



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

BASS CLARINET

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
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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

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KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante

8

1-8

p

poco a poco cresc.

cresc.

13

A

cresc.

f

dim.

p

18-25

27

34

B

Più motto.

3

7

36-38

39-45

Bsn 1 8va

49

6

56-61

Fl. 1 8va

mf

68

D

Animando.

Tempo primo

11

E

Bsn 1 8va

76-86

p

95

Meno mosso.

3

2

98-100

101-102

dim.

Act I - Scene I

Allegro maestoso

10
5-14
f

16
2 F 9
19-20 21-29
f

32
1 G 12 H
37-48 Ob. 1 8va

50
f

59 J 2
62-63
f

67 K rit. 17
68-70 76-92

meno mosso 5 Allegro moderato 6 Allegro moderato 14 Poco più mosso 23
93-97 98-103 105-118 120-142

poco animando. 9 L meno mosso, ad. lib. 3 a tempo 18 meno mosso, allargando 3
143-151 153-155 156-173 174-176

a tempo animato.

colla voce.

Allegro molto

M

rit.....

177

1 3 17 17 2

178-180 181-197 198-214 215-216

Lento

Allegro moderato.

rit. Lento

sostenuto.

Ob. 1 8va

217-220 221-223 225-230 231-233

235

rit. a tempo

p

241

245

Act I - Scene II

Allegretto grazioso **A** **20** **22** **23** **28**

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

Allegro vivace **D** **15** **14** Allargando. **E** **3** **21**

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

F **8** Poco allargando. **G** **8** **12** L'istesso tempo [Allegretto grazioso] **12**

147-154 156-163 164-175 176-187

H **18** **J** **9** **K** **10** **32**

188-205 206-214 215-224 225-256

L **4** sostenuto **11** Meno mosso **M** **8** **5** **N** allargando **3**

257-260 262-272 273-280 281-285 286-288

289 rit **O** **1** Tempo ed animando. **P** **11** Allegro vivace. Alla breve. **16** **9** **Q** **14**

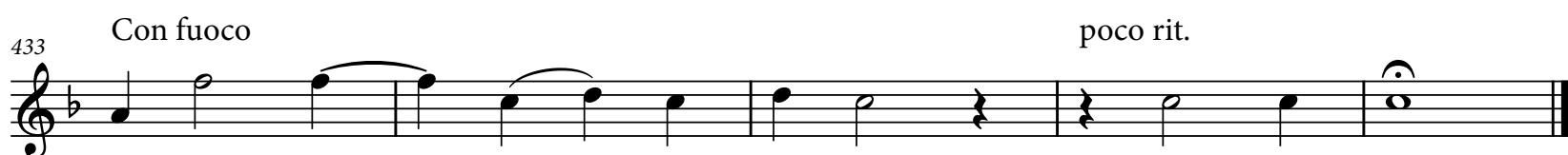
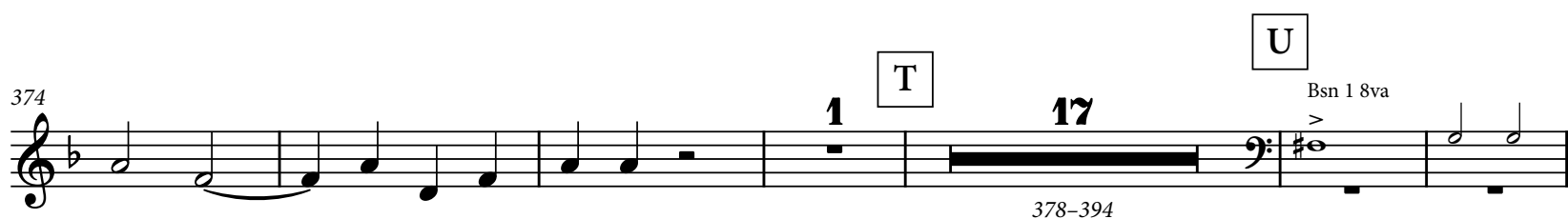
290-300 301-316 317-325 326-339

340 Bsn 2 8va **R**

346

351

f



Act II - Scene I

Recitative

5

1-5

f

1

11

1

1

1

f

18

1

3

21-23

f

Allegro moderato

27

12

A

13

B

19

29-40

41-53

54-72

C

13

D

9

E

poco rit. a tempo

13

F

2

73-85

86-94

97-109

110-111

Allargando

4

rit

1

G

a tempo, animato

8

1

8

112-115

118-125

127-134

135

Cl. 1 8va

H

1

J

142

f

K

3

L

7

M

10

10

146

147-149

150-156

157-166

167-176

177-183

O

7

Cl. 1 8va

P

188

rit.

Meno Allegro.

ff

193-196

4

Q

4

197-200

ff

204

Animando.

Allargando.

209

1

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** Allegro moderato. **3** $\text{♩} = \text{♩}$

33-40 41-44 45-47

C **2** **1** Vivace. **26** **D** **19** poco rit. **2** **E** a tempo **4**

49-50 52-77 78-96 97-98 99-102

Moderato. **10** **8** Animato. **10**

103-112 113-120 121-130

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

131-132 135-138 140-143

G $\text{♩} = \text{♩}$ Allegro moderato - quasi agitato. **1** **5** **H** **14** **18** Allegro molto. **4**

144 145-149 150-163 164-181 182-185

J **5** allargando **13** **K** **29** **L** **32** **M** **9**

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

Vivacissimo. **16** **O** **16** **P** **28** **Q** **15**

274-289 290-305 306-333 334-348

Allegro moderato. **8** rit. **1** **R** a tempo **17** Allargando. **2** rit. colla voce **1** rit.

349-356 358-374 375-376

S a tempo **4** rit. **2** Meno mosso. **7** **T** animando. **12**

380–383 384–385 386–392 394–405

2 **1** **3** **1** **1** **V** **1** allargando. **11**

406–407 409–411 416–426

427 rit. **1** a tempo **7** **W** **4** rit..... animando. **3** **5** Allegro non troppo. **7**

428–434 435–438 439–441 442–446 447–453

X **16** **Y** **15** **5**

454–469 470–484 485–489

3 Animato **4** **Z** **5** **Tbn. 1 8va** poco rit.

490–492 493–496 497–501

506 a tempo **p** **cresc.**

511 **AA** **12** **f**


516–527

528 **BB** **1** **Cl. 2 8va** **1**

535 Andante sostenuto. **6** **f** **4**

537–542 544–547


548

Allegro molto. 

Animato.

2

3




549-550


551-553

f

555



559



ff

Act III - Scene I

Andante

A 15 7

1-15 16-22

Cl. 2 8va

B 14 **C** 16

28 *p* 34-47 48-63

D 15 **E** 1 **F** 15 **G** 11 **H** 12 **I** 3 **J** 4 **K** 9 **L** 14

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

Animando. più mosso. Allegro moderato.

M 2 **N** 8 **O** 3 **P** 16 **Q** 1

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

Meno mosso. rit. a tempo poco rit.

R 18 **S** 1 **T** 2 **U** 8 **V** 6 **W** 10

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

Allargando. a tempo Animato.

X 7 **Y** 2 **Z** 2 **AA** 10 **AB** 26

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

rit. Meno mosso. rit. Allegro

X

343

W

Animando.

Allegro molto. - alla breve

rit.

1

15

6

15

344-358

359-364

365-379

2

Y

a tempo

Z

rit.

2

16

20

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 **7** **E**

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

20 **F** **16** **G** **33** **6** Maestoso ma non troppo Lento

109-128 129-144 145-177 179-184

L'istesso tempo **10** poco rit.... a tempo, e poco più mosso **11** poco agitato **13** **H**

185-194 197-207 209-221

K con fuoco **5** Più mosso - animando **7** allargando. **1** **5** rit. **2** **M**

223-227 228-234 236-240 242-243

Meno mosso. **7** Animando. **4** poco rit..... a tempo **4** Animato. **2** **O**

244-250 251-254 257-260 261-262

6 **P** **2** sostenuto. **13** Lento maestoso. **3** **16** **Q**

263-268 269-270 272-284 285-287 288-303

304 rit... **R** Allegro. **5**

305-309 Cl. 1 8va

S **2**

316-317 *p*

323

poco cresc.

330

p

343-347

animando. 5

350-353

animando. 1

Vivace. 4

354-364

11

365-367

3

368

Andante. 1

25

X

rit.....

1

a tempo 7

34

369-393

397-403

404-437

438

Cl. 1 8va

rit.....

a tempo

p

444

Y

449

accelerando.....

455

Allegro moderato. 20

Z

13

Andante sostenuto. 16

dim. *p*

457-476

477-489

490-505

506

AA rit. 3

a tempo 1

Animato. 5

animando. 5

BB 10

507-509

511-515

517-521

522-531

532 *poco rit.* *a tempo* **1** **9** **5** *animando* **12** **10** **CC**

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

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

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

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

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

KK **3** *Cl. 2 8va* *f*

687-689

696 **1**

704 **LL** **1** *f* **1**

711

716 **7** *f*

717-723

727 *rit. molto.....*

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Act IV - Scene I

Maestoso

A

10

3-12

p

f

16

B

Animando.

3

4

12

19-21

22-25

26-37

C

D

Più moto accelerando.....

Allegro

7

1

5

2

1

38-44

46-50

51-52

Cl. 1 8va

55

f

61

E

f

2

66-67

72

2

75-76

ff

78

F

2

79-80

f

Act IV - Scene II [Endor]

Maestoso

8

1

G.P.

8

A

6

Cl. 1 8va

1-8

10-17

18-23

25

p

cresc.

34

B

p

40-43

44

p

cresc.

f

p

mf

dim.

51

C

7

53-59

p cresc.

64

7

69-75

sf

pp

77

D

10

16

Allegro

3

2

largamente

79-88

89-104

105-107

108-109

Animato.

E

4

1

Animando.

11

1

poco allargando

110-113

116-126

Vivace. **4**

129–132 Cl. 1 8va

F **2** **9** **G** **3**

Meno mosso.

140–141 *f* 144–152 153–155 *p*

158 Lento espressivo $\text{♩} = \text{♩}$ **H** **6**

164–169 *mf*

171 **3** **13**

Molto Allegro

f 176–178 179–191

J **8** Bsn 1 8va **Largo.** **4**

192–199 206–209

210 **K** **4**

mf 214–217 Cl. 2 8va

220 **1** **3**

p

228 rit **L** **3** Più mosso. **M** **1** rit. **1** Animato **13**

230–232 233–247 250–262

8 O 10 P 5 poco animando 6

263-270 271-280 281-285 287-292

293 Animando. Q 11 14 R 1 molto rit. a tempo 6 S 31

294-304 305-318 320-325 326-356

Meno mosso. T 6 2 Tranquillo 8 meno mosso, ad lib. 1 Largamente. 7 Lento. 6

357-362 363-364 365-372 374-380 381-386

Maestoso, sostenuto. 6 Cl. 1 8va

387-392

400 V 8va mp cresc. f 1

400-412

407 3 3 410-412

407-412

414 rit... 2 p f

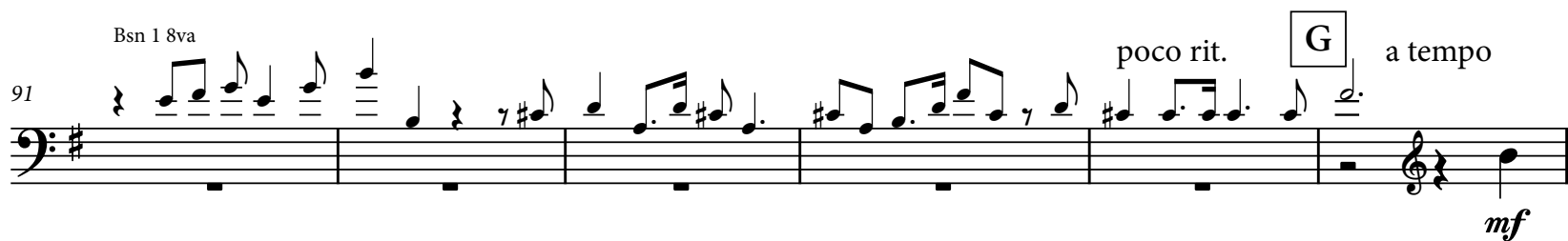
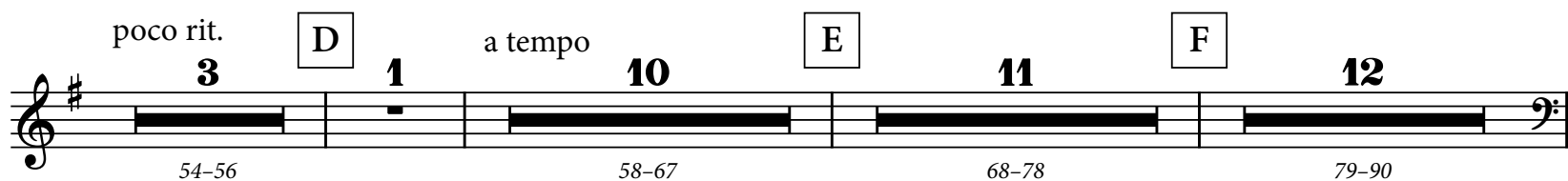
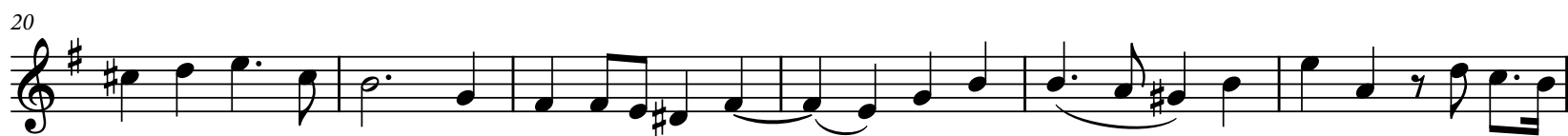
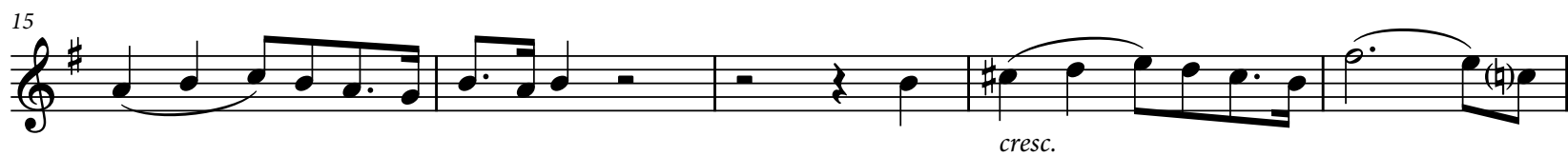
414-416

Act IV - Scene III

Maestoso energico.

10

A



a tempo

4

Bsn 1 8va

118-121

129

J

mf

3

134-136

2

137-138

rit. **K** tempo tranquillo.

p

143

mp

f

p

rit.....



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