

FULL SCORE

# G.F. Handel

## Overture to the Oratorio SAMSON

CLASSIC  
MASTERWORKS  
FOR  
STRINGS

Arranged by Philip Clark

### INSTRUMENTATION

1-FULL SCORE  
8-VIOLIN I  
8-VIOLIN II  
5-VIOLA  
5-VIOLONCELLO  
5-DOUBLE BASS

*Grade 3.5*  
*Duration: Approx. 6 Minutes*

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MUSIC

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In the key of G Major, the work begins with a *Moderato* where dotted rhythms are abundant. A brief *Adagio* intervenes and we continue with a slightly fugal, crisply rhythmic *Allegro*, with 16th note passage work for the upper strings. After another brief *Adagio*, Handel finishes with a Lyric Minuet. All sections are active throughout. This Overture is a wonderful introduction to the Baroque period and the bowing and ornamental styles that go with it.

## Performance Notes

Director should emphasize keeping the bow light and the rhythms crisp. Only 16th notes should be “scrubbed” on the string, preferably in the upper half of the bow. Every other value of note should have air between. Trills will begin from the note above. Use of open strings is encouraged for added resonance.

## About the Arranger

Born in Somerset, England, PHILIP CLARK graduated in viola performance from the Guildhall School of Music and Drama in London. His teachers included Nannie Jamieson, Peter Schidlof, Max Rostal, the Amadeus Quartet, William Pleeth, and Emanuel Hurwitz. He has performed with many distinguished ensembles including the London Symphony, the Royal Philharmonic, the English Chamber Orchestra, the Scottish Opera, and the Menuhin Festival. As a soloist and string quartet player, he has played in more than thirty countries. He has broadcast with the BBC and other European stations, the Australian and New Zealand Broadcasting Corporations, and has taken part in many recordings. Mr. Clark has taught at the Universities of Edinburgh and Lancaster in the U.K., Auckland in New Zealand, and Kent State and Ithaca College in the United States. He now resides in Charlottesville, Virginia, where he teaches, conducts, composes, and arranges.

## About the Music

**Samson** is a three-act oratorio, considered among his finest dramatic works. It is most often performed as a concert work, but has also been staged as an opera. The original is scored for a large orchestra, calling for strings, two oboes, two bassoons, two horns, two flutes, two trumpets, timpani and continuo. His signature text painting is quite evident throughout the story.

# Overture to the Oratorio *Samson*

George Frideric Handel  
Arranged by Philip Clark

Moderato (♩ = 80)

Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

1 2 3 4 5

6 8 9 10

11 12 13 14 15

16 17

*f* 16 17 18 19 20

21 25

21 22 23 24 25 26

27 32

27 28 29 30 31 32

33 37

33 34 35 36 37

38

38 39 40 41 42

43 45

43 44 45 46 47

48

*f* 48 49 50 51 52 53

54

*tr* 1. *V* 3 2. *Adagio* *solo* *tutti* *tr*  
*p* *p* *p* *p* *p*  
54 55 56 57 58 59 60

61

**Allegro** (♩ = 96)

*f* *f* *f*  
61 62 63 64

67

65

65 66 67 68

69

69 70 71 72

73

73

73 74 75 76

77 80

Musical score for measures 77-80. The score is in G major and 2/4 time. It features five staves: two treble clefs and three bass clefs. Measures 77 and 78 show a complex rhythmic pattern with sixteenth and thirty-second notes. Measures 79 and 80 feature a strong dynamic of *f* (forte) with a consistent bass line and a more active upper line. A *tr.* (trill) is marked above a note in measure 78. Vertical lines (V) are placed above notes in measures 77, 78, and 79.

81

Musical score for measures 81-84. The score continues with five staves. Measures 81 and 82 show a continuation of the rhythmic patterns. Measures 83 and 84 feature a strong dynamic of *f* (forte) with a consistent bass line and a more active upper line. Vertical lines (V) are placed above notes in measures 81, 82, and 83.

86

85

Musical score for measures 85-88. The score continues with five staves. Measures 85 and 86 show a continuation of the rhythmic patterns. Measures 87 and 88 feature a strong dynamic of *f* (forte) with a consistent bass line and a more active upper line. Vertical lines (V) are placed above notes in measures 85, 86, and 87.



91

89 *p* *cresc.* *p* *cresc.*

89 90 91 92

93 *f* *f* *f* *f*

93 94 95 96

97

*div.* *div.*

97 98 99 100

101 *unis.* **Adagio**

101 102 103 104 105 106

**107** Menuet (♩ = 120) **115**

*p-f* *p-f* *p-f* *p-f* (2x only) *f* *p* *p* *p* *p* *p*

*tr* §

107 108 109 110 111 112 113 114 115 116

117

117 118 119 120 121 122 123 124 125 126

127

Fine

Musical score for measures 127-134. The score is in G major and 3/4 time. It features five staves: two treble clefs and three bass clefs. The music is marked with a forte (*f*) dynamic throughout. Measure 133 includes a trill (*tr*) in the top staff. The piece concludes with a 'Fine' marking.

135

143

Musical score for measures 135-144. The score is in G major and 3/4 time. It features five staves: two treble clefs and three bass clefs. The music is marked with a piano (*p*) dynamic. Measures 135-142 are marked with a piano (*p*) dynamic. Measure 143 includes a trill (*tr*) in the top staff. The piece concludes with a 'D.S. al Fine' marking.

145

D.S. al Fine

Musical score for measures 145-154. The score is in G major and 3/4 time. It features five staves: two treble clefs and three bass clefs. The music is marked with a piano (*p*) dynamic. Measure 153 includes a trill (*tr*) in the top staff. The piece concludes with a 'D.S. al Fine' marking.



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