

SUSANNA

*AN ORATORIO*

As it was perform'd at the

*THEATRE-ROYAL in Covent Garden, London*

1749

Set to Musick by GEORGE-FREDERICK HANDEL, Esq.

Edited by

Nicholas McGegan, John Roberts, and Eleanor Selfridge-Field

FULL SCORE

(final version)

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## A Note on This Edition

This newly edited version of Handel's oratorio *Susanna* has been produced electronically, utilizing facilities developed by Walter B. Hewlett at the Center for Computer Assisted Research in the Humanities in Menlo Park, California. Handel's music has been fed into a computer system, part by part, from his autograph (British Library RM 20.f.8) and other sources. The text, which is anonymous, has been adapted from a recently discovered copy of the 1749 libretto at the University of Texas, Austin. After extensive proofreading and proofhearing, final copy was approved by the conductor, Nicholas McGegan, for the creation of the performing score and parts. This version of the work, in which material not available in other modern editions has been added, remains on-line and will become part of the Center's *Handel Database*.

The editors wish to thank Anthony Hicks of London for editorial advice; the British Library for consultation of Handel's autograph; the staff of the Humanities Research Center at the University of Texas in Austin for their diligence in locating two hitherto unreported copies of the 1749 libretto; Walter B. Hewlett for his inspired and tireless efforts in facilitating the creation of the electronic score and parts; Edmund Correia Jr., Frances Bennion, and Stephen Rasmussen of the Center for Computer Assisted Research in the Humanities for their assiduous efforts in producing the edition; and Carol Handelmann, David Bowes, Elizabeth Blumenstock, and Elizabeth LeGuin of Philharmonia Baroque Orchestra as well as Philip Brett of the University of California at Berkeley for their cooperation.

This edition reflects the following decisions:

1. *Components*. Material not available in other modern editions but included in the libretto has been added in Nos. 14, 22, 68, and 71. No. 14 is indicated as a recitative in the 1749 libretto. It is set as a recitative and an aria in the autograph; we have used the aria version. Nos. 68 and 71 recapture from the autograph extended passages absent in other modern editions.

Material following Nos. 21 and 63 in the autograph (two choruses and one recitative) but absent from this libretto have been omitted.

2. *Dynamics and instrumentation.* The dynamics markings in the autograph appear to belong to the early (1749) version of the work. The “con ripieno” and “senza ripieno” indications appear to have been generated by the accommodation of additional players hired for *Solomon*. No use of a reduced ensemble is believed to have been intended for *Susanna*. A few such indications added by Mr. Gegan are indicated in italics.

3. *Articulation.* Handel’s articulation signs are merely suggestive. Numerous slurs and other articulation marks that can be inferred from his incipits have been added. Some trills, modelled on those of the composer, have been added. The use of fermatas has been made uniform. Double-bar usage conforms to Handel’s practice.

4. *Correction and interpretation of pitch and rhythm.* A limited number of apparently wrong pitches have been tacitly corrected. Some dotted notes in cadences have been double dotted. A few errors in rhythmic figuration that originate with Handel have been corrected. Bars 34-36 in the continuo of No. 27, for example, are rhythmically irregular in earlier editions but should, we believe, be regularized.

### Source Discrepancies

The following table indicates discrepancies between the 1749 libretto, Handel’s autograph, and the editions of Chrysander and Rose (HHA = *Hallische Handelausgabe*). The following symbols have been used:

- \* The source that was chosen as a model for the current edition.
- + Following the movement identified.
- (1) Original text of Handel’s autograph.
- (2) Emended text of Handel’s autograph.
- Not present in this source/edition.

Many tacit corrections to word divisions and punctuation have been made.

<i>No.</i>	<i>Pages</i>	<i>1749 Libretto</i>	<i>Autograph</i>	<i>HHA</i>	<i>Chrys.</i>
3	15	*chace this gloom	chace its gloom	its	its
6	21-2	*joy in their wings	joy in their wings	on	on
	29-36	*safely shrouds	safely shrowds	shrowds	shrowds
10	40	beneath the citron's balmy shade	beneath the myrtle's shade (1) *beneath the citron's shade (2)	(2)	(2)
12	46	*thy happy bride	thy happy bride	the	thy
13	47	*wedded wife	wedded wife (1) tender wife (2)	(1)	(1)
14	47-8	Peace crowned . . . [as recitative]	*Peace crowned with roses [as aria]	----	Peace
15	49	*hast taught my steps	has taught my steps	has	has
16	49-50	*swain's assiduous care	joyful shepherd's care (1) swain's assiduous care (2)	(2)	(2)
16	50-1	chearing air	cheering air	cheering	cheering
16	50-1	And shall the human	*Shall human	Shall	Shall
16	51-2	gay painted native	*native	native	native
17	54	*Depend, my fair, to see your Lord return	Depend you'll see your Joachim return	you'll	you'll
18	57	*when she homewards	when she homewards	the	she
21+	63	*-----	Chorus: Virtue shall never	Anh.	Virtue
22	64-7	-----	*Extended version (36 bars) with 'Bear me resistless'	23 + Anh.	36 bars
23	68	*pains, strains	pain, strain	pain	pain
24	69	*thy blameless tongue	your blameless tongue	your	your
32	110-3	*Crystal	Chrystal	Chrystal	Chrystal
32	110-3	*Jess'min	jasmin	jasmine	jasmine
37	122	*hither unguents bring	precious unguents bring	precious	
40	127	For I may doubt	*For may I doubt	may I	may I
41	128-30	*Whole forests and cities	Both forrests and houses	Both forests and cities	
42	135	*Desist, rash men!	Desist, desist	desist	desist
44	143	*nor Fears control	or fears	or fear	or fear
50	157-9	*Lo I cleave	Lo I cleave	So	So
60	192-3	*Wrinkled	Wrinkled	Wrinkl'd	Wrinkle
62	201	To chear fair Virtue	*To cheer fair virtue	cheer	cheer
63	211	*unsullied snow	unsully'd snow	y'd	y'd
63+	213+	*-----	Chorus: Righteous Daniel	Anh.	----
63+	213+	*-----	Recit. (Daniel): Instant conduct them	----	----
64	214-5	*musick's dying strain	music's dying strain	music's	musick's
64	216	*how vain is beauty	how vain is beauty	in	is
68	229-33	*Impious hopes	Impious hope: 193 bars	28-bar B	28-bar B
	240	*that late my soul	which late my soul	which	which
71	247-9	[not relevant]	*39-bar B section	12-bar B	12-bar B
72	250	*his morning song	her morning song	her	her
73	253-4	*the musick bear	the music bear	music	musick



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