa jeg tilstaa. Da han ude i Entréen var ved at tage Frakken paa, vender han sig rask imod mig og udbryder: ‘Naa, hvad mener De saa om min gamle Idé ‘Saul og David’? Som i et Lyn oplevede jeg da min Barndoms Bibelhistorie og følte mig grebet af dens gammeltestamentlige Stemning. Det ophøjede deri, alt det, der var saa langt borte fra ‘Virkeligheden’ og Hverdagen, fængslede mig paa en særlig Maade.”<sup>8</sup>

Hvad enten idéen til *Saul og David* var Carl Niensens egen, eller det var Einar Christiansens, så synes det sikkert, at de to i løbet af 1898 aftalte et samarbejde om en opera over dette emne.

Med valget af Einar Christiansen som librettist havde Carl Nielsen fået en erfaren teatermand til samarbejdspartner. Einar Christiansen var på dette tidspunkt redaktør ved *Illustreret Tidende*, men blev fra 1899 direktør for Det Kongelige Teater. Han havde en anselig produktion bag sig som både skuespilforfatter og operalibrettist,<sup>9</sup> ligesom han havde oversat operaer til dansk. Librettoen til *Saul og David* blev til på ganske kort tid i løbet af januar 1899.<sup>10</sup> Der foreligger ikke nogle nærmere vidnesbyrd om samarbejdet mellem Carl Nielsen og Einar

5 Iflg. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 159 havde Carl Nielsen tænkt på *Saul og David* siden 1896 og påbegyndte arbejdet i september 1898. Disse oplysninger har dog ikke kunnet verificeres.

6 DK-Kk, CNA, I.D.3., citeret efter John Fellow, *op. cit.*, s. 51.

7 Forfatter og journalist (1861-1939).

8 *Berlingske Tidende*, 26.02.1929, citeret efter John Fellow, *op. cit.*, s. 518.

9 August Ennas *Cleopatra* (1893), Frederik Rungs *Den trekantede Hat* (1894), Alfred Toffts *Vifandaka* (1897).

10 Iflg. Einar Christiansens note i den trykte udgave af librettoen fra 1902 (kilde **Qa**).

Nielsen and Einar Christiansen in connection with the creation of *Saul and David*, but Carl Nielsen appears to have been very satisfied with the libretto and only made minor changes in Christiansen's text.

The subject *Saul and David* has formed the basis for a wealth of musical versions since the mid-seventeenth century, mainly in the form of oratorios, but also of operas.<sup>11</sup> In this connection it merits special attention that in the years 1864-66 Johan Peter Emilius Hartmann<sup>12</sup> was working on a *Saul* opera to a text by Hans Christian Andersen.<sup>13</sup> To the great regret of Andersen, though, Hartmann never finished the opera, and later Andersen had the full text published in his collected works.<sup>14</sup> It is not possible to document whether Carl Nielsen knew of Hartmann's opera project, but it should be mentioned that he attended a dinner party with J.P.E. Hartmann on 12th May 1897 – that is, precisely in the period when he was looking for a suitable subject for his opera.<sup>15</sup>

Hans Christian Andersen's *Saul* libretto was later used by Johan Adam Kryggell<sup>16</sup> in the opera *King Saul* (1880, never performed). According to the readers of the Royal Theatre, in the 1893-94 season a work submitted entitled *King Saul* was rejected. However, it is not clear whether this was an opera, and in that case if it was Kryggell's work, although one must assume this was the case.<sup>17</sup> As with Hartmann's *Saul* fragment, there is no evidence either that Carl Nielsen knew of Kryggell's opera.

On the other hand it is difficult to imagine that Einar Christiansen knew nothing of Hans Christian Andersen's opera libretto *King Saul* when he wrote his libretto for Carl Nielsen's opera. Einar Christiansen's plot, the selection of episodes from the Old Testament and a number of the respects in which the text differs from the Biblical account very accurately reflect Andersen's text (cf. below, pp. xxv ff). This might suggest that Einar Christiansen was very much inspired by Hans Christian Andersen, although the characterization and the conflict between Saul and David are much more sharply drawn than in the older text.

Although the text for *Saul and David* was ready in January 1899, a few months seem to have passed before Carl Nielsen started in earnest on the composition. On 27th July his wife asked in a letter to Carl Nielsen: "Is Samuel coming?"<sup>18</sup> – a

Christiansen i forbindelsen med tilblivelsen af *Saul og David*, men Carl Nielsen har tilsyneladende været meget tilfreds med teksten og har kun foretaget mindre ændringer i forhold til Christiansens tekst.

Sujetet *Saul og David* har været grundlag for talrige musikalske bearbejdelser siden midten af 1600-tallet, fortrinsvis i form af oratorier, men også som operaer.<sup>11</sup> I denne forbindelse fortjener det særlig opmærksomhed, at J.P.E. Hartmann<sup>12</sup> i årene 1864-66 arbejdede på *Saul*-opera til tekst af H.C. Andersen.<sup>13</sup> Til eventyrdigterens store fortrydelse fuldendte Hartmann imidlertid aldrig operaen, og H.C. Andersen lod senere den fulde tekst offentliggøre i sine samlede værker.<sup>14</sup> Det er ikke muligt at godtgøre, hvorvidt Carl Nielsen har haft kendskab til Hartmanns operaprojekt, men det skal dog nævnes, at han var sammen med J.P.E. Hartmann ved et middagsselskab den 12. maj 1897 – altså netop i den periode, hvor han søgte efter et egnet emne til sin opera.<sup>15</sup>

H.C. Andersens *Saul*-tekst blev siden anvendt af Johan Adam Kryggell<sup>16</sup> i operaen *Kong-Saul* (1880, aldrig opført). Ifølge Det Kongelige Teaters censur i sæsonen 1893-94 afvistes et indleveret arbejde, netop med titlen *Kong Saul*. Det fremgår dog ikke, hvorvidt det drejer sig om en opera, og om det i givet fald er Kryggells værk, der er tale om, skønt man må formode, at dette er tilfældet.<sup>17</sup> Som det gjaldt for Hartmanns *Saul*-fragment, er der heller ingen vidnesbyrd om, at Carl Nielsen at skulle have kendt Kryggells opera.

Derimod er det vanskeligt at forestille sig, at Einar Christiansen ikke skulle have kendt H.C. Andersens operatekst *Kong Saul*, da han skrev sin libretto til Carl Niensens opera. Einar Christiansens handlingsgang, udvalget af episoder fra Det gamle Testamente samt en række af de punkter, hvorved teksten afviger fra den bibelske beretning, modsvarer ret nøje H.C. Andersens tekst (jf. nedenfor, s. xxv ff.). Disse forhold kunne tyde på, at Einar Christiansen i ganske høj grad har ladet sig inspirere af H.C. Andersen, selv om persontegningen og konflikten mellem Saul og David er trukket langt skarpere op her end i den ældre tekst.

Selv om teksten til *Saul og David* var klar i januar 1899, gik der tilsyneladende nogle måneder, før Carl Nielsen for alvor kom i gang med kompositionen. Den 27. juli spurgte hans hustru i et brev til Carl Nielsen: "Kommer Samuel"<sup>18</sup> – en

11 Alexander Reischert, *Kompendium der musikalischen Sujets. Ein Werkkatalog*, Kassel 2001, vol. 1, pp. 868-871.

12 Danish composer (1805-1900).

13 J.P.E. Hartmann's fully written-out score *Saul* is a torso of just 100 pages. The manuscript remained in Hartmann's private possession until 1902, when it was transferred to the Royal Library (DK-Kk, Hartmanns Samling). It sets Hans Christian Andersen's text to music up to the end of Act One, where David has announced that he will go to battle against Goliath. The first performance of *Saul* took place in *Dansk Koncert-Forening* on 10.12.1928 (cf. programme in DK-Kk, J.P.E. Hartmann, *Saul*), long after Hartmann's death and long after Carl Nielsen's work with the material.

14 H.C. Andersen, *Samlede Skrifter*, Copenhagen 1878 (2nd edn.), vol. 11, pp. 435-466.

15 Torben Schousboe, *op. cit.*, p. 146.

16 Danish composer (1835-1915). *Kong Saul. Opera i 5 Acter. Text af H.C. Andersen, Claverudtog af Comp.*, manuskript in DK-Kk, C II, 10; dating "1880" according to Alexander Reischert, *op. cit.*, p. 870.

17 Rigsarkivet, Det Kongelige Teater og Kapel. 220. G. Censur. Indsendte Stykker, Kasse 410, 1893-1899, 'Skrivelser vedr. Censursager 1893-94'.

18 Torben Schousboe, *op. cit.*, p. 161.

11 Alexander Reischert, *Kompendium der musikalischen Sujets. Ein Werkkatalog*, Kassel 2001, bd. 1, s. 868-871.

12 Komponist (1805-1900).

13 J.P.E. Hartmanns fuldt udskrevne partitur *Saul*, er en torso på knap 100 sider. Manuskriptet forblev i Hartmanns privateje, indtil det i 1902 blev overdraget til Det Kongelige Bibliotek (DK-Kk, Hartmanns Samling). Det sætter H.C. Andersens tekst i musik frem til slutningen af 1. akt, hvor David har meddelt, at han vil drage til kamp mod Goliath. Førsteopførelsen af *Saul* fandt sted i Dansk Koncert-Forening 10.12.1928 (jf. program i DK-Kk, J.P.E. Hartmann, *Saul*), længe efter Hartmanns død og længe efter Carl Niensens arbejde med stoffet.

14 H.C. Andersen, *Samlede Skrifter*, København 1878 (2. udg.), bd. 11, s. 435-466.

15 Torben Schousboe, *op. cit.*, s. 146.

16 Dansk komponist (1835-1915). *Kong Saul. Opera i 5 Acter. Text af H.C. Andersen, Claverudtog af Comp.*, manuskript i DK-Kk, C II, 10; dateringen "1880" iflg. Alexander Reischert, *op. cit.*, s. 870.

17 Rigsarkivet, Det Kongelige Teater og Kapel. 220. G. Censur. Indsendte Stykker, Kasse 410, 1893-1899, 'Skrivelser vedr. Censursager 1893-94'.

18 Torben Schousboe, *op. cit.*, s. 161.

reference to the text at the beginning of Act One. And on 6th October Carl Nielsen wrote to her: "It is still going rather slowly – but forward – with my opera, but I think it will soon get better and come faster."<sup>19</sup> Before the end of the year he had finished the rough draft of the first act and begun composing Act Two.<sup>20</sup> He was wholly absorbed by the subject, and in a newspaper interview from 1929 he recollected:

"This great, strange material [...] captivated me and pursued me, so that for long periods I was totally unable to be free of it, and in my infrequent leisure hours thought only about it; wherever I was – even when I sat there in the Orchestra and worked away at the second violin for ballets and vaudevilles, and when I was travelling. Some of the opera was incidentally composed while I was abroad. For example I still remember clearly how I wrote the Entry Hymn in Act Two after David's victory over Goliath in a small hostelry garden in Pompeii,<sup>21</sup> where I sat wearing shaded glasses to protect myself from the burning sun. Another important section was written at a less idyllic place, hanging from a tram. This was the fugue theme for the great chorus in Act Three, for which I had long had difficulty finding a form – and now I rushed home to scribble it down".<sup>22</sup>

As Carl Nielsen mentioned, a good deal of the opera was composed abroad, during a stay in Italy from December 1899 to June 1900 – a stay that had been made possible by travel grants to both Carl Nielsen and his wife.<sup>23</sup> About this stay the couple's friend, the art historian Wilhelm Wanscher,<sup>24</sup> wrote the following in a memoir article:

"At the turn of the century Carl Nielsen and his wife Mrs. Anne Marie Carl Nielsen were living in Rome. They had a small flat, like Goethe in his time, in the Via del Babuino ('Baboon Street'),<sup>25</sup> which runs in a straight line from the Piazza di Spagna to the Piazza del Popolo. The old-fashioned traffic in the street did not bother the composer, who worked on the first act of his opera 'Saul and David'; he sat at an upright piano over by one of the windows and hammered the keys with his stubby fingers to hear how it sounded, seized the pencil he had across his mouth like a horse-bit, wrote on the big manuscript draft and tried again. All was quiet around him. He

hentydning til teksten i begyndelsen af første akt. Og den 6. oktober skrev Carl Nielsen til sin hende: "Det gaar endnu kun ret langsomt men dog fremad med min Opera dog jeg tænker det skal snart blive bedre og komme mere Fart deri."<sup>19</sup> Inden årets udgang havde han afsluttet kladden til første akt og påbegyndt kompositionen af anden akt.<sup>20</sup> Han var ganske opslugt af emnet, og i et avisinterview fra 1929 erindrede han:

"Dette store og mærkelige Stof [...] betog mig og forfulgte mig, saa jeg i lange Tider slet ikke kunne frigøre mig for det og i min sparsomme Fritid kun tænkte paa det. Hvor jeg saa var – ogsaa naar jeg sad derinde i Kapellet og syslede paa Anden-violinen til Balletter og Vaudeviller, og naar jeg var paa Rejse. En Del af Operaen er for øvrigt komponeret mens jeg var ude. Jeg husker saaledes endnu tydeligt, hvordan jeg skrev Indtogshymnen i anden Akt efter Davids Sejr over Goliath i en lille Beværtningshave i Pompeji,<sup>21</sup> hvor jeg sad med blaa Brilller for at beskytte mig mod den knaldende Sol. Et andet vigtigt Afsnit blev til paa et mindre idyllisk Sted, nemlig udenpaa en Sporvogn. Det var Fugatemaet til det store Kor i tredje Akt, som jeg længe havde haft Besvær med at finde Form paa – og nu styrtede jeg hjem for at rable det ned".<sup>22</sup>

Som Carl Nielsen nævner, er en del af operaen komponeret i udlandet, nemlig under et ophold i Italien fra december 1899 til juni 1900 – et ophold, som var muliggjort af nogle rejsestipendier til såvel Carl Nielsen som hans hustru.<sup>23</sup> Om dette ophold skrev ægteparrets ven, kunsthistorikeren Wilhelm Wanscher,<sup>24</sup> blandt andet følgende i en erindringsartikel:

"Ved Aarhundredskiftet boede Carl Nielsen og hans Hustru Fru Anne Marie Carl Nielsen i Rom. De havde en lille Lejlighed, ligesom i sin Tid Goethe, i Via del Babuino ('Baviangaden'),<sup>25</sup> der fører i lige Linje fra Piazza di Spagna til Piazza del Popolo. Den gammeldags Færdsel i Gaden generede ikke Komponisten, som skrev paa første Akt af sin første Opera 'Saul og David'; han sad ved et opretstaaende Klaver henne ved et af Vinduerne og hamrede med sine korte Fingre i Tasterne for at høre, hvo[r]dan Klangene lød, greb den Blyant, han havde paa tværs i Munden som et Bidsel, skrev paa den store Manuskript-Kladde og forsøgte igen. Alt var stille omkring ham. Han tænkte kun paa

<sup>19</sup> *Ibid.*, p. 163.

<sup>20</sup> Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 173.

<sup>21</sup> The recollection is confirmed by the dating "Pompei den 19-5-1900" on p. 64 in the draft of Act Two (Source **B**).

<sup>22</sup> *Politiken*, 26.2.1929, quoted from John Fellow, *op. cit.*, p. 520.

<sup>23</sup> Anne Marie Carl-Nielsen had received the grant *Kauffmanns Legat*, while Carl Nielsen received state support of Dkr 600 for a study trip; cf. Torben Schousboe, *op. cit.*, p. 168.

<sup>24</sup> (1875-1961).

<sup>25</sup> Until the end of January (perhaps the beginning of February) Carl Nielsen lived at Via Consolazione 62<sup>III</sup> (cf. letter from Carl Nielsen to Alfred Wilhelm Hansen, 6.1.1900 (DK-Kk, Wilhelm Hansens Arkiv, Avisudklip 890-1918 (1914)), after which he moved to Via Babuino 52<sup>III</sup> (cf. letter from Carl Nielsen to Alfred Wilhelm Hansen, 14.2.1900 (DK-Kk, Wilhelm Hansens Arkiv, Avisudklip 1890-1918 (1914)).

<sup>19</sup> *Ibid.*, s. 163.

<sup>20</sup> Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 173.

<sup>21</sup> Erindringen bekræftes af dateringen "Pompei den 19-5-1900" på s. 64 i kladden af 2. akt (kilde **B**).

<sup>22</sup> *Politiken*, 26.2.1929, citeret efter John Fellow, *op. cit.*, s. 520.

<sup>23</sup> Anne Marie Carl-Nielsen havde modtaget Kauffmanns Legat, mens Carl Nielsen fik statslig understøttelse på 600 kr. til en studierejse, jf. Torben Schousboe, *op. cit.*, s. 168. 24 (1875-1961).

<sup>25</sup> Indtil udgangen af januar (måske begyndelsen af februar) boede Carl Nielsen på Via Consolazione 62<sup>III</sup> (jf. brev fra Carl Nielsen til Alfred Wilhelm Hansen, 6.1.1900 (DK-Kk, Wilhelm Hansens Arkiv, Avisudklip 1890-1918 (1914)), herefter flyttede han til Via Babuino 52<sup>III</sup> (jf. brev fra Carl Nielsen til Alfred Wilhelm Hansen, 14.2.1900 (DK-Kk, Wilhelm Hansens Arkiv, Avisudklip 1890-1918 (1914)).

thought only of David and Michal, and he heard in his inner ear how Herold<sup>26</sup> would sing the role of David. He was alone in the mornings – I think he got up rather late – for at that time his energetic wife was working as a pupil of one of the French sculptors<sup>27</sup> up in the French Academy on Monte Pincio.”<sup>28</sup>

During the Italian stay Carl Nielsen composed large parts of Act Two. It was moreover in connection with this trip that he began composing his orchestral writing directly on the score draft, instead of as before only conceiving the work in piano arrangement or short score. Carl Nielsen is said to have met an Italian composer who taught him this way of working.<sup>29</sup> The story is in fact confirmed by the pencil draft of the opera: the first two acts are written in short score, while the draft for the third and fourth act is written in full score (see facsimiles, pp. xxxii, xxxiii, xxxv).

The work on *Saul and David* continued up to the spring of 1901, since the draft for Act Three is end-dated 28th February 1901, while the draft for Act Four is end-dated 20th April 1901. The end of the actual composition work was celebrated with a small party for a few close friends. In a letter postmarked 18th April 1901 to his friend Vilhelm Herold, Carl Nielsen writes:

“Today or no later than sometime tomorrow I can write the last note in my score for my opera. I would therefore like to ask you if you would like to eat an innocent dinner at Langelinie tomorrow at 5.30; all in our everyday clothes, since in a way I will be coming straight from the workshop and am superstitious about celebrating this (for me) solemn occasion. So my idea was to go out on the pier and see my wife’s large work, and then back home to us where we have an excellent Frascati wine just in from Italy in an extra glass container. Only you and the Borups!<sup>30</sup> Please do your best to come, it means so much to me[.]”<sup>31</sup>

It must be assumed that Carl Nielsen fair-copied the opera in parallel with the actual composition work. Thus, shortly after finishing the composition work he was able to submit the work for acceptance at the Royal Theatre.<sup>32</sup> By 31st May 1901 the conductor Johan Svendsen<sup>33</sup> made the following very positive statement in the adjudication minutes:

26 Vilhelm Herold (1865-1937), Danish tenor, sang the role of David in the premiere of *Saul and David*.

27 The French sculptor Victor Joseph Ségoffin.

28 Vilhelm Wanscher, “Erindringer om Carl Nielsen”, *Politiken*, 8.6.1935.

29 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 177.

30 The violinist Julius Borup (1865-1938) and his wife, the pianist and solfège teacher Dagmar Borup (1867-1959).

31 DK-Kk, CNA, I.A.d.

32 It cannot be proven, however, that he submitted parts of the opera in a pencil draft.

33 Norwegian composer and conductor (1840-1911).

David og Mikael, og han hørte i sit Indre, hvordan Herold<sup>26</sup> vilde synge Davids Parti. Han var alene om Formiddagen – han stod vist temmelig sent op – thi paa den Tid arbejdede hans energiske Frue som Elev hos en af de franske Billedhuggere<sup>27</sup> oppe i det franske Akademi paa Monte Pincio.”<sup>28</sup>

Under Italiens-opholdet komponerede Carl Nielsen store dele af anden akt. Endvidere var det i forbindelse med denne rejse, at han begyndte at komponere sin orkestersats direkte i partiturladde, i stedet for som hidtil først at koncipere værket i klaversats eller partitel. Angiveligt skulle Carl Nielsen have truffet en italiensk komponist, der lærte ham denne arbejdsform.<sup>29</sup> Historien bekræftes i øvrigt af blyantskladden til operaen: de to første akter er skrevet i partitel, mens kladden til tredje og fjerde akt er skrevet i fuldt partitur (se facsimiler, s. xxxii, xxxiii, xxxv).

Arbejdet med *Saul og David* fortsatte frem til foråret 1901, idet kladden til tredje akt er slutdateret den 28. februar 1901, mens kladden til fjerde akt er slutdateret den 20. april 1901. Afslutningen af selve kompositionen fejredes med et lille selskab for nogle få nære venner. I et brev, poststempelt den 18. april 1901 til vennen Vilhelm Herold, skriver Carl Nielsen:

“Idag eller senest i Løbet af imorgen kan jeg skrive den sidste Node i mit Partitur til min Opera. Jeg vilde derfor gerne bede Jer om I ikke vilde være med til at spise en uskyldig Middagsmad paa Langelinie imorgen Kl 5 1/2; alle i vort daglige Tøj da jeg paa en Maade jo kommer lige fra Værkstedet og er overtroisk med at feste i denne (for mig) højtidelige Anledning. Saa var det Mening at gaa ud paa Molen og se min Kones store Arbejde, og dernæst hjem til os hvor vi har en fortrinlig Frascati-Vin lige kommen fra Italien i en Extra Glasbeholder. Kun Jer og Borups!<sup>30</sup> Gjør nu endelig alt for at komme det er mig saa meget[.]”<sup>31</sup>

Det må antages, at Carl Nielsen renskrev operaen sideløbende med selve kompositionen. Således kunne han kort tid efter kompositionens afslutning indlevere værket til antagelse ved Det Kongelige Teater.<sup>32</sup> Allerede den 31. maj 1901 afgav kapelmester Johan Svendsen<sup>33</sup> følgende meget positive udtalelse til teatrets censurprotokol:

26 Vilhelm Herold (1865-1937), dansk tenor, sang Davids parti ved uropførelsen af *Saul og David*.

27 Den franske billedhugger Victor Joseph Ségoffin.

28 Vilhelm Wanscher, “Erindringer om Carl Nielsen”, *Politiken*, 8.06.1935.

29 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd.1, s. 177.

30 Violinisten Julius Borup (1865-1938) og dennes hustru, pianisten og solfège-pædagogen Dagmar Borup (1867-1959).

31 DK-Kk, CNA, I.A.d.

32 Det kan dog ikke udelukkes, at han har indleveret dele af operaen i blyantskladde.

33 Norsk komponist og dirigent (1840-1911).

“A highly interesting work, bearing throughout the stamp of an independent gifted artist. There are no borrowings from elsewhere here. The composer goes his own way, with clarity and assurance. Without looking to left or right, he aims at his goal: to give the dramatic action musical characterization in an original manner. –

I warmly and earnestly recommend this work for acceptance and early performance.”<sup>34</sup>

Apparently the libretto was not sent to the Theatre’s reader Peter Hansen<sup>35</sup> until 20th August 1901.<sup>36</sup> In a statement dated 7th September 1901 he gave Einar Christiansen’s libretto the following appraisal:

“The excellent dramatic material in the Old Testament tale of the first two kings of Israel has been given here in a greatly compressed form and with frequent use of the Biblical expressions. One must I think predict a considerable theatrical effect for the opera libretto that has thus emerged.”<sup>37</sup>

On 12th September 1901 a letter went off to Carl Nielsen saying that the opera *Saul and David* had been accepted for performance at the Royal Theatre.<sup>38</sup> Prior to the formal acceptance he was probably given advance notice. At all events Johan Svendsen was asking Carl Nielsen for a piano arrangement as early as August 1901.<sup>39</sup>

Even before the opera was fully composed, Carl Nielsen succeeded in having the Prelude to Act Two performed at a concert on 17th November 1900 by the Royal Orchestra under the baton of Johan Svendsen.<sup>40</sup> The reviewers were far from agreed in their assessment of the music. For example Gustav Hetsch<sup>41</sup> (-st-ts-) wrote in *Nationaltidende* on 18.11.1900:

“Mr. Carl Nielsen, who seems to compose by virtue of an urge and will matched by no fertile creative gift, should learn from both Gade and Tchaikovsky to sing from the lungs. If he has something to say, with his talent he should say it straightforwardly, and refrain from seeking the oddest expression, speculating in the most ingenious combinations. He should write music with air in its lungs and blood in its veins, and not sit down to construct contrapuntal exercises [...] and

“Et i høj Grad interessant Værk, der helt igjennem bærer en selvstændig begavet Kunstners Stempel. Her er intet Laan andetstedsfra. Klar og sikker gaar Komponisten sin egen Vej. Uden at se til venstre eller højre gaar han løs paa sit Maal: paa original Måde at give den dramatiske Handling musikalsk karakteristik. –

Varmt og indtrængende anbefales dette Værk til Antagelse og snarlig Opførelse.”<sup>34</sup>

Tilsyneladende blev librettoen først fremsendt til teatrets tekstcensor Peter Hansen<sup>35</sup> den 20. august 1901.<sup>36</sup> I en udtalelse dateret den 7. september 1901 gav denne Einar Christiansens tekst følgende skudsmål:

“Det ypperlige dramatiske Stof i det gl. Testamentes Fortælling om Israels to første Konger er her benyttet i stærkt sammentrængt Form og med hyppig Anvendelse af de bibelske Udtryk. Den saaledes fremkomne Operatext tør man vist spaa en betydelig scenisk Virkning.”<sup>37</sup>

Den 12. september 1901 afgik der brev til Carl Nielsen om, at operaen *Saul og David* var blevet antaget til opførelse ved Det Kongelige Teater.<sup>38</sup> Forud for den formelle antagelse har han sandsynligvis fået et forhåndstilsagn. I det mindste rykkede Johan Svendsen Carl Nielsen for et klaverudtog allerede i august 1901.<sup>39</sup>

Endnu inden operaen var færdigkomponeret, lykkedes det Carl Nielsen at få opført forspillet til anden akt ved en koncert den 17. november 1900 med Det Kongelige Kapel under ledelse af Johan Svendsen.<sup>40</sup> Anmelderne var langt fra enige i deres bedømmelse af musikken. Således skriver Gustav Hetsch<sup>41</sup> (-st-ts-) i *Nationaltidende* den 18.11.1900:

“Hr. Carl Nielsen der synes at komponere i Kraft af en Trang og en Villie, hvortil der ikke svarer en frodig Skaberevne, burde lære af baade Gade og Tchaikovsky at synge fra Lungerne. Naar han har Noget paa Hjerter, saa skulde han med sit Talent sige det lige ud og lade være med at søge de særeste Udtryk, udspekulere de sindrigste Kombinationer. Han skulde skrive Musik med Luft i Lungerne og Blod i Aarerne, og ikke sætte sig til at konstruere kontrapunktiske Opgaver [...] Og

34 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

35 Journalist, literary and theatrical historian (1840-1905). He was a reader at the Royal Theatre from 1899 until his death.

36 Cf. Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

37 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

38 Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

39 Cf. letter from Carl Nielsen to Henrik Knudsen, 23.8.1901 (DK-Kk, CNA, I.A.c.).

40 Also played in this concert were Niels W. Gade’s concert overture *Michel Angelo*, two pieces from Carl Nielsen’s music for Holger Drachmann’s melodrama *Snefrid*, Camille Saint-Saëns’ *Introduction and Rondo capriccioso*, Jules Massenet’s *Meditation* from *Thaïs* and Peter Tchaikovsky’s Fifth Symphony.

41 Danish author and music critic (1867-1935).

34 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

35 Journalist, litteratur- og teaterhistorisk forfatter (1840-1905). Var censor ved Det Kongelige Teater fra 1899 til sin død.

36 Jf. Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

37 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

38 Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

39 Jf. brev fra Carl Nielsen til Henrik Knudsen, 23.8.1901 (DK-Kk, CNA, I.A.c.).

40 Ved denne koncert spilledes endvidere Niels W. Gades koncertouverture *Michel Angelo*, to stykker fra Carl Nielsens musik til Holger Drachmanns melodrama *Snefrid*, Camille Saint-Saëns *Introduction og Rondo capriccioso*, Jules Massenets *Meditation* fra *Thaïs* samt Peter Tjajkovskijs 5. symfoni.

41 Forfatter og musikkritiker (1867-1935).



the Prelude to Act Two of the opera 'Saul and David' was played yesterday evening for the first time. It did not suggest that the composer, in this new major work of his, has any feeling of what it was he lacked, or was able to remedy the lack. There was much in this fragment that sounded most odd, even ugly; other parts that appeared rather banal. But one must suppose it was thus the composer wished it to be. The will of man, the Heaven of man!"

Far more positive was Charles Kjerulf<sup>42</sup> (*Ch. K.*), who wrote in his review in *Politiken* on 18.11.1900:

"The prelude to the new opera was even more effective, its sounds rose stately and passionately and appeared as a tonal painting full of beauty and character. If the work itself keeps the promise of this foretaste, Carl Nielsen is thus taking a great step forward, for the independence and novelty of this music at no moment turned into the distortion of these grand qualities, as has happened before to the impetuously onrushing composer. The audience were extremely delighted and with great applause called Mr. Carl Nielsen forth from his modest second-violin seat in the orchestra."

The two attitudes expressed in these reviews were highly characteristic of the reception of Carl Nielsen's works in this period.

## II THE PREMIERE

The performance material for *Saul and David* was fully copied in the spring of 1902 by, among others, Eduard Büchner, who had been engaged in February as the Royal Theatre's opera and ballet stage manager. The soloist parts were thus distributed to the singers in March and April,<sup>43</sup> but it was only after the summer holiday in September 1902 that both the orchestra rehearsals and the piano rehearsals were begun. Since this was a new work, time was found for many rehearsals – often directed by the composer himself. Thus eighteen piano rehearsals were held with the singing soloists as well as rehearsals with the orchestra with and without soloists. At the beginning of November the first full rehearsals of the opera were held alongside rehearsals of arrangements, sets and lighting. The sets too were extensive, as is evident from the preserved photographs, stage drawings and descriptions, and several of the reviewers made much of the impressive scenery and colourful costumes. All in all, there were some 47 rehearsals before the premiere on 28th November, and judging from the Theatre's records there appear to have been no significant problems with soloists or orchestra, either during the initial rehearsals or the dress rehearsal, of the kind Carl Nielsen was later to experience with his second, far more popular opera *Masquerade* in 1906.<sup>44</sup> All the same there are some indications that not everything went completely smoothly. Not long after

Forspillet til 2. Akt af Operaen 'Saul og David' gik i Aftes for første Gang. Det tydede ikke paa, at Komponisten i dette sit nye store Arbejde har følt, hvad det var, der manglede ham, eller har formaaet at udfylde Savnet. Der var meget i dette Fragment, der klang højst besynderlig, ligefrem grimt, andet, der tog sig ret banalt ud. Men det var vel saaledes, Komponisten vilde have det skulde være. Mands Villie, Mands Himmerig!"

Langt mere positiv er Charles Kjerulf<sup>42</sup> (*Ch. K.*), der i sin anmeldelse i *Politiken* den 18.11.1900 skriver:

"Forspillet af den nye Opera var endnu mere virkningsfuldt, pompøst og lidenskabeligt rejste dets Klange sig og forbandt sig til et Tonemaleri, fuldt af Skønhed og Karakter. Holder selve Værket, hvad denne Mundsmag lover, gør Carl Nielsen hermed atter et stort Skridt frem, thi Selvstændigheden og Nyheden i denne Musik slog intet Øjeblik om i disse herlige Egenskabers Vrægebillede, hvad jo før er hændt for den hidsigt fremadstormede Komponist. Tilhørerne var overmaade henrykte og fremkaldte under stærkt Bifald flere gange Hr. Carl Nielsen fra hans beskedne Sekund-Violin-Pult i Orkestret."

De to holdninger, der kom til udtryk i disse anmeldelser, var i høj grad karakteristiske for receptionen af Carl Niensens værker i denne periode.

## II UROPFØRELSEN

Opførelsesmaterialet til *Saul og David* var færdigkopieret i foråret 1902 af blandt andre Eduard Büchner, som i februar var blevet ansat som Det Kongelige Teaters opera- og balletregissør. Solistpartierne blev således fordelt blandt sangerne i marts og april,<sup>43</sup> men det var dog først efter sommerferien i september 1902, at både orkesterprøverne og klaverprøverne påbegyndtes. Da der var tale om et nyt værk, blev der afsat ganske mange prøver – ofte under komponistens egen ledelse. Således afholdtes 18 klaverprøver med sangsolisterne foruden prøver med orkestret med og uden solister. I begyndelsen af november fandt de første samlede prøver på hele operaen sted sideløbende med arrangements-, dekorations- og belysningsprøver. Dekorationerne var da også omfattende, hvilket fremgår af de overleverede fotografier, scenetegninger og beskrivelser, ligesom også flere af anmelderne hæftede sig ved de flotte kulisser og farverige kostymer. Alt i alt blev der afholdt omkring 47 prøver før premieren den 28. november, og ifølge teatrets journalbøger var der tilsyneladende ingen nævneværdige problemer med solister eller orkester hverken under prøverne eller generalprøven, sådan som Carl Nielsen senere skulle opleve det med sin anden, langt mere populære opera *Masquerade* i 1906.<sup>44</sup> Alligevel er der noget, som tyder på, at ikke alt forløb gnidningsløst: ikke længe efter at prøverne med

42 Danish composer and music critic (1858-1919).

43 Cf. *Critical Commentary*, 'Sources' (Gb), p. 622.

44 Cf. *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.

42 Komponist og musikkritiker (1858-1919).

43 Jf. *Critical Commentary*, 'Sources' (Gb), s. 622.

44 Jf. *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.

the rehearsals with the singers had begun, Carl Nielsen wrote a letter to his old composition teacher, Orla Rosenhoff:

“Now the rehearsals of my opera have begun, by the way – of course with trouble. Singers are really a unique and strange race of creatures, touchy as crabs without a shell, and we have already had rowing and bickering that I shall tell you about when we see each other.”<sup>45</sup>

It should be noted however that before this Vilhelm Herold, who sang David, had praised his part “to the skies”,<sup>46</sup> and although some singers had apparently been sceptical about the new opera, they ended up taking the work to their hearts.<sup>47</sup> Nor did the composer find any reason during the rehearsals to make any major changes or cuts in the opera, as was later the case with *Masquerade*; in an interview with *Politiken* many years later Carl Nielsen said:

“As a matter of fact, isn’t it strange that when *Masquerade*, my later opera, was recently staged again, I could well have wished to do several things differently, and was willing to agree to both rearrangements and cuts, while I actually couldn’t imagine any changes at all in *Saul and David*.”<sup>48</sup>

The world premiere was on 28th November 1902 with the following cast:

Saul: Niels Juel Simonsen  
David: Vilhelm Herold  
Jonathan: Peter Cornelius  
Samuel: Helge Nissen  
Michal: Emilie Ulrich  
Abner: Max Müller  
Abishai: Margrethe Lendrop  
The Witch of Endor: Elisabeth Dons

Originally Max Müller was to have sung the role of Samuel, but on the morning of the premiere he did not feel quite well, so arranged for himself and Helge Nissen to exchange roles. While Carl Nielsen was reviewing Christiansens libretto before the actual composition process had begun, he had already decided that Elisabeth Dons – one of his close friends whom he had met in Italy while he was still working on Act Two of *Saul and David* – or perhaps Johanne Krarup-Hansen, was to sing the role of the Witch.<sup>49</sup>

45 Letter of 22.9.1902, quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve. I udvalg og med kommentarer*, Copenhagen 1954, p. 45; Orla Rosenhoff, composer and music theorist (1844-1905).

46 Letter from Carl Nielsen to Henrik Knudsen, 21.8.1902, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 45.

47 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 179.

48 *Politiken*, 26.2.1929.

49 Cf. Carl Nielsen’s pencil addition in the libretto (Source **S**) and Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 175.

sangerne var begyndt, skrev Carl Nielsen et brev til sin gamle lærer i komposition, Orla Rosenhoff:

“Nu er Prøverne paa min Opera ellers begyndt, naturligvis med Vrøvl. Sangere er jo et enestaaende og underligt Folkefærd og saarbare som Krebsdyr uden Skal og vi har allerede haft Strid og Kiv som jeg skal fortælle Dem om naar vi ses.”<sup>45</sup>

Det skal dog bemærkes, at forud for dette havde Vilhelm Herold, som sang David, rost sit parti “i høje Skyer”,<sup>46</sup> og skønt nogle sangere åbenbart havde stillet sig skeptisk overfor den nye opera, endte de dog med at tage værket til sig.<sup>47</sup> Under prøverne fandt komponisten heller ingen anledning til at foretage de store ændringer og følte sig ikke foranlediget til forkortelser af operaen, således som det senere blev tilfældet i forbindelse med *Maskerade*; i et interview til *Politiken* mange år senere siger Carl Nielsen:

“Er det for Resten ikke mærkeligt, at mens jeg, da *Mascarade*, min senere Opera, for nylig kom frem igen, udmærket godt kunne tænke mig adskilligt anderledes og gaa med til baade Forskydninger og Forkortninger, saa kan jeg i Grunden slet ikke tænke mig nogen som helst Forandring i *Saul og David*.”<sup>48</sup>

Urpremieren fandt sted den 28. november 1902 med følgende besætning:

Saul: Niels Juel Simonsen  
David: Vilhelm Herold  
Jonathan: Peter Cornelius  
Samuel: Helge Nissen  
Mikal: Emilie Ulrich  
Abner: Max Müller  
Abisaj: Margrethe Lendrop  
Troldkvinden i Endor: Elisabeth Dons

Oprindeligt skulle Max Müller have sunget Samuels parti, men på premiere-formiddagen følte han sig ikke helt tilpas og foranledigede derfor, at han og Helge Nissen byttede partier. Allerede mens Carl Nielsen gennemgik Christiansens libretto før selve kompositionsprocessen var begyndt, havde han besluttet, at Elisabeth Dons – en af hans nære venner, som han havde mødt i Italien, mens han endnu arbejdede på anden akt af *Saul og David* – eller eventuelt Johanne Krarup-Hansen skulle synge rollen som troldkvinden.<sup>49</sup>

45 Brev af 22.9.1902, citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve. I udvalg og med kommentarer*, København 1954, s. 45; Orla Rosenhoff, komponist og musikteoretiker (1844-1905).

46 Brev fra Carl Nielsen til Henrik Knudsen, 21.8.1902, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 45.

47 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 179.

48 *Politiken*, 26.2.1929.

49 Jf. Carl Nielsens blyantstiltøjelse i librettoen, (kilde **S**), og Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 175.

The performance appears to have aroused great enthusiasm among parts of the audience; we can read in the Theatre's records that "the opera, staged by the director Julius Lehmann,<sup>50</sup> was received with long, enthusiastic applause. After Acts One and Two the applause was particularly persistent. Once the curtain had fallen on the last act, the audience went on clapping for about two minutes until the composer appeared on the conductor's podium. The composer, Mr. Carl Nielsen, conducted the orchestra."<sup>51</sup>

In the review of the event the next day Angul Hammerich noted a little tartly in *Dagens Nyheder*:

"The composer can be satisfied with this first evening. For the tightly packed house applauded his work with almost demonstrative clapping after the end of each act and would not leave until Mr. Carl Nielsen, who was making his debut not only as an opera composer, but also as a conductor, had shown himself to thank them in the orchestra pit."<sup>52</sup>

Despite loud applause from some of the audience, most of the reviewers were less convinced of the success of the opera. The most negative, however, was *Middagsposten*, whose article caused a minor furor among some of Carl Nielsen's supporters, including William Behrend from *Politiken*.<sup>53</sup> That the circle around Carl Nielsen was present – and very clearly showed their enthusiasm – is very obvious from the remark in *Middagsposten*: "An artificial success was created by determined clapping by Carl Ploug's son, Dr. Rudolph Berg's son and Orla Lehmann's nephew. For Carl Nielsen belongs to the clique."<sup>54</sup> The newspaper, which was incidentally often rather sarcastic in its articles, had nothing positive to say either about the opera or about Carl Nielsen's abilities as a composer. In a letter to the composer a few days after the premiere, Behrend draws attention to the negative review in *Middagsposten*, to which Nielsen replies that he has had "the content of the awful article summarized" by several people, but does not wish to take any steps against "that kind of insinuations". On the other hand the composer acknowledges Behrend's own far more sober article in *Politiken*.<sup>55</sup> Behrend's review, which is one of the longest, expresses very well what most of the critics dwelt upon. After a short preamble saying that the performance of a new Danish opera by Carl Nielsen is a special event, Behrend continues:

"The event yesterday took the form, viewed from the outside, that after Act One there was lively applause, which was however continued by some people beyond the point where the audience as a whole could follow. The next two acts ended to

Opførelsen vakte tilsyneladende stor begejstring blandt dele af publikum; man kan således læse i teatrets journalbog, at "Operaen, der var sat i scene af Hr. Instruktør Julius Lehmann,<sup>50</sup> modtoges med begejstret og langvarigt Bifald. Efter 1ste og 2den Akt var Bifaldet særlig vedholdende. Da Tæppet var faldet for sidste Akt, vedblev Publikum at klappe i ca. 2" indtil Komponisten viste sig på Dirigentpladsen. Komponisten, Hr. Carl Nielsen dirigerede Orkestret."<sup>51</sup>

I anmeldelsen af begivenheden den følgende dag bemærker Angul Hammerich i *Dagens Nyheder* lidt spidst:

"Komponisten kan være tilfreds med denne Førsteaften. Thi det tæt besatte Hus aplauderede hans Værk med næsten demonstrativt Bifald efter hver Aktslutning og skiltes ikke, før Hr. Carl Nielsen, der debuterede ikke blot som Operakomponist, men ogsaa som Kapelmester, havde vist sig takkende i Orkester-rummet."<sup>52</sup>

På trods af kraftigt bifald fra en del af publikum, var de fleste af anmelderne mindre overbeviste om operaens succes. Den mest negative var dog *Middagsposten*, hvis artikel skabte et mindre røre blandt nogle af Carl Niensens støtter, heriblandt William Behrend fra *Politiken*.<sup>53</sup> At kredsen omkring Carl Nielsen var til stede – og med stor tydelighed tilkendegav deres begejstring – fremgår meget klart af bemærkningen i *Middagsposten*: "En kunstig Succes skabtes ved ihærdig Klappen af Carl Plougs Søn, Dr. Rudolph Bergs Søn og Orla Lehmanns Dattersøn. Carl Nielsen hører nemlig til Kliken."<sup>54</sup> Avisen, som i øvrigt ofte var noget sarkastisk i sine artikler, har intet positivt at sige hverken om operaen eller Carl Niensens evner som komponist. I et brev til komponisten nogle dage efter premieren gør Behrend opmærksom på den negative anmeldelse i *Middagsposten*, hvortil Nielsen svarer, at han fra flere sider har fået "Indholdet af den hæslige Artikel refereret" men ikke ønsker at foretage sig noget imod "den Slags Insinuationer". Til gengæld anerkender komponisten Behrends egen langt mere sobere artikel i *Politiken*.<sup>55</sup> Behrends anmeldelse, som er blandt de længste, er et ganske godt udtryk for, hvad de fleste kritikere hæfter sig ved. Efter en kort indledning om, at opførelsen af en ny dansk opera af Carl Nielsen er en særlig begivenhed, fortsætter Behrend:

"Begivenheden i Gaar formede sig udadtil saaledes, at der efter første Akt var livligt Bifald, der dog af nogle enkelte fortsattes ud over, hvad Publikum som Helhed kunde følge. Under lignende Bifald sluttede de følgende to Akter. [... Komponisten]

50 Danish theatre and opera director (1861-1931).

51 *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.

52 *Dagens Nyheder*, 29.11.1902; Angul Hammerich (1848-1931), music historian and music critic.

53 William Behrend (1861-1940), music historian and music critic.

54 *Middagsposten*, 29.11.1902. Carl Ploug's son was Hother Ploug (1856-1932), author, music historian and composer; Rudolph Bergh's son was Rudolph Sophus Bergh (1859-1924), zoologist and composer; Orla Lehmann's nephew was either Helge Rode (1870-1937), author, or Ove Rode (1867-1933), journalist and politician.

55 Letter from Carl Nielsen to William Behrend, 22.9.1902 (DK-Kk, NKS, 5155, 4<sup>o</sup>).

50 Skuespil- og operainstruktør (1861-1931).

51 *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.

52 *Dagens Nyheder*, 29.11.1902; Angul Hammerich (1848-1931), musikhistoriker og musikkritiker.

53 William Behrend (1861-1940), musikhistoriker og musikkritiker.

54 *Middagsposten*, 29.11.1902. Carl Plougs søn er Hother Ploug (1856-1932), forfatter, musikhistoriker og komponist; Rudolph Berghs søn er Rudolph Sophus Bergh (1859-1924), zoolog og komponist; Orla Lehmanns dattersøn var enten Helge Rode (1870-1937), forfatter, eller Ove Rode (1867-1933), journalist og politiker.

55 Brev fra Carl Nielsen til William Behrend, 22.9.1902 (DK-Kk, NKS, 5155, 4<sup>o</sup>).

similar applause. [...] The composer] had conducted the performance with great assurance and with quite natural zeal, and just as naturally with some nervousness, which was evident from a little too much gesturing and pointing. Mr. Nielsen then thanked the audience from the conductor's podium for the continuing applause. [...] How solid a foundation this success rests upon now, or in other words, whether Saul and David will win the same applause from the large audience which one hopes will in time attend its performances, as from the one that received the opera with such enthusiasm yesterday evening, the future will show. [...] But to the audiences who will hear *Saul and David* on subsequent occasions, one can at all events say this: if you wish to gain any benefit and pleasure from Mr. Carl Nielsen's new opera, do not go there expecting an ordinary theatrical opera, do not expect to be overwhelmed by effects, prepare yourselves to stand face to face with a rigorous, serious, zealous musician, not one who trims his opera to suit the routine that is not so uncommon today. Be prepared [...] to feel that you are looking more at an oratorio than a music drama. [...] Nor could one help observing, on the other hand, that it sometimes almost suffers from a fear of abandoning itself, of giving the warmth inherent within it expression in more common musical phraseology – this was no surprise in Mr. Carl Nielsen, who after all suffers in his music from an exaggerated urge towards independence. But it was a pity for the impact of the work: some truly warm, lushly melodious outbursts would have gone down well in this Music, which now here and there tastes too much of sober scientific work with small motifs.”<sup>56</sup>

Like Behrend, several other critics point out – although without necessarily meaning that it should be understood as a weakness or flaw – that *Saul and David* cannot be said to be an opera in the classic sense, but with its symphonic treatment, its cool dramatic approach and its large choral pieces, is more like an oratorio. Carl Nielsen himself wished to prevent music becoming a mere “stimulant” full of sentimentality. For example he replies to a letter from L.C. Nielsen<sup>57</sup> on the occasion of the performance of *Saul and David*:

“If it is so, as you wrote to me, that my music may possibly clear away some of the musical sentimentality that one now finds almost everywhere, then I will feel happy and proud. For so deep have we sunk that music is perceived and cultivated, not only by most of the public, but almost also by its performers, as a stimulant under the effect of which one sinks into a sensual-blissful state of torpor of the kind opium and morphine put people in. I would so like to see the audience pull themselves together so to speak and be alert and healthy even during the greatest ecstasy.”<sup>58</sup>

havde dirigeret Forestillingen med stor Sikkerhed og med en ganske naturlig Iver og en lige saa naturlig Nervøsitet, der ytrede sig i lidt for mange Armbevægelser og Fingerpeg. Hr. Nielsen takkede derefter fra Dirigentstolen for det vedholdende Bifald. [...] Hvor fast Bund nu denne Sukces hviler paa, eller med andre Ord, om Saul og David vil vinde det samme Bifald hos det store Publikum, der efterhaanden gerne skulde møde til dets Opførelser, som hos det, der i Gaar Aftes modtog Operaen saa begejstret, maa Fremtiden vise. [...] Men til det Publikum, der de følgende Gange vil høre *Saul og David*, kan man i hvert Fald sige dette: Vil I have noget Udbytte og nogen Glæde af Hr. Carl Niensens nye Opera, saa gaa ikke derhen med Forventning om en almindelig teatralisk Opera, vent ikke at blive overvældede af Effekter, forbered Eder paa at staa Ansigt til Ansigt med en streng, alvorlig, nidkær Musiker, ikke overfor én, der skærer sin Opera til med den nutildags ikke ualmindelige Rutine. Vær forberedt paa [...] at maatte føle Eder mere overfor et Oratorium end overfor et Musikdrama. [...] At den paa den anden Side undertiden næsten lider af Ængstelse for at give sig hen, for at give den bundne Varme Udtryk i almindeligere musikalske Vendinger, kunde man heller ikke undgaa at iagttage – dette undrede ikke hos Hr. Carl Nielsen, der jo i sin Musik lider af en overdreven Selvstændighedstrang. Men det var Synd for Virkningen: nogle rigtige varme, brusende melodifyldte Udbrud havde gjort godt i denne Musik, der nu hist og her smager for meget af nøgternt, videnskabeligt Arbejde med smaa Motiver.”<sup>56</sup>

I lighed med Behrend gør flere andre kritikere opmærksom på – dog uden at det nødvendigvis skal forstås som en svaghed eller skavank – at *Saul og David* ikke kan siges at være en opera i klassisk forstand men med den symfoniske behandling, den kølige dramatik og sine store korsatser mere minder om et oratorium med de store korsatser, den symfoniske behandling og den kølige dramatik. Selv ønskede Carl Nielsen at undgå, at musikken blev til et rent “Nydelsesmiddel” fyldt med sentimentalitet. Således svarer han på et brev fra L.C. Nielsen<sup>57</sup> i anledning af opførelsen af *Saul og David*:

“Hvis det er saaledes som De skrev til mig at min Musik muligvis vil kunne udrydde noget af den Musiksentimentalitet som man nu snart finder overalt, saa vil jeg føle mig lykkelig og stolt. Thi saa dybt er vi nu sunkne, at Musiken ikke alene af den største Del af Publikum men snart ogsaa af dens Udøvere opfattes og dyrkes som et Nydelsesmiddel under hvis Indvirkning man hensynker i en sanselig-salig Uvirksomhedstilstand af lignende Art som den Opium og Morfin man hensætter Mennesket i. Jeg vilde saa gjerne at Tilhørerne ligesom skulde stramme sig op og være vaagne og sunde selv under den største Extase.”<sup>58</sup>

<sup>56</sup> *Politiken*, 29.11.1902.

<sup>57</sup> L.C. Nielsen (1871-1930), forfatter.

<sup>58</sup> Brev fra Carl Nielsen til L.C. Nielsen 3.12.1902, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 46.

<sup>56</sup> *Politiken*, 29.11.1902.

<sup>57</sup> L.C. Nielsen (1871-1930), author.

<sup>58</sup> Letter from Carl Nielsen to L.C. Nielsen, 3.12.1902, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 46.

However, several of the reviewers had far more reservations than Behrend, and for some it was difficult to assess the significance of the opera and its place in the age after only hearing it once. In addition some criticized the text for lacking drama and content, while a few others doubted Carl Nielsen's abilities as a composer and instead emphasized the libretto:

“For it is certain that ‘Saul and David’ is not a work that already with the first assault takes its public by storm. On the other hand the music exhibits much ingenuity and inventiveness, especially in the construction, and will therefore undoubtedly turn out to have values of various kinds. [...] Einar Christiansen's libretto stands out on this occasion to advantage with its dramatic life and changing situations. The subject is in fact highly appropriate for musico-dramatic treatment. [...] As a composer Mr. Carl Nielsen has moved along many paths, including strange ones, but he does have a face of his own, that is certain. Whether this is naturally inclined towards opera composition might be doubted. For this one requires first and foremost the broad strokes, the grand lines in the music, and precisely this is not his strength. His motifs are in general small; on the other hand he arouses interest with his artful and meticulous treatment of these small motifs.”<sup>59</sup>

In particular there are complaints that the contrasts between the two main figures of the opera, Saul and David, are not emphasized clearly enough, and that Saul appears as the opera's weightiest and most thoroughly conceived character at the expense of David. The opera was compared to Wagner's works, and although Carl Nielsen's symphonic treatment of the orchestra was similar, one missed Wagner's *Leitmotiv* technique. Nielsen showed that he could write dramatic music, but one would not describe *Saul and David* as a music drama. The reviewer on *Socialdemokraten* deals with this situation:

“Again a highly talented Danish opera which unfortunately in all likelihood will founder on a subject lacking in ideas and a dull libretto. [...] The performance yesterday evening may have been a success, even a great success; the composer, who himself conducted, was applauded out after the last act into the orchestra pit to enthusiastic ovations, and this was well deserved, given the ability he shows in his music to illustrate what happens on the stage, and to express emotions and moods – but the unfortunate thing is that too little of importance happens to captivate and move the audience. [...] Something excellent could of course have come of this, but it was not sufficient simply to set the two opposites up against each other; one had to be interested in them, see them in conflict, struggling with each other. However, one does not see this, and in this consists the dramatic weakness of the opera.

<sup>59</sup> *Dagens Nyheder*, 29.11.1902.

Flere af anmelderne var dog langt mere forbeholdne end Behrend, og for nogen var det vanskeligt at bedømme operaens betydning og placering i tiden efter kun at have hørt den en enkelt gang. Desuden kritiserede nogle teksten for at være uden dramatik og indhold, mens enkelte andre tvivlede på Carl Niensens evner som komponist og til gengæld fremhævede teksten:

“Thi sikkert er det, at et Værk, som strax i første Anløb tager sine Folk med Storm, er ‘Saul og David’ ikke. Derimod rummer Musikken megen Sindrighed og Opfindsomhed, især af konstruktiv Art og vil derfor uden Tvivl vise sig at indeholde Værdier af forskellig Art. [...] Einar Christiansens Text udmærker sig dennegang fordelagtigt ved dramatisk Liv og skiftende Situationer. Emnet er i Grunden højst indbydende for musikdramatisk Behandling. [...] Hr. Carl Nielsen har som Komponist bevæget sig ad mange Veje, ogsaa ad sære Stier, men et Fysiognomi har han, det er sikkert. Om dette just er naturligt anlagt for Operakomposition, kunde være tvivlsomt. Der hører hertil først og fremmest de brede Aandedrag de store Linier i Musikken, og netop dette er ikke hans Sag. Hans Motiver er i Almindelighed smaa, Interessen vækker han derimod ved disse smaa Motivers kunstfærdige og sirlige Behandling.”<sup>59</sup>

Specielt ankes der over, at modsætningerne mellem operaens to hovedpersoner Saul og David ikke er trukket klart nok op, og at Saul fremstår som operaens vægtigste og mest gennemarbejdede karakter på bekostning af David. Man sammenlignede operaen med Wagners arbejder, og skønt Carl Niensens symfoniske behandling af orkestret lignede, så savnede man Wagners ledemotivteknik. Nielsen viste, at han kunne skrive dramatisk musik, men alligevel ville man ikke betegne *Saul og David* som et musikdrama. Anmelderen ved *Socialdemokraten* gør rede for disse forhold:

“Atter en højst talentfuld dansk Opera, som desværre efter al Sandsynlighed vil strande paa et idéløst Æmne og en kedsommeligt Tekst. [...] Forestillingen i Aftes var nok en Succes, endda en stor Succes; Komponisten, som selv dirigerede, blev efter sidste Akt klappet frem i Orkestret under begejstrede Ovationer, og det var velfortjent, saa betydelig en Ævne han viser til i sin Musik at illustrere, hvad der foregaar paa Scenen, og til at udtrykke Følelser og Stemninger – men Ulykken er blot, at der foregaar for lidt af Betydning til at fængsle og gribe Tilhørerne. [...] Det kunde der naturligvis være blevet noget udmærket ud af, men det var da ikke tilstrækkeligt blot at stille de to Modsætninger op mod hinanden, man maatte interesseres for dem, se dem i Konflikt, kæmpende med hinanden. Det gør man imidlertid ikke, og deri bestaar Operaens dramatiske Svaghed. Hovedvægten er lagt paa Sauls Karakter; [...] Og David

<sup>59</sup> *Dagens Nyheder*, 29.11.1902.

The main emphasis is placed upon the character of Saul [...] and David is on the other hand too insignificant, too lyrically insipid, light and mawkish, sweet and melodious. [...] In other words nothing comes of the drama itself. [...] What remains is the framework, the scenery. And here Carl Nielsen shows himself as the very excellent and independent musician he is. [...] For example he does not use Leitmotivs to delineate his characters, he will not imitate Wagner, although of course like all others he is influenced in this instrumentation by the great master of colour-mixing. [...] In all these symphonic orchestral paintings Carl Nielsen shows himself as the young master he is, and one whom there was good reason to celebrate yesterday evening. 'Saul and David' has not become a music drama, but after this significant work there is no doubt that the composer can write dramatic and singable music – may he find a better drama to compose next time! [...] But the evening ended, despite everything, with a question mark."<sup>60</sup>

In sum, it can be noted that almost all the reviewers agreed in singling out Carl Nielsen's abilities as a symphonist, and that from that point of view he had managed the task well. Nevertheless many thought that the composer had not been able to give the soloist roles character and dramatic content. It was against this background that the great majority of the reviewers doubted that the opera would achieve great popularity.

### III PERFORMANCES IN CARL NIELSEN'S LIFETIME

*Saul and David* was only revived a few times at the Royal Theatre in the composer's lifetime. In the 1904/5 season the opera was performed in the original production with Carl Nielsen as conductor and Julius Lehmann as director; however, the Theatre chose only to perform the work twice. It was not taken up again until 1912 – this time in a new production by Helge Nissen, who had sung Samuel in the earlier performances. After the new production on 6th December Nissen in particular was strongly applauded for his work. Once more *Saul and David* achieved only two performances. After that seventeen years passed before one could again see the opera at the Royal Theatre, and in 1929 the composer left the conducting of the seven performances of the season – one of which was broadcast on the radio<sup>61</sup> – to Johan Hye-Knudsen.<sup>62</sup>

As early as January 1903 – before the piano score had been printed – Carl Nielsen was in Dresden to try to get the opera accepted at the Hoftheater there.<sup>63</sup> In the course of the spring, when he was in Greece, he worked determinedly with Henrik Knudsen<sup>64</sup> to get the opera performed in Dresden, and they

<sup>60</sup> *Socialdemokraten*, 29.11.1902.

<sup>61</sup> Cf. *Det Kongelige Teater*, Journalbog 1.12.1928-juni 1933, and Torben Schousboe, *op. cit.*, pp. 563-564; the radio broadcast was on 23.5.1929.

<sup>62</sup> Conductor and composer (1896-1975).

<sup>63</sup> Letter from Carl Nielsen to Ferruccio Busoni, 9.1.1903 (*D-Bsb*, NL Busoni B.II).

<sup>64</sup> Danish pianist (1873-1946).

er paa den anden Side for ubetydelig, for lyrisk udvandet, lys og kælen, sød og melodios. [...] Altsaa selve Dramaet bliver der ikke noget ud af. [...] Tilbage er Indfatningen, Rammen, Sceneriet. Og her viser Carl Nielsen sig som den meget fremragende og selvstændige Musiker, han er. [...] Han anvender f. Eks. ikke Ledemotiver til at betegne Personerne, han vil ikke efterligne Wagner, selv om han naturligvis som alle andre i sin Instrumentation er paavirket af den store Farveblandings-Mester. [...] I alle disse symfoniske Orkester-Malerier viser Carl Nielsen sig som den unge Mester, han er, og som der i Aftes var god Grund til at fejre. Et Musikdrama er 'Saul og David' ikke blevet, men at Komponisten kan skrive dramatisk og sangbar Musik, er der efter dette betydelige Arbejde ingen tvivl om – gid han næste Gang maatte finde et bedre Drama at komponere! [...] Men Aftenen endte, trods alt, med et Spørgsmaalstegn."<sup>60</sup>

Sammenfattende kan det konstateres, at næsten alle anmelderne var enige om at fremhæve Carl Niensens evner som symfoniker, og at han ud fra det synspunkt havde klaret opgaven godt. Alligevel mente mange, at komponisten ikke havde formået at give solistpartierne karakter og dramatisk indhold. Det var på den baggrund, at den overvejende del af anmelderne tvivlede på, at operaen ville opnå større popularitet.

### III OPFØRELSER I CARL NIELSENS LEVETID

*Saul og David* blev kun genopført få gange på Det Kongelige Teater i komponistens levetid. I sæsonen 1904/5 blev operaen opført i den oprindelige opsætning med Carl Nielsen som dirigent og Julius Lehmann som instruktør; teatret valgte dog kun at opføre værket to gange. Først i 1912 blev den taget frem igen – denne gang i en nyopsætning af Helge Nissen, som havde sunget Samuel ved de tidligere opførelser. Ved nyopsætningen den 6. december modtog specielt Nissen stort bifald for sit arbejde. Endnu en gang opnåede *Saul og David* kun to opførelser. Derefter gik der 17 år, før man igen kunne se operaen på Det Kongelige Teater, og i 1929 overlod komponisten ledelsen af sæsonens syv opførelser – hvoraf en enkelt blev sendt i radioen<sup>61</sup> – til Johan Hye-Knudsen.<sup>62</sup>

Allerede i januar 1903 – før klaverpartituret forelå trykt – var Carl Nielsen i Dresden for at forsøge at få operaen antaget ved Hofteatret.<sup>63</sup> I løbet af foråret, hvor han befandt sig i Grækenland, arbejdede han ihærdigt sammen med Henrik Knudsen<sup>64</sup> på at få operaen opført i Dresden, og de pressede på for at få

<sup>60</sup> *Socialdemokraten*, 29.11.1902.

<sup>61</sup> Jf. *Det Kongelige Teater*, Journalbog 1.12.1928-juni 1933, og Torben Schousboe, *op. cit.*, s. 563-564; radioudsendelsen fandt sted 23.5.1929.

<sup>62</sup> Dirigent og komponist (1896-1975).

<sup>63</sup> Brev fra Carl Nielsen til Ferruccio Busoni, 9.1.1903 (*D-Bsb*, NL Busoni B.II).

<sup>64</sup> Pianist (1873-1946).

pressurized the music publisher Wilhelm Hansen to arrange a demonstration performance.<sup>65</sup> In the course of the spring both the German translation and the piano score had apparently been in Frankfurt, and later the translation was presumably sent to Berlin.<sup>66</sup> Later in the autumn of the same year, when Knudsen began studying in Vienna, he tried to arouse interest in *Saul and David* there. Carl Nielsen himself did not believe deep down that the opera would be performed in Vienna, but he was pleased that Knudsen made the attempt. Moreover, through Wilhelm Hansen Nielsen tried to get the work accepted in Altona. In 1929 he asked the music publisher to send a piano score to the theatre in Kiel, since “Director Härtmann at the theatre (Opera) is interested in it.”<sup>67</sup> But at none of these places were they successful in getting Carl Nielsen’s *Saul and David* accepted for performance.

It was not until the end of November 1928 that *Saul and David* had its first performance abroad; this was in Gothenburg at Stora Teatern with Kirsten Flagstad in the cast as Michal, Poul Kannerworf as director and Olav Kielland as conductor;<sup>68</sup> of the last of these Carl Nielsen writes:

“The young conductor Mr. Kjelland (a Norwegian) had exactly the right tempi. The orchestra (46 members) perhaps sounded a little hard, but there was life and movement in it all and gradually as I got used to the sound (acoustics?) I was stirred and followed the activity on the stage and in the orchestra with the greatest interest.”<sup>69</sup>

Carl Nielsen himself conducted the last of the performances in Gothenburg, where the opera aroused great enthusiasm among the reviewers.<sup>70</sup> A couple of years later – in 1931 – it was given its first production in Stockholm under the baton of the conductor Armas Järnefelt, but the composer, who attended some of the rehearsals and the premiere, remarks in a letter to his son-in-law Emil Telmányi that “Järnefelt is certainly a fine, talented musician, but several tempi were not right (in four places too slow and once too fast) and so we put that right.”<sup>71</sup> In Stockholm the opera was performed fourteen times, there too with great success.

65 Letter from Carl Nielsen to Henrik Knudsen, 25.3.1903 (DK-Kk, CNA, I.A.c.); letter from Carl Nielsen to Ferruccio Busoni, 9.1.1903 (D-Bsb, NL Busoni B.II).

66 Letter from Carl Nielsen to Henrik Knudsen, undated, May 1903 (DK-Kk, CNA, I.A.c.); letter from Carl Nielsen to the music publisher Wilhelm Hansen, 22.3.1903 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1912-35, K-R).

67 Cf. letter from Carl Nielsen to Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen A-G).

68 Kirsten Flagstad (1895-1962), Norwegian soprano; Poul Kannerworf (1896-1958), Danish stage director; Olav Kielland (1901-1985), Norwegian conductor and composer.

69 Letter from Carl Nielsen to Emil Telmányi, 12.12.1928 (DK-Kk, CNS, C II, 10); cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 184.

70 Cutting in ‘Carl Nielsens Scrapbog’, DK-Kk, CNA, I.E.b.2.

71 Letter from Carl Nielsen to Emil Telmányi, 17.1.1931 (DK-Kk, CNS, C II, 10). Emil Telmányi (1892-1988), Hungarian/Danish violinist. Armas Järnefelt (1869-1958), Finnish conductor and composer.

musikforlaget Wilhelm Hansen til at arrangere en forespilning.<sup>65</sup> I løbet af foråret havde både den tyske oversættelse og klaverpartituret tilsyneladende været i Frankfurt, og senere blev oversættelsen formentlig sendt til Berlin.<sup>66</sup> Da Knudsen om efteråret senere samme år begyndte at studere i Wien, prøvede han at vække interesse for *Saul og David* der. Carl Nielsen selv troede inderst inde ikke på, at operaen ville blive opført i Wien, men han var dog glad for, at Knudsen gjorde forsøget. Derudover prøvede Nielsen gennem Wilhelm Hansen at få værket accepteret i Altona. I 1929 bad han musikforlaget om at sende et klaverpartitur til teatret i Kiel, da “Direktør Härtmann ved Teatret (Opera) interesserer sig derfor.”<sup>67</sup> Men ingen af de nævnte steder lykkedes det at få antaget Carl Nielsens *Saul og David* til opførelse.

Først i slutningen af november 1928 fik *Saul og David* sin første udenlandske opførelse; det var i Göteborg på Stora Teatern med blandt andre Kirsten Flagstad som Mikal, Poul Kannerworf som iscenesætter og Olav Kielland som dirigent;<sup>68</sup> om sidstnævnte skriver Carl Nielsen:

“Den unge Kapelmester Hr. Kjelland (en Nordmand) havde fuldstændig rigtige Tempi, Orkestret (46 Md) klang maaske lidt haardt, men der var Liv og Bevægelse over det hele og efterhaanden som jeg vænnede mit Øre til Klangen (Akustiken?) blev jeg greben og fulgte Livet paa Scenen og i Orkestret med den største Interesse.”<sup>69</sup>

Carl Nielsen dirigerede selv den sidste af opførelserne i Göteborg, hvor operaen vakte stor begejstring blandt anmelderne.<sup>70</sup> Et par år senere – i 1931 – fik den sin første opsætning i Stockholm under dirigenten Armas Järnefelts ledelse, men komponisten, som overværede nogle af prøverne samt premieren, bemærker i et brev til svigersønnen Emil Telmányi, at “vel er Järnefelt en fin og begavet Musiker, men flere Tempi var ikke rigtige (4 Steder for langsomme og en Gang for hurtigt) og det fik vi saa i Orden.”<sup>71</sup> I Stockholm blev operaen opført 14 gange, også her med stor succes.

65 Brev fra Carl Nielsen til Henrik Knudsen, 25.3.1903 (DK-Kk, CNA, I.A.c.); brev fra Carl Nielsen til Ferruccio Busoni, 9.1.1903 (D-Bsb, NL Busoni B.II).

66 Brev fra Carl Nielsen til Henrik Knudsen, udateret, maj 1903 (DK-Kk, CNA, I.A.c.); brev fra Carl Nielsen til musikforlaget Wilhelm Hansen, 22.3.1903 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1912-35, K-R).

67 Jf. brev fra Carl Nielsen til Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen A-G).

68 Kirsten Flagstad (1895-1962), norsk sopran; Poul Kannerworf (1896-1958), dansk sceneinstruktør; Olav Kielland (1901-1985), norsk dirigent og komponist.

69 Brev fra Carl Nielsen til Emil Telmányi, 12.12.1928 (DK-Kk, CNS, C II, 10); jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 184.

70 Udklip i ‘Carl Nielsens Scrapbog’, DK-Kk, CNA, I.E.b.2.

71 Brev fra Carl Nielsen til Emil Telmányi, 17.1.1931 (DK-Kk, CNS, C II, 10). Emil Telmányi (1892-1988), ungarsk/dansk violinist; E. Armas Järnefelt (1869-1958), finsk dirigent og komponist.

#### IV PRINTED EDITIONS

As with Carl Nielsen's second opera *Masquerade*, the score of *Saul and David* was not printed in the composer's lifetime – and has remained unprinted until the present edition. What did appear as early as 1904 was a complete piano score, to which a number of smaller extracts from the opera for various ensembles were added later.<sup>72</sup> The printed piano score was made on the basis of the piano score that Henrik Knudsen had drawn up in connection with the world premiere, and Carl Nielsen himself made a thorough revision of the piano arrangement. This may be why no arranger is mentioned on the title page. In the hope that the opera might make an impact on the German opera stages, the piano score was furnished with a German translation by Ida Malling.<sup>73</sup> The title page of the piano score was drawn by the painter Suzette Holten,<sup>74</sup> one of Anne Marie and Carl Nielsen's good friends. It is an allegorical representation of the two title roles of the opera, Saul as an old oak tree toppled by a storm, and David in the form of a straight young beech tree (see facsimile, p. xxxviii). The piano score was published in a number of instalments (fascicles), which were afterwards bound together. Carl Nielsen put a lot of work into this piano score, although he made no bones about the fact that the proof-reading by no means amused him. For example on 26th November, 1903, he writes to Henrik Knudsen:

"I have been extremely busy with the piano arrangement. Now the first act is ready for printing, [...] Act Two and Three are ready for engraving and delivered yesterday. It has been a great effort; for I have as far as possible also polished it so that the piano arrangement too will be the one I in fact have; on the other hand there are several places where I have restored your first arrangement, which I could do by simply rubbing out the crossings-out in pencil; as a whole it is likely to be more difficult than before. One must after all be able to ask people to make a little effort, don't you think? Reading proofs is a devil of a job. After the second proofs, in order to be quite sure, I have had a young pianist, Miss Herløv, play it through slowly, and since she is no great reader I think I can be sure that there are no errors in Act One. [...] So in about ten days I'll send Act One [...]"<sup>75</sup>

In the middle of February – after Act One had been printed – Carl Nielsen was still at work on the proofs, and judging from the following quotation from a letter of 15th February to Henrik Knudsen he taxed the publisher's patience considerably:

"If only you knew how much work it is! The whole margin full of corrections. Often I change it in the first proofs so that Wilh. H.[ansen] is almost in despair. But now I am over the worst. Act One printed and of Acts Three and Four I have now read one proof, and two of Act Two."<sup>76</sup>

<sup>72</sup> Cf. *Critical Commentary*, 'Sources', pp. 617-627.

<sup>73</sup> The reference is probably to the composer Otto Malling's wife Ida Vilhelmine, *née* Bargum (1848-1904).

<sup>74</sup> (1863-1937). She also drew the cover for the first edition of *Helios*, opus 17.

<sup>75</sup> DK-Kk, CNA, I.A.c.

<sup>76</sup> DK-Kk, CNA, I.A.c.

#### IV TRYKTE UDGAVER

I lighed med Carl Niensens anden opera *Maskarade* forblev partituret til *Saul og David* utrykt i komponistens levetid – og har været det helt frem til nærværende udgave. Derimod udkom allerede i 1904 et fuldstændigt klaverpartitur, hvortil senere kom en række mindre uddrag af operaen for forskellig besætning.<sup>72</sup> Det trykte klaverpartitur blev til på grundlag af det klaverpartitur, som Henrik Knudsen havde udarbejdet i forbindelse med uropførelsen, idet Carl Nielsen selv foretog en omfattende redigering af klaversatsen. Muligvis er dette grunden til, at der ikke er anført nogen arrangør på titelbladet. I håbet om at operaen kunne gøre sig gældende på de tyske operascener, blev klaverpartituret forsynet med en tysk oversættelse udarbejdet af Ida Malling.<sup>73</sup> Titelbladet til klaverpartituret blev tegnet af maleren Suzette Holten,<sup>74</sup> en af Anne Marie og Carl Niensens gode bekendte. Det er en allegorisk fremstilling af operaens to titelpersoner, Saul som et gammelt egetræ, væltet af stormen, og David i form af et rankt ungt bøgetræ (se faksimile, s. xxxviii). Klaverpartituret blev publiceret i en række leveringer (hæfter), som herefter blev indbundet sammen. Carl Nielsen lagde et stort arbejde i dette klaverpartitur, skønt han heller ikke lagde skjul på, at korrekturlæsningen på ingen måde morede ham. Således skriver han den 26. november 1903 til Henrik Knudsen:

"Jeg har haft uhyre travlt med Claverudtoget. Nu er første Akt færdig til Trykning, [...] 2<sup>den</sup> og 3<sup>die</sup> Akt færdige til Stikning og afleverede i Gaar. Det har været et stort Arbejde; thi jeg har saavidt muligt alligevel filet det saaledes at ogsaa Klaversatsen bliver den som jeg nu engang har; men til Gjengæld er der flere Steder hvor jeg har bragt Deres første Sats frem igjen hvad jeg kunde gjøre ved blot at viske Blyantoverstregninger bort; i det hele taget bliver det snarere vanskelige[re] end oprindeligt. Man maa jo kunne forlange at Folk skal gjøre sig lidt Ulejlighed. Ikke sandt? At læse Korrektur er et Satans Arbejde. Efter den 2<sup>den</sup> Korrektur har jeg for at være helt sikker ladet en ung Klaverspillerske, Frk. Herløv, spille det langsomt igjennem og da hun ikke læser saa særlig godt Noder kan jeg vist nok være sikker paa at der ingen Fejl er i 1ste Akt. [...] Om en halv snes Dage sender jeg altsaa 1<sup>ste</sup> Akt [...]"<sup>75</sup>

I midten af februar – efter trykningen af første akt – var Carl Nielsen stadig i gang med korrekturarbejdet, og at dømme ud fra følgende citat af brev fra den 15. februar til Henrik Knudsen har han trukket store vekslers på forlagets tålmodighed:

"De skulde vide hvad det er for et Arbejde! Hele Margen fuldt af Rettelser. Ofte laver jeg om paa det i 1ste Korrektur saa Wilh. H.[ansen] er nærmest fortvivlet. Nu er jeg dog over det værste. 1<sup>ste</sup> Akt trykt og paa 3<sup>die</sup> og 4<sup>de</sup> har jeg nu faaet læst en Korrektur og paa 2<sup>den</sup> to."<sup>76</sup>

<sup>72</sup> Jf. *Critical Commentary*, 'Sources', s. 617-627.

<sup>73</sup> Antagelig drejer det sig om komponisten Otto Mallings kone Ida Vilhelmine f. Bargum (1848-1904).

<sup>74</sup> (1863-1937). Hun tegnede også omslaget til førsteudgaven af *Helios*, opus 17.

<sup>75</sup> DK-Kk, CNA, I.A.c.

<sup>76</sup> DK-Kk, CNA, I.A.c.



In the course of April 1904 the whole piano score was printed.<sup>77</sup> Despite Carl Nielsen's persistent proof-reading the result was far from flawless, and in connection with the drawing-up of a second edition in 1929 Carl Nielsen once more went through the music and made a number of corrections.<sup>78</sup>

#### V EINAR CHRISTIANSEN'S LIBRETTO AND THE OLD TESTAMENT

By and large the libretto follows the Bible story as it is told in 1 and 2 Samuel,<sup>79</sup> although it departs from the Biblical chronology, partly by moving episodes around, partly by combining several episodes in one. In certain passages the wording is very close to the original, while other passages are free invention; there is also some inspiration and wording from a couple of the Psalms and the Song of Solomon, the details of which are given below.<sup>80</sup>

The biggest departure from the Bible story is the character of Michal, who on the whole – like Jonathan – plays a more prominent role in the opera than in the Bible. In the *OT* (1 Sam 18,20-28) Saul marries his daughter to David, ostensibly as a reward for David's willingness to go to battle against the Philistines, but in reality as a ruse to ensure that he is killed in battle. In the opera there is more emphasis on the love between Michal and David, and Saul's deceitful motive for consenting to the marriage is omitted. Only after the acclaim of the people, which arouses Saul's envy (Act Two, bb. 862 ff), does Saul curse both of them, and Michal follows David in his escape from Saul (end of Act Three).

It will be evident from the above that the characterization and conflicts of the opera in all essentials follow the Biblical original: David, the poor shepherd-boy blessed with good fortune as the chosen one of God, as opposed to Saul, who with his disobedience to the Lord, his envy and his sick mind, appears as the defeated man who in the end takes his own life in a mixture of defiance of the Lord and pathetic despair. As in the Bible the conflict is set in motion by a cultic offence (in the *OT* two episodes – see below), where Samuel enters as judge and messenger announcing the wrath of the Lord over Saul with the subsequent appointment of David as his successor.

In his way of mixing Biblical quotation, Biblical paraphrase and free invention, Einar Christiansen has created a tight, content-rich Biblical libretto as a highly suitable textual basis for an opera.

77 Cf. letter from Carl Nielsen to Henrik Knudsen, 29.4.1904 (DK-Kk, CNA, I.A.c.).

78 Cf. letter from Carl Nielsen to the publisher Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen, A-G).

79 The following abbreviations are used in this section: Old Testament (*OT*), Samuel Books 1 and 2 (1 *Sam*, 2 *Sam*), The Song of Solomon (*Solom*).

80 The university lecturer Bodil Ejrnæs, *cand. theol.*, Ph.D., has kindly contributed a number of details to the section on the relationship with the Biblical account.

I løbet af april 1904 forelå hele klaverpartituret færdigtrykt.<sup>77</sup> Trods Carl Niensens ihærdige korrekturlæsning var resultatet dog langt fra fejlfrit, og i forbindelse med udarbejdelsen af en 2. udgave i 1929 gennemgik Carl Nielsen endnu engang moderne og foretog en række rettelser.<sup>78</sup>

#### V EINAR CHRISTIANSENS LIBRETTO OG DET GAMLE TESTAMENTE

Librettoen følger i store træk den bibelske beretning, således som den fremtræder i Første og Anden Samuels Bog,<sup>79</sup> idet dog den bibelske kronologi er brudt, dels ved at episoder er flyttet rundt, dels ved at flere adskilte episoder er slået sammen til én. For visse afsnits vedkommende ligger ordvalget meget tæt op ad forlægget, mens andre afsnit er fri digtning; hertil kommer inspiration og ordvalg fra et par af de Salmernes Bog og Højsangen, således som der i detaljer er gjort rede for i det følgende.<sup>80</sup>

Mest afvigende fra den bibelske beretning er Mikals person, der i det hele taget – ligesom Jonathan – spiller en mere fremtrædende rolle i operaen end i forlægget. I *GT* (1 Sam 18,20-28) bortgifter Saul sin datter til David, angiveligt som belønning for Davids villighed til at drage i kamp mod filistrene, men reelt som en list, der skal bevirke, at han bliver dræbt i kampen. I operaen lægges der mere vægt på kærligheden mellem Mikal og David, ligesom Sauls svigefulde motiv til sit samtykke til giftermålet helt er udeladt. Først efter folkets hyldest, der vækker misundelsen i Saul (anden akt, t. 862 ff.), forbander Saul dem begge, og Mikal følger David på hans flugt for Saul (afslutningen på tredje akt).

Det fremgår af ovenstående, at operaens personkarakteristik og konfliktstof i alt væsentligst følger det bibelske forlæg: David, den fattige hyrdedreng, der som Guds udvalgte har lykken med sig, over for Saul, der i sin ulydighed mod Herren med sin misundelse og sit syge sind fremstår som nederlagets mand, der til slut begår selvmord i en blanding af trods mod Herren og ynkelig selvopgivelse. Som i bibelen sættes konflikten i gang ved en kultisk forseelse (i *GT* to episoder, se nedenfor), hvor Samuel træder ind som den fordømmende og budbringeren af Herrens vrede over Saul med den efterfølgende udpegning af David som hans efterfølger.

I sin måde at blande bibel-citat, bibel-parafrase og fri digtning har Einar Christiansen skabt en stram og indholdsmættet bibelsk libretto som et velegnet tekstforlæg for en opera.

77 Jf. brev fra Carl Nielsen til Henrik Knudsen, 29.4.1904 (DK-Kk, CNA, I.A.c.).

78 Jf. brev fra Carl Nielsen til forlaget Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen, A-G).

79 Følgende forkortelser er anvendt i dette afsnit: Det Gamle Testamente (*GT*), Første og Anden Samuels Bog (1 *Sam*, 2 *Sam*), Højsangen (*Højs*).

80 Universitetslektor, *cand.theol.*, ph.d. Bodil Ejrnæs har velvilligst bidraget med en række detaljer til afsnittet om forholdet til den bibelske beretning.

The following is an overview of the succession of scenes in the opera indicating the relationship with the Biblical account.

#### ACT ONE

##### **Saul in Gilgal, the sacrificial scene and Saul's meeting with Samuel** (bb. 1-541)

The OT's two episodes in *1 Sam* 13 and 15 are, as mentioned above, combined in a single meeting. Samuel's crucial proclamation "This day the Lord has rent the kingdom from you" (bb. 379 ff) is a paraphrase of *1 Sam* 15,28 ("The Lord hath rent the kingdom of Israel from thee this day"). There are a couple of further references to *1 Sam* 12,22-25 (the assurance that the Lord will hold his hand over Israel, bb. 399 ff) and *1 Sam* 16,15 ("An evil spirit from the Lord", bb. 419 ff).

##### **Saul's monologue** (bb. 562-627)

Saul's monologue is freely invented, although the words of the snake, that "Truly shall ye be as God" (bb. 573 ff) are from *Genesis* 3,5.

##### **David comforts Saul** (bb. 628-834)

David's admission to Saul's court as someone who could comfort him when "an evil spirit troubled him" is described in *1 Sam* 16,14-23, but in the OT Jonathan, who in the opera is the one who takes David to Saul, only appears later in *1 Sam* 18,1-4 (about the pact between David and Jonathan) and again in more developed form in *1 Sam* 19 and 20.

David's song with the harp "Sing praises to God" (bb. 698 ff) is a paraphrase of Psalm 104 ("Bless the Lord, O my soul), especially Verses 1, 2, 10 and 11.

##### **The declaration of love between Michal and David** (bb. 838-965)

As mentioned above, this theme is emphasized much more in the opera than in Samuel. Inspiration, imagery and wording are clearly taken from the Song of Solomon:

*Solom* 4,6: "Until the day break, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense" (bb. 838 ff)

*Solom* 5,11: "His head is as the most fine gold" (bb. 875 ff)

*Solom* 5,15: "his countenance is as Lebanon, excellent as the cedars" (bb. 877 ff)

*Solom* 5,2: "my head is filled with dew, and my locks with the drops of the night" (bb. 900 ff)

*Solom* 5,5: "my hands dropped with myrrh" (bb. 906 ff)

*Solom* 5,1: "I am come into my garden, my sister, my spouse" (bb. 940 ff)

*Solom* 8,6: "Set me as a seal upon thine heart, as a seal upon thine arm; for love is strong as death [...] the coals thereof are coals of fire" (bb. 950 ff).

I det følgende bringes en oversigt over scenegangen i operaen med angivelse af forholdet til den bibelske beretning.

#### FØRSTE AKT

##### **Saul i Gilgal, offerscenen og Sauls møde med Samuel** (t. 1-541)

GT's to episoder i *1 Sam* 13 og 15 er som nævnt her sammentrængt til et enkelt møde. Samuels centrale proklamation "Idag har Herren revet Riget fra dig" (t. 379 ff.) er en parafrase over *1 Sam* 15,28. Hertil kommer yderligere et par referencer til *1 Sam* 12,22-25 (forsikringen om at Herren vil holde hånden over Israel, t. 399 ff.) og *1 Sam* 16,15 ("en urolig Aand fra Gud" t. 419 ff.).

##### **Sauls monolog** (t. 562-627)

Sauls monolog er fri digtning, idet dog slangens ord om at "I skulde blive som Gud" (t. 573 ff.) er hentet fra *Første Mosebog* 3,5.

##### **David trøster Saul** (t. 628-834)

David's optagelse ved Sauls hof som den, der kan trøste, "Hver gang den onde ånd fra Gud kom over Saul" er skildret i *1 Sam* 16,14-23, mens Jonathan, der i operaen er den, der fører David til Saul, i GT først dukker op senere i *1 Sam* 18,1-4 (om pagten mellem David og Jonathan) og igen mere udbygget i *1 Sam* 19 og 20.

David's sang til harpen "Lov Herren, min Sjæl!" (t. 698 ff.) er en parafrase over salme 104, specielt v. 1, 2, 10 og 11.

##### **Mikals og Davids kærlighedserklæring** (t. 838-965)

Som nævnt ovenfor er dette tema langt stærkere betonet i operaen end i Samuelsbøgerne. Inspiration, billedsprog og ordvalg er tydeligvis hentet fra Højsangen:

*Højs* 4,6: "Når dagen bliver sval og skyggerne lange, vil jeg gå til myrrabjerget, til røgelseshøjen." (t. 838 ff.)

*Højs* 5,11: "Hans hoved det reneste guld." (t. 875 ff.)

*Højs* 5,15: "hans skikkelse er som Libanon, prægtig som cedertræer." (t. 877 ff.)

*Højs* 5,2: "Mit hår er fuldt af dug, mine lokker af nattens dråber." (t. 900 ff.)

*Højs* 5,5: "mine hænder dryppede af myrra," (t. 906 ff.)

*Højs* 5,1: "Nu kommer jeg til min have, min søster, min brud [...]" (t. 940 ff.)

*Højs* 8,6: "Læg mig som en seglring ved dit hjerte, som en seglring om din arm; for kærligheden er stærk som døden, [...] dens flammer er flammer af ild," (t. 950 ff.).

## ACT TWO

### **The challenge from the Philistines and David's decision to go to battle** (bb. 125-400)

The introductory description of the giant Goliath and David's preparations to do battle with him are close to *1 Sam 17*. Here too the love theme is emphasized more, as Michal – unlike in the *OT* – anxiously listens to the conversation between Saul and David.

### **Michal and the maids** (bb. 403-709)

Einar Christiansen inserted this scene to increase dramatic suspense before the outcome of the duel is known – again with imagery and wording taken from *The Song of Solomon*, first and foremost Chapter 5.

### **David's defeat of Goliath** (bb. 710-737)

In the opera it is Jonathan who gives an account of the duel, while in the *OT* it is more objectively left to the narrator. The episode closely follows the description in *1 Sam 17,44-51*.

### **Song of praise, Saul's envy, the banishment of David** (bb. 739-1041)

The words of the celebratory song about Saul's "thousands" and David's "ten thousands" and the envy of Saul culminating in his attempt to strike David with his spear are taken respectively from *1 Sam 18,6 ff* and *1 Sam 19,10* (the two spear incidents of the *OT* are combined in one in the opera). David's preceding song "Lord, I will enter Thy hallowed courts" (bb. 955 ff), recalls Psalm 100,4 ("Enter into his gates with thanksgiving, and into his courts with praise") and paraphrases Psalm 131,1-2.

## ACT THREE

### **David spares Saul at the hill of Hachilah** (bb. 131-453)

This scene, where David and Abishai enter Saul's camp and remove the sleeping King's spear and 'cruse of water', takes its material from *1 Sam 24* and *26* (two different episodes with the same content). To the Biblical account freely invented introductory and concluding scenes have been added: the night watch of Michal and Jonathan (bb. 27-106) and the jubilation of the people over the reconciliation of Saul and David ("God is our witness", bb. 461-539).

### **Samuel anoints David and the death of Samuel** (bb. 541-691)

Here two different Biblical episodes have been combined into one. The death of Samuel – which happens in the opera immediately after the completion of the anointing – is mentioned briefly in the *OT* in a single sentence in *1 Sam 25,1*, while his anointing of David as king already takes place before the duel with Goliath in *1 Sam 16*. Samuel's outburst in bb. 616 ff ("Earth shall lay open its jaws to devour all who sin 'gainst the Lord of Israel") recalls *Numbers 16,32* and *26,10* ("And the earth opened her mouth, and swallowed them up").

## ANDEN AKT

### **Udfordringen fra filistrene og Davids beslutning om at gå i kamp** (t. 125-400)

Den indledende skildring af kæmpen Goliath og Davids forberedelse til at gå i kamp mod ham ligger tæt op ad *1 Sam 17*. Også her er kærlighedstemaet trukket stærkere frem i kraft af, at Mikal – i modsætning til, hvad der er tilfældet i *GT* – ængstelig overværer samtalen mellem Saul og David.

### **Mikal og pigerne** (t. 403-709)

Denne scene har Einar Christiansen indskudt som en dramatisk opspænding, inden udfaldet af tvekampen er kendt – igen med et billedsprog og et ordvalg hentet fra *Højsangen*, først og fremmest kap. 5.

### **Davids sejr over Goliath** (t. 710-737)

I operaen er det Jonathan, som beretter om tvekampen, mens det i *GT* mere nøgternt er overladt til fortælleren. Episoden følger nøje beskrivelsen i *1 Sam 17,44-51*.

### **Lovsang, Sauls misundelse, forvisningen af David** (t. 739-1041)

Festsangens ord om Sauls "tusinder" og Davids "titusinder" og Sauls misundelse, der kulminerer med hans forsøg på at ramme David med sit spyd, er hentet fra henholdsvis *1 Sam 18,6 ff.* og *1 Sam 19,10* (*GT*'s to spyd-episoder er i operaen slået sammen til én). Davids forudgående sang, "Herre, jeg gaar i din Forgaard ind" (t. 955 ff.), har mindelser om salme 100,4 ("Gå ind ad hans porte med takkesang, ind i hans forgårde med lovsang") og parafraserer salme 131,1-2.

## TREDJE AKT

### **David skåner Saul ved Hakila Høj** (t. 131-453)

Denne scene, hvor David og Abisaj trænger ind i Sauls lejr og fjerner den sovende konges spyd og vandkrukke, henter sit stof fra *1 Sam 24* og *26* (to forskellige episoder med samme indhold). Til den bibelske beretning er føjet en frit digtet indledende og afsluttende scene: Mikals og Jonathans nattevagt (t. 27-106) samt folkets jubel over forsoningen mellem Saul og David ("Herren er Vidne", t. 461-539).

### **Samuel salver David og Samuels død** (t. 541-691)

Også her er flere forskellige bibelske episoder sammentrængt til en enkelt. Samuels død – der i operaen indtræffer umiddelbart efter fuldbyrdelsen af salvingen – omtales i *GT* kort med en enkelt sætning i *1 Sam 25,1*, mens hans salving af David til konge finder sted allerede før tvekampen med Goliath i *1 Sam 16*. Samuels vredesudbrud i t. 616 ff. ("Jorden skal aabne sin Mund og sluge Enhver, der tør knurre mod Herren") har mindelser om *Fjerde Mosebog 16,32* og *26,10*.

### Saul's curse (bb. 692-771)

The end of Act Three with Saul's renewed hope of seizing power after the death of Samuel and killing David is freely invented compared with the Biblical account.

### ACT FOUR

#### The Witch of Endor (bb. 144-339)

The scene closely follows the account in *1 Sam 28*.

#### Death of Jonathan and Saul (bb. 443-624)

The death of Saul by his own hand is described briefly in *1 Sam 31*, although it is not, as in the opera, the general Abner who refuses to stab Saul with the sword, but the King's armour-bearer. Perhaps Saul's cry to Heaven ("My Lord and my tempter, for ever Thou mockest in heaven", bb. 573 ff) is inspired by Psalm 59,8 ("But thou, O Lord, shalt laugh at them; thou shalt have all the heathen in derision").

#### Lament for Saul, Song of praise (bb. 629-761)

In the Biblical account (*2 Sam 1*) David is not present at the mount of Gilboa, he only receives the news of the death of Jonathan and Saul later. His lament is a paraphrase of *2 Sam 1,17-27* with wording close to the original. The introductory words to the concluding song of praise ("God is almighty", bb. 721 ff) begin Psalm 93 ("The Lord reigneth") and Psalm 99 and also occur in Psalm 96,10. The image of the soft clay (bb. 735-736) is taken from the parable of the Potter in *Jeremiah 18* and 33,13 in the apocryphal *Ecclesiasticus (Book of Sirach)* ("As the clay is in the potter's hand [...] so man is in the hand of him that made him").

### VI SOURCES FOR THE LIBRETTO

The source situation for the libretto of the opera is rather complex.<sup>81</sup> Three different sources are preserved with the text alone (Sources **Q**, **R** and **S**), to which we must add the text as it appears in Carl Nielsen's pencil draft (**B**), in the ink fair copy (**A**) and in the printed piano arrangement (**Da**, **Db**). None of these six sources agrees entirely with the others, and the differences among them do not indicate any clear, unique filiation. Einar Christiansen's printed libretto (**Qa**), which appeared as an offprint in 1902, has the following text printed on it: "The present text was written in January 1899."<sup>82</sup> It differs at many points from the libretto of the piano score (wording, missing lines, different stage directions), and there can be no doubt that the bulk of these changes are due to the composer's intervention. This is confirmed by the other two – almost identical – manuscript sources for the libretto (**R** and **S**), one of which is in Carl Nielsen's own hand and the other in an unknown hand. Although these two versions are closer to the final version, they are not identical to it. They differ from each other

81 For a detailed discussion of these source relationships reference may be made to Roger Noel Clegg, *The Writing of Carl Nielsen's 'Saul and David'*, M. Phil. diss., University of Leeds 1989, 2 vols.

82 Einar Christiansen's text from 1899, which was the source for the print of 1902, appears to have been lost.

### Sauls forbandelse (t. 692-771)

Afslutningen af tredje akt med Sauls fornyede håb om at kunne gribe magten efter Samuels død og komme David til livs, er fri digtning i forhold til den bibelske beretning.

### FJERDE AKT

#### Troldkvinden i Endor (t. 144-339)

Scenen følger meget nøje fortællingen i *1 Sam 28*.

#### Jonathans og Sauls død (t. 443-624)

Sauls død for egen hånd er kort beskrevet i *1 Sam 31*, idet det dog ikke som i operaen er hærføreren Abner, der nægter at støde sværdet i Saul, men kongens våbendrager. Måske er Sauls råb til himmelen ("Min Herre og Frister! Du evige Spotter deroppe", t. 573) inspireret af salme 59,9 ("Men du, Herre, du ler ad dem, du spotter alle Folkene").

#### Klagesang over Saul, Lovsang (t. 629-761)

I den bibelske beretning (*2 Sam 1*) er David ikke til stede på Gilboa Bjerg, men får først budskabet om Jonathans og Sauls død senere. Hans klagesang er en parafrase over *2 Sam 1,17-27* med et ordvalg, der ligger tæt op ad forlægget. Indledningsordene til den afsluttende lovsang ("Herren er Konge", t. 721 ff.) indleder salme 93 og salme 99 og optræder yderligere i salme 96,10. Billedet med det skrøbelige ler (t. 735-736) er hentet fra Pottemagerlignelsen i *Jeremias' Bog 18* samt 33,13 i den apokryffe *Siraks Bog* ("Som leret er i pottemagerens hånd, [...] sådan er menneskene i deres skabers hånd").

### VI KILDER TIL LIBRETTOEN

Kildeforholdene omkring operaens libretto er ganske komplicerede.<sup>81</sup> Der er overleveret tre forskellige kilder, der alene indeholder teksten (kilde **Q**, **R** og **S**), hvortil kommer teksten, som den fremtræder i Carl Niensens blyantskladde (**B**), i blækrenskriften (**A**) samt i det trykte klaverudtog (**Da**, **Db**). Ingen af disse seks kilder stemmer overens, og afvigelserne mellem dem peger ikke på noget klart og entydigt kildehierarki. Einar Christiansens trykte libretto (**Qa**), der udkom som særtryk i 1902, bærer på omslaget følgende trykte angivelse: "Nærværende Tekst er forfattet i Januar 1899".<sup>82</sup> Den afviger på en lang række punkter fra klaverpartiturets libretto (ordvalg, manglende replikker, afvigende regibemærkninger), og der er næppe tvivl om, at hovedparten af disse ændringer skyldes komponistens indgriben. Dette bekræftes af de to øvrige – næsten identiske – håndskrevne kilder til librettoen (**R** og **S**), hvoraf den ene er i Carl Niensens egen hånd og den anden i en fremmed hånd. Selv om disse to versioner ligger nærmere den endelige version, er de dog ikke identiske med den. Indbyrdes

81 For en indgående diskussion af disse kildeforhold henvises til Roger Noel Clegg, *The Writing of Carl Nielsen's 'Saul and David'*, M.Phil. afhandling, University of Leeds 1989, 2 bd.

82 Einar Christiansens tekst fra 1899, der har dannet forlæg for trykket fra 1902, er tilsyneladende gået tabt.

only in a few respects, usually such that errors in Carl Nielsen's autograph version are corrected in the manuscript copy.

These details suggest the following development of the libretto: Einar Christiansen's original text was written in 1899, and subsequently printed in 1902 (second impression 1929), that is while the composer's work with the opera was already in progress. Carl Nielsen wanted a number of changes and adaptations that he inserted in his own manuscript copy of the text (**R**). For unknown reasons some other person has copied out Carl Nielsen's adapted libretto (**S**) (which in turn has some linguistic corrections in Carl Nielsen's hand), and this may have formed the source for the pencil draft (**B**) and later the ink fair copy of the score (**A**), although it should be noted that in this phase too the composer felt obliged to make a few corrections in the text. Finally, the ink fair copy – once more with a few corrections – must have been the basis for the piano score text, which is thus the last version sanctioned by the composer and is also the main source for the libretto in the Carl Nielsen Edition. The manuscript copies of Acts Two and Four of the piano score with stage directions in Carl Nielsen's hand (**Ka** and **Kb**) may be the intermediate link between the ink fair copy libretto and the printed piano score.

The differences among the various sources are evident not least from the stage directions; on the one hand they differ in many details, on the other several of the piano score stage directions are missing from the ink fair copy. In this respect too the present edition follows the piano score. All variants in the different versions of the libretto mentioned here are indicated in the editorial commentary, which however disregards the pencil draft (**B**)<sup>83</sup> and the two printing manuscripts for Acts Two and Four of the piano score (**Ka** and **Kb**).

In one single respect the manuscript copy of the libretto (**S**) has a special position, since it is quite clear that Carl Nielsen, in the case of Act One and the beginning of Act Two, worked with the composition on the basis of this particular version of the text; for in several places brief comments ("Theme", "Broad Tempo 4/4", "bright polyphonic" etc.; see facsimiles, p. xl) or short actual music examples in rhythmic or monophonic notation are added in Carl Nielsen's hand. A comparison with the final version of the opera shows that in certain cases these suggestions and themes were adopted; in other cases the composer abandoned the original idea. The editorial comments cite all autograph additions to Source **S** of this type. Precisely these additions strengthen the supposition that **S** is the latest of the three purely textual sources.<sup>84</sup>

83 The pencil draft of the score (**B**) is for the first two acts in short score, while the last two acts are more thoroughly written out. In all essentials the text is identical to **A**, although at certain points it is not fully written out. In Act One "Saul Ha" is the only later addition in blue crayon (CN's hand). There are no stage directions. For these reasons, this source has not been used in the collation of the libretto.

84 These additions by Carl Nielsen in **S** are listed in the *Critical Commentary*, 'Editorial Emendations and Alternative Readings', at the following bars: (Act One) bb. 66-82, 77, 104, 121-124, 164, 169, 209-217, 217-219, 287-303, 742, 748, 826; (Act Two) bb. 192-194.

afviger de kun fra hinanden på nogle få punkter, oftest således at fejlskrivninger i Carl Niensens autograf er rettet i afskriften.

Disse detaljer peger på følgende tilblivelse af librettoen: Einar Christiansens oprindelige tekst er skrevet i 1899, efterfølgende trykt i 1902 (2. oplag 1929), altså mens komponistens arbejde med operaen allerede var i gang. Carl Nielsen har ønsket en række ændringer og tilretninger, som han har indført i sin egen nedskrift af teksten (**R**). Af uforklarlige årsager har en anden person afskrevet Carl Niensens tilrettede libretto (**S**) (som så igen har enkelte sproglige rettelser i Carl Niensens hånd), og denne har muligvis dannet forlæg for blyantskladden (**B**) og senere blækrenskriften af partituret (**A**), idet det dog bemærkes, at også i denne fase har komponistens følt sig foranlediget til at foretage enkelte rettelser i teksten. Endelig har blækrenskriften – på ny med enkelte rettelser – været grundlaget for klaverpartiturets tekst, der således er den sidste, af komponisten sanktionerede version, og som også er hovedkilde til librettoen i Carl Nielsen Udgaven. De håndskrevne kopier af anden og fjerde akt af klaverpartituret med regibemærkninger i Carl Niensens hånd (**Ka** og **Kb**) er muligvis det formidlende led mellem blækrenskriftens libretto og det trykte klaverpartitur.

Forskellene mellem de forskellige kilder viser sig ikke mindst i regibemærkningerne; dels afviger de i talrige enkeltheder fra hinanden, dels mangler adskillige af klaverpartiturets regibemærkninger i blækrenskriften. Også på dette punkt følger nærværende udgave klaverpartituret. Samtlige varianter i de her nævnte forskellige versioner af librettoen er anført i revisionsberetningen, idet der dog ses bort fra blyantskladden (**B**)<sup>83</sup> samt de to trykforlæg til klaverpartiturets anden og fjerde akt (**Ka** og **Kb**).

På et enkelt punkt indtager afskriften af librettoen (**S**) en særstilling, idet det klart fremgår, at Carl Nielsen for første og begyndelsen af anden akts vedkommende har arbejdet med kompositionen ud fra netop denne version af teksten; flere steder er nemlig i Carl Niensens hånd indført korte bemærkninger ("Thema", "Bredt Tempo 4/4", "lyst polyfont" etc., se facsimiler, s. xl) eller korte, egentlige nodeeksempler i rytmisk eller enstemmig notation. En sammenligning med den endelige version af operaen viser, at i visse tilfælde er disse bemærkninger og temaer slået igennem, i andre har komponisten forladt den oprindelige idé. Revisionsberetningen anfører samtlige autografe tilføjelser i kilde **S** af denne art. Netop disse tilføjelser bestyrker formodningen om, at **S** er den seneste af de tre rene tekstkilder.<sup>84</sup>

83 Blyantskladden af partituret (**B**) er for de to første akter i partitel, mens de to sidste akter er mere gennemskrevet. Teksten er i alt væsentligt identisk med **A**, idet den dog visse steder ikke er skrevet helt ud. I første akt er "Saul Ha" den eneste senere tilføjelse med blå stift (CNs hånd). Der er ingen regibemærkninger. Af ovenstående grunde er denne kilde ikke inddraget i kollationeringen af librettoen.

84 Disse tilføjelser af Carl Nielsen i **S** er anført i *Critical Commentary*, 'Editorial Emendations and Alternative Readings', ved følgende takter: Første akt: t. 66-82, 77, 104, 121-124, 164, 169, 209-217, 217-219, 287-303, 742, 748, 826. Anden akt: t. 192-194.

## VIII EDITORIAL STRATEGY

The source material for *Saul and David* – with 34 sources in all – is extensive; nevertheless the interrelationships among the sources are not complicated by later revisions, adaptations and abridgements of the type one finds in Carl Nielsen's later opera *Masquerade* from 1906. The main source for the music is the ink fair copy (Source **A**), which has been collated with the handwritten copy (Source **C**) that was made in connection with the premiere or shortly afterwards. The latter copy is in many cases more consistent than the ink fair copy and has therefore been used to confirm editorial completions made by analogy. The Royal Theatre's orchestral and soloist parts (**Ga, Gb**) have a number of corrections and additions, some by the composer, but since these rarely supplement the main source in any meaningful way, this material has been disregarded – however, Carl Nielsen's changes are documented in the editorial emendations and alternative readings. For the prelude to Act Two, two sets of orchestral parts have been preserved (**Ic, Id**) as well as two manuscript copies of the score (**Ia, Ib**), one of which (**Ib**) is incomplete. The material that was used for concert performances has not proved relevant to the present edition either.

The main source for the libretto is the title-imprint of the printed piano score (Source **Db**), which has been collated with the three purely textual sources (**Q, R, S**) and with Carl Nielsen's fair copy of the score (Source **A**). These sources have formed the background for a few revisions of the libretto, and all variants are listed in the special section of the *Critical Commentary*, pp. 685-691, which documents the significant differences in the libretto in the sources.

The English translation of the libretto is based on Geoffrey Dunn's translation of Einar Christiansen's text. However, the stage directions have been adjusted according to Roger Clegg's translation.<sup>85</sup> David Fanning has read the English libretto through and made a few corrections.

The editorial work on *Saul og David* has been distributed as follows among the editors:

Niels Bo Foltmann: Acts One and Three.  
Peter Hauge: Acts Two and Four.  
Niels Krabbe: Libretto.

*The editors*

## VIII REVISIONSSTRATEGI

Kildemateriale til *Saul og David* er – med 34 kilder i alt – omfattende; alligevel er de indbyrdes forhold kilderne imellem ikke kompliceret af senere revisioner, tilretninger og forkortelser, således som man finder det i Carl Niensens senere opera *Maskarade* fra 1906. Hovedkilde til nodeteksten er blækrenskriften (kilde **A**), som er kollationeret med afskriften (kilde **C**), der blev til i forbindelse med premieren eller kort efter. Denne afskrift er i mange tilfælde mere konsistent end blækrenskriften og har derfor været anvendt til at bekræfte redaktionelle analogikompletteringer. Det Kongelige Teaters orkester- og soliststemmer (**Ga, Gb**) indeholder en del rettelser og tilføjelser blandt andet foretaget af komponisten, men da disse sjældent supplerer hovedkilden på en meningsfuld måde, er der set bort fra dette materiale – dog er Carl Niensens ændringer dokumenteret i revisions- og variantfortegnelsen. Til forspillet til anden akt findes overleveret to sæt orkesterstemmer (**Ic, Id**) foruden to partiturfafskrifter (**Ia, Ib**), hvoraf et (**Ib**) er ufuldstændigt. Materialet, der har været anvendt ved koncertopførelser, har heller ikke vist sig at være relevant for nærværende udgave.

Hovedkilden til librettoen er det trykte klaverpartitur fra 1903 (kilde **D**), som er kollationeret med de tre rene tekstkilder (**Q, R, S**) og med Carl Niensens renskrift af partituret (kilde **A**). Disse kilder har dannet baggrund for enkelte revisioner af librettoen, og samtlige varianter er anført i *Critical Commentary*, s. 685-691. Sidstnævnte dokumenterer de betydelige forskelle, som teksten udviser i kilderne.

Den engelske oversættelse af librettoen bygger på Geoffrey Dunns oversættelse af Einar Christiansens tekst, idet dog sceneanvisningerne er justeret efter Roger Cleggs oversættelse.<sup>85</sup> David Fanning har gennemlæst den engelske libretto og foretaget enkelte korrektioner.

Revisionen af *Saul og David* har været fordelt således blandt udgiverne:

Niels Bo Foltmann: første og tredje akt.  
Peter Hauge: anden og fjerde akt.  
Niels Krabbe: tekstrevision.

*Udgiverne*

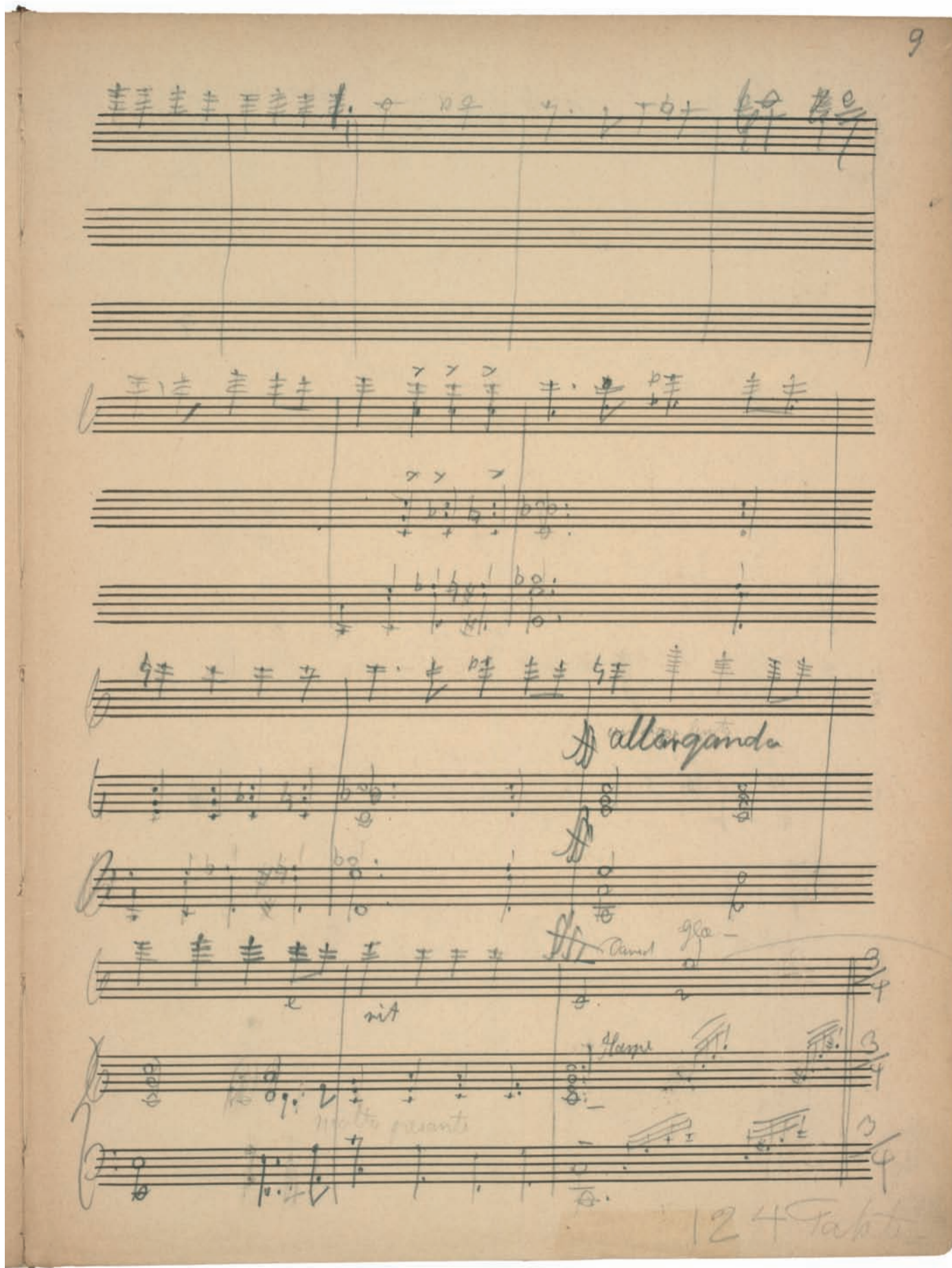
<sup>85</sup> Gengivet i programbog for opførelse af *BBC Symphony Orchestra* 7.12.1992 i London.

<sup>85</sup> Reproduced in the programme book for the performance by the *BBC Symphony Orchestra* on 7.12.1992 in London.

Handwritten musical score for Act One, page 64, measures 417-423. The score includes staves for brass instruments (trumpets, trombones, tubas) and vocal parts. The brass parts show dynamic markings such as *pp* and *p* in various places, indicating corrections. The vocal parts include lyrics in Danish: "Hvorrens tand skal jeg faa det Lind. Minn i-ro-big stand for Gud skal va-re i din Sjæl" and "So-miel!". The score is written in a cursive hand with some corrections and annotations.

Source **A** (fair copy, Act One, p. 64, bb. 417-423): The added *pp* and *p* in the brasses illustrate how Carl Nielsen sometimes corrected the dynamics after he had fair-copied the work, but often in a slightly careless and inconsistent way.

Kilde **A** (renskrift, første akt, s. 64, t. 417-423): De tilføjede *pp* og *p* i messingblæserne illustrerer, hvordan Carl Nielsen undertiden korrigerede dynamikken, efter at han havde renskrevet værket, men ofte på en lidt skødesløs og inkonsekvent måde.



This (Source **B**, draft, Act Two, p. 9, bb.112-125) and the following illustration (Source **A**, fair copy, p. 21, bb. 121-125) show Carl Nielsen's earlier way of working: instead of writing directly in the score in draft, he began with the short score or piano arrangement and only during the fair-copying of the draft did he work out the instrumentation in full score. It was during the composition of *Saul and David* that the composer began using the new process, and the draft for Acts Three and Four is thus written in full, not in short score.

Denne (kilde **B**, kladder, anden akt, s. 9, t.112-125) og den følgende illustration (kilde **A**, renskrift, s. 21, t.121-125) viser Carl Niensens tidlige arbejdsform: i stedet for at skrive direkte i partitur i kladden, begyndte han med partiel eller klaversats og først under renskrivningen af kladden, udarbejdede han instrumentationen i fuldt partitur. Det var under kompositionen af *Saul og David*, at komponisten begyndte at anvende den nye proces, og kladden til tredje og fjerde akt er således skrevet i fuldt partitur og ikke i partiel.



Handwritten musical score for Act Two, page 21. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet I-II (Clar I-II), Saxophone I-II (Sax I-II), Horns (Horn), Trumpets (Trombe), Trombones (Tromboni), and Tuba. The second system includes parts for Trombones (Tromboni) and Tuba. The score is marked with tempo changes: *allargando* and *piu mosso*. The key signature is one sharp (F#). The time signature is 3/4. There are blue ink annotations on the right side of the page, including "3/4" and "J=84".

Source A (fair copy, Act Two, p. 21, bb. 121-125); cf. facsimile, p. xxxii.

Kilde A (renskrift, anden akt, s. 21, t. 121-125); jf. facsimile, s. xxxii.

The image shows a page of handwritten musical notation for Act Four, page 87. The score is written on multiple staves. At the top left, the number '87' is written. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, and *fz*. There are also some circled numbers, possibly indicating measures or sections. The bottom of the page is labeled 'Cello' and 'Basso' on the left side, indicating the instruments for those parts. The handwriting is in ink on aged paper.

Source **A** (fair copy, Act Four, p. 87, bb. 407-410): Carl Nielsen has used abbreviated notation in va. (two slashes), while on the preceding page (p. 86) he has notated the passage as full tremolo (three slashes). That va. on p. 87 should also be tremolo is evident from Source **B** (cf. facsimile p. xxxv). One of the most frequent reasons for errors in Carl Nielsen is page turns.

Kilde **A** (renskrift, fjerde akt, s. 87, t. 407-410): Carl Nielsen har noteret abbreviatur i va. (to skrå streger), mens han på foregående side (s. 86) har noteret passagen som tremolo (tre skrå streger). At også va. på s. 87 bør være tremolo fremgår af kilde **B** (jf. med facsimile s. xxxv). En af de hyppigste årsager til fejl hos Carl Nielsen skyldes sideskift.

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various note values, rests, and dynamic markings. Key markings include 'p' (piano) and 'f' (forte). There are also some illegible handwritten annotations and corrections throughout the score, particularly in the lower staves. The paper shows signs of age and wear.

Kilde **B** (kladde, fjerde akt, s. 63, t. 403-408): Sammenholdes siden med samme sted i kilde **A** (faksimile s. xxxiv), vil man se, at Carl Nielsen ved renskrivningen har glemt, at va. spiller tremolo. Desuden har han ændret dynamikken væsentligt fra **B** til **A** i t. 408.

Source **B** (draft, Act Four, p. 63, bb. 403-408): Comparing the page with the same place in Source **A** (facsimile p. xxxiv), one can see that Carl Nielsen forgot during the fair-copying that va. plays tremolo. In addition he has changed the dynamics substantially from **B** to **A** in bb. 408.







Source **Da** (piano score, first edition, title page): The title page, which shows an old, toppled oak tree (Saul) and a fine young beech tree (David), was drawn by Suzette Holten, a good friend of Carl Nielsen and Anne Marie Carl-Nielsen.

Kilde **Da** (klaverpartitur, førsteudgaven, titelside): Titelsiden, som forestiller et væltet, gammelt egetræ (Saul) og et ungt, flot bøgetræ (David), er tegnet af Suzette Holten, en af Carl Nielsens og Anne Marie Carl-Nielsens gode venner.

Laul

Jei Ofert er brødt for os i brydning.

Alene

Jedine Jesuinde Vognspændere  
droge for Gætte,  
og det Jesuinde for Gætte.

Laul

Thomus i Samuel?

Se om den Thomus.

Jonathan

<sup>som for</sup>

Thomus hvem?

Tringfallet

Thomus hvem?

Falket ~~udenfor~~

Den er Vejens for Ramme.

Samuel toier endem.

Laul

<sup>veder sig</sup> brødt med Omstøtten

For Offert rede? Neri og Mel?  
og dampen Blødt af Oxens Vunder?

Jonathan

Brødtfor, Gættefor -

Atting er rede

Laul

Velan der!

For Brødt Neri vil i som det selv.

Jonathan

<sup>spider</sup> hvem i Thomus

Soled, brødt gjer Ori?

Thomus vil brødt.

Laul

Falket spæder og Jesuinde vylke os nær

Jonathan

Jei blot er Thomus endem.

2  
 Kommer han?  
 Saul  
 udenfor  
 Tom er Vjens til Rama.  
 Samuel løber endnu.  
 Saul.  
 Syv dage hold ham os bin.  
 Syv dage ventet vi her.  
 Samuel: Samuel: Israel længe.  
 Præster og krigsfolk  
 Samuel: Samuel:  
 Israels Døds røde til dig: Nød  
 Abner fra Daggrunden  
 Abner  
 til Saul  
 Saul er spredt, kong Saul.  
 Mod blot flanked det om. Trombi Tema

3  
 I Huler og Vaudgrænser sigter det sig  
 for Siliestrus Folk.  
 Hvis Fal er som Santeke ved Raed.  
 Saul.  
 En Qved er bragt, lov is ej bryde og.  
 Abner  
 Tredivs Tusinde Vognkæmper  
 drog fra Galt.  
 og set Tusind til Raed. (T) Muna  
 Saul  
 Kommer ej Samuel?  
 Se, om han kommer.  
 Jonathan  
 som for  
 Kommer han?  
 krigsfolk  
 som for  
 Kommer han?  
 Saul  
 udenfor

4  
 Tom er Vjens til Rama.  
 Samuel løber endnu.  
 Saul  
 vender sig hral mod Præsterne.  
 Er Offeret rede? Vin og Mel?  
 og dampen Dødet af Guds Vænder?  
 Præster  
 Draendoffer, Søoffer -  
 Alting er rede.  
 Saul. + Bredt Tema 4/4  
 Velan da:  
 Er Israels Nød vil jeg have det selv.  
 Jonathan  
 Spiker ham i Armen Tempo I mo 3/4  
 Fader, hvad gør Du?  
 Herren vil lydes.  
 Saul  
 Saul er spredt, og Sjeenderne rykker sig over.

5  
 Jonathan.  
 Tøv blot en Time.  
 Saul  
 kommer op  
 Er jeg da Samuel's Drog, at han  
 ene skal raade?  
 Vagte sig skal han, den gamle,  
 der fluster mit Faalmod  
 og tigger til Sefall mit Folk  
 Hvor kan ej selv  
 gjort mig til kong?  
 Jonathan  
 Hør, jeg besværges dig -  
 Rog en vil søge med Jordan sans - kære  
 Gud vil foragte dit Offer.  
 Saul  
 stott og heftig  
 Blev jeg da salost til Træl? !.P.!!  
 Fin jeg da Hestespind i Hånd,  
 snat bryde det over mit kne?

Source S (two openings in the manuscript copy of the libretto in an unknown hand, pp. 2-5, Act One, bb. 40-228): The copy was probably made from Source R and was used by Carl Nielsen in his work with the opera. A number of notes in Carl Nielsen's hand have been added: (p. 2) pp, cres, ff, Trombi Signal and music examples at Samuel; (p. 3) Thema; (p. 4) + Bredt Thema [Broad theme] 4/4, Tempo Imo 3/4; (p. 5) Hør jeg besværges Dig - Tøv blot en Time [Hear me, I beg of you - Wait but an hour] and a music example after the word Træl [Slave].

Kilde S: (to opslag i afskrift af librettoen i ukendt hånd, s. 2-5, 1. akt, t. 40-228): afskriften er formentlig foretaget med kilde R som forlæg og har været benyttet af Carl Nielsen i hans arbejde med værket. En række notater i Carl Niensens hånd er tilføjet: s. 2: pp, cres, ff, Trombi Signal samt nodeeksemplerne ved Samuel; s. 3: Thema; s. 4: + Bredt Thema 4/4, Tempo Imo 3/4; s. 5: Hør jeg besværges Dig - Tøv blot en Time samt nodeeksempel efter ordet Træl.



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B E S Æ T N I N G  
O R C H E S T R A

3 flauti / 1 flauto piccolo

2 oboi / 1 corno inglese

2 clarinetti

clarinetto basso

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

piatti

triangolo

gran cassa

tam-tam

campane

arpa

archi

Orkester bag scenen i fjerde akt  
Orchestra behind the stage in Act Four

3 trombe

3 tromboni

1 tuba

---

P E R S O N E R  
C H A R A C T E R S

S O L O I S T S

*Saul, Bass-Baritone*  
*Jonathan, Tenor*  
*Michal, Soprano*  
*David, Tenor*  
*Samuel, Bass*  
*Abner, Bass*  
*The Witch of Endor, Alto*  
*Abishai, Soprano*  
*A young Girl, Soprano*  
*Guard, Bass*

C H O R U S

Chorus, Maidens, Priests, Soldiers and People

T I M E   A N D   P L A C E

Israel in Old Testament times

S O L I S T E R

*Saul, Bas-Baryton*  
*Jonathan, Tenor*  
*Mikal, Sopran*  
*David, Tenor*  
*Samuel, Bas*  
*Abner, Bas*  
*Troldkvinden i Endor, Alt*  
*Abisaj, Sopran*  
*En ung Pige, Sopran*  
*Vagten, Bas*

K O R

Kor, Jomfruer, Præster, Krigsfolk og Folk

T I D   O G   S T E D

Israel i gammeltestamentlig tid

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# SCENEGANG

## SCENES

### ACT ONE FØRSTE AKT

<i>Is he come? See ye the Prophet?</i> (Saul, Jonathan, Male Chorus, Abner)	<b>1</b>	<i>Kommer han? Kommer Profeten?</i> (Saul, Jonathan, Mandskor, Abner)
<i>God be our shield and fortress.</i> (Saul, Chorus, Samuel, Jonathan)	<b>40</b>	<i>Herre, tag Skjold og Værge</i> (Saul, Kor, Samuel, Jonathan)
<i>King Saul, my father</i> (Jonathan, Saul, Abner)	<b>77</b>	<i>Kong Saul, min Fader!</i> (Jonathan, Saul, Abner)
<i>I would rebel against Thy word</i> (Saul, Jonathan)	<b>89</b>	<i>Kunde jeg rejse mig mod dig</i> (Saul, Jonathan)
<i>I come out of Bethlehem's vallys</i> (David, Saul)	<b>101</b>	<i>Jeg kommer fra Bethlehems Dale</i> (David, Saul)
<i>Who brought you to me?</i> (Saul, David, Jonathan, Michal, Abner)	<b>118</b>	<i>Hvem bragte dig hid?</i> (Saul, David, Jonathan, Mikal, Abner)
<i>I saw you one day</i> (David, Michal)	<b>134</b>	<i>Jeg har set dig en Gang</i> (David, Mikal)

### ACT TWO ANDEN AKT

<b>PRELUDE 167</b>	<b>FORSPIL</b>
<i>Praise the strength that men possess</i> (David, Abner, Guard, Saul, Male Chorus, Michal)	<b>186</b> <i>Glæde over Mandens Arm</i> (David, Abner, Vagten, Saul, Herrekor, Mikal)
<i>Maidens, you saw him?</i> (Michal, Female Chorus, A young Girl)	<b>232</b> <i>Saa I ham, Piger?</i> (Mikal, Damekor, En ung Pige)
<i>Saved is Israel by David's hand!</i> (Jonathan, Chorus, Saul)	<b>275</b> <i>Sejr for Israel ved Davids Haand!</i> (Jonathan, Kor, Saul)
<i>Shout for joy, sound the drums!</i> (Chorus, Saul, Jonathan)	<b>299</b> <i>Frydesang, Paukeklang!</i> (Kor, Saul, Jonathan)
<i>Saul is not well.</i> (Chorus, Jonathan, Saul, David, Michal)	<b>319</b> <i>Kongen er syg!</i> (Kor, Jonathan, Saul, David, Mikal)

### ACT THREE TREDJE AKT

<b>PRELUDE 347</b>	<b>FORSPIL</b>
<i>Look upward, Michal; how deep is the night!</i> (Jonathan, Michal)	<b>351</b> <i>Se Natten Mikal; et tindrende Dyb!</i> (Jonathan, Mikal)
<i>Look there, Saul's stronghold!</i> (David, Abishai)	<b>367</b> <i>Ser du - ? hans Vognborg!</i> (David, Abisaj)
<i>Who's calling? Who's there?</i> (Abner, David, Chorus, Michal, Saul, Jonathan)	<b>379</b> <i>Hvem kalder? Hvem der?</i> (Abner, David, Kor, Mikal, Saul, Jonathan)
<i>God is our witness, vows have been plighted again.</i> (Chorus, Michal, Jonathan, Abner, Saul, David)	<b>405</b> <i>Herren er Vidne, Pagten er sluttet paany.</i> (Kor, Mikal, Jonathan, Abner, Saul, David)
<i>Warriors, there, look there!</i> (Abishai, Saul, Chorus, Samuel, Abner, David)	<b>426</b> <i>Svende giv Agt, giv Agt!</i> (Abisaj, Saul, Kor, Samuel, Abner, David)
<i>Yes, he is dead!</i> (Saul, Michal, David)	<b>452</b> <i>Ja! Han er død!</i> (Saul, Mikal, David)

ACT FOUR FJERDE AKT

PRELUDE 469 FORSPIL

*Who knocks there? (The Witch of Endor, Abner, Saul)* 497 *Hvem banker? (Troldkvinden i Endor, Abner, Saul)*

*Saul, why have you drawn the sweatcloth away from my forehead* 518 *Saul! Hvi løfter du Sveddugen bort fra min Pande*  
(Samuel, Saul, Chorus Offstage, Abner) (Samuel, Saul, Kor bag scenen, Abner)

BATTLE MUSIC WITH THE CURTAIN DOWN 530 KRIGSMUSIK FOR LUKKET TÆPPE  
(Chorus behind curtain) (Kor bag Tæppet)

*How goes it now? (Jonathan, Abner)* 566 *Er Slaget forbi? (Jonathan, Abner)*

*Samuel, Samuel, help me to die (Saul, Abner)* 572 *Samuel! Samuel! Hjælp mig at dø! (Saul, Abner)*

*Abner! Say, is it you? (David, Abner, Michal, Chorus)* 588 *Abner! Svar, er det dig? (David, Abner, Mikal, Kor)*

# SAUL AND DAVID

## OPERA IN FOUR ACTS

### ACT ONE

Saul's house in Gilgal. The roof is supported by wooden pillars, through which is seen a view of a sunlit, unvaried countryside, with low hills. There is a throne and an altar. Warriors and priests are assembled, most of them looking out into the distance. Saul and Jonathan are both in armour; Saul striding anxiously up and down. Outside are men and women moving in expectation and excitement.

# SAUL OG DAVID

## OPERA I FIRE AKTER

### FØRSTE AKT

Sauls Hus i Gilgal. Taget baaret af Træstøtter. Udsigt over et solbelyst, let bakket, ensformigt Landskab. Højsæde. Alter. Krigsfolk og Præster ere forsamlede, de fleste spejdende ud over Egnen. Saul og Jonathan begge i Rustning. Saul uroligt op og ned. Udenfor sees Mænd og Kvinder i Forventning og Spænding.

Allegro (♩. = 66)

Flauto 1  
2

Flauto 3 (Flauto piccolo)

Oboe 1  
2

Clarinetto (Bb) 1  
2

Clarinetto basso

Fagotto 1  
2

Corno (F) 1  
2  
3  
4

Tromba (F) 1  
2  
3

Trombone tenore 1  
2

Trombone basso

Tuba

Timpani (A, D)

Arpa

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Allegro (♩. = 66)

7 1 *p*

Fl. 1 2 *f* *p*

3 *f* *p*

Ob. 1 2 *f* *p*

Cl. (Bb) 1 2 *f* *p*

Fg. 1 2 *f* *p*

Cor. (F) 1 2 *f* *a2*

3 4 *f* *a2*

Tr. (F) 1 2 *f*

Timp. *ff*

VI. 1 *f* *p* *cre* - - - -

VI. 2 *f* *p* *cre* - - - -

Va. *f* *p* *cre* - - - -

Vc. *f* *p* *cre* - - - -

Cb. *f* *p* *cre* - - - -









3

33 a2

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

JONATHAN

SAUL

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*f<sup>z</sup>p*

*pp*

*pp*

*V*

*V*

*V*

Kom-mer han?  
Is he come?

Kom - mer Pro - fe - ten?  
See ye the Proph-et?







59 a2

Fl. 1 2 *mf* *pp* *fp*

Ob. 1 2 *mf* *pp* *fp*

Cl. (Bb) 1 2 *mf* *pp* *pp* *fp*

Fg. 1 2 *mf* *pp* *pp* *fp* *p*

Cor. (F) 1 2 3 4 *mf* *pp* *pp* *fp*

Tr. (F) 1 2 *mf* *pp* *fp*

Timp. *mf* *poco fp* *fp*

JON. Sa - mu-el tøm - ver end - nu.  
Sa - mu-el still is not come.

T. 1 2 *mf* *dim.* *pp*

CORO Sa - mu-el tøm - ver end - nu.  
Sa - mu-el still is not come.

B. 1 2 *mf* *dim.* *pp*

VI. 1 *mf* *pp* *pp* trem. *fp*

VI. 2 *mf* *pp* *pp* trem. *fp*

Va. *mf* *pp* *pp* trem. *fp*

Vc. *mf* *pp* *pp* *fp*

Cb. *mf* *pp* *pp* *fp* *p*

66

Fl. 1 2  
3  
muta in picc.  
pp cre - -

Ob. 1 2  
pp cre - - scen

Cl. (Bb) 1 2

Fg. 1 2  
pp cre - -

Cor. (F) 1 2  
3 4  
pp cre - -

Timp. *tr*

SAUL  
 Syv Da - ge bød han os bi - e, syv Da - ge  
 Sev - en days he bade us a - wait him, those sev - en

Vi. 1  
cre - - - - - scen

Vi. 2  
cre - - - - - scen

Va.  
cre - - - - - scen

Vc.  
cre - - - - - scen

Cb.  
div.  
cre - - - - - scen

72 a2

Fl. 1 2  
scen - - - - do *ff* *ff*

Picc.  
*pp* cre - - - - scen - - - - do molto *ff* *ff* muta in fl.gr.

Ob. 1 2  
- - - - do *ff* *ff*

Cl. (Bb) 1 2  
*pp* cre - - - - scen - - - - do molto *ff* *ff* *mf*

Fg. 1 2  
scen - - - - do *ff* *ff* *mf* *mf*

Cor. (F) 1 2  
*pp* cre - - - - scen - - - - do molto *ff* *ff*

3 4  
scen - - - - do *ff* *ff*

Tr. (F) 1 2  
*pp* cre - - - - scen - - - - do molto *ff* *ff*

Timp.  
*ff* *ff* C, F muta in G, C

SAUL  
ven - ted vi her. Sa - mu-el! Sa - mu-el! Is - ra - el  
days are gone by. Sa - mu-el! Sa - mu-el! Is - ra - el

VI. 1  
- - - - do *ff* *ff*

VI. 2  
- - - - do *ff* *ff*

Va.  
- - - - do *ff* *ff* *mf*

Vc.  
- - - - do *ff* *ff* *mf*

Cb.  
- - - - do *ff* *ff*





86

Fl. 1 2 *ff*

3 *ff*

Ob. 1 2 *ff*

Cl. (Bb) 1 2 *ff*

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff*

3 4 *ff*

Tr. (F) 1 2 *ff*

Timp. *ff* G, C muta in Ab, Eb

T. 1 2 *fff*

CORO

B. 1 2 *fff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Sa - mu-el! Sa - mu-el! Is - ra - els Folk raa - ber til dig i  
 Sa - mu-el! Sa - mu-el! Is - ra - el cries un - to thee in great

94

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

ABNER

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

*Fol - ket spre - des, Kong*  
*All your peo - ple, King*

*Nød. need.*

*p*, *mf*, *f*, *fp*, *p*, *mp*, *cresc.*, *ff*

101

Fl. 1 2  
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2

Timp.

ABNER

VI. 1

VI. 2

Va.

Vc.

Cb.

Saul, mod - løst flak - ker det om. I Hu - ler og Vand - gra - ve skju - ler det  
Saul, sore dis - tressed and a - fraid. They hide in the caves and the thick - ets and



1 2  
Fl.

3

1 2  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4

1 2  
Tr. (F)

Timp.

SAUL  
ej bry - de op.  
of - frings are blessed.

ABNER  
Tre - di - ve tu - sind Vogn - k m - per dro - ge fra Gath og  
Thir - ty thou - sand in char - i - ots, charg - ing from Gath, and

VI. 1 simile

VI. 2

Va.

Vc. arco pizz.

Cb.

Detailed description of the musical score: This page of a musical score, numbered 115, features a variety of instruments and vocal soloists. The woodwind section includes Flutes (1, 2, 3), Oboes (1, 2), Clarinets in B-flat (1, 2), Bassoons (1, 2), Cor Anglais (F) (1, 2, 3, 4), and Trumpets in F (1, 2). The string section consists of Violins (1, 2), Viola, Violoncello, and Contrabass. Percussion includes Timpani. Two vocal soloists, SAUL and ABNER, are featured with lyrics in both Danish and English. The score includes dynamic markings such as *pp*, *mp*, and *p*, as well as performance instructions like *arco*, *pizz.*, and *simile*. The music is written in a key with one flat and a common time signature.











150

Fl. 1 2

3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

SAUL

Mel? Og dam - per Blo - det af Ok - sens Vun - der?  
 corn? And is the blood of the ox - en flow - ing?

CORO

Brænd - - of - fer,  
 Burnt of - frings,

VI. 1

VI. 2

Va.

Vc.

Cb.

cre - scen - do

mp

mf

pp

a2



Maestoso (♩ = 76)

163

Fl. 1 2  
3  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2  
3 4  
Tr. (Eb) 1 2  
3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.

SAUL

Vel - an da! Then bring them! Vel - an! Make haste! For For

Maestoso (♩ = 76)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

rall. Tempo I ma un poco meno (♩. = 60)

168

Fl. 1 2  
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (Eb) 1 2  
3

Timp.

(griber om hans Arm)  
(grasping Saul's arm)

JON.  
Fa - der, hvad gør du? Her - ren vil vre - des.  
Fa - ther, you dare not! God will be an - gered.

SAUL  
Is - ra-els Nød vil jeg vo - ve det selv. Fol-ket  
Is - ra-el's need will I ven-ture my - self! My men are

rall. Tempo I ma un poco meno (♩. = 60)

VI. 1

VI. 2

Va.

Vc.

Cb.







poco accel.

186

Fl. 1 2

3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Timp.

SAUL

æg - ger til Fra - fald mit Folk! Har han ej selv gjort mig til Kon - ge?  
 ur - ges my men to re - bel. For am not I the Lord's a - noint - ed?

poco accel.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

**13** Tempo I (♩. = 66)

193

Fl. 1 2  
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

JON.

Hør, jeg be - svar - ger dig!  
Hear me, I beg of you!

Hør, jeg be -  
Hear me, I

Tempo I (♩. = 66)

VI. 1

VI. 2

Va.

Vc.

Cb.

199

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

JON.

svær - ger dig! Rø - gen vil sø - ge mod Jor - - den, Gud vil for -  
 beg of you! Smoke will not rise from the al - - tar, God will re -

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*arco*

*p*



213

Fl. 1 *pp cresc.* *f*

Fl. 2 *pp cresc.* *f*

Ob. 1 *pp cresc.* *f*

Ob. 2 *pp cresc.* *f*

Cl. (Bb) 1 *pp cresc.* *f*

Cl. (Bb) 2 *mp cresc.* *f*

Fg. 1 *pp cresc.* *f*

Fg. 2 *pp* *p cresc.* *f*

Cor. (F) 1 *pp cresc.* *f*

Cor. (F) 2 *mp cresc.* *f*

Cor. (F) 3 *mp cresc.* *f*

Cor. (F) 4 *mp cresc.* *f*

Timp. *p cresc.* *f* B $\natural$ , E muta in A, D

JON. *Vent blot en Ti - - - me end - nu.*  
*Wait but an hour till he come.*

SAUL *Blev jeg da sal - vet til*  
*Was I a - noint - ed a*

VI. 1 *pp cresc.* *f*

VI. 2 *pp cresc.* *f*

Va. *pp cresc.* *f*

Vc. *pp cresc.* *f*

Cb. *cresc.* *f*



**15** tranquillo

233

Fl. 1 2  
3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

*f molto* *pp*

Cor. (F) 1 2  
3 4

4. solo

*f molto* *pp* *p*

Timp.

SAUL

Kon - gen er Jah - ves Af - - glans paa Jord! \_\_\_\_\_ Da  
King is Je - ho - vah's like - - ness on earth. \_\_\_\_\_ So

triquillo

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*f* *mp* *dim.*





16

249

1 2  
Fl.

3  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4

Timp.

JON.

Gyd, Al - mæg - ti - ge, Vre - dens Skaal o - ver mig, \_\_\_\_\_ og  
 God our Lord, let Thine an - ger light up - on me, \_\_\_\_\_ and

1  
VI. 1

2  
VI. 2

Va.

1 2  
Soli

3 4  
Vc.

Gli altri

Cb.

255

a2

Fl. 1 2

3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

JON.

skaan den Sal - ve - des Ho - ved!  
 spare King Saul, the a - noint - ed.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf* *cresc.* *cresc.*

*mf* *cresc.* *cresc.*

*mf* *cresc.* *cresc.*

*mf* *cresc.* *cresc.*

*mf* *cresc.* *cresc.*

*mf* *marcato* *cresc.* *cresc.*

*mf* *marcato* *cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*



Maestoso (♩ = 76)

267

Fl. 1 2  
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2  
3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

SAUL

Her - re, tag Skjold og Vær - ge, rejs dig til Is - ra - els Hjælp!  
 God be our shield and for - tress. Hear - ken to Is - ra - el's call.

T. 1 2

CORO

B. 1 2

Maestoso (♩ = 76)

VI. 1

VI. 2

Va.

Vc.

Cb.



275

Fl. 1 2 *f* *a2* 3

Picc. *f* 3

Ob. 1 2 *sempre ff* *a2*

Cl. (Bb) 1 2 *f* 3

Cl. b. *f* 3

Fg. 1 2 *sempre ff*

Cor. (F) 1 2 *sempre ff* *a2*

3 4 *sempre ff* *a2*

Tr. (F) 1 2

3

Trb. t. 1 *sempre ff* *a2*

2

Trb. b. *sempre ff*

Tb. *ff*

Timp.

T. 1 2

CORO

Vaagn op, vaagn op, vaagn op! og vær vaa - gen, o, Her - re!  
 A - rise! A - rise! A - rise and de - fend us, Je - ho - vah!

B. 1 2

Vaagn op, vaagn op! og vær vaa - gen, o, Her - re!  
 A - rise! A - rise and de - fend us, Je - ho - vah!

VI. 1 *sempre ff* sul G

VI. 2 *sempre ff* sul G

Va. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*



283 a2 poco rall.

Fl. 1 2 *fff* *dim.*

Fl. 3 *fff* *dim.*

Ob. 1 2 *fff* *dim.*

Cl. (Bb) 1 2 *fff* *dim.* muta in A

Cl. b. *fff* *dim.*

Fg. 1 2 *fff* *dim.*

Cor. (F) 1 2 *fff* *dim.* *pp*

Cor. (F) 3 4 *fff* *dim.* *pp*

Tr. (F) 1 2 *fff* *dim.*

Tr. (F) 3 *fff* *dim.*

Trb.t. 1 2 *fff* *dim.*

Trb.b. *fff* *dim.*

Tb. *fff* *dim.*

Timp. *fff* *dim.* *p dim.* *pp* *p*

S. 1 2

A. 1 2 Men  
Be - *p*

CORO T. 1 2

Ræd - - - sel bor i vort Kød.  
ter - - - ror dwells in our hearts.

B. 1 2

VI. 1 *fff* *dim.* *ppoco rall.*

VI. 2 *fff* *dim.*

Va. *fff* *dim.*

Vc. *fff* *dim.*

Cb. *fff* *dim.*



a tempo

287

Fl. 1 *p dolce*

Fl. 2 3

Ob. 1 2 *p dolce*

Cl. (A) 1 2 *p dolce*

Cl. b.

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. t. 1 2 *pp*

Trb. b. *pp*

Tb. *pp*

A, D muta in F, E

S. 1  
se, af det ry - gen - de Blod sti - ger vor Bøn som en Duft! Vor  
hold how the smoke ris - es up, bear - ing the sa - vour of prayer. Our

CORO 2  
se, af det ry - gen - de Blod sti - ger vor Bøn som en Duft! Vor  
hold how the smoke ris - es up, bear - ing the sa - vour of prayer. Our

A. 1  
se, af det ry - gen - de Blod sti - ger vor Bøn. Duft! Vor  
hold how the smoke ris - es up, bear - ing our Prayers. Prayers. Our

2  
se, af det ry - gen - de Blod sti - ger vor Bøn. Duft! Vor  
hold how the smoke ris - es up, bear - ing our Prayers. Prayers. Our

a tempo

Vi. 1 *pp*

Vi. 2 *pp*

Va.

Vc. *pp*

Cb. *pp*

1  
Fl. *pp*

2.  
3

1  
2  
Ob. *pp*

1  
2  
Cl. (A) *pp*

1  
2  
Fg. *pp*

1  
2  
3  
4  
Cor. (F) *mp*

Timp.

1  
S. Tak er i Vi-nens Aan - de, vort Bæ - ger fly - der o - ver af Sød - - me til  
wine poured up - on Thine al - tar, our gob - lets run - ning o - ver with sweet - - ness for

2  
CORO Tak er i Vi - nens Aan - de, vort Bæ - ger fly - der o - ver af Sød - - - me til  
wine poured up - on Thine al - tar, our gob - lets run - ning o - ver with sweet - - - ness for

1  
A. Tak er i Vi - nens Aan - de, vort Bæ - ger fly - der o - ver af Sød - - me til  
wine poured up - on Thine al - tar, our gob - lets run - ning o - ver with sweet - - ness for

2  
Tak er i Vi - nens Aan - de, vort Bæ - ger fly - der o - ver af Sød - - me til  
wine poured up - on Thine al - tar, our gob - lets run - ning o - ver with sweet - - ness for

VI. 1

VI. 2

Va. solo *mp*

Vc.

Cb.

295 1.

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

S. 1 2

A. 1 2

CORO

T. B.

Vi. 1 2

Va. solo

Vc.

Cb.

dig, til dig, Hær - - ska - rer - nes Gud! Vor  
 Thee, for Thee, Lord, Thou art our God. Our

dig, til dig, Hær - - ska - rer - nes Gud! Vor  
 Thee, for Thee, Lord, Thou art our God. Our

dig, til dig, til dig, Hær - - ska - rer - nes Gud! Vor  
 Thee, for Thee, for Thee, Lord, Thou art our God. Our

dig, til dig, til dig, Hær - - ska - rer - nes Gud! Vor  
 Thee, for Thee, for Thee, Lord, Thou art our God. Our

Vor  
 Our

Vor  
 Our

8<sup>va</sup> 8<sup>va</sup> div.

trem. **pp**

tutti trem. **pp**

**pp**

**pp**

**pp**









316

Fl. 1 2 *f*

Ob. 1 2

Cl. (Bb) 1 2 *f*

Fg. 1 2 *f*

Cor. (F) 1 2 *f* *mp* *p*

Tr. (F) 1 2 *mp*

Trb.t. 1 2 *pp*

Trb.b. *pp*

Tb. *pp*

Timp.

SAUL

stem - te Tid.  
point - ed time.

SAMUEL

Jeg kom med Her - ren, Saul, da Her - ren vil - de!  
I came with God, King Saul, when God com-mand-ed.

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*





1 2  
Fl.

3  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

1 2  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

SAUL

selv.  
fice.

SAMUEL

fæ - ste vil - de Gud dit Ri - ge e - vin - de - lig og gø - re Is - rael  
 ho - vah would have blessed your king - dom for ev - er - more, and would have wrought great

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

SAMUEL

mæg - tig ved din Haand; men nu, o Saul, skal det ej be - staa, for -  
 won - ders by your hand; but now, King Saul, it shall not en - dure, for

VI. 1

VI. 2

Va.

Vc.

Cb.

337

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

SAUL

SAMUEL

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *cresc.*

*p* *f* *pp* *cresc.*

*fpp* *cresc.*

*pp* *cresc.* *p cresc.*

*p* *cresc.*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*fpp* *cre* *scen* *do*

*fpp* *cre* *scen* *do*

*fpp* *cre* *scen* *do*

*fpp* *arco* *cre* *scen* *do*

*fpp* *arco* *cre* *scen* *do*

*fpp* *arco* *cre* *scen* *do*

*fpp* *cre* *scen* *do*

Vel maa jeg vær - ge Ri - get, som han gav mig.  
I must pro-tect the king-dom that He gave me.

di du brød hans Bud.  
you have not o - beyed.

341

Fl. 1 2  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (F) 1 2  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.

SAMUEL  
 Hvad Her - ren gav, det kan han at - ter ta - ge. Og nu skal  
 What God has giv - en, that al - so shall be tak - en. And He shall

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

1 2  
Fl.

3

1 2  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4

1 2  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

SAMUEL

Ri - get gi - ves til din Næ - ste, til Man - den ef - ter Her - rens  
 give your king - dom to your neigh - bour, a man who's af - ter God's own

VI. 1

VI. 2

Va.

Vc.

Cb.

1 2  
 Fl. *pp* *cresc.*  
 3 *pp* *cresc.*  
 1 2  
 Ob. *pp* *cresc.*  
 1 2  
 Cl. (Bb) *fpp* *cresc.* *a2*  
 1 2 *cresc.*  
 1 2  
 Fg. *fpp* *pp* *cresc.*  
 1 2 *cresc.*  
 1 2  
 Cor. (F) *f* *pp* *cresc.*  
 3 4 *mp*  
 1 2  
 Tr. (F) *f* *pp* *cresc.*  
 1 2  
 Trb.t. *f*  
 1 2  
 Trb.b. *f*  
 Tb. *f*  
 Timp.  
 SAUL  
 Ej vre-des Her-ren for mit Of - fers Røg, thi ef-ter Lo - - vens Ord var det be-re - det.  
 He is not an-gered at my sac - ri - fice that as the law com - mands was du-ly of - fered.  
 SAMUEL  
 Sind.  
 heart.  
 VI. 1 *fpp* *cresc.*  
 VI. 2 *fpp* *cresc.*  
 Va. *fpp* *cresc.*  
 Vc. *arco* *pp* *cresc.*  
 Cb. *fpp* *arco* *cresc.*

356

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

SAMUEL

Men Ly - dig-hed, o Saul, er bed - re Of - fer end Ok - sers  
 To hear - ken and o - bey are bet - ter of - f' rings than the fat of

VI. 1

VI. 2

Va.

Vc.

Cb.





368

Fl. 1 2  
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

SAMUEL

rin - ge - ag - ted Her - rens Ord, han ag - ter dig for rin - ge nu til  
 dared re - ject the word of God, He al - so has re - ject - ed you from the

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

risoluto

poco agitato

373

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAUL

SAMUEL

Kon - - - - - ge.  
king - - - - - dom.

Saa bort - tag du min Synd,  
Then par - don me the sin,

risoluto

poco agitato

VI. 1

VI. 2

Va.

Vc.

Cb.

sul G

sul G

calmando

Tempo I

377

1 2  
Fl.

3  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

SAUL

og jeg vil ka - ste mig for Her - rens Fød - der.  
and I will fall be - fore His feet and wor - ship.

SAMUEL

I - dag har Her - ren  
This day the Lord has

calmando

Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

1 2  
Fl.

3  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4

1 2  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

SAMUEL

re - vet Ri - get fra dig, og Her - rens Her - lig - hed kan ik - ke ly - ve. Han er ej  
 rent the king - dom from you. The strength of Is - ra - el will nev - er lie. For He is

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*ff*

*mp con espressione*

*dim.*









401 a tempo ma un poco maestoso (♩ = 80) poco rit.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

SAMUEL

Navn \_\_\_\_\_ vil Her - ren Jer be - va - - re. Og han vil gø - re sto - re Ting ved  
 name \_\_\_\_\_ shall Is - ra - el be par - - doned. The Lord will do great things be - fore your

a tempo ma un poco maestoso (♩ = 80) poco rit.

Vc.

Cb.

406 Allegro agitato (♩ = 126)

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

SAMUEL

Jer. eyes. Men den - ne har han ud - stødt fra sit  
 But Saul shall be cast out from Him for -

(peger paa Saul)  
 (pointing at Saul)

Allegro agitato (♩ = 126)

Vi. 1

Vi. 2

Va.

Vc.

Cb.



414

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2 a2

Trb.b. 1 2

Tb. 1 2

Timp.

SAUL

SAMUEL

VI. 1

VI. 2

Va.

Vc.

Cb.

Sa - mu-el!  
Sa - mu-el!

Pagt, skal Her-sker-spi - ret fal - de af din Haand, og Her-rens Aand skal vi - ge fra dit Sind.  
word, the scept-re shall be tak - en from your hand, the spir - it of the Lord from you de - part.

*ffp*

*ffp*

*ffp*

*ffp*

*ffp*

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b. 1  
2

Tb.

Timp.

SAMUEL

Men en u-ro - lig Aand fra Gud skal væ - re i din Sjæl som like  
 An ev - il spir - it from the Lord bring trou - ble to your soul

VI. 1

VI. 2

Va.

Vc.

Cb.

424

Fl. 1 2

Picc. *fff*

Ob. 1 2 *fff*

Cl. (Bb) 1 2 *fff*

Fg. 1 2 *fff*

Cor. (F) 1 2 3 4 *fff*

Tr. (F) 1 2 3 *fff*

Trb.t. 1 2 *fff*

Trb.b. *fff*

Tb. *fff*

Timp. *fff*

SAMUEL

Tør - ke og Brand; saa ta - ler Her - ren til dig  
 fam - ine and drought. And thus the Lord hath spok - en

T. 1 2

CORO

O Ræd - sel!  
 Je - ho - vah!

Vi. 1 *fff*

Vi. 2 *fff* unis.

Va. *fff* unis.

Vc. *fff*

Cb. *fff*

rall. a tempo, poco agitato

430

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Cl. b.

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. t. 1 2

Trb. b.

Tb.

Timp.

*ff*

(Samuel bort. Saul falder sammen i Højsædet. Præsterne og Krigsfolket trækker sig tilbage.)  
(Samuel departs. Saul collapses on his throne. The priests and warriors leave.)

SAMUEL

ved sin Tje - - - ner.  
by His ser - - - vant.

rall. a tempo, poco agitato

VI. 1

VI. 2

Va.

Vc.

Cb.

sul G

*fz*















Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Cl. b.

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

JON.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *mp* *fz* *ffz* *pizz.* *arco* *trem.*

Her - ren er naa-dig! Tænk paa dit Folk, der li - der med dig for din Synd.  
 God will have mer-cy! Know that your peo - ple suf - fer with you for your sin.

Allegro molto (♩ = 120)

495

Fl. 1 2

Picc. muta in fl.gr.

Ob. 1 2

Cl. (B♭) 1 2

Cl.b.

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAUL

Lad Fol-ket dø ud! Lad Fjen-der-ne sæt - te sig græs-hop - pe - tykt paa dets  
 Let Is - ra - el die! Let en - e - mies drop like the lo - cust in swarm on the

Allegro molto (♩ = 120)

VI. 1 sul G

VI. 2 sul G

Va.

Vc.

Cb.

1 2  
Fl.

1 2  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

1 2 3  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

SAUL

blom - stren - de Mark og æ - - - de dets rød - men - de Frug - ter!  
 flowers of the field, and feast \_\_\_\_\_ on the rip - en - ing or - chards!

1 2  
Vi. 1

1 2  
Vi. 2

Va.

Vc.

Cb.

Fl. 1 2  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2

Cor. (F) 1 2 3 4  
Tr. (F) 1 2 3  
Trb.t. 1 2  
Trb.b. 1 2  
Tb.

Timp. solo Bk muta in D

SAUL

Lad Tid-sler bug - ne, hvor Hon-nin-gen flød, lad Ør - - - ke - nen  
 Let this-tles flour - ish where hon-ey has flown, the wil - - - der-ness

VI. 1 sul G  
VI. 2 sul G  
Va.  
Vc.  
Cb.



514

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAUL

stræk - - ke sin sten - - haar - de Haand o - ver En - ge - nes  
stretch forth its hand, hard as stone, on the riv - ers that

VI. 1

VI. 2

Va.

Vc.

Cb.

521

(♩. = ♩)

rall.

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

SAUL

rin - den-de Van - de. Se, jeg gi - ver mit Land i Fi-li - stre-nes  
 wa - ter the mead - ows. I sur-ren - der my land to the en - e-my's

(♩. = ♩)

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.



534

Fl. 1 2 *mf* *dim.* *p* *dim.*

Cl. (Bb) 1 2 *mf* *dim.* *p* *dim.*

Fg. 1 2 *mf* *dim.* *p* *dim.*

Cor. (F) 1 2 *mp* *dim.* *p* *dim.*

VI. 1 *mf* *dim.* *p* *dim.*

VI. 2 *mp* *dim.* *p* *dim.*

Va. *mf* *dim.* *p* *dim.*

Vc. *mf* *dim.* *p* *dim.*

Cb. *mf* pizz.

542 *meno* (♩ = 112)

Tr. (F) 1 2 *f* *f*

Trbt. 1 2 *f* *f*

ABNER (kommer, Saul mærker ham ikke)  
(enters, unseen by Saul)

Krigs - fol - ket ven - ter!      Nyt har os Spej - der - ne  
 War - riors are gath - ered.      News has been brought by our

550 *a tempo* (♩ = 144) *poco rit.*

Cor. (F) 3 4 *pp*

JON. Kon-gen er syg.      Men kom!      Gud har gi - vet mig  
 Saul is not well.      But come!      God has giv'n me ad -

ABNER meldt!  
spies.

*a tempo* (♩ = 144) *poco rit.*

VI. 1 *f* *fp* *cresc.* *cresc.* *fp* *dim.*

VI. 2 sul G *fp* *cresc.* *fp* *dim.*

Va. *f* *fp* *cresc.* *cresc.* *fp* *dim.*

Vc. *fp* *cresc.* *fp* *dim.*







poco mosso (♩ = 126)

580

Fl. 1 2  
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

SAUL

Her staar Vre - de mod Vre - de!  
Here is an - ger for an - ger!

Her staar Had i - mod Had!  
Here is hate a - gainst hate!

Hans Haand er i -  
His hand is a -

poco mosso (♩ = 126)

VI. 1 trem. pp fp fp

VI. 2 trem. pp fp fp

Va. trem. pp fp fp

Vc. trem. pp fp fp

Cb. pizz. pp f mf f







594

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

SAUL

til - ba - ge med Haan.  
de - fi - ance and scorn.

VI. 1

VI. 2

Va.

Vc.

Cb.

599

rit. poco a poco

Fl. 1 *fz* *dim.*

Fl. 2 *fz* *dim.*

Ob. 1 *fz* *dim.*

Ob. 2 *fz* *dim.*

Cl. (Bb) 1 *fz* *dim.*

Cl. (Bb) 2 *fz* *dim.*

Fg. 1 *fz* *dim.*

Fg. 2 *fz* *dim.*

Cor. (F) 1 *fz* *dim.*

Cor. (F) 2 *fz* *dim.*

Cor. (F) 3 *fz* *dim.*

Cor. (F) 4 *fz* *dim.*

Tr. (F) 1 *fz*

Tr. (F) 2 *fz*

Tr. (F) 3 *fz*

Trb.t. 1 *fz* *molto dim.* *pp*

Trb.t. 2 *fz* *molto dim.* *pp*

Trb.b. 1 *fz* *molto dim.* *pp*

Trb.b. 2 *fz* *molto dim.* *pp*

Tb. *fz* *molto dim.* *pp*

SAUL

Men se!  
But lo,

rit. poco a poco

VI. 1 *dim.*

VI. 2 *dim.*

Va. *dim.*

Vc. 1 *dim.*

Vc. 2 *dim.*

Cb. *fz* *dim.*

div.

Andantino (♩ = 66)

604

Fl. 2 3

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

SAUL

Men se! Da dra - ger han Døds - eng - lens Sværd, og jeg  
 But lo, the An - gel of Death draws his sword, and I

Andantino (♩ = 66)

VI. 1

VI. 2

Va.

Vc. 1 2

35

609

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

SAUL

syn - ker i Knæ. Hæv - nen er Her - rens, thi  
 fall on my knees. Ven - geance has armed Him, for

1. solo

1. 3

4. 3

pp mp pp

pp sempre pp

pp sempre pp

pp

pppp



619 poco agitato rit. Andantino (♩ = 69)

1.

Fg. 1 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

(synker atter sammen)  
(sinking back onto his throne)

SAUL

stor!  
might!

In - gen tør rej - se sig mod dig,  
None dare re - bel a - gainst Thy word,

du Kon - - ger - nes  
Thou King o - ver

poco agitato rit. Andantino (♩ = 69)

sul G

VI. 1

VI. 2

Va.

Vc.

Cb.

624 Allegretto (♩ = 80)

1.

Fg. 1 2

Cor. (F) 1 2

JON.

SAUL

Kon - ge!  
all Kings.

Slan - gens Ta - le var Løgn.  
Yes, the ser - pent lied.

In - gen kan bli - ve som Gud.  
No man can be as God.

Se ham der hen - ne  
You see my fa - ther,

(David, hyrdeklædt, fulgt af Jonathan, sees ved Udgangen.)  
(David, dressed as a shepherd, enters at the far rear of the hall, accompanied by Jonathan.)

ad lib.

Allegretto (♩ = 80)

arco

pizz.

VI. 1

VI. 2

Va.

Vc.

Cb.

629

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

JON.

VI. 1

VI. 2

Va.

Vc.

Cb.

1. *p* *espressivo*

*p* *mf*

*p* *mf*

med til-hyl-let Ho-ved, mod-løs, ned-brudt! Leg paa din Har-pe, Sing to him, Da-vid,  
*his face hid-den from us, down-cast, wear-y!*

*pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

*solo arco* *p* *solo arco* *p* *solo arco* *p* *solo arco* *p*

634

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

JON.

VI. 1

VI. 2

Va.

Vc.

*p* *animato*

*p* *fz* *fz*

trøst ham, som of-te du trø-ste-de mig. Giv Is-ra-el sin Kon-ge til-ba-ge!  
*of-ten your sing-ing has com-fort-ed me. Bring back the a-noint-ed King to his peo-ple.*

*tutti* *p* *tutti* *p* *tutti* *p* *tutti* *p*

*animato*



639 poco rall. Quasi allegretto (♩ = 69) 37

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

DAVID

*espressivo*  
*mp*  
*mfz*  
*p*

(gaar lidt frem og synger til Harpen)  
(steps forward a bit and sings to the harp)

Jeg kom - mer fra Beth-le-hems  
I come out of Beth-le-hem's

poco rall. Quasi allegretto (♩ = 69)

VI. 1

VI. 2

Va.

Vc.

*mp*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

*p grazioso*

645

Fl. 1 2 3

Cl. (A) 1 2

DAVID

Da - le, hvor Faa - re - ne græs - se ved Vand-bæk-kens Bred, jeg brin - ger dig Fug - le - nes  
val - leys, where shep-herds are feed - ing their flocks by the spring, from flow - ers that fill the green

VI. 1

VI. 2

Va.

Vc.

*f*  
*f*  
*p*

649

Fl. 1 *dim.* *mp*

Fl. 2 *dim.* *mp*

Ob. 1 *mp*

Ob. 2 *mp*

DAVID

Ta - le og al - le Blom-ster-nes med. Jeg brin - ger dig Da - gens Glæ - de og  
 pas - tures, and songs of birds on the wing. I bring you the day-spring's glor - y, and

VI. 1 *mp*

VI. 2 *mp* *div.* *mp*

Va. *mp*

Vc. *mp*

654

Fl. 1 *mf cresc.* *poco f*

Fl. 2 *mf* *cresc.* *poco f*

Ob. 1 *cresc.* *poco f*

Ob. 2 *poco f*

Cl. (A) 1 *poco f*

Cl. (A) 2 *poco f*

Fg. 1 *mp* *cresc.* *poco f*

Fg. 2 *mp* *cresc.* *poco f*

Cor. (F) 1 *mp* *solo mp*

Cor. (F) 2 *mp*

Cor. (F) 3 *mp*

Cor. (F) 4 *mp*

DAVID

Nat-tens Regn o-ver Græs og Straa. Jeg brin - ger dig Him - lens Klæ - - de med  
 rain at night o-ver mead-ow grass. I bring you the rai - ment of heav - - en, where

VI. 1 *cresc.* *poco f*

VI. 2 *cresc.* *poco f* *div.*

Va. *cresc.* *poco f*

Vc. *cresc.* *arco* *poco f*

Cb. *mp* *cresc.* *poco f*

poco mosso

660

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2

Cl. (A) 1  
Cl. (A) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4

DAVID

al - le dens Stjer - ner paa.  
stars of the twi - light pass.

SAUL

(seer op)  
(looking up)

Hvad nu? Hvo syn-ger her?  
Who's there? Who's sing-ing there?

poco mosso

Vi. 1

Vi. 2

Va.

Vc.

Cb.

sul G

un poco più mosso (♩ = 72)

666

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

DAVID

(nærmere)  
(approaching)

Knu - ger Nat - ten di - ne Tan - ker un - der Mør - kets tun - ge Dug, knæk - kes di - ne ful - de  
When the heart con-sumed with sor - row finds no rest in trou - bled sleep, when the night is spent in

1.  
espressivo

un poco più mosso (♩ = 72)

VI. 2

Va.

Vc. pizz.

Cb. pizz.

39

671

Fl. 1

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

DAVID

Ran - ker un - der Stor - mens Vin - ter - suk, Da - gen er en Her - rens Ga - ve,  
weep - ing, till there is no power to weep, day re - turns with morn - ing's com - fort,

arco

arco

rit.

676

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

DAVID

Da - gen tæn - der Blus paa Kind! Pluk i Mor - gen - rø - dens Ha - ve Ro - - ser for dit sy - ge  
 day is heav-en's gift to men. And a - bout the sun - lit gar - den ros - - es blos - som once a -

rit.

Vi. 1

Vi. 2

Va.

Vc.

Cb.



687

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Arpa

DAVID

saa - re stor! I Straa - ler sin Væl - de han Klæ - der, han ud - spæn - der  
 might - y worth. With light is He clothed as a gar - ment. He stret - ches the

VI. 1

VI. 2

Va.

Vc.

Cb.





697

1 2  
Fl.

1 2  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Arpa

DAVID

1. *p* *espressivo*

3

Lov Her-ren, min Sjæl! Hans Naa - - de er  
Sing prais-es to God, His mer - - cy He

VI. 1

VI. 2

Va.

Vc.

Cb.

701

Ob. 1 2 *p*

Cor. (F) 1 2 *pp*

Arpa

DAVID

størst, som Man - na fra Sky - en den da - ler. Han  
 flings like like man - na on all He cre - a - ted. The

704

Fl. 1 2 *p* *cresc.*

Ob. 1 2 *p* *cresc.*

Cl. (Bb) 1 2 *p* *cresc.*

Fg. 1 2 *p* *cresc.*

Cor. (F) 1 2 3 4 *pp* *cresc.*

Arpa

DAVID

sluk - ker ved Kil - - den Vild - æs - lets Tørst, og Mar - ken med Væ - - de han  
 beasts of the field shall drink from the springs that He has sent forth from the

VI. 1 *pp* *cresc.*

VI. 2 *pp* *cresc.*

Va. *pp* *cresc.*

Vc. *pp* *cresc.*

Cb. *p* *cresc.*



712

Ob. 1 2 *p*

Cor. (F) 3 4

Arpa *f* *f* *mp*

DAVID *f* (jubler) (happily)

Glæ - de o - ver Li - vet, det er som en Leg un - der So - lens frugt - ba - re Lu - er.  
 Praise all life and liv - ing, and lift up their voice that His name be hon - oured and chant - ed.

VI. 2

Va.

Vc.

716

Fl. 1 2 *p*

Ob. 1 2 *p*

Cor. (F) 1 2 *mp*

Arpa

DAVID

Glæ - - de o - ver Mar - kens det fat - - tig - ste  
 Praise the bond - man's corn - field, and each hum - ble

719

Fl. 1 2 *p*

Ob. 1 2 *p*

Fg. 1 2 *p*

Cor. (F) 1 2

Arpa

DAVID

Neg, og and Glæ - - de o - ver Kong - gaar - - dens  
 sheaf, and praise the vines that great kings have

722

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

*cresc.*

*pp*

*mp*

*mp*

*mp*

*mp*

Cor. (F) 1 2 3 4

1.

*mp*

Arpa

*f*

DAVID

Dru - - - er!  
plant - - - ed.

Glæ - - de o - ver Man - dens Arm,  
Praise - - the strength that men pos - sess,

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*



730

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Arpa

DAVID

VI. 1

VI. 2

Va.

Vc.

Cb.

god, \_\_\_\_\_  
God, \_\_\_\_\_

og \_\_\_\_\_  
and \_\_\_\_\_

i \_\_\_\_\_  
to \_\_\_\_\_

alt \_\_\_\_\_  
all \_\_\_\_\_

734

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

Arpa

DAVID  
jeg hans Mis kund - hed sku - - - er, i  
His great boun - ty is grant - - - ed, to

SAUL  
- - - - - Det er, som hør-te jeg Bjer - ge - ne  
- - - - - It seems as if all the moun - tains are

VI. 1

VI. 2

Va.

Vc.

Cb.







Andante con altezza (♩ = 60)

748

Fl. 1, 2  
Ob. 1, 2  
Cl. (Bb) 1, 2

Flute and Oboe parts have rests. Clarinet (Bb) 1 and 2 play a melodic line starting at measure 748, marked *p*. The score is in 3/4 time with a key signature of two flats.

Cor. (F) 1, 2, 3, 4  
Tr. (F) 1, 2  
Trb.t. 1, 2  
Trb.b. 1, 2

Horn and Trumpet parts have rests. Trombone parts play a melodic line starting at measure 748, marked *pp*. The score is in 3/4 time with a key signature of two flats.

Timp.

Timpani part has rests.

DAVID

Jo-na-thans Ven.  
Jo-na-than's friend.

Her - ren har hørt os,  
Our God has heard it.

Her - ren er Vid - ne!  
God is our wit - ness.

JON.

Vi har slut-tet en Pagt.  
By a cov-e-nant bound.

Her - ren har hørt os,  
Our God has heard it.

Her - ren er Vid - ne!  
God is our wit - ness.

Andante con altezza (♩ = 60)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Violin and Viola parts have rests. Violoncello and Double Bass parts play a melodic line starting at measure 748, marked *p*. The score is in 3/4 time with a key signature of two flats.

Allegro moderato (♩ = 80)

754

Fl. 1 2

Cor. (F) 1 2

SAUL

Dit An-sigt er skønt af Glæ - de, man tæn - ker paa alt, som er godt, naar man mø - der dit  
 Your coun - te-nance shines with glad - ness, and sure - ly I see what is truth when I look in your

Allegro moderato (♩ = 80)

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *1.* *p* *ffp* *ffp*

poco rall. Allegro molto (♩ = 116)

758

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

DAVID

SAUL

Blik. eyes. Hvad hed-der du? What is your name? Da - vid! Da - vid!

Da - vid, o Da - vid! Jeg Da - vid, oh Da - vid, great

*ffp* *fp* *ffp* *fp* *ffp* *fp* *ffp* *fp*

poco rall. Allegro molto (♩ = 116)

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp* *dim.* *ffp* *fp* *mp* *dim.* *ffp* *fp* *mp* *dim.* *ff* *ff* *mp* *dim.* *ff* *ff* *mp* *dim.* *ffp* *fp*

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2

Trb.t. 1, 2

Trb.b.

SAUL

lig - ger og skri-ger i Jor - den, hvor on - de Mag-ter har kaldt mig ned. \_\_\_\_\_  
 dark-ness has fal-len up - on me, the ev - il spir-its have cast me down, \_\_\_\_\_

VI. 1, 2

Va.

Vc.

Cb.

**Fl.** 1 *ff* *dim.* *dim.* *p*  
 2 *ff* *dim.* *dim.* *p*  
**Ob.** 1 *ff* *dim.* *dim.* *p*  
 2 *ff* *dim.* *dim.* *p*  
**Cl. (B♭)** 1 *ff* *dim.* *dim.* *p*  
 2 *ff* *dim.* *dim.* *p*  
**Fg.** 1 *ff* *dim.* *dim.* *p*  
 2 *ff* *dim.* *dim.* *p*  
**Cor. (F)** 1 *ff* *dim.* *dim.* *p*  
 2 *ff* *dim.* *dim.* *p*  
 3 *ff* *dim.* *dim.* *p*  
 4 *ff* *dim.* *dim.* *p*  
**Tr. (F)** 1 *ff* *p dim.*  
 2 *ff* *p dim.*  
**Trb.t.** 1 *ff* *p dim.*  
 2 *ff* *p dim.*  
**Trb.b.** 1 *ff* *p dim.*  
 2 *ff* *p dim.*  
**Tb.** *ff* *p dim.*  
**SAUL**  
 — Ste - nen er væl - tet for Gra - ven, den luk - ker tæt som en Mur, og in - gen i  
 — bound me with chains in a pris - on whose door was barred by a stone, and no one on  
**VI. 1** *ff* *dim.* *dim.*  
**VI. 2** *ff* *dim.* *dim.* *div.*  
**Va.** *ff* *dim.* *dim.*  
**Vc.** *ff* *dim.* *dim.*  
**Cb.** *ff* *dim.* *dim.*

776 **rall.** **Andantino** (♩ = 76)

Fl. 1, 2, 3

Ob. 1, 2

Cl. (B♭) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2

Trb.t. 1, 2

Trb.b.

Tb.

SAUL

Ver - den kan rok - ke dens Port u - den du, u - den du!  
 earth could have rolled it a - way, none but you, none but you!

**rall.** **Andantino** (♩ = 76)

Vi. 1, 2

Va. unis.

Vc.

Cb.

781

Fl. 1 *p espressivo*

Fl. 2 *p*

Ob. 1 *p espressivo*

Ob. 2 *p*

Cl. (Bb) 1 *p espressivo* solo *espr.* *mp*

Cl. (Bb) 2 *mp*

Fg. 1 *p espressivo*

Fg. 2 *p espressivo*

Cor. (F) 1 *p espressivo*

Cor. (F) 2 *p*

Cor. (F) 3 *p*

Cor. (F) 4 *p*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

SAUL

thi du blæ - ser den bort som en Fjer, naar du syn - ger.  
*It is lift - ed a - side like a breath at your sing - ing.*

VI. 1

VI. 2

Va. *div.*

Vc.

Cb.



786

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Trb.t. 1, 2

Trb.b.

Tb.

SAUL

VI. 1, 2

Va.

Vc.

Cb.

*cresc.* *f* *p* *pp* *div.*

Kom og leg for min Sjæl! Kom og bliv i mit Hus! Du skal  
 Come and play to my soul. Come and dwell in my house. You shall

791

Fl. 1 *p*

Ob. 1. *p*

Cl. (Bb) 1. *p*

Fg. 1 *p*

Cor. (F) 1. *p*

Tr. (F) 1. *pp*

Trb.t. 1

Trb.b.

Tb.

MIKAL

JON.

SAUL

bæ - re mi - ne bed - ste Vaa - ben og sid - de højt ved mit Bord.  
*stay and bear my strong - est weap - ons, and you shall sit by my side.*

VI. 1 *p*

VI. 2 *p*

Va.

Vc. unis.

Cb.

O, bliv!  
*Oh, stay!*

Ja, bliv!  
*Oh, stay!*

Andantino (♩ = 60)

796

Fl. 1  
2 3  
Ob. 1  
2  
Cl. (Bb) 1  
2  
Fg. 1  
2  
Cor. (F) 1  
2  
3  
4  
Tr. (F) 1  
2  
Trb.t. 1  
2  
Trb.b.  
Tb.

DAVID

Jeg vog-ted ved Bæk-ken min Fa-ders Faar, men er Helt og  
The man who was keep-ing my fa-ther's flocks is a man of

Andantino (♩ = 60)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

1 Fl.

2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

DAVID

VI. 1

VI. 2

Va.

Vc.

Cb.

Krigs - mand til - li - ge! Ger - ne jeg tje - ner Kong Saul, thi kæk er hans Søn, og  
 val - our in bat - tle. Glad - ly I serve you, King Saul, for brave is your son and

807 Allegretto (♩ = 80) Allegro (♩ = 120)

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2  
Cor. (F) 1, 2, 3, 4  
Tr. (F) 1, 2  
Trb.t. 1, 2  
Trb.b.  
Tb.

Timp. *ff*

DAVID  
skøn er hans Dat - ter.  
fair is your daugh - ter.  
(omfavner ham)  
(embracing him)

SAUL  
Saa tak - ker jeg Gud for i - dag, at du kom i mit Hus.  
My thanks be to God for this day that you came to my house.

(Abner viser sig i Baggrunden.)  
(Abner appears in the background.)

Allegretto (♩ = 80) Allegro (♩ = 120)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.



819 Maestoso (♩ = 72)

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2

Trb.t. 1, 2

Trb.b. 1, 2

Tb.

Timp.

(samler sin Kraft)  
(marshalling his strength)

SAUL

*f*

Her - re, tag Skjold og Vær-ge, og  
God be our shield and for-tress, and

Maestoso (♩ = 72)

VI. 1, 2

Va.

Vc.

Cb.

sul G





un poco più mosso

poco rall.

830

1 2  
Fl.

3  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trumpet in B-flat (Trb.t.), Trombone (Trb.b.), and Tuba (Tb.). The percussion part (Timp.) is also shown. The woodwinds and strings (from the previous block) play a melodic line with triplets, marked with a forte (f) dynamic. The brass instruments provide harmonic support, with the Trumpet in F playing a rhythmic pattern marked mezzo-piano (mp). The Cor Anglais and Trombone parts have rests, while the Tuba and Timp. parts also have rests.

JON.

Nu blus-ser han at-ter i Kraft! Her-ren har sendt dig, Her-ren vil el-ske dem, der van-dre med  
His cour-age is kind-led a-gain since you were sent here. God will be good to those who walk by your

Detailed description: This block contains the vocal line for the character Jon. The lyrics are in both Danish and English. The melody features several triplet markings over the notes. The lyrics are: "Nu blus-ser han at-ter i Kraft! Her-ren har sendt dig, Her-ren vil el-ske dem, der van-dre med His cour-age is kind-led a-gain since you were sent here. God will be good to those who walk by your".

un poco più mosso

poco rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description: This block contains the musical notation for string instruments. It includes staves for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a simple harmonic accompaniment, with the Violins and Viola playing chords and the Cello and Contrabasso playing a single note. The dynamic is marked forte (f). The tempo markings "un poco più mosso" and "poco rall." are positioned above the staves.





847

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

DAVID

VI. 2

Va.

Vc.

Cb.

*p* *espressivo* *p* *p*

Vin - den bar o - ver Bæk - ken til mig Vi - rak - duft fra dit Slør.  
 Waft - ed a - cross the brook by the breeze, fra - grance dropped from your veil.

850

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

DAVID

VI. 2

Va.

Vc.

Cb.

*p* *p*

Det var, som kys - sed jeg tu - - - sind Blom - - ster, ja tu - sin - de  
 It seemed like kis - sing a thou - - - sand blos - - soms, all man - ner of

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1 *pp*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4 *p* *pp*

DAVID

Blom - - - ster. Vin - den bar o - ver Bæk - ken til mig den  
 blos - - - soms. Waft - ed a-cross the brook by the breeze, I

VI. 1 *p* div. con sord. *v*

VI. 2 *p* div. unis.

Va. *p*

Vc. *p*

Cb. *p*



48

allargando

a tempo

allargando

a tempo

861

Fl. 1 *f pesante* *p* *f* *p*

Fl. 2 *f pesante* *f*

Ob. 1 *f pesante* *p* *f* *p*

Ob. 2 *f pesante* *f*

Cl. (Bb) 1 *f pesante* *p* *f* *p*

Cl. (Bb) 2 *f pesante* *p* *f* *p*

Fg. 1 *f pesante* *f*

Fg. 2 *f pesante* *f*

Cor. (F) 1 *f pesante* *f*

Cor. (F) 2 *f pesante* *f*

Cor. (F) 3 *f pesante* *f*

Cor. (F) 4 *f pesante* *f*

DAVID

si - den, o Mi - kal, har Læng-se - len væ - ret min Pu - de,  
 since then, oh Mi - chal, I long for you my be - lov - ed,

allargando

a tempo

allargando

a tempo

VI. 1 *f pesante* *f* senza sord.

VI. 2 *f pesante* *f* senza sord.

Va. *f pesante* *f* senza sord.

Vc. *f pesante* *f* senza sord.

Cb. *f pesante* *f*

Agitato (♩ = 108)

865

Fl. 1 2 *mf* *dim.* *mp*

Fl. 3 *mf* *dim.* *mp*

Ob. 1 *mf* *dim.*

Ob. 2

Cl. (Bb) 1 *mf* *dim.*

Cl. (Bb) 2 *mf* *dim.*

Fg. 1 *mf* *dim.*

Fg. 2 *mf* *dim.*

Cor. (F) 1 2 *mf* *dim.*

Cor. (F) 3 4 *mf* *dim.*

Timp. *pp*

MIKAL *mp*  
Jeg saa og - saa  
And I saw you

DAVID  
og Nat - - ten er fal - det mig lang.  
and wa - - ter my couch with my tears.

VI. 1 *mf* *dim.* *mp*

VI. 2 *mf* *dim.* *mp*

Va. *mf* *dim.* *mp*

Vc. *mf* *dim.* *pp* pizz.

Cb. *mf* *dim.* *pp* pizz.



869

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

MIKAL

VI. 1

VI. 2

Va.

Vc.

Cb.

dig! Du skyg - ged for Pan - den og saa mod den syn-ken-de Sol, el - ler  
too. Your hand on your fore - head to look at the set - ting sun, or

*mp* *pp* *pp* *pp* *pp*



879

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

MIKAL

VI. 1

VI. 2

Va.

Vc.

Cb.

Ce - ders, der spej - der mod Gi - le - ads Bjerg. \_\_\_\_\_  
 ce - dar that high on Mount Gi - le - ad grows. \_\_\_\_\_

884

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

MIKAL

Da tænk - te jeg i Skjul ved mig selv: Stolt, om han stod un - der  
 Then in my heart this thought came to me: Proud would I be if his

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rall.

889

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

MIKAL  
Ban-ner mod Fjen-den fra Gath.  
ban-ners were fac-ing the foe.

DAVID  
Hvad tæn- te du  
What oth- er thoughts

poco rall.

VI. 1

VI. 2

Va.

Vc.

894

rit. Tempo I

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

MIKAL  
Hvad tæn- te du selv?  
First tell me your own.

DAVID  
me- re? had you? Jeg I tæn- te, da Skyg-ger- ne  
thought, in the gath- er- ing

Fl. 1

Fl. 2/3

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

DAVID

faldt: shade:      Gid      hun nu kom      o - ver Bæk - ken!      Gid      hen-des Lok - ker, der dryp - pe af

Would      she were here      now be - side      me.      Would      that her locks      that are drip - ping with

VI. 1

VI. 2

Va.

Vc.

Cb.

902

Fl. 1 *mf* *dim.*

Fl. 2, 3 *mf* *dim.* *dim.* *pp*

Ob. 1 *mf* *dim.*

Ob. 2 *mf* *dim.*

Cl. (Bb) 1 *mf* *dim.* *dim.* *pp*

Cl. (Bb) 2 *mf* *dim.* *dim.* *pp*

Fg. 1 *mf* *dim.*

Fg. 2 *mf* *dim.*

Cor. (F) 1, 2 *mf* *dim.* *pp*

Cor. (F) 3, 4 *mf* *dim.*

DAVID  
 Dug, kun- de kø - - le min Kind!  
 dew might be cool on my cheek.

Vi. 1 *mf* *dim.* *pp*

Vi. 2 *mf* *dim.* *pp*

Va. *mf* *dim.* *pp*

Vc. *mf* *dim.* *pp*

Cb. *mf* *dim.*

906

Fl. 1 *pp* *p cresc.*

Fl. 2 *p cresc.*

Ob. 1 *p cresc.*

Ob. 2 *p cresc.*

Cl. (Bb) 1 *p cresc.*

Cl. (Bb) 2 *p cresc.*

Fg. 1 *cresc.*

Fg. 2 *pp* *cresc.*

Cor. (F) 1 *pp* *p*

Cor. (F) 2 *p*

Cor. (F) 3 *p*

Cor. (F) 4 *p*

DAVID

Gid hen - des Ar - me, der dryp - pe af Myr - rha, laa om min  
 Would that her bo - som, all per - fumed with in - cense, lay close to

VI. 1

VI. 2

Va.

Vc.

Cb. *pp*



poco mosso      tranq.

52 Tempo I

910

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2  
Cor. (F) 1, 2, 3, 4

Dynamic markings: *f*, *dim.*, *p*, *pp*. Includes triplets and slurs.

MIKAL  
DAVID

Hals!  
mine!

Det tænk - te jeg, da  
My thoughts were those in

Skyg-ger-ne faldt!  
gath-er-ing shade.

Jeg øn-sked at  
I longed to be

VI. 1, 2  
Va.  
Vc.  
Cb.

Dynamic markings: *f*, *dim.*, *pp*, *p*. Includes slurs.



918

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

MIKAL

Der skul - de vi knæ - le ved Kil - den, og du skul - de ø - se mig Vand i din  
 There would we dis - cov - er a foun - tain, and you would kneel down by the wa - ter to

53

921

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

MIKAL

Haand, saa vil - de jeg drik - ke hos dig, mens Fug - le - ne sang; selv skul - de vi  
 drink, and give me to drink from your hand, while all the birds sang; so were we to -

VI. 1

VI. 2

Va.

Vc.

Cb.

1  
Fl.

2  
3

1  
Ob.

2

1  
Cl. (Bb)

2

1  
Fg.

2

1  
Cor. (F)

2  
3  
4

MIKAL  
væ - re som vil - de Du - er i Sko - ven.  
geth - er as two wild doves in the for - est.

DAVID  
Du drøm - te, du gav mig din Mund, saa giv mig den  
You dreamed that you gave me your lips, so give them me

1  
VI. 1

VI. 2

Va.

Vc.

Cb.

molto rall.

Allegro con fuoco (♩ = 112)

927

Fl. 1 *mf cresc.* *t* *f*

Fl. 2, 3 *f*

Ob. 1 *f*

Ob. 2 *mf cresc.* *f*

Cl. (B♭) 1 *f*

Cl. (B♭) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1, 2 *f*

Cor. (F) 3, 4 *f*

Timp. *p cresc.* *f*

MIKAL

O, Da - vid! o, Da - vid!  
Oh, Da - vid! Oh, Da - vid!

DAVID

nu. O Mi - - kal! Min El - ske-des Læ - ber er rø - de som  
now. Oh, Mi - - chal. The lips of my well-be - lov - ed drop as the

molto rall.

Allegro con fuoco (♩ = 112)

VI. 1 *f* unis.

VI. 2 *f* *p* *fp*

Va. *f* *p* *fp*

Vc. *f* *pizz.* *p*

Cb. *f* *pizz.* *p*

1  
Fl.

2  
3

1  
Ob.

2

1  
Cl. (Bb)

2

1  
Fg.

2

1  
Cor. (F)

2  
3  
4

Timp.

DAVID

1  
VI. 1

2  
VI. 2

Va.

Vc.

Cb.

Dru - er! Og kys - - ser jeg hen - des Øj - ne, da luk - - -  
hon - ey. Her eyes \_\_\_\_\_ close be-neath my kis - ses, and mine \_\_\_\_\_



rit. a tempo

940

Fl. 1 *p* *f*

Fl. 2, 3 *p* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. (Bb) 1 *p* *f* *fp*

Cl. (Bb) 2 *p* *f*

Fg. 1 *p* *f* *fp*

Fg. 2 *p* *f* *fp*

Cor. (F) 1 *p* *f*

Cor. (F) 2, 3, 4 *p* *f*

MIKAL

Min El - ske-des Favner et Le - je, bredt for mit  
 My lov - er's embrace is a bow - er spread for my

DAVID

mig dit Le - gems blom - stren - de Ha - ve.  
 me her beau - ty shines like a gar - den.

rit. a tempo

VI. 1 *fz*

VI. 2 *f* *fz* *fp* *fp*

Va. *f* *fz* *fp* *fp*

Vc. *f* *fz* *pizz.* *p* *fz* *p*

Cb. *f* *fz* *pizz.* *p* *fz* *p*



Fl. 1 *p*

Ob. 1 *p*

Cl. (Bb) 1

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1 *p*

Cor. (F) 2 *p*

Cor. (F) 3 *p*

Cor. (F) 4 *p*

MIKAL

Blund. rest.

Tryg There

hvi - ler jeg un - der hans Hæn - der! Han

shall I lie down in con - tent - ment. For

VI. 1 *p*

VI. 2

Va.

Vc.

Cb.



molto rall.

55 Tempo I

954

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b. 1, 2

Tb.

Timp.

MIKAL

DAVID

Min And traa staar e - ne til ham, han  
And now my be - lov - ed is mine, and

molto rall.

Tempo I

Min Arm er en  
My arms are a

VI. 1

VI. 2 1, 2

Va.

Vc.

Cb.

957

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b. *ff*

Tb. *ff*

Timp.

MIKAL  
er som et Segl paa mit Hjer - te, min At - traa staar e - ne til  
*all* *my de-sires are to-wards* him, so set me a seal on his

DAVID  
Mur om dit Liv! Al - e - ne for mig dit Le - gems blom-stren-de Ha - ve! Som  
*tower for my love. And on - ly for me her beau - ty shines like a gar - den. For*

VI. 1  
1  
2

Va.  
Vc.  
Cb.

*mp* *cresc.*

allargando

961

1  
Fl. *ff*

2  
3

1  
2  
Ob. *ff*

1  
2  
Cl. (Bb) *ff*

1  
2  
Fg. *ff*

1  
2  
Cor. (F) *ff*

3  
4

1  
2  
3  
Tr. (F) *mf*

1  
2  
Trb.t. *mf*

Trb.b. *mf*

Tb. *mf*

Timp. *ff*

MIKAL  
ham!  
heart.

DAVID  
Dø  
dy

Som  
For

Dø  
death

den,  
ing.

allargando

trem.

VI. 1 *ff*

trem.

VI. 2 *ff*

unis.

Va. *ff*

trem.

unis.

Vc. *ff*

Cb. *ff*













FORSPIL / PRELUDE  
Allegro marziale (♩ = 108)

Flauto 1  
2

Flauto 3 (Flauto piccolo)

Oboe 1  
2

Clarinetto (Bb) 1  
2

Fagotto 1  
2

Corno (F) 1  
2  
3  
4

Tromba (C) 1  
2  
3

Trombone tenore 1  
2

Trombone basso

Tuba

Timpani (G, C)

Arpa

Allegro marziale (♩ = 108)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso





**B**

--- gen --- do a tempo

19

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b. 1, 2

Tb.

Timp.

VI. 1, 2

Va.

Vc.

Cb.

*cresc.* *ff* *mp* *div.* *unis.*

--- gen --- do a tempo

*ff* *fz* *fz*

allarg. a tempo, ma tranq.

25

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

*p*  
*espressivo*

*p*

*p*

*p*

*p*

*trm*

3.

allarg. a tempo, ma tranq.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

div.

unis.





C

40

1 Fl. *p*

2 3 Fl. *p*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. (Bb) *mf* *p*

2 Cl. (Bb) *mf*

1 Fg. *mf* *p*

2 Fg. *mf* *p*

1 2 Cor. (F) *mp* *p*

3 4 Cor. (F) *mp* *p*

VI. 1 *p* *mf* *p*

VI. 2 *p* *mf* *p* *div.*

Va. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mp* *p*



poco strin-

**D**

52

1 2 Fl. *mf* *cresc.*

3 Fl. *cresc.*

1 2 Ob. *mf espressivo* *cresc.*

1 2 Cl. (Bb) *mf* *cresc.*

1 2 Fg. *mf* *cresc.*

1 2 Cor. (F) *espressivo* *mf* *cresc.*

3 4 Cor. (F) *mf* *cresc.*

VI. 1 *mf espressivo* *cresc.*

VI. 2 *mf* *cresc.*

Va. *mf* *div.* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

poco strin-



64

a2

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Vi. 1  
2

Va.

Vc.

Cb.

*muta in fl.gr.*

70

Fl. 1 2  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (C) 1 2 3  
Trb.t. 1 2  
Trb.b. 1 2  
Tb. 1 2  
Timp.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*marcato*

**F**

Tempo I

76

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

Tempo I

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1  
2  
3  
Fl.

1  
2  
Ob.

1  
2  
Cl. (Bb)

1  
2  
Fg.

1  
2  
3  
4  
Cor. (F)

1  
2  
3  
Tr. (C)

1  
2  
Trb.t.

Trb.b.

Tb.

Timp.

VI. 1  
VI. 2

Va.

Vc.

Cb.

The musical score for page 83 is arranged in a standard orchestral format. It includes parts for three Flutes (Fl.), two Oboes (Ob.), two Clarinets in B-flat (Cl. (Bb)), two Bassoons (Fg.), four French Horns (Cor. (F)), three Trumpets in C (Tr. (C)), two Trumpets in B-flat (Trb.t.), one Trombone in B-flat (Trb.b.), one Tuba (Tb.), Timpani (Timp.), two Violins (VI. 1 and VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of rhythmic patterns and dynamic markings, including fortissimo (ff) and fortissimo-zwischen (fz). Some parts include performance instructions such as 'div.' (divisi). The notation is in standard musical notation with stems and beams indicating rhythmic groupings.









poco strin - - - - gen - - - - do Tempo I

108

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b. 1, 2

Tb.

Timp.

*p*, *cresc.*, *ff*, *fz*, *mp cresc.*

poco strin - - - - gen - - - - do Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*, *cresc.*, *ff*, *fz*, *div.*, *unis.*

114

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp. *fz* *fz* *tr*

VI. 1 *div.* *unis.*

VI. 2 *div.* *sul G unis.*

Va.

Vc.

Cb.



Andantino (♩ = 84)

126

Arpa

DAVID

— de o - ver Man - dens Arm, der kæm-per med Kraft!  
 the strength that men pos-sess to serve God our Lord.

ABNER

(udenfor)  
 (offstage)

Kon-gen? Hvor er han? Vig - tigt  
 King Saul, where is he? Ur - gent

Andantino (♩ = 84)

VI. 1

VI. 2

Va.

Vc.

Cb.

sul G. ....

*fp*

*fp*

*fp*

*fp*

*f*



130

Arpa

DAVID

Glæ - - de o - ver Kvin - - - dens Barm!  
 Praise a wom - an's ten - - - der - - - ness.

ABNER

Bud!  
 news!

Kon-gen maa hø - re!  
 King Saul must hear it!

VAGTEN  
 GUARD

Da - vid le - ger for Kon - gen! In - gen tør bry - - de hans Ro!  
 Dav - id sings for the king, and no one may trou - - ble him now.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

un poco più mosso (♩ = 96)

133

Fl. 1, 2, 3  
 Ob. 1, 2  
 Cl. (Bb) 1, 2  
 Fg. 1, 2  
 Cor. (F) 1, 2, 3, 4

DAVID  
 SAUL  
 ABNER  
 VAGTEN

Glæ - de!  
 Prais - es!

(Abner trænger sig forbi Vagten.)  
 (Abner forces his way past the guard.)

Kald ham her - ud!  
 He must be called!

Kong Saul!  
 King Saul!

Kong Saul!  
 King Saul!

Kong Saul!  
 King Saul!

un poco più mosso (♩ = 96)

VI. 1, 2  
 Va.  
 Vc.  
 Cb.

sul G





2 **violento**

142

Fl. 1 *pp cresc.*

Ob. 1 *dim.* *p*

Cl. (Bb) 1 *dim.* *p*

Cl. (Bb) 2 *dim.* *p*

Fg. 1 *dim.* *p*

Fg. 2 *dim.* *p*

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Timp.

ABNER

(Huset fyldes med Krigsfolk, som trænge  
The house is filled with warriors who

li - ster - hæ - ren har slaa - et Lejr hin - si - des Da - len, og Ræd - sel har  
Phil - is - tines have pitched their camp o - ver the val - ley. Your peo - ple are

**violento**

sul G

VI. 1 *ff* *pp cresc.*

VI. 2 *ff* *pp cresc.*

Va. *ff* *pp cresc.*

Vc. *ff* *pp cresc.*

Cb. *ff* *pp cresc.*

ac - - - - ce - - - - le - - - - ran - - - - do Tempo I (♩ = 96)

146

Fl. 1, 2, 3

Ob. 1, 2

Cl. (B♭) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b. 1, 2

Timp.

*mf cresc.*, *f cresc.*, *ff*, *p cresc.*, *mp*, *ff*

ABNER

ind fra Baggrundene.)  
enter from the background.)

gre-bet dit Folk.  
smit-ten with fear!

KRIGSMEND WARRIORS

T.

CORO

B.

Kong Saul! Vaagn op!  
King Saul! Rise up!

ac - - - - ce - - - - le - - - - ran - - - - do Tempo I (♩ = 96)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff*, *div.*

151

3

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

Trb.t. 1

Trb.t. 2

Trb.b.

Timp. G, D muta in Bb, Eb

SAUL

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*fpp*

*pp*

*p*

*p*

*pp*

Drev ik-ke Gud ved Jo-na-thans Haand vo-re Fjen-der til -  
 Was not the Lord on Jo-na-than's side and the en - e - my

156 *poco largamente* 4 *poco meno*

Fl. 1 *pp* *f*

Ob. 1 *pp* *f*

Cl. (Bb) 1

Fg. 1

Cor. (F) 1 *p* *f*

Tr. (C) 1

Trb.t. 1

Trb.b. 1

Timp.

SAUL *ba-ge?*  
*scat-tered?*

ABNER *Ti - fold stær - ke kom-mer de nu.*  
*Ten - fold stron - ger are they to - day.* *Frem-mest van-drer en*  
*They are led by a*

T. *Ti - fold stær-ke!*

CORO *Ten - fold stron-ger!*

B.

*poco largamente* *poco meno*

VI. 1 *f* *dim.* *fs* *p*

VI. 2 *f* *dim.* *fs* *p*

Va. *f* *dim.* *fs* *p*

Vc. *f* *dim.* *fs* *p*

Cb. *f* *dim.* *fs* *p*



Tempo I

172

Fl. 1  
Fl. 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2  
Cor. (F) 1, 2, 3, 4  
Tr. (C) 1, 2  
Trb.t. 1, 2  
Trb.b.

ABNER

hed- der.  
li- ath!

Han raa-ber til Is- ra- els  
He cries to the ar-mies of

T.  
CORO

Go - li- ath! Go - li- ath!  
Go- li - ath! Go- li - ath!

B.

Tempo I

Vi. 1  
Vi. 2  
Va.  
Vc.  
Cb.





6 un poco pesante

183

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Timp.

ABNER

Fæl-der han mig, skal vort Land væ - re Jert! Men dræ-ber jeg ham, skal I \_\_\_\_\_  
 "If he kills me, then our land shall be yours. But if I kill him, then you \_\_\_\_\_

T. Skænd-sel!  
 on us!

B.

VI. 1, 2

Va.

Vc.

Cb.

un poco pesante

Lento

189

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Timp.

col canto

Bb, Eb muta in G, C

ABNER

— væ - re A - ska - lons Træl - le!"

— shall be bond - men and serve us."

Han haa - ner vor Slag - or - den, Her - re! Og Is - ra - el er lam - met af

My Lord, he de - fies our bat - tal - ions. And Is - ra - el is strick - en with

T.

CORO

Skam og Skænd - sel!

Shame up - on us!

B.

Lento

VI. 1

VI. 2

Va.

Vc.

Cb.

193 Tempo I (♩ = 92)

Fl. 1, 2, 3  
 Ob. 1, 2  
 Cl. (B♭) 1, 2  
 Fg. 1, 2  
 Cor. (F) 1, 2, 3, 4  
 Tr. (C) 1, 2  
 Trb.t. 1, 2  
 Trb.b.  
 Timp.

(sætter sig mismodig)  
 (sitting down, discouraged)

SAUL  
 ABNER

Frygt.  
 fright.

T.1  
 T.2  
 CORO  
 B.1  
 B.2

Rejs dig, Kong Saul! Bort-tag vor Skam ved dit Sværd!  
 Go forth, King Saul! A-venge our shame with your sword!

Rejs dig, Kong Saul! Bort-tag vor Skam ved dit Sværd!  
 Go forth, King Saul! A-venge it with your sword!

Rejs dig, Kong Saul! Bort-tag vor Skam!  
 Go forth, King Saul! A-venge our shame!

Rejs dig, Kong Saul! Bort-tag vor Skam ved dit Sværd!  
 Go forth, King Saul! A-venge our shame with your sword!

Tempo I (♩ = 92)

VI. 1  
 VI. 2  
 Va.  
 Vc.  
 Cb.

Lento (♩ = 72)

198

Fl. 1  
2  
3

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Trb.b.

Timp. *col canto*  
*ff*

SAUL

Her-ren har mær-ket mit Hus, hans Aand har for-ladt mig i Vre-de, og Spi-ret er brudt i min Haand.  
 God has for-sak-en my house, His spir-it de-par-ted in an-ger, and shat-tered the sword in my hand.

T. 1  
2

CORO

B.1  
B.2

Lento (♩ = 72)

VI. 1 *col canto*  
*ff* *fp* *pizz.* *arco*

VI. 2 *col canto*  
*ff* *fp* *pizz.* *arco*

Va. *col canto*  
*ff* *fp* *pizz.* *arco*

Vc. *col canto*  
*ff* *fp* *div. pizz.* *unis. arco*

Cb. *col canto*  
*ff* *fp* *pizz.* *arco*

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Timp. *f*

MIKAL  
MICHAL

Ve os, Sor - row!  
Ve os, Sor - row!  
Ve os, Sor - row!

Ve os, Sor - row!  
Ve os, Sor - row!  
Ve os, Sor - row!

Naar selv den Sal - ve - de fryg - ter,  
when God's a - noint - ed is fear - ful

hvo skal da  
how shall the

Ve os, Sor - row!  
Ve os, Sor - row!  
Ve os, Sor - row!

Ve os, Sor - row!  
Ve os, Sor - row!  
Ve os, Sor - row!

Naar selv den Sal - ve - de fryg - ter,  
when God's a - noint - ed is fear - ful

hvo skal da  
how shall the

sul G .....

VI. 1

VI. 2

Va.

Vc.

Cb.

div.



Allegretto coraggioso (♩ = 96)

212

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Timp.

(David træder frem.)  
(David steps forward.)

DAVID

Kon - ge, lad  
Let not your

Allegretto coraggioso (♩ = 96)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Fl. 1 *mp*

Ob. 1 2

Cl. (Bb) 1 2 *p*

Fg. 1 2 *p*

Cor. (F) 1 2 3 4 *mp*

Tr. (C) 1 2 *p*

Timp.

DAVID

ik - ke din Sjæl bli-ve mod-løs for Go-li-aths Tru-sel!  
 heart be a - fraid at the chal-lenge, this threat of Go - li - ath!

VI. 1 *arco p*

VI. 2 *arco p* *pizz.*

Va. *arco p* *pizz.*

Vc. *arco p* *pizz.*

Cb. *pizz.*



un poco più mosso

225

Fl. 1 *p* *mf*

Ob. 1 *mf*

Cl. (Bb) 1 *mf*

Fg. 1 *p* *mf*

Cor. (F) 1 *p* *mf*

Tr. (C) 1 *p* *mf*

Timp.

MIKAL Da - vid, min el - ske-de! Da - vid!  
Dav - id, be - lov - ed one, Da - vid!

DAVID Jeg vo - ver mit Liv mod hans Pral!  
For I will go out there and fight.

SAUL (rejser sig)  
(rising)  
Du!  
You!

un poco più mosso

Vi. 1 *p* *mf*

Vi. 2 *mf*

Va. *mf* *mp*

Vc. *mf*

Cb. *mf*

tran - - - - quil - - - - lo a tempo

231

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Tr. (C) 1  
Tr. (C) 2

Timp.

SAUL

For u - li - ge Kamp mel - lem dig, en ty - ve - aars Svend, og ham, der er Kri - ger fra Ung - dom - mens  
But you can - not go, for you are on - ly a youth, and he is a man, bred for war from his

tran - - - - quil - - - - lo a tempo

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

di - - mi - - nu - - en - - do  
di - - mi - - nu - - en - - do  
di - - mi - - nu - - en - - do  
di - - mi - - nu - - en - - do  
di - - mi - - nu - - en - - do







1 Fl. *f*

2 3 *f*

1 Ob. *f*

2 *f*

1 Cl. (Bb) *f*

2 *f*

1 Fg. *f*

2 *f*

1 Cor. (F) *f* a2 *p*

2 *f* a2

3 4

1 Tr. (C) *f*

2 *f*

Timp.

DAVID

gaa Fi - li - ste-ren bed - re, der vo - ver at haa - ne den Slag - or - den,  
 be with the Phil - is-tine al - so, for he has de - fied all the ar - mies of the

T. *f*

CORO

Hil ham, hil!  
 Hail him, hail!

B. *f*

VI. 1 *f*

VI. 2 *p* *f* *p*

Va. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *f* *p*

261

Fl. 1 *p* cre - - - - scen - - - - do *f*

Fl. 2 *p* cre - - - - scen - - - - do *f*

Ob. 1 *p* cre - - - - scen - - - - do *f*

Ob. 2 *p* cre - - - - scen - - - - do *f*

Cl. (Bb) 1 *p* cre - - - - scen - - - - do *f*

Cl. (Bb) 2 *p* cre - - - - scen - - - - do *f*

Fg. 1 *p* cre - - - - scen - - - - do *f*

Fg. 2 *p* cre - - - - scen - - - - do *f*

Cor. (F) 1 *p* cre - - - - scen - - - - do *f*

Cor. (F) 2 *p* cre - - - - scen - - - - do *f*

Cor. (F) 3 *p* cre - - - - scen - - - - do *f*

Cor. (F) 4 *p* cre - - - - scen - - - - do *f*

Tr. (C) 1 *mf* cre - - - - scen - - - - do *f*

Tr. (C) 2 *mf* cre - - - - scen - - - - do *f*

Timp. *p* cre - - - - scen - - - - do *f*

MIKAL For vor Kær lig - heds Skyld! (uden at ænse hende)

DAVID In the name of our love! (ignoring her)

Her-ren har sat! Her - ren, der

liv - ing God. God who de -

T. 1 *f* Hil ham, hil!

T. 2 *f* Hail him, hail!

CORO *f* Hil ham, hil!

B. *f* Hail him, hail!

Vi. 1 *p* cre - - - - scen - - - - do *f* sul G *fp*

Vi. 2 *p* cre - - - - scen - - - - do *f* *fp*

Va. *p* cre - - - - scen - - - - do *f*

Vc. *p* cre - - - - scen - - - - do *f*

Cb. *p* cre - - - - scen - - - - do *f*





Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2

Cor. (F) 1, 2, 3, 4  
Tr. (C) 1, 2

Timp.

MIKAL

Dat - ter, du el - sker, har gi - - - vet sin Sjæl i hans  
daugh - ter thou cher - ish, have giv - - - en my heart to this

Vi. 1, 2  
Va.  
Vc.  
Cb.

animato

13

286

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2

Cor. (F) 1, 2, 3, 4  
Tr. (C) 1, 2

Timp.

MIKAL

SAUL  
Haand.  
man.

KRIGSMÆND  
WARRIORS  
Is - rael kræ - ver din Arm,  
Is - rael needs such a man.

T.  
CORO  
Her - ren vil fri ham!  
God will pro - tect him!

B.  
Send ham i Kam - -  
Send him to save

animato

VI. 1, 2  
Va.  
Vc.  
Cb.

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Timp.

SAUL

og Fol - ket taa - ler ej Tø - ven! Gaa \_\_\_\_\_ da med  
 The peo - ple bid you go for - ward. Go \_\_\_\_\_ in the

T. pen! us! Af - sted! At once!

CORO

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1 Fl.

2 3

1 Ob.

2

1 Cl. (Bb)

2

1 Fig.

2

1 Cor. (F)

2

3 4

1 Tr. (C)

2

Timp.

SAUL

Her - ren, min Søn! \_\_\_\_\_ Og brin - ger du  
 Lord's name, my son! \_\_\_\_\_ And bring me the

1 VI. 1

2 VI. 2

Va.

Vc.

Cb.

ritar- - dan - - do a tempo

305

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Timp.

SAUL

(lægger sin Haand paa den knælende Mikal)  
(He lays his hand on the kneeling Michal.)

Go - li - aths Ho - ved, da skal hun væ - re din. \_\_\_\_\_  
head of Go - li - ath, then shall Mi - chal be yours. \_\_\_\_\_

CORO

T. Hil Da - vid!  
Hail Dav - id,

B.

ritar- - dan - - do a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

312

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2

Cl. (Bb) 1  
Cl. (Bb) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4

Tr. (C) 1  
Tr. (C) 2

Timp.

MIKAL  
(rejser sig)  
(rising)

DAVID  
(bøjer sig)  
(bowing)

CORO  
T. 1  
T. 2  
B.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

di - - - mi - - - nu - - - en - - - do  
di - - - mi - - - nu - - - en - - - do

Min Fa - - - der!  
My fa - - - ther!

Min Kon - - - ge!  
My mas - - - ter!

Hil ham, hil!  
hail to him!

di - - - mi - - - nu - - - en - - - do  
di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do  
di - - - mi - - - nu - - - en - - - do

Allegro moderato quasi maestoso (♩ = 92)

318

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Timp.

(tager Vaabnene fra sin Svend)  
(taking the armour from his servant)

SAUL

Her er mit Sværd! og her – spænd mit Pan-ser om Bry-stet!  
Here is my sword, and here – arm your-self with my ar-mour!

Allegro moderato quasi maestoso (♩ = 92)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

(David prøver Vaabnene og viser dem fra sig.)  
(David tries on the armour and casts it aside.)

322

DAVID

For tung er din Hjelm!  
*It's too heav-y for me.*

Ej kan jeg rø-re min  
*I can-not lift up my*

SAUL

Og fæst min Hjelm om dit Haar.  
*And wear my hel-met on your head.*

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rit.

327

DAVID

Arm un-der Pan-se-rets Pla-der. Og Svær-det hæm-mer min Gang!  
*hand for the weight of the ar-mour. I can-not move with this sword.*

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rit.



331 Tempo I (Allegretto) (♩ = 96)

Fl. 1, 2, 3

Ob. 1, 2

Cl. (B♭) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Timp.

MIKAL

DAVID

Han bo - rer dig ned med sit Spyd!  
His spear will be thrust in your side!

(Han tager den frem af sin Taske.)  
(He takes it out of his bag.)

Med Slyn - gen i Haand vil jeg mø - de min Fjen - de.  
With my sling in my hand I will strive with Go - li - ath.

Tempo I (Allegretto) (♩ = 96)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

338

Fl. 1 *p*

Fl. 2

Fl. 3

Ob. 1 *p*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1 *solo p*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

Timp.

DAVID

Jeg sø - ger ved Bæk-ken mig glat - te Sten, der skæ - re Luf-ten som Pi - le. Vær tryg! —

I'll go to the riv - er to fetch some stones that cut the air like an ar - row. Take heart, —

VI. 1 *p*

VI. 2 *pizz. p*

Va. *pizz. p*

Vc. *pizz. p*

Cb. *pizz. p*

arco *p*

arco *p*

arco *p*

sul D *fz*

344

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

Timp.

DAVID

SAUL

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*mf* *f* *f<sup>#</sup>* *f* *f* *f<sup>#</sup>*

*cresc.* *mf* *f* *f* *f* *f<sup>#</sup>*

*pizz.* *arco* *f* *f* *f* *f<sup>#</sup>*

*arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Jeg ram-mer ham først!  
for I shall not fail!

(til Krigsfolket)  
(addressing his warriors)

molto rall.

351

Fl. 1

Fl. 2/3

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2/3/4

Tr. (C) 1/2

Timp.

SAUL

For-kynd \_\_\_\_\_ da      Fi - li - stre-nes      Mænd,      at Da - vid er  
 Pro-claim \_\_\_\_\_ it      to the Phil-is-tine      camp      that Dav - id is

molto rall.

VI. 1

VI. 2

Va.

Vc.

Cb.



Andante espressivo (♩ = 60)

365

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Timp.

MIKAL

SAUL

*p*, *dim.*, *pp*, *espressivo*, *solo*

G, C muta in Bb, F

(om Davids Hals)  
(embracing David)

Dø ik - ke  
Do not for -

(Saul vinker ad Abner og taler med ham i Baggrunden.)  
(Saul signals to Abner and talks to him in the background.)

Andante espressivo (♩ = 60)

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*, *dim.*, *div.*







Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

MIKAL  
Angst gør mørkt for mit Blik!  
see you not through my tears.

DAVID  
Her - ren vil aan-de din Angst fra dit Hjer - te.  
God will sus-tain you and bring you His com-fort. (i Baggrunden)  
(in the background)

SAUL  
Kom, det er Tid!  
Come, it is time!

ABNER  
Kom,  
Come,

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Tempo I (Allegretto) (♩ = 100)

390

Fl. 1  
2 3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

MIKAL  
Dø ik - ke fra mig, du Li - vets Lyst! Min Hus - bond!  
Do not for - sake me, my life's de - light. My hus - band!

DAVID

ABNER  
det er Tid!  
it is time!

Tempo I (Allegretto) (♩ = 100)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2

Cor. (F) 1, 2, 3, 4  
Tr. (C) 1, 2

(Mikal følger David til Udgangen. Her staa hendes Piger, spejdende efter Krigfolket.)  
(Michal follows David to the exit. Her maidens stand there watching out for the warriors.)

DAVID

vel! \_\_\_\_\_  
well! \_\_\_\_\_

KRIGSMÆND (bag Scenen)  
WARRIORS (offstage)

T. 1, 2  
B. 1, 2

Her - ren har ud - set sin Helt! \_\_\_\_\_  
He has been cho - sen by God! \_\_\_\_\_

Vi. 1, 2  
Va.  
Vc.  
Cb.

403 Allegro vigoroso (♩. = 66)

Fl. 1 *p* *cre - - - - -*  
*p cre - - - - -*

Ob. 1 *p* *cre - - - - -*

Cl. (Bb) 1 *p* *cre - - - - -*

Fg. 1 *p* *cre - - - - -*  
 2 *p* *cre - - - - -*

Cor. (F) 1 *p* *cre - - - - -*  
 2 *p* *cre - - - - -*  
 3 *p* *cre - - - - -*  
 4 *p* *cre - - - - -*

Tr. (C) 1 *p* *cre - -*  
 2 *p* *cre - -*

Timp.

MIKAL  
 Saa I ham, Pi - ger? Saa I min El - ske - de? Sol - brændt som Bjer - ge - nes  
 Maid - ens, you saw him? Saw you my dear - est? Taw - ny as vines on high

Allegro vigoroso (♩. = 66)

VI. 1 *mp* *cre - - - - -*

VI. 2 *mp* *cre - - - - -*

Va. *p* *cre - - - - -*

Vc. *pp* *cre - - - - -*

Cb. *pp* *cre - - - - -*

409

Fl. 1  
scen - - - - - do *f*  
scen - - - - - do *f*  
*mp*

Fl. 2  
*p* cre - - - - - scen - - - - - do *f*  
*mp*

Ob. 1  
*p* cre - - - - - scen - - - - - do *f*  
*mp*

Ob. 2  
*p* cre - - - - - scen - - - - - do *f*

Cl. (Bb) 1  
scen - - - - - do *f*  
*mp*

Cl. (Bb) 2  
*p* cre - - - - - scen - - - - - do *f*  
*mp*

Fg. 1  
scen - - - - - do *f*

Fg. 2  
scen - - - - - do *f*  
*mp*

Cor. (F) 1  
a2  
*mp*

Cor. (F) 2  
scen - - - - - do *f*  
*mp*

Cor. (F) 3  
scen - - - - - do *f*  
*mp*

Cor. (F) 4  
scen - - - - - do *f*  
*mp*

Tr. (C) 1  
scen - - - - - do *f*

Tr. (C) 2  
scen - - - - - do *f*

Timp.  
Bb, F muta in A, D  
*f*

MIKAL  
Dru - er! Stolt som en By un-der Vaa-ben! Sej'r  
moun - tains. Proud as an ar - my with ban-ners! Glor - y

Vi. 1  
*mp* cre - - - - - scen - - - - - do *f*  
*ff*

Vi. 2  
scen - - - - - do *f*  
*ff*

Va.  
scen - - - - - do *f*  
*ff*

Vc.  
scen - - - - - do *f*  
*ff*

Cb.  
scen - - - - - do *f*  
*ff*

416

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl. (Bb) 1 *mp*

Cl. (Bb) 2 *mp*

Fg. 1

Fg. 2 *mp*

Cor. (F) 1 *a2*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4 *mp*

Tr. (C) 1

Tr. (C) 2

MIKAL

gror i hans Fjed!  
goes where he treads.

UNGE PIGER  
YOUNG GIRLS *pp*

S. 1

S. 2

CORO Lyk - ke - lig du, lyk - ke - lig du, blandt  
Bles - sed art thou, bles - sed a - mong all

A. 1 *pp*

A. 2

VI. 1 *f* *p*

VI. 2 *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. 1 2 3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

MIKAL

Saa I ham? Saa I hans Gang? Han er som en Raa paa  
 Did you see how his foot sped, as light as the hind on the

CORO

S. 1 2

A. 1 2

Pi - ger lyk - ke - lig du!  
 wom - en, bles - sed art thou.

VI. 1

VI. 2

Va.

Vc.

Cb.

*fp* *fp* *p*

*fp* *fp* *p*

*fp* *fp* *p*

*fp* *fp* *p*

*fp* *fp* *p*

430

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1 *mp*

Cor. (F) 2 *fmp*

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

MIKAL

Bjer - ge, her - ligst blandt tu - sin - de Mænd! Hans  
 moun - tains? Chief of ten - thou - sand is he. His

VI. 1 *f* *pp*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*





con espressione

444

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

MIKAL

CORO

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Lyk - - - ke - lig  
Bles - - - sed am

du, lyk - ke - lig du, blandt Pi - ger lyk - ke - lig du!  
thou, bles - sed a - mong all wom - en, bles - sed art thou.

con espressione

con espressione

451

Fl. 1 *p*

Fl. 2 3

Ob. 1 *p*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1 *p*

Cor. (F) 2 *p*

Cor. (F) 3. *p*

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

MIKAL

jeg, naar han kom - mer, og Nat - ten luk - ker ham ind! Hans Aan - de er  
 I at his com - ing, when night has brought him to me. His breath is like

Vi. 1 *p*

Vi. 2 *p*

Va. *p*

Vc. *p*

Cb. *p* pizz.

458

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Tr. (C) 1  
Tr. (C) 2

MIKAL

Dug, hans El - - - skov er som en Myr - - - rha - busk, der  
dew, his love is a bun - dle of myrrh to me, re -

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

465

Fl. 1 *p* *pp* *p*

Fl. 2 *p*

Ob. 1 *p* *p*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *p* *pp*

Fg. 2 *p* *pp*

Cor. (F) 1 *p* *pp* *p*

Cor. (F) 2 *p* *pp* *p*

Cor. (F) 3 *pp*

Cor. (F) 4 *pp*

Tr. (C) 1

Tr. (C) 2

MIKAL *p*

hvi - ler un - der mit Bryst.  
 pos - ing un - der my breast.

Vi. 1 *p* *pp* trem.

Vi. 2 *p* *pp* trem.

Va. *p* *pp* trem.

Vc. *p* *pp* trem.

Cb. *p* *pp* *dim.* *pp*

472

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

MIKAL

Lyk - - ke - lig jeg, naar han kom - mer, og Nat - ten luk - ker ham  
 Bles - - sed am I at his com - ing when night has brought him to

VI. 1, VI. 2, Va., Vc., Cb.

*molto* *f* *p*

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2

dim. *ppp*

Cor. (F) 1, 2, 3, 4  
Tr. (C) 1, 2

MIKAL

ind.  
me.

UNGE PIGER  
YOUNG GIRLS

*ff*

S. 1, 2  
CORO  
A. 1, 2

Lyk - ke - lig du, lyk - ke - lig du, blandt Pi - ger lyk - ke - lig  
Bles - sed art thou, bles - sed a - mong all wom - en, bles - sed art

*ff*

VI. 1, 2  
Va.  
Vc.  
Cb.

dim. *pp*

agitato

487

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent. The Clarinet in Bb (Cl. (Bb)) and Bassoon (Fg.) parts have active lines with dynamic markings of *ff*, *fz*, *fp*, and *p*. The Horns (Cor. (F)) and Trumpets (Tr. (C)) also have active parts with dynamic markings of *ff*, *fz*, *fp*, and *p*. Some parts include triplets and accents.

(Mikal farer sammen.)  
(Michal gives a start.)

MIKAL

Men kom-mer han ej og læg-ger de ham med  
But should he not come, and if they should lay his

S. 1 2

CORO

du!  
thou.

A. 1 2

Detailed description: This block contains the vocal parts. Mikal has a vocal line with lyrics in Danish and English. The Coro (Chorus) has two parts, Soprano (S.) and Alto (A.), with the lyrics 'du! thou.' The vocal lines are in a simple, rhythmic style.

agitato

VI. 1

VI. 2

Va.

Vc.

Cb. arco

Detailed description: This block contains the musical notation for the string section. The Violins (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.) parts are all active with dynamic markings of *ff*, *fz*, and *fz*. The Contrabass part is marked 'arco'.



Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

MIKAL

Vi. 1, 2

Va.

Vc.

Cb.

blo - dig Tin-ding i Nat for min Seng, Pi - ger, o Pi - ger, da knu - ser jeg  
 bod - y, bleed-ing to-night on my couch, maid - ens, oh maid - ens, I'll beat with my

rit. meno (♩. = 50-56)

500

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (C) 1 2

MIKAL

selv mit Ho - ved mod Døds - ri - gets Port. Da er mit Liv som den dø - de  
 brow the gates of the King - dom of Death. For then my life is that sea of

rit. meno (♩. = 50-56)

VI. 1

VI. 2

Va.

Vc.

507

Fl. 1

Fl. 2

Fl. 3

Cor. (F) 3 4

MIKAL

Sø, der luk - ker sig bleg og tung o - ver Fug - len, der sank i dens Van - de.  
 death, that clos - es for ev - er - more on the bird that sinks down in its wa - ters.

Va.

Vc.

ac - - - - ce - - - - le - - - - ran - - - - do

Tempo I, ma molto agitato  
(♩. = 66)

514

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Timp.

MIKAL

*pp* cre- - - - - scen- - - - - do *ff*

(stirrer skrækslagen frem for sig)  
(stares in terror before her)

ac - - - - ce - - - - le - - - - ran - - - - do

Tempo I, ma molto agitato  
(♩. = 66)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*p*

*f*

*ff*

trem.

521

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

Timp.

MIKAL

Nu staar han der - u - de,  
The mom - ent is com - ing,

nu gaar han for Ræk - ker - ne frem  
and now he goes in - to the lead

og kal - der høj - lydt paa Kæm - pen.  
and cries a - loud to the gi - ant.

VI. 1  
VI. 2

Va.

Vc.

Cb.

25 tranq.

527

Fl. 1 *mp*

Fl. 2, 3

Ob. 1 *p*

Ob. 2

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1 *p*

Cor. (F) 2, 3, 4 *p*

Tr. (C) 1 *ff*

Tr. (C) 2 *mp*

Timp. *ff* *molto* *pp* A, D muta in C, F

MIKAL

Jeg ser ham med Slyn - gen i Haand! \_\_\_\_\_ Men  
 I see him, his sling in his hand! \_\_\_\_\_ Go -

VI. 1 *p* *fz* *p*

VI. 2 *p* *fz* *p*

Va. *p* pizz. *fz* *fp*

Vc. *p* pizz. *fz* *p*

Cb. *p* *fz* *p*

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2

Cl. (Bb) 1  
Cl. (Bb) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4

Tr. (C) 1  
Tr. (C) 2

MIKAL

Go - li - aths Spyd er en Grib, \_\_\_\_\_ der med ra - sen - de Næb slaar ned paa den  
li - ath has lift - ed his spear \_\_\_\_\_ like an ea - gle, whose beak swoops down on the

VI. 1  
VI. 2

Va.  
Vc.  
Cb.

541

Fl. 1 *mp* *f*

Fl. 2 *f*

Ob. 1 *f* *p*

Cl. (Bb) 1 *mp* *f*

Cl. (Bb) 2 *f*

Fg. 1 *mp* *f*

Fg. 2 *f* *p*

Cor. (F) 1 *f* *p*

Cor. (F) 2 *f* *p*

Tr. (C) 1 *p*

Tr. (C) 2 *p*

MIKAL

sprin - gen - de Raa - buk. Se! Han duk - ker sit Ho - ved og ven - ter det dræ - ben - de  
 hind from the moun - tains. He has low - ered his head, and is wait - ing his death from the

VI. 1 *f* *p*

VI. 2 *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

MIKAL

Hug. blow. Han blø - der! Min El - - - sker, han dør!  
 He's bleed-ing, my lov - - - er, he dies!

VI. 1, 2

Va. arco

Vc. arco

Cb.





27

562

Fl. 1 *p*

Ob. 1 *pp*

Cl. (Bb) 1 *p*

Fg. 1 *pp*

Cor. (F) 1 *pp* solo l.

Tr. (C) 1

UNGE PIGER  
YOUNG GIRLS

S. 1 *pp*

CORO

A.

Mi - kal, du Ben - ja - mins Ro - se, vi el - ske dig al - le!  
Mich - al, most fair a - mong wom - en, thou know - est we love thee.

VI. 1 *p* due soli div.

VI. 2

Va. *p* solo

Vc. *pp* pizz.

Cb.

*mp* tutti arco

569

Fl. 1 *mp*

Ob. 1 *poco f*

Cl. (Bb) 1 *mp*

Fg. 1 *poco f*

Cor. (F) 1 *poco f*

Tr. (C) 1 *p*

S. 1

CORO

A. *pp*

VI. 1 *pp*

VI. 2

Va.

Vc.

Cb.

1. *poco f*

3. *mf*

1. *p*

Vi el - ske dig al - - le, og pri - se din El - sker med  
 Thou know - est we love thee, and praise thy be - lov - ed with

1  
Fl. *mp* *p* *f*

2  
3 *p* *f*

1  
Ob. *f*

2 *f*

1  
Cl. (Bb) *mp* *p* *f*

2 *p* *f*

1  
Fg. *p* *f*

2 *f*

1  
2  
3  
4  
Cor. (F) *fp* *f*

1  
2  
CORO *pp* *f*

dig! thee! Se, han er her - lig! Stolt som en  
Lo, he is glor - ious, proud as an

A. *f*

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*



590

Fl. 1 *p*

Fl. 2 & 3 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1 *p*

Cor. (F) 2 *p*

Cor. (F) 3 *p*

Cor. (F) 4 *p*

MIKAL

Al - - - - drig før nu har jeg vidst, hvor et Hjer - te kan læn - - -

Nev - - - - er till now did I know how the heart could be ach - - -

VI. 1 *trem.*  
*espressivo*

VI. 2 *trem.*  
*espressivo*

Va. *espressivo*

Vc. *trem.*  
*espressivo*

Cb. *pizz.*

con espressione

598

Fl. 1 *f* *mf*

Fl. 2, 3 *f* *mf*

Ob. 1 *mp*

Ob. 2 *f* *mf* *mp*

Cl. (Bb) 1 *mf*

Cl. (Bb) 2 *mp*

Fg. 1 *f* *mf*

Fg. 2 *f* *mf*

Cor. (F) 1 *f* *mf* *p*

Cor. (F) 2, 3, 4 *f* *mf*

MIKAL

ges. ing.

S. 1 *f* *dim.* *p*

S. 2

CORO

Mi - - kal, du Ben - ja - mins Ro - se, med duf - ten - de Nar - dus i Nat vi dit Lej - e be -  
 Mich - al, most fair a - mong wom - en, thy couch will be sweet with all fra - grance of flow - ers to -

A. *f* *dim.* *p*

con espressione

div.

VI. 1 *f* *mf*

VI. 2 *f* *mf*

Va. *f* *mf*

Vc. *f* *mf*

Cb. arco *f* *mf* pizz. arco

606

Fl. 1 *f* *mp* *cresc.*

Fl. 2 *f* *mp* *mp* *cresc.*

Ob. 1 *f* *mp* *mp* *cresc.*

Ob. 2 *f* *mp* *mp* *cresc.*

Cl. (Bb) 1 *f* *mp* *cresc.*

Cl. (Bb) 2 *f* *mp* *mp* *cresc.*

Fg. 1 *f* *mp* *mp* *cresc.*

Fg. 2 *f* *mp* *cresc.*

Cor. (F) 1 *f* *mp* *mp* *cresc.*

Cor. (F) 2 *f* *mp* *mp* *cresc.*

Cor. (F) 3 *f* *mp* *mp* *cresc.*

Cor. (F) 4 *f* *mp* *mp* *cresc.*

S. 1 *f* *cresc.*

S. 2 *f* *cresc.*

CORO  
 strø, thi din El - sker er nær, du hø - rer i Ha - ven hans Fjed.  
 night, for thy lov - er is nigh, the gar - den is glad at his step.

A. *f* *cresc.*

VI. 1 *f* *mf* *cresc.*

VI. 2 *f* *mf* *cresc.* trem.

Va. *f* *mf* *cresc.* trem.

Vc. *f* *mf* *cresc.* trem.

Cb. *f* *mf* pizz. arco *cresc.*



614

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. (Bb) 1 *f* *ff*

Cl. (Bb) 2 *f* *ff*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *f* *ff*

Cor. (F) 2 *f*

Cor. (F) 3 *f*

Cor. (F) 4 *f*

MIKAL (har rejst sig)  
(has risen)  
Sø - stre, o  
Sis - ters, oh

S. 1 *ff*

S. 2 *ff*

CORO Lyk - ke - lig du, lyk - ke - lig du, blandt Pi - ger lyk - ke - lig du!  
Bles - sed art thou, bles - sed a - mong all wom - en, bles - sed art thou.

A. 1 *ff*

A. 2 *ff*

VI. 1 *f* *fp*

VI. 2 *f* *fp*

Va. *f* *fp*

Vc. *f*

Cb. *f*

621

Fl. 1 2  
Ob. 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Timp.  
MİKAL  
VI. 1  
VI. 2  
Va.

*f*  
*mf*  
*fp*  
*mf*  
*mf*  
*mf*  
*mf*  
*fp*  
*fp*  
*fp*  
*fp*

kom! Lad os sø-ge ham! Spring o - ver Mark, \_\_\_\_\_ flyv o-ver Høj, \_\_\_\_\_ vift med jert  
come, let us seek him a-mong the fields, \_\_\_\_\_ up-on the hills, \_\_\_\_\_ hold up your

628

Fl. 1 2  
Ob. 1 2  
Cor. (F) 1 2 3 4  
Timp.  
MİKAL  
VI. 1  
VI. 2  
Va.  
Vc.

*mp*  
*fp*  
*fp*  
*mf*  
*mf*  
*mp*  
*mp*  
*mp*  
*mp*

C muta in Bb

Slør! \_\_\_\_\_ Kald ham med Raab, som naar Fug - le - ne va - re hver - an - dre.  
veils. \_\_\_\_\_ Cry un - to him like swift birds when they call to each oth - er.

Fl. 1 *pp* *pp* *p cresc.*

Fl. 2 *pp* *p cresc.*

Ob. 1 *pp*

Ob. 2 *ppp*

Cl. (Bb) 1 *p cresc.*

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3 *a2*

Cor. (F) 4 *pp cresc.*

(Alle mod Baggrunden. Pigerne standse og pege ud.)  
 (All move upstage. The maidens stop, pointing upwards.)

MIKAL

Vi. 1 *ppp* *cresc.*

Vi. 2 *ppp* *cresc.*

Va. *ppp* *cresc.*

Vc. *pp* *cresc.*

Cb. *mp*





653

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
MIKAL  
S.  
CORO  
A.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*mp* *f* *p* *cresc.*

*mp* *f* *p* *cresc.*

*f* *fp* *cresc.*

*f* *fp* *cresc.*

*mp* *f* *p* *cresc.*

*mp* *f* *p* *cresc.*

*f* *p* *cresc.*

*f* *fp* *cresc.*

*f* *fp* *cresc.*

*f* *p* *cresc.*

*f* *fp* *cresc.*

*f* *p* *cresc.*

*f* *fp* *cresc.*

*f* *p* *cresc.*

Jo - na - than!  
Jon - a - than!

Jo - na - than! Bro - der!  
Jon - a - than! Broth - er!

Nep - pe han red saa rask, var hans Bud - skab ej godt!  
No one would ride so fast if his tid - ings were bad.

*f* *fp* *cresc.*

*f* *fp* *cresc.*

*f* *fp* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

659

Fl. 1 *f* *fp* *f*

Fl. 2 *f* *fp* *f*

Ob. 1 *f* *fp* *f*

Ob. 2 *f* *fp* *f*

Cl. (Bb) 1 *f* *fp* *f*

Cl. (Bb) 2 *f* *fp* *f*

Fg. 1 *f* *fp* *f*

Fg. 2 *f* *fp* *f*

Cor. (F) 1 *f* *fp* *f* *a2*

Cor. (F) 2 *f* *fp* *f*

Cor. (F) 3 *f* *fp* *f*

Cor. (F) 4 *f* *fp* *f*

PIGE

Han svin - ger i Haan - den en Pal - me-gren!  
 He's wav - ing a palm branch for vic - to-ry.

S. 1

S. 2

CORO

Han svin-ger en Pal - me-gren!  
 He waves it for vic - to-ry.

A.

Vi. 1 *f* *mp* *f*

Vi. 2 *f* *mf* *f*

Va. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

666

Fl. 1 *fp* *fp*

Ob. 1 2

Cl. (Bb) 1 *fp* *fp*

Fg. 1 *p*

2 *pp* *f*

Cor. (F) 1 2 *pp* *f*

3 4 *pp* *f*

MIKAL

Ja! Det er Fryd, der be - vin - ger hans Hest!  
 Ah, it is joy that gives wings to his horse.

VI. 1 trem. *fp* *f*

VI. 2 arco trem. *f* *f* *mp*

Va. arco trem. *f* *f* *mp*

Vc. arco *f* *fp* *f* pizz. *p* arco

Cb. *f* *f* *p* *f* *p* arco



673

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

MIKAL

VI. 1, VI. 2, Va., Vc., Cb.

Selv Stø - - - - - vet, der hvir - ler i  
 The dust of its hooves is

*pp*, *fp*, *p*, *fpp*, *p*, *fpp*, *p*, *fpp*, *p*, *fpp*, *p*, *fpp*, *pizz.*, *p*, *mf*, *f*, *pp*

679

Fl. 1 *mp cresc.* *f* *fp*

Fl. 2, 3 *mf cresc.* *f* *fp*

Ob. 1 *cresc.* *f*

Ob. 2 *mf cresc.* *f*

Cl. (Bb) 1 *mf cresc.* *f* *fp*

Cl. (Bb) 2 *mf cresc.* *f* *fp*

Fg. 1 *p* *cresc.* *f* *fp*

Fg. 2 *p cresc.* *f* *fp*

Cor. (F) 1 *ff* *fp*

Cor. (F) 2, 3, 4 *p cresc.* *f* *fp*

Tr. (C) 1, 2

Timp.

MIKAL  
 Spo - ret, dan - ser af Glæ - de!  
 ev - en danc - ing for glad - ness! Jo - na - than!  
 Jon - a - than!

VI. 1 *cresc.* *f* *f*

VI. 2 *cresc.* *f* *f*

Va. *cresc.* *f* *f*

Vc. *cresc.* *f* *f*

Cb. *cresc.* *f* *f*

1 Fl. *fz* *p*

2 3 *fz* *p*

1 Ob. *fz* *fp*

2 *fz*

1 Cl. (Bb) *fz* *p*

2 *fz* *p*

1 Fg. *f* *fz*

2 *f* *fz*

1 Cor. (F) *f* *fz* *mp*

2 *fz* *mp*

3 4 *fz*

1 Tr. (C) *fz*

2 *fz*

Timp. *fz* *tr*

MIKAL  
 Jo - na - than! Bro - der! Jub - ler med mig for min  
 Jon - a - than! Broth - er! Tri - umph with me for my

VI. 1 *fz* *mf* *div.*

VI. 2 *fz* *mf*

Va. *fz* *mf*

Vc. *fz* *mf*

Cb. *fz* *mf* *pizz.*

693

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Tr. (C) 1  
Tr. (C) 2  
Tr. (C) 3  
Timp.  
MIKAL  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*mf cresc.*  
*mf cresc.*  
*cresc.*  
*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*p cresc.*  
*mf cresc.*  
*mp cresc.*  
*mp cresc.*  
*cresc.*  
*mf*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*arco*  
*cresc.*

El - - sker! Jub - - - ler med mig!  
lov - - - er! Tri - - - umph with me!



705

Fl. 1 *ff*

Fl. 2, 3 *ff*

Ob. 1, 2 *ff*

Cl. (Bb) 1, 2 *ff*

Fg. 1, 2 *ff*

Cor. (F) 1, 2, 3, 4 *ff*

Tr. (C) 1, 2, 3 *f*

Trb.t. 1, 2

Trb.b.

Timp. *ff*

MIKAL

Lænd! \_\_\_\_\_  
God! \_\_\_\_\_

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

(Jonathan kommer. Han har en Palmegren i Haanden.)  
(Jonathan enters, holding a palm branch.)

div. unis.

710 Moderato (♩ = 88)

più lento (♩ = 72)

Fl. 1 2 3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Timp. F muta in Db

JONATHAN

Sejr for Is - ra-el ved Da - vids Haand! Dræbt er Fi - li-stre-nes Kæm-pe.  
 Saved is Is - ra-el by Dav - id's hand! Slain is the Phil-is-tine gi - ant.

Moderato (♩ = 88)

più lento (♩ = 72)

Vi. 1

Vi. 2

Va.

Vc.

Cb.





ad irato

718

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Tr. (A) 3

Trb.t. 1 2

Trb.b.

Timp.

JON.

Da Go-li-ath saa ham, skreg han med Spot:  
 The Phil-is-tine saw him, cried out in scorn,

ad irato

VI. 1

VI. 2

Va.

Vc.

Cb.

721 a2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Timp.

JON.

“Him - lens Fug - le                    og    Mar - kens Dyr                    vil jeg gi - ve dit Kød!”  
*“I give your car - case                    to the beasts of the field                    and the fowls of the air!”*

VI. 1

VI. 2

Va.

Vc.

Cb.

sul G





1  
2  
3  
Fl.

1  
2  
Ob.

1  
2  
Cl. (Bb)

1  
2  
Fg.

1  
2  
3  
4  
Cor. (F)

1  
2  
Tr. (C)

1  
2  
Trb.t.

1  
2  
Trb.b.

Timp.

JON.

S.

A.

CORO  
(udenfor)  
(offstage)

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Ho-ved fra Krop-pen. Hør, det er Is-ra-els Folk, som pri-ser Her-ren for Sej-ren.  
head from the bod-y. Hark, that is Is-ra-el's voice. They praise Je-ho-vah for vic-t'ry!

Hal-le - lu - ja! Hal-le - lu - ja!  
Hal-le - lu - ja! Hal-le - lu - ja!

Hal-le - lu - ja! Hal-le - lu - ja!  
Hal-le - lu - ja! Hal-le - lu - ja!

Tempo giusto (♩ = 84)

738

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (Bb) 1, 2  
Fg. 1, 2  
Cor. (F) 1, 2, 3, 4  
Tr. (Eb) 1, 2  
Trb.t. 1, 2  
Trb.b.  
Timp.

(Koret kommer nærmere. Under den følgende Lovsang fyldes Huset af festklædte Mænd og Kvinder. Tilsidst kommer Saul med David, fulgt af Krigsfolket i stort Optog.)  
(The chorus comes nearer. During the following song of praise the house is filled with festively clad men and women. Saul enters last with David, followed by a long procession of warriors.)

S.  
A.  
CORO  
T.  
B.

Hal-le - lu - ja! Hal-le - lu - ja! Lo - ver Gud Her - rens Navn! Det er  
Hal-le - lu - ja! Hal-le - lu - ja! Let us hon - our God's name with our

Hal-le - lu - ja! Hal-le - lu - ja! Lo - ver Gud Her - rens Navn! Det er  
Hal-le - lu - ja! Hal-le - lu - ja! Let us hon - our God's name with our

Tempo giusto (♩ = 84)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

744

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (Eb) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

S.  
A.  
CORO  
T.  
B.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

lif - ligt at sjun - ge!  
songs of re - joic - ing!

Stær - ke Kæm - per han fæl - der og gi - ver til Arv for  
He has con - quered great war - riors, and giv - en their lands to

752

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Eb) 1 2

Trb.t. 1 2

Trb.b.

Timp.

S.

A.

T.

B.

CORO

Is - ra - els Børn de - res Folk og Fæ. Tegn og Vid - un - der la - der han ske til  
 Is - ra - el's seed with their men and herds. For a sign and a won - der He cast our

VI. 1

VI. 2

Va.

Vc.

Cb.



759

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (Eb) 1, 2

Trb.t. 1, 2

Trb.b. 1, 2

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Fjen - der - nes Men! Lo - ver Gud Her - rens Navn! Mod U - om -  
 en - e - mies down. Let us shout and re - joice! Be - fore his

Fjen - der - nes Men! Lo - ver Gud Her - rens Navn! Mod U - om -  
 en - e - mies down. Let us shout and re - joice! Be - fore his

766

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (Eb) 1, 2

Trb.t. 1, 2

Trb.b.

Timp.

S.  
skaar - ne er væl - dig hans Arm, og hans Spyd er Spot-te-res Ba - ne!  
might the un - cir - cum-cised fall, and His spear shall slay the re - bel - lious.

A.  
CORO

T.  
skaar - ne er væl - dig hans Arm, og hans Spyd er Spot-te-res Ba - ne!  
might the un - cir - cum-cised fall, and His spear shall slay the re - bel - lious.

B.

VI. 1, 2

Va.

Vc.

Cb.

772

Fl. 1 *trmn*

Fl. 2 *a2 trmn*

Ob. 1 *a2*

Ob. 2 *a2*

Cl. (Bb) 1 *a2*

Cl. (Bb) 2 *a2*

Fg. 1 *a2*

Fg. 2 *a2*

Cor. (F) 1 *a2*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (Eb) 1

Tr. (Eb) 2

Trb.t. 1 *a2*

Trb.t. 2

Trb.b. 1

Trb.b. 2

Timp.

S.

Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu -

Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu -

A. 1

A. 2

CORO

Lo - ver Gud Her - rens Navn! Lo - ver Gud Her - rens Navn, lo - ver

Let us hon - our God's name, let us hon - our God's name, let us

T.

Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu -

Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu -

B. 1

B. 2

Lo - ver Gud Her - rens Navn! Lo - ver Gud Her - rens Navn, lo - ver

Let us hon - our God's name, let us hon - our God's name, let us

Vi. 1 *trmn*

Vi. 2 *trmn*

Va. *trmn*

Vc. *trmn*

Cb. *trmn*

778

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Tr. (Eb) 1  
Tr. (Eb) 2  
Trb.t. 1  
Trb.t. 2  
Trb.b. 1  
Trb.b. 2  
Timp.

S.  
A. 1  
A. 2  
CORO  
T.  
B. 1  
B. 2

ja! Lo - ver hans Navn! Hal - le - lu -  
ja! hon - our His name! Hal - le - lu -

Gud Her - rens Navn, lo - ver hans Navn! Hal - le - lu -  
hon - our God's name, hon - our His name. Hal - le - lu -

ja! Lo - ver hans Navn! Hal - le - lu -  
ja! hon - our His name! Hal - le - lu -

Gud Her - rens Navn, lo - ver hans Navn! Hal - le - lu -  
hon - our God's name, hon - our His name. Hal - le - lu -

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

784

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (Eb) 1, 2

Trb.t. 1, 2

Trb.b.

Timp.

S.

A.

CORO

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

ja! Lo - ver Gud! Lo - ver Gud Her - rens Navn! Det er lif - ligt at sjun - ge, det er  
 ja! Praise to God! Let us hon - our His name with our songs of re - joic - ing, with our

*fz*

*a2*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

790

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (Eb) 1  
2

Trb.t. 1  
2

Trb.b.

S.  
A.  
CORO  
T.  
B.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*cresc.*

*f<sup>is</sup>*

lif - ligt at sjun - ge. Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu - ja!  
songs of re - joic - ing. Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu - ja!

796

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (Bb) 1 *ff*

Cl. (Bb) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Cor. (F) 3 *a2 ff*

Cor. (F) 4 *ff*

Tr. (Eb) 1 *ff*

Tr. (Eb) 2 *ff*

Trb.t. 1 *ff*

Trb.t. 2 *ff*

Trb.b. *ff*

S. *ff*

A. *ff*

CORO

T. *ff*

B. *ff*

VI. 1 *ff trem.*

VI. 2 *ff trem.*

Va. *ff trem.*

Vc. *ff*

Cb. *ff*

Lo - - - ver our Her - - - rens shall Navn! Hal - - - le - - - lu - - -  
 God God ver our Lord shall reign for ev - - - er - - -  
 Lo - - - ver our Her - - - rens shall Navn! Hal - - - le - - - lu - - -  
 God God ver our Lord shall reign for ev - - - er - - -  
 Lo - - - ver our Her - - - rens shall Navn! Hal - - - le - - - lu - - -  
 God God ver our Lord shall reign for ev - - - er - - -

802

Fl. 1 *fff* a2 *t*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. (Bb) 1 *fff* a2 *t*

Cl. (Bb) 2 *fff*

Fg. 1 *fff* a2

Fg. 2 *fff* *fz* *fz* *fz* *fz*

Cor. (F) 1 *fff* a2 *t*

Cor. (F) 2 *fff*

Cor. (F) 3 *fff*

Cor. (F) 4 *fff*

Tr. (Eb) 1 *fff*

Tr. (Eb) 2 *fff*

Trb.t. 1 *fff*

Trb.t. 2 *fff*

Trb.b. *fff*

Timp. *fff* *t* *fz* *fz* *fz* *fz*

(Mikal løber David imøde. Saul staar nu midt paa Scenen, omgivet af de unge og Krigsfolket.)  
 (Michal runs to meet David. Saul now stands in the centre, surrounded by Michal and David and the warriors.)

S. *fff*

A. *fff* ja! more.

T. *fff* ja! more.

B. *fff*

VI. 1 *fff* *fz* *fz* *fz* *fz* ri - - tar - - dan - - do

VI. 2 *fff* *fz* *fz* *fz* *fz*

Va. *fff* *div.* *t* *t* *t* *t* unis.

Vc. *fff*

Cb. *fff* *fz* *fz* *fz* *fz*



Allegro moderato (♩ = 80)

808

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Tr. (Eb) 1  
Tr. (Eb) 2  
Trb.t. 1  
Trb.t. 2  
Trb.b.  
Timp.

Bb, Eb muta in A, E

SAUL

Ved Da - vids Haand blev Ri - get frelst i - dag. Vid - un - der - li - ge er Her - rens  
 By Dav - id's hand have we pre - vailed this day. Most won - der - ful - ly God moves to

Allegro moderato (♩ = 80)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

811

allargando a tempo

SAUL

Vej - e, at med et Sten - kast Dreng har fæl-det Kæm - pe. Pris væ-re Jah - ve for hans  
 help us, that with a stone's throw a boy has felled a gi - ant. Praise to Je - ho - vah and His

allargando a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

814

♩ = 84

più vivo

1

Fl.

2

3

Ob.

1

2

Cl. (Bb)

1

2

Fg.

1

2

Cor. (F)

1

2

3

4

Tr. (Eb)

1

2

SAUL

Værk!  
might!

(til de Omstaaende)  
(to the bystanders)

Nu kom-mer hid med Pau-ker og med Gi-ger! En dob-belt  
 Come hith-er now with psal-ter-y and tim-bre! A dou-ble

♩ = 84

più vivo

VI. 1

VI. 2

Va.

Vc.

Cb.



rall.

Andante sostenuto (♩ = 60)

822

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (A) 1  
2

SAUL

(Under Koret forenes David og Mikal.)  
(During the chorus David and Michal are united.)

Dat - ter væ - re Hel - tens Løn.  
daugh - ter is the he - ro's prize.

CORO

S. 1  
2

A.

Som Like I - - saks Fryd, da han  
Like I - - saac's joy at be -

rall.

Andante sostenuto (♩ = 60)

VI. 1

VI. 2

Va.

Vc.

Cb.

826

Fl. 1 *dim.* *p* *mp*

Fl. 2 *dim.* *p* *mp*

Ob. 1 *dim.* *p* *mp*

Ob. 2 *dim.* *p* *mp*

Cl. (Bb) 1 *dim.* *p* *mp*

Cl. (Bb) 2 *dim.* *p* *mp*

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (A) 1

Tr. (A) 2

SAUL

S. 1 *dim.* *mp*

S. 2 *dim.* *mp*

A. *dim.* *p* *cresc.* *3*

T. *dim.* *p* *cresc.* *3*

B. *dim.* *p* *cresc.* *3*

CORO

VI. 1 *p* *cresc.*

VI. 2 *p* *cresc.*

Va. *p* *cresc.*

Vc. *mp*

Cb. *mp*

mød - te Re - bek - ka.  
 hold - ing Re - bec - ca.  
*dim.* *mp*

mød - - te Re - bek - ka, som  
 hold - - ing Re - bec - ca. Like  
*dim.* *p* *cresc.* *3*

mød - - te Re - bek - ka, som I - saks Fryd, da han mød - te Re - bek - ka, som  
 hold - - ing Re - bec - ca. Like I - saac's joy at be - hold - ing Re - bec - ca. Like  
*dim.* *p* *cresc.* *3*

Som I - saks Fryd, da han mød - te Re - bek - ka, som  
 Like I - saac's joy at be - hold - ing Re - bec - ca. Like  
*dim.* *p* *cresc.* *3*

Som I - saks Fryd, da han mød - te Re - bek - ka, som  
 Like I - saac's joy at be - hold - ing Re - bec - ca. Like  
*dim.* *p* *cresc.* *3*



ri - tar - dan - do

molto più vivo (♩ = 104)

835

Fl. 1  
2 3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (A) 1  
2

(Festen begynder. Kvinderne danse. Saul i et Højsæde i Forgrunden.)  
 (The celebration begins. The women dance. Saul seated on his throne in the foreground.)

S.  
A.  
CORO  
T.  
B.

El - skov til Mi - - - kal!  
 love un - to Mich - - - al.

ri - tar - dan - do

molto più vivo (♩ = 104)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.





Tempo giusto (♩ = 96)

844

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (A) 1, 2  
Fg. 1, 2  
Cor. (F) 1, 2, 3, 4  
Tr. (A) 1, 2  
Trb.t. 1, 2  
Trb.b.  
Timp.

S.  
A.  
CORO  
T.  
B.

Fry - de - sang,      Pau - ke - klang!      Blom - ster - væld      o - ver Hu - sets  
Shout for joy,      sound the drums!      Blossoms bring,      strew the house with

Tempo giusto (♩ = 96)

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

849

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (A) 1, 2

Trb.t. 1, 2

Trb.b.

Timp.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Gulv! flowers. Da - lens Hang green Løv boughs om dets on the Støt - ter! pil - lars!

*ff*, *fz*, *div.*, *sul G*

1  
2  
3

Fl.

1  
2

Ob.

1  
2

Cl. (A)

1  
2

Fg.

1  
2

1  
2

Cor. (F)

3  
4

1  
2

Tr. (A)

1  
2

Trb.t.

Trb.b.

Timp.

*f*

S.

Saul slog Tu - sin-der! Da - vid ti Tu - sin-der!  
Saul slew thou - sands. Dav - id ten - thou - sands!

*f*

A.

CORO

*f*

T.

Saul slog Tu - sin-der! Da - vid ti Tu - sin-der!  
Saul slew thou - sands. Dav - id ten - thou - sands!

*f*

B.

VI. 1

*f*

VI. 2

*f*

Va.

*f* div. *f*

Vc.

*f*

Cb.

*f* *p* *cresc.*

*mp*

*p* *cresc.*

*p*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

862

Fl. 1 *p* *molto* *f* *ff*

Fl. 2 *p* *molto* *f* *ff*

Ob. 1 *f* *p* *molto* *f* *ff*

Ob. 2 *f* *p* *molto* *f* *ff*

Cl. (A) 1 *p* *molto* *f* *ff*

Cl. (A) 2 *f* *p* *molto* *f*

Fg. 1 *f* *p* *molto* *f*

Fg. 2 *f* *p* *molto* *f*

Cor. (F) 1 *f* *pp* *molto* *f* *ff*

Cor. (F) 2 *f* *pp* *molto* *f* *ff*

Cor. (F) 3 *f* *pp* *molto* *f* *ff*

Cor. (F) 4 *f* *pp* *molto* *f* *ff*

Tr. (A) 1 *p* *molto* *f*

Tr. (A) 2 *p* *molto* *f*

Trb.t. 1 *f* *ff*

Trb.t. 2 *f* *ff*

Trb.b. *f*

Timp. *f* *p* *molto* *f*

SAUL  
 (grublende)  
 (brooding)  
 Saul slog Tu-sin-der, Da-vid ti Tu-sin-der!  
 Saul slew thou-sands, Dav-id ten-thou-sands!

VI. 1 *f* *p* *trem.* *molto* *f* *ff*

VI. 2 *f* *p* *trem.* *molto* *f* *ff*

Va. *f* *pp* *pizz.* *p* *molto* *f* *ff*

Vc. *f* *p* *pizz.* *p* *molto* *f* *ff*

Cb. *f* *p* *pizz.* *p* *molto* *f* *ff*





877

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

*mp*, *f*, *p*

883

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

*p*, *mp*

CORO

S. Høj - tid i Bør-ne-nes Øj- ne, Hyl-dest i Mæn-de-nes Raab!  
 Joy fills the eyes of the child-ren, won-der the voic-es of men.

A. *p* *cresc.*

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*mf*, *mfz*, *arco*





893

Ob. 1 2 *fpp*

Fg. 1 2 *fpp* *mp* *p*

Cor. (F) 1 2 3 4 *espressivo* *mf* *espressivo*

SAUL  
 stor, men han er den stør - ste!  
*great, but he is the great-est!*  
 Hyr-den fra Vand-bæk-ken stør-re end  
*Shall a mere shep-herd be great-er than*

Vl. 1 *p*

Vl. 2 *p*

Va. *fpp* *p* *p* *pizz.*

Vc. *fpp* *p* *p* *pizz.*

Cb. *f* *p* *p* *pizz.*

898

Fl. 1 *p* 1.

Ob. 1 2 *p*

Cl. (A) 1 2 *f* *p*

Fg. 1 2 *f* *mp*

Cor. (F) 1 2 3 4 *f* *p* *a2* *p*

SAUL  
 jeg.  
*I?*  
 Se, hvor hans Glæ - de tæn-der sit Blus i hvert e - ne - ste Blik.  
*See how his plea - sure kin - dles a bright-ness in ev - 'ry-one's eyes,*  
 Selv Bør - ne - ne  
*and child - ren are*

Vl. 1 *f* *p*

Vl. 2 *f* *p*

Va. *f* *p* *pizz.* *arco*

Vc. *f* *arco* *p* *pizz.* *arco*

Cb. *f* *arco* *p* *pizz.* *arco*



1 Fl.

2, 3 Fl.

1, 2 Ob.

1, 2 Cl. (A)

1, 2 Fg.

1, 2, 3, 4 Cor. (F)

1, 2, 3 Tr. (A)

1, 2 Trb.t.

Trb.b.

Tb.

Timp.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*f*

*a2*

Fry - - - de - sang, Pau - - - ke - klang!  
 Shout for joy, sound the drums.

Fry - - - de - sang, Pau - - - ke - klang!  
 Shout for joy, sound the drums.

910

Fl. 1  
2  
3

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (A) 1  
2  
3

Trb. t. 1  
2

Trb. b.

Tb.

Timp.

S.  
dan - sen - de Kvin - - der, vin - - - - ken - de  
Dance all ye wom - - en, flut - - - - ter your

A.  
dan - sen - - de Kvin - - der, vin - ken - de Slør, vin - ken - de  
Dance all ye wom - - en, flut - ter your veils, flut - ter your

T.  
dan - sen all - - de Kvin - - der, vin - ken - de Slør, vin - ken - de  
Dance all ye wom - - en, flut - ter your veils, flut - ter your

B.

VI. 1  
2

Va.

Vc.

Cb.

914

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2

Cl. (A) 1  
Cl. (A) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4

Tr. (A) 1  
Tr. (A) 2  
Tr. (A) 3

Trb.t. 1  
Trb.t. 2

Trb.b.

Tb.

Timp.

S.

A.

CORO  
T.

B.

Vi. 1  
Vi. 2

Va.

Vc.

Cb.

*f*  
*ff*  
*mp*

*a2*

*Slør!*  
*veils.*





926

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (A) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

SAUL

(i stigende Vrede)  
(in mounting anger)

Tu - sin - der slog jeg!  
Thou-sands have I slain!

Tu - sin - de Myg mod Da-vids ti Tu-sin-de Lø - ver,  
Thou-sands of gnats for Dav-id's ten - thou - sand li - ons.

S. 1, 2

A. slog!  
slain!

CORO

T. slog!  
slain!

B.

VI. 1, 2

Va.

Vc. *fp*

Cb. *pp*



930

Fl. 1  
2  
3

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (A) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

SAUL

og bed-ske-re Haan er i Ven-te!  
What more can he have but the king-dom?

Le-ver han læn-ge, da vor-der mit Ri-ge vis-se-lig hans!  
While he is liv-ing, what fur-ther con-tempt can light up-on me?

S. 1  
2

A.

CORO

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

934

Fl. 1 *f* *pp*

Fl. 2 *f* *ppp*

Ob. 1 *f* *fp* *p*

Ob. 2 *f* *fp* *p*

Cl. (A) 1 *f* *ppp*

Cl. (A) 2 *f* *ppp*

Fg. 1 *f* *fp* *p*

Fg. 2 *f* *fp* *p*

Cor. (F) 1 *f* *p* *molto*

Cor. (F) 2 *f* *p* *molto*

Cor. (F) 3 *f* *p* *molto*

Cor. (F) 4 *f* *p* *molto*

Tr. (A) 1

Tr. (A) 2

Tr. (A) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp. *tr*

JON. (vinker ad de Dansende) *pp* *molto*  
(signalling to the dancers)

SAUL (rejser sig pludselig; til Jonathan:) *3*  
(suddenly rising; to Jonathan:)

Stands E-ders San - ge!  
Break off your sing-ing.

S. 1 Byd dem at ti-e! Mit Ho-ved smær-ter!  
2 Bid them be si-lent! My head is ach-ing. *pp*

Fry - de - sang! Pau - ke - klang! Fry - de - sang!  
Shout for joy. Clap your hands. Shout for joy. *pp*

A. *pp*

T. Fry - de - sang! Pau - ke - klang! Fry - de - sang!  
Shout for joy. Clap your hands. Shout for joy. *pp*

B. *pp*

VI. 1 *f* *ppp* *tr*

VI. 2 *f* *ppp*

Va. *f* *fp* *p* *ppp*

Vc. *f* *fp* *p* *ppp*

Cb. *f* *pp* *molto*



Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2

Cl. (Bb) 1  
Cl. (Bb) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4

Tr. (Eb) 1  
Tr. (Eb) 2  
Tr. (Eb) 3

Trb.t. 1  
Trb.t. 2

Trb.b.  
Tb.

JON.

(til David)  
(to David)

Det gam-le Tung-sind om - skyr hans Pan-de! Tag Har - pen frem, og syng ham til Ro.  
The old af-flic - tion preys on his spir-it. So take your harp and sing him to rest.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

pizz.  
pp

arco  
f

Allegro (♩ = 116)

Andante

Allegro

947

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (Eb) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

SAUL

Ja, rør di-ne Stren-ge! Men rør dem snildt! Grib ej i Saa - rether-in-de! Ve dig,i-fald jeg ser Blod paa din  
 Yes, play to me sweet-ly, but play with skill, touch not the wound that is in me! Woe to you if I see blood on your

Allegro (♩ = 116)

Andante

Allegro

VI. 1, 2

Va.

Vc.

Cb.

ff

sul G



a tempo (♩ = 80)

955

Arpa

Arpa part for measures 955-960. The music features a series of triplet chords in both hands, marked with a forte (f) dynamic. The key signature is three flats (B-flat major/D-flat minor).

(synger til Harpen)  
(singing to his harp)

DAVID

DAVID vocal part for measures 955-960. The melody is marked with a forte (f) dynamic and includes triplet notes. The lyrics are: "Her - re, jeg gaar i din For - gaard ind med sæn - - ket Blik og med Lord, I will en - ter Thy hal - lowed courts with low - - ered eyes and with".

a tempo (♩ = 80)

VI. 1

VI. 1 part for measures 955-960. The music is marked with a mezzo-piano (mp) dynamic.

VI. 2

VI. 2 part for measures 955-960. The music is marked with a mezzo-piano (mp) dynamic.

Va.

Va. part for measures 955-960. The music is marked with a mezzo-piano (mp) dynamic.

Vc.

Vc. part for measures 955-960. The music is marked with a mezzo-piano (mp) dynamic.

Cb.

Cb. part for measures 955-960. The music is marked with a mezzo-piano (mp) dynamic.



958

Ob. 1  
2

Ob. part for measures 958-960. The music is marked with a piano (p) dynamic for the first measure and a forte (f) dynamic for the second measure.

Cl. (Bb) 1  
2

Cl. (Bb) part for measures 958-960. The music is marked with a forte (f) dynamic.

Fg. 1  
2

Fg. part for measures 958-960. The music is marked with a piano (p) dynamic.

Arpa

Arpa part for measures 958-960. The music features triplet chords in both hands, marked with a forte (f) dynamic.

DAVID

DAVID vocal part for measures 958-960. The melody is marked with a forte (f) dynamic and includes triplet notes. The lyrics are: "Tak - paa Læ - ben. Ej sys-ler med Un - - der og Jær - tegn mit Sind, og Hov-mod er ik-ke min si - lent prais - es. No en-vy or pride in the thoughts of my heart, no van - i - ty ev-er to".

VI. 1

VI. 1 part for measures 958-960. The music is marked with a forte (f) dynamic.

VI. 2

VI. 2 part for measures 958-960. The music is marked with a forte (f) dynamic.

Va.

Va. part for measures 958-960. The music is marked with a forte (f) dynamic.

Vc.

Vc. part for measures 958-960. The music is marked with a forte (f) dynamic.

Cb.

Cb. part for measures 958-960. The music is marked with a forte (f) dynamic.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Arpa

DAVID

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp*

*p*

*p cresc.*

*cresc.*

*mezza voce*

*cresc.*

Stræ - ben. Min he - de Sjæl har jeg tys - set og stil - let, den er som Bar - net i  
 blind me. My burn - ing soul have I si - lenced and chas-tened. 'Tis like a child on his





970

Fl. 1 *pp* *f*

Fl. 2 3 *pp* *f*

Ob. 1 2 *pp* *f*

Cl. (Bb) 1 2 *pp* *f*

Fg. 1 2 *pp* *f*

Cor. (F) 1 2 3 4 *pp* *f*

Arpa *cresc.* *f*

DAVID

Navn. blest. Alt. hvad din Tje - ner har  
 All. did Thy ser - vant ac -

VI. 1 *fpp* *f*

VI. 2 *fpp* *f*

Va. *fpp* *f*

Vc. *fpp* *f*

Cb. *mp* *f*

arco trem. arco trem. div. arco

973

Fl. 1 *p* *pp*

Fl. 2 3

Ob. 1 2 *p* *pp*

Cl. (Bb) 1 2 *pp*

Fg. 1 2 *pp*

Cor. (F) 1 2 3 4 *pp*

Arpa *p*

DAVID  
 vil - - let, ja, alt, o Gud, det  
 com - - plish, yea, all, oh God, that

Vi. 1 *pp*

Vi. 2 trem. *pp*

Va. trem. *pp*

Vc. trem. *pp*

Cb. pizz. *pp*

975

1

Fl.

2

3

Ob.

1

2

Cl. (Bb)

1

2

Fg.

1

2

Cor. (F)

1

2

3

4

Arpa

DAVID

bad  
Thou

han  
be

om,  
blest,

det  
that

VI. 1

VI. 2

Va.

Vc.

Cb.

*cre*

*p cre*

*pp*

*3*

rall.

977

Fl. 1  
scen - - - - - do  
scen - - - - - do

Fl. 2  
scen - - - - - do  
scen - - - - - do

Ob. 1  
p cre - - - - - scen - - - - - do  
scen - - - - - do

Ob. 2  
p cre - - - - - scen - - - - - do  
scen - - - - - do

Cl. (Bb) 1  
scen - - - - - do  
scen - - - - - do

Cl. (Bb) 2  
scen - - - - - do  
scen - - - - - do

Fg. 1  
mp cre - - - - - scen - - - - - do  
scen - - - - - do

Fg. 2  
mp cre - - - - - scen - - - - - do  
scen - - - - - do

Cor. (F) 1  
scen - - - - - do  
scen - - - - - do

Cor. (F) 2  
scen - - - - - do  
scen - - - - - do

Cor. (F) 3  
scen - - - - - do  
scen - - - - - do

Cor. (F) 4  
scen - - - - - do  
scen - - - - - do

Arpa  
6 6 6 6 6 6

DAVID  
bad han om i dit  
Thou be hon - - - oured and  
(Saul, som har sat sig under Sangen, springer rasende op.)  
(Saul, who has sat down during the song, jumps up in anger.)

VI. 1  
scen - - - - - do  
rall.

VI. 2  
scen - - - - - do  
rall.

Va.  
scen - - - - - do  
div.

Vc.  
scen - - - - - do  
rall.

Cb.  
arco  
scen - - - - - do  
rall.

Allegro molto (♩ = 160)

979

Fl. 1  
Fl. 2  
3  
fl.3 muta in picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (Eb) 1  
2

Trb.t. 1  
2

Trb.b. 1  
2

Tb. 1  
2

Timp.

Arpa

DAVID

SAUL

Navn.  
blest.

Du ly-ver!  
Im-pos-tor!

Hyk - ler!  
Li - ar!

Du pri - ser Her - ren,  
You praise Je - ho - vah,

Allegro molto (♩ = 160)

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

div.

ff









1001

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Eb) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

DAVID

JON.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Skum om hans Læ - ber! Blod i hans Blik!  
 Foam - ing with fren - zy! Fire in his eyes!

Blod i hans Blik! Kon - - gen ra - ser!  
 Blood in his looks! Saul is rav - ing!

trem. pp f trem. f trem. div. f trem. f trem. div. f

1006

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Eb) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAUL

Du pøn - ser paa ondt mod mit Liv og smyk-ker dit Navn med en  
 You plot to en - dan - - ger my life, and gar-nish your name with a

Vi. 1

Vi. 2

Va.

Vc.

Cb.



1016

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (Eb) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

MIKAL

- der!  
- ther!

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

trem.

trem.

trem.

trem.

a2



1026 - - - ce - - - - le - - - - - ran - - - - - do a tempo

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (Eb) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAUL

Fred - løs for al - le! Bort af mit Hus! \_\_\_\_\_  
 Ban-ished! Ac - curs - ed! Out of my house! \_\_\_\_\_

(kaster sit Spyd efter David, men denne undflyr)  
 (throws his spear at David, who leaps aside)

- - - ce - - - - le - - - - - ran - - - - - do a tempo

Vi. 1

Vi. 2

Va.

Vc.

Cb.





TÆPPE  
CURTAIN

pesante

1036

Fl. 1 2  
Picc.  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (Eb) 1 2  
Trb.t. 1 2  
Trb.b. 1 2  
Tb.  
Timp.

This section of the score covers measures 1036 to 1040. It includes parts for Flute (1 and 2), Piccolo, Oboe (1 and 2), Clarinet in B-flat (1 and 2), Bassoon (1 and 2), Cor Anglais (1, 2, 3, and 4), Trumpet (Eb) (1 and 2), Trombone (1 and 2), and Tuba. The woodwinds and brass parts feature various articulations such as accents (a2), slurs, and triplets (3). The woodwinds play melodic lines, while the brass instruments provide harmonic support with rhythmic patterns.

DAVID

- - rens!  
- - tence!

Vi mø - des i - gen,  
We meet a - gain,

Kong  
King

The vocal line for David spans measures 1036 to 1040. It features a melodic line with a triplet in measure 1038 and a long note in measure 1040. The lyrics are in both Danish and English.

pesante

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

This section of the score covers measures 1036 to 1040 for the string ensemble. It includes parts for Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes with triplets (3) and accents (a2) throughout the section.



1046

a2

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (Eb) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

8...1

fz

fz

fz

fz

fz

fz

