



KING SAUL

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

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

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

CONTRABASSOON

COVER IMAGE

“David Playing the Harp before Saul”

Rembrandt Harmenszoon van Rijn, c.1629

Stadelesches Kunstinstitut, Frankfurt



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

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

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

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

Matthew W. Mehaffey
Editor

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Source Information

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

Reference Material and Software

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



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

Contrabassoon

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante

8

1-8

Bsn 2 8va

A

f

16

dim.

p

9

18-26

12

27-38

B Più motto.

10

39-48

49

Bsn 1 8va

f

6

56-61

62

Fl. 1 8va

D Animando.

mf

70

Tempo primo

11

E

14

76-86

87-100

Meno mosso.

2

101-102

Act I - Scene I

Allegro maestoso

10
5-14
f *p*

17
F
7
22-28
f

31
G
H
1
12
3
37-48
49-51

52
f

59
J
5
62-66
f

69
K
rit.
meno mosso
2
19
5
71-72
74-92
93-97

Allegro moderato
Allegro moderato
Poco più mosso
poco animando.

6
14
23
9
98-103
105-118
120-142
143-151

152
L
meno mosso, ad. lib.
a tempo
meno mosso, allargando
colla voce.
a tempo animato.

3
18
3
1
3
153-155
156-173
174-176
178-180

Allegro molto **17** M Bsn 1 8va

181-197 *f*

206 rit..... Lento

209-214 215-216 217-220 *f*

221 Allegro moderato. rit. Lento sostenuto.

225-230 231-237 *f*

238 rit. a tempo Bsn 2 8va

239-240 *f*

245

f

Act I - Scene II

Allegretto grazioso

A **20** **22** **23** **28**

1-20 21-42 43-65 66-93

Allegro vivace **D** **15** **14** **E** **3** **21** **F** **8**

94-108 109-122 123-125 126-146 147-154

155 Poco allargando. **G** **8** **12** **H** **12** **18**

156-163 164-175 176-187 188-205

I **9** **10** **K** **32** **4**

206-214 215-224 225-256 257-260

L **11** **M** **5** **N** **3** **1**

261 sostenuto 262-272 273-280 281-285 286-288

Tempo ed animando. **6** Bsn 1 8va

290-295

O Allegro vivace. Alla breve.

301 *f*

P **7** **9** **Q** **18**

308 310-316 317-325 326-343

R **16** **S** **1** Bsn 1 8va

344-359

367

f

1

374

1

T

380

386

393

cresc.

U

401

5

403-407

1

W

ff

a tempo - poco meno mosso.

412

419

3

422-424

mf

rit....

a tempo

428

Con fuoco

434

poco rit.

Recitative

Recitative Allegro moderato

poco rit.

a tempo

Bsn 1 8va

 f

Bsn 1 8va

170-176

Meno Allegro.

Bsn 1 8va

$$ff$$

202

1

Animando.

2

Allargando.

206-207

f

210

Measure 210 in bass clef. The staff contains the following notes and markings: a quarter note G2, a quarter rest, a quarter note G2, a half note G2 tied to the next measure, a quarter note G2 with an accent (>), a half note G2 tied to the next measure, a quarter note G2, a quarter note G2, a quarter note G2, and a half note G2 tied to the next measure. The measure ends with a double bar line.

Act II - Scene II

Maestoso. **4** poco rit. **2** a tempo **11** **A** **10** poco animando. **3**

1-4 5-6 7-17 18-27 28-30

B

31 animando. **1** **1** Tempo I **8** animando. **4** **3**

33-40 41-44 45-47

48 Allegro moderato. **2** **C** **1** Vivace. **26** **D** **19** poco rit. **2**

49-50 52-77 78-96 97-98

E a tempo **4** Moderato. **10** **8** Animato. **10**

99-102 103-112 113-120 121-130

con mosso. **2** **F** **1** Allegro. **4** allargando. **4**

131-132 135-138 140-143

G **H**

144 Allegro moderato - quasi agitato. **1** **5** **14** **18** Allegro molto. **4**

145-149 150-163 164-181 182-185

J **K** **L** **M**

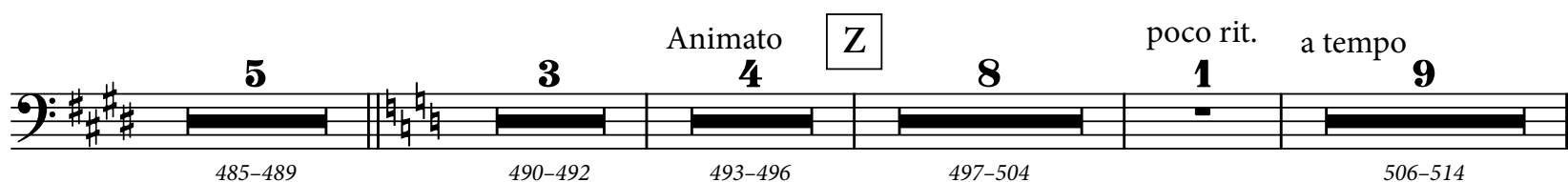
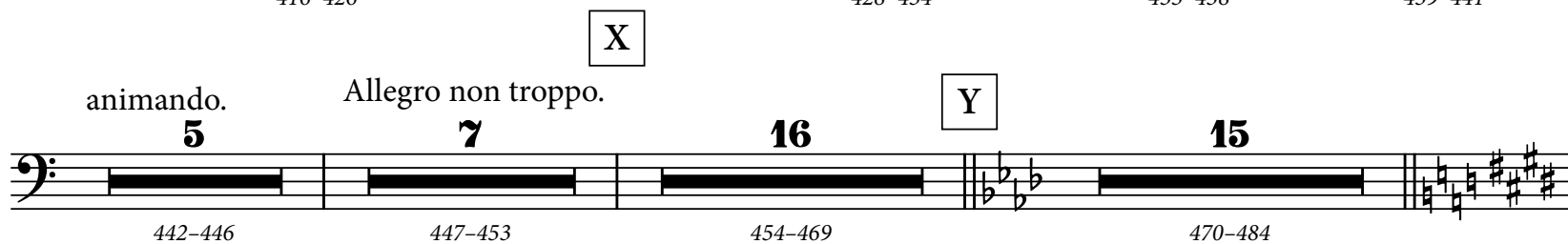
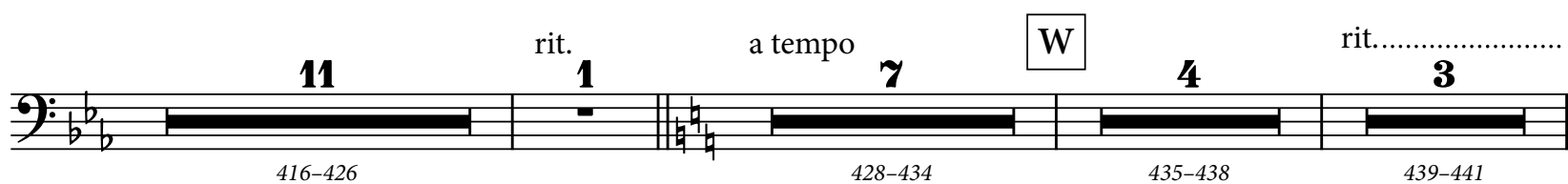
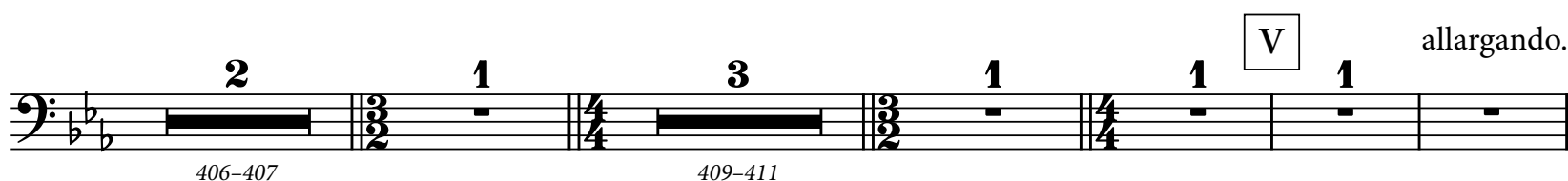
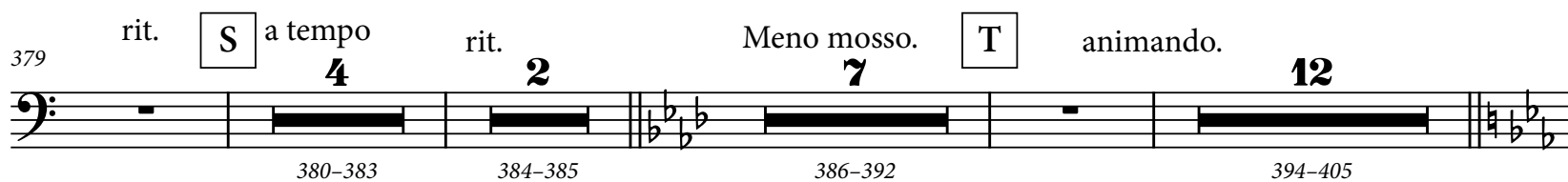
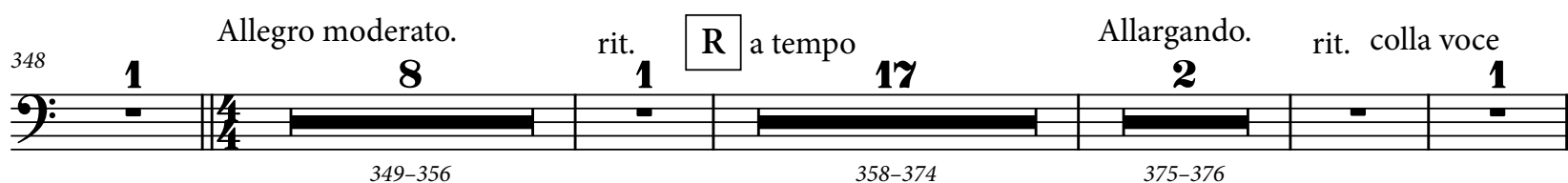
5 allargando **13** **29** **32** **9**

186-190 191-203 204-232 233-264 265-273

Vivacissimo. **16** **O** **16** **P** Bsn 1 8va

274-289 290-305

311 *f*



Contrabassoon

AA BB

13 2

515-527 528-529

Bsn 1 8va

f

535

Andante sostenuto.

1 4

536-539

Bsn 1 8va

546

Allegro molto. ♩ = ♪

1

Animato.

1

ff f

553

1

559

ff

Act III - Scene I

Andante

A 15 9 Bsn 1 8va

1-15 16-24

29

B 14 **C** 16

p 34-47 48-63

D 15 **E** 1 Animando. più mosso. Allegro moderato.

64-78 80-83 85-88 89-98

F 16 **G** 11 poco animando. a tempo poco allargando.

99-114 115-125 126-128 129-134 135-136

137 **H** largamente. Allargando. a tempo **K** 9

138-149 150-152 153-156 157-165

M Meno mosso. Meno mosso. rit. **O** a tempo 16

166-179 180-181 182-189 190-192 193-208

209 poco rit. a tempo **P** 3 8 poco rit. Poco più mosso. **Q** 4 22

211-213 214-221 222-223 224-227 228-249

R 18 **S** 1 Allargando. a tempo **T** Animato. 6 10

250-267 269-270 271-278 279-284 285-294

rit.

7

Meno mosso.

2

rit.

2

Allegro

10

V

26

295-301 302-303 305-306 307-316 317-342

343

W

1

Animando.

15

Allegro molto. - alla breve

6

X

15

rit.

344-358 359-364 365-379

2

Y

a tempo

16

Z

20

rit.

2

381-382 383-398 399-418 419-420

Act III - Scene II

Tacet

Act III - Scene III

Allegro vivace

19 **A** **20** **B** **8** **13**

1-19 20-39 40-47 48-60

C **15** **D** **23** rit..... a tempo **2** **7** **E**

61-75 76-98 99-100 102-108

20 **F** **16** **G** **33**

109-128 129-144 145-177

Maestoso ma non troppo Lento L'istesso tempo poco rit. a tempo, e poco più mosso

6 **10** **1** **11**

179-184 185-194 197-207

208 **H** poco agitato **13** **K** con fuoco **5** Più mosso - animando allargando. **7** **1**

209-221 223-227 228-234

M **5** rit. **2** Meno mosso. **7** Animando. **4** poco rit.

236-240 242-243 244-250 251-254

256 **O** a tempo **4** Animato. **2** **P** **6** **2** sostenuto.

257-260 261-262 263-268 269-270

13 Lento maestoso. **3** **Q** **16** rit..... **1**

272-284 285-287 288-303

R Allegro. **13** **S** **19** **T** **6**

305-317 318-336 337-342

animando. **5** animando. **1** Vivace. **4** **V** **11** **W** **3**

343-347 350-353 354-364 365-367

368 Andante. **1** **25** **X** rit..... **1** a tempo **7**

369-393 397-403

35 rit..... **2** a tempo **8** **Y** accelerando..... **3** **4**

404-438 439-440 441-448 449-451 452-455

Allegro moderato. **21** **Z** **13** Andante sostenuto. **16** **AA** rit. a tempo **3**

456-476 477-489 490-505 507-509

510 Animato. **1** **5** animando. **5** **BB** **10** poco rit. **1**

511-515 517-521 522-531

533 a tempo **9** **5** animando **12** **CC** **10**

534-542 543-547 548-559 560-569

DD **17** **EE** animando. **5** **17** **FF** **17**

570-586 588-592 593-609 610-626

2 **GG** Animato. **24** **HH** **16** **3** **JJ** **15**

627-628 629-652 653-668 669-671 672-686

4 KK 2

687-690 691-692 Bsn 2 8va

699

1 LL

f

709

2

713-714

717

725

rit. molto.....

Act IV - Scene I

Maestoso **12** **A** **9** Animando. **B** **12**

1-12 13-21 22-25 26-37

C **7** **1** **5** **2** **D** **2** **Allegro** **Bsn 1 8va**

38-44 46-50 51-52 53-54

56 *f*

61 **E** **1** **2** *66-67*

69 **3** *74-76*

77 **F** **3** **2** *78-80 82-83*

ff f

86 *meno mosso*

92 **G** **1** *allargando* *a tempo* *ff*

H **11** *rit.* *a tempo* **8** **2** **1** *Più mosso*

97-107 109-116 117-118

animando

6

J

8

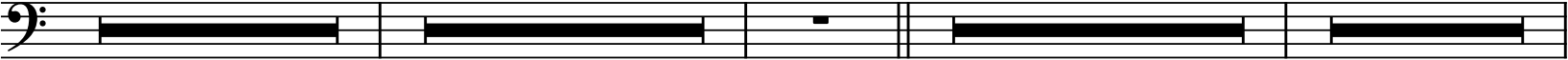
L

Meno mosso.

9

rit

4



120-125

126-133

135-143

144-147

148

rit.

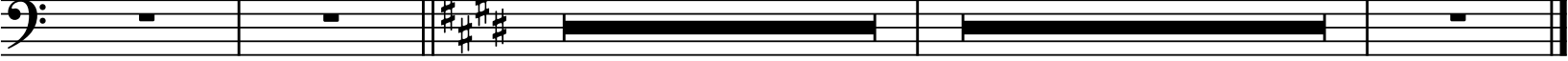
colla voce

1

6

M

8



150-155

156-163

Act IV - Scene II [Endor]

Maestoso

8 **G.P.** **1** **8** **A** **6** **Cl. 1 8va**

1-8 10-17 18-23

25 **pp**

B **9** **pp** **cresc.**

34 35-43

48 **8** **C** **f** **p** **p** **cresc.**

50-57

63 **20** **sf** **69-88**

D **16** **Allegro** **3** **largamente** **2** **Animato.** **4** **E** **1** **Animando.**

89-104 105-107 108-109 110-113

11 **poco allargando** **1** **Vivace.** **1** **Bsn 1 8va**

116-126

132

F **2** **Meno mosso.** **9** **G** **10**

140-141 **f** 144-152 153-162

Act IV - Scene III

Maestoso energico.

3
1-3 *f*

8
1 *sf* 9 12-20 *mp*

23

28
B 8 31-38 *f* *ff*

41
C *f* *dim. subito* *p* 8 46-53

poco rit. D 1 a tempo E 10 F 11 12
54-56 58-67 68-78 79-90

91 Bsn 1 8va poco rit. G a tempo *f* 3 *dim. mf*

97 3 101-103 *dim.* Bsn 2 8va

108 H *ff*

115

poco rit. a tempo

J

11

8

118-128 129-136

rit.

K

tempo tranquillo.

Bsn 1 8va

2

1

137-138 p

145

rit.....

f p



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Catalog Number

1.20/03