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HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

C. H. H. PARRY.

KING SAUL

SIX SHILLINGS.

LONDON: NOVELLO, EWER & CO

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KING SAUL

AN ORATORIO

BY

C. HUBERT H. PARRY.

PRICE FIVE SHILLINGS.
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KING SAUL.

ACT I.—SCENE I.

Israelites and Samuel.

INTRODUCTION.

Chorus of Israelites.

Toil and weariness!
Hunger and want;
Barren is the earth,
Burning the sky.

The fruits of our labours are perishing;
Our life is nought but woe unending;
Forsaken is Israel, forsaken!

The Gentiles oppress us
And we have no leader;
Ammon and Amalek,
Moab and Philistine,
Swarm o'er our borders
And slay without hindrance.
They that should help us
Rob and despoil us;
They that judge us take bribes,
Take bribes against the innocent!
Forsaken is Israel, forsaken!

Samuel, thou prophet of God, grant us a king!

Samuel.

Ye stiff-necked and perverse generation,
hearken! Thus saith the Lord, the God who
brought forth Israel out of Egypt, and delivered
you from the hands of them that oppressed you.

Have ye not turned unto Baal and Ashtaroth?
Have ye not worshipped all the gods of the
Philistines? How have they helped you in
the time of need?

But when ye cried unto the Lord in your
affliction, He delivered you from all your
enemies on every side.

Is not the Lord Himself your king? is He
not strong to help in time of need?

But ye have forsaken Him, forgetting His
loving kindness, and ask a king of mortal
mould.

And this shall be the manner of the king
that shall reign over you!

He shall take of your sons and appoint them
to his chariots. He shall take your daughters

to do him menial service. He shall take your
fields and your vineyards, your flocks and your
goodliest herds, and ye shall be his slaves.
And in that day shall ye cry unto God because
of the king that ye have chosen, and the Lord
shall not hearken.

Chorus of Israelites.

Vain words thou speakest,
Prophet of Israel!
Give us a leader
Strong to deliver us!
Him will we trust in,
King will we call him.
He shall do justice.
Him will we follow.
Death shall he deal
To those that oppress us.

Samuel, thou prophet of God, grant us a king!

Samuel.

Lo! from the hills of Ephraim he cometh,
and from the land of Shaalim! His face is as
the sun for brightness, his presence like the
cedar on the mountain. Him shall ye serve,
through good and evil days; for God hath
called him to be your lord!

SCENE II.

The Maidens at the Well.

Come, where the purling, whispering rill
Flows and ripples to the shady pool;
Come and all your pitchers fill,
With sparkling crystal, clear and cool,
Water, welling from the hill.

Blessedest gift of God to man,
Reviving the travel-worn,
Restoring the toil-forlorn;
E'er since the world began
From earth's depths it sprang,
And springeth still.

Stay, sisters! see the comely youth who hither
comes

Across the plain,
And hear him singing on his way
A joyous strain.

Saul.

The heavens are full of radiant light,
And gladness fills the air ;
My spirit soars on wings of delight,
Forgot is every care.
Free on my way,
Free as the day,
Through Israel's joyous land I fare.

No hero's rank is mine to gain,
Nor plenteous wealth's repose ;
For me the spacious freedom of the plain,
For me the mountain heights where sunrise
glows.
What though unknown,
Poor and alone,
With joy of life each passing day o'erflows.
Tell me, fair daughters of Israel,
Where dwells the prophet of God ?

Maidens.

Whence comest thou, O stranger youth,
That knowest not where dwells the seer,
The prophet of the Lord ?

See, where the white walls gleam upon the hill,
The path goes winding up and upward still ;
Follow thou where it leads thee,
And in thy quest, God speed thee !

INTERLUDE.

Samuel.

Hail to thee, Saul ! that comest from afar !
The Lord hath need of thee.
On thee is all the desire of Israel,
On thee and on all thy father's house.

Saul.

What words are these, thou aged seer ? What
would the God of Israel with me ?

Samuel.

Though thou wert least among the sons of
Benjamin,
Yet shall thou be set on high ;
Though thou wert lowliest among the lowly,
To thee the vanquished shall cry !
Lo, by this vial of oil, which I pour upon
thine head ; the Lord God anointeth thee to be
king over His inheritance. Go thou, deal
justice, and destroy the heathen who serve
not the Lord Jehovah.

Chorus of Israelites.

The Lord hath regarded the prayer of His
people ; by the mouth of His prophet hath He
spoken. Behold the anointed of the Lord !

Hail Saul, thou King of Israel ! All hail
great chief, elect of God !

Through thee will we overthrow our enemies,
and in thy name will we tread them under that
rise up against us !

The Lord hath regarded the prayer of His
people, and hath granted unto Israel a king !

ACT II.—SCENE I.

Samuel.

Lo, the Lord hath sent me to anoint thee
king over Israel : Now, therefore, hearken, O
Saul, unto the word of the Lord !

I remember that which Amalek did unto
Israel, how he laid in wait for him by the way,
when he came up from Egypt.

Now, therefore, go, smite Amalek, and
utterly destroy all he hath ! Slay both man
and woman ! Slay both infant and suckling,
ox and sheep ! Smite them from Havilah even
unto Shur. It is the will of the Lord !

Saul.

Come forth, ye that hide from the fierce hate
of Amalek ! Take heart, ye that tremble at the
rage of the Philistine !

Lift up your eyes, and be glad ; for the
deliverance that cometh of God.

No more shall the Gentiles lay a reproach
upon Israel ; no more shall they ravage the
land ye have made your home.

For ye shall trample them under your feet,
and they shall be your slaves.

Though they come in their thousands, with
chariots and horsemen, their might shall be
vain at the will of the Lord.

Your speed shall be as the flight of eagles
who sight their prey from afar.

Your strength shall be as the strength of
lions when the lions' whelps cry for food.

Ye shall not faint nor falter, nor shall your
hands be slack.

Jehovah shall fight for you. In Him put ye
your trust,

And they that seek the hurt of Israel, shall
bow before you in the dust.

CHORUS.—*The Men of Israel.*

We come, we come from the mountains of
Judah ;

We come from the plains, from the forests and
caves ;

We come from the cities in armies of warriors ;
Who heed not thy clarion call are but slaves.

Great king ! mighty Saul,

We come at thy call ;

Before thy conquering arm the proudest foe
shall fall.

KING SAUL.

Women of Israel.

They speed, they speed; from the heights we
behold them!
They sweep o'er the plain with the roar of a
storm.
They fall on the foemen, like waves of the ocean,
With flashing of weapons and shrill cry of
shaulm.
When the king, mighty Saul,
On our heroes shall call,
Before their onward rush the proudest foe
shall fall.

FULL CHORUS.

Bow thine head, Amalek! Nought is thy
mightiness!
But vainly thou spreadest thy hosts wide and
far;
With crashing of chariots and riot of war.
Thy heroes turn cravens and seek but to fly,
Thy captains are helpless; and have nought
but to die.
From heathen yoke have we won our liberty!
The land shall resound with the song of victory.
Glory to Saul! Israel's fearless king.
Mighty his arm, great shall be his fame!
The joyous land of Israel his triumph shall sing!
Glory to Saul! let vale and mountain ring!
Glory to Saul! to Israel's chosen king!

SCENE II.

The Evil Spirit.

Saul, thou art king indeed!
Great is thy might!
Who shall contend with thee,
In word or in fight?
Who shall dare hinder thee
From what is thy right?
Knowest thou nought
Of the ransom of kings?
Heedest thou nought
Of the wealth that it brings?
Sparest thou nought
Of the sheep and the oxen?
Carest thou nought
For the gold and the treasure?
These are the prizes of war,
The meed of thy power!
Saul! art thou king indeed?
Where is thy might?
Who shall dare hinder thee
From what is thy right?

Saul.

Stay ye the slaughter of the helpless flock
and herds,
Mine are they and none others!

CHORUS.—*The Soldiers of Saul.*

The word of the king is as the will of God
His the victory; his also the fruits thereof.
Let us go unto the house of the Lord. Let
us praise His Name, and offer unto Him the
sacrifice of thanksgiving.
For it is He that hath trodden down our
enemies. It is He that executeth vengeance
on them that rise up against us.

Samuel.

What meaneth the bleating of sheep in mine
ears, and the lowing of the oxen which I hear?
What is the spoil the people bear upon their
heads? Hath the Lord need of these?

Saul.

The people took of the spoil—the sheep and
the oxen—to sacrifice unto the Lord thy God
in Gilgal.

Samuel.

Thou hast transgressed against the word of
the Lord; in that thou hast spared them that
have vexed His people; and He shall rend the
kingdom from thee, and give it to him that
keepeth His commandments.
And behold the Philistines shall come, and
the people shall quail before the might of them.
And he that shall overcome them shall not be
of thine house.

CHORUS.—*The People of Israel.*

Lo! the Philistines! and he of Gath, whose
height is as the giants of old, and whose spear
is like a weaver's beam!
What man among us shall withstand him?
God, who didst bring Thy people out of
Egypt, and didst lead them in safety through
the depths of the sea, send us help!

David.

Who is this Philistine, that defieth the
armies of the living God?
This day will the Lord deliver him into
mine hand.
With my round stone from the brook, with
my sling that is in my hand, will I deal with
him as with a lion that hunteth among the
sheep.
The dead bodies of the Philistines shall be
given to the fowls of the air. The wild beasts
of the field shall devour them.

That all nations may know there is a God in Israel, that saveth not by sword and spear alone.

For the battle is the Lord's, and He shall deliver our enemies into our hands.

The People of Israel.

See where the helmed giant strides
And mocks his swordless foe!
See where with light and eager step
The fearless youth does go!
Lo! quick as light the sling he wields,
The stone spins through the air,
The giant reels, his might is vain,
For low he lies, by David slain!

The heathen are scattered;
They stay not to fight.
Their mighty champion fallen,
Their hope is in flight.
Israel, requite them now,
Free all the land!
Pursue and smite them now!
Vengeance is here at hand!

Michal.

Arise and sing, ye daughters of Israel!
Let all the people rejoice in the noble acts of the Lord.

For He hath come down for us against the mighty; against them that vaunted themselves against us.

By the hand of the stripling, by the hand of the shepherd, by the hand of one that knew not shield nor spear, hath the Lord o'erthrown the mighty one that made us afraid.

The shepherd came up from the care of the sheepfold: the stir of the armed thousands made him not afraid.

He put his right hand to the sling, and his left hand to the smooth stone from the brook. And with that stone he slew the Philistine. At his feet he bowed, he fell; where he bowed there he fell dead.

The women of Gath shall cry at the gate: "Why linger the feet of the warriors?"

The children shall wait for the host that went forth: "Why come not the chariots from the battle?"

The day shall come and yet shall they wait; They shall gaze from the watch towers across the plain.

But they that went forth will come not again, for the sound of their boasting is silenced; and their courage is quenched in the dust.

Arise and sing, ye children of Israel; for they that disquieted you are fallen and brought to nought.

Chorus of Israelites.

Lift up your voices, ye children of Israel!
Saul hath slain his thousands; David his ten thousands.

Lo! the Lord hath led the shepherd from the sheepfold; he came unarmed save for sling and stone.

The armies of the Philistines stood waiting in their thousands, and he of Gath whom no man would fight.

Though his step shook the earth as he vaunted there,

The shepherd feared not, nor wavered;
Though his voice was as the thunder that shaketh the mountains,

He trembled not, nor stayed his course.

He put his right hand to the sling, and his left hand to the smooth stone from the brook.

And with that stone he slew the Philistine!

At his feet he bowed down, he fell; where he bowed there he fell dead!

In the houses of Gath shall be mourning; there shall be mourning and desolation.

But the land of Judea shall be a land of rejoicing!

Arise, O Israel, and sing.

Saul hath slain his thousands, and David his ten thousands.

The Evil Spirit.

Saul! art thou king indeed?
Say they nought of thee but thousands?
And of David say they ten thousands?
What shall he have more, but thy kingdom?

ACT III.—SCENE I.

THE EVENING AFTER THE BATTLE.

CHORUS.

Rest, rest! ye that are weary with warfare!
Sleep, sleep! ye that are faint with pursuing!
Saved are our homes and our children!
Saved from the hands of a merciless foe!

Now may ye rest!
Now may ye sleep!

PSALM.—*David.*

Let us lift up our eyes unto the mountains,
from whence cometh our help.

Our help cometh of God, that made heaven and earth.

The Lord will not suffer thy foot to be moved; He that keepeth thee will not sleep.

He that watcheth over Israel, shall neither slumber nor sleep.

The Lord shall overshadow thee, so that the sun shall not smite thee by day, neither the moon by night.

The Lord shall keep thee from all evil, He shall preserve thy soul.

The Lord shall keep thy going out and thy coming in, from this time forth, even for evermore.

CHORUS.

He that watcheth over Israel shall neither slumber nor sleep.

He shall keep thy going out and thy coming in, from this time forth, even for evermore.

David.

From this time forth, even for evermore.

Michal.

The voice of my beloved ! Behold, he cometh ! Behold, he standeth at the door !

David.

Michal ! beloved ! Rise up, my love, my fair one, and come !

The winter is past, and the rainstorms are over and gone, and the flowers appear on the earth.

The time of the singing birds is come, and the voice of the turtle is heard in the land.

O my dove that art in the clefts of the rock, let me hear thy voice, let me see thy face !

Michal.

I am my beloved's, and my beloved is mine. He is chiefest among the thousands ; he is great as an army with banners. His head is like most fine gold, and his eyes are like doves beside the waterbrooks. Come, my beloved, come !

David.

Who is this that looketh forth as the morning ; fair as the morn, clear as the sun, terrible as an army with chariots.

Turn away thine eyes, for they have overcome me. They are like to the pools in Heshbon, and deep as the depths of the waters.

The hair of thine head is like purple, in the tresses thereof I am captive.

Michal and David.

Set me as a seal upon thine heart, as a seal upon thine arm. For love is strong as death.

Many waters cannot quench love, neither can the floods drown it.

The flashes thereof are flashes of fire, a very flame of the Lord.

For love is strong as death !

SCENE II.

The Evil Spirit.

Saul ! doth thy power decline
Even in thine own house ?

Heedest thou Michal,
Thy soul's delight,
How her faith waneth ?

She who adored thee
Forgetteth thy worth ;
To her now is David
Kingliest on earth,
And thee she disdaineth.

Heardest thou her triumph song ?
Lauded she thy might ?
Whom did she loud proclaim
Victor in fight ?
Thee or another ?

Whom did thy people's voice,
Answering, praise ?
Whom to the kingly throne
Now would they raise ?
Thee or her lover ?

Saul.

Death to the traitor !
Death to David !

Shall there be two kings in Israel ?
Shall a stripling dim the glory of Saul ?
Shall a shepherd raise his head among princes ?
Shall a slinger shame the leader of armies ?
Death shall be his portion,
He shall not triumph more.

Michal's Maidens.

Save ye David ! Save the sweet singer of Israel. The king's men seek him to slay him. Save him, Michal ; he must fly to the wilderness.

Michal.

Fly, O beloved ! The king doth seek thy life. Even now his messengers are come. I thou save not thy life this night, to-morrow shalt thou be slain.

David.

In the Lord put I my trust ; I will not fear what man can do unto me.

Though I wander in the wilderness out of the way, and find no city to rest in ;

He shall hide me under the shadow of His wings ; His arm shall be my shield and buckler

He is a strong tower unto the oppressed, and never faileth them that put their trust in Him

Michal and her Maidens.

The Lord go with thee, and deliver thy soul
in the day of trouble.

He never faileth them that put their trust in
Him.

Saul.

Fled is mine enemy! As a bird from the
fowler, as a hind from the leopard; free and
unscathed.

They of mine household my purpose have
thwarted. They whom I trusted have basely
betrayed me; and they shall perish in their
treachery.

Arise, ye men of the sword,
Ye warriors of my guard,
Who wield the deadly battle spear
And Israel's people ward.

Ye, who in many a fight
Have done my bidding well,
Before whose onset heathen hordes
Stricken and vanquished fell!

Forth and pursue! Shall the king's foe go
scatheless? Shall the wiles of the traitor
prosper unchallenged?

Though he hide in the desert,
Though the forest conceal him,
My hand shall o'ertake him,
My wrath shall o'erwhelm him—
Marked for destruction!

SCENE III.

Soldiers of Saul.

The word of the king is as the will of God;
To hearts that are his alone rings forth his
call;

No faint heart among us, no arm slow to smite,
None linger or falter when he leads to fight,
For defeat comes not nigh them who follow
King Saul.

Wheresoe'er the king's enemy abideth;
Though he hide in the mountains, or forests,
or caves,
Though he fly to the untrodden waste of the
wilderness,
The warriors of Saul shall track out his lair,
And the king shall requite him in measure
full and fair.

Though the sun be fierce with full noonday
heat,
And the plains be scorching for man and for
beast,
Our march is still onward through flood or
through fire,

Our sinews are iron, our limbs never tire;
What reck we of danger? whate'er chance
befall,

No hardship dismays them who follow King
Saul!

But when soothing night comes down on the
earth,

And the stars shine out in the sky;
When cities are silent, and waysides are still,
And the plough and the spade are laid by:
In a sheltered vale, with our king in our midst,
With our guards set and watches made sure,
We rest in slumber—in slumber deep and
secure.

Saul.

In the still watches of the night,
There came into the chambers of my soul
A spirit, grim and baleful.

Oft had I dimly felt it near,
A phantom only; vague, impersonal,
Breathing mere veiled omens.

But now it holds my inmost self,
My being vibrates with its mocking leer,
And strives in vain to banish it.

See how it sneers and glares at me!
Even through the grey light of dawn it looms,
Unvanquished, blackening the world.

What did it whisper to my soul?
Mine enemy was here close to mine hand;
Mine enemy; the man I love, and hate;
And I lay helpless, bound by spells
More potent than a threefold chain of steel.

Through all the host he passed unscathed,
And gazed upon me as I, spell-bound, slept;
And yet he spared and smote not.

Was it the spirit held his hand,
That I might live and sink to blacker night,
And know yet lonelier depths of anguish;

That I might writhe within his power,
And hear the whispered evil word—
What wert thou, and what art?

Away, thou hideous source of hate!
I will not heed thy whispers more.
Let David rise, let me decrease,
Let me be lone, unloved, discrowned, disowned.
Not man, nor God shall change what once has
been,

Nor dim the glory of the name I bear.

In Israel the first of kings
Was Saul!

Of all God's people chosen he,
Alone.

For countless ages shall his fame
be known.

Next unto God; first among men,
King Saul!

The Soldiers of Saul.

Who calls? Awake, awake! Bestir yourselves!
 What heavy slumber bound us? living death!
 Like spells of evil. Awful was the voice
 That broke them. It was the king. See how
 his staring eyes
 Are fixed on vacancy! His face is drawn
 And rigid as in death. What seeth he
 In earth or sky? Let no man waken him!

David.

Ho! ye that guard your mighty king, in sleep!

Soldiers of Saul.

A voice from the mountains; 'tis David, him
 we seek.

David.

Ho! ye that slumber at your watch, awake!

Saul.

'Tis David, him we seek;
 Pursue and take him. He shall be slain!

David.

My lord and king, give ear unto my voice,
 and hearken to the prayer of thy servant!

What evil have I done? Why art thou
 come out against me with a host of men?

Why dost thou pursue me, as a wolf that
 ravened amongst the flock; or as a thief that
 cometh in the night time?

How have I sinned against thee?

Saul.

I have sinned—I have sinned. Return, my
 son David; return, for I will no more seek thy
 hurt.

Because my life was precious in thine hand
 this day, and thou hast spared to do me harm.

The Lord shall deliver thee from all tribula-
 tion, and thou shalt surely prevail.

David.

It is not the Lord's will that I return with
 thee this day. I will sojourn in the land of
 Ziklag until the time appointed; and I will
 look upon thy face, O king, no more!

INTERLUDE.

CHORUS.

Gone is the hero who saved us from oppression!
 Gone is the singer who soothed us in affliction!
 Gone is the face that smiled on us!
 Gone is the voice that charmed us!
 In the land of strangers he wanders!
 David, beloved of the people!

Michal.

Saw ye him whom my soul loved; saw ye him?
 I seek him and I find him not.
 In the streets and in the broadways, I seek him
 whom my soul loveth.
 I seek him, but I find him not.
 My beloved is chiefest among ten thousand,
 His head is as the most fine gold,
 His eyes are like doves beside the water-
 brooks;
 His lips are like lilies dropping liquid myrrh,
 His aspect like Lebanon, excellent as the
 cedars.
 This is my beloved! This is my friend, O ye
 daughters of Israel.
 I call him but he giveth me no answer.
 Whither is my beloved gone?

CHORUS.

Thy beloved is in the hand of the Lord, there
 shall no evil touch him.

The Lord shall preserve him and keep him
 alive that he may be blessed upon earth.

Though he fall he shall not be utterly cast
 away, for the Lord upholdeth him with His
 hand.

He shall not be afraid for ten thousands of
 the people, that set themselves against him
 round about.

His enemies shall be brought to shame, and
 the seed of them that hate him shall perish.

But he shall return again in the time
 appointed, and Israel shall triumph in his
 name!

ACT IV.—SCENE I.

The Evil Spirit.

Saul! is thy will attained?

Gone from thy sight,

Is he who surpassed thee

In word and in fight.

Now art thou king indeed!

Lone in thy might.

Hearken! a sound as of arms comes from far,
 The sound of an host of men marching to war.

The land shall be waste through them;

Men's hearts shall be faint through them.

And who shall go forth their onset to bar?

Ill hath o'ertaken thee!

God hath forsaken thee!

Man doth but fear thee!

Friend! none is near thee!

Saul! Saul! the hour of thy doom is here!

Chorus of Israelites.

War at our gates!
Hosts of dark foemen!
Dreadfully threatening,
Round us they gather!
On like a whirlwind,
Crushing, destroying!

Israel, arm!
Gird ye for battle!
Haste ye to meet them,
Merciless heathen.
Deal them destruction!

Saul, do thou lead us,
Hero of old time!
Victor of Amalek!
King of God's own choosing!

Take now thy spear in hand!
Raise the old war cry!
Thee will men follow,
Mighty king and warrior,
Saul the unvanquished!

Saul.

Fearfulness and trembling are come upon me,
An horrible dread hath overwhelmed me;
I am become as a man that hath no strength,
And my life draweth nigh unto the grave.

I cry unto God, unto God that dwelleth in
the heavens, but He heareth not; I enquire of
Him, but He giveth me no answer.

The Evil Spirit.

Thou enquirest of Him but He giveth thee
no answer!

Is there no other path? Can none reveal
the secret of the future save Israel's vengeful
Lord?

Go thou to Endor! There a woman dwells
Who holdeth converse with the spirits of the
dead.

She shall reveal to thee what God withholds.
Farewell, O Saul! my mission is accomplished!

SCENE II.

AT ENDOR.

Saul.

Art thou she that holdest converse with the
souls departed?

Witch.

By Saul's commands are all they that
practised divination perished. I now alone in
all the land from Sheol's depths can call the
dead.

Saul.

Divine unto me, and bring up whomsoever I
shall name.

Witch.

Whom wilt thou that I bring up unto thee?

Saul.

Bring up for me Samuel!

Witch.

Saul!

Saul.

What seest thou?

Witch.

I see as it were a god coming out of the
earth. An old man, covered with a robe.

Samuel.

Why hast thou disquieted me to bring me
up?

Saul.

I am sore distressed. The Philistines make
war upon me, and God hath departed from me.
He answers me no more, neither by prophets
nor by dreams. Therefore have I called thee;
that thou mayest make known to me what I
shall do.

Samuel.

Wherefore then dost thou ask of me? seeing
the Lord is departed from thee, and is become
thine adversary.

Thou hast done evil in the sight of the Lord,
Thou hast spared those thou should'st have
smitten;

Thou hast smitten those thou should'st have
spared.

Thou hast rebelled against the word of the
Lord.

Therefore hath He rent the kingdom from thee,
And hath given it to thy neighbour, even to
David.

Moreover, the Lord will deliver Israel with
thee into the hands of the Philistines;

And to-morrow shalt thou and thy sons be
with me in the grave!

INTERLUDE.

Witch.

Wilt Thou take vengeance, O Almighty!
Wilt Thou destroy them whom Thou hast
chosen?

Shall the flower of Thy people perish?
Shall the gods of the heathen triumph?
Terrible is Thy wrath, O Jehovah!

I see, as in a swoon,
The hated heathen host ;
I see, as in a cloud,
Dim surging, swaying crowds ;
I hear the shout of striving men,
I scent the deadly breath of war,
As in a dream.

I see upon a lonely hill
A band of warriors standing,
Amidst them towers a kingly chief,
Their scant array commanding.
His face is knit with fierce resolve,
High swings the deadly spear ;
The swarming foe he sees unmoved,
Nor heeds that death is near.

The heathen horde spread o'er the plain,
The fated band surrounding ;
Now sweep they headlong up the hill,
With shout and trumpet sounding.

Though beaten back they come again,
Trampling o'er heaps of slain ;
Like ravening wolves upon their prey,
Reckless of death and pain !

Strike, thou great king !
Strike yet again !
Let thy white weapon ring !
Sweep them away
Like wind-blown chaff ;
Their death-song let them sing.

In vain—in vain the mighty spear is swung,
Fruitless the sheltering shield !
The heathen wolves have snatched their prey,
Theirs is the wreck-heaped field !

Fallen, and trampled in the dust !
Dead, the unvanquished king !
Stilled is the heart that beat so high,
Sightless the keen and piercing eye,
The first of Israel's kings on battlefield o'er-
thrown doth lie !

Thou hast taken vengeance, O Almighty !
Thou hast destroyed them whom Thou hadst
chosen !

The flower of Thy people have perished,
And the gods of the heathen triumph.
Terrible is Thy wrath, O Jehovah !

SCENE III.

THE LAMENTATION FOR SAUL.

CHORUS.

Ye mountains of Gilboa, let there be no
rain nor dew upon you !

For there the shield of the mighty was vilely
cast away ; the shield of the mighty, even the
shield of Saul.

How are the mighty fallen ! and the weapons
of war perished !

Michal and Chorus.

The beauty of Israel is slain in thy high
places !

How are the mighty fallen ! and the weapons
of war perished !

David and Chorus.

From the blood of the slain, from the necks
of the mighty, the sword of Saul returned not
empty.

He lifted his spear against a thousand, and
his arrows sped abroad.

The men of Israel were stronger than lions,
they were swifter than eagles.

The kings of the Gentiles bowed down before
them, the gods of the heathen trembled.

Michal, David, and Chorus.

How are the mighty fallen ! and the weapons
of war perished !

Michal and David.

Ye daughters of Israel, weep for the slain !
For their voices shall be heard no more in the
land.

Michal, David, and Chorus.

In death they sleep together, but their deeds
shall live in men's remembrance.

Weep for the slain !

Weep ye for Saul !

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KING SAUL.

ACT I.

INTRODUCTION.

C. H. H. PARRY.

PIANO.

Andante.

p

cres.

cres.

cres. molto.

sempre cres.

ff

dim.

dim.

pp

p

p dolce.

dolce espress.

First system of musical notation. The right hand features a complex melodic line with several triplet markings (indicated by '3' above the notes) and a 'dim.' (diminuendo) dynamic marking. The left hand provides a steady accompaniment with chords and moving lines.

Second system of musical notation. It begins with a 'pp' (pianissimo) dynamic marking. A section marked 'B' is indicated by a letter 'B' above the staff. The right hand continues with intricate melodic patterns, while the left hand maintains a rhythmic accompaniment.

Third system of musical notation. The right hand features a melodic line with various articulations and dynamics. The left hand continues with a consistent accompaniment pattern.

Fourth system of musical notation. It includes a 'cres.' (crescendo) dynamic marking. The right hand has a melodic line with some slurs, and the left hand has a more active accompaniment with chords and moving lines.

Fifth system of musical notation. The right hand has a very active melodic line with many slurs and articulations. The left hand continues with a steady accompaniment.

Sixth system of musical notation. It begins with an 'Animando.' (animando) instruction and a 'f' (forte) dynamic marking. The right hand has a melodic line with many slurs, and the left hand has a steady accompaniment.

2

3

cres.

Tempo 1mo.

ff

p

sempre p

E

p

Meno mosso.

4/4

p

pp

SCENE I.

Allegro maestoso.

PIANO.

mf

p

 The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Allegro maestoso' and the dynamics range from mezzo-forte (mf) to piano (p).

poco a poco cres.

 The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs. The left hand maintains a steady accompaniment. The dynamic marking 'poco a poco cres.' indicates a gradual increase in volume.

cres.

f

ff

 The third system shows the piano introduction reaching a more intense section. The right hand has dense chordal textures and rapid sixteenth-note passages. The left hand continues with a strong accompaniment. Dynamics include 'cres.', 'f' (forte), and 'ff' (fortissimo).

The fourth system concludes the piano introduction. It features a final flourish in the right hand with sixteenth-note runs and a strong harmonic base in the left hand.

F CHORUS. 1st TENOR.

Toil! . . . toil and wea - ri-ness! hun - ger and want;

2nd TENOR.

Toil! . . . toil and wea - ri-ness! hun - ger and want;

1st BASS.

Toil! . . . toil and wea - ri-ness! hun - ger and want;

2nd BASS.

Toil! . . . toil and wea - ri-ness! hun - ger and want;

Toil! . . . toil and wea - ri-ness! hun - ger and want;

 This section contains the vocal parts for the chorus. It includes staves for the 1st Tenor, 2nd Tenor, 1st Bass, and 2nd Bass. Each part has a vocal line with lyrics: 'Toil! . . . toil and wea - ri-ness! hun - ger and want;'. There is also a fifth staff at the bottom of this block, which appears to be a vocal line without lyrics.

f

 This section shows the piano accompaniment for the chorus. It consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment. The dynamic marking is 'f' (forte).

bar-ren is the earth, burn-ing the sky. The fruits of our

bar-ren is the earth, burn-ing the sky. The fruits of our

bar-ren is the earth, burn-ing the sky. The fruits of our

bar-ren is the earth, burn-ing the sky. The fruits of our

la - bours are per-ish-ing; our life is nought but woe un-end-ing.

la - bours are per-ish-ing; our life is nought but woe un-end-ing.

la - bours are per-ish-ing; our life is nought but woe un-end-ing.

la - bours are per-ish-ing; our life is nought but woe un-end-ing.

1st. & 2nd. SOPRANO. *pp* For - sak - en is Is - ra-el, for - sak - en is

ALTO. *pp* For - sak - en is Is - ra-el, for - sak - en is

TENOR. *pp* For - sak - en is Is - ra-el, for - sak - en is

BASS. *pp* For - sak - en is Is - ra-el, for - sak - en is

Is - ra - el, for - sak - - en, fer - sak - en,
 Is - ra - el, for - sak - - en, for - sak - en,
 Is - ra - el, for - sak - - en, for - sak - en,
 Is - ra - el, for - sak - en, for - sak - en,

cres.

the Gen - tiles op - press us, and we have no
 the Gen - tiles op - press us, and we have no
 the Gen - tiles op - press us, and we have no
 the Gen - tiles op - press us, and we have no

lead - er ; Am - mon and Am - a - lek, Mo - ab and Phi - lis - tine,
 lead - er ; Am - mon and Am - a - lek, Mo - ab and Phi - lis - tine,
 lead - er ; Am - mon and Am - a - lek, Mo - ab and Phi - lis - tine,
 lead - er ; Am - mon and Am - a - lek, Mo - ab and Phi - lis - tine,

swarm o'er our bor - ders, and slay without

swarm o'er our bor - ders, and slay with-out

swarm o'er our bor - ders, and slay with-out

swarm o'er our bor - ders, and slay with-out

hin - drance. They that should help us, rob and de -

hin - drance. They that should help us, rob and de -

hin - drance. They that should help us, rob and de -

hin - drance. They that should help us, rob and de -

dim. *mf*

- spoil us! They that judge us, take bribes,

- spoil us! They that judge us, take bribes,

- spoil us! They that judge us, take bribes,

- spoil us! They that judge us, take bribes,

f *dim.*

take bribes against the in-no-cent. For - sak -

take bribes against the in-no-cent. For - sak -

take bribes against the in-no-cent. For -

take bribes against the in-no-cent. For -

en is Is-ra-el, for - sak - en is Is-ra-el,

en is Is-ra-el, for - sak - en is Is-ra-el,

sak - en is Is-ra-el, for - sak - en is Is-ra-el,

sak - en is Is-ra-el, for - sak - en is Is-ra-el,

for - sak - en, for - sak - en, for - sak - en.

for - sak - en, for - sak - en, for - sak - en.

for - sak - en, for - sak - en, for - sak - en.

for - sak - en, for - sak - en, for - sak - en.

dim. p dim.

Meno mosso.
cres. molto.

Sam - u - el, . . . thou pro - phet of God, . . . grant

cres. molto. *p* *cres.*

Sam - u - el, . . . thou pro - phet of God, . . . grant

cres. molto. *p* *cres.*

Sam - u - el, . . . thou pro - phet of God, . . . grant

cres. molto. *p* *cres.*

Sam - u - el, . . . thou pro - phet of God, . . . grant

Meno mosso.

Allegro moderato.

us a King!

us a King!

us a King!

us a King!

f

Allegro moderato.

SAMUEL (BASS).

Ye stiff necked and perverse ge-ne - ra-tion,

hear - en ! Thus saith the Lord, the God who

Allegro moderato.

mf

brought forth Is - ra - el out of E - gypt, and de - li - vered you from the

hands of them that op - pressed you. Have ye not turn - ed un - to

f

mf

Baal and Ash - ta roth? Have ye not worshipped all the gods of the Philis - tines?

cres.

f

f *p* *mf* *Poco più mosso.*

How have they helped you in the time of need?

mf *p* *Poco più mosso.*

mf espress.

But when ye cried un - to the Lord in your af - flic - tion,

He de - liv - - ered you from all your en - e - mies . . on ev - 'ry

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

side. *f* Is not the

p *cres. molto.*

Lord . . Him-self your King? is He not strong to

f

help in time of need? But ye have for - sak - en Him, for -

- get - ting . . His lov - ing - kind - ness ; and ask . . . a King . .

. . of mor - tal mould.

Meno mosso, ad lib.
And this . . shall be the man - ner of the King . . that shall reign

a tempo.
ov - er you ! He shall take of your sons, and ap - point them to his

cha - riots. He shall take your daugh - ters to do him me - nial

f

ser - vice. He shall take your fields, and your vine - yards, your flocks, and your

cres.

good - li - est herds; and ye . . . shall be his slaves.

cres. *f*

Ped.

And in that day .

Meno mosso, allargando. *f*

Meno mosso, allargando.

shall ye cry un - to God, be - cause of the King . . . that ye have

f

a tempo animato. *Allegro molto.*

cho - sen, and the Lord shall not heark-en.

a tempo animato. *f* *Allegro molto.* *f*

CHORUS. SOPRANO. *f*

Vain words thou speak - est, pro - phet of Is - ra - el! give us a

ALTO. *f*

Vain words thou speak - est, pro - phet of Is - ra - el! give us a

TENOR. *f*

Vain words thou speak - est, pro - phet of Is - ra - el! give us a

BASS. *f*

Vain words thou speak - est, pro - phet of Is - ra - el! give us a

cres. *M. ff.*

lead - er, strong to de - liv - er us, Him will we trust in, King . . .

cres. *ff.*

lead - er, strong to de - liv - er us, Him will we trust in, King

cres. *ff.*

lead - er, strong to de - liv - er us, Him will we trust in, King

cres. *ff.*

lead - er, strong to de - liv - er us, Him will we trust in, King . . .

M

sf *sf* *cres.* *sf*

... will we call him.
... will we call him.
... will we call him.
... will we call him.

He shall do jus - tice, him will we
He shall do jus - tice, him will we
He shall do jus - tice, him will we
He shall do jus - tice, him will we

fol - low, death . . . shall he deal to those that op -
fol - low, death . . . shall he deal to those that op -
fol - low, death . . . shall he deal to those that op -
fol - low, death . . . shall he deal to those that op -

p espress.

Lento sostenuto.
SAMUEL (BASS).

p

Lo! . . . from the hills of E - phraim he com - eth, and from the land of

Lento.

p

cres.

Shaa - lim! His face is like the sun for bright - ness, his

p cres.

sostenuto.

mf cres.

pre - sence like the ce - dar on the moun - tain. Him shall ye

p cres.

serve, through good and e - vil days, for God hath

cres.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A *cres.* (crescendo) marking is placed below the piano accompaniment.

call - ed him to be your lord.

rit. *mf a tempo.* *cres.*

a tempo.

Detailed description: This system contains the next two staves. The vocal line continues with quarter notes G4, A4, B4, C5, and D5, followed by a long rest. The piano accompaniment features a *rit.* (ritardando) marking, followed by *mf a tempo.* and *cres.* markings. A *a tempo.* marking is placed above the vocal line, indicating the end of the ritardando.

Detailed description: This system contains two staves of piano accompaniment. The right hand features a complex, flowing melodic line with many slurs and accents. The left hand continues with a steady bass line.

rit.

Detailed description: This system contains two staves of piano accompaniment. The right hand continues with a complex melodic line, and the left hand provides a steady bass line. A *rit.* (ritardando) marking is placed below the piano accompaniment.

SCENE II.

Allegretto grazioso.

PIANO. *p*

cres. *dim.*

SEMI-CHORUS (THE MAIDENS AT THE WELL).

1st SOPRANO. *A p*

2nd SOPRANO. *p*

ALTO. *p*

Come, where the pur - ling, whis - per-ing

Come, where the pur - ling, whis - per-ing

Come, where the pur - ling, whis - per-ing

A

rill Flows, and rip-ples to the sha - dy

rill Flows, and rip-ples to the sha dy

rill Flows, and rip-ples to the sha - dy

dim.

dim.

dim.

pool; Come, . . . and all your

pool; Come, . . . and all your

pool; Come, . . . and all your

pitchers fill . . . With spark - ling crys - tal, clear . . and

pitchers fill . . . With spark - ling crys - tal, clear . . and

pitchers fill . . . With spark - ling crys - tal, clear . . and

cool, Wa - - - ter

cool, Wa - - - ter

cool, Wa - - - ter

mf

well - - - ing from the hill,

well - - - ing, well - - - ing from the

well - - - ing from the hill,

B wa - - - ter well - - - ing

hill, wa - - - ter well - - - ing

wa - - - ter well - - - ing

B

p

from . . . the hill.

from . . . the hill.

from . . . the hill.

Bless - ed - est gift of God . . . to

Bless - ed - est gift of God . . . to

Bless - ed - est gift of God . . . to

man, Re - viv - ing the tra - vel worn, Re - stor - ing the *dim.*

man, Re - viv - ing the tra - vel worn, Re - stor - ing the *dim.*

man, Re - viv - ing the tra - vel worn, Re - stor - ing the *dim.*

toil for-lorn, E'er . . . since the world be-gan, . . .
toil for-lorn, E'er . . . since the world be-gan, . . . From
- stor - ing the toil for-lorn, . . . E'er . . . since the world be-gan,

cres. From earth's depths it sprang, . . .
earth's depths it sprang, . . .
mf *cres.* *f* From earth's depths it sprang, . . .

p And spring - eth still.
p And spring - eth still.
p And spring - eth still.

Stay, . . . sis - ters!

Stay, . . . sis - ters!

Stay, . . . sis - ters!

See . . . the come - ly youth . . . who hi - ther comes . . .

See . . . the come - ly youth . . . who hi - ther comes . . .

See . . . the come - ly youth . . . who hi - ther comes . . .

a-cross the plain, And hear him

a-cross the plain, And hear him

a-cross the plain, And hear him

Three vocal staves and a piano accompaniment system. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "sing - - - ing as he goes, . . . a joy - ous strain." The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. A dynamic marking of *f* is present.

Piano accompaniment system in treble and bass clefs. The key signature remains two sharps. The tempo marking *Allegro.* is written above the staff. A dynamic marking of *f* is present. The right-hand part features a rhythmic pattern of eighth notes.

Piano accompaniment system in treble and bass clefs. The right-hand part has a melodic line with eighth notes, and the left-hand part has a bass line with eighth notes.

Piano accompaniment system in treble and bass clefs. The right-hand part has a melodic line with eighth notes, and the left-hand part has a bass line with eighth notes. There are accents (>) over the first three notes of the right-hand part.

SAUL (BARITONE).

f

The heavens are full of ra - diant light; And glad



ness fills the air: My spi-rit soars

p



on wings of de - light, For - got is ev - 'ry care.



Free on my way, Free as the day, Through



Allargando.

Is - - rael's joy - - ous land . . I fare.

Allargando.

E



First system of the musical score, showing the vocal line and piano accompaniment. The key signature is G major (one sharp). The piano part features a flowing arpeggiated accompaniment.

Second system of the musical score, including the vocal line with lyrics and piano accompaniment. The dynamic marking *mf* is present above the vocal line.

No he - roes rank is mine to

Third system of the musical score, including the vocal line with lyrics and piano accompaniment.

gain, Nor plen-teous wealth's re - pose ;

Fourth system of the musical score, including the vocal line with lyrics and piano accompaniment.

For me . . . the spacious free-dom of the plain ! For me the

Fifth system of the musical score, including the vocal line with lyrics and piano accompaniment. A forte (*F*) dynamic marking is present above the vocal line.

moun-tain heights, . . where sun-rise glows !

mf cres.

f
 What though un - known, *tr*

ov *Allargando.*
 Poor and a - lone, With joy of life each pass - - ing

day . . o'er - flows ;
a tempo.

G

p semplice.
 Tell me, fair daugh - ters of Is - ra - el,
p

Where dwells the pro-phet of God.

L'istesso tempo. SEMI-CHORUS. SOPRANOS. *p*
L'istesso tempo. Whence com-est thou? . . . O strang-er

youth, . . . that know - - est not where dwells . . . the seer,

The pro-phet of the Lord.

p See, where the white walls gleam . . . up-on the hill, . . . The
 ALTOS.
 See, where the white walls gleam up-on the hill, . . . The

path goes wind-ing up . . and up-ward still; Fol-low thou . .

path goes wind-ing up . . and up-ward still; Fol-low thou . .

p

where it leads thee, . . And in thy quest, . . . God

where it leads thee, . . And in thy quest, . . . God

p

speed thee!

speed thee!

p *cres.*

First system of musical notation, featuring a treble and bass clef. The treble clef part includes dynamic markings *v* and *>*, and fingering numbers 2 and 2. The bass clef part includes a *>* marking.

Second system of musical notation. The treble clef part includes *v* and *>* markings. The bass clef part includes a *cres. sempre.* marking and a fingering number 3.

Third system of musical notation. The treble clef part includes a *K* marking and a *>* marking. The bass clef part includes a *f* marking, a *dim.* marking, and a fingering number 3.

Fourth system of musical notation. The bass clef part includes a *dim.* marking.

Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line is labeled "SAMUEL." and begins with a *p* dynamic. The lyrics are "Hail, . . . to thee, Saul! that com-est from a - far!". The piano accompaniment includes a *p* dynamic marking.

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The Lord hath need of thee;

On thee is all the desire of Is - ra - el,

On thee, . . . and on all thy fa - ther's house.

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

me?

SAMUEL. *sostenuto.*
Though thou wert least a - mong the sons of

Ben - ja - min, Yet shalt thou be set on high;

Though thou wert low - est a - mong the low - ly, To thee the vanquished shall

cres.

f

cry!

f

Meno mosso.

Lo, by this vi - al of oil, which I pour up - on thine head, The

Meno mosso.

p

cres. molto.

Lord God a - noint - ed thee to be King o - ver His in -

f

M

- he - ri - tance.

allargando sempre.

Go thou, do jus - tice, and de - stroy the

rit.

hea - - - then who serve not the Lord Je - ho - vah.

rit. *f* *a tempo.* *animando.*

Allegro vivace. Alla breve.

CHORUS. SOPRANO.

ALTO. The Lord hath re-gard - ed the prayer of His peo - ple;

TENOR. The Lord hath re-gard - ed the prayer of His peo - ple;

BASS. The Lord hath re-gard - ed the prayer of His peo - ple;

The Lord hath re-gard - ed the prayer of His peo - ple;

Allegro vivace. Alla breve.

By the mouth of His pro-phet hath He spo - ken,

By the mouth of His pro-phet hath He spo - ken,

By the mouth of His pro-phet hath He spo - ken, Be -

By the mouth of His pro-phet hath He spo - ken,

Be - hold, the a -

Be - hold, . . . the a-noint - ed, . . .

- hold, the a - noint - ed of the Lord,

Be - hold. . . the a-noint - ed, . . . be - hold, the a - noint - ed of the

noint-ed of the Lord, be - hold, the a - noint - ed of the
 . . . be - hold, the a - noint - ed of the Lord, be - hold, . . . be -
 be - hold, . . . the a - noint - ed . . . of the Lord,
 Lord, . . . be - hold,

Lord, be - hold, the a - noint - ed, be - hold, the a -
 - hold, the a - noint - ed of the Lord, . . . be - hold, the a - noint -
 be - hold, . . . the a - noint - ed, be - hold, . . .
 . . . the a - noint - ed, . . . be - hold, . . . the a - noint - ed, be - hold, . . .

noint - ed, the a - noint - - - - ed of the Lord.
 - - - - ed, be - hold, the a - noint - ed of the Lord.
 be - hold, . . . be - hold, the a - noint - ed of the Lord.
 . . . the a - noint - - - - ed of the Lord.

Hail, Saul! thou King of Is - ra - el,

Hail, Saul! thou King of Is - ra - el,

Hail, Saul! thou King of Is - ra - el,

Hail, Saul! thou King of Is - ra - el,

sf

hail, Saul! thou King of Is - ra - el; Hail,

hail, Saul! thou King of Is - ra - el; Hail,

hail, Saul! thou King of Is - ra - el; Hail,

hail, Saul! thou King of Is - ra - el; Hail,

sf

all hail! . . . great chief, e - lect of God! Hail,

all hail! . . . great chief, e - lect of God! Hail,

all hail! . . . great chief, e - lect of God! Hail,

all hail! . . . great chief, e - lect of God! Hail,

... hail, . . . hail! . . . great lord and lead - er!

hail, . . . hail! . . . great lord and lead - er!

hail, . . . hail! . . . great lord and lead - er!

hail, . . . hail! . . . great lord and lead - er!

R

p

mf

Through thee will we o - ver - throw our en - e - mies,

mf

Through thee will we

mf

Through thee will we o - ver - throw our en - e - mies, . . .

o - ver - throw our en - e - mies,

mf

Through thee will we

cres. through thee,
cres. through thee will we
o - ver - throw our en - e - mies, through

through thee will we o - ver - throw our en - e - mies, *S*
o - ver - throw our en - e - mies, through thee,
through thee will we o - ver - throw our en - e - mies,
thee will we o - ver - throw our en - e - mies, *S*

and in thy name will we tread them un - der
and in thy name will we tread them un - der
and in thy name will we tread them un - der
and in thy name will we tread them un - der

that rise up a - gainst us. Hail, Saul! .

that rise up a - gainst us. Hail, Saul! .

that rise up a - gainst us. Hail, Saul! .

that rise up a - gainst us. Hail, Saul! .

. . . thou King of Is - ra - el! Hail, Saul! . . . great lord and

. . . thou King of Is - ra - el! Hail, Saul! . . . great lord and

. . . thou King of Is - ra - el! Hail, Saul! . . . great lord and

. . . thou King of Is - ra - el! Hail, Saul! . . . great lord and

lead - er! Hail, . . . hail, . . .

lead - er! Hail, . . . hail, . . .

lead - er! Hail, . . . hail, . . .

lead - er! Hail, . . . hail, . . .

sf

T

hail! . . . Through thee will we

hail!

hail!

hail!

tr

o - ver-throw our en - e - mies,

Through thee will we o - ver-throw our en - e - mies, . . .

Through thee will we o - ver-throw our

Through

tr *tr*

through thee will we o - ver-throw our en - e - mies, . . . and in

through thee . . . will we o - ver-throw our en - e - mies, . . . and in

en - e - mies, . . . through thee will we o - ver-throw our en - e - mies,

thee will we o - ver-throw, will we o - ver-throw our en - e - mies,

U

thy name will we tread them un - der, will we tread them un - der, that
 thy name . . . will we tread them un - der, that rise up . . .
 and in . . thy name will we tread them un - der, that rise up . . .
 and in thy name will we tread them un - der, that rise up . . .

rise up a - gainst us.
 a - gainst us.
 a - gainst us.
 . . . a - gainst us.

The Lord hath re -
 The Lord hath re -
 The Lord hath re -
 The Lord hath re -

- gard - ed the prayer of His peo - ple, and hath grant - ed

- gard - ed the prayer of His peo - ple, and hath grant - ed

- gard - ed the prayer of His peo - ple, and hath grant - ed

- gard - ed the prayer of His peo - ple, and hath grant - ed

rit.
un - to Is - ra - el a

rit.
un - to Is - ra - el a

rit.
un - to Is - ra - el a

rit.
un - to Is - ra - el a

sf rit.

a tempo.
King.

a tempo.
King.

a tempo.
King.

a tempo.
King.

ff a tempo.

poco rit.

ACT II.

SCENE I.

VOICE. *Allegro maestoso.* SAMUEL. *f*

PIANO. *Allegro maestoso.* *f*

Lo, the Lord hath sent me to a -

- noint thee King o - ver Is - ra - el : now there - fore

f

heark - en, O Saul, un - to the word of the Lord !

f

mf

I re - mem - ber that which Am - a - lek did un - to Is - ra - el, how he laid in

wait for him by the way, when he came up from E-gypt.

sf *p*

Now there-fore go, smite Am-a-lek, and ut-ter-ly de-stroy all he hath,

ff

slay both man and wo-man, slay both in-fant and suck-ling,

ox and sheep. Smite them from Hav-i-lah

e-ven un-to Shur! It is the will of the Lord.

mf

Allegro moderato.

The musical score is divided into several systems. The first system shows the piano introduction in 3/4 time, starting with a forte (*f*) dynamic and a crescendo (*cres.*). The second system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system features a section marked 'A' with a forte (*ff*) dynamic and a decrescendo (*dim.*). The fourth system includes a ritardando (*rit.*) marking. The fifth system is the vocal entry for SAUL, marked mezzo-forte (*mf*), with the lyrics: "Come forth, ye that hide from the fierce hate of Am - a - lek,". The sixth system continues the vocal line with the lyrics: "take heart, ye that trem - ble at the rage of the". The piano accompaniment throughout features complex textures with triplets and various articulations.

Phi-lis - tine.

mf *cres.*
Lift up your eyes, lift up your eyes, and be glad, for the de -

- liv - er-ance that com-eth of God, for the de - liv - er-ance that com - eth of

C
God. *mf* *cres.* No more shall the

Gen - tiles lay a re - proach up - on Is - ra - el, no more shall they

rav - age the land ye have made your home. For ye shall tram - ple them un - der your

p

feet, and they shall be your slaves, though they come in their

p

thou - sands, with their chariots and horse - men. Their might shall be

p

vain, . . . at the will of the Lord. Your

poco rit. *a tempo.* *mf*

poco rit. *a tempo. p*

speed shall be as the flight of ea - gles, who sight their prey from a -

tr *tr*

- far. Your strength shall be as the strength of li - ons, when the

tr tr tr tr

li - ons whelps cry for food : Ye shall not faint nor

tr tr tr

fal - ter, nor shall your hands be slack.

tr tr tr

sempre allargando.

F Je - ho - vah shall fight for you, in Him put ye your trust. And

they that seek the hurt of Is - - ra-el, shall bow . . . be - fore you in the

rit. rit.

G
a tempo.

dust.

a tempo. animato.

CHORUS. TENOR.

We come, we come from the mountains of Ju - dah, We

BASS.

We come, we come from the mountains of Ju - dah, We

come from the plains, from the for-ests and caves; We come from the ci - ties in

come from the plains, from the for-ests and caves; We come from the ci - ties in

countless armies of warriors; Who heed not thy clarion call, . . . are but slaves!

countless armies of warriors; Who heed not thy clarion call, . . . are but slaves!

Great King,

Great King,

mighty Saul, We come . . . at thy call,

mighty Saul, We come . . . at thy call,

Before whose conqu'ring arm The proud - - est foe shall fall.
The proud - - est foe shall fall.

Before whose conqu'ring arm The proud-est foe shall fall.

1st SOPRANO.

2nd SOPRANO.

ALTO.

They

They

They

speed, they speed ; from the heights we be-hold them ; They sweep o'er the plain, with the *cres.*

speed, they speed ; from the heights we be-hold them ; They sweep o'er the plain, with the *cres.*

speed, they speed ; from the heights we be-hold them ; They sweep o'er the plain, with the *cres.*

roar of a storm. They fall on the foe-men, like waves of the o - cean, With
 roar of a storm. They fall on the foe-men, like waves of the o - cean, With
 roar of a storm. They fall on the foe-men, like waves of the o - cean, With

mf **K** *cres.*

flash-ing of wea-pons, and shrill cry of shaulm, with flash-ing of wea-pons, and
 flash-ing of wea-pons, and shrill cry of shaulm, with flash ing of wea-pons, and
 flash-ing of wea-pons, and shrill cry of shaulm, with flash-ing of wea-pons, and

shrill cry of shaulm. When the King,
 shrill cry of shaulm. When the King,
 shrill cry of shaulm. When the King,

might-y Saul, On our he - - - roes shall call,
might-y Saul, On our he - - - roes shall call,
might-y Saul, On our he - - - roes shall call,

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "might-y Saul, On our he - - - roes shall call," repeated three times.

Be-fore their onward rush The, proud - - est foe shall fall.
Be-fore their onward rush The proud - - est foe shall fall.
Be-fore their onward rush The proud - est foe shall fall.

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "Be-fore their onward rush The, proud - - est foe shall fall." repeated three times. A dynamic marking of *f* is present in the piano accompaniment.

The third system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff. The lyrics are blank.

ALTO.

TENOR.

BASS.

Bow thine head, Am-a-lek !

Bow thine head, Am-a-lek !

M
cres.

Bow thine head, Am-a-lek ! Nought is thy mightiness.

Bow thine head, Am-a-lek ! Nought is thy mightiness.

Nought is thy might-i-ness, bow, for nought is thy mightiness.

Nought is thy might-i-ness, for nought is thy mightiness. But

But vain - ly thou spread - est thy hosts wide and

But vain - ly thou spread - est thy hosts wide and far ; With

But vain - ly thou spread - est thy hosts wide and far ; With crash - ing of

vain - ly thou spread - est thy hosts wide and far ; With crash - ing of cha - riots, and

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far ; With crash - ing of cha - riots, and ri - ot of war, with crash - ing of
 crash - ing of cha - riots, and ri - ot of war, with crash - - ing of
 cha-riots, and ri - ot of war. Thy he - roes turn cra - vens, and
 ri - ot of war. Thy he - roes turn cra - vens, and seek but to

cha - riots, with crash - ing of cha - riots, and ri - ot of war.
 cha - riots, with crash - ing of cha - riots, and ri - ot of war.
 seek but to fly ; Thy cap - tains, seek but to die.
 fly ; Thy cap - tains are help - less, have nought but to die.

From heathen yoke have we won our li - ber - ty ! The land shall resound with the song of
 From heathen yoke have we won our li - ber - ty ! The land shall resound with the song of
 From heathen yoke have we won our li - ber - ty ! The land shall resound with the song of
 From heathen yoke have we won our li - ber - ty ! The land shall resound with the song of

P.
 vic - to - ry!
 vic - to - ry!
 vic - to - ry!
 vic - to - ry!

P.
f

ff
 Glo - ry to Saul, Is - rael's fearless King!
ff
 Glo - ry to Saul, Is - rael's fearless King!
ff
 Glo - ry to Saul, Is - rael's fearless King!
ff
 Glo - ry to Saul, Is - rael's fearless King!

ff

Might - y his arm, great shall be his fame! The joy - ful land of Is - ra - el his
 Might - y his arm, great shall be his fame! The joy - ful land of Is - ra - el his
 Might - y his arm, great shall be his fame! The joy - ful land of Is - ra - el his
 Might - y his arm, great shall be his fame! The joy - ful land of Is - ra - el his

f

cres.
triumph shall sing, the joy-ful land of Is - ra-el his triumph shall sing ;

cres.
triumph shall sing, the joy-ful land of Is - ra-el his triumph shall sing ;

cres.
triumph shall sing, the joy-ful land of Is - ra-el his triumph shall sing ;

cres.
triumph shall sing, the joy-ful land of Is - ra-el his triumph shall sing ;

Glo - ry to Saul, glo - ry to Saul, glo - ry to Saul ! let

Glo - ry to Saul, glo - ry to Saul, glo - ry to Saul ! let

Glo - ry to Saul, glo - ry to Saul, glo - ry to Saul ! let

Glo - ry to Saul, glo - ry to Saul, glo - ry to Saul ! let

vale . . . and mountain ring ! Glo - ry to

vale, let vale and mountain ring ! Glo - ry to

vale, let vale and mountain ring ! Glo - ry to

vale and moun - tain ring ! Glo - ry to

Saul, Is - rael's he - ro King,
Saul, Is - rael's he - ro King,
Saul, Is - rael's he - ro King,
Saul, Is - rael's he - ro King,

ff *Allargando.*
Glo - ry to
ff
Glo - ry to
ff
Glo - ry to
ff
Glo - ry to
Allargando.

Saul, . . . to Saul!
Saul, . . . to Saul!
Saul, . . . to Saul!
Saul, . . . to Saul!

SCENE II.

Maestoso.

PIANO.

p *cres.* *p*

THE EVIL SPIRIT (CONTRALTO).

f

p Saul! thou art King in-deed!

pp *3.*

great . . . is thy might, . . . Who . . . shall contend with thee, in

f *f* *f*

word . . . or in fight? Who . . . shall dare hin-der thee,

f

A

from what is thy right. Knowest thou nought of the

p *f* *dim.* *p*

ran-som of kings? Heedest thou nought of the wealth that it brings? Sparest thou nought of the

sheep and the ox - en? Car - est thou nought for the gold and the treasure?

cres. molto.

These are the pri - zes of war, the meed of thy

poco animando. *f* *cres.*

power. Saul! . . . art thou King in - deed?

B *Tempo 1mo.* *cres. sempre.*

cres. molto. *ff* *p* *cres.*

Where . . . is thy might? Who . . . shall dare

hin - der thee from what is thy right ?

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics "hin - der thee" and "from what is thy right ?". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes.

sempre cres. *Sva*

The second system shows the piano accompaniment continuing. It includes the instruction "sempre cres." (sempre crescendo) and "Sva" (Sforzando). The texture remains dense with rapid sixteenth-note passages.

SAUL. *f* *Sva* Stay ye theslaughter of the helpless flocks and herds ! Mine are they, and none

The third system introduces a vocal line for SAUL, marked with a forte (*f*) dynamic and a Sforzando (*Sva*) accent. The lyrics are "Stay ye theslaughter of the helpless flocks and herds ! Mine are they, and none". The piano accompaniment continues with a similar texture.

Allegro moderato. C o-ther's.

CHORUS (THE SOLDIERS OF SAUL). TENOR. *mf* The word of the.

BASS. *mf* The word of the

Allegro moderato. C *mf*

The fourth system features a vocal line for the Chorus (Tenor and Bass) and piano accompaniment. The tempo is marked "Allegro moderato" and the time signature is 3/4. The lyrics for the chorus are "The word of the." and "The word of the". The piano accompaniment includes a C-clef and a dynamic marking of *mf*.

King is as the will of God; his the vic - to - ry,

King is as the will of God; his the vic - to - ry,

f

f

This system contains the first two systems of music. The first system has two vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment. Dynamics include *f* (forte).

his al - so the fruits . . . there - of.

his al - so the fruits . . . there - of.

ff

ff

This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment. Dynamics include *ff* (fortissimo).

dim.

This system contains the fifth system of music, which is a piano accompaniment. It features a dynamic marking of *dim.* (diminuendo).

mf

cres.

This system contains the sixth system of music, which is a piano accompaniment. It features dynamic markings of *mf* (mezzo-forte) and *cres.* (crescendo).

D *mf*

Let us

mf

Let us

go in - to the house of the Lord, let us praise His

go in - to the house of the Lord, let us praise His

cres.

cres.

cres.

Name, and of - fer un - to Him . . the sa - cri - fice of thanksgiving.

Name, and of - fer un - to Him . . the sa - cri - fice of thanksgiving.

mf

For it is He that hath trodden down our en - e - mies, it is

mf

For it is He that hath trodden down our en - e - mies, it is

mf *cres.*

cres. *poco rit.*

He . . . that ex - e - cu - teth ven - - - geance on them that

cres. *poco rit.*

He that ex - e - cu - teth ven - - - geance on them that

cres. *poco rit.*

E a tempo.

rise up a - gainst us.

rise up a - gainst us.

E

ff a tempo.

Moderato.
SAMUEL *mf*

Moderato.

What meaneth the bleat - ing of sheep in mine ears,

p

and the low - ing of the ox - en which I hear? What is the

spoil . . the people bear up-on their heads? hath the Lord need of these?

SAUL. *p*
The peo - ple took of the spoil - the sheep and the ox - en - to

sa - cri - fice un - to the Lord thy God in Gil - gal.

SAMUEL. *f* *Animato.*
Thou hast trans - gress - ed against the word of the Lord,

in that thou hast spar - ed them . . . that have vex'd His peo - ple.

And He shall rend the king - dom from thee, and give it to him . . .

. . . that keep-eth His com-mand-ments. And be-hold, the

animato.

Phi - lis - tines shall come, and the peo - ple shall quail . . . be - fore the

might of them. And he . . . that shall o'er -

allargando.

Allegro moderato—quasi agitato.

- come them, shall not be of thine house.

Allegro moderato—quasi agitato. ♩ = ♩

f *p*

sempre cres.

CHORUS.
SOPRANO. G

ALTO.

TENOR. *p*

BASS. *p* Lo! . . .

Lo! the

p G

Lo! . . . the Philis - tines, and he of Gath, . .
 Lo! the Philis - tines, and he of Gath,
 the Philis - tines, and he of Gath, whose
 Philis - tines, and he of Gath, whose
 whose height is as the gi - ants of old, and whose
 whose height is as the gi - ants of old, and whose
 height is as the gi - ants of old, and whose spear . . .
 height is as the gi - ants of old, and whose spear . . .
 spear . . . is like a wea - ver's beam!
 spear . . . is like a wea - ver's beam!
 . . . is like a wea - ver's beam!
 . . . is like a wea - ver's beam!

p
f
cres.
f

mf What man a - mong us shall with-stand him, what

mf What man a - mong us shall with -

mf What man a - mong us shall with-stand him, what

What man a - mong us shall with -

cres.

man, what man among us shall with-stand him?

- stand him, what man among us shall with-stand him?

man, what man among us shall with-stand him?

- stand him, what man among us shall with-stand him?

dim.

p God who didst bring thy peo - ple out of

p God who didst bring thy peo - ple out of

p God who didst bring thy peo - ple out of

p God who didst bring thy peo - ple out of

dim. *p*

cres. E - gypt ; and didst lead them in safe - ty through the depths of the sea, send us *cres.*

cres. E - gypt ; and didst lead them in safe - ty through the depths of the sea, send us *cres.*

cres. E - gypt ; and didst lead them in safe - ty through the depths of the sea, send us *cres.*

cres. E - gypt ; and didst lead them in safe - ty through the depths of the sea, send us *cres.*

mf cres.

f cres. help, . . . send us help!

f cres. help, . . . send us help!

f cres. help, . . . send us help!

f cres. help, . . . send us help!

cres.

Allegro molto.

f *cres.* *f*

DAVID (TENOR). *f* *allargando ma spiritoso.*

Who is this Phi-lis-tine who de-fi-eth the

ar-mies of the liv-ing God?

con fuoco.

This day will the Lord de-liv-er him . . . in-to mine

K

hand!

mf

With my

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major or D minor). The vocal line begins with a whole note rest, followed by a half note 'hand!'. The piano accompaniment starts with a series of chords and moving lines. A dynamic marking of *mf* is placed above the vocal line. The system concludes with the vocal line starting 'With my'.

round stone from the brook, with my sling that is in my hand, will I

The second system of the musical score. The vocal line continues with the lyrics 'round stone from the brook, with my sling that is in my hand, will I'. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present. The system ends with a triplet of eighth notes in the piano accompaniment.

deal with him as with a li-on that hunt-eth a-mong the sheep.

The third system of the musical score. The vocal line continues with the lyrics 'deal with him as with a li-on that hunt-eth a-mong the sheep.'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mf* is present. The system ends with a whole note rest in the vocal line.

The fourth system of the musical score. This system contains only the piano accompaniment on two staves. It features a complex texture with many chords and moving lines in both the right and left hands. A dynamic marking of *mf* is present.

mf

The dead bod-ies of the Phi-lis-tines shall be

p

The fifth system of the musical score. The vocal line begins with a whole note rest, followed by the lyrics 'The dead bod-ies of the Phi-lis-tines shall be'. The piano accompaniment continues with chords and moving lines. Dynamic markings of *mf* and *p* are present. The system ends with a whole note rest in the vocal line.

given to the fowls of the air; the wild beasts of the field shall de-

cres.

- your them. That all na-tions may

f

know there is a God in Is-ra-el, who sav-eth not by sword and

spear a-lone. For the bat-tle is the Lord's,

f

and He shall de-liv-er our

en - e - mies . . . in - to our hands.

rit. *a tempo, animato.*

sf *rit.* *f a tempo, animato.*

dim.

Vivacissimo.
SOPRANO.

ALTO.

TENOR.

BASS.

See ! . . . where the helmed gi - ant strides, And

See ! . . . where the helmed gi - ant strides, And mocks his

Vivacissimo.

p

See! See! where with

mocks his sword - less foe ;

sword - less foe ;

where with light and ea - ger step The fear - less youth doth

light and ea - ger step The fear - less youth doth go.

go. Lo, quick as light his sling he

Lo, quick as light his sling he

Lo, quick as light his sling he wields, The

Lo, quick as light his sling he wields, The

wields, The stone spins through the air, The gi-ant
wields, The stone spins through the air, The gi-ant
stone spins through the air, The gi-ant reels, . . .
stone spins through the air, The gi-ant reels, . . .

reels, . . . His might is vain, For low he lies, . . .
reels, . . . His might is vain, For low he lies, . . .
. . . His might is vain, . . . For low he lies, . . .
. . . His might is vain, . . . For low he lies, . . .

by Da - vid slain. . . . P
by Da - vid slain. . . .
by Da - vid slain. . . .
. . . by Da - vid slain. . . . P

The

The

ff

hea - then are scattered; They stay not to fight; Their might-y champion fall-en; Their

The hea - then are scattered; They stay not to fight; Their might-y cham-pion

ff

The hea - then are scattered; They stay not to fight; Their might-y cham-pion

hea - then are scattered; They stay not to fight; Their night-y cham-pion fall-en; Their

ff

hope is in flight.

fall - en; Their hope is in flight.

fall - en; Their hope is in flight.

hope is in flight.

mf *cres.* *molto.*

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cres.
f Is - ra - el re - quitethem now; Free all the land! Pur - sue, and smite them now!
cres.
f Is - ra - el re - quitethem now; Free all the land! Pur - sue, and smite them now!
cres.
f Is - ra - el re - quitethem now; Free all the land! Pur - sue, and smite them now!
cres.
f Is - ra - el re - quitethem now; Free all the land! Pur - sue, and smite them now!

Ven - geance is here at hand.
 Ven - geance is here at hand.
 Ven - geance is here at hand.
 Ven - geance is here at hand.

MICHAL (SOPRANO).
Allegro moderato.

mf. cres.

A - rise and sing ye daugh - ters of Is - ra - el, let all the

Allegro moderato.

peo - ple re - joice in the no - ble acts of the Lord.

For He hath come down for us . . . a - gainst the

might - y, a - gainst them that vaunt - ed themselves a -

gainst us. By the hand of the strip-ling, by the hand of the

shep-herd, by the hand of one that knew not shield nor

spear, hath the Lord o'er-thrown the might-y one . . . that made us a-

fraid.

S a tempo.

The shepherd came up from the care of the sheepfold, the

rit. *Meno mosso.* *Meno mosso.*

rit. *legato.*

stir of the arm-ed thousands made him not a - fraid. He put his right hand to the

sling, and his left hand to the smooth stone from the brook, and with that

animando.

cres. animando.

stone . . he slew the Philis - tine, with that stone . . he slew the

Philis - tine ; At his feet he bowed down, he fell, where he

mf

p

cres.

bow-ed, there he fell dead.

cres.

f

p

The women of Gath shall

dim. *p*

cres.

cry at the gate, "Why lin - ger the feet of the war - riors?" The

cres. molto.

p

cres.

chil-dren shall wait for the host that went forth! "Why come not the chariots from the

cres. molto.

f

allargando.

f

bat-tle!" The day shall come, and yet shall they wait,

f

they shall gaze from the watch-tower a-cross the plain.

f *p*

p But they that went forth will come not a-gain, for the sound of their boast-ing is *p*

cres *p*

rit. si-lenced, and their cour-age is quenched in the *a tempo.* dust !

rit. *f a tempo.*

cres.

W A - rise and sing, ye chil - dren of Is - ra - el, . . .

mf

allargando. . . for they that dis-qui - et-ed you are fallen and brought to nought. *animando.*

allargando. *animando.*

CHORUS.
SOPRANO.

Allegro non troppo.

ALTO.

TENOR.

BASS.

Lift up your voi - ces, ye chil - dren of

Allegro non troppo.

Lift up your voi - ces, lift up your voi - ces, lift up your

Lift up your voi - ces, lift up your voi - - - ces, ye chil - dren of

Is - ra-el, lift up your voi - ces, lift up your voi - ces,

Lift up your voi - -

voi - ces, ye chil - dren of Is - ra-el ;
 Is - ra-el, ye chil - dren of Is - ra-el ;
 lift up your voi - ces, ye chil - dren of Is - ra-el ;
 ces, lift up your voi - ces, ye chil - dren of Is - ra-el ;

Saul . . hath slain his thou - sands, Da - vid his
 Saul . . hath slain his thou - sands, Da - vid his
 Saul . . hath slain his thou - sands, Da - vid
 Saul . . hath slain his thou - sands, Da - vid his

ten thousands, his ten thousands, Saul . . hath slain his thousands, Da -

ten thousands, his ten thousands, Saul . . hath slain his

his ten thousands, his ten thousands, Saul . . hath slain his

ten thousands, his ten . . thousands, Saul hath slain his

- vid, his ten thousands, Saul . . hath slain his thou - sands, and

thousands, Da - - vid his ten thousands, Saul . . hath slain his thou - sands,

thousands, Da - vid his ten thousands, Saul . . hath slain his thou - sands,

thousands, Da - vid his ten thousands, Saul . . hath slain his thou - sands, and

Da - vid, and Da - vid, Da - vid his

and Da - vid, and Da - vid, Da - vid his

and Da - vid, and Da - vid, Da - vid his

Da - vid, and Da - vid, Da - vid his

ten thou - sands.

ten thou - sands.

ten thou - sands.

ten thou - sands.

f

mf Lo ! the Lord hath led the shepherd from the sheep - folds ;

mf Lo ! the Lord hath led the shepherd from the sheep - folds ;

dim.

he came un - armed save for sling and stone.

he came un - armed save for sling and stone.

mf The armies of the Phi - listines stood

mf The armies of the Phi - listines stood

mf *cres.*
 and he of Gath whom no man would fight.
mf *cres.*
 and he of Gath whom no man would fight.
cres.
 wait-ing in their thousands, and he of Gath whom no man would fight.
cres.
 wait-ing in their thousands, and he of Gath whom no man would fight.
cres. *dim.*

p
 Though his step shook the earth as he vaunt-ed there, the shepherd
p
 Though his step shook the earth as he vaunt-ed there, the shepherd
p
 Though his step shook the earth as he vaunt-ed there, the shepherd
p
 Though his step shook the earth as he vaunt-ed there, the shepherd
p

cres.
 feared not, nor wav - ered ;
p *cres.*
 feared not, nor wav - ered ;
p *cres.*
 feared not, nor wav - ered ;
p *cres.*
 feared not, nor wav - ered ;
 Though his
mf

voice was as the thun - der that shak - eth the moun - tains, he trembled not, . . .

voice was as the thun - der that shak - eth the moun - tains, he trembled not, . . .

voice was as the thun - der that shak - eth the moun - tains, he trembled not, . . .

voice was as the thun - der that shak - eth the moun - tains, he trembled not, . . .

p

. . . nor stayed his course. He put his hand to the sling, and his

. . . nor stayed his course. He put his hand to the

. . . nor stayed his course. He put his hand to the sling, and his

. . . nor stayed his course. He put his hand to the

cres.

left hand to the stone from the brook, and with that

sling, and his left hand to the stone from the brook,

left hand to the stone from the brook,

sling, and his left hand to the stone from the brook,

animato.

Z

stone . . . he slew the Phi - lis - tine, and with that
 and with that stone he slew the Phi - lis - tine,
 and with that stone he slew the Phi - lis - tine,
 and with that stone . . . he slew the Phi - lis - tine,

stone . . . he slew the Phi - lis - tine. At his feet he bowed down, he
 and with that stone he slew the Phi - lis - tine. At his feet he
 and with that stone he slew the Phi - lis - tine. At his feet he
 and with that stone . . . he slew the Phi - lis - tine. At his feet he

fell, where he bow - ed, there he fell dead.
 bowed down, he fell, where he bow - ed, there he fell dead.
 bowed down, he fell, where he bow - ed, there he fell dead.
 bowed down, he fell, where he bow - ed, there he fell dead.

poco rit. *a tempo.*
poco rit. *a tempo.*
poco rit. *a tempo.*
poco rit. *a tempo.*

p
In the hous - es of Gath shall be mourn - ing, there shall be

p
In the hous - es of Gath shall be mourn - ing, there shall be

p
In the hous - es of Gath shall be mourn - ing, there shall be

p
In the hous - es of Gath shall be mourn - ing, there shall be

poco cres.

cres.
mourn-ing and de - so - la - tion; but the land of Ju - de - a

cres.
mourn-ing and de - so - la - tion; but the land of Ju - de - a

cres.
mourning and de - so - la - tion; but the land of Ju - de - a

cres.
mourn-ing and de - so - la - tion; but the land of Ju - de - a

cres.

AA
shall be a land of re - joic - ing.

AA
shall be a land of re - joic - ing.

AA
shall be a land of re - joic - ing.

AA
shall be a land of re - joic - ing.

> cres. *f*

A-rise, a-rise, A-rise, a-rise, A-rise, a-rise, A-rise, a-rise.

cres. molto.

cres.

a-rise, . . . a-rise, . . . a-rise, . . . a-rise, . . . a-rise and sing,

a-rise and sing, a-rise and sing, a-rise and sing, a-rise and

a-rise and sing, ye daugh-ters of Is-ra-el, a-rise, a-

a-rise and sing, ye daugh-ters of Is-ra-el, a-rise, . .

. . . a-rise, O Is-ra-el and sing!

sing, a-rise and sing!

-rise, O Is-ra-el and sing!

. . . O Is-ra-el and sing!

BB

ff

Saul . . hath slain his

Saul . . hath slain his

Saul . . hath slain his

Saul . . hath slain his

BB

thou - sands,

Da - vid his ten thou-sands, his

thou - sands,

Da - vid his ten thou-sands, his

thou - sands,

Da - vid his ten thou-sands,

thou - sands,

Da - vid his ten thou-sands, his

ten thousands, his ten thousands.

ten thousands, his ten thousands.

his ten thousands, his ten thousands.

ten thousands, his ten thousands.

THE EVIL SPIRIT.

Andante sostenuto.

Andante sostenuto.

p

Saul! art thou

King in-deed? Say they nought of thee, but thousands? and of Da-vid, say they

f *cres.*

cres. *cres.*

ten thou-sands? What shall he have more but thy kingdom?

f

f

Allegro molto.

animato.

mf

allargando.

ACT III.

SCENE I.

PIANO.

Andante.

p

A

f

p

cres.

sempre cres. *ff* *poco dim.*

dim. *p*

p *pp*

CHORUS.
SOPRANO.

C
pp

Rest, . . . rest!

ALTO.

Rest, . . . rest!

TENOR.

Rest, . . . rest!

BASS.

Rest, . . . rest!

Rest, . . . rest!

pp C

ye that are wea - ry with war - fare!

ye that are wea - ry with war - fare!

ye that are wea - ry with war - fare!

ye that are wea - ry with war - fare!

pp Sleep, sleep! ye that are

pp Sleep, sleep! ye that are

pp Sleep, sleep! ye that are

pp Sleep, sleep! ye that are

faint with pur - su - ing! Saved are our homes, and our

mf *f*

faint with pur - su - ing! Saved are our homes, and our

mf *f*

faint with pur - su - ing! Saved are our homes, and our

mf *f*

faint with pur - su - ing! Saved are our homes, and our

mf *f*

cres. *L.H.* *f*

chil - dren, Saved, saved, . . .

chil - dren, Saved, saved, . . .

chil - dren, Saved, saved, . . .

chil - dren, Saved, saved, . . .

mf cres. saved from the hands of a mer - ci - less foe. *f* *dim.* *pp* Now may ye

mf saved . . . from the hands of a mer - ci - less foe. *dim.* *pp* Now may ye

mf cres. saved from the hands of a mer - ci - less foe. *f* *dim.* *pp* Now may ye

mf cres. saved from the hands of a mer - ci - less foe. *f* *dim.* *pp* Now may ye

dim. E rest, . . . now may ye sleep.

dim. rest, . . . now may ye sleep.

dim. rest, . . . now may ye sleep.

dim. rest, . . . now may ye sleep.

DAVID. *p più mosso.*

Let us lift up our eyes un-to the

p cres.

Allegro moderato.

moun - tains, from whence com - eth our help.

f

Allegro moderato.

f

mf

Our help com - eth of God, that made

heaven and earth.

F

The Lord . . will not suf - fer thy foot to be mov - ed :

p

3

3

poco cres. *p*

He that keep - eth thee . . will not sleep.

poco cres.

G *p*

He that watch - eth o-ver Is - ra-el, . .

colla voce. *p*

shall nei - ther slum - ber nor sleep. . . The

cres. *poco animando. f*

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

smite thee by day, nei - ther the moon by

cres.

night. *H largamente.*
f

The Lord shall

keep thee from all e - - vil, He shall pre - serve . . thy

soul. . . . The Lord shall keep thy go - ing out and thy com - ing

cres.

Allargando. *a tempo.*

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

Allargando. *f a tempo.*

dim. sempre. *K*

p *dim.* *sempre.*

CHORUS.
Meno mosso.

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

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

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

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

Meno mosso.

pp *p*

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

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

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

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

pp

pp *Meno mosso.*

and thy com-ing in from this time forth, e - ven for ev - er -

and thy com-ing in from this time forth, e - ven for ev - er -

com - ing in from this time forth, e - ven for ev - er -

com - ing in . . . from this time forth, e - ven for ev - er -

pp

Meno mosso.

p

M

DAVID. *pp*

From

more.

more.

more.

more.

M

rit.

this time forth, e - ven for ev - er - more. . . .

rit.

poco cres.

Musical score for piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features flowing arpeggiated figures in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *p* is present.

MICHAEL.

pp

The voice . . . of my be - lov - ed!

Musical score for the vocal entry of Michael. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The key signature is three sharps and the time signature is common time. The vocal line begins with a *pp* dynamic. The piano accompaniment provides harmonic support with arpeggiated patterns.

be - hold, . . . he com - eth! Be -

Musical score for the continuation of the vocal line. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The key signature is three sharps and the time signature is common time. The piano accompaniment continues with arpeggiated figures.

poco rit.

hold, . . he stand - eth at the door!

DAVID. *p*

Mi - - chal, be - lov - - -

poco rit. *cres.*

Musical score for the vocal entry of David. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The key signature is three sharps and the time signature is common time. The vocal line begins with a *p* dynamic. The piano accompaniment includes a *poco rit.* marking and a *cres.* (crescendo) marking.

... and the flowers ap - pear on the earth.

This system contains the first two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are "... and the flowers ap - pear on the earth."

p The time of the sing - ing

dim. *p*

This system contains the second two staves of music. The upper staff has a vocal line with lyrics and a dynamic marking of *p*. The lower staff has a piano accompaniment with dynamic markings of *dim.* and *p*. The lyrics are "The time of the sing - ing".

cres. birds is come, and the voice of the tur - tle is heard

cres.

This system contains the third two staves of music. The upper staff has a vocal line with lyrics and a dynamic marking of *cres.*. The lower staff has a piano accompaniment with a dynamic marking of *cres.*. The lyrics are "birds is come, and the voice of the tur - tle is heard".

R pp Lo! the win - - - ter is

tr *R* *p*

in the land.

This system contains the fourth two staves of music. The upper staff has a vocal line with lyrics and dynamic markings of *R* and *pp*. The lower staff has a piano accompaniment with dynamic markings of *tr*, *R*, and *p*. The lyrics are "Lo! the win - - - ter is in the land."

past and gone ;
 O my dove that art . . . in the clefts of the

and the flowers ap - pear on the earth.
 rock. Let me

hear . . thy voice, let me see . . thy face.

Allargando. *f* *a tempo.*
 I am my be - lov - ed's,
Allargando. *f* *a tempo.*
 O my dove that art . . .

and my be - lov - - - - ed is mine; . . . he is
 . . . in the clefts of the rock.

f

dim.

3

Detailed description: This system contains the first two lines of the musical score. The top two staves are vocal lines in a single system. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The first vocal line ends with a forte (*f*) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a descending line in the left hand. A *dim.* (diminuendo) marking is placed over the piano accompaniment.

chief - est a-mong the thou-sands, chief - est a-mong the thou-sands. He is

sf *sf* *sf* *p*

Detailed description: This system contains the second two lines of the musical score. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *sf* (sforzando) and *p* (piano).

great as an ar - my with ban - ners. His head is like . . . most fine

T

Detailed description: This system contains the third two lines of the musical score. The top two staves are vocal lines. The bottom two staves are piano accompaniment. A *T* (trill) marking is present above the vocal line. The piano accompaniment features chords in the right hand and single notes in the left hand.

gold; . . . and his eyes are like doves beside the wa - ter-brooks.

Detailed description: This system contains the final two lines of the musical score. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano accompaniment features chords in the right hand and single notes in the left hand.

rit. mf dim.

Come, . . my be - lov - ed, come, . . O be - lov - ed!

p

rit. dim. dim.

DAVID.
Animando.
mf

Who is

Animando.

poco rit.

p

cres.

this that look-eth forth as the morn - ing; fair as the morn,

cres.

clear as the sun, ter - ri - ble as an ar - my with cha - riots?

sf *mf* *cres.*

mf

Turn . . . a - way thine eyes, . . .

p

for they have o - ver - come me. They are like to the

pools in Hesh - bon, and deep as the depths of the

wa - ters. The hair of thine head is like pur - ple;

cres. *W*

in the tress - es there - of I am cap - tive.

cres. *cres. molto ed animando.*

cres.

dim.

MICHAL.
mf Allegro vivace.

Set me as a seal up-on thine heart, . . . as a seal . . .

Allegro vivace.

mf

up-on thine arm.

DAVID.

Set me as a seal up-on thine heart, . . . as a

X

X

For love . . . is
seal . . . up - on thine arm.

p

strong as death,
For love . . . is strong as

rit. molto. love . . . is strong, . . . is strong as death. *a tempo.*
death, love is strong, . . . is strong as death. *rit. molto.* *a tempo.*
p

p
Ma - ny wa - ters cannot quench love, neither can the floods

poco a poco cres.

drown it. The flash-es there -

mf Ma-ny wa - ters cannot quench love, neither can the floods drown it.

poco a poco cres.

cres.

of, are flash-es of fire, a ve-ry flame of the

The flash-es there-of, are flash-es of fire,

Lord. For love . . .

a ve-ry flame of the Lord.

f

poco dim.

. . . is strong as death, love . . .

Love . . . is strong as death,

poco dim.

is strong as death, *dim.* love is *p cres.* love is
love is strong as death, *p*
strong, love is strong, *p cres molto.* love is
love is strong, love is
strong as
strong as
death.
death.

8207.

SCENE II.

Maestoso.

PIANO.

p *poco cres.* *dim.*

THE EVIL SPIRIT.

mf *p*

Saul! doth thy pow'r de-cline,..

p

even . . . in thine own house? Heed-est thou Michal?

p *cres.*

thy soul's delight! How her faith wan-eth!

f *f* *cres.*

She who a-dor'd thee, for-getteth thy worth, To her now is Da-vid, king-li-est on earth, And

p

A *ff*

thee she dis - dain-eth.

ff *f* *cres.*

Heard - est thou her triumph-song? laud - ed she thy might? Whom did she loud proclaim

vic - tor in fight? Thee or an - o - ther?

ff *f*

Whom did thy peo - ple's voice, an - swer-ing, praise? Whom to thy king - ly throne,

f *cres.* *p*

B *Animando.*

now would they raise? Thee or her lov - er?

f *ff* *Animando.*

SAUL.
Allegro energico.

f Death to the trai-tor! Death to Da-vid! Shall there be two kings in

Is - ra-el? Shall a strip-ling dim the glo-ry of Saul?

Shall a shep-herd raise his head a - mong prin - ces?

Shall a sling-er shame the lead-er of armies?

Death shall be his por - tion, He shall not tri - umph

Più allegro.
more. D CHORUS. SOPRANO. *f* Save ye Da - vid!
ALTO. *f* Save ye Da - vid!

Più allegro. Save the sweet sing - er of Is - ra - el; The King's men seek him, to
Save the sweet sing - er of Is - ra - el; The King's men seek him, to

slay him, Save him, Mi - chal, He must fly,
slay him, Save him, Mi - chal, He must

Allegro.
MICHAEL. *f*

Fly, O be -
he must fly to the wil - derness.
fly to the wil - derness.

Allegro.

- lov-ed ! The King doth seek thy life, E'en now, . . his mes-sen-gers are

come ; If thou

Animando.
cres.

meno mosso. *rit.*
save not thy life this night, To - mor - row shalt thou

meno mosso. *p rit.* *p*

Allegro tranquillo.

be slain.

Allegro tranquillo.

p

DAVID. *p*

In the Lord put I my trust, I will not fear what man can do un - to me.

Though I wan - der in the wil - der - ness, out of the

way, and find no ci - ty to rest in.

F

cres.

He shall hide me un - der the sha - dow of His wings.

His arm . . . shall be my shield and buck-ler. He is a

strong tow'r un-to the op-press-ed; And ne-ver

fail-eth them that put their trust . . . in Him.

rit. *G a tempo.*

rit. *a tempo.*

CHORUS. 1st SOPRANO.

2nd SOPRANO.

The Lord

1st ALTO.

The Lord go with thee,

2nd ALTO.

The Lord go with thee,

pp
The Lord go with thee, . . . and de-liv-er thy soul.. in the
go with thee, and de-liv-er thy soul.. in the day, . . . the
and de-liv-er thy soul.. in the day . . . of trou - ble.
and de-liv-er thy soul.. in the day . . . of trou - ble, the

day of trou-ble. He nev - er
day of trou-ble. He nev - er fail-eth them . . that put their
He nev-er fail-eth them . . . that put their trust in Him,
day . . . of trou-ble. He nev - er fail-eth them that

MICHAEL. *p* Fare - well, . . fare-well, be - lov - ed!

DAVID. *p* Fare - well, . . fare - well, be - lov - ed!

fail - eth them that trust in Him,

trust in Him,

He nev - er fail - eth them . . that put their

trust in Him, He nev - er fail - eth them . . that put their

fare - well, be - lov - ed! fare -

fare - well, be - lov - ed!

p He nev - er fail - eth them . .

He nev - er fail - eth them that trust in Him, He nev - er fail - eth them . .

trust in Him,

trust in Him,

well, . . . fare - well, . . . fare - well, . . . fare - well, . . .
 fare - well, . . . fare - well, be - lov - ed ! fare - well, fare - well, fare -
 . . . that put their trust in Him, He nev - er fail - eth them, He nev - er
 . . . that put their trust in Him, He nev - er fail - eth them
 He nev - er fail - eth them, He nev - er
 He nev - er fail - eth them

fare - well, be - lov - ed ! fare - well,
 well, . . . be - lov - ed ! fare - well,
 fail - eth them that put their trust in Him, He nev - er
 that put their trust, their trust in Him,
 fail - eth them that put their trust in Him, He nev - er fail - eth them . . .
 that put their trust in Him,

pp fare - well

p fare - well, fare - well.

fail - eth them . . that put their trust in Him.

pp He nev - er fail - eth them . . that put their trust in Him.

. . . that put their trust in Him.

He nev - er fail - eth them . . that put their trust in Him.

pp

J Animando. *Allegro con fuoco.*
SAUL. *f*

Animando. *Allegro con fuoco.* Fled . . is mine

cres. molto. *f*

en - e - my ! As a bird from the fowl - er, As a hind from the

f

leo-pard ! Free and un - scath - ed.

They of mine

house-hold, my pur - pose have thwart - ed ! They whom I

trust - ed, have base - ly be - trayed me, And they shall

Sea bassa.....

per - ish in their treach - er - y.

f A - rise, ye men of the sword, ye

The first system of music features a vocal line starting with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf*.

warriors of my guard, Who wield the dead-ly bat-tle spear, and Israel's peo-ple

The second system continues the vocal melody and piano accompaniment. The piano part features a steady rhythmic accompaniment with some chordal textures.

M ward; Ye who in dead-ly fight . . have

The third system begins with a tempo marking **M** (Moderato). The vocal line has a fermata on the word 'ward;'. The piano accompaniment includes a dynamic marking of *mf*.

done my bidding well, Be-fore whose on-set hea-then hordes stricken and vanquished

The fourth system continues the vocal melody and piano accompaniment. The piano part maintains a consistent accompaniment pattern.

fell.

The fifth system concludes the piece with the word 'fell.' The piano accompaniment ends with a final chord and a fermata. A dynamic marking of *f* is present at the beginning of the system.

Forth and pur-sue! Shall the

King's foe go scathe-less? Shall the wiles of the

trai-tor Pros-per un-chal-lenged? Though he hide in the

de- sert, Though the for-est con- ceal him,

My wrath shall o'er- take him, My hand shall o'er-

- whelm him. Forth and pur - sue him,

Marked . . . for de - struc - tion.

ff con fuoco.

cres.

mf *p*

Segue.

SCENE III.

Allegro vivace.

PIANO.

f

cres.

A THE SOLDIERS OF SAUL.
CHORUS. TENOR.

BASS. *f* The word of the King is as the will of God: To hearts that are

f

his a-lone, rings forth his call! No faint heart a-mong us, no

mf

mf

mf

cres.
 arm slow to smite; None lin - gers or fal - ters when he leads to fight, For de -
cres.
 arm slow to smite; None lin - gers or fal - ters when he leads to fight, For de -

- feat comes not nigh them that fol - low King Saul.
 - feat comes not nigh them that fol - low King Saul.

B

BASSES.
mf
 Where - so - e'er the King's en - e - my a - bid - eth; Though he hide in the

moun - tains or for - ests or caves, Though he fly to the un - tred - den waste of the

p

wil - derness, The war-riors of Saul shall track out his lair, And the

King shall re - quite him in mea-sure full and fair.

dim.

Though the sun . . be fierce with full noon - day

Though the sun be fierce with full noon - day

heat, And the plains are scorch-ing, for man and for beast, Our
 heat, And the plains are scorch-ing, for man and for beast, Our

poco a poco cres.

march is still on - ward, through flood or through fire, Our sin - ews are i - ron, our
poco a poco cres.
 march is still on - ward, through flood or through fire, Our sin - ews are i - ron, our

poco a poco cres.

cres.

limbs nev - er tire; We reck not of dan - ger, what - e'er chance be - fall, No
mf *cres.*
 limbs nev - er tire; We reck not of dan - ger, what - e'er chance be - fall, No

mf *cres.*

f

hard-ship dis-mays them who fol - - low King Saul.
f
 hard-ship dis-mays them who fol - - low King Saul.
f *dim.*

dim. sempre.

TENORS. *p*

But when sooth - ing night comes

p dim.

down on the earth, And the stars shine out in the sky; . . . When

p

ci - ties are si - lent and way - sides are still, And the plough and the

spade are laid by. . . . In a shel - ter'd vale with our

Fpp pp

King in our midst, With guards set and watch - es made sure, . . .

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on two grand staff staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

. . . We rest . . . in slum - ber, in slum - ber,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a dotted half note G4, and then quarter notes A4 and B4. The piano accompaniment maintains the rhythmic pattern from the first system.

deep and se - cure, . . . in slum - ber,

Bass. *pp*

p

The third system introduces a bass line on a separate staff. The vocal line has a half note G4, followed by a dotted half note G4, and then quarter notes A4 and B4. The piano accompaniment includes a *p* dynamic marking. The bass line starts with a *pp* dynamic marking. A chord symbol 'G' is placed above the vocal line.

pp dim.

in slum - - ber, in slum - -

ber, in slum - -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a dotted half note G4, and then quarter notes A4 and B4. The piano accompaniment includes a *pp dim.* dynamic marking. The bass line continues with a *pp* dynamic marking.

ber,

ber,

This system contains the first vocal entry. The vocal line (treble clef) has a dotted quarter note followed by a half note, with the lyrics "ber," underneath. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand, both with a dotted quarter note followed by a half note.

This system shows the piano accompaniment for the second system. The vocal lines are silent. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, maintaining the dotted quarter-half note rhythm.

ppp
in slum - ber.

ppp
in slum - ber.

pp

This system contains the second vocal entry. The vocal line (treble clef) has a dotted quarter note followed by a half note, with the lyrics "in slum - ber." underneath. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand, both with a dotted quarter note followed by a half note. The dynamic marking *ppp* is present above the vocal line and below the piano line. The piano line has a *pp* marking.

This system shows the piano accompaniment for the fourth system. The vocal lines are silent. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, maintaining the dotted quarter-half note rhythm. The system ends with a double bar line and a 4/4 time signature.

Maestoso, non troppo lento.

SAUL.

In the still watch-es of the night, There came . . in - to the

cham - bers of my soul

A spi - rit, grim and

bale - ful ;

sf poco rit.

Oft had I dim - ly felt it near, A phan - tom on - ly, vague, im -

a tempo.

- per - son - al, . . . Breath - ing mere veil - ed o - mens ;

cres.

But now it holds my in - most self,

mf

My be - ing vi - brates with its mock - ing leer, And strives in vain to

sf *cres.* *sf*

ban - ish it: See, how it sneers and glares at me,

cres. *sf*

E'en thro' the grey light of dawn it looms, Un - vanquished

sf *ff*

black - en-ing the world.

f *cres.*

K

What did it whis-per to my soul? Mine

f *p* *mf*

en - e-my was here, close to mine hand ; Mine

cres. *sf* *cres.* *f*

en - e-my! the man I love and hate, And I lay help-less, bound . . .

p *sf*

by spells More po-tent than a three-fold chain of steel.

allargando. **M**

Through all the host he pass'd un-scathed, And gazed up - on me

dim.

dim. as I spell - bound slept, *rit. molto.* And yet *pp* he spared and

pp rit. molto. pp

Meno mosso. smote not. *Meno mosso.* Was it the spi - rit held his hand? That I might

p

live, and sink to black - er night, And know yet lone - lier depths of

Animando. an - guish ; That I might writhe within his power, *Animando.*

p *cres.*

cres. molto. *f*

And hear that whis - pered e - vil word— What wert thou, and what

cres. molto. *f*

art?

f *sempre cres.*

Animato. f

Animato. A - way, thou hideous source of hate !

sf

I will not heed thy coun - sel more. Let Da - vid rise !

let me decrease ! Let me be lone, un - loved, discrowned, dis -

P *sostenuto.*
f

- owned. Not God . . .

. . . nor man . . . shall change what once has been, Nor dim the glo - ry of the

name I bear.

ff

mf *Lento, maestoso.*
Lento.
p

In Is - ra - el . . . the first of

mf *cres.* *f*

Kings, was Saul. Of all God's peo - ple cho - sen,

he a - lone. For count - less a - ges shall his

mf *cres.*

fame be known ; Next un - to God !

first a - mong men, King Saul.

rit. *Allegro.*

ff *rit.* *ff*

dim.

THE SOLDIERS OF SAUL. CHORUS. TENORS.

Who calls? . . . a-wake, a -

Who calls? . . . a-wake, a -

pp

dim.

pp

BASSES.

- wake, be - stir . . . yourselves !

What hea - vy slum - ber bound us ?

- wake, be - stir . . . yourselves !

pp

S

Liv - ing death, lke spells of e - vil, Aw - ful was the

pp

voice that broke them, - It was the King !

pp

Aw - ful was the voice that broke them, - It was the King !

His face is drawn and

p See how his star - ing eyes are fixed on va - can - cy!

His face is drawn and

p See how his star - ing eyes are fixed on va - can - cy!

ri - gid, as in death,

What see - eth he . . . in earth or sky?

ri - gid, as in death,

What see - eth he . . . in earth or sky?

DAVID. *f*

Ho! ye that guard your mighty King, in

pp Let no man wak - en him.

pp Let no man wak - en him.

sleep ! *piu f*
Ho ! ye that

animando. *cres.* *cres.*
 A voice from the mountains, 'Tis Da - vid, him we seek.

animando. *cres.* *cres.*
 A voice from the mountains, 'Tis Da - vid, him we seek.

p *animando.* *cres.* *poco cres.*

animando. *Vivace.*
 slum-ber at your watch, a - wake !

Saul. mf *cres.* *ff*
 'Tis Da - vid, him we seek !

animando. *Vivace.* *f con fuoco.*

V *f* *ff*
 Pur-sue and

cres.

take him ! he shall be slain !

f *ff*

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system of music, including a 'W' marking above the treble staff and various musical notations.

Andante. DAVID.

Andante. My lord and King, Give

sf p

Vocal line and piano accompaniment for the third system of music, including dynamic markings like *sf* and *p*.

ear un-to my voice, and heark-en to the prayer of thy ser-vant!

Vocal line and piano accompaniment for the fourth system of music, continuing the lyrics.

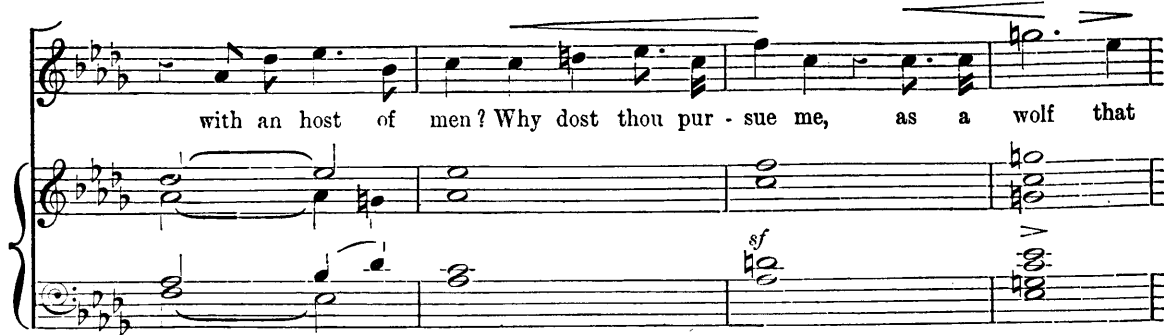
cres.

What e-vil have I done? Why art thou come out a-against me

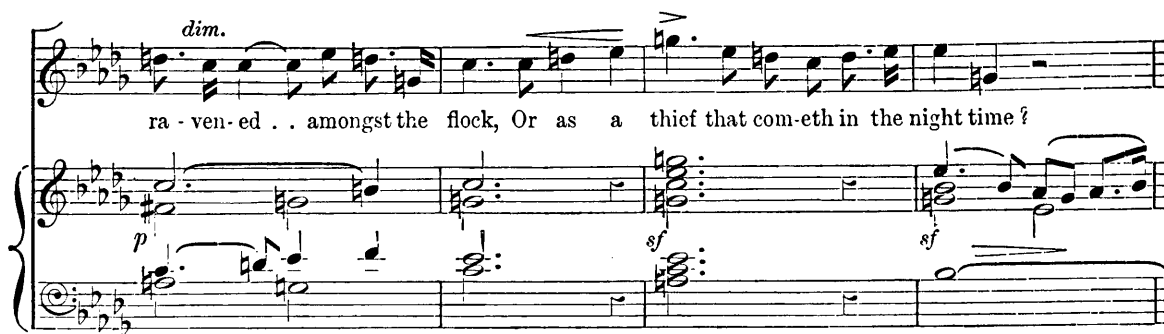
cres.

Vocal line and piano accompaniment for the fifth system of music, including a *cres.* marking.

with an host of men? Why dost thou pur - sue me, as a wolf that



dim.
ra - ven - ed . . amongst the flock, Or as a thief that com - eth in the night time ?

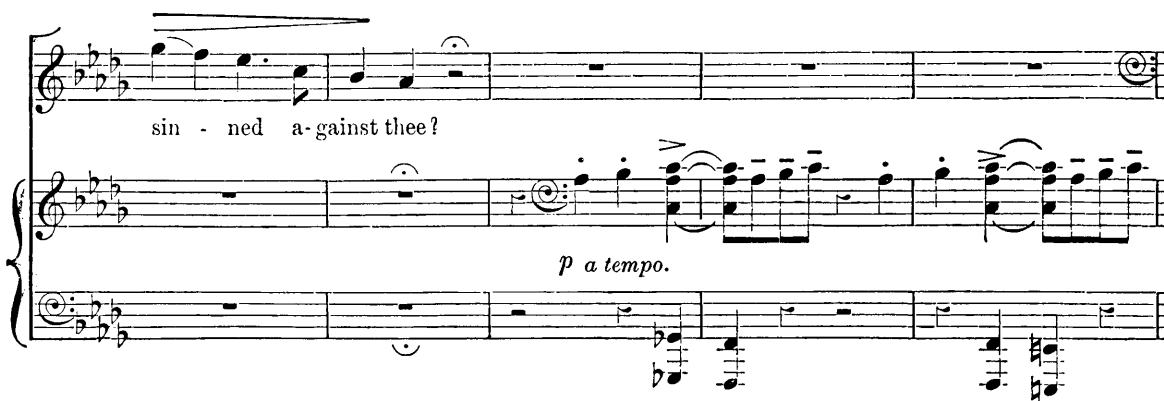


X *rit. ad lib.*
How have I



sin - ned a - gainst thee?

p a tempo.



SAUL.
I have sin - ned, I have sin - - - ned. Re -



- turn, . . my son Da - vid, re - turn, For I will

no more seek thy hurt; Be - cause my life was pre - cious in thine

hand this day, . . And thou hast spar - ed . . . to do me harm :

The Lord shall de - liv - er thee from all tri - bu - la - tion,

And thou shalt sure - ly pre - vail.

DAVID.

p It is not the Lord's will that I re -

- turn with thee this day, I will sojourn in the land of Zik - lag, un-til the time ap -

- point - ed, And I will look up-on thy face, O King, no more.

rit.

p *rit.* *p*

poco cres. *cres.*

sempre cres. *cres.*

Y

poco dim.

dim.

A piano introduction for the first system, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings *poco dim.* and *dim.* along with a 'Y' marking above the first measure.

CHORUS. SOPRANO.
Allegro moderato.

Gone is the he - ro who sa - ved us from op - pres - sion!

ALTO.
p

Gone is the he - ro who sa - ved us from op - pres - sion!

TENOR.
p

Gone is the he - ro who sa - ved us from op - pres - sion!

BASS.
p

Gone is the he - ro who sa - ved us from op - pres - sion!

Allegro moderato.

p

The first chorus section includes vocal parts for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "Gone is the hero who saved us from oppression!". The tempo is *Allegro moderato*. The piano part includes a dynamic marking *p*.

Gone is the sing - er who soothed us in af - flic - tion!

Gone is the sing - er who soothed us in af - flic - tion!

Gone is the sing - er who soothed us in af - flic - tion!

Gone is the sing - er who soothed us in af - flic - tion!

Gone is the sing - er who soothed us in af - flic - tion!

f

p

The second chorus section includes vocal parts for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "Gone is the singer who soothed us in affliction!". The piano part includes dynamic markings *f* and *p*.

cres. *f*
 Gone is the face that smiled on us! Gone is the voice that charmed us!
cres. *f*
 Gone is the face that smiled on us! Gone is the voice that charmed us!
cres. *f*
 Gone is the face that smiled on us! Gone is the voice that charmed us!
cres. *f*
 Gone is the face that smiled on us! Gone is the voice that charmed us!

p *f*
 In the land of strang - ers he wanders,
p *f*
 In the land of strang - ers he wanders,
p *f*
 In the land of strang - ers he wanders,
p *f*
 In the land of strang - ers he wanders,

p *Z*
 in the land of strang-ers.
p
 in the land of strang-ers.
p
 in the land of strang-ers.
p
 in the land of strang-ers.

cres. *f* *dim.*

f *p*
 Da - vid, be - lov - - ed of the peo - ple;
 Da - vid, be - lov - - ed of the peo - ple; be -
 Da - vid, be - lov - - ed of the peo - ple;
 Da - vid, be - lov - - ed of the peo - ple;

p *pp*

p *pp*
 be - lov - - ed, be - lov - - ed, be - lov - ed.
 - lov - ed, *pp* be - lov - ed, be - lov - ed.
 be - lov - ed, *pp* be - lov - ed, be - lov - ed.
 be - lov - ed, *pp* be - lov - ed, be - lov - ed.

MICHAL.
Andante sostenuto.

p
 Saw . . ye him . . whom my soul . . lov - ed, saw ye
Andante sostenuto.

him, I seek him, and I find . . . him

not, In the streets, and in the broad-ways, I will

p

seek him, whom my soul lov - eth, I seek him,

pp

AA *rit.* *a tempo.*
but I find him not.

rit. *a tempo.*

Animato.
My be-lov-ed is chief - est among ten thousand, His head is as the most fine

con moto. *f*

animando. *cres.*

gold, His eyes are like doves beside the water-brooks; His lips are like lilies

cres.

cres. molto.

drop-ping li- quid myrrh, His as- pect like Le-ban-on, ex- cel-lent as the

BB *f*

ce - dars. This . . . is my be -

f

- lov - ed! This is my friend! . . . O ye daughters of Is - ra - el!

dim.

poco rit.

I call him, . . . but he giveth me no an - swer;

p *poco rit.* *p* *sempre dim.*

p
Whi - ther is my be - lov - - - ed

gone?

pp *dim.*

CHORUS.
SOPRANO. *p*
Thy be - lov - ed is in the hand of the Lord, . . . thy be - lov - ed . . .

ALTO. *p*
Thy be - lov - ed is in the hand of the Lord, . . . thy be - lov - ed . . .

TENOR. *p*
Thy be - lov - ed is in the hand of the Lord, . . . thy be - lov - ed . . .

BASS. *p*
Thy be - lov - ed is in the hand of the Lord, . . . thy be - lov - ed . . .

pp *p*

is in the hand of the Lord,

is in the hand of the Lord, there shall no e - vil

is in the hand of the Lord, there shall no e - vil touch him, no

is in the hand of the Lord,

p

there shall no e - vil touch him, | touch him, no e - vil touch him, thy be - e - vil shall touch him, thy be - lov - ed . . . there shall no e - vil touch him, no e - vil, no

p *cres.* *poco cres.*

thy be - lov - ed . . . is in the hand of the Lord, . . . - lov - ed is in the hand of the Lord, is in the hand of the . . . is in the hand of the Lord, . . . thy be - lov - ed . . . e - vil, thy be - lov - ed . . . is in the hand of the

mf *cres.* *cres.* *cres.* *cres.* *cres.* *cres.*

. . . there shall no e - vil touch him, there shall no e - vil Lord, thy be - lov - ed is in the hand of the Lord, . . . is in the hands of the Lord, there shall no e - vil Lord, there shall no e - vil touch him, no

f

touch him, no e - vil, no
 no e - vil, there shall no e - vil touch . .
 touch him, no e - vil, there shall no e - vil touch him, no e - vil
 e - vil, there shall no e - vil touch him, no e - vil

CC *cres.*
mf *cres.*
mf
f

e - vil, there shall no e - vil touch him.
 him, there shall no e - vil touch . . him. The
 touch him, there shall no e - vil touch him. The Lord shall pre -
 there shall no e - vil touch him.

dim. *p*
dim. *p*
dim. *p*
dim. *p*

The Lord shall pre - serve him and
 Lord shall pre - serve him and keep him a - live, . . . the Lord shall pre -
 - serve him and keep him a - live, that he may be bless - ed,
 The Lord shall pre - serve him and keep him a - live,

DD *poco cres.*
p
p
 DD

keep him a-live, . . . that he may be bless - ed up-on earth, be bless -
poco.cres.
 - serve him and keep him a - live, that he may be bless - ed on
 that he may be bless - ed, be bless - ed up-on earth, that he may be
 . . . that he may be bless - ed, . . . he may be

cres.
 - ed up-on earth, be bless - ed, be bless - ed, be
cres.
 earth, be bless - ed on earth, . . . that he may be bless - ed, be
cres.
 bless - ed up-on earth, be bless - ed, that he may be
cres.
 bless - ed, be bless - ed, be bless - ed, be
cres.

bless - ed on earth, bless - ed, he may be
 bless - ed, be bless - ed on earth, that he may be bless - ed on earth,
 bless - ed, be bless - ed, be
 bless - ed on earth, be bless - ed on earth, . . .

EE

bless - ed, may be bless - ed up - on earth.

bless - ed on earth, bless - ed up - on earth.

bless - ed, be bless - ed, be bless - ed up - on earth.

. . . he may be bless - ed, that he may be bless - ed up - on earth. *animando.*

EE

f

L'istesso tempo.

f

Though he fall, he

Though he

mf

Though he fall, he shall not be ut - ter - ly cast a - way, . . .

L'istesso tempo.

p

shall not be ut - ter - ly cast a - way, . . . cast a - way, . . .

Though he fall, he shall not be ut - ter - ly cast a - way, . . .

fall, though he fall, he shall not be ut - ter - ly

though he fall, . . . though he fall, he

though he fall, he shall not be ut - ter - ly cast a - way, he

he shall not be ut - ter - ly cast a - way, he shall not . . .

cast a - way, . . . he shall not be ut - ter - ly cast a - way, he

shall not be ut - ter - ly cast a - way, . . . shall not be ut - ter - ly cast . . .

dim. shall . . . not be ut - ter - ly, ut - ter - ly cast . . . a -

dim. be ut - ter - ly, be ut - ter - ly cast . . . a -

dim. shall not be ut - ter - ly, ut - ter - ly cast a -

dim. a - way, . . . he shall . . . not be ut - ter - ly cast . . . a -

FF *mf*
 - way, for the Lord up - hold - eth him . . . with His
 way, *mf*
 - way, for the Lord up - hold - eth him . . . with His
FF *cres.*
 way,
 hand,
 for the Lord up - hold - eth him . . . with His
 hand,
 for the Lord up - hold - eth him . . . with His
sempre cres.
 the Lord up - hold - eth him, the Lord up - hold - eth him, . . . the Lord up -
sempre cres.
 hand, the Lord up - hold - eth him, . . . the Lord up - hold - eth him, . . .
sempre cres.
 the Lord up - hold - eth him, the Lord up - hold - eth him, . . . the Lord up -
sempre cres.
 hand, the Lord up - hold - eth him, the Lord up - hold - eth him, . . .
sempre cres.

hold - eth him, the Lord up
 up - hold - eth him, the Lord up
 hold - eth him, the Lord up
 the Lord up - hold - eth him, the Lord up

GG *Animato*.
 hold - eth him with His hand.
 hold - eth him with His hand.
 hold - eth him with His hand.
 hold - eth him with His hand.

Sva..... *GG Animato*.
ff

f
 He shall not be a - fraid for ten thousands of the peo - ple, that
 He

set themselves a - gainst . . . him round a - bout, that set themselves a -

shall not be a - fraid for ten thou - sands of the peo - ple, that set themselves a -

He shall not be a -

- gainst him . . . round a - bout, that set themselves a - gainst him,

- gainst . . . him round a - bout, he

- fraid for ten thou - sands of the peo - ple, that set themselves a - gainst . . .

He shall not be a - fraid for ten

that set themselves a - gainst him, that set themselves a - gainst him,

shall not be a - fraid . . . for ten thou - sands of the peo - ple, that

. . . him round a - bout, that set themselves a - gainst him, for ten

thousands of the peo - ple, that set themselves a - gainst . . . him round a -

f *cres.*
 he shall not be a - fraid, he shall not be a - fraid for ten
cres.
 set themselves a - gainst him, he shall not be a - fraid for ten thou - sands, ten
cres.
 thou - sands, that set them-selves a - gainst him, that set them-selves a - gainst him, that
cres.
 - bout, that set them - selves, that set them-selves a - gainst him, he

thou - sands, . . . that have set them-selves a - gainst him, that set them-selves a -
 thou - sands, . . . for ten thou - sands, . . . that set them-selves a -
 set them-selves a - gainst him, that set them-selves a - gainst him, that set them-selves a -
 shall not be a - fraid for ten thou-sands of the peo - ple, that set them-selves a -

gainst . . . him round a - bout.
 gainst . . . him round a - bout.
 gainst . . . him round a - bout.
 - - gainst him round . . . a - bout.

His en - e - mies . . shall be brought to shame, his

His en - e - mies . . shall be brought to shame, his

His en - e - mies . . shall be brought to shame, his

His en - e - mies . . shall be brought to shame, JJ his

en - e - mies . . shall be brought to shame, . . and the seed of them that hate him shall

en - e - mies . . shall be brought to shame, . . and the seed of them that hate him shall

en - e - mies . . shall be brought to shame, . . and the seed of them that hate him shall

en - e - mies . . shall be brought to shame, . . and the seed of them that hate him shall

per - ish, the seed of them that hate him shall per - ish,

per - ish, the seed of them that hate him shall per - ish,

per - ish, the seed of them that hate him shall per - ish,

per - ish, the seed of them that hate him shall per - ish,

ff shall per ish.

ff shall per ish.

ff shall per ish.

ff shall per ish.

f KK

But he shall re - turn a - gain . . . in the time ap -

f But he shall re - turn a - gain . . . in the time ap -

f But he shall re - turn a - gain . . . in the time ap -

f But he shall re - turn a - gain . . . in the time ap -

KK

- point-ed, but he shall re - turn a - gain, . . . he shall re - turn a - gain, . .

- point-ed, but he shall re - turn a - gain, . . . he shall re - turn a - gain, . .

- point-ed, but he . . . shall re - turn a - gain, . . . he shall re -

- point-ed, but he . . . shall re - turn a - gain, . . . he shall re -

... he shall re - turn in the time ap - point - ed, and
... he shall re - turn in the time ap - point - ed,
- turn a - gain, . . . in the time ap - point - ed,
- turn, shall re - turn in the time ap - point - ed,

LL
Is - ra-el shall tri - - - - - umph, and Is - ra-el shall
and Is - ra-el shall tri-umph,
and Is - ra-el shall tri - - - - - umph, and
and Is - ra-el shall tri-umph,

tri - - - - - umph, shall tri - - - - - umph, shall
and Is - ra-el shall tri - - - - - umph, shall
Is - ra-el shall tri - - - - - umph, shall tri - - - - - umph, shall
and Is - ra-el shall tri-umph, shall tri - - - - - umph, shall

tri - umph, shall tri - - umph, and Is - ra-el shall tri - -

tri - umph, shall tri - - umph, and Is - ra-el shall tri - -

tri - umph, shall tri - - umph, and Is - ra-el shall tri - -

tri - umph, shall tri - - umph, and Is - ra-el shall tri - -

- - umph, shall tri - - - umph, shall tri - - -

umph, shall tri - - - umph, shall tri - - -

- - umph, shall tri - - - umph, shall tri - - -

- - umph, shall tri - - - umph, shall tri - - -

- - - umph in his name, shall tri - - - umph in his name.

- - - umph in his name, shall tri - - - umph in his name.

- - - umph in his name, shall tri - - - umph in his name.

- - - umph in his name, shall tri - - - umph in his name.

ACT IV.

SCENE I.

PIANO.

Maestoso.

mf *cres.*

THE EVIL SPIRIT.

p

Saul, is thy

f *dim.* *p*

will at-tained? Gone from thy sight is

f *dim.*

he who sur - passed thee in word and in

fight. . . Now . . . art thou King indeed, lone . . . in thy

A *ff* *p*

8207.

might. Hearken, a sound as of

p

cres. *p*

arms comes from far, the sound of an host of men marching to war.

Animando. sempre cres.

The land shall be waste thro' them, men's hearts shall be faint thro' them; And who shall go forth

Animando. sempre cres.

cres. molto.

B

their on - set to bar?

f *cres.* *f*

p

Ill . . . hath o'er - tak - en thee, God hath for -

sa - ken thee . . . Man . . . doth but fear thee,

sempre cres.

Friend, none is near thee. Saul,

f *C*

Saul, the hour of thy doom . . . is

p *dim.* *p*

Animando.

here!

Animando.

p

Allegro.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The music features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand.

Second system of piano introduction. The right hand continues with a similar rhythmic pattern, while the left hand features a more active bass line. A *cres.* (crescendo) marking is present in the left hand.

CHORUS.
SOPRANO.

Soprano vocal line. The note is held, with a *ff* (fortissimo) dynamic marking and an accent (>) above it.

ALTO.

Alto vocal line. The note is held, with a *ff* dynamic marking and an accent (>) above it.

TENOR.

Tenor vocal line. The note is held, with a *ff* dynamic marking and an accent (>) above it.

BASS.

Bass vocal line. The note is held, with a *ff* dynamic marking and an accent (>) above it.

Piano accompaniment for the chorus. The right hand has a complex, rhythmic melody, and the left hand has a steady bass line. The music is marked with *ff* and accents.

Vocal lines with lyrics: hosts . . of dark foe - men dread - ful-ly threatening, round us theygather ;

Vocal lines with lyrics: hosts . . of dark foe - men dread - ful-ly threatening, round us theygather ;

Vocal lines with lyrics: hosts . . of dark foe - men dread - ful-ly threatening, round us theygather ;

Vocal lines with lyrics: hosts . . of dark foe - men dread - ful-ly threatening, round us theygather ;

Piano accompaniment for the chorus. The right hand has a complex, rhythmic melody, and the left hand has a steady bass line. The music is marked with *ff* and accents.

mf on like a whirl-wind, *ff* crush - - - ing, de - stroy - ing. *E ff*

mf on like a whirl-wind, *ff* crush - - - ing, de - stroy - ing.

mf on like a whirl-wind, *ff* crush - - - ing, de - stroy - ing.

mf on like a whirl-wind, *ff* crush - - - ing, de - stroy - ing.

mf on like a whirl-wind, *ff* crush - - - ing, de - stroy - ing.

mf *ff*

Is - ra - el, arm!

Is - ra - el, arm!

Is - ra - el, arm!

Is - ra - el, arm!

p

gird ye for bat-tle! Haste ye to meet them, mer-ci-less hea-then,

gird ye for bat-tle! Haste ye to meet them, mer-ci-less hea-then,

gird ye for bat-tle! Haste ye to meet them, mer-ci-less hea-then,

gird ye for bat-tle! Haste ye to meet them, mer-ci-less hea-then,

p

deal . . . them de - struc - tion.

deal . . . them de - struc - tion.

deal . . . them de - struc - tion.

deal . . . them de - struc - tion.

ff Saul, do thou

ff Saul, do thou

ff Saul, do thou

ff Saul, do thou

ff

lead us, he - - - ro of old time !

lead us, he - - - ro of old time !

lead us, he - - - ro of old time !

lead us, he - - - ro of old time !

F *ff*
 Vic - - - - - tor of Am - a - lek! King of God's own
 Vic - - - - - tor of Am - a - lek! King of God's own
 Vic - - - - - tor of Am - a - lek! King of God's own
 Vic - - - - - tor of Am - a - lek! King of God's own

choos-ing— Take now thy spear in hand,
 choos-ing— Take now thy spear in hand,
 choos-ing— Take now thy spear in hand,
 choos-ing— Take now thy spear in hand,

raise . . the old war cry. Thee will men fol - low, Might - - - y King and
 raise . . the old war cry. Thee will men fol - low, Might - - - y King and
 raise . . the old war cry. Thee will men fol - low, Might - - - y King and
 raise . . the old war cry. Thee will men fol - low, Might - - - y King and

cres. molto.
cres. molto.
cres. molto.
cres. molto.

war - rior. Saul, . . the un - van - quished !

war - rior. Saul, . . the un - van - quished !

war - rior. Saul, . . the un - van - quished !

war - rior. Saul, . . the un - van - quished !

SAUL.
pp Fear - fulness and tremb - ling . .

din. *p* *pp*

. . are come up - on me, . . an hor - ri - ble dread hath o - ver - whelm - ed me.

I am become as a man that hath no strength, and my life draw-eth

p

H rit. a tempo.

nigh un-to the grave. I cry un-to God,

p rit. p a tempo.

un-to the God that dwell-eth in the heavens, . . . but He hear-eth not.

THE EVIL SPIRIT.

Thou en-

I en-quire of Him, but He giv-eth me no an-swer.

p

Piu moto.

qu - est. of Him, and He giv - eth thee no an - swer.

Piu moto.

Is there no

o - ther path, can none re - veal the se - cret of the fu - ture, save

Is - rael's venge - ful Lord ?

Go thou to En - dor, there a wo - man dwells who hold - eth

Meno mosso.

con-verse with the spi-rits of the dead; she shall re-veal to thee

f

sf

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "con-verse with the spi-rits of the dead; she shall re-veal to thee". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The music features a complex harmonic structure with many accidentals. Dynamics include a forte (*f*) marking above the vocal line and a sforzando (*sf*) marking above the piano accompaniment.

what God with-holds. Farewell! O Saul, my mis-sion is ac-

p

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "what God with-holds. Farewell! O Saul, my mis-sion is ac-". The piano accompaniment continues with similar harmonic complexity. Dynamics include piano (*p*) markings above the vocal line and below the piano accompaniment.

- complished.

p

cres.

Detailed description: This system contains the fifth line of music, which is a piano accompaniment line. The lyrics "- complished." are written below the staff. The music features a piano (*p*) dynamic and a crescendo (*cres.*) marking.

M

cres. sempre.

f

dim.

Detailed description: This system contains the sixth line of music, a piano accompaniment line. It features a mezzo-forte (*M*) dynamic, a "crescendo sempre" (*cres. sempre.*) marking, a forte (*f*) dynamic, and a decrescendo (*dim.*) marking.

p

pp

Detailed description: This system contains the seventh line of music, a piano accompaniment line. It features piano (*p*) and pianissimo (*pp*) dynamics.

SCENE II.

ENDOR.

Maestoso.

PIANO.

p *mf* *f*

pp

A SAUL.

p

Art

pp

thou she that hold-est con - - verse with the souls de - part-ed?

p

WITCH.

By Saul's commands are all they that practised di - vi - na - tion

pp

per-ish-ed. I now a-lone in all the land, . . . from She-ol's depths, can call the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "per-ish-ed. I now a-lone in all the land, . . . from She-ol's depths, can call the". The piano accompaniment features a complex texture with many chords and moving lines in both hands.

B SAUL.
dead. Di-vine un-to me, and bring up whom-so-ev-er I shall

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a bass clef and a key signature of two flats (Bb, Eb). The lyrics are "dead. Di-vine un-to me, and bring up whom-so-ev-er I shall". The piano accompaniment includes a *pp* dynamic marking and a triplet of eighth notes in the right hand.

WITCH.
name. Whom . . . wilt thou that I bring up un-to

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a bass clef and a key signature of two flats. The lyrics are "name. Whom . . . wilt thou that I bring up un-to". The piano accompaniment includes a *pp* dynamic marking and a triplet of eighth notes in the right hand.

SAUL.
thee ! Bring up for me, Sam-u-el !

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a bass clef and a key signature of two flats. The lyrics are "thee ! Bring up for me, Sam-u-el !". The piano accompaniment includes *cres.* and *f* dynamic markings.

dim. *cres.*

The fifth system of music consists of a piano accompaniment on two staves. It includes a *dim.* dynamic marking at the beginning and a *cres.* dynamic marking towards the end. The piano part features a triplet of eighth notes in the right hand.

3
cres.

This system shows the first two staves of a piano accompaniment. The right hand features a melodic line with several triplet markings. The left hand provides a rhythmic accompaniment with chords and moving lines. A 'cres.' (crescendo) marking is placed between the staves.

p poco a poco cres.

This system continues the piano accompaniment. The right hand has a dense texture of sixteenth notes. The left hand has a more sparse accompaniment. A dynamic marking of *p* (piano) is at the start, and 'poco a poco cres.' is written across the system.

6 3

This system continues the piano accompaniment. The right hand has a melodic line with a sextuplet marking. The left hand continues with chords and moving lines. A triplet marking is at the end of the system.

WITCH. *ff*
Saul!

SAUL. *f*
What see - est thou?

This system contains the first vocal entry. The Witch's part is on a single staff with a *ff* dynamic. Saul's part is on a single staff with an *f* dynamic. The piano accompaniment is on two staves below. The key signature has two sharps (F# and C#).

WITCH. *mf* *cres.*
I see . . . as it were a

This system contains the second vocal entry. The Witch's part is on a single staff with a *mf* dynamic and a 'cres.' marking. The piano accompaniment is on two staves below. The system ends with a double bar line and repeat sign.

f
god com - ing out of the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a supporting bass line in the left hand. Dynamics include a forte (*f*) marking and triplet markings (*3*) over specific notes.

earth,

The second system continues the vocal line with a fermata over a whole note. The piano accompaniment maintains its rhythmic pattern, featuring triplet markings (*3*) in both hands.

an old man cov - ered with a

The third system shows the vocal line with a fermata over a whole note. The piano accompaniment continues with its characteristic sixteenth-note texture.

robe.

mf *dim.* *p*

The fourth system concludes the vocal phrase with a fermata over a whole note. The piano accompaniment features dynamic markings of mezzo-forte (*mf*), diminuendo (*dim.*), and piano (*p*).

SAMUEL.
p
Why hast thou dis -

The fifth system introduces a new character, Samuel, with a vocal line in treble clef. The piano accompaniment is in grand staff. The vocal line begins with a piano (*p*) dynamic and a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

D SAUL. *p*

I am

- qui-et-ed me, to bring me up?

mf *pp* D

sore dis - tress - ed ; the Phi-lis-tines make war up-on me,

and God hath de - part - ed from me, He answers me no more, neither by

pro-phets, nor by dreams : there - fore have I call - ed thee,

Allegro.
 that thou may'st make known to me what I shall do.

Allegro.
f

SAMUEL. *f* *largamente.*
 Where - fore then dost thou

f

Animato.
 ask of me, see - ing the Lord is de - part - ed from thee, and is be - come thine

Animato.

Animando.
 ad - ver - sa - ry? Thou hast done

f

e - vil in the sight of the Lord, thou hast spar - ed those . . . thou should'st have

smitten, thou hast smit-ten those . . thould'st have spar - ed, thou hast re -

belled a-against the word . of the Lord. There - fore hath He

rent the kingdom from thee, and hath giv'n it to thy neighbour, e'en to

Vivace.

Da - vid.

Vivace.

f *cres.*

F

ff *animato.*

Meno mosso.

f
More - o - ver the

Lord will de - liv - er Is - ra - el . . with thee . . in - to the hands of the

Phi - lis - tines : and to - mor - row shalt thou .

dim.

. . . and thy sons be with me in the

dim.

Andante. ♩ = ♩

grave!

p *poco cres.*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with a forte *sf* dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand includes a triplet of eighth notes. The left hand continues with a steady accompaniment.

Third system of musical notation. The tempo is marked *Allegro molto.* The right hand has a melodic line with slurs and accents, starting with a piano *p* dynamic. The left hand features a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The right hand continues with a melodic line, marked with a *poco a poco cres.* dynamic. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with a forte *f* dynamic. The left hand accompaniment continues.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, marked with a fortissimo *ff* dynamic. The left hand accompaniment continues. The system concludes with the instruction *con fuoco.*

*Writen.
Largo.*

Largo.

peo - - ple per - ish? Shall the gods of the hea - - then

tri - umph? Ter - - - - - ri - ble

is .. Thy wrath, . . . O .. Je - ho - vah!

Più mosso.

Più mosso.

see, . . . as in a swoon, the ha - ted hea - then host,

I see, . . . as in a cloud, dim, surg-ing, sway - ing

cres.
crowds; I hear the shout of striv - ing men, I scent the dead - ly

M breath of war, *pp* *rit.* As in . . . a dream.

cres. *p* *rit.* *animato.* *cres.*

Sua

mf I see, . . . up-on a lone - ly hill, A band of warriors

stand-ing; A - midst them towers a king - ly chief, Their scant ar-ray com -

3

- mand-ing; His face is knit . . with fierce re-solve, High swings the dead-ly

cres. *f*

spear, The swarm - ing foe he sees un - moved,

f

Nor heeds . . that death is near.

f

f

P

mf

The hea - then horde spread o'er the plain, The

cres.

fa - ted band sur-round-ing; Now sweep they head-long up the hill,

cres.

Animando.

f

With shout, . . . and trum-pet sound-ing. Though beat-en

Animando.

p *cres. poco a poco.*

back they come a-gain, Tramp-ling o'er heaps of slain; Like rav-'ning

f

wolves up-on their prey, Reck-less of death and pain!

f

f

Strike, Thou great King ! strike yet a

sf

gain, Let thy white weapon ring ; Sweep them a-way, . .

like wind-blown chaff, Their death - song let.. them

rit.

rit.

R a tempo.

sing.

ff a tempo.

S

f

dim.

In vain, in

p

vain the might - y spear is swung, Fruit - less the

dim.

shel - t'ring shield, The hea - then wolves . . have snatched their

3

prey, Theirs . . . is the wreck - heaped

3

field.

3

Meno mosso. *f*

Fallen and tram-pled in the dust! Dead, . . .

Meno mosso. *mf* *f*

. . . the un-vanquished King. . . Stilled is the heart that beat so

p

high, . . . Sight - less the keen and pierc-ing eye;

meno mosso, ad lib. Largamente. *dim.* *p*

The first of Is - rael's Kings . . . On bat-tle - field . . . o'erthrown doth lie.

Lento. *Lento.* *pp*

WITCH. *Maestoso, sostenuto.*

Thou hast ta - ken *Maestoso, sostenuto.*

poco cres. cres.

ven - geance, O . . Al - might - y !

mf

Sua bassa

Thou hast de - stroyed . . . them whom Thou hast cho - sen ;

The flower of Thy peo - - ple have per - ish - ed,

mf

And the gods of the hea - - then tri - umph ;

f
Ter ri - ble

ff
is .. Thy wrath, O .. Je - ho - vah,

ter - ri - ble is .. Thy wrath, O Je - ho - vah!

pp *mf* *cres.*

cres.

SCENE III.

Maestoso energico.

PIANO.

SOPRANO. A

ALTO. Ye

TENOR. Ye

BASS. Ye

moun - tains of Gil - bo - a, let there be no rain nor dew up -

moun - tains of Gil - bo - a, let there be no rain nor dew up -

moun - tains of Gil - bo - a, let there be no rain nor dew up -

moun - tains of Gil - bo - a, let there be no rain nor dew up -

on . . you! For there the shield of the might - - y was

on . . you! For there the shield of the might - - y was

on . . you! For there the shield of the might - - y was

on . . you! For there the shield of the might - - y was

cres.

vile - ly cast . . a - way, the shield of the might - y,

vile - ly cast a - way, the shield of the might - y,

vile - ly cast a - way, the shield of the might - y,

vile - ly cast a - way, the shield of the might - y,

vile - ly cast a - way, the shield of the might - y,

the shield of the might - y, E - ven the shield of

the shield of the might - y, E - ven the shield of

the shield, . . the shield of the might - y, E - ven the shield of

the shield of the might - y, E - ven the shield of

sempre cres.

Saul, was vile - ly cast a - way.

Saul, was vile - ly cast a - way.

Saul, was vile - ly cast a - way.

Saul, was vile - ly cast a - way.

dim.

pp How are the might - y fallen, how are the might - y

pp How are the might - y fallen, how are the might - y

pp How are the might - y fallen, how are the might - y

pp How are the might - y fallen, how are the might - y

p

poco a poco cres.

poco a poco cres.

poco a poco cres.

poco a poco cres.

f cres. fallen! the might - - - y, and the weapons of war per-ish-ed.

f cres. fallen! the might - - - y, and the weapons of war per-ish-ed.

f cres. fallen! the might - - - y, and the weapons of war per-ish-ed.

f cres. fallen! the might - - - y, and the weapons of war per-ish-ed.

ff

ff

MICHAEL. *espressivo.*

p The beau - - ty of

Is - ra - el is slain . . . in thy high pla - ces, is slain . . . in thy high

cres.

pla - ces, is slain . . . in thy high pla - ces, the beau - - ty of

mp *sostenuto.*

Is - ra - el is slain . . . in thy high pla - ces.

CHORUS. *p* *dolce.*

The beau - ty of

p *dolce.*

The beau - ty of

p *dolce.*

The beau - ty of

p *dolce.*

The beau - ty of

D

Is - ra - el is slain, . . . is slain . . . in thy high pla - ces, . . .
 Is - - - ra - el is slain, . . . is slain, is
 Is - ra - el is slain in thy high pla - ces, is
 Is - ra - el is slain in thy high pla - ces, is

MICHAL. *mf* *f*
 How are the might - - y fall - en !
 . . . is slain in thy high pla - ces.
 slain . . . in thy high pla - ces.
 slain in thy high pla - ces.
 slain . . . in thy high pla - ces.

f *dim.* *p*

and the wea - pons of war per - ish - ed.

DAVID. *f*

From the blood of the slain,

from the necks of the mighty, the sword of Saul re-tur-ed not emp-ty.

He lift-ed his spear . . . against a thousand, and his ar-rows sped a -

F
broad.

CHORUS. 1st & 2nd TENOR. *f*

1st & 2nd BASS. *f*

From the blood of the slain, from the necks of the mighty, the

From the blood of the slain, from the necks of the mighty, the

sword of Saul . . re - turn - ed not emp - ty. He lift - ed his spear . . .

sword of Saul . . re - turn - ed not emp - ty. He lift - ed his spear . . .

DAVID. *mf*
The men of

... a - gainst a thousand, and his ar - rows sped a - broad.

... a - gainst a thousand, and his ar - rows sped a - broad.

cres.
Is - ra - el were stronger than li - ons ; they were swifter than

The men of Is - ra - el were stronger than li - ons ;

f
The men of Is - ra - el were stronger than li - ons ;

f *tr*

ea - gles. The kings of the Gen - tiles bow - ed down before them,
cres. *mf cres.*
 they were swifter than ea - gles. The kings of the Gentiles
cres.
 they were swifter than ea - gles. The kings of the Gentiles

the gods of the hea - - - then trem - bled.
poco rit. *a tempo.*
 bow - ed down before them, the gods of the hea - then trem - bled.
poco rit. *a tempo.*
 bow - ed down before them, the gods of the hea - then trem - bled.

dim.
dim.

MICHAEL.
 DAVID.
 CHORUS.

How are the might - y fallen, how are the
 How are the might - y fallen, how are the
 How are the might - y fallen, how are the might - y fallen! the
 How are the might - y fall-en, how are the might - y fallen! the
 How are the might - y fall-en, how are the might - y fallen! the
 How are the might - y fallen, how are the might - y fallen! the

might - y fallen! and the wea-pons of war per-ish-ed.
 might - y fallen! and the wea-pons of war per-ish-ed.
 might - y, and the wea-pons of war per-ish-ed.
 might - y, and the wea-pons of war per-ish-ed.
 might - y, and the wea-pons of war per-ish-ed.
 might - y, and the wea-pons of war per-ish-ed.

MICHAEL.

a tempo.

Ye daughters of

DAVID.

a tempo.

Ye daughters of

dim. *poco rit.*

poco cres.
Is - ra-el; weep . . . for the slain, for their voi-ces shall be heard no

poco cres.
Is - ra-el; weep . . . for the slain, for their voi-ces shall be heard no

p more, shall be heard no more in the land. In death they

p more, shall be heard no more in the land. In death they

CHORUS.

pp
In

pp
In

pp
In

pp
In

p

cres. **J**
 sleep to-ge-ther, in death, in
 sleep to-ge-ther, in death, in
 death they sleep to-ge-ther, in death, in
 death they sleep to-ge-ther, in death, in
 death they sleep to-ge-ther, in death, in
 death they sleep to-ge-ther, in death, in
 death they sleep to-ge-ther, in death, in

death ; but their deeds shall live in men's re -
 death ; but their deeds shall live in re -
 death ; but their deeds shall live in men's re -
 death ; but their deeds shall live in re -
 death ; but their deeds shall live in re -
 death ; but their deeds shall live in re -

- mem-brance, their deeds, . . . their deeds shall
 - mem-brance, their
 - mem-brance, their deeds shall live
 - mem-brance, their deeds . . . shall
 - mem-brance, their deeds . . . shall
 - mem-brance, their deeds . . . shall

f

rit. e dim. *K tempo tranquillo.*
 live in men's . . . re - mem-brance.
 deeds shall live in re - mem-brance.
rit. e dim. *K*
 in men's . . . re - mem-brance.
 live in men's re - mem-brance.
 live in men's re - mem-brance.
 live, shall live in re - mem-brance.
K tempo tranquillo.

p
Weep for the slain!
Weep for the slain!
Weep for the slain! Weep ye . . .
Weep for the slain! Weep ye . . .
Weep for the slain! Weep ye . . .
Weep for the slain! Weep ye . . .
poco a poco cres.

p
Weep ye for Saul!
Weep ye for Saul!
for Saul, weep ye for Saul!
for Saul, weep ye for Saul!
for Saul, weep ye for Saul!
for Saul, weep ye for Saul!
allargando.
rit.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper Boards.	Cloth Gilt.			Paper Cover.	Paper Boards.	Cloth
FRANZ ABT.									
THE FAYS' FROLIC	(Female voices)	2/6	—	—					
SPRINGTIME	(ditto) (SOL-FA, 0/6)	2/6	—	—					
SUMMER	(ditto)	2/6	—	—					
THE GOLDEN CITY	(ditto) (SOL-FA, 0/6)	2/6	—	—					
THE WISHING STONE	(ditto)	2/6	—	—					
THE WATER FAIRIES	(ditto)	2/6	—	—					
THE SILVER CLOUD	(ditto)	2/6	—	—					
MINSTER BELLS	(ditto)	2/6	—	—					
B. AGUTTER.									
MISSA DE SANCTO ALBANO	(English)	3/0	4/0	5/0					
MISSA DE BEATA MARIÁ VIRGINE, IN C	(English) (Female voices)	2/6	—	—					
THOMAS ANDERTON.									
YULE TIDE	...	1/6	2/0	3/0					
THE NORMAN BARON	...	1/0	—	—					
WRECK OF THE HESPERUS	(SOL-FA, 0/4)	1/0	—	—					
W. I. ARGENT.									
MASS, IN B FLAT	...	2/6	—	—					
P. ARMES.									
HEZEKIAH	...	2/6	—	—					
ST. JOHN THE EVANGELIST	...	2/6	—	—					
ST. BARNABAS	...	2/0	—	—					
A. D. ARNOTT.									
YOUNG LOCHINVAR	(SOL-FA, 0/6)	1/6	—	—					
THE BALLAD OF CARMILHAN	(In the Press)	—	—	—					
E. ASPA.									
THE GIPSIES	...	1/0	—	—					
ENDYMION	...	4/0	—	—					
ASTORGA.									
STABAT MATER	...	1/0	1/6	—					
BACH.									
MASS, IN B MINOR	...	2/6	3/0	4/0					
MISSA BREVIS, IN A	...	1/6	—	—					
THE PASSION (S. MATTHEW)	...	2/6	—	—					
	Abridged, as used at St. Paul's	1/6	—	—					
THE PASSION (S. JOHN)	...	2/0	2/6	4/0					
CHRISTMAS ORATORIO	...	2/0	2/6	4/0					
MAGNIFICAT	...	1/0	—	—					
GOD GOETH UP WITH SHOUTING	...	1/0	—	—					
GOD SO LOVED THE WORLD	...	1/0	—	—					
GOD'S TIME IS THE BEST	(SOL-FA, 0/6)	1/0	—	—					
MY SPIRIT WAS IN HEAVINESS	...	1/0	—	—					
O LIGHT EVERLASTING	...	1/0	—	—					
BIDE WITH US	...	1/0	—	—					
A STRONGHOLD SURE	...	1/0	—	—					
BE NOT AFRAID	(SOL-FA, 0/4)	0/6	—	—					
BLESSING, GLORY, AND WISDOM	...	0/6	—	—					
I WRESTLE AND PRAY	(SOL-FA, 0/2)	0/4	—	—					
THOU GUIDE OF ISRAEL	...	1/0	—	—					
JESU, PRICELESS TREASURE	...	1/0	—	—					
WHEN WILL GOD RECALL MY SPIRIT	...	1/0	—	—					
JESUS, NOW WILL WE PRAISE THEE	...	1/0	—	—					
J. BARNBY.									
REBEKAH	(SOL-FA, 0/9)	1/0	1/6	2/6					
THE LORD IS KING	(97th Psalm)	1/6	2/0	—					
LEONARD BARNES.									
THE BRIDAL DAY	...	2/6	—	4/6					
J. F. BARNETT.									
THE ANCIENT MARINER	(SOL-FA, 2/0)	3/6	4/0	5/0					
THE RAISING OF LAZARUS	...	6/6	—	9/0					
PARADISE AND THE PERI	...	4/0	—	—					
THE WISHING BELL	(Female voices) (SOL-FA, 1/-)	2/6	—	—					
BEETHOVEN.									
THE PRAISE OF MUSIC	...	1/6	2/0	3/0					
RUINS OF ATHENS	...	1/0	1/6	2/6					
ENGEDI; OR, DAVID IN THE WILDERNESS	...	1/0	1/6	2/6					
MOUNT OF OLIVES	...	1/0	1/6	2/6					
MASS, IN C	...	1/0	1/6	2/6					
COMMUNION SERVICE, IN C	...	1/6	—	3/0					
MASS, IN D	...	2/0	2/6	4/0					
THE CHORAL SYMPHONY	...	2/6	—	—					
	Ditto, VOCAL PART (SOL-FA, 0/6)	1/0	—	—					
THE CHORAL FANTASIA	(SOL-FA, 0/3)	1/0	—	—					
A CALM SEA AND A PROSPEROUS VOYAGE.	...	0/4	—	—					
MEEK, AS THOU LIVEDST	...	0/2	—	—					
KAREL BENDL.									
WATER-SPRITE'S REVENGE	(Female voices)	1/0	—	—					
WILFRED BENDALL.									
THE LADY OF SHALOTT	(Female vv.) (SOL-FA, 1/0)	2/6	—	—					
SIR JULIUS BENEDICT.									
ST. PETER	...	3/0	3/6	5					
THE LEGEND OF ST. CECILIA	(SOL-FA, 1/6)	2/6	3/0	4					
PASSION MUSIC FROM ST. PETER	...	1/6	—	—					
SIR W. STERNDALE BENNETT.									
THE MAY QUEEN	(SOL-FA, 1/0)	3/0	3/6	5					
THE WOMAN OF SAMARIA	(SOL-FA, 1/0)	4/0	—	6					
INTERNATIONAL EXHIBITION ODE	(1862)	1/0	—	—					
G. R. BETJEMANN.									
THE SONG OF THE WESTERN MEN	...	1/0	—	—					
W. R. BEXFIELD.									
ISRAEL RESTORED	...	4/0	—	6/					
HUGH BLAIR.									
HARVEST-TIDE	...	1/0	—	—					
JOSIAH BOOTH.									
THE DAY OF REST	(Female voices) (SOL-FA, 1/0)	2/6	—	—					
E. M. BOYCE.									
THE LAY OF THE BROWN ROSARY	...	1/6	—	—					
YOUNG LOCHINVAR	...	1/6	—	—					
J. BRADFORD.									
HARVEST CANTATA	...	1/6	—	—					
THE SONG OF JUBILEE	...	2/0	—	—					
PRAISE THE LORD	...	2/0	—	—					
W. F. BRADSHAW.									
GASPAR BECERRA	...	1/6	—	—					
J. BRAHMS.									
A SONG OF DESTINY	...	1/0	—	—					
C. BRAUN.									
SIGURD	...	5/0	—	—					
J. C. BRIDGE.									
DANIEL	...	3/6	—	—					
RUDEL	...	4/0	—	—					
J. F. BRIDGE.									
ROCK OF AGES	(Latin and English) (SOL-FA, 0/4)	1/0	—	—					
MOUNT MORIAH	...	3/0	—	—					
BOADICEA	...	2/6	—	—					
CALLIRHOÉ	(SOL-FA, 1/6)	2/6	3/0	4/0					
NINEVEH	...	2/6	3/0	4/0					
THE INCHCAPE ROCK	...	1/0	—	—					
THE LORD'S PRAYER	(SOL-FA, 0/6)	1/0	—	—					
THE CRADLE OF CHRIST	("Stabat Mater Speciosa")	1/6	—	—					
DUDLEY BUCK.									
THE LIGHT OF ASIA	...	3/0	3/6	5/0					
EDWARD BUNNETT.									
OUT OF THE DEEP	(130th Psalm)	1/0	—	—					
W. BYRD.									
MASS FOR FOUR VOICES	(in F minor)	2/6	—	—					
CARISSIMI.									
JEPHTHAH	...	1/0	—	—					
F. D. CARNELL.									
SUPPLICATION	...	5/0	—	—					
GEORGE CARTER.									
SINFONIA CANTATA	(116th Psalm)	2/0	—	3/6					
WILLIAM CARTER.									
PLACIDA	...	2/0	2/6	4/0					
CHERUBINI.									
REQUIEM MASS, C MINOR	(Latin and English)	1/0	1/6	2/3					
SECOND MASS, IN D MINOR	...	2/0	2/6	3/6					
THIRD MASS (CORONATION)	...	1/0	1/3	2/3					
FOURTH MASS, IN C	...	1/0	1/6	2/6					

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E. T. CHIPP.				MYLES B. FOSTER.			
JOB	4/0	—	—	THE LADY OF THE ISLES	1/6	—	—
NAOMI	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
HAMILTON CLARKE.				(DITTO, SOL-FA, 0/8)			
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—
(DITTO, SOL-FA, 0/9)				SNOW FAIRIES (Female voices)			
THE MISSING DUKE (Operetta) (In the Press)	—	—	—	1/6	—	—	—
FREDERICK CORDER.				ROBERT FRANZ.			
THE BRIDAL OF TRIERMALN (SOL-FA, 1/0)	2/3	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—
SIR MICHAEL COSTA.				NIELS W. GADE.			
THE DREAM	1/0	—	—	PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
H. COWARD.				SPRING'S MESSAGE (SOL-FA, 0/3)			
THE STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6
F. H. COWEN.				ZION			
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/3	THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
A SONG OF THANKSGIVING	1/6	—	—	COMALA	2/0	2/6	4/0
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0	CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0	HENRY GADSBY.			
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—
THE WATER LILY	2/6	—	—	ALCESTIS (Male voices)	4/0	—	—
VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—	COLUMBUS (Male voices)	2/6	—	—
CHRISTMAS SCENES (Female voices) (In the Press)	—	—	—	G. GARRETT.			
J. MAUDE CRAMENT.				HARVEST CANTATA (SOL-FA, 0/6)			
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	THE SHUNAMMITE	3/0	—	—
LITTLE RED RIDING HOOD (Female voices)	2/0	—	—	THE TWO ADVENTS	1/6	—	—
W. CRESER.				R. MACHILL GARTH.			
EUDORA (A dramatic Idyll)	2/6	—	—	EZEKIEL	4/0	4/6	—
W. CROTCH.				THE WILD HUNTSMAN			
PALESTINE	3/0	3/6	5/0	1/0	1/6	—	—
W. H. CUMMINGS.				A. R. GAUL.			
THE FAIRY RING	2/6	—	—	A SONG OF LIFE (Ode to Music) (SOL-FA, 0/3)	1/0	—	—
W. G. CUSINS.				JOAN OF ARC (SOL-FA, 1/0)			
TE DEUM	1/6	—	—	PASSION SERVICE	2/6	3/0	4/0
GIDEON	3/6	—	—	RUTH (SOL-FA, 0/9)	2/0	2/6	4/0
FÉLICIEN DAVID.				THE HOLY CITY (SOL-FA, 1/0)			
THE DESERT (Male voices)	1/6	2/0	—	THE TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
P. H. DIEMER.				ISRAEL IN THE WILDERNESS (SOL-FA, 1/0)			
BETHANY	4/0	—	—	UNA	2/6	3/0	4/0
M. E. DOORLY.				(DITTO, SOL-FA, 1/0)			
LAZARUS	2/6	—	—	THE LEGEND OF THE WOOD (Female voices)	1/0	—	—
F. G. DOSSERT.				(DITTO, SOL-FA, 0/8)			
MASS, IN E MINOR	5/0	—	—	FR. GERNSHEIM.			
COMMUNION SERVICE, IN E MINOR (In the Press)	—	—	—	SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—
F. DUNKLEY.				F. E. GLADSTONE.			
THE WRECK OF THE HESPERUS	1/0	—	—	PHILIPPI	2/6	—	—
ANTONIN DVOŘÁK.				GLUCK.			
ST. LUDMILA	5/0	6/0	7/3	ORPHEUS	3/6	—	—
DITTO (German and Bohemian Words)	8/0	—	—	F. K. HATTERSLEY.			
THE SPECTRE'S BRIDE	3/0	3/6	5/0	ROBERT OF SICILY	2/6	—	—
DITTO (German and Bohemian Words)	6/0	—	—	HERMANN GOETZ.			
STABAT MATER	2/6	3/0	4/0	BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—
PATRIOTIC HYMN	1/6	—	—	NGENIA	1/0	—	—
DITTO (German and Bohemian Words)	3/0	—	—	THE WATER-LILY (Male voices)	1/6	—	—
REQUIEM MASS	5/0	6/0	7/6	CH. GOUNOD.			
MASS, IN D	2/6	—	—	MORS ET VITA (Latin or English)	6/0	6/6	7/6
COMMUNION SERVICE, IN D	2/6	—	—	DITTO, SOL-FA (Latin and English)	2/0	—	—
A. E. DYER.				REQUIEM MASS, from "Mors et Vita"			
SALVATOR MUNDI	2/6	—	—	THE REDEMPTION (English words) (SOL-FA, 2/0)	5/0	6/0	7/6
ELECTRA OF SOPHOCLES	1/6	2/0	—	DITTO (French Words)	8/4	—	—
H. J. EDWARDS.				DITTO (German Words)			
THE ASCENSION	2/6	—	—	MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
THE EPIPHANY	2/0	—	—	OUT OF DARKNESS	1/0	—	—
PRAISE TO THE HOLIEST	1/6	—	—	COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0
EDWARD ELGAR.				TROIÈME MESSE SOLENNELLE			
THE BLACK KNIGHT	2/0	—	—	DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
ROSALIND F. ELLICOTT.				DITTO (Out of darkness)			
ELYSIUM	1/0	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON	1/0	—	—
THE BIRTH OF SONG	1/6	—	—	THE CROSS (Filiae Jerusalem)	1/0	—	—
GUSTAV ERNEST.				DAUGHTERS OF JERUSALEM			
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9)	2/0	—	—	GALLIA (SOL-FA, 0/4)	1/0	—	—
T. FACER.				A. M. GOODHART.			
RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—	EARL HALDAN'S DAUGHTER	1/0	—	—
(DITTO, SOL-FA, 0/9)				ARETHUSA			
E. FANING.				C. H. GRAUN.			
BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—	THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0
(DITTO, SOL-FA, 1/0)				TE DEUM			
HENRY FARMER.				ALAN GRAY.			
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6	THE WIDOW OF ZAREPHATH	2/0	—	—
				ARETHUSA			
				THE LEGEND OF THE ROCK-BUOY BELL			
				J. O. GRIMM.			
				THE SOUL'S ASPIRATION			
				G. HALFORD.			
				THE PARACLETE			
				E. V. HALL.			
				IS IT NOTHING TO YOU?			

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

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HANDEL.					W. H. HUNT.		
ALEXANDER'S FEAST	2/0	2/6	4/0	STABAT MATER	3/0	3/6	—
ACIS AND GALATEA	1/0	1/6	2/6	H. H. HUSS.			
DITTO, New Edition, edited by J. Barnby (SOL-FA, 1/0)	1/0	1/6	2/6	AVE MARIA (Female voices)	1/0	—	—
ALCESTE	2/0	—	—	F. ILIFFE.			
SEMELE	3/0	3/6	5/0	SWEET ECHO	1/0	—	—
THE PASSION	3/0	3/6	5/0	JOHN WILLIAM JACKSON.			
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0	I CRIED UNTO GOD	1/6	—	—
ALEXANDER BALUS	3/0	3/6	5/0	W. JACKSON.			
HERCULES	3/0	3/6	5/0	THE YEAR	2/0	2/6	—
ATHALIAH	3/0	3/6	5/0	D. JENKINS.			
ESTHER... ..	3/0	3/6	5/0	DAVID AND SAUL (SOL-FA, 2/0)	3/0	3/6	—
SUSANNA	3/0	3/6	5/0	A. JENSEN.			
THEODORA	3/0	3/6	5/0	THE FEAST OF ADONIS	1/0	—	—
BELSHAZZAR	3/0	3/6	5/0	W. JOHNSON.			
THE MESSIAH, edited by V. Novello (SOL-FA, 1/0) ...	2/0	2/6	4/0	ECCE HOMO	2/0	—	—
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0	C. WARWICK JORDAN.			
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0	BLOW YE THE TRUMPET IN ZION	1/6	—	—
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0	ALFRED KING.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0	THE EPIPHANY	3/0	—	—
JUDAS MACCABÆUS (SOL-FA, 1/0)	2/0	2/6	4/0	N. KILBURN.			
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0	THE SILVER STAR (Female voices)	1/6	—	—
SAMSON (SOL-FA, 1/0)	2/0	2/6	4/0	THE LORD IS MY SHEPHERD (23rd Psalm)	1/0	—	—
SOLOMON	2/0	2/6	4/0	OLIVER KING.			
JEPHTHA	2/0	2/6	4/0	BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—
JOSHUA	2/0	2/6	4/0	THE NAIADS (Female voices)	2/6	—	—
DEBORAH	2/0	2/6	4/0	THE SANDS O' DEE	1/0	—	—
SAUL	2/0	2/6	4/0	J. KINROSS.			
CHANDOS TE DEUM	1/0	1/6	2/6	SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	2/6	—	—
DETTINGEN TE DEUM	1/0	1/6	2/6	H. LAHEE.			
UTRECHT JUBILATE	1/0	—	—	THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	2/6	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—	LEONARDO LEO.			
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—	DIXIT DOMINUS	1/0	1/6	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	H. LESLIE.			
Or, singly:—				THE FIRST CHRISTMAS MORN	2/6	—	—
THE KING SHALL REJOICE	0/8	—	—	F. LISZT.			
ZADOK THE PRIEST	0/3	—	—	THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
MY HEART IS INDITING	0/8	—	—	THIRTEENTH PSALM	2/0	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—	C. H. LLOYD.			
THE WAYS OF ZION	1/0	—	—	ALCESTIS	3/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	ANDROMEDA	3/0	3/6	5/0
L'ALLEGRO	2/0	2/6	4/0	HERO AND LEANDER	1/6	—	—
DIXIT DOMINUS (from Psalm cx.) (In the Press) ...	—	—	—	THE SONG OF BALDER	1/0	—	—
HAYDN.				THE LONGBEARDS' SAGA (Male voices)	1/6	—	—
THE CREATION (SOL-FA, 1/0)	2/0	2/6	4/0	THE GLEANERS' HARVEST (Female voices)	2/6	—	—
THE CREATION, Pocket Edition	1/0	1/6	2/0	A SONG OF JUDGMENT	2/6	3/0	4/0
THE SEASONS	3/0	3/6	5/0	ROSSALL	2/0	—	—
Each Season, singly (SPRING, Tonic Sol-fa, 6d.)	1/0	—	—	SIR OGIE AND THE LADIE ELSIE	1/6	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6	CLEMENT LOCKNANE.			
Ditto (Latin and English)	1/0	1/6	2/6	THE ELFIN QUEEN (Female voices)	2/6	—	—
SECOND MASS, IN C (Latin)	1/0	1/6	2/6	W. H. LONGHURST.			
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6	THE VILLAGE FAIR	2/0	2/6	—
Ditto (Latin)	1/0	1/6	2/6	HAMISH MACCUNN.			
SIXTEENTH MASS (Latin)	1/6	2/0	3/0	LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0	LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)... ..	1/0	—	—
TE DEUM (English and Latin)	1/0	—	—	G. A. MACFARREN.			
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—	SONGS IN A CORNFIELD (Female voices) DITTO, SOL-FA, 0,9	1/6	—	—
BATTISON HAYNES.				MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6
THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—	THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
A SEA DREAM (Female voices)	2/6	—	—	OUTWARD BOUND	1/0	—	2/6
H. HEALE.				A. C. MACKENZIE.			
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HEINRICH HOFMANN.							
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HUMMEL.							
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SECOND MASS, IN E FLAT	1/0	1/6	2/6				
COMMUNION SERVICE, ditto	2/0	—	4/0				
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