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## **Georg Friedrich Händels Werke**

Theodora - Oratorium

**Händel, Georg Friedrich**

**Leipzig, [1860]**

Arie. In Dunkel, tief wie mein Pein

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Recitativo.

Theodora. *Oh thou bright sun! how sweet thy rays to health and li-ber-ty! But here, a-las! they*  
*O Strahl der Sonne, wie labst du ihn, der frei und glücklich ist! Doch hier, o Schmerz! weckst*

Continuo.

swell the a-go-ni-zing thought of shame, and pierce my soul with sor-rows yet un-known.  
*du das bitt-re Vor-ge-fühl der Schmach, und quälst mein Herz mit na-men-lo-ser Pein.*

Largo e staccato.

Violino I.

Violino II.

Viola.

Theodora.

Bassi.

Pianoforte.

With darkness deep, as is my woe, hide me, ye shades of Night, hide me! your  
*In Dunkel, tief wie meine Pein, birg, Nacht, mein An-ge-sicht, birg mich! in*

H. W. S.

thick - est veil a - round me throw, con - ceald from hu - man sight, your thickest veil  
 schwar - ze Schlei - er hüll' mich ein, ent - rückt dem Ta - ges - licht, in schwarze Schlei -

a - round me throw, con - ceald  
 er hüll' mich ein, ent - rückt

from sight, con - ceald from sight, con - ceald from hu - man sight!  
 dem Licht, ent - rückt dem Licht, ent - rückt dem Ta - ges - licht!

H. W. S.

Or come, thou Death, thy vic-tim save, or come, thou Death, thy vic-tim save, kind-ly,  
 O ret-te, Tod, (dein O-pfer ruft!) o ret-te, Tod, (dein O-pfer ruft!) freundlich,

kind-ly em-bo-som'd in the grave, em-bo  
 freundlich ver-sen-ke mich zur Gruft, ver-sen-ke mich zur

grave, kindly em-bo-som'd in the grave!  
 Gruft, freundlich ver-sen-ke mich zur Gruft!

H. W. S.

*Largo.*

Traversa I. II.

Violino I.

Violino II.

Viola.

Violoncelli senza Fagotti.

Pianoforte.

The first system of the score features five staves. The woodwinds (Traversa I. II., Violino I., Violino II., Viola, and Violoncelli senza Fagotti) play a melodic line with some rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *p* and *pp*. The tempo is marked *Largo*.

*Largo.* *ten.* *ten.*

The second system continues the musical material. The piano part shows a dynamic shift from *mf* to *p*, then *pp*, and finally *f*. The woodwinds and strings continue their respective parts. The tempo remains *Largo*.

*Adagio.*

*pp* *pp* *pp* *pp*

*pp* *cresc.* *dim.* *pp*

*ritardando.*

The third system marks a change in tempo to *Adagio*. The piano part features a series of chords with dynamics *pp*, *cresc.*, *dim.*, and *pp*. The woodwinds and strings play a more sustained, slower-moving line. The tempo is marked *ritardando*.

H. W. S.