



# PSALM 121

From the Oratorio

KING SAUL

by

C. Hubert H. Parry

Composed for the Birmingham Music Festival - October 3, 1894

ORGAN/VOCAL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be

in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

Cover Image: “David playing the harp to Saul”, Rembrandt Harmenszoon van Rijn, 1629



# ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

---

## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library - MS 4247 (excerpt)

Novello Octavo Edition No. 8207

Michael Mullen, Ass’t. Librarian - michael.mullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

## Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

# PSALM 121

I WILL LIFT UP MINE EYES UNTO THE HILLS

from

Act III, Scene I of "King Saul"

C. Hubert H. Parry

1894

Organ

*Andante*

*mp* *cresc.* *dim.*

David

6 *p* *più mosso.*

I will lift up mine eyes un-to the hills from

*p* *cresc.*

David

11 *f* *Allegro moderato.*

whence com-eth my help.

*f* *mf*

David

16

8

My help com - eth from the Lord, which made heav - en and

David

21

8

earth. *p* The Lord

David

26

8

— will not suf - fer thy foot to be mov - ed: He that *poco cresc.*

David

31 *p*

8 keep - eth thee \_\_\_\_\_ will not sleep.

David

36 *p*

8 He that watch - eth o - ver Is - ra - el, \_\_\_\_\_ shall

*colla voce.*

*p*

David

41

8 nei - ther slum - ber nor sleep. \_\_\_\_\_ The Lord shall

David 46 *cresc.* *poco animando.* **f**

o - ver - sha - dow thee. So that the sun shall not smite thee by

David 51

day, nei - ther the moon by night.

David 56 **f** *largamente.*

The Lord shall keep thee from all

61  
David

8 e - vil, He shall pre - serve thy soul.

*cresc.*

66  
David

8 The Lord shall keep thy go - ing out and thy com - ing in

71  
David

8 from this time forth, and for ev - er - more.

*Allargando.* *a tempo*

*f*



76

*dim. sempre.*

82

*p* *dim. sempre.*

3 3

88

S *pp* He that watch - eth o - ver Is - ra-el, shall nei - ther

A *pp* He that watch - eth o - ver Is - ra-el, shall nei - ther

T *pp* He that watch - eth o - ver Is - ra-el, shall nei - ther

B He that watch - eth o - ver Is - ra-el, shall nei - ther

*pp*

93

S slum - ber nor sleep. He shall keep thy go - ing out and thy

A slum - ber nor sleep. He shall keep thy go - ing out and thy

T slum - ber nor sleep. He shall keep thy go - ing out and thy com - ing

B slum - ber nor sleep. He shall keep thy go - ing out and thy com - ing

99

S com - ing in from this time forth, *pp* meno mosso e - ven for ev - er - more.

A com - ing in from this time forth, *pp* e - ven for ev - er - more.

T in from this time forth, *pp* e - ven for ev - er - more.

B in from this time forth, *pp* e - ven for ev - er - more.

*meno mosso*

105

David

*pp*

From this time forth, e - ven for

The musical score for David, measures 105-110, is presented in three systems. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a whole rest, followed by the lyrics 'From this time forth, e - ven for'. The piano accompaniment features a melody with triplets and a final section marked *pp*. The second system continues the piano accompaniment with triplets and a final section marked *pp*. The third system shows the piano accompaniment with a final section marked *pp*.

III

David

*rit.*

ev - - - er - more.

The musical score for David, measures 111-116, is presented in three systems. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a whole rest, followed by the lyrics 'ev - - - er - more.' with a long note. The piano accompaniment features a melody with triplets and a final section marked *rit.*. The second system continues the piano accompaniment with triplets and a final section marked *rit.*. The third system shows the piano accompaniment with a final section marked *rit.*.



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

---

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

1.6.1/02