



# 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

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HORN 3

COVER IMAGE

**“David Playing the Harp before Saul”**

Rembrandt Harmenszoon van Rijn, c.1629

Stadelsches Kunstinstitut, Frankfurt



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## ENGLISH HERITAGE MUSIC SERIES

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**  
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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 &amp; 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

KING SAUL

C. Hubert H. Parry

Hn in Eb

Act I - Introduction

Andante

1

1

*pp*

*p*

*cresc.*

9

*cresc.*

*ff*

*dim.*

*p*

A

17

4

2

4

18-21

*pp*

25-26

27-30

*mf*

32

2

16

37-38

39-54

*Vln I*

56

*mf*

D

Animando.

64

Tempo primo

1

5

*p*

80-84

*p*

73

E

11

2

*mf* *cresc.*

90-100

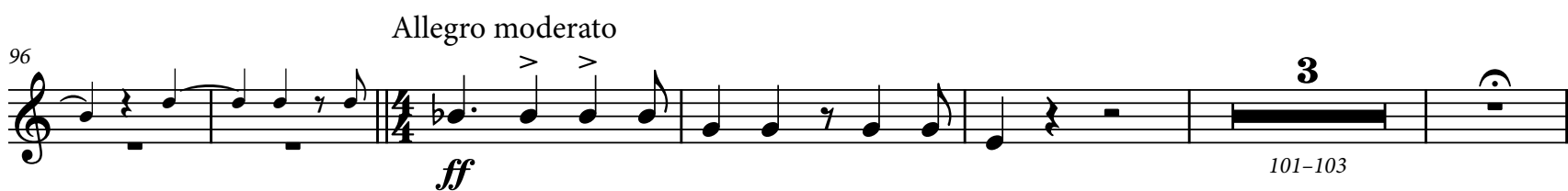
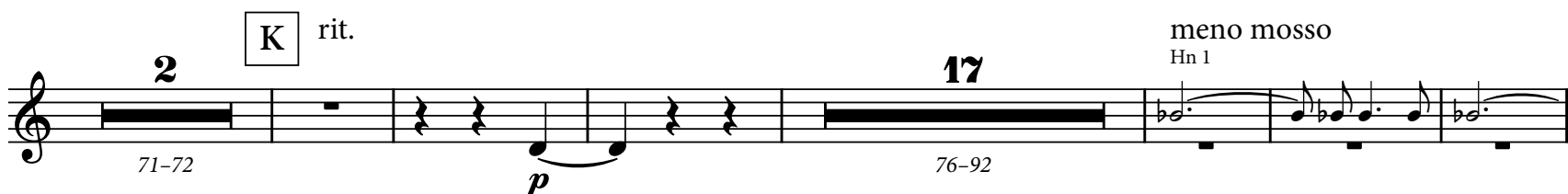
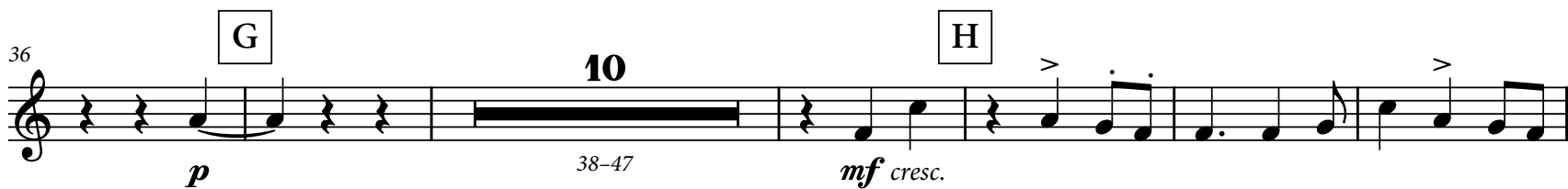
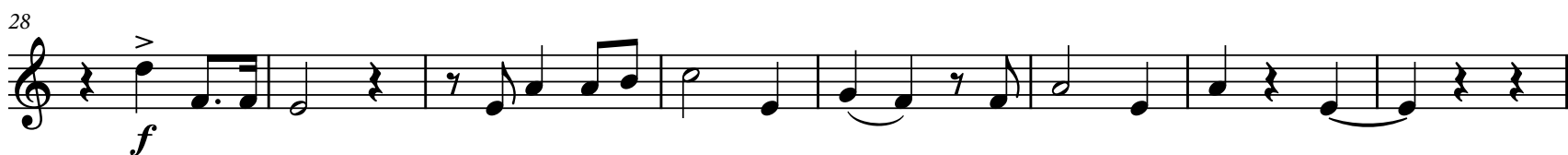
101-102

Meno mosso.

## Act I - Scene I

Hn in F

Allegro maestoso



119 Poco più mosso **10**  
120-129 *mf* cresc.

135-136 **2** poco animando. **4** **5**  
139-142 143-147 *mf*

150 **1** **L** meno mosso, ad. lib. **3** a tempo **7**  
153-155 156-162 *mf*

165-169 **5** meno mosso, allargando *f* *sf*

176 colla voce. a tempo animato. Allegro molto **6**  
*mf* 181-186 *f* *sf*

189 **6** **M** **12**  
192-197 198-209 *f*

211 rit..... Lento **2** **2** **4** Allegro moderato.  
213-214 215-216 217-220 *f*

222 rit. Lento **6** sostenuto. **3**  
225-230 231-233 *p*

236 rit. a tempo *mf* sempre cresc.

243

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## Act I - Scene II

**Hn in F** Allegretto grazioso **A** **20** **22** **B** **23** **C** **28**

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

Allegro vivace **D** **15** **7**

94-108 109-115 Hn 1 *mf*

Allargando. **E** **1** **3** **7**

120 123-125 126-132 No he - roes rank is mine to

136 gain, Nor plen - teous wealth's re *mf* **2** 141-142 *mf*

144 **F** **8** Poco allargando.

147-154 Hn 1

158 **G** **3** **11**

160-162 165-175 *f*

**H** L'istesso tempo [Allegretto grazioso] **J** **12** **18** **4**

176-187 188-205 206-209 Hn 2

214 **K** **5** **32**

217-221 *p* *cresc.* 225-256

257 *Saul* *sostenuto*

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

*mf*

262 **L**

270 *Meno mosso*

*p* *f*

277-278

280 **M** **N** *allargando*

*ff* *mf*

284-285

289 *rit...* *Tempo ed animando.*

*f*

297 **O** *Allegro vivace. Alla breve.*

304

310 **P**

*f*

312-313

319

[illegible]

333

The musical score for Example 333 consists of a single staff in 4/4 time. The staff contains a single-measure rest, represented by a horizontal line with a vertical tick mark at the beginning. The time signature is 4/4, and the key signature is one flat (B-flat).

339

R

6

345-350

[illegible]

359

S

[illegible][illegible]

383

2

386-387

*f*

2

390-391

392

U

400

1

407

rit. W a tempo - poco meno mosso.

414

rit...

421

a tempo

1

*f*

428

433

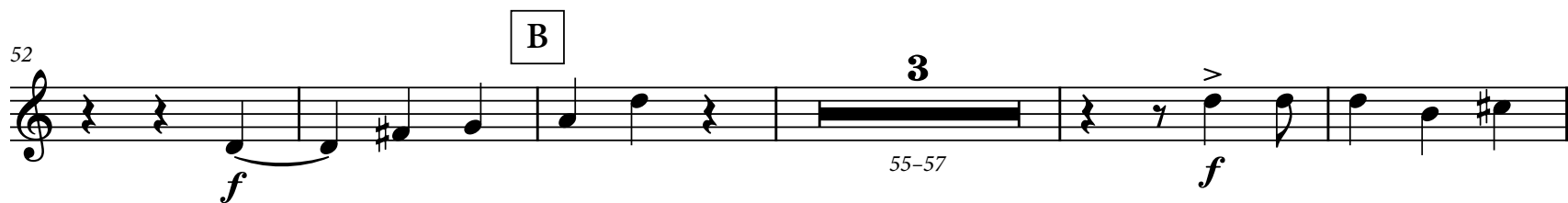
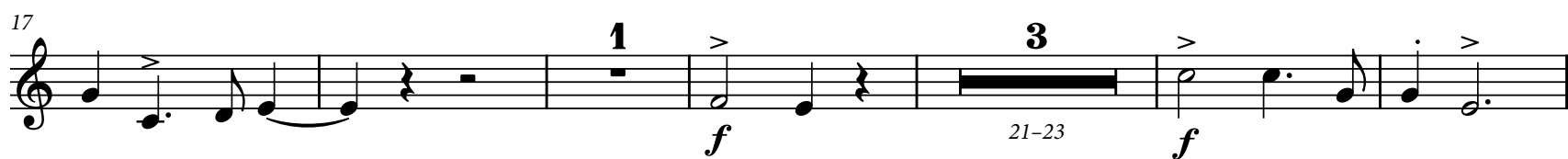
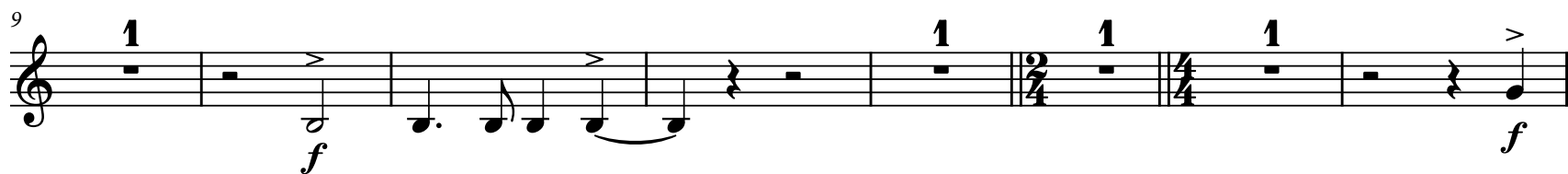
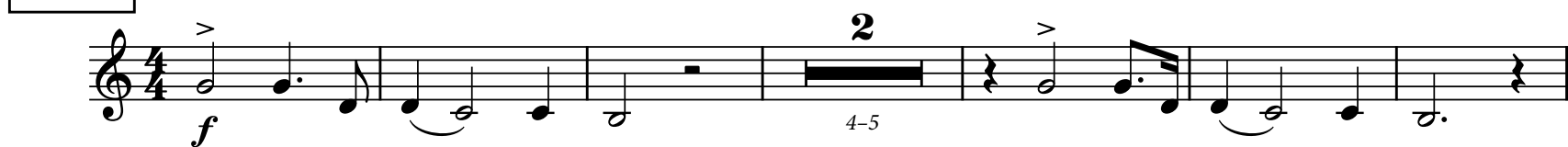
Con fuoco

poco rit.

## Act II - Scene I

Hn in F

Recitative



76 *f* **D**

84 **E**

92 poco rit. a tempo **8** 97-104 *mf*

107 **F** Allargando

115 rit **G** a tempo, animato **7** 118-124 *f*

127

132 **H** **2** 134-135 *f*

139 **J**

144 **K** **2** 146-147 *f* *mf*

151

156 **L**

*f*

162 **M**

168 **1** **2** 173-174

175 **O**

180

185 **P** rit. **1** **1** *ff* Meno Allegro.

192 **Q**

198 **1**

203 Animando. **1** Allargando.

209

## Act II - Scene II

**Hn in Eb** *Maestoso.* **4** *poco rit.* **2** *a tempo* **8** *Evil Spirit*

1-4 5-6 7-14 Who\_\_ shall dare hin - der thee,

**A**

17 from what is thy right. *f* *pp*

*poco animando.* **1** **3** *animando.* **B** *Tempo I* **2** **1**

26 28-30 33-34 *f*

37 *animando.* **2** **1** 39-40 *f*

To Hn in F **2** *Allegro moderato.*  $\text{♩} = \text{♩}$  **2** **1** **C** *Vivace.* T. 8ba

46-47 49-50 The word of the King is as the will of

56 **Hn in F** God; his the vic - to - ry, his al - so the fruits\_\_\_\_\_ there - of. *f*

66 **1** **2** 72-73 *pp* *mf*

**D**

76 *mf*

85



93 *poco rit.* **E** *a tempo*

*cresc.* **f**

102 *Moderato.* **9** **8** *Animato.* **5** Samuel

104-112 113-120 121-125 And He shall

127 *con mosso.* **F** *Allegro.*

rend the king - dom from thee, and give it to **f**

**2** *allargando.* **4**

135-136 **f** 140-143

144 *Allegro moderato - quasi agitato.* **G**

**p** 146-149 **p**

152

157 **1** **f**

163 **H** **1** **14** *Allegro molto.*

**p** 167-180 **f**

183 **J** **4** *allargando* **12**

187-190 191-202

203 Hn 1 **K**

*f*  $\text{f} \text{---}$

David 8ba

**17** **L**

212-228 The wild beasts of the field shall de *f*

235 **8** **2**

237-244 *f* 247-248 *f*

250 **6** **5** **M**

251-256 *f* 259-263 *f*

266 *dim.*

273 Vivacissimo. **6** **7** **O** **2**

275-280 *f*  $\text{f} \text{---}$  *sf* 283-289 290-291

292 *f*

**P**

301

310

317 **3**

323-325 *mf* cresc.

327 Q

335

343 Allegro moderato.

rit. 1

349-356

R a tempo 8

p

358-365

373 Allargando.

rit.... colla voce

rit.

380 S a tempo

Meno mosso.

Michal

He put his right hand to the sling, and his

381-383 384-385 386-389

392 T animando.

f

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

397

p

402

3 2 1 1

403-405 406-407

410 Michal

war - riors ?" The chil - dren shall wait for the host that went forth ! "Why *f*

415 allargando. **2** **6** rit. **1** a tempo **4**

416-417 421-426 428-431

432 **W** **4** **3** rit..... **animando.** Bsn 2

435-438 439-441

443 Allegro non troppo. **f**

450 **X** **2** **1**

452-453

457 **f** **1**

463

469 **Y** **8** **1** *mf*

471-478

482 **1** **5** **3** **2** Animato **Hn 1**

485-489 490-492 493-494

496 Z poco rit.

*p* 502-504

a tempo AA

506-512 515-517 *mf cresc.* *ff*

521-522

528 BB

Andante sostenuto. Evil Spirit

534-535 536-544 What\_ shall he have more but thy king - dom ?

548 Allegro molto.  $\text{♩} = \text{♩}$  Animato.

*ff*

555

*cresc.*

560

Hn in F

Act III - Scene I

Andante

**A**

15 10

1-15 16-25

Ob. 1

**C**

29

**B**

13

*p* *cresc.* *f* 35-47 Rest, \_\_\_\_\_

49

rest! \_\_\_\_\_ ye that are wea - ry with war - fare! *pp*

59

**D**

2 1 4

62-63 *f* 67-70 *p*

72

**E**

5 1 1

74-78 *mf* Animando. più mosso.

Allegro moderato.

**F**

4

85-88 *p* *pp*

96

**G**

7 11 3 1

106 108-114 115-125 126-128 poco animando. a tempo

David 8ba

130

poco allargando. **H** largamente.

8 nei - ther the moon\_\_\_\_\_ by night.

*mf*

138-149

**12**

Allargando. a tempo

**3** **1**

150-152 *mf*

**K**

**8** **14**

158-165 166-179

*dim.*

**M**

Meno mosso.

**2** **4**

180-181 182-185

David 8ba

rit...

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

193 **O** a tempo

**12**

195-206

Michal

poco rit. a tempo

*mf* < >

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

213 **P**

**7**

215-221 *mf*

poco rit.....

**f**

Poco più mosso. **3** **4**

225-227 228-231

**Q**

232

**16** **18** **1** **2** **8**

234-249 250-267 269-270 271-278

*p*

**R** **S**

Allargando. a tempo

Animato. **T**

**6** **10** **7** **2** **2**

279-284 285-294 295-301 302-303 305-306

rit. Meno mosso. rit.

## David 8ba

David 80a

307

Who is this that look - eth forth as the morn - ing; fair as the morn, clear as the sun, ter - ri - ble as an

316

V

2

22

W

Vln I

Animando.

*f*

318-319

*f*

321-342

347

*mp*

*f*

**3**

356-358

[illegible]

The first system of the musical score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'moderato'. The system is divided into two measures by a double bar line. The first measure contains a whole note chord of F#4 and A4, with a fermata above it. The second measure contains a whole note chord of F#4 and A4, with a fermata above it. The system is numbered 11 and 9 at the ends. The measure numbers 384-394 and 400-408 are indicated below the staff.

409

Measures 409-412 of the musical score. Measure 409: Treble clef, key signature of one sharp (F#), 4/4 time. The melody starts with a whole rest, followed by a half note F#4, a half note G4, a half note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. Measure 410: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with the same eighth-note pattern. Measure 411: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with a half note F#4, a half note E4, a half note D4, and a half note C4. The piano accompaniment continues with the same eighth-note pattern. Measure 412: Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with a half note B3, a half note A3, a half note G3, and a half note F#3. The piano accompaniment continues with the same eighth-note pattern. The score is marked with a dynamic of *mf* (mezzo-forte) at the beginning of measure 409.

415

1

rit.

*f*



Hn in E

## Act III - Scene II

Maestoso.

10 1 1 6

1-10  $f > p$  15-20

21 A 1 1 6 1 2

23-28 30-31

Evil Spirit

Whom did thy peo - ple's voice, an - swer - ing, praise ?

34 B

stopped stopped

Whom to thy king - ly throne, now would they raise? Thee or her  $ff$

41 Allegro energico.

47 C

54 D

Più allegro. Allegro.

10 1

56-65  $f$

70 E

Animando. To Hn in Eb meno mosso. rit...

2 1 2 4

74-75 77-78 80-83

$f$

Allegro tranquillo.

F 16 16 rit. 2 G a tempo 24 H 19

84-99 100-115 116-117 118-141 142-160

**J** Animando. Allegro con fuoco. **K** Hn in Eb

161-162 163-167

As a hind from the leo - pard ! Free \_\_\_\_\_ and un *f*

Saul

173 **L**

174-182

*f* *f*

188

**1** **1**

195 **M**

**1** **1**

201 **1**

*f* *f*

207 **O**

**11** **2**

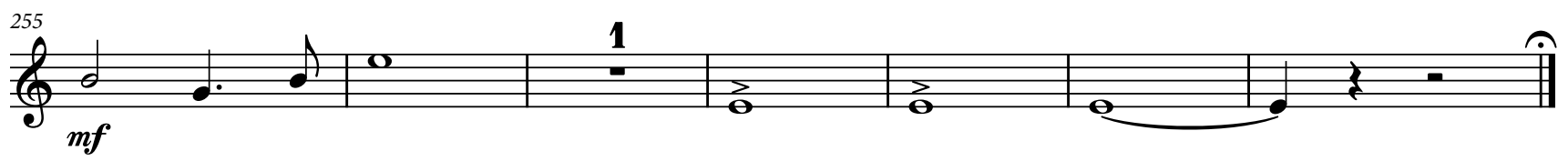
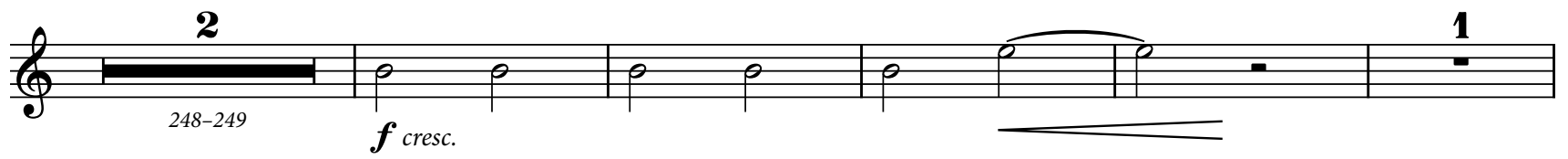
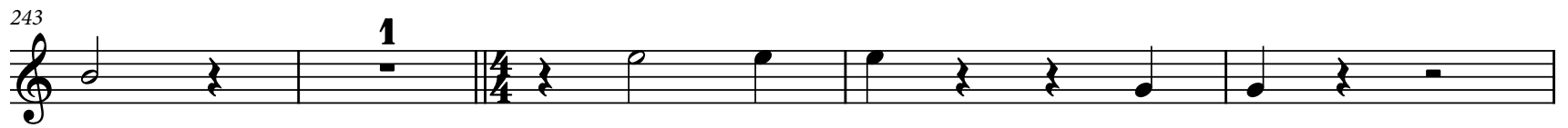
210-220 221-222

*f*

225 **1** **2** **1**

230-231

235 **P**



Hn in F

## Act III - Scene III

Allegro vivace

1-10 **10** *f*

16 **1** **A**

25 *mf* *cresc.*

33 **B** **7** 41-47

48 *f*

**C** **4** 56-59 *mf* *cresc.*

68 **D** **5** **10** 71-75 76-85 Hn 1

89 *mf* *f*

99 rit..... a tempo

**E**

**7** **20** **F** **16**

102-108 109-128 129-144

**G** **14**

145-158

Cl. 1

*pp*

167

Maestoso ma non troppo Lento

**7** **4**

171-177 179-182

*p*

184

L'istesso tempo

**10**

poco rit. **1**

a tempo, e poco più mosso

Saul

185-194

Oft had I dim - ly felt it near A

200

phan - tom on - ly, vague, im - per - son - al, \_\_\_\_\_

Breath - ing mere veil - ed o - mens;

**1**

208 **H** poco agitato

**1** **1** **1** **1** **1**

*mf* > *p* *sf* > *sf* > *sf* > *sf* >

218 **K** con fuoco

**1** **3**

225-227

**M**

Più mosso - animando **7** allargando. **1** **5** rit. **2** Meno mosso. **7**

228-234 236-240 242-243 244-250

251 **Animando.** *Saul* *poco rit.....*

That I might writhe with - in his power, And hear that whis - pered e - vil word What wert thou, and what

257 **O** *a tempo* **Animato.**

*f*

264 **P** *sostenuto.*

*mf* *p*

265-268 272-276

279 **2** **1** *Lento maestoso.*

*p*

282-283

287 **Q** **1** **1** *f*

296 **4** **1** *rit.....* **R** *Allegro.*

*f* *f*

297-300

306 **7** *p*

309-315

**S** **10** *Tpt 1* *Hn 1*

318-327

335 **T** **2** *animando.*

*pp* *mf*

341-342

344 animando. Vivace.

352 V

358 ff

364 W Andante.  $\text{♩} = \text{♩}$  15 369-383 f

384 X rit..... a tempo 7 1 7 387-393 397-403 sf

404-438 439-440 35 2 1 Hn 1 Y accelerando..... Allegro moderato. 2 3 454-455 456-458 f

459 8 Hn 1 461-468 p

474 Z 11 16 Andante sostenuto. 479-489 490-505 mf

506 **AA** rit. a tempo **3** Animato. **1** **5** animando. **5** **BB** **10**

507-509 511-515 517-521 522-531

532 poco rit. a tempo **1** **9** **5** animando **3** Hn 1

534-542 543-547 548-550

554 **CC** **3** **6**

560-562 564-569

*p* *f* < >

**DD** **7**

570-576

*mf*

583 **EE** animando.

590 **3**

594-596

599 **4** **2**

602-605 608-609

*mf*

610 **FF**

*cresc.* *cresc.*

**2** **1**

619-620

*f*

627 **GG** Animato. **9** Hn 1

630-638



643 **1** **5** **9** **HH**

*f* 648-652 653-661

662 **3** **2**

*f* 665-667 *f* 670-671

672 **JJ** **3**

*f* 674-676

682 **2**

688-689 *f*

691 **KK**

698 **LL**

706

715

721

727 rit. molto.....

Hn in D

Act IV - Scene I

Maestoso

A

1-7 9-12 15-16

*f* *f*

B

Animando.

17 19-21 22-25 29-37

*sf*

C

To Hn in F Più motoaccelerando.....

38 46-50

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

D

Allegro

Hn in F

51-52 53-54

*mf*

58

*ff*

E

63

*f*

69 74-76

*3*

F

77

*ff* *f* *ff*

83 meno mosso

89 allargando G a tempo

95 H rit. a tempo

97-107 109-116

119 Più mosso animando J

- quir - est of Him, and He giv - eth thee no an - swer. 123-125 126-130

*mf*

131 L Meno mosso.

136-141

143 rit. colla voce M

144-147 151-155

157 dim. 3 pp

161-163

Act IV - Scene II [Endor]

G.P.

1

*p*

*f*

10

*pp*

11-17

*pp*

*p*

24-25

26

*pp*

30-33

*f*

*p*

*mf dim.*

38

whom - so - ev - er I shall name.

40-47

*f*

*p*

*mf dim.*

52

*cresc.*

*p*

63

*cresc. molto*

*sf*

69-71

*p*

73

*p*

76-88

89-104

*Allegro*

Vln I

*largamente*

106

*Animato.*

111

*f*

*f*

*Animando.*

119 **3** **2** **1** **2** *poco allargando* *Vivace.*

120-122 125-126 129-130

131 *mf* *cresc.* **2** 137-138

139 **F** *f* *Meno mosso.* **9** **G** Samuel and to -

144-152

154 - mor - row shalt thou and thy sons be with me Hn 2

163 *Lento espressivo* *p* *poco cresc.* **H**

171 *cresc.*

179 *Molto Allegro* *mf*

185 **1**

192 **J**

**3** *mf* *Largo.* **4** 199-201 206-209

316

*ff*

*f*

**1** **3**

molto rit. a tempo

320-322

R

326 **S**

**ff**

**18**

328–345

Cl. 1

**3**

349–351

**pp**

353

**Meno mosso.**

**1**

363 **T**

**Tranquillo**

**8**

365–372

**meno mosso, ad lib.**

**1**

**3**

374–376

**p**

**Largamente.**

380

**Lento.**

**2**

381–382

**mf**

**Maestoso, sostenuto.**

**8**

388–395

396

**mf**

**1**

**f**

**V**

**9**

402–410

**mf**

**rit....**

**p**

416

**mf**

**cresc.**

**f**

Hn in F

## Act IV - Scene III

Maestoso energico.

6

**A**

20

*cresc.*

25

*cresc.*

**B**

31-37

**C**

43

*dim.* *p dim.* *pp* 48-53

54

*poco rit.* *p* **D** *a tempo* *f* 58-63

67

**E** *mf* 70-74 *f* 77-78



79 **F** 1

85

*f*

91

*cresc.* poco rit.

96 **G** a tempo

*dim.* 100-101 *p*

104

106-107 *cresc.* *f*

113 **H**

*ff* poco rit. a tempo *pp* 119-127

128 **J** Tpt 2

*pp*

134

*f* *dim.* *pp* rit. **K** tempo tranquillo. 140-142

143

*mf* *cresc.* *f* *p*



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MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

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