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)

(c) 1989 Center for Computer Assisted Research in the Humanities
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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.
<table>
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<tr>
<th>No.</th>
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<th>1749 Libretto</th>
<th>Autograph</th>
<th>HHA</th>
<th>Chrys.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>15</td>
<td>*chace this gloom</td>
<td>chace its gloom</td>
<td>its</td>
<td>its</td>
</tr>
<tr>
<td>6</td>
<td>21-2</td>
<td>*joy in their wings</td>
<td>joy in their wings</td>
<td>on</td>
<td>on</td>
</tr>
<tr>
<td>29-36</td>
<td></td>
<td>*safely shrouds</td>
<td>safely shrouds</td>
<td>shrouds</td>
<td>shrouds</td>
</tr>
<tr>
<td>10</td>
<td>40</td>
<td>beneath the citron's balmy shade</td>
<td>beneath the myrtle's shade (1)</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*beneath the citron's shade (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>46</td>
<td>*thy happy bride</td>
<td>thy happy bride</td>
<td>the</td>
<td>thy</td>
</tr>
<tr>
<td>13</td>
<td>47</td>
<td>*wedded wife</td>
<td>wedded wife (1)</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tender wife (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>47-8</td>
<td>Peace crowned . . . [as recitative]</td>
<td>*Peace crowned with roses [as aria]</td>
<td>----</td>
<td>Peace</td>
</tr>
<tr>
<td>15</td>
<td>49</td>
<td>*hast taught my steps</td>
<td>has taught my steps</td>
<td>has</td>
<td>has</td>
</tr>
<tr>
<td>16</td>
<td>49-50</td>
<td>*swain's assiduous care</td>
<td>joyful shepherd's care (1)</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>swain's assiduous care (2)</td>
<td>cheering air</td>
<td>cheering</td>
<td>cheering</td>
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<tr>
<td>16</td>
<td>50-1</td>
<td>And shall the human</td>
<td>*Shall human</td>
<td>Shall</td>
<td>Shall</td>
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<tr>
<td>16</td>
<td>51-2</td>
<td>gay painted native</td>
<td>*native</td>
<td>native</td>
<td>native</td>
</tr>
<tr>
<td>17</td>
<td>54</td>
<td>*Depend, my fair, to see your Lord return</td>
<td>Depend you'll see your Joachim return</td>
<td>you'll</td>
<td>you'll</td>
</tr>
<tr>
<td>18</td>
<td>57</td>
<td>*when she homewards</td>
<td>when she homewards</td>
<td>the</td>
<td>she</td>
</tr>
<tr>
<td>21+</td>
<td>63</td>
<td>*--------------</td>
<td>Chorus: Virtue shall never (2)</td>
<td>Anh.</td>
<td>Virtue</td>
</tr>
<tr>
<td>22</td>
<td>64-7</td>
<td>*--------------</td>
<td>*Extended version (36 bars) with 'Bear me resistless'</td>
<td>23+Anh.</td>
<td>36 bars</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>68</td>
<td>*pains, strains</td>
<td>pain, strain</td>
<td>pain</td>
<td>pain</td>
</tr>
<tr>
<td>24</td>
<td>69</td>
<td>*thy blameless tongue</td>
<td>your blameless tongue</td>
<td>your</td>
<td>your</td>
</tr>
<tr>
<td>32</td>
<td>110-3</td>
<td>*Crystal</td>
<td>Chrystal</td>
<td>Chrystal</td>
<td>Chrystal</td>
</tr>
<tr>
<td>32</td>
<td>110-3</td>
<td>*Jess' min</td>
<td>jasmin</td>
<td>jasmine</td>
<td>jasmine</td>
</tr>
<tr>
<td>37</td>
<td>122</td>
<td>*hither unguents bring</td>
<td>precious unguents bring</td>
<td>precious</td>
<td></td>
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<tr>
<td>40</td>
<td>127</td>
<td>For I may doubt</td>
<td>*For may I doubt</td>
<td>may I</td>
<td>may I</td>
</tr>
<tr>
<td>41</td>
<td>128-30</td>
<td>*Whole forests and cities</td>
<td>Both forests and houses</td>
<td>Both forests and cities</td>
<td></td>
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<tr>
<td>42</td>
<td>135</td>
<td>*Desist, rash men!</td>
<td>Desist, desist</td>
<td>desist</td>
<td>desist</td>
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<tr>
<td>44</td>
<td>143</td>
<td>*nor Fears control</td>
<td>or fears</td>
<td>or fear</td>
<td>or fear</td>
</tr>
<tr>
<td>50</td>
<td>157-9</td>
<td>*Lo I cleave</td>
<td>Lo I cleave</td>
<td>So</td>
<td>So</td>
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<tr>
<td>60</td>
<td>192-3</td>
<td>*Wrinkled</td>
<td>Wrinkled</td>
<td>Wrinkl'd</td>
<td>Wrinkle</td>
</tr>
<tr>
<td>62</td>
<td>201</td>
<td>To cheer fair Virtue</td>
<td>*To cheer fair virtue</td>
<td>cheer</td>
<td>cheer</td>
</tr>
<tr>
<td>63</td>
<td>211</td>
<td>*unsullied snow</td>
<td>unsully'd snow</td>
<td>y'd</td>
<td>y'd</td>
</tr>
<tr>
<td>63+</td>
<td>213+</td>
<td>*--------------</td>
<td>Chorus: Righteous Daniel</td>
<td>Anh.</td>
<td>----</td>
</tr>
<tr>
<td>63+</td>
<td>213+</td>
<td>*--------------</td>
<td>Recit. (Daniel): Instant</td>
<td>----</td>
<td>----</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>conduct them</td>
<td></td>
<td></td>
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<tr>
<td>64</td>
<td>214-5</td>
<td>*musick's dying strain</td>
<td>music's dying strain</td>
<td>music's</td>
<td>musick's</td>
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<tr>
<td>64</td>
<td>216</td>
<td>*how vain is beauty</td>
<td>how vain is beauty</td>
<td>in</td>
<td>is</td>
</tr>
<tr>
<td>68</td>
<td>229-33</td>
<td>*Impious hopes</td>
<td>Impious hope: 193 bars</td>
<td>28-bar B</td>
<td>28-bar B</td>
</tr>
<tr>
<td>240</td>
<td></td>
<td>*that late my soul</td>
<td>which late my soul</td>
<td>which</td>
<td>which</td>
</tr>
<tr>
<td>71</td>
<td>247-9</td>
<td>[not relevant]</td>
<td>*39-bar B section</td>
<td>12-bar B</td>
<td>12-bar B</td>
</tr>
<tr>
<td>72</td>
<td>250</td>
<td>*his morning song</td>
<td>her morning song</td>
<td>her</td>
<td>her</td>
</tr>
<tr>
<td>73</td>
<td>253-4</td>
<td>*the musick bear</td>
<td>the music bear</td>
<td>music</td>
<td>musick</td>
</tr>
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