



# 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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PERCUSSION

COVER IMAGE

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

Rembrandt Harmenszoon van Rijn, c.1629

Stadelsches 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 &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

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# KING SAUL

C. Hubert H. Parry

## Act I - Introduction

Tacet

## Act I - Scene I

Tacet

## Act I - Scene II

Tacet

## Act II - Scene I

Tacet

## Act II - Scene II

Tacet

## Act III - Scene I

Tacet

## Act III - Scene II

Tacet

## Act III - Scene III

Tacet

## Act IV - Scene I

Maestoso **12** **A** **9** Animando. **4** **B** **12**

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

**C** **7** **1** **5** **2** Allegro **6** *f*

*38-44 46-50 51-52 53-58*

60 **E** **2** **16** **F** **7**

*63-64 65-80 81-87*

meno mosso **4** **2** **1** allargando **G** a tempo **13** **H** rit. a tempo **8**

*88-91 95-107 109-116*

*ff*

**2** Più mosso **1** animando **6** **J** **8** **L** Meno mosso. **9** rit. **4**

*117-118 120-125 126-133 135-143 144-147*

148 rit. colla voce **1** **6** **M** **8**

*150-155 156-163*

## Act IV - Scene II [Endor]

Tacet

## Act IV - Scene III

Tacet



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