

The Boy David 2 + 3 Jarelin

PDV2 KI.1.264

Allegro furioso

Handwritten musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The music includes various chords and melodic lines. A 'RH' label is present near the end of the system.

Handwritten musical notation for the second system, including a wavy line labeled '8va' above the staff. A circled number '374' is written in the left margin.

Handwritten musical notation for the third system, featuring a wavy line labeled '8va' above the staff and a circled number '375' in the middle of the system.

Handwritten musical notation for the fourth system, including a wavy line labeled '8va' above the staff and the handwritten text 'whirling furioso' in the middle of the system.

Handwritten musical notation for the fifth system, featuring a wavy line labeled '8va' above the staff and a circled number '376' in the left margin.

Handwritten musical notation for the sixth system, including a wavy line labeled '8va' above the staff and a circled 'X' at the bottom of the system.



8va

371

8va

Horn on stage

Réville
Horns

Réville

dim

3

Rexille

Handwritten musical score for 'Rexille'. It features three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note chord (F#, C, G) marked 'dim'. This is followed by a triplet of eighth notes (F#, G, A) marked 'pp'. The middle and bottom staves are grouped with a brace and contain piano accompaniment. The middle staff starts with a quarter note (F#) marked 'dim', followed by a quarter note (G) marked 'pp', and then a quarter note (A) marked 'dim'. The bottom staff contains piano accompaniment with various chords and notes, including a triplet of eighth notes (F#, G, A) marked 'pp'.

Abner

Ophir

Lento

Aye he has let me live but I am no more a

C. P.

Handwritten musical score for 'Abner' and 'Ophir'. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a quarter note (F#) and a quarter note (G), with the word 'Ophir' written above. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a quarter note (F#) and a quarter note (G), with the word 'Abner' written above. The bottom staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a quarter note (F#) and a quarter note (G), with the word 'Lento' written above. The lyrics 'Aye he has let me live but I am no more a' are written across the middle and bottom staves. The initials 'C. P.' are written below the lyrics. There are also some circled numbers '3' and '19' in the bottom staff.

Abner

Ophir

Captain Heard you not the recall to camp sounded

C. P.

Handwritten musical score for 'Abner' and 'Ophir'. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a quarter note (F#) and a quarter note (G), with the word 'Abner' written above. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a quarter note (F#) and a quarter note (G), with the word 'Ophir' written above. The bottom staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a few notes, including a quarter note (F#) and a quarter note (G), with the word 'Lento' written above. The lyrics 'Captain Heard you not the recall to camp sounded' are written across the middle and bottom staves. The initials 'C. P.' are written below the lyrics.



Abner *yet would I linger, aye,*

Ophir *We are no longer needed here*

C.P.

Andantino

Abner *till the morning light*

Ophir *Is the boy within his hut*

Abner *Aye + Prince Jonathan with him the two are playing with the harness of Go-*

Ophir

Abner *- li a th* He is more like a child than a

Ophir

380

Abner *Con — queror* (Abner is listening) suspiciously

Ophir *Then is all well* For

Abner *I seem to hear the beating of a heart that is prying to*

Ophir *what do you listen*

Abner *wickedness there as e — vil flitting through the*

Ophir

Abner *glade*

Ophir *Come let us a void out of its presence*

Reveille

As my soul liveth

(382)

Abner

Ophir *never again shall I say of him*

whose name we both fear to speak

Reveries

Ophir

Jonathan

they both exit

Truly David

383

that he needs aid save from his own javelin

Jonathan

this time I must go 'Twas the second horn

Jonathan comes out of the tent

Saul

(Saul enters) He overhears Jonathan speaking in the tent)

Jonathan

(afraid) to you father

Saul

Again with this boy



Saul

thou son of the per verse rebellious wo — man

Saul

Do I not know that you have

Saul

chosen this son of jesse to yr own con fu sion

Saul

For as long as this Da — vid liveth upon the

Saul

ground You shall not be es- tablished in the kingdom

Jona- than

Piu Mosso

Tempo Meno Mosso

386

rall

Jona- than

it be so he knows naught of it

Saul

that - - - shall I now learn

rall

Tempo

In another outburst

Saul

My son my son 'tis you shall follow after

lento (388)

Saul

me over Is-rah-el

accell

Saul

Ay - tho' the Lord Him-self says No!

cres

Saul

clutching his javelin Secretly NO! Jonathan

(fearful resolve in his voice)

cres f accell p sub accell

Saul

get you to yr tent 'tis not Saul you have seen here to -

accelerates poco a poco accell

3
4

3
4

Jonathan

Saul

night Know that when you wake

(hoarsely)

Allegro

8va

3

3

3

4

Jonathan

(alarmed)

father

3

3

3

4

David
Jonatham

Jonatham, did you
Send me not from you

Andante

David
Jonatham

call
'Tis the King

Saul frowns
but has to
dissemble

David

No 'tis not
'tis my shepherd
gazing gloriously at Saul
son of

Andantino

David *p.*
Kish

Saul
Son of Jesse we meet a - gain

Let me en -

David
- com - pass thee

Saul

393

dimin -

David

Know shepherd that I am the one who slew Goliath

C.P.

David

Saul

I have known it for an hour

Piu Mosso (flowing)

David

Saul

thail to the conqueror

David

Jonathan 'twas he gave me the to — ken!

David *Lo all the great-ness of Ya*

Saul *395*

David *-vid has come to me from you*

Saul *396*

Jonathan *Jonathan (reprovingly) Father*

Saul *Eye verily so I have learned*

David
Why do you call him that-

Jonathan
He is (simply)

397
Poco Meno Mosso

Jonathan
Saul the King (David gapes)

Saul
Even so (quietly dignified)

Allegro in 4

Lento

David
Moderato

Now

398

David *if you will swear it to me by my sling then will I do something*

Saul

David *(Saul is captured by the notion) Stand away*

Saul *By your sling I am the king*

399

David *Jonathan I know how to do it*

David makes space for

Andantino religioso

400

323

David himself + then prostrates quite prettily before Saul)

David (Saul points imperiously to Jonathan who exits with misgivings)

Bugle call

Bugle call

David rises speaks shyly

Saul

Was that right oh King

David *[Musical staff]*

Saul *[Musical staff]*
It was well done

[Piano accompaniment]

Has Jonathan gone

David *[Musical staff]*

Saul *[Musical staff]*
Aye 'twas the third horn

[Piano accompaniment]

402

David *[Musical staff]*

Saul *[Musical staff]*
Shall we go into yr tent David + talk

[Piano accompaniment]

Lento
but on a different matter

David *Me stops Saul*

Let us Nay first wait till I clap my hands

David

Next do you pull the opening both ways wide

David

and then lo You shall see what you shall see

rall *rall* *Saul nods*

404

David

David dis-appears into the tent of Goliath

David

Saul makes sure he is alone

Lento

ppp

David

clapping of hands - Saul pulls the tent open - David posing

Meno Mosso

Andantino

8va

406

David

as Goliath with helmet on head

two hands grasping the hilt of the spear

ingra

Saul

What think you Is

Saul

this the man of Gath come back to life

8va



David *Not truly Saul 'tis your* *Ta*

Saul *407* *8va*

David *vid Be hold!*

Saul *'Tis most*

David *Look my helmet if it slips down then*

Saul *memorable*

408

David *shall I pass from sight*

Saul *Saul comes to his aid by taking off the helmet*

409 Allegretto

David *David drags the spear along the ground*

Saul

David *- they sit - King has it seemed to you that we have something in*

Saul

C.P.

David *Common, you + I that we share not with others*

Saul *Has that come to you also*

C. P.

4/4

David *A King and a shepherd boy*

Saul *Moderato* *Andantino*

$\text{♩} = 90$

4/4

David *How can that be Son of Kish*

Saul *Perhaps tis not ordained that you are always to tend*

8va

David *Foolish one things are not ordained about such as David but only about*

Saul *sheep*

David *Kings*

Saul *(Saul turns + comes back to David) No*

David

Saul *(firmly) I would know this*

C. Parte

6
8

David

When I had killed Goliath

something

Saul

413

fp

David

strange did well up in me

David shudders

(twice)

Saul

414

pp sub

f

ff

David

Was it there after, Saul?

Saul

415

That is what I would know

do not trem

ff

pp

David *All I have heard about what is to come to pass is of*

Saul

David *things done by evil spirits + they that call them up*

Saul *Said Jonathan anything to you a-*

(416)

David

Saul *-bout familiar spirits dis-quieting me so that a harpist was brought to play be-*

(Fearful)

David *f* No. you! Can

Saul *bp* - - - - -

- fore me + drive them away (417)

David one playing on a harp do so? Saul I can play on my harp *ff*

Saul *f* they

David *Piu Mosso* - - - - -

Saul *Lento* trouble me not. I have driven them from my kingdom yet 'tis said

Piu Mosso *Lento*

Saul

there is still one called the woman of

418

ppp

ppp

Saul

What is it that makes me tell you this

419

ffp

Saul

No others have I told Now tell me

ffp

3rd.

Saul

your hidden things you have them I know you craft

accell.

(rising in alarm)

David *Crafty* *Saul pulls him down + becomes cunningly reassured*

Saul *ty one* *Nay nay* *Lento* *Tell me*

p *(420)*

David *(comfortable again)*

Saul *Behold there was an old*

David, how did you know about prostrating

C.P.

(420)

(Merry at the thought)

David *man I did see do it* *No! Saul, he did it to me (gripping his hand)*

Saul *To a king* *Poco Più Mosso* *Be still boy*

David *pp* *(more quietly)* A poor one but

Saul *pp* bestill This old man how looked he

David *pp* Kind He said he was a prophet Samuel (Saul can hardly speak)

Saul *pp* *(42?)* Did he say his name Was he

David I do laugh now, but it was not so at the time

Saul *pp* Tell me about that time so that we may laugh to-

C.P. C.P.

David *'Twas in our house at Bethlehem + he was se — cret*

Saul *-gether*

4 2 3

pp =

David *Saul there's someone he fears*

Saul *there is + that someone fears*

3

8va

David *(sharply)* *4 2 4* *He said to my mother that if she told the*

Saul *him What makes you think that?*

3

8va

David
 thing he had done there would be but a step between

Saul

in 8va

David
 him + me + Death fear he King protect me Saul holds him at arm's length

Saul

In sudden
 clings to Saul

David

ff *p*

4/2/5

David
 Samuel that one 'Twas

Saul
 how did Samuel kill Goliath

(affronted) f

8va

David

Saul

g Killed Go - li - atha

426

f p

yours the pebble but think you

David

Saul

427

p

the... he only helped

Saul can be deceived as are the ignorant How was it

f ff

insua

David

Saul

I'll not tell you It was not Samuel It was, the

Answer me Who was it

rall

Lento in 2

David

O — ther One Samuel is His Ser vant

Saul

428

Lento in 2

David

Saul

429

At last do I know all Saul rises + is still Kingly tho' broken

David

Saul

Now am I for sa — ken David you should not have

Saul half closes the tent, breathing deeply

David

I know but I wanted to tell you my things as

Saul

told me these things

Andantino

David

you have told me yours

Saul

Chor from the camps

Andantino (flowing)

Tomtoms in the distance from the camps

David begins to play on the harp

(Harp Solo)

Chorus

Tomtoms

Solo

grazioso

Chorus

Tomtom solo

Chorus

Tomtom solo



343 From the camps

Ten
Chorus

Bs

(433)

Saul

Saul (tragically)
there's an enemy in my habitation An enemy?...

Tomtoms

T
Chor

B

(434)

David

If 'tis so - - - Kill him Saul - - - Kill him.

Tomtoms

T

B

Saul

I will Kill him David

Solo

Toms

rall

Ch.

David

(4 3 5)

(smilingly)

oh no No son of Kish

Saul

'Tis you I am to kill

Toms (Several)

cl. B

(But seeing Saul's face David rises + draws back out of sight)

Tom
Toms

Musical score for Tom Toms and piano accompaniment. The Tom Toms part features a rhythmic pattern of eighth notes with triplets. The piano accompaniment includes chords and melodic lines, with a *pp sub.* marking.

T
B

Chorus
 (still playing into the tent) (one still hears the harp)
 Solo (several)

Musical score for Chorus and Tom Toms. The Chorus part has a melodic line with a *pp* dynamic. The Tom Toms part continues with rhythmic patterns. A circled number '436' is present.

(Harp alone)

Musical score for Harp alone and piano accompaniment. The Harp part features a melodic line with triplets. The piano accompaniment includes chords and melodic lines, with a *cres* marking.

B

Ah - - - - -

Musical score for Ah and piano accompaniment. The Ah part has a melodic line. The piano accompaniment includes chords and melodic lines.

Tom
Toms

Saul draws the curtain of the tent

Musical score for Tom Toms and piano accompaniment. The Tom Toms part features a rhythmic pattern. The piano accompaniment includes chords and melodic lines.

Saul throws his javelin*
Harp stops abruptly*

Musical score for piano accompaniment. It includes chords and melodic lines, with a *pp* marking.

8va (Harpeffect)

ppp (ad lib) (437) ppp *cres*

8va

8va *Molto Più Mosso* *cres*

(438) p

(439)

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests. A circled number '440' is present in the upper right.

Handwritten musical notation for the second system, including dynamic markings like '8va' and 'p'. The notation is spread across two staves.

Handwritten musical notation for the third system, featuring tempo markings: 'Molto', 'Meno', 'Mosso', and 'Vivace in 2'. It includes dynamic markings like 'fff' and 'rall', and a circled number '441'.

Handwritten musical notation for the fourth system, including a 'cres' marking and a wavy line. The notation is spread across two staves.

Handwritten musical notation for the fifth system, including a '18va' marking and various rhythmic patterns. The notation is spread across two staves.

8va

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

8va

Handwritten musical notation for the second system, including a treble staff with a melodic line and a bass staff with accompaniment.

Handwritten musical notation for the third system, showing a treble staff with chords and a bass staff with a rhythmic pattern.

(Saul suddenly stands rigid)

Silence

Thunder machine

ff *cres*

Handwritten musical notation for the fourth system, with a treble staff and a bass staff, including dynamic markings and a 'Thunder machine' annotation.

8va

fff

dim

Handwritten musical notation for the fifth system, featuring a treble staff with a melodic line and a bass staff with accompaniment, including dynamic markings.

8va

Handwritten musical notation for the sixth system, showing a treble staff with chords and a bass staff with a rhythmic pattern.

David very frightened appears clutching his harp

Vivace in 2/4

He is making his escape up the rocks with eyes

fixed on Saul He stops Seeing Saul so broken

in spirit, he is drawn back to him fear love

+ pity in his eyes

Timidly he kneels down
far away from Saul

Andantino

Handwritten musical score for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes a circled measure number '451' and a 'p' dynamic marking. The vocal line has a slur over the first few notes.

David starts playing
on the harp again

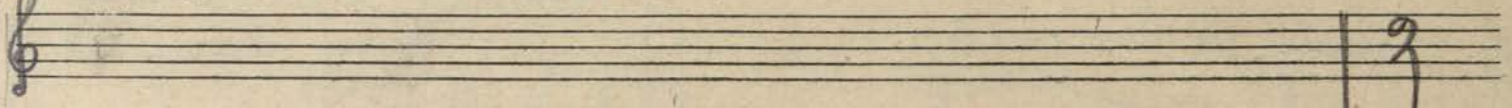
Handwritten musical score for the second system. It consists of piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The music features a series of chords and some melodic fragments. There are wavy lines on the right side of the page, possibly indicating a continuation or a specific performance instruction.

452

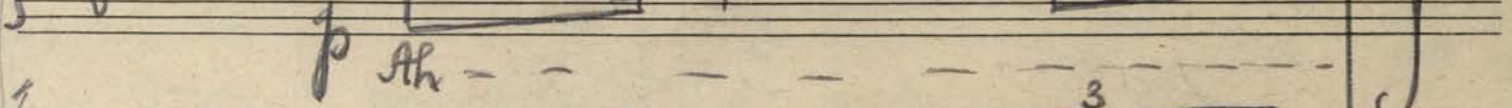
Andantino $\text{♩} = 66$

Handwritten musical score for the third system. It features piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The music includes a circled measure number '452' and a 'pp' dynamic marking. The piano part has a complex rhythmic pattern with many beamed notes.

Handwritten musical score for the fourth system. It features piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with complex rhythmic patterns and beamed notes, similar to the previous system.

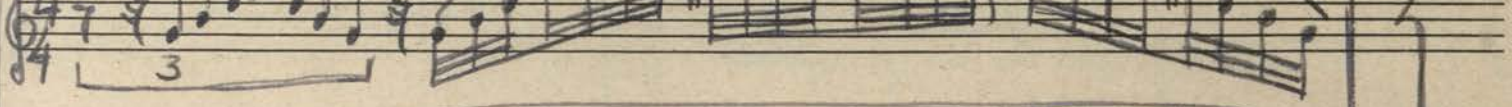
T. 

Ch. 

B. 

Tromb. 

Tromb. 





T. 

Ch. 

B. 

Tromb. 

Tromb. 





T
ch.
B
Tom
Tom

T
ch.
B
Tom
Tom

T

Ch

B

Tom-Toms

3

8va

d.

4

4

T

Ch

B

Tom-Toms

454

Ah

3

8va

4

4

T
ch
B

mp

mf

Torn
tona

T
ch
B

Ah

Torn
tona

T

ch.

B

Tom
Toms

3

(# e f)

3

T

ch.

B

Tom
Toms

poco rall

3

poco rall

T. *(Humming)*

Ch

B

Tom
toms

T

Ch

B

Tom
toms

T
Ch
B

Tom
Toms

456

T
Ch
B

Tom
Toms

Handwritten musical score for the first system, featuring five staves:

- T (Tenor):** Treble clef, notes with accidentals and slurs.
- Ch (Chorus):** Dashed lines with "Ah" markings.
- B (Bass):** Bass clef, notes with accidentals and slurs.
- Tom-tom:** Percussion staff with rhythmic notation and a triplet.
- Piano:** Grand staff with complex chordal and melodic lines, including triplets and slurs.

Handwritten musical score for the second system, featuring five staves:

- T (Tenor):** Treble clef, notes with accidentals and slurs.
- B (Bass):** Bass clef, notes with accidentals and slurs.
- Tom-tom:** Percussion staff with rhythmic notation and a triplet.
- Piano:** Grand staff with complex chordal and melodic lines, including triplets and slurs.

A circled number "458" is written in the middle of the second system.

T
Ch
B
Tom
toms

Handwritten musical score for the first system. It includes staves for Tenor (T), Chorus (Ch), Bass (B), Tom-toms, and Piano accompaniment. The key signature is one sharp (F#). The vocal lines feature lyrics "Ah" and "Ah ---". The piano part includes complex chordal textures and melodic lines with triplets.

T
Ch
B
Tom
toms

Handwritten musical score for the second system. It includes staves for Tenor (T), Chorus (Ch), Bass (B), Tom-toms, and Piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes dynamic markings like "p" and "espz", and a "cresc." marking. The vocal lines continue with melodic phrases.

Saul slowly *8va* *rall*
 raises his head - There *mf*
 is danger!

David crouched at Saul's feet smiling radiantly happy
 playing till the curtain falls

(466) *Lento* All tension leaves Saul + he listens gratefully

rall

Tempo

rall

dim

Milwaukee
Cape

Sept 12-14-1948

Finished
Copying after my
strenuous working at the
open for months - now no

Heavy work with
Valeryus

1st Vision

Lento Curtain, All asleep

Mother is just about Mother
to retire

May good slumber be your

The first system of the score consists of five measures. The vocal line (treble clef) has a tempo marking of *Lento* and a time signature of 2/2. The lyrics are "Mother is just about Mother" in the first two measures and "to retire" in the next two. The final measure contains the lyrics "May good slumber be your". The piano accompaniment (grand staff) includes dynamic markings of *f* and *dim*. The bass line (bass clef) has a time signature of 2/2 and contains several notes with flats.

Jesse
Hap Jesse And yours
Tranquillo in 4

pp

461

The second system begins with a 4/4 time signature and the tempo marking *Tranquillo*. The lyrics are "Jesse", "Hap Jesse", and "And yours". The piano accompaniment features a *pp* dynamic marking and a circled measure number "461". The bass line (bass clef) contains several notes with sharps.

The third system continues the piano accompaniment from the previous system. It features a *pp* dynamic marking and a circled measure number "461". The bass line (bass clef) contains several notes with sharps.

mf

462

p

The fourth system continues the piano accompaniment. It features a *mf* dynamic marking and a circled measure number "462". The piano part includes a *p* dynamic marking. The bass line (bass clef) contains several notes with sharps.



Handwritten musical score for the first system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests. The middle and bottom staves are in bass clef. The word "sub" is written in the first measure of the middle staff. A dynamic marking "p" is present in the second measure of the middle staff. A fermata is placed over the final note of the first measure in the top staff.

Handwritten musical score for the second system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests. The middle and bottom staves are in bass clef. The word "eres" is written in the first measure of the middle staff, and "poco a poco" is written in the second measure. A circled number "463" is written in the first measure of the bottom staff. A dynamic marking "p" is present in the first measure of the middle staff. A fermata is placed over the final note of the first measure in the top staff.

Handwritten musical score for the third system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests. The middle and bottom staves are in bass clef. The word "eres" is written in the first measure of the middle staff. A dynamic marking "mp" is present in the first measure of the middle staff. A fermata is placed over the final note of the first measure in the top staff.

Handwritten musical score for the fourth system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests. The middle and bottom staves are in bass clef. The word "eres" is written in the first measure of the middle staff. A dynamic marking "dim" is present in the first measure of the middle staff. A circled number "464" is written in the first measure of the bottom staff. A fermata is placed over the final note of the first measure in the top staff.

E
#

E
#

8v

dim

8v

rall

dim

465

8v

8v

(see pages 128-130 Barriestoor)

Lento assai

Curtain - Saul + officers asleep David appears at top of Hillside

466

pp ped.

4



8v

mf. *pp* *pp sub.*

8v

8v

467

8v

f *dim.*

this bar to be re-iterated until David is ready to blow his horn

468

Piu Mosso

pp *pp*

Trumpet Solo

4 469

Abner

Behold We deliver him into yr hands

Ophir

My King, yr enemy

David

You deliver me Abner Son of Ner asleep all of you dastards at yr

Molto Lento

470

David

posts. What opportunity for men of evil in tent to have crept over yr vile bodies &



David *slain the Lord's a - noint - ed*

Saul *he speaks true*

Honor Ophir you are

Ophir *his words are false O King*

Saul *both worthy of death*

Never were guards more watchfull

p (471)

He knows he could not have come one step nearer you and

David $\frac{3}{4}$ 7 $\frac{3}{4}$ I have wandered thru you and over you and stood by the side of the

Ophir $\frac{3}{4}$ lived.

$\frac{3}{4}$ *pp* Tranquillo

$\frac{3}{4}$

David $\frac{3}{4}$ King

Saul $\frac{3}{4}$ Nay, nay that cannot have been for I still

$\frac{3}{4}$

Ophir $\frac{6}{4}$ 7 Not once did I close an eye and my hand never

Saul $\frac{6}{4}$ live

$\frac{6}{4}$ (472)

$\frac{6}{4}$



Ophir
failed to clutch thy javelin

Saul
Thou hearest

Quietly

David
where then my ophir is the javelin that yr hand never failed to clutch

T. Chor
Consternation when they find it is gone

B
Where oh king is the bolster on which you thought the Head of

David's

(473)

David

Chorus *f*

Saul lay safe

Trepper

Consternation

David holds the

Cruse + the javelin

up -

Allegro

474

Ten

Bass

David

the cruse the jar'lin

the cruse the jar'lin

Slow let one of the young men come up, and

Lento

trem.

David

fetch the kings javelin + the cruse that was in his

bolster

- This is done

silently -

trem.

5
4

(his arms seek forgiveness)

David

Ophir

Saul

My King (striking them down)

Unworthy

Be

pp

f

David

hold Saul I have taught these slovens that they shall be a wall unto you by night

by day

yet you have driven me from yr service & hunted me thru all Judah seeking my

David

life 476

Now am I in thy grasp. slay me as I stand if such is yr wish

Detailed description: This system contains the first four measures of David's part. The vocal line is in 3/4 time, with a key signature of one flat. The lyrics are 'life' (circled as 476), 'Now am I in thy grasp. slay me as I stand if such is yr wish'. The piano accompaniment consists of two staves: the right hand has chords and some melodic fragments, while the left hand has a bass line with chords.

Saul

Thou art bold of speech yet my son David I will no more do thee harm nor

rall Tempo

rall Tempo

477

Detailed description: This system contains the first four measures of Saul's part. The vocal line is in 3/4 time, with a key signature of one flat. The lyrics are 'Thou art bold of speech yet my son David I will no more do thee harm nor'. There are tempo markings 'rall' and 'Tempo' above the vocal line. The piano accompaniment includes a circled number '477' in the left hand.

Saul

seek to pursue thee into the bowels of the earth

Detailed description: This system contains the final two measures of Saul's part. The vocal line is in 2/4 time, with a key signature of one flat. The lyrics are 'seek to pursue thee into the bowels of the earth'. The piano accompaniment continues with chords in the right hand and bass notes in the left hand.



Saul

2/4 7 # 4 | 3 7 4 4 4 4 4 4

or to snare thee like a pheasant on the mountains

Saul

2/4 7 4 | 3 4 4 4 4 4 4 4

but I will take thee back into my service

Saul

3/4 7 # 4 | 2 # 4 4 | 3 4 4 4 4 4 4 4

because my soul was precious in thine eyes this

478

Saul

5/4 4 | 4 4 4 4 4 4 4 4

night

479

2nd Vision The Throne Room

Allegro Mod.

Ophir $\frac{3}{4}$

Saul $\frac{3}{4}$

My king he has made the mountains
Well?

pp

Ophir ϕ

Saul

drunk with the blood of thine enemies
The son of Jesse?

In the streets they are



Ophir
Saul

singing & dancing to his glo — ry to the music of the

480

Ophir
Saul

flute — hackett — cor net and dul — ci —

Ophir
Saul

— mer

p cres # dim

Allegretto

Saul

481

Saul

Ophir

There is one way of breaking him that

Ophir

Saul

Mod.

has not yet been tried

you spoke to him

I gave him y^e



Ophir 3/4 bp
 words
 Come you now --- before the king for

Saul 3/4 (482)

Ophir
 Saul has de-light in you

Saul
 Delight! How

Ophir
 He eyed me oh King

Saul
 looked he at that

res

483

Saul *Allegretto grazioso in 6/8* Merab + Michal appear

Summon me my daughters

Saul Merab makes a sweeping obeisance Michal likewise

Saul *3/2* I have called you before the throne because I have a de-

484

- sign to make one of you a share unto the son of Jesse Merab A snare, which one of us.



Saul

Gainsay me not

485

David

Saul

Rise my captain

486

the throneroom greets you

rall

David

Oh King

I am dazzled by it

never have these

David

eyes beheld the thron until this day

Saul

Allegro in 3 Great has been yr vic-tory and

Saul

I would re-ward you in a King-ly way - - - -

Saul

rall This day -- shall you be my



Merab *Allegretto*

489

Saul

son in law

Father

Merab

which of us

Saul

Saul suddenly disappears

The - termine it between you

psub

Merab

490

Noble captain yr

fame grows a

pace

you will be too

Merak

3/4 great for me 2/4 I am for the simple Ari ell

Merak

(Fades out)

Allegro. Grazioso

Michal

6/8 Never captain can you be great enough for me I'm for a

Michal

King



Michal

Michal

494

v. # *I'm for a King* # 0.

495

The Witch of Endor

Saul $\frac{3}{4}$ Andante Misterioso

pp (496)

Saul

you know me not

(497)

Saul

I am not as you think I am of this world

(498)

Saul

vine unto me



Saul

by the fami — liar spirit — — — — — & bring

499

Saul

him up to me the one whom I shall name unto thee

500

Witch of Endor

Thou knowest what Saul has done

W. of Endor

he has cut off those that have familiar spirits Wherefore then

501

the Witch of Endor. (cont)

Witch

largest thou a snare for my life to cause me to die

Saul

50%

Witch

Saul

There shall no punishment happen to thee for this thing

Witch

Whom shall I bring up unto thee

Saul

Bring me up



Witch *4/4* ———— 2/4 ———— 7/4 *mf* Thou art Saul

Saul *4/4* *mf* Samuel *2/4* ———— *2/4* ———— *7/4* *mf* *2* *Piu Mosso*

503

mf *un 8v*

Witch *4/4* ———— 7/4 An old man cometh up

Saul *4/4* *mf* *rall* Fear not, What seest thou *Meno Mosso*

504

mf *p* *pp* *un 8v*

Witch *4/4* ———— 7/4 and he is covered ... with a man — the

Saul *4/4* ————

un 8v

Sam'l
(She Vanishes)

Saul
rall
Sam - uel
Why hast thou dis -

505

Sam'l
- quieted me Saul to bring me up

Saul
I am
sore - - - dis -

506

p espr

Sam'l

Saul
- tressed the Philistines make war against me or the



Saul

Lord the Lord answereth me no

507

Saul

more there - fore have I called thee up that

Andante

508

Saul

Thou mayest make known to me How

Saul

long 509 is my time how long

Lento in 2

Sam'l }
Saul }

The Lord is de-

Sam'l

parted from thee for he rends the Kingdom out of thy hand and

Sam'l

gives it to thy neigh- bour because thou



Sam'l

disobey'dst HIM HE has done this thing un-to

6/4 6/4 3/4

citaru

Sam'l

tree to-morrow after the battle with the

3/4 2/2 2/2 3/2

512 8v

Sam'l

Philistines thou + thy son shall no longer be of this world...

3/2 4/4 4/4 4/4

8v

Poco Mosso Mosso

513

Sam'l

You will be in

4/4 4/4 3/4

hp

Lento assai

3

514

pps pedal

Sam'l mine with me

Saul bows

3 Saul has listened

4

515

without flinching

He again bows lowly

He sways - the thickening fades

rall



393

"How are the mighty fallen" 4th Vision

Andante tragico quasi Lento

Handwritten musical score for the first system, measures 516-517. It features a vocal line and piano accompaniment in 3/4 time with a key signature of two flats. The piano part includes markings for "in 8va" and "p".

David

Handwritten musical score for the second system, measures 517-518. It includes a vocal line with lyrics and piano accompaniment. The piano part has markings for "in 8va" and "rall". The lyrics are: "How are the Might-y fal len rit".

David

Handwritten musical score for the third system, measures 518-519. It includes a vocal line with lyrics and piano accompaniment. The piano part has markings for "in 8va". The lyrics are: "Tell it not in Gath, Publish it not in the".

David

rit ?

streets of As — calon lest the daughters of the

rit

(519)

David

Philistines rejoice — — — ye mountains of Gil-

in 8va

(520)

in 8va

David

— to — a

Let there be no dew nei-ther let there be

in 8va

in 8va

David

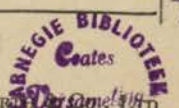
rain up — on you nor fields of off'-rings,

(521)

3 4

3 4

3 4



David

For here the shield of the mighty is vilely cast away

522

David

the shield of Saul as though he had not been anointed with

523

David

oil - - - - - From the blood of the slain

524

(stately) pp

David

from the fat of the mighty the bow of

525

David

jonathan turned not back and the

David

sword of Saul returned not empty

David

Saul and Jonathan were lovely and pleasant in their lives

rall

526

4

4

4

David

And in their death they were

527

cres



Piu Mosso

David

not di vi - ded

8va

cris

f (528)

David

Meno Mosso 3

they were swifter than eagles

ff

Piu Mosso

David

Meno Mosso 3

they were stronger than lions

Ye daughters of Israel

p

(529)

2/4

David

weep

weep o - ver Saul

who clothed you in

David

scarlet with their delights,

(Now addressing a body we do not distinguish)

David

Oh Jo-nathan

David

thou wert slain on thine high places I am dis-

David

tressed for thee my brother Jo-nathan



Poco Più Mosso

David

532

ve - ry

p dolce

David

pleasant hast thou been un - to

David

me thy

David

love for me

533

was

David

won-derful pass-ing the love of

David

wo-men go-nathans

rall

David

How are the mighty fallen and the

534

David

weapons of war perished



"Samuel + Saul" 5th + last Vision Finale

Saul *535*

Sam'l *Allegretto giocoso in 4*

Saul

Sam'l *Greet — ing friend*

Can I help you

Saul *Do I know you*

Sam'l *(536)*

I was called

rall *rall* *Tempo*

Meno Mosso
3

Saul

I cannot remember

Sam'l

Sam - uel

Meno Mosso

Saul

Such a one but I like your face

Sam'l

537

And I

yours

Saul

Sit with me good Samuel

Sam'l

though it was un - known to me

rall



Saul (Samuel sits beside Saul here)

(538) Two farmers conversing

Sam'l

And^{no} con moto

Saul

Sam'l

If yr name should be Saul

(539)

Saul

Sam'l

that such is my name

(540)

then to guide you was I sent hither

grv

p *Meno Mosso* (Ethereal)

Saul

Sam'l

as one who in a past time had in some-way now forgotten by me

8va

8va

3

3

541

ollito

Saul

Sam'l

been tied up with you in the bundle of life

Is it so

rall

Saul

Sam'l

Now do you ask me what was my way of life

Allegretto grazioso

542



Saul

I will tell you + then shall I ask

Saul

you (543) what was your way of life and to you will

3
8

Saul

tell me (Saul is puzzled) (544)

Saul

was it

dim

Saul

you who used to say this to me

545

Sam'l

I know not but

Saul

I was a

Sam'l

tell me Saul what was your way of life

rall

Saul

shepherd Now tell me what was

Sam'l

546

Andantino con moto



Saul

yours

547

Sam'l

I see it not so clearly as you do for I am

Saul

Sam'l

far-ther a way

All I bring back is that I had two troublesome

Saul

sons

8va

(freely)

8va How one forgets the smaller things

C.P.

Saul

Ve — rily

548

Sam'l

Tempo con moto Grazioso

Saul

Sam'l

Shepherd 'Tis as if I had known such a one one who went

8va

Saul

549

Sam'l

out into far places to seek his asses which had

8va



Saul *Not my asses* *my father's*

Sam'l *strayed*

Saul *asses*

Sam'l *(Samuel ponders)* *Meno Mosso* *twas you* *nall*

Saul *One forgets not such a thing as that*

Sam'l *550* *trem* *C.P.* *fp*

Saul

What is that

Sam'l

Tell me were you never a king One who is

Saul

551

Speak not blasphemy friend there is but

Sam'l

lord o-ver all

rall

Saul

one such

Sam'l

'Tis so nevertheless Samuel prepares to prostrate himself before Saul



Saul *3/4* *v* 7 # *v* *3*

What mean you Trouble me not

Sam'l *3/4* *552* *v* *v* thus did all yr people

8va
pp *3 legato* *3*
Tranquillo

Saul *v* 7 # *v* Who were my people

Sam'l *v* *553* they were called Is - rael

8va

Saul
Is rael 'tis a beautiful word

Sam'l
rall Tempo Put all such

8va

554

Saul
What happened Samuel Was the Lord

Sam'l
va nity from you friend

8va



(Giving up contentedly)

Saul
fair to me Truly His ways are past finding out

Sam'l

8va

Saul

Sam'l

Now are they to be made clear to you Come with me

Saul

Is rael

3/2

Saul

they go away together

rall

Allegro con anima

pp

f



Handwritten musical score for a piano piece, first system. It features a treble and bass clef with a 3/4 time signature. The music includes a triplet in the first measure, a forte (ff) dynamic marking, and a decrescendo (dim) marking. The key signature has one sharp (F#).

David

Handwritten musical score for a piano piece, second system. It features a treble and bass clef with a 3/4 time signature. A circled number '558' is written in the top left. The music includes a melodic line in the treble clef and a bass line with chords in the bass clef. The key signature has one sharp (F#).

David

Handwritten musical score for a piano piece, third system. It features a treble and bass clef. The music includes a melodic line in the treble clef and a bass line with chords in the bass clef. The key signature has one sharp (F#).

David

Handwritten musical score for a piano piece, fourth system. It features a treble and bass clef. The music includes a melodic line in the treble clef and a bass line with chords in the bass clef. The key signature has one sharp (F#).

David

559

'Tis thy

Ta — vid seeking thee

David

Shepherd

David

560

Shepherd



David

'Tis thy T/a vid seeking thee

David

Saul Saul dim

561

David

'tis thy T/a - vid seeking thee

562

Meno Mosso

The Room of the sleepers

Andante tranquillo

pp (563) accel

rall (564)

David Allegretto (David enters + goes straight to his bed + lies down like a log.)

pp in 2 (565) poco a poco cresc (568)



David

5 6 7 8

ff dim pp

8va

Andante religioso in 4 The End of the 23rd Psalm

Invisible chorus

S pp yea though I walk thro' the

S pp yea though I walk thro' the

A pp yea though I walk thro' the

T pp yea though I walk thro' the

pp 8va

walk loco ad. lib?

8va

566

S
val ley of the shadow of death

S
shadow of death

A
val ley of the shadow of death

T

567

fill



5 flats

S
A
T
B

I will fear no e

8va

568

cres poco

pp subito

piano

S
-vil for Thou art with me, Thy

A
-vil for Thou art with me Thy

T
-vil for Thou art with me Thy

B
-vil for Thou art with me Thy

569



Handwritten musical score for SATB choir and piano accompaniment. The score is written on a page with the number 423 in the top left corner. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are: "rod and Thy staff they com - fort". The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part includes a waltz-like melody in the right hand and a bass line in the left hand, with a triplet in the final measure. The vocal parts are in harmony, with the Soprano and Tenor parts having lyrics written below them. The Alto and Bass parts have lyrics written above them. The piano part includes a waltz-like melody in the right hand and a bass line in the left hand, with a triplet in the final measure. The score is written in ink on aged paper.

S
rod and Thy staff they com - fort

A
rod and Thy staff they com - fort

T
rod and Thy staff they com - fort

B
rod and Thy staff they com - fort

gravi

8va

3

Nobilmente

(5 flats)

S

A

T

B

T

B

me - - - - -

sure - ly

good - ness +

me

sure - ly

good - ness +

570

Ah - - - Ah - - -

Nobilmente



S
mer ————— cy shall fol — low

A
mer ————— cy shall fol — low

T
mer ————— cy shall fol — low

B
mer ————— cy shall fol — low

T
Ah ——— Ah ——— Ah ———

B
Ah ——— Ah ——— Ah ———

8va *tr* *3*

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

S
me --- all the days of my life

A
me --- all the days of my life

T
me --- all the days of my life

B

T
Ah Ah Ah Ah

B
Ah Ah Ah Ah

8va

8va

cliff

Detailed description: This is a handwritten musical score for a SATB choir. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#). The lyrics are "me --- all the days of my life". The piano accompaniment is written in bass clef. The score is divided into three measures. The first measure shows the vocal entries. The second measure features a piano accompaniment with a triplet of eighth notes and a fermata. The third measure continues the piano accompaniment with a triplet of eighth notes. There are various musical notations including slurs, accents, and dynamic markings like '8va' and 'cliff'.



The image shows a handwritten musical score for a vocal ensemble consisting of Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, along with piano accompaniment. The score is organized into three measures across four systems.

System 1 (Vocal Lines):

- Soprano (S):** and I will dwell in the
- Alto (A):** (no lyrics)
- Tenor (T):** and I will dwell in the
- Bass (B):** (no lyrics)

System 2 (Vocal Lines):

- Tenor (T):** Ah Ah
- Bass (B):** Ah Ah

System 3 (Piano Accompaniment):

- Includes piano accompaniment for the vocal lines, featuring triplets and dynamic markings such as *sva* (sforzando) and *ff* (fortissimo).

The score is written on a series of five-line staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The handwriting is clear and legible.

S
House of the Lord

A
House of the Lord

T
House of the Lord

B
House of the Lord

T
Ah Ah Ah

B
Ah Ah Ah

2nd Chorus tacet

Extra Trps + Trombones

8va

572

(thunder Machine)

8va



S
A
T
B

for e ver

T
B

Trp
on
stage
Pos
on
stage

Bells
etc

8va
perc
perc
in 8va

Handwritten musical score for voices and instruments. The score is organized into three systems of staves.

System 1 (Vocalists):

- Soprano (S):** Treble clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men", "men".
- Alto (A):** Treble clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men", "men".
- Tenor (T):** Treble clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men", "men".
- Bass (B):** Bass clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men", "men".

System 2 (Instrumental):

- T (Trumpet):** Treble clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".
- B (Baritone):** Bass clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".
- Trump (Trumpet):** Treble clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".
- Pos (Posaune):** Bass clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".

System 3 (Percussion and Organ):

- 8va (8va):** Treble clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".
- orch + Organ (orch + Organ):** Treble clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".
- 8va (8va):** Bass clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".
- 8va (8va):** Bass clef. Notes: $\dot{0}$, $\dot{1}$, $\dot{2}$. Lyrics: "men".

Performance Markings:

- Tempo/Style:** *rall* (rallentando), *cres* (crescendo), *trem ad lib* (tremolo ad libitum).
- Dynamic Markings:** *pp*, *fff*, *tr* (trill), *break 3 up*, *3* (triplets).
- Other:** *trp on stage*, *Pos*, *orch + Organ*, *8va*.



End of opera