



KING SAUL

An Oratorio in Four Acts
For Soloists, Mixed Chorus & Orchestra

Words by
Hubert Parry and the Holy Bible (Old Testament)

Music by
C. Hubert H. Parry
Composed for the Birmingham Musical Festival - 1894

VIOLIN II

COVER IMAGE

“David Playing the Harp before Saul”

Rembrandt Harmenszoon van Rijn, c.1629

Stadelesches Kunstinstitut, Frankfurt



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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.

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Source Information

<i>Autograph Manuscript:</i>	Royal College of Music Library, London: MS 4247
<i>Vocal Score:</i>	Novello’s Original Octavo Edition no. 8207, Novello, Ewer & Co., 1894
<i>Royal College of Music Library</i>	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 5.1.81.2225 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



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IMAGE: Samuel Blessing Saul Book of Samuel 9;21 Illustration by Gustave Doré 1891

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KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante

p *mf* *cresc.*

sempre cresc.

A *ff* *dim.* *p*

p

p

B Più motto. *1* *pp*

3 *dim.* *p*

p cresc.

f

60



66

D Animando.



74

Tempo primo

p



82

tr *dim.* **E**



89

VII 1 div. unis. unis.

VII 2 div. unis. unis.



97

Meno mosso.

pp *p* *pp*



Act I - Scene I

Allegro maestoso

f *ff* *p*

8

14

20 **F** *f*

27 6 6

34 **G** 7 38-44 *p*

46 **H** *cresc.* *f*

52

58 **J**

64 *mf*

70 K rit. 10

76-85

86 meno mosso

90-92 93-97

98 Allegro moderato

ff f

103 Allegro moderato

p p

109 3

112-114 f

118 Poco più mosso

p

125 4

131-134 p

135 1

f p

142 poco animando.

cresc. f

148 L meno mosso, ad. lib. 2

cresc. f 153-154

155 *a tempo*

162

169 *meno mosso, allargando*

176 *colla voce. a tempo animato. Allegro molto*

182

189

195 *M*

201

207

214 *rit..... Lento*

218-220

221 Allegro moderato. rit. Lento 5

ff 225-229

230 sostenuto.

pp *p* *cresc.*

236 rit. a tempo

mf *sempre cresc.*

243

247

Act I - Scene II

Allegretto grazioso

1-4

pizz.

6-8

p

13

7

A

6

arco

p

29

33

cresc.

37

poco cresc.

41

B

45

3

46-48

p *cresc.*

54

1

60

65

C

mf *cresc.*

70

p *cresc.* *f* *pizz.*

79

arco

pizz.

87

2

88-89

3

91-93

Allegro vivace

arco

f

96

Musical notation for measures 96-100. The key signature is one sharp (F#). The melody continues with eighth and sixteenth notes, including some beamed sixteenth notes. Measure 100 ends with a double bar line.

101

Musical score for voice and piano, measures 101-106. The key signature is one sharp (F#). The vocal line consists of eighth and quarter notes, with some measures containing rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including chords and single notes.

119 *mf* Allargando.

125

E

Example 125 is a single staff of music in treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, a quarter note D5, and a quarter note E5. A box labeled 'E' is positioned above the staff, indicating the starting pitch for the exercise. The melody continues with a quarter note F#5, a quarter note G5, and a quarter note A5. This is followed by a quarter rest, a quarter note B5, a quarter note C6, and a quarter note D6. The melody concludes with a quarter note E6, a quarter note D6, and a quarter note C6.

[illegible]

136

142

148

154

160

165

174

187

194

200

F

G

H

J

Poco allargando.

L'istesso tempo [Allegretto grazioso]

arco

pizz.

mf

cresc.

f

p

3

169-171

8

177-184

p

1

4

206-209

mf

211

poco cresc.

219

cresc. **K** *f* *dim.*

227

pizz. **10** *arco* *p*

244

mf *p*

256

L *sostenuto* **5** *pizz.* *f*

268

arco *Meno mosso*

274-275

2 *mf* *cresc.*

280

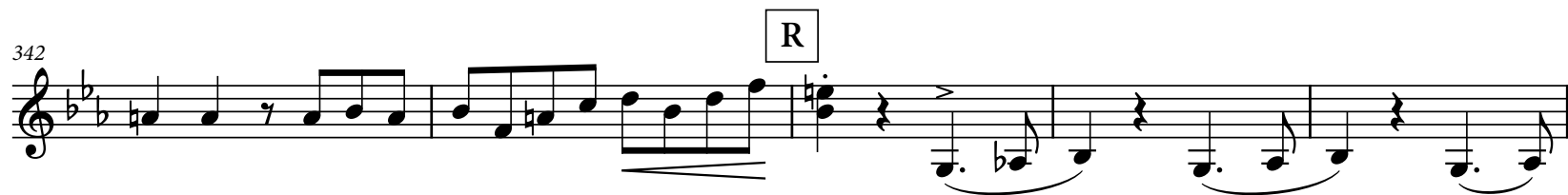
M *ff*

285

N *allargando* **1** *rit.* **1**

V.S.

Tempo ed animando.



353

358

362

366

sf

1

1

V.S.

372

sf

sf

377

T

sf

382

sf

molto cresc.

388

sf

394

U

sf

400

sf

405

rit...

W

a tempo - poco meno mosso.

sf

411

sf

417

rit...

a tempo

sf

423

cresc.

428

cresc.

433

Con fuoco

poco rit.

Act II - Scene I

Recitative

13 1 12

1-13 15-26

Samuel

It is the will of the Lord.

[28] Allegro moderato

mf *cresc.*

35 *mf* *cresc.* *cresc.*

A

41 *f*

47 *mf* *f*

B

54

61 *mf*

C

68 *p* *mf*

75 2 4

78-79 82-85

mf *< f >*

D

86 *f* *mf* 3

92 **E** poco rit. a tempo **4**
ff 97-100

101 *mf*

108 **F** Allargando

115 rit. **G** a tempo, animato *f*

119

123

127

130 *tr*

134 **H** *ff*

138 **1**
V.S.

142 **J**

ff

146

mf

150 **K**

mf

153

mf

156 **L**

mf

159

sf

163

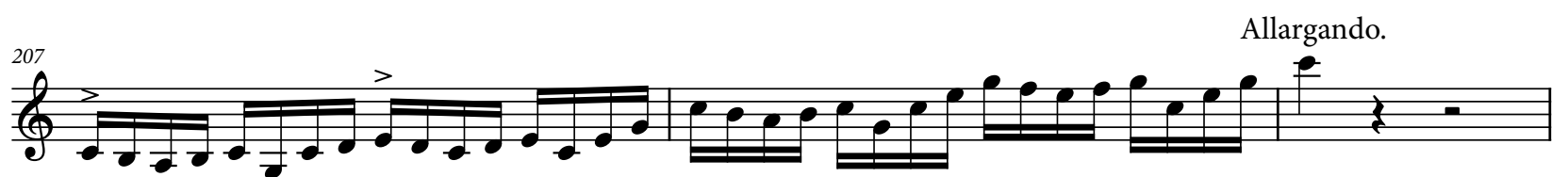
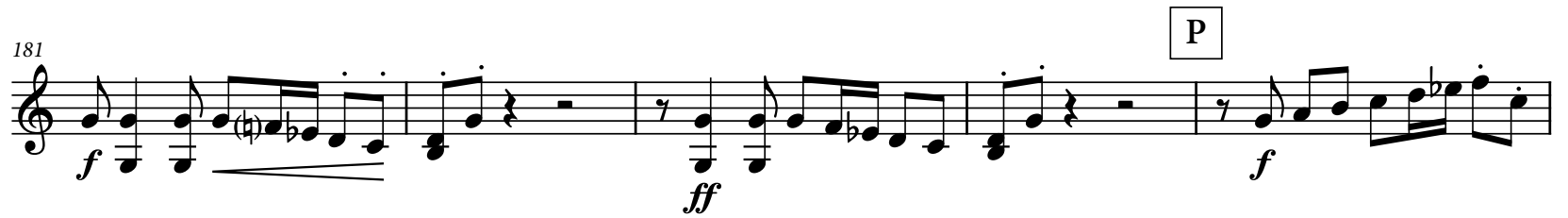
cresc. molto

167 **M**

sf

171

sf



Act II - Scene II

Maestoso. **4** poco rit. **2** a tempo **4**

1-4 5-6 7-10

Vc. pizz.

14 **A**

mf

19 *f* *pp* poco cresc.

26 poco animando. animando. **B**

cresc. *f* *ff* cresc.

33 Tempo I **1**

p

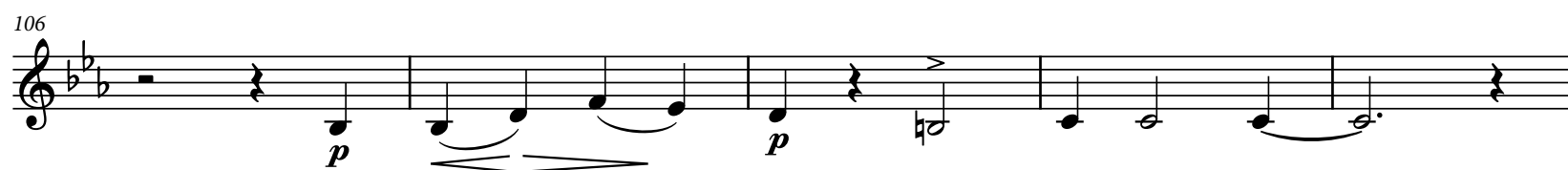
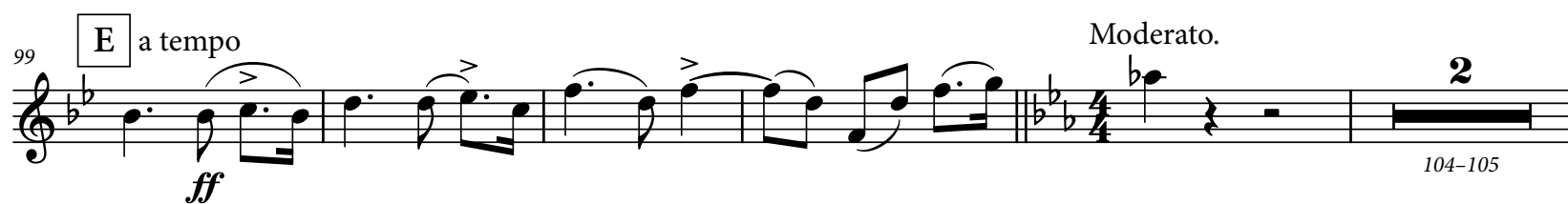
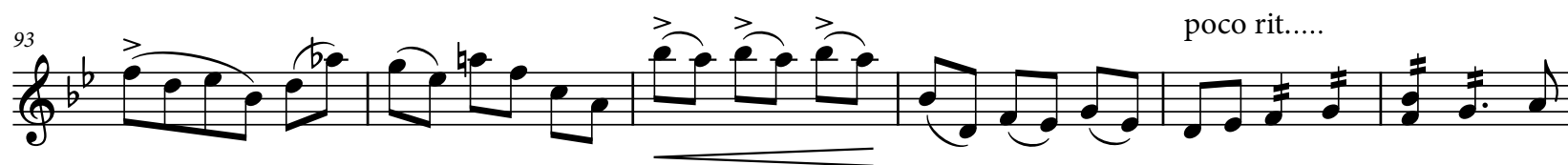
41 animando.

44 *f* *ff*

48 Allegro moderato. ♩ = ♩ **C** Vivace.

mf *f* *p* *f*

55



116

p *f*

121

Animato.

f

126

con mosso.

f

132

F

Allegro.

f

138

allargando.

1

f *mf*

144

Allegro moderato - quasi agitato.

2

6 6

145-146

mf cresc.

mf cresc.

149

G

p

154

cresc.

p

157

p

160

mf cresc.

Musical staff 160-163: Treble clef, key signature of three flats. Measures 160-163 contain eighth and sixteenth notes with accents and slurs. Dynamics: *mf* at the start, *cresc.* at the end.

164

H

dim.

Musical staff 164-169: Treble clef, key signature of three flats. Measures 164-169 contain eighth and sixteenth notes with slurs. Dynamics: *dim.* at the start.

170

mf

Musical staff 170-176: Treble clef, key signature of three flats. Measures 170-176 contain half and quarter notes with slurs. Dynamics: *mf* at the start.

177

mf cresc.

Allegro molto.

Musical staff 177-182: Treble clef, key signature of three flats. Measures 177-182 contain eighth and sixteenth notes with slurs. Dynamics: *mf cresc.* at the start. Tempo: *Allegro molto.* at the end.

183

J

Musical staff 183-187: Treble clef, key signature of three flats. Measures 183-187 contain eighth and sixteenth notes with slurs and accents.

188

allargando

2

191-192

Musical staff 188-192: Treble clef, key signature of three flats. Measures 188-192 contain half and quarter notes with slurs. Dynamics: *allargando* at the start, *2* above measures 191-192.

196

f

Musical staff 196-201: Treble clef, key signature of three flats. Measures 196-201 contain eighth and sixteenth notes with slurs and accents. Dynamics: *f* at the start.

202

K

3

207-209

Musical staff 202-209: Treble clef, key signature of three flats. Measures 202-209 contain eighth and sixteenth notes with slurs and accents. Dynamics: *3* above measures 207-209.

210



216



221



226



232



238



245



251-252



259



265



271



Vivacissimo.

276 *cresc.*

281 *p*

287 O

293

299

305 P *ff* *sf*

312 *sf*

320

327

333 Q

338 V.S. V.S.

Allegro moderato.

343



350



357

rit....

*tr***R** a tempo

364



370



375

Allargando.

rit....

colla voce
pizz.

rit.

S a tempo
arco

381



386

Meno mosso.

4

387-390

T

animando.



394



398



403

dim. *p*

408

cresc. *f* *dim.* *p*

412

f **V** allargando. *f*

417

p **6** **1** rit. **1** V.S.

418-423

428 *a tempo*

f *cresc. molto*

433 *f* **W**

439 *rit.*..... *animando.* *sf*

444 *Allegro non troppo.*

448

453 **X** *ff*

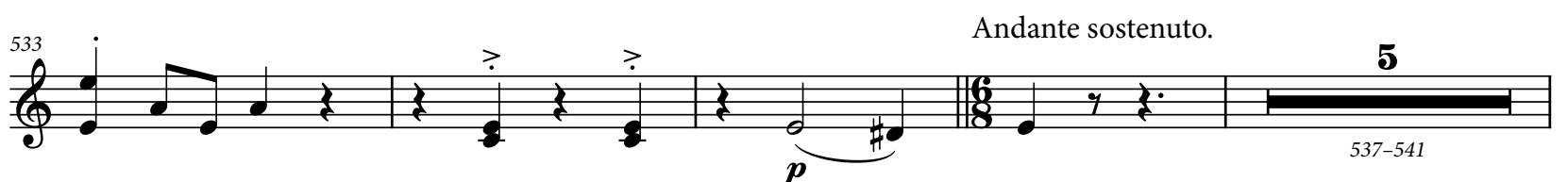
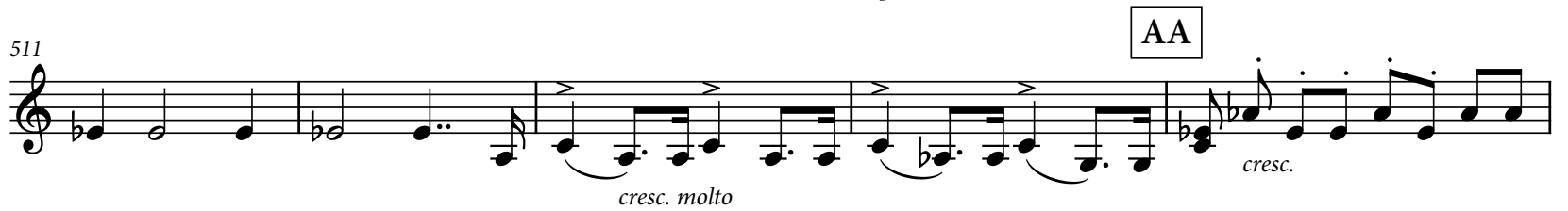
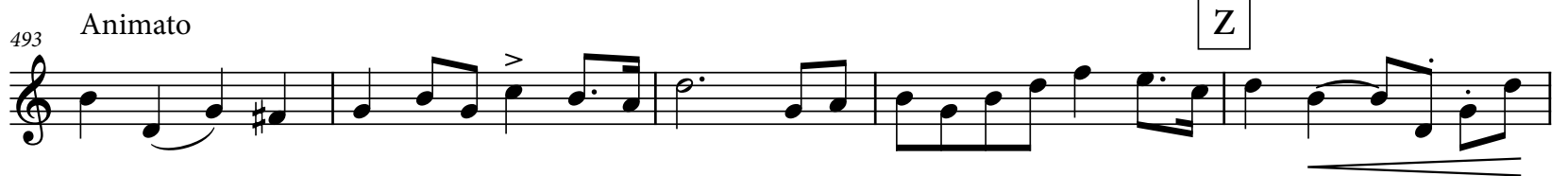
457

461

467 **Y**

472 *dim.* *p*

477 *cresc.* *dim.*



542

f *f*

548

Allegro molto. $\text{♩} = \text{♩}$

Animato.

ff

553

ff

558

Act III - Scene I

Andante

1-7

p *cresc.*

12 *f* 3 3 **A**

18 *dim.* *p* *pp*

24 *poco cresc.* *mf* *cresc.* 3

31 *ff* 3 *f* **B**

37 1 *p*

45 3 *pp* 2 50-51 **C**

53 1

61 *cresc.* 3 *f* *dim.* **D**

67 3 71-73 **3**

Detailed description: This is a musical score for Violin II, Act III - Scene I, measures 1-73. The tempo is marked 'Andante'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score consists of ten staves of music. Measure 1 has a fermata and is marked '1-7'. Measures 1-7 are marked 'p' and 'cresc.'. Measure 12 is marked 'f' and has a triplet of eighth notes. Measures 18-19 are marked 'dim.' and 'p'. Measure 20 is marked 'pp'. Measures 24-25 are marked 'poco cresc.' and 'mf'. Measures 26-27 are marked 'cresc.' and have a triplet of eighth notes. Measures 31-32 are marked 'ff' and have a triplet of eighth notes. Measures 33-34 are marked 'f'. Measures 37-38 are marked 'p' and have a first ending bracket. Measures 45-46 are marked 'pp' and have a triplet of eighth notes. Measures 47-48 are marked '2' and have a second ending bracket. Measures 50-51 are marked '50-51'. Measures 53-54 are marked '1'. Measures 61-62 are marked 'cresc.' and have a triplet of eighth notes. Measures 63-64 are marked 'f'. Measures 65-66 are marked 'dim.'. Measures 67-68 are marked '3' and have a triplet of eighth notes. Measures 69-70 are marked '3' and have a triplet of eighth notes. Measures 71-73 are marked '71-73' and have a triplet of eighth notes.

74 *pp* **3** pizz. **E** Animando. **3** 81-83

84 *pp* più mosso. **2** 85-86 *p* cresc. *p* Allegro moderato. *pp*

92

99 **F** arco *mf* *pp*

106

112 **G** pizz.

119

126 poco animando. arco a tempo *mf*

133 poco allargando. **H** largamente. **2** pizz. 138-139 *mf*

141 **2** 142-143 *f* **4** 146-149 *f* Allargando.

152 *a tempo* *arco* K *dim. sempre*

159 *Meno mosso.* 4 7 *s.* *He shall*

162-165 166-172

174 *Meno mosso.* M *pp* *keep thy go - ing out — and thy com - ing in from this time forth, e - ven for ev - er*

3

183 *rit.* 2 *190-191*

3 2

192 O *a tempo* *p* *mf* *pp* *195-199*

5

203 *poco rit.*

210 *a tempo* P *cresc.* *p*

3

217 *poco rit.....* *cresc. sempre*

224 *Poco più mosso.* Q *p* *2* *229-230*

231

1

239

p *cresc.*

247

R 1 pizz. *p* 3 arco *mf* 253-255

258

cresc. molto

266

S Allargando. a tempo *p*

273

3 *f* Animato.

280

T *mf*

288

1 rit. *p* dim.

Meno mosso. rit. Allegro

4 2 *p* *p*

298-301 302-303

310

V *mf*

318

p *p* *p*

327

15 W Animando.

328-342 *mf* *cresc.*

348

cresc. *tr*

357

Allegro molto. - alla breve

f

364

X

p *dim.*

371

p

375

p

379

rit..... Y a tempo

383-384

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385

Staff 385-390: Treble clef, key of D major (F# and C#). Measures 385-390 contain eighth and quarter notes with slurs. Dynamics include *p* (piano) and *ff* (fortissimo).

391

Staff 391-394: Treble clef, key of D major. Measures 391-394 contain eighth and quarter notes with slurs.

395

Staff 395-400: Treble clef, key of D major. Measures 395-400 contain eighth and quarter notes with slurs. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo).

399

Staff 399-406: Treble clef, key of D major. Measures 399-406 contain eighth and quarter notes with slurs. A box containing the letter 'Z' is positioned above measure 399. Dynamics include *ff* (fortissimo).

407

Staff 407-413: Treble clef, key of D major. Measures 407-413 contain eighth and quarter notes with slurs. Dynamics include *p* (piano) and *cresc. poco a poco* (crescendo poco a poco).

414

Staff 414-419: Treble clef, key of D major. Measures 414-419 contain eighth and quarter notes with slurs. Dynamics include *ff* (fortissimo) and *rit...* (ritardando). A first ending bracket labeled '1' spans measures 414-415.

Act III - Scene II

Maestoso.

1-8 8 *p* *cresc.* 11-13 3 1

15 *mf* *p*

21 *ff* *f*

26 *f*

31 *p*

36 *ff*

Allegro energico.

40 *f*

46 *p* *f*

51 *ff*

Più allegro.

55 *f* *cresc.*

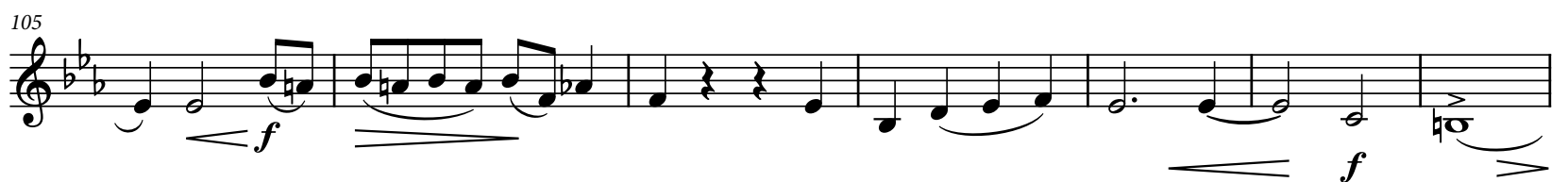
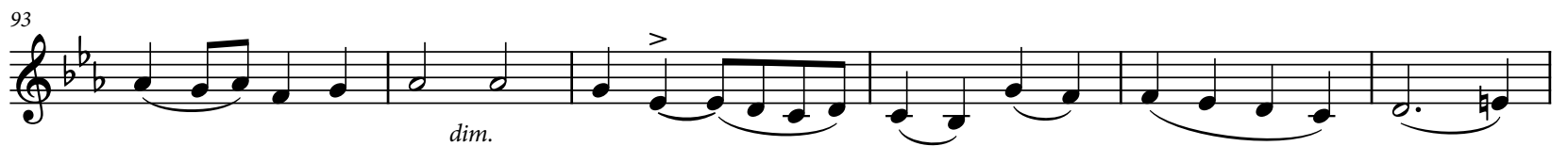
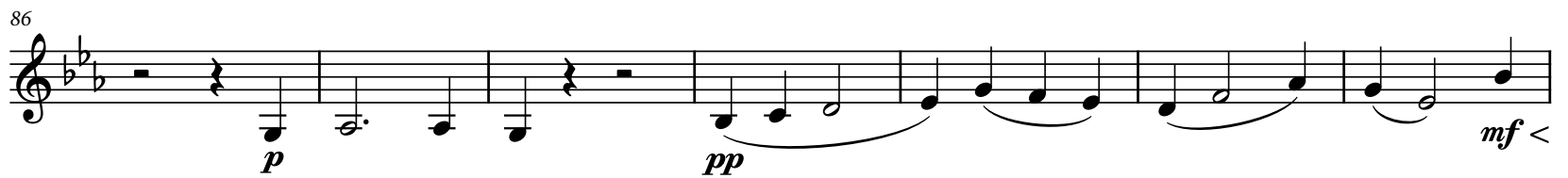
Allegro.



Animando.



Allegro tranquillo.



126 *p* 1

132

138 H

143 *pp*

149 5 152-156 *p*

161 J Animando. Allegro con fuoco. *cresc.* *f* 1 *f*

169 K *ff*

175 2 177-178 *p* *cresc.*

182 L *f* 3

187

192 1 1 1

198 M

f *mf*

203 1 1 *f*

209 O

213

217 $\text{♩} = \text{♩}$

221 *ff* 1 *f* 1

230 1 1 *f* P

238 *ff*

246

251 7 *p*

254-260

Allegro vivace

Angelo's Dance

3/4

f

7

14 **A**

21

28 *mf* *cresc.*

35 **B**

42

49 *mf*

56 *p* *poco cresc.* **C**

62

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piece is titled "Angelo's Dance". The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 42, 49, 56, and 62 indicated at the start of their respective lines. Dynamics include *f* (forte) at the beginning, *mf* (mezzo-forte) at measure 28, *p* (piano) at measure 56, and *cresc.* (crescendo) at measure 28. Articulations include accents (>) and slurs. There are three distinct sections labeled A, B, and C, each enclosed in a box. Section A starts at measure 14, Section B at measure 35, and Section C at measure 56. The score ends with a double bar line and a sharp sign (#) on the final note, indicating a key change or a specific ending.

70 D 8 76-83

84 *p* *cresc.*

91 E *mf* *cresc.* *f*

99 rit..... a tempo *mf* *dim.* *dim.*

107 F 16 113-128 *pp* *dim.*

129 Vla

136 con sordini G 2 1 143-144 *pp*

146 *pp*

155

166 4 5 6 167-170 173-177 179-184 *p*

Maestoso ma non troppo Lento

H

L'istesso tempo

poco rit.

a tempo, e poco più mosso

poco agitato

10 1 11 13

185-194 197-207

Vla *pp*

211

218

K con fuoco

f *cresc.*

223

2

225-226

ff *p* *f* *p* *mf*

Più mosso - animando

231

1

mf *p*

allargando. M

238

p *dim.* *pp*

rit. Meno mosso.

2

245-246

pp *p* *cresc.*

Animando.

253

1

f *cresc.*

poco rit..... a tempo

260

ff *f*

Animato.

265

P

f

271 sostenuto.

6

272-277

f

Q

282 Lento maestoso.

1 **3** **2**

285-287 *p* *cresc.* 291-292

f *p*

293

2

296-297 *f*

301

sf *ff*

rit.....

R Allegro.

306

311

dim. *pp*

2 **7**

316-317 318-324

S

325

p *pp*

2

331-332

333

T

pp

4 **5**

339-342 343-347

animando.

348 animando. **1** Vivace. V

355 *f*

360 *ff*

365 W Andante. ♩ = ♩ **25** 369–393

394 X rit..... a tempo **1** **3** 401–403 *p*

Vln I

404 *pp* **1**

414 **1** **2** *f* > 421–422

423 *pp* < *p*

430 rit..... a tempo **5** **2** 434–438 439–440 *p* *cresc.* *div.*

Vla

Y

448 *accelerando.....*
unis.
poco a poco cresc.



453 *Allegro moderato.*
dim. *p* *2* 457-458 *p*



460 *2* 462-463 *p*



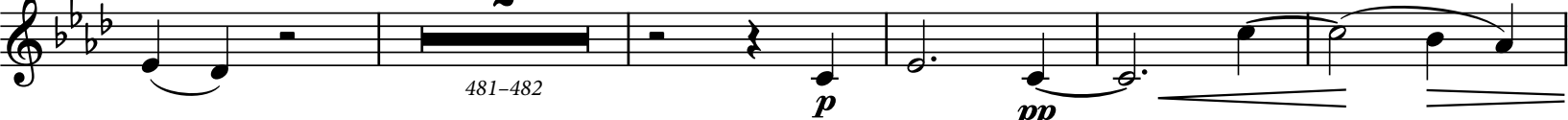
467 *mf* *f* *dim.* *2* 473-474



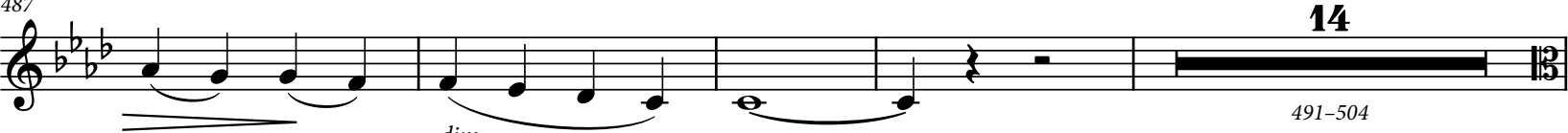
475 *mf* *cresc.* *f* *ff* *Z*



480 *2* 481-482 *p* *pp*



487 *Andante sostenuto.* *14* 491-504 *dim.*



505 AA rit. a tempo Animato.

Vla *p* *p*

511 animando.

f *p*

517 BB

f

523 *p*

529 poco rit. a tempo 9 534-542

dim.

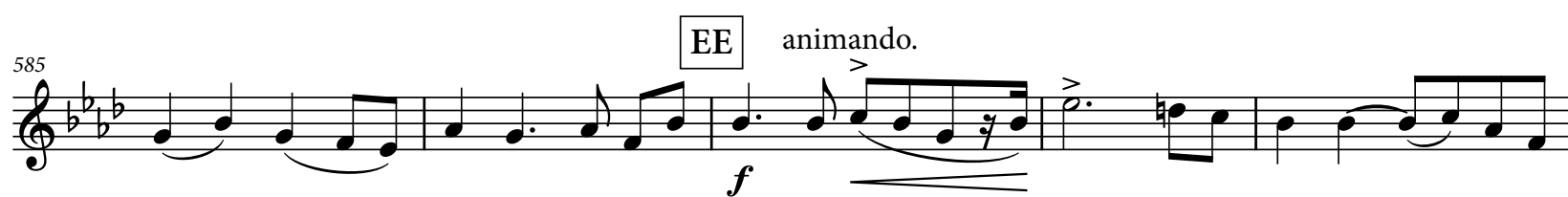
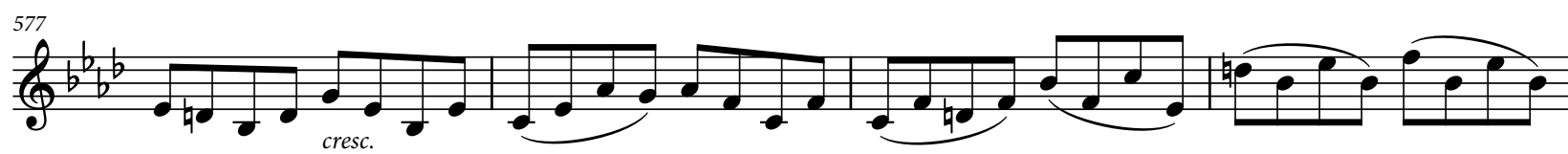
animando Vla 5 543-547 *pp*

553 *cresc.*

CC 559 *cresc.* *cresc.* *dim.*

DD 565 *p*

2 571-572



598

mf

602

dim.

608

FF

cresc. molto

613

618

cresc. sempre

622

626

GG *Animato.*

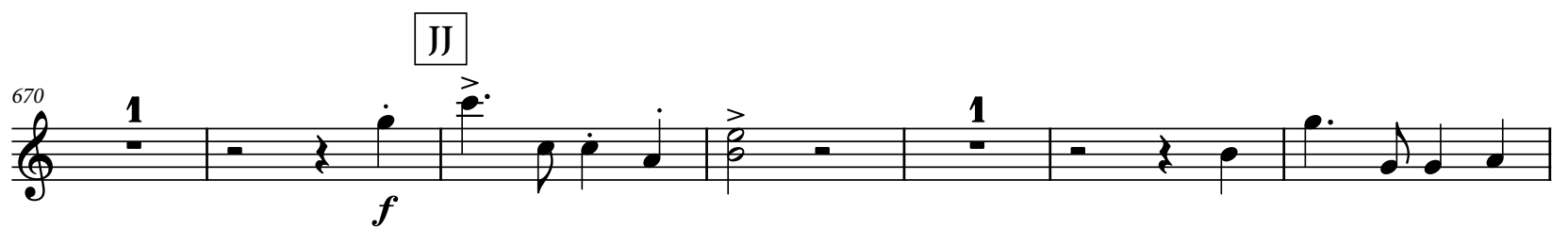
f

630

635

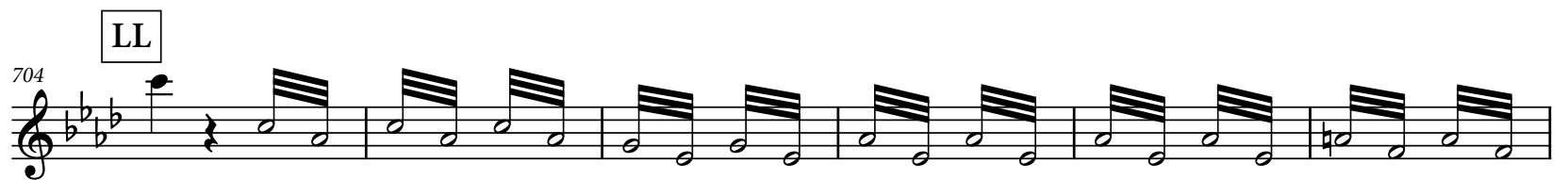
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646



V.S.

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Act IV - Scene I

Maestoso

3

3-5

p cresc.

pp

p

A

9

p

pp

f

p

16

3

p

pp

p

Animando.

22

pizz.

arco

f

cresc.

B

28

1

f

p

poco a poco cresc.

C

34

6

f

ff

39-44

Più moto accelerando.....

45

1

mf

cresc.

D

50

ff

53

Allegro

56 *cresc.* *cresc. molto* ***ff***

60 ***f*** ***ff***

64 **E**

67

71

75 **2** 78-79

80 **F** ***ff*** 82-83 ***ff***

86 *meno mosso*

91 *allargando* **G** *a tempo*

95 **4** 100-103 *dim.*

104 H rit. a tempo **4**
pp 109-112 *p* animando

114 Più mosso **1** **3**
p 120-122

123 J
mf *f*

127 *ff*

132 L Meno mosso. **1** **6**
136-141 *mf* *sf*

rit. **4** rit. colla voce
144-147 *p* *pp* *p cresc.*

152 *cresc.*

156 M *ff* *dim.*

160
dim.

Act IV - Scene II [Endor]

Maestoso

8

1-8

G.P.
con sordini

p

13

18

A

3

6

24-29

div.
p

2

32-33

B

pp

36

2

40-41

42

p *p* *cresc.*

1

48

f *p* *f* *p*

Violin IIA
div.

Violin IIB

58

C

f *cresc.* *f*

62

65

sf *sf*

5

69-73

74

unis.

Vln I

3

78-80

The musical score for Violin II spans measures 42 to 80. It begins with a treble clef and a key signature of one sharp (F#). The tempo and meter are not explicitly stated but are implied by the notation. The score is divided into systems. The first system (measures 42-47) features a melodic line with a dynamic of *p* and a crescendo leading to a series of sixteenth-note runs. The second system (measures 48-57) shows a more complex texture with a *f* dynamic and a *p* dynamic, and includes a *div.* (divisi) instruction for Violin IIA. The third system (measures 58-61) introduces a *C* time signature change and features a *f* dynamic and a *cresc.* marking. The fourth system (measures 62-64) continues with triplets and a *sf* (sforzando) marking. The fifth system (measures 65-73) includes a *sf* marking and a final measure (73) marked with a '5' and a repeat sign. The sixth system (measures 74-80) begins with a *unis.* (unison) instruction and ends with a final measure (80) marked with a '3' and a repeat sign.

81 D

p 83-85 *mf* *cresc.*

11 **Allegro** **2**

90-100 *pp* 105-106 *mf*

107 *largamente* *Animato.*

mf

113 E *Animando.* **1**

ff *f*

119

mf

124 *tr* *poco allargando* **1** *Vivace.*

mf *cresc.*

130 *ff*

ff

136

mf

140 F *Meno mosso.* **9**

144-152 *mf*

153 G

pp *pp*

162 Lento espressivo ♩ = ♩

p *cresc. molto*

169 H

f 3

175 Molto Allegro

p

180

cresc. *cresc.*

184

cresc.

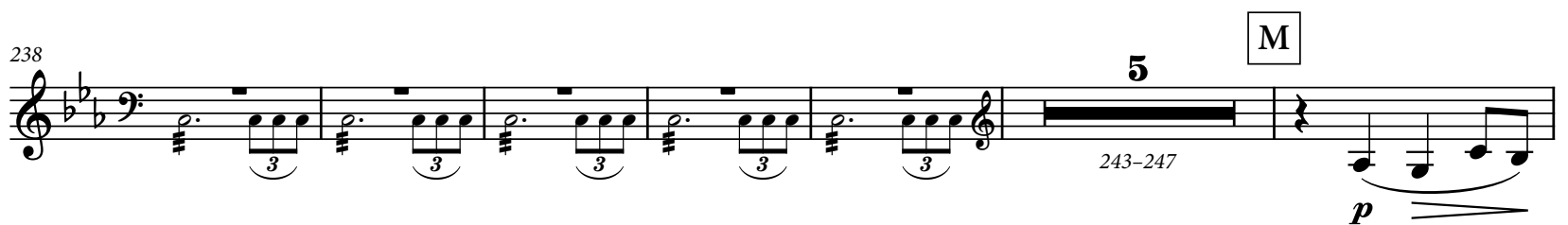
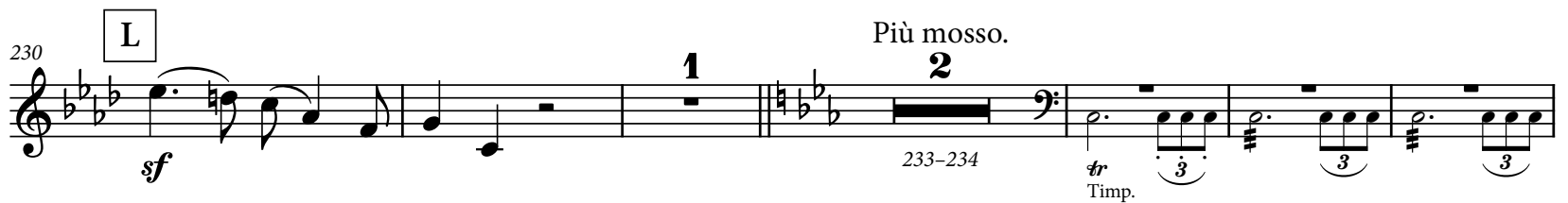
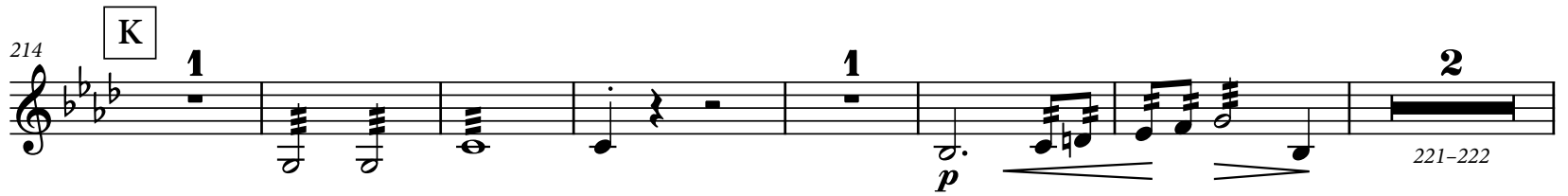
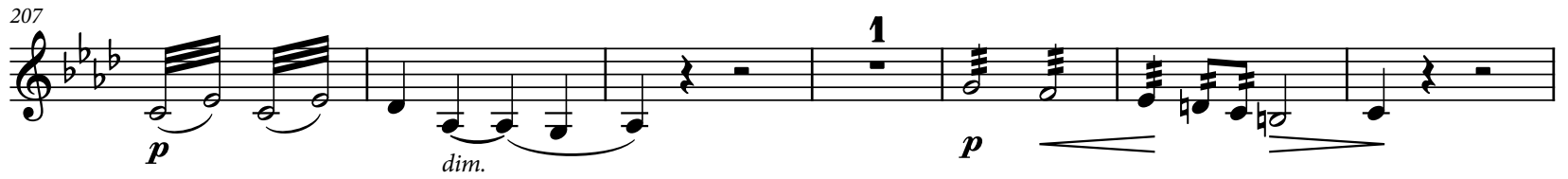
188

ff

192 J

198

Largo.



263 *mf* **O** *f*

269 *f*

275 *f*

281 **P** *p* poco animando

287

292 Animando. *p*

297

302 *cresc. molto* **Q** *sf*

307 *ff* *f*

313 *ff*

319 molto rit. **R** a tempo *f*

324 S 20
cresc. *ff* *dim.* 329-348

Meno mosso.

349 *Vc.* *pizz.* *arco* *mf*

Tranquillo

358 T 8
Largamente. *f* *p* 365-372

meno mosso, ad lib.

Lento.

Maestoso, sostenuto.

373 1 3 6 1
Vc. 374-376 381-386

388 *p cresc.*

394 *div.* *unis.* *p* *f* *p* *mf*

400 V *f* *ff* 1

407 *f* *cresc. molto* *ff* *rit.*

415 *pp* *p* *cresc.* *ff*

Act IV - Scene III

Maestoso energico.

Violin II musical score for Act IV - Scene III, measures 1-50. The score is written in G major (one sharp) and 2/4 time. The tempo/mood is Maestoso energico.

Measures 1-4: *ff* (fortissimo). Measure 1 has a fermata over the first two notes.

Measures 5-8: *mf* (mezzo-forte). Measure 5 has a fermata over the first two notes.

Measures 9-13: Section A. Measure 9 has a fermata over the first two notes. Measure 13 has a *p* (piano) dynamic and a fermata.

Measures 14-19: Measure 14 has a *cresc.* (crescendo) marking. Measure 19 has a *cresc.* marking.

Measures 20-24: Measure 20 has a *mf* dynamic. Measure 24 has a *f* (forte) dynamic.

Measures 25-29: Measure 25 has a *ff* dynamic. Measure 29 has a *ff* dynamic.

Measures 30-38: Section B. Measure 30 has a fermata. Measures 31-38 are marked with a large '8' and a fermata. Measure 38 has a *f* dynamic. Measure 39 has a *ff* dynamic.

Measures 40-42: Section C. Measure 40 has a *div.* (divisi) marking. Measure 42 has a *ff* dynamic.

Measures 43-48: Measure 43 has a *dim.* (diminuendo) marking. Measure 48 has a *1* (first ending) marking.

Measures 49-50: Measure 49 has a *p* (piano) dynamic. Measure 50 has a *p* dynamic.

54 poco rit. D a tempo **7**

58-64 *p*

66 E *ff*

71 *f*

76 F

81

86 *tr*

90 *cresc. sempre*

93 poco rit. G a tempo *cresc.* *ff*

97 *dim.* *p* *dim. sempre*

102 *pp* *dim.* **5**

106-110

111 H *f* *ff* *div.*

116 *unis.* *dim.* *pp* poco rit. a tempo

122 *tr* *cresc.*

129 J *cresc. molto* 1

135 *f* *dim.* *pp* *p* rit. K tempo tranquillo. 1

142 *cresc.* *p*

146 rit..... *p*



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