



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

OBOE 1

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

Oboe 1

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante

7
1-7 *mf*

12 *cresc.* **A** *dim.* 10 17-26

8 27-34 **B** Più motto. *mf* *cresc.*
Hn 1

41 *f*

47 10 52-61

62 *mf* **D** Animando.

70 **E** *mf* 10 91-100 2 101-102
Tempo primo

Act I - Scene I

Allegro maestoso

f *p*

7

13

18 *f* **F**

25

32 **G**

39 *p*

45 **H** 3 46-48 *f*

54 *ff*

61 **J**

68 **K** rit.

77

86 **meno mosso**

98 **Allegro moderato**

105-110 **6**

113-115 **3**

118 **Poco più mosso**

120-123 **4**

128 **2**

134 **poco animando.**

135-142 **8**

143-144 **2**

147 **L** **meno mosso, ad. lib.**

148-150 **3**

153-155 **3**

p *f* *pp* *mf* *sf* *f* *p*

74-76 82-85 90-92 93-97 101-102

a tempo 8 Bsn 1

156-163

meno mosso, allargando 2

170 f 175-176

colla voce. a tempo animato. Allegro molto 1 7

177 f 181-187 f

M 3

196 ff 201-203 f

rit..... Lento 2 1 3

213-214 f 218-220 ff

rit. Lento sostenuto. 6 3

222 225-230 231-233 mf

235

rit. a tempo

mf cresc.

240

246

Act I - Scene II

Allegretto grazioso

A

20 14

1-20 21-34

Fl. 1

mf

39

B

1 7

f

46-52

53

p

p

60

C

67

cresc.

p

75

11 3

77-87 91-93

f

Allegro vivace

4 2

94-97 102-103

f

104

D

1

mf *f*

110

1 3

117

mf *p* *f*

Allargando.

124 **E** **1** **f** **7** 130-136

137 **mf** **p** **mf**

143 **F** **3** **mf** 144-146

151 **Poco allargando.**

157 **1** **f**

163 **G** **11** **L'istesso tempo [Allegretto grazioso]** **1** **p** 165-175

H **8** **mf** 179-186

192 **1** **6** **200-205**

J **9** **4** **mf** 206-214 215-218

223 **K** **30** **f** 227-256

257 *Saul*

What words are these? thou a - ged seer! What would the God of Is - ra - el with *mf* *cresc.*

261 **L** *sostenuto*

f

268

273 *Meno mosso*

274-275 *mf* *cresc.* *f*

280 **M** **N**

allargando *rit* *Tempo ed animando.*

286-288 *mf*

294

300 **O** *Allegro vivace. Alla breve.*

f

306

310-312 *f*

314 **P**

321 Q

327 *ff*

333 **1**

340 R

347 **6**
349-354 *f*

359 S

365 **1** *f*

372 **1** T

379

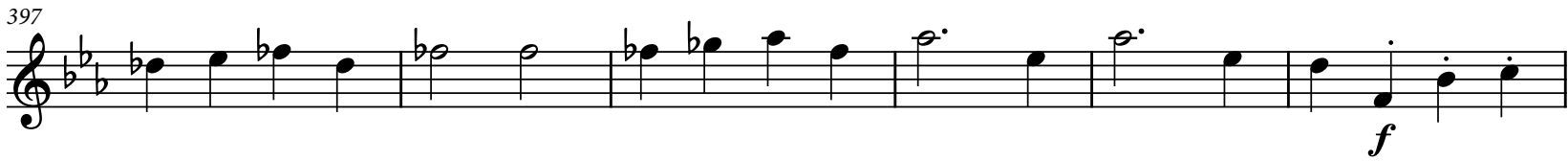
386 **3**
388-390

U

391



397



403




409

W a tempo - poco meno mosso.



415

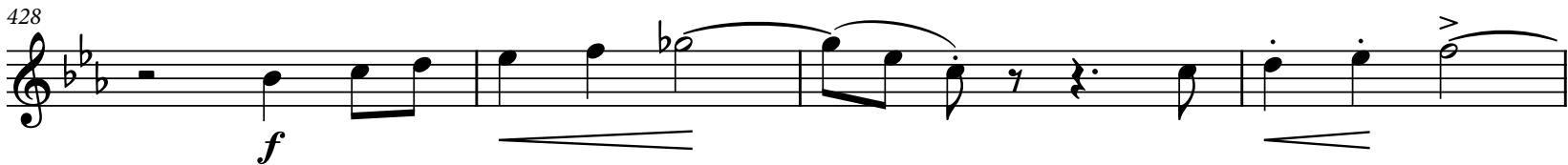


421

a tempo



428



432

Con fuoco 1 poco rit.



Act II - Scene I

Recitative

13

1

1

Bsn 1

1

1-13

20

8

21-28

Allegro moderato

f

Cl. 1

33

1

f

mf

cresc.

cresc.

40

A

f

46

5

47-51

f

B

3

55-57

59

1

p

66

5

68-72

1

f

77-85

D

9

f

E

poco rit. a tempo

91

8

97-104

105 *mf* **F** Allargando

113 rit **G** a tempo, animato

121 *f*

127

132 *ff* **H**

138 *f* **J**

143 *mf*

147 *mf* **K**

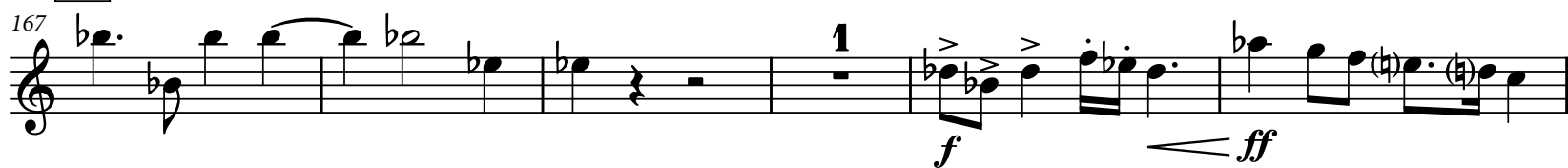
151

156 **L**

Detailed description of the musical score: The score is for Oboe 1, measures 105 to 156. It is written in treble clef with a key signature of one sharp (F#). The tempo starts with 'Allargando' at measure 105 and changes to 'a tempo, animato' at measure 113. The score includes various musical notations: notes, rests, slurs, and dynamic markings. Rehearsal marks F, G, H, J, K, and L are indicated in boxes. The dynamics range from *mf* to *ff*. The score is divided into measures 105-112, 113-120, 121-126, 127-131, 132-137, 138-142, 143-146, 147-150, 151-155, and 156.



M



O



P



Q



Act II - Scene II

Maestoso. **4** poco rit. **2** a tempo **9** **A**

1-4 5-6 7-15 Cl. 1

19 **f** > **p** **7** 20-26 **f** poco animando. **2** 29-30

31 animando. **f** **B** Tempo I **1** **mf** < <

38 animando. **2** 39-40 **f**

45 Allegro moderato. $\text{♩} = \text{♩}$ **2** **C** **1** Vivace. **12** 49-50 52-63

64 **f** **9** **D** **2** 69-77 78-79

80 **f**

86 **3** **5** 89-93 **f**

96 poco rit. **E** a tempo

102 Moderato. 1 6 107-112

113-114 2 Saul the sheep and the ox - en to sa - cri - fice un - to the Lord thy God in

119 Animato. con mosso. 9 1 122-130 *mf* cresc. *f*

132 F Allegro. *f*

138 allargando. 4 1 5 1 140-143 145-149 G $\text{♩} = \text{♩}$ Allegro moderato - quasi agitato.

151 *p*

156 *sf*

161 H 8 165-172

173 1 3 179-181 *mf* *f*

Allegro molto. **J** **4** **5** allargando
David 8ba
182-185 186-190
Who is this Phi - lis - tine Who de - fi - eth the ar - mies of the

196 **K**
liv - ing God? *sf* **3** 200-202 *f*

205 **22** Bsn 1
207-228

232 **L**
f *f*

239 **4** **2**
241-244 *f* 247-248

249 **2**
f 251-252

256 *f*

263 **M**

269 **2** **7** Vivacissimo.
dim. 272-273 274-280

281 *f*

288 O 1

296

304 P *ff*

312

318 4 322-325 *mf*

328 Q

335 2 340-341

343 Allegro moderato. 1 1 *mf*

351 rit. R a tempo 4 1 353-356 *f*

360 1 4 365-368 *dim.* *mf*

369

p

375 Allargando. rit. colla voce rit. **S** a tempo

f

382 rit.....

386 Meno mosso. **6** **T** animando. **6**

387-392 *f* 395-400 *f*

402 **2**

406-407 *mf*

408 **1** **2** Cl. 1

409-410 *mf*

414 **V** allargando.

p

420 **1**

p

427 rit. **1** a tempo *f*

432 **W** **1**

439 rit. animando. *f* **2** 444-445

446 Allegro non troppo. **1** *f cresc.*

452 **X** **3** 455-457

459

464

469 **Y** **4** 473-476

477

mf *cresc.*

482

p

487

f

492

Animato

f

497

Z

p

502

poco rit. a tempo

f *cresc.*

515

AA

f

521

f

528 **BB**

ff

533 *Andante sostenuto.*

f

548 *Allegro molto.* *Animato.*

ff

554 *cresc.*

cresc.

559

f

Act III - Scene I

Andante

11

1-11

Cl. 1

A

f

17

5

20-24

p poco cresc.

27

3

cresc.

32

B

13

C

12

35-47

48-59

f

D

Fl. 1

60

Cl. 1

1

f

69

mf cresc.

4

E

1

75-78

Animando.

4

80-83

più mosso.

4

85-88

Allegro moderato.

10

89-98

F

16

99-114

G

11

115-125

a tempo

poco animando.

3

126-128

6

129-134

H

poco allargando.

2

135-136

largamente.

12

138-149

Allargando.

3

150-152

a tempo

4

153-156

K

9

157-165

Meno mosso.

14

166-179

Meno mosso.

2

180-181

Oboe 1 O

Fl. 1

M 8 rit. 1 a tempo 14

182–189 *mf* 195–208

209 poco rit. a tempo P 3 5 Michal I come, I *f* > poco rit.....

211–213 214–218

223 Poco più mosso. Q 1 8

228–235

236 *mf* < dim. 10 R 7

240–249 250–256

257 arco Vln I *p* 4

264–267

S 1 Allargando. a tempo 7 Animato. 3

272–278 279–281 *mf*

284 T 6 rit. 7

289–294 295–301

302 Meno mosso. rit. 2 Allegro 9 V

305–306 307–315 *f*

318 *cresc.* *dim.* *p* 13

323–335

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336 David 8ba W Animando.

The hair of thine head is like pur - ple; in the tress - es there - of I am *mf* *cresc.*

345

353 Allegro molto. - alla breve

X

360-364 365-366 *f*

372

p

380 rit. Y a tempo

384-390 *p* poco a poco *cresc.*

393 Z

401

406-407 *p* *cresc. sempre*

410

416 rit..

f

Act III - Scene II

Maestoso.

7

1

1-7

p

2

1

1

f \rightrightarrows *p*

3

12-13

18-20

21

A

2

23-24

f

27

f

p

33

B

f

ff

40

Allegro energico.

2

f

sf

46-47

48

C

ff

D

Più allegro.

54

1

1

f

60

65 Allegro.

71 Animando. **E** meno mosso. rit..

77-78 80-83

Allegro tranquillo. **F** **16** **16** rit. **2** **G** a tempo **23**

84-99 100-115 116-117 118-140

141 Cl. 1 **H**

pp

148 **1** **7**

p 154-160

161 **J** Animando. Allegro con fuoco. **6**

mf *cresc.* 164-169 *f*

171 **K** **12**

174-185

186 L

f

192 1

1

196 M

M

200

f

204 O

O

2

210-211

mf

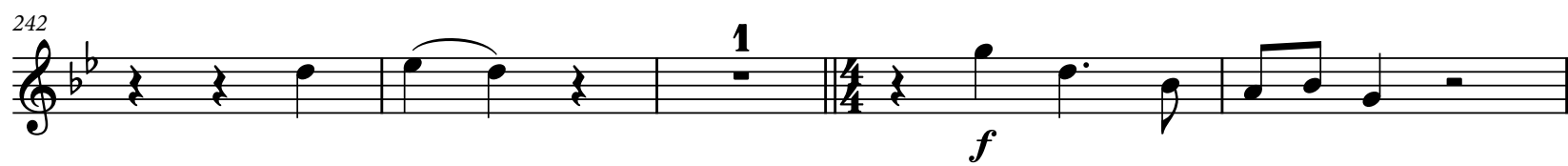
3

217-219

f

227

f



Act III - Scene III

Allegro vivace

7

1-7

f

12

18

A

25

mf

cresc.

33

B

41

48

mf

55

C

p

cresc.

63

p

mf

70

D

5

8

71-75

76-83

p

poco cresc.

87

95

rit..... a tempo

7

102-108

20

16

14

Cl. 1

109-128

129-144

145-158

F

G

161

172

Maestoso ma non troppo Lento

2

6

176-177

179-184

p

L'istesso tempo

5

3

185-189

192-194

poco rit.....

p

sf

197

a tempo, e poco più mosso

8

1

198-205

f

p

H

poco agitato

211

1

1

1

1

sf

sf

sf

sf

sf

220

K con fuoco

3

3

225-227

228 Più mosso - animando allargando.

f *mf* 232-234 3 1

236 M 1 *mf* rit. 2 7 Meno mosso. 242-243 244-250

251 Animando. 1 *p* *f* poco rit..... O a tempo *f* 263-264

258 Animato. 1 2 263-264

265 P *f*

271 sostenuto. 6 5 2 Lento maestoso. 272-277 280-284 285-286 *f*

287 Q *mf* 1 *f*

294 2 296-297

301 rit..... R Allegro.

307 6 312-317

S **19** **T** **3** David 8ba

318-336 337-339

Ho! ye that guard your might - ty King, in *mf*

343 animando. **3** animando. Vivace. **2**

345-347 350-351

f

352 **V**

f

358 **W** **5**

360-364

ff *ff*

368 Andante. **11**

p *<* *>* *<* *>* *>*

374-384

385 **X** rit..... **1** **4** **1**

p 390-393

a tempo **5** **7** Saul

397-401 404-410

mp Be - cause my

412

life was pre - cious in thine hand this day, And thou hast spar - ed to do me harm:

419 rit..... a tempo **18** **2** **2**

The *mf* 421-438 439-440 441-442

443

Cl. 1

p

mf cresc.

Y

449

accelerando.....

455

..... Allegro moderato.

1 3

456-458

p

462-464

465

p

2

467-468

f

dim.

472

3

473-475

mf cresc.

f

Z

479

Andante sostenuto.

9 14

481-489

490-503

Cl. 1

505

AA rit. a tempo

Animato.

p

5

511-515

516

animando.

4 5

518-521

522-526

mf

BB

529

poco rit. a tempo

2 1 4

530-531

534-537

p

540

pp 544-546 *p*

548 animando

549-550 *p*

554

poco cresc.

559 CC

cresc. 565-569

570 DD

p

576

582

587 EE animando.

591-592 593-595

596

mf

3

3

Detailed description: This musical staff covers measures 596 to 601. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measure 596 starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. Measure 597 has a half note C5, a quarter note D5, and a half note E5. Measure 598 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 599 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 600 features a half note D5, a quarter note C5, and a half note B4. Measure 601 ends with a half note A4. The dynamic *mf* is indicated below measure 596. Trill ornaments are marked above the triplet in measure 598 and the eighth note in measure 599.

602

3

3

3

Detailed description: This musical staff covers measures 602 to 607. It continues with the same key signature. Measure 602 starts with a half note G4, a quarter note A4, and a half note B4. Measure 603 has a half note C5, a quarter note D5, and a half note E5. Measure 604 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 605 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 606 features a half note D5, a quarter note C5, and a half note B4. Measure 607 ends with a half note A4. Trill ornaments are marked above the triplet in measure 604 and the eighth note in measure 605.

608

FF

cresc.

3

3

Detailed description: This musical staff covers measures 608 to 614. It continues with the same key signature. Measure 608 starts with a half note G4, a quarter note A4, and a half note B4. Measure 609 has a half note C5, a quarter note D5, and a half note E5. Measure 610 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 611 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 612 features a half note D5, a quarter note C5, and a half note B4. Measure 613 has a half note A4, a quarter note G4, and a half note F4. Measure 614 ends with a half note E4. The dynamic *FF* is indicated in a box above measure 610, and *cresc.* is written below measure 612. Trill ornaments are marked above the triplet in measure 610 and the eighth note in measure 611.

615

2

616-617

Detailed description: This musical staff covers measures 615 to 621. It continues with the same key signature. Measure 615 starts with a half note G4, a quarter note A4, and a half note B4. Measure 616 has a half note C5, a quarter note D5, and a half note E5. Measure 617 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 618 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 619 features a half note D5, a quarter note C5, and a half note B4. Measure 620 has a half note A4, a quarter note G4, and a half note F4. Measure 621 ends with a half note E4. A first ending bracket labeled '2' spans measures 616 and 617. The dynamic *f* is indicated below measure 621.

622

1

f

Detailed description: This musical staff covers measures 622 to 627. It continues with the same key signature. Measure 622 starts with a half note G4, a quarter note A4, and a half note B4. Measure 623 has a half note C5, a quarter note D5, and a half note E5. Measure 624 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 625 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 626 features a half note D5, a quarter note C5, and a half note B4. Measure 627 ends with a half note A4. A first ending bracket labeled '1' spans measures 624 and 625. The dynamic *f* is indicated below measure 627.

628

GG Animato.

2

630-631

f

Detailed description: This musical staff covers measures 628 to 634. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). Measure 628 starts with a half note G4, a quarter note A4, and a half note B4. Measure 629 has a half note C5, a quarter note D5, and a half note E5. Measure 630 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 631 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 632 features a half note D5, a quarter note C5, and a half note B4. Measure 633 has a half note A4, a quarter note G4, and a half note F4. Measure 634 ends with a half note E4. A first ending bracket labeled '2' spans measures 630 and 631. The dynamic *f* is indicated below measure 634. The marking 'GG Animato.' is in a box above measure 629.

635

Detailed description: This musical staff covers measures 635 to 640. It continues with the same key signature. Measure 635 starts with a half note G4, a quarter note A4, and a half note B4. Measure 636 has a half note C5, a quarter note D5, and a half note E5. Measure 637 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 638 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 639 features a half note D5, a quarter note C5, and a half note B4. Measure 640 ends with a half note A4.

641

Detailed description: This musical staff covers measures 641 to 646. It continues with the same key signature. Measure 641 starts with a half note G4, a quarter note A4, and a half note B4. Measure 642 has a half note C5, a quarter note D5, and a half note E5. Measure 643 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 644 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 645 features a half note D5, a quarter note C5, and a half note B4. Measure 646 ends with a half note A4.

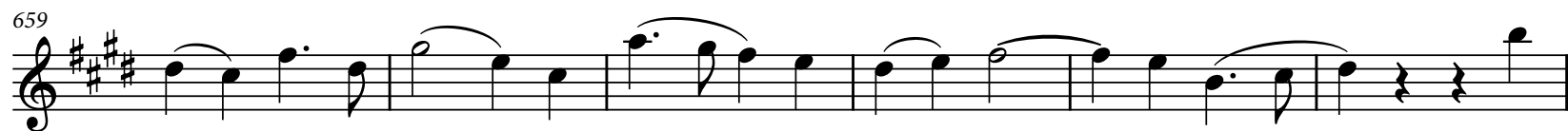
647

Detailed description: This musical staff covers measures 647 to 652. It continues with the same key signature. Measure 647 starts with a half note G4, a quarter note A4, and a half note B4. Measure 648 has a half note C5, a quarter note D5, and a half note E5. Measure 649 contains a triplet of eighth notes (F5, G5, A5) followed by a quarter note B5. Measure 650 has a dotted quarter note A5, an eighth note G5, a quarter note F5, and a half note E5. Measure 651 features a half note D5, a quarter note C5, and a half note B4. Measure 652 ends with a half note A4.

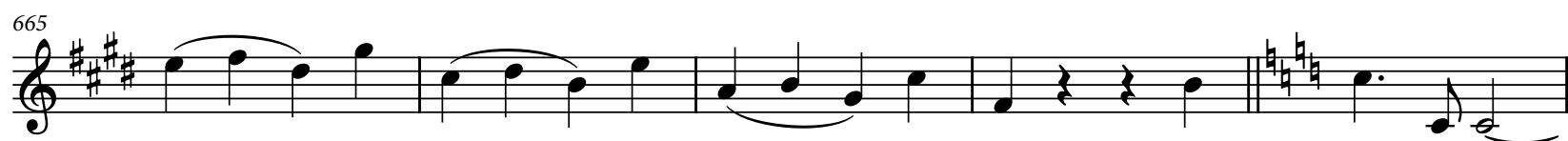
653 HH



659



665



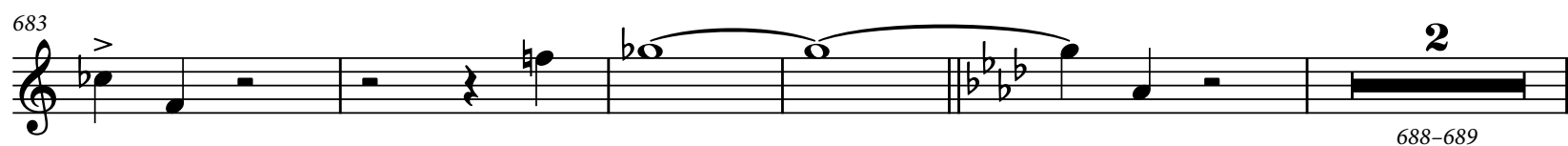
670 JJ



677



683



688-689

690 KK

f

696

702 LL

709

716

721

727

rit. molto.....

Act IV - Scene I

Maestoso

1-2 *f* *dim.*

6 *p* *p*

10

13 **A** *p* *pp*

17 **B** *Animando.* 3 4 3
19-21 22-25 26-28

29 *f*

34 *cresc.* **C** *f > p*

39 *Più moto accelerando.....* 3 1
f 42-44 *mf cresc.*

48 **D** *Allegro* 1 2
53-54

55

55-59: Musical staff with treble clef and key signature of one flat. It begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes with accents. The staff concludes with a double bar line and a fortissimo (*ff*) dynamic marking.

60

60-65: Musical staff continuing the melodic line with various articulations, including slurs and accents. The staff ends with a fermata.

65

E

65-70: Musical staff featuring a first ending bracket labeled 'E' spanning measures 66-67. The staff includes a double bar line and a fermata.

71

71-76: Musical staff with a second ending bracket labeled '2' spanning measures 75-76. The staff includes a double bar line and a fermata.

77

F

77-84: Musical staff featuring a first ending bracket labeled 'F' spanning measures 78-80. The staff includes a double bar line, a fortissimo (*ff*) dynamic marking, and a fermata.

85

meno mosso

85-89: Musical staff with a tempo change to 'meno mosso'. The staff includes a double bar line and a fermata.

90

allargando

G

a tempo

90-94: Musical staff with a tempo change to 'allargando' and a first ending bracket labeled 'G'. The staff includes a double bar line, a fortissimo (*ff*) dynamic marking, and a fermata.

95

95-104: Musical staff with a first ending bracket labeled '6' spanning measures 98-103. The staff includes a double bar line, a piano (*p*) dynamic marking, and a fermata.

105

H

rit.

a tempo

105-118: Musical staff with a first ending bracket labeled 'H' spanning measures 109-116 and a second ending bracket labeled '2' spanning measures 117-118. The staff includes a double bar line and a fermata.

animando

Più mosso

119

1 2

120-121

Bsn 1

J

5

126-130

f

1

133

ff

L

Meno mosso.

f

138

f <

143

rit

4

144-147

rit.

colla voce

1

3

150-152

p

154

cresc.

M

158

f

dim.

.....

3

161-163

pp

Detailed description of the musical score: The score is for Oboe 1, page 41. It consists of six staves of music. The first staff (measures 119-130) starts with a rest, followed by a 2-measure rest (120-121), then a bass clef with a dotted quarter note and an eighth note, followed by a 5-measure rest (126-130). The second staff (measures 133-142) begins with a fortissimo (ff) dynamic, followed by a series of eighth notes with accents, then a double bar line, and continues with eighth notes. The third staff (measures 138-142) continues the eighth-note pattern. The fourth staff (measures 143-152) includes a ritardando (rit) marking, a 4-measure rest (144-147), another ritardando, a 'colla voce' marking, a 1-measure rest, and a 3-measure rest (150-152). The fifth staff (measures 154-160) shows a crescendo (cresc.) and a rehearsal mark M. The sixth staff (measures 158-163) starts with a fortissimo (f) dynamic, followed by a decrescendo (dim.) marking, a dotted line indicating a continuation, a 3-measure rest (161-163), and ends with a pianissimo (pp) dynamic.

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Act IV - Scene II [Endor]

Maestoso

4
1-4 *f* *cresc.* *pp* **G.P.** 1

11 3 3

17 **A** 3 1

24 Fl. 1 3 **B** 1
31-33

35 3 8
pp 3 *dim.* 40-47

48 7 **C** 7
f *p* 50-56 *p* *cresc.* *f*

61 *cresc.*

68 **D** 20 16 **Allegro**
sf 69-88 89-104 Vln I

106 *mf* *largamente* **Animato.** 1 1
V.S.

111 *f* **1** **E** Animando.

118 *f*

124 *ff* poco allargando Vivace. **1**

130 *f* **2** 132-133 *f*

137 **F** **3** 140-142 **10** 143-152 **G** **3** 153-155 Meno mosso.

156 B. Cl. 8ba *p* Lento espressivo

165 **H**

172 *cresc.*

178 *mf* Molto Allegro

183

f

188

1

J

f

194

1 2

199-200

201

Largo.

7

213

mf *f* *p*

216-217 220-221

K

231 *Più mosso.*

240

7 M 1 rit. 1 2 Animato

241-247 250-251

pp

253

f

256–262

263–268

253

f

256–262

263–268

269 **O**

mf *f*

275 *f*

281 **P** poco animando

282-285 4 287-290 4 *f*

293 Animando.

294-300 7 *p*

305 **Q**

sf 308-312 5 *f*

315 **R** molto rit. a tempo

1 *f*

321

326 **S** 16

328-343 Cl. 1

348 Meno mosso.

8 2

349-356 *mf* 359-360 *f*

Largamente.

T Tranquillo 2 8 meno mosso, ad lib. 1 2 Lento. 3 2

363-364 365-372 374-375 378-380 381-382

Bsn 1 383 *mf* cresc. Fl. 1 Maestoso, sostenuto. 388-394

395 *mf* 398-399 400-402 *f* cresc. **V**

404 406-410 *f*

413 rit... 415-418 *f*

Act IV - Scene III

Maestoso energico.

63

How are the might - - y fall - en ! and the wea - pons of

63

10

15

20

26

39

44

63

Michal

f

mp

cresc.

f

dim.

dim.

poco rit.

a tempo

f

A

B

C

D

E

8

31-38

8

3

1

5

46-53

54-56

58-62

3

3

69

73-77

78

F

f

83

3

88

mf cresc.

cresc.

93

poco rit.

G a tempo

f

98

dim.

103

pp

104-110

f

114

H

poco rit. a tempo

ff

pp

119-124

6

125

mf *mf* *cresc.*

130

135

f *2* *1* *2*

137-138 140-141

142

146

f *p*



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