



# 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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BASSOON 1

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

Professor of Music  
*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

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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

Andante

1

*pp*

8

*cresc.*

15

A

4

17-20

*p*

*cresc.*

2

25-26

27

*p*

8

31-38

B Più motto.

1

40

*p*

45

1

52

*mf*

58

65 D Animando.

72 Tempo primo **2**

80 **1** E

89

97 **1** Meno mosso.

## Act I - Scene I

Allegro maestoso

*f* *p*

7

13

20 **F**

27

34 **G** **H** **11** *f*  
38-48

50

57 **J** **1** *p*

65



72 K rit. **2**

*p* 76-77 *pp*

80 **10** meno mosso

83-92 *p* poco cresc.

96 Allegro moderato

*cresc.* *ff* 101-102

103 Allegro moderato

*f* *mf* 106-107 *p*

110 *sf*

116 Poco più mosso **8**

*p* 120-127 *p*

129 poco animando. **3** **8** **2**

130-132 135-142 143-144

145 *p*

150 L meno mosso, ad. lib. **3** a tempo **8**

153-155 156-163

164

*mf*

169

meno mosso, allargando

*f*

176

colla voce. a tempo animato. Allegro molto

*f*

183

2

186-187

191

M

*f*

199

3

201-203

*f*

208-210

3

*f*

211

2

1

rit.....

Lento

3

213-214

*f*

218-220

*f*

221

Allegro moderato.

rit. Lento

*ff*

*p*

*ff*

*p*

228

sostenuto.

5

rit.

*pp*

231-235

*p*

*pp*

*p*

239 a tempo

*mf* sempre cresc.

245

*mf* sempre cresc.

Act I - Scene II

Allegretto grazioso

1-2 *p* 5-6

10 *cresc. poco a poco*

18-19 *pp* 22-23 *A* 1

28 35-36 *2*

37 *B* 40-42 43-48 *p*

51

59 *C* 1 7 66-72

73 *p* 77-93 *f* Allegro vivace

95

101

2 2 1

102-103 107-108

110

*mf*

116

*p* *mf* *p*

122

Allargando.

1 *f*

128

3 *mf*

132-134

136

*p* *mf*

142

*F*

148

*F*

154

Poco allargando.

*F*

160

5

165-169

170

*p*

L'istesso tempo [Allegretto grazioso]

176

177-180

*p*

186-187

188-191

*p*

195-196

198

206

211-214

216

*mf*

*f*

227-230

*p*

238-244

245

*p*

252-256

*mf*

258

*mf*

*cresc.*

sostenuto

266

272 *Meno mosso*

279

286 *allargando* **1** *rit..* *Tempo ed animando.*

293

300 **O** *Allegro vivace. Alla breve.*

306

312 **P** **5**

322 **Q** **1**

329

335 **4**

399

399



406 rit.... W a tempo - poco meno mosso.

The musical score for the 406th measure is written in bass clef with two flats (B-flat and E-flat). The measure begins with a 'rit.' (ritardando) marking. The notation includes eighth and sixteenth notes, rests, and a trill on the final note, indicated by a boxed 'W' symbol. The measure concludes with an 'a tempo - poco meno mosso.' marking.

[illegible]

418

rit... a tempo

rit... a tempo

425

*cresc.*

430

Con fuoco

[illegible]

Act II - Scene I

Recitative

9

17

26

32

38

45

54

61

*f*

*f*

*f*

*mf*

*cresc.*

*f*

*mf*

*p*

**2**

**1**

**1**

**1**

**3**

**1**

**3**

**A**

**B**

4-5

21-23

49-51

67   
75   
88   
95   
102   
109   
117   
123   
128   
132   
V.S.

135 H

*ff*

140 J

*f*

145 K

*f*

150-152

153 L

*f*

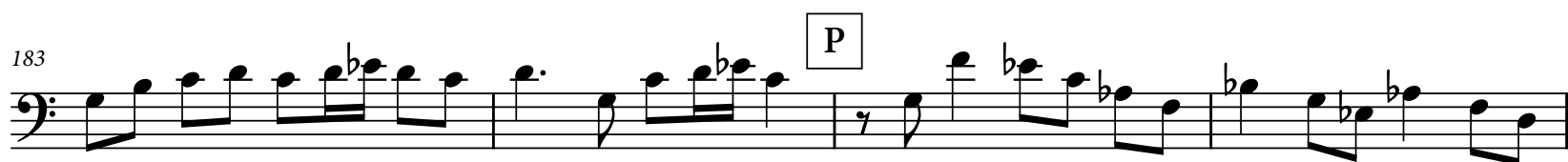
158

163 M

168

173 O

178



Act II - Scene II

Maestoso. poco rit.

*p* *cresc.* *pp*

6 a tempo

*dim.* *p* *p*

11 *f*

17 A

*pp* 21-25 *f*

28 poco animando.

*f* *cresc.* B Tempo I

*p* *poco cresc.*

35 *f*

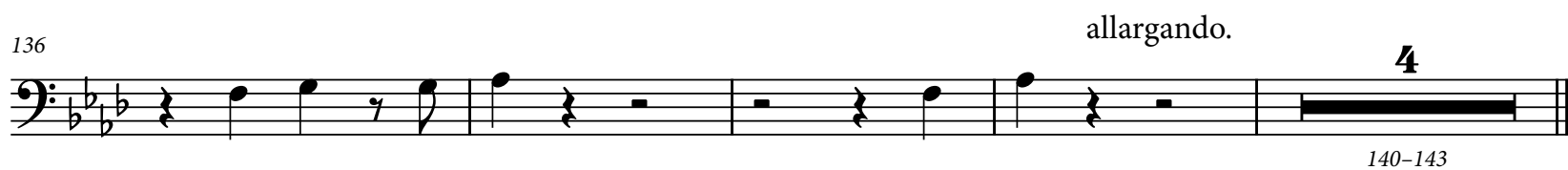
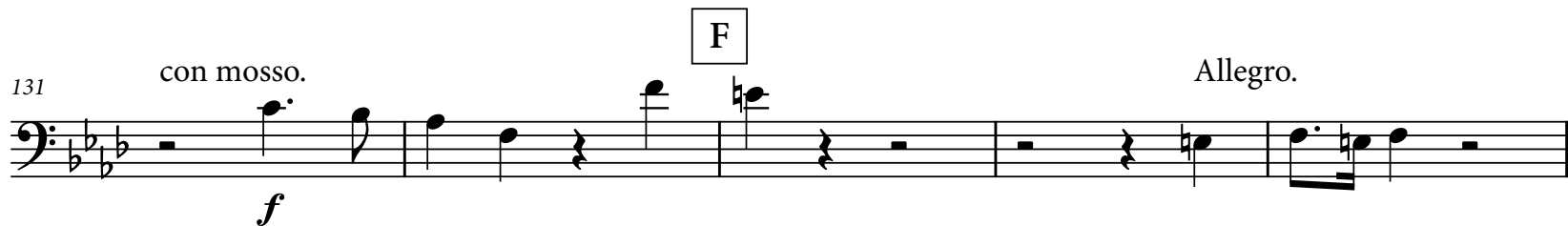
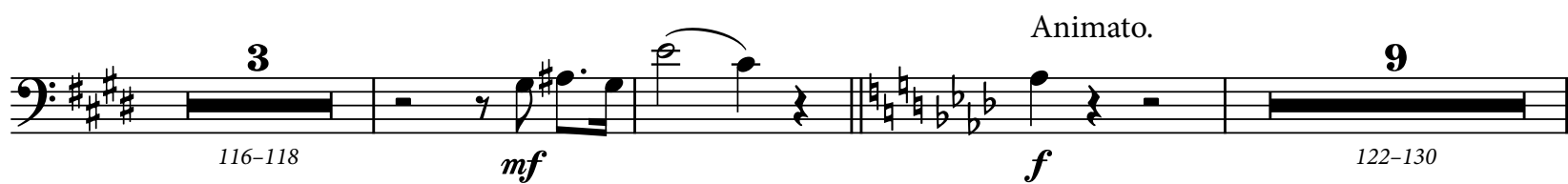
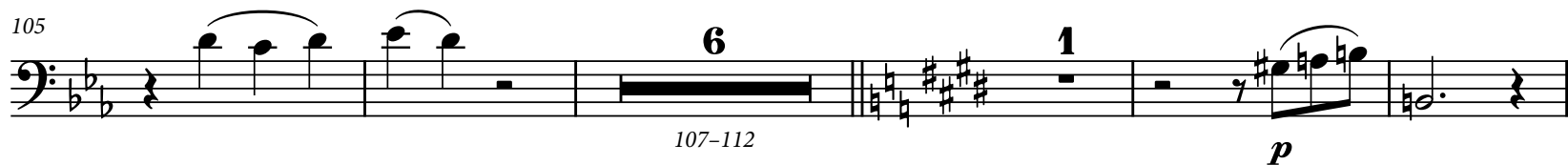
41 animando.

*f*

46 Allegro moderato. ♩ = ♩

C Vivace.

49-50 *f*



Allegro moderato - quasi agitato.  $\text{♩} = \text{♩}$

144 *p*

147 **G**

152

157 **1**

163 **H** *p*

169

175 **J** Allegro molto. **1** **3** **4** **5**  
*f* 179-181 182-185 186-190

allargando  
David 8ba

191 Who is this Phi - lis - tine Who de - fi - eth the ar - mies of the liv - ing God? *f*

198 **K** **4** **6** **8**  
200-203 204-209 *p* 212-219

220 *f* **7** 223-229 *p*



231

L

1

*f*

237

5

2

240-244

*f*

247-248

249

2

*f*

251-252

256

*f*

263

M

269

3

Vivacissimo.

271-273

277

284

288

O

293

1

V.S.

299

305

P

*ff*

312

319

2

320-321

327

Q

335

341

1

Allegro moderato.

349

1

*mf*

357

rit...

R a tempo

*p*

*cresc.*

364 *mf* *f* *p*

372 *Allargando.* *rit.... colla voce*

378 *rit.* **S** *a tempo* *f*

384 *rit....* *Meno mosso.* **1**

389 **T** *animando.*

394 **4** 395-398 *f* *cresc.*

403 **1** *p*

408 *mf* *f* *p*

413 **V** *allargando.* **2** 416-417

418 *f* *mf* rit. 421-424 4

428 a tempo

434 W 1 1 1 rit..... animando. *f*

443 Allegro non troppo. 2 13 *f* 444-445

449

454 X

459

464

469 Y 2 471-472 *mf* *p*

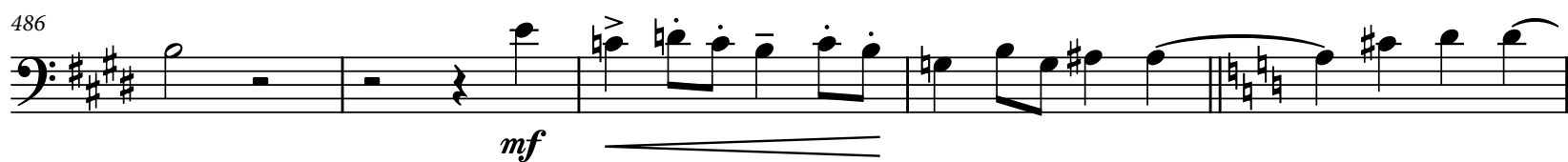
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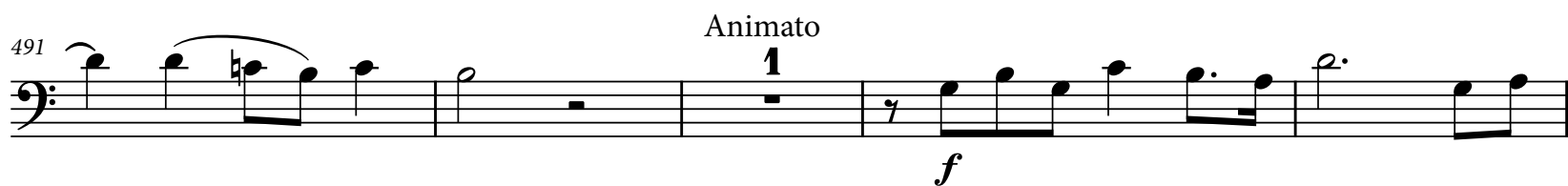
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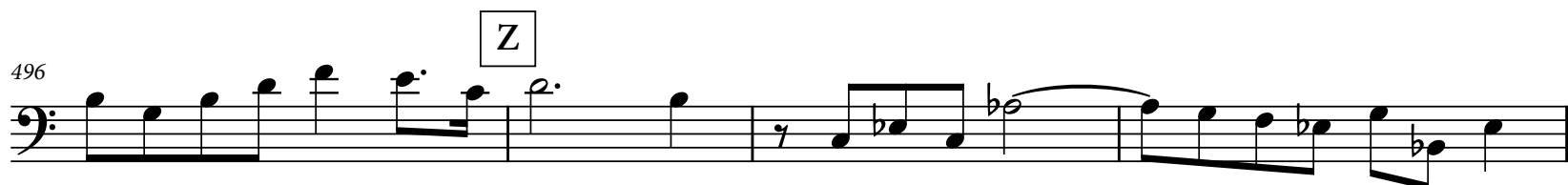
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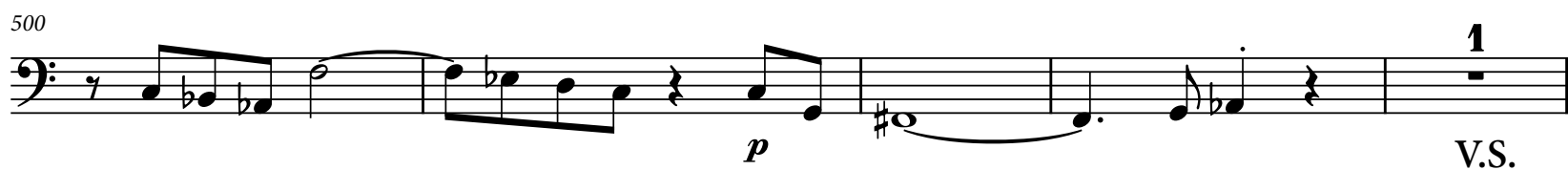
491



496



500



505 poco rit. a tempo

510

515 AA

520

525 BB

530

536 Andante sostenuto.

542 Allegro molto. ♩ = ♩

549 Animato.

1

555

1

559

1

Act III - Scene I

Andante

2

1-2

*mf*

9

A

1

17

5

20-24

*p*

*poco cresc.*

27

34

B

1

*f*

5

40-44

45

C

1

*p*

*pp*

53

1

*pp*

61

D

1

*f*

70

*p*

78

E

Animando.

3

81-83

4

85-88

Allegro moderato.

10

89-98

*pp*



99 **F** Cl. 2 **3** 104-106 *pp*

109 **G** **3** 112-114 **11** 115-125 *p* poco animando.

128 a tempo poco allargando.

137 **H** largamente. **2** 138-139 **8** 142-149 **3** 150-152 **1** Allargando. a tempo

154 **K** **1** 157-159 **3** *mp* *pp* **4** 162-165 **11** 166-176 Meno mosso.

177 **M** Meno mosso. **2** 180-181 **7** 182-188 *pp* *p* rit.

192 **O** a tempo **13** 195-207 *pp* poco rit.

210 a tempo **P** **3** 211-213 **8** 214-221 *f* *dim.* poco rit..... Poco più mosso.

225 **Q** **1** **1** **15** 235-249 *p*

R

4

David 8ba

250-253

O my dove that art in the clefts of the

p

260

S

1

Allargando.

2

a tempo

8

Animato.

3

Ob. 1

T

269-270

271-278

279-281

286

mf

3

4

rit.

292-294

295-298

299

pp

Meno mosso.

1

mf

rit.

2

Allegro

9

305-306

307-315

316

f

V

17

David 8ba

319-335

The hair of thine head is like pur - ple ;

340

W

Animando.

mf

cresc.

in the tress - es there - of I am

347

356

Allegro molto. - alla breve

363

X

9

366-374

*p*

378

rit...

Y a tempo

7

384-390

*cresc.*

*pp*

391

Z

*p*

400

2

402-403

*dim.*

2

406-407

*cresc. sempre*

410

416

1

rit..

*f*

Act III - Scene II

Maestoso.

7

*p* *poco cresc.* *pp* *dim.*

12-13

6 **A** *f* *mf cresc.*

15-20

26 **1** *f* **2** 31-32

33 **B** **1**

40 *f* **C** *ff*

47 *ff*

53 *f* **D** *Più allegro.*

59 **2** 64-65

Allegro. **5** **E** Animando. **2** **1** meno mosso. **2**

66-70 *f* 74-75 77-78

79 rit..... *p* *p* Allegro tranquillo.

85 *pp*

**4** **1** **F** **5**

93-96 *p* 100-104 *p*

107 **2** *mf* 108-109

115 rit. **1** **G** a tempo **2** *p* 121-122

123 **6** **9**

125-130 *p* 133-141

**H** **1** *mf* **4**

142 147-150

151 *p* *pp* *p* **3**

158-160

**J** Animando. Allegro con fuoco. **6**

161 *mf* cresc. 164-169

170

**K**

*f*

176

183

**L**

*f*

189-190

191

195

**M**

199

203

208

**O**

*f*

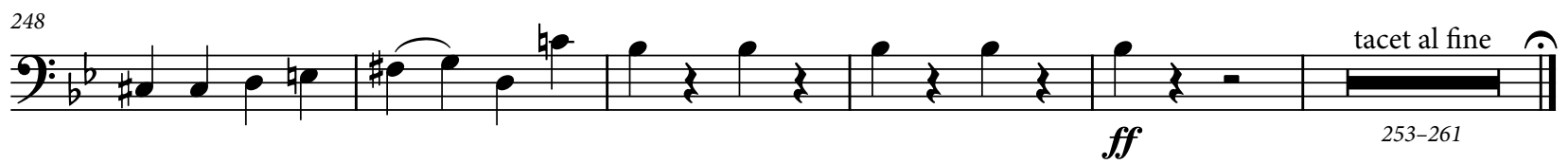
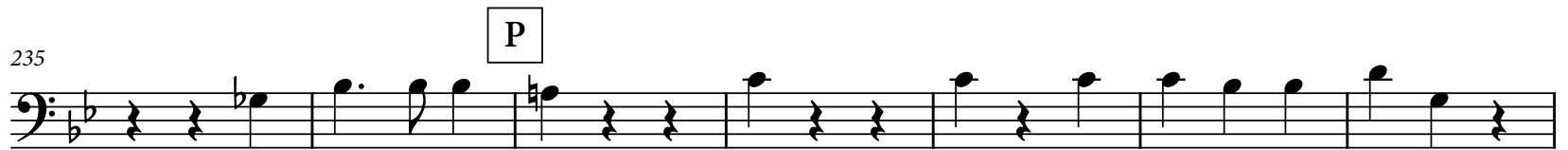
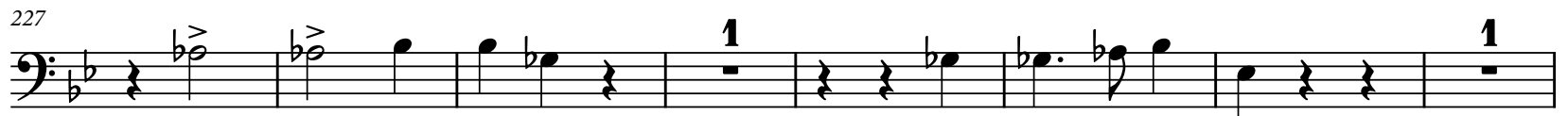
213-214

216

*f*

217-220

221-222



Act III - Scene III

Allegro vivace

8

1-8

*f*

13

20

A

28

*mf*

*cresc.*

36

B

43

1

*mf*

50

58

C

*cresc.*

66

*p*

*mf*

*dim.*

2

73-74



75 **D**

84

*poco cresc.*

92 *mf* rit.....

101 **E** *a tempo* **2** *dim.* 107-108

109 *p* *dim.* *pp* *p*

115

120

126 **F** **11** *dim.* 132-142

143 **G** **19** *pp* 147-165 *ppp*

169 **2** **1** 173-174

Maestoso ma non troppo Lento

**4**

179-182

*p*

L'istesso tempo

**2**

185-186

*pp*

190

*cresc.*

**1**

poco rit.

a tempo, e poco più mosso

*sf* *mf* *p*

198

*pp*

208 **H**

poco agitato

*p* *sf* *sf* *sf* *sf*

218

**K** con fuoco

*sf* *sf*

Più mosso - animando

**2**

225-226

*mf* *f* *mf*

231

allargando.

**M**

**2**

232-233

239

rit.

**2**

Meno mosso.

*p*

242-243

**3** **3**

246

Animando.

**3** **3** **3**

O

252 *f* poco rit..... a tempo *f*

259 Animato. 1 3 *f* 263-265

267 P sostenuto. 7 272-278

279 Lento maestoso. 1 2 *f* 285-286

287 Q mf 1 1

295 *f*

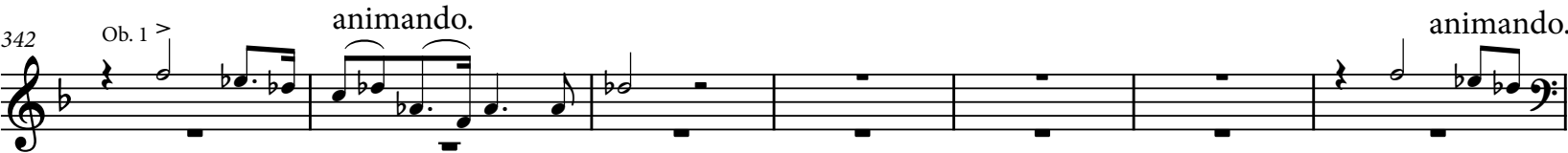
302 rit..... Allegro. R 1

308 1 *f* dim.

313 S 2 7 316-317 318-324

325 T 9 5 328-336 337-341

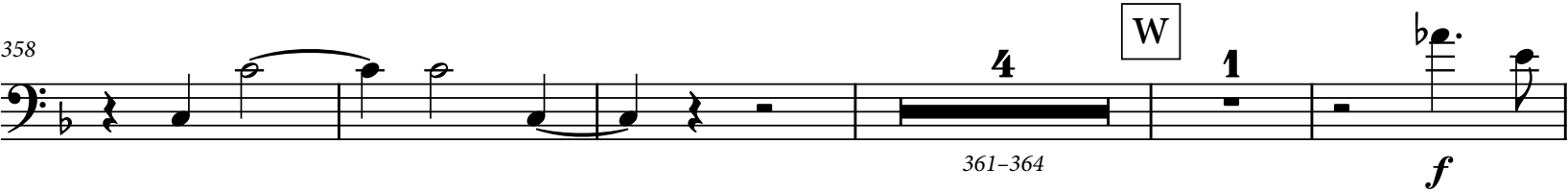
342 Ob. 1 *animando.*



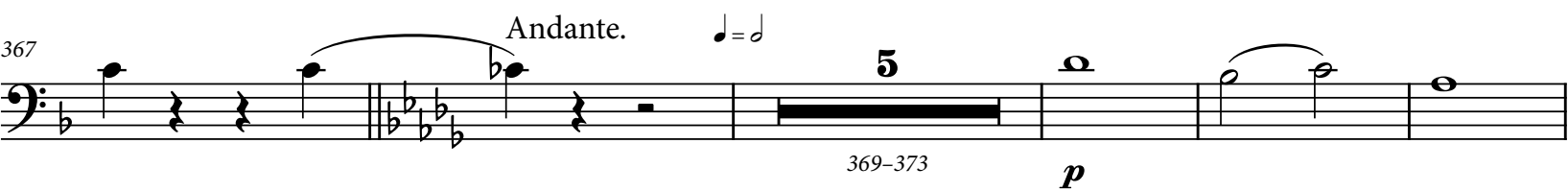
349 *Vivace.* **V** **3** *mf* 355-357



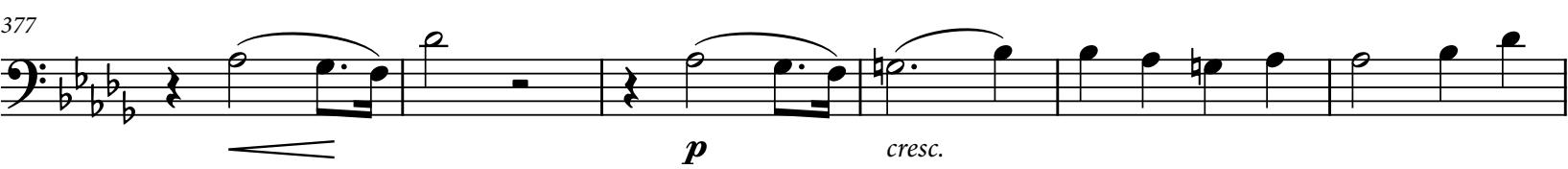
358 **4** **W** **1** *f* 361-364



367 *Andante.* **5** *p* 369-373



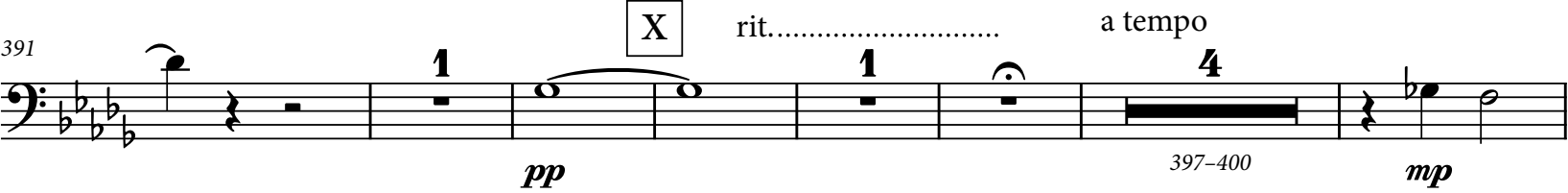
377 *p* *cresc.*



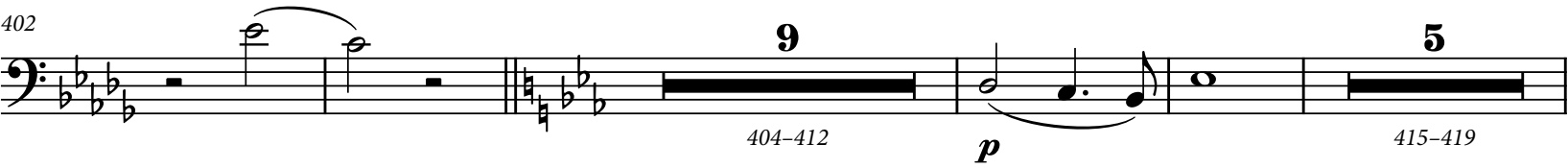
383 *dim.*



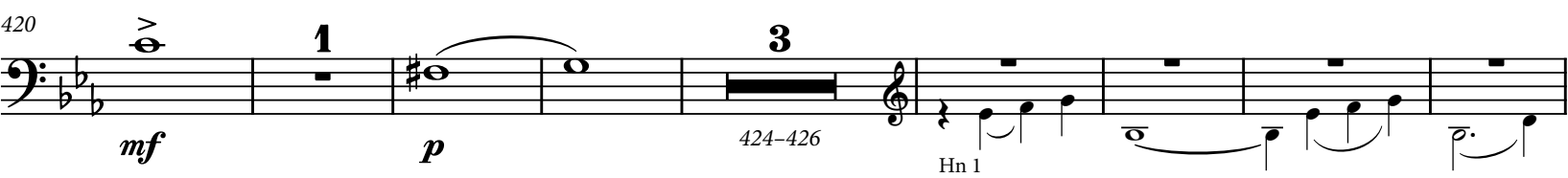
391 **X** *rit.....* *a tempo* **1** **4** *pp* 397-400 *mp*



402 **9** **5** *p* 404-412 415-419



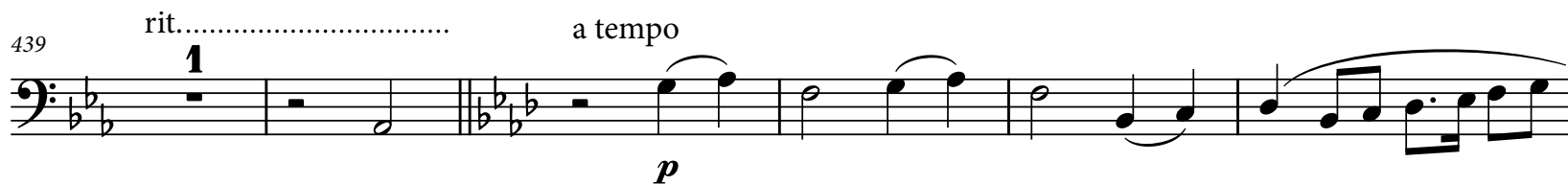
420 **1** **3** *mf* *p* 424-426 *Hn 1*



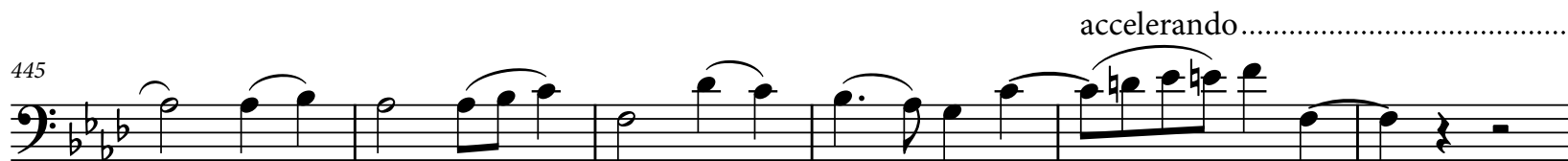
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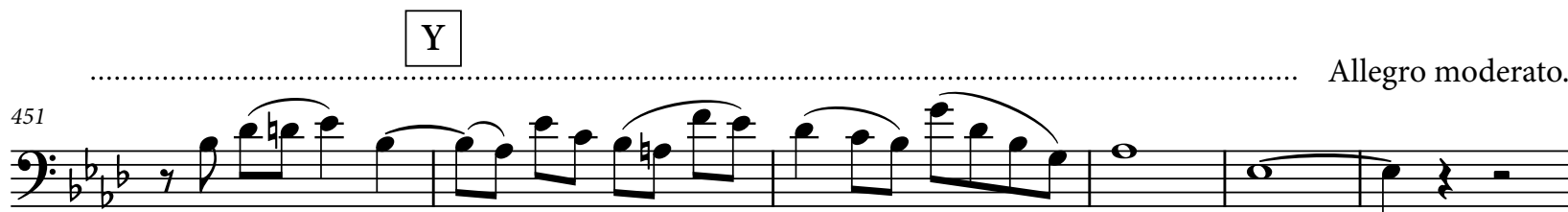
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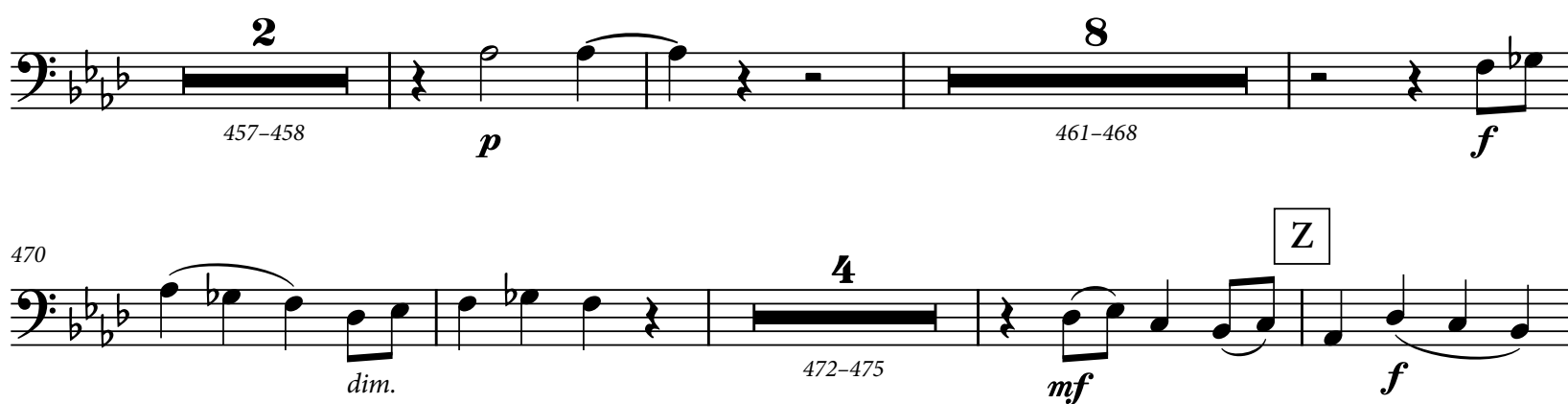
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451



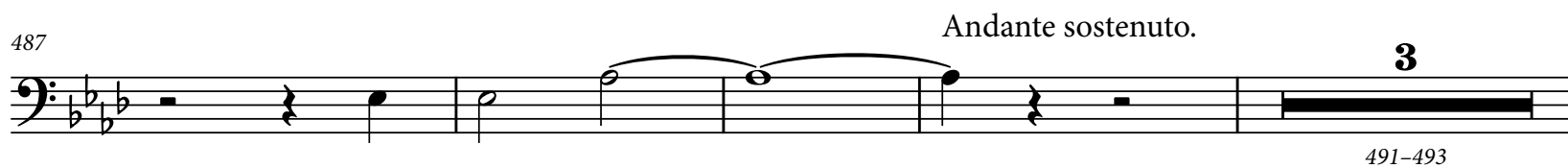
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478



487



494



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504

**AA** rit. a tempo **2** Animato.

*p* 507-508

511

**1** **2** animando.

*p* 514-515

**4** **BB** **9** poco rit. **1** a tempo

517-520 *mf* 523-531

534

**7** **4**

*pp* 536-542 543-546

547 animando

*p*

552

*poco cresc.*

558 CC

*mf cresc.* *cresc.*

563

569 DD

574

579

585 EE animando.



590

590

The image shows a musical score for two staves. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains measures 590 and 591. Measure 590 has a half note G2, a half note F2, and a half note E2, all beamed together. Measure 591 has a half note D2, a half note C2, and a half note B1, all beamed together. The bottom staff is in bass clef with a key signature of one flat (B-flat). It contains measures 590 and 591. Measure 590 has a half note G2, a half note F2, and a half note E2, all beamed together. Measure 591 has a half note D2, a half note C2, and a half note B1, all beamed together. The staves are connected by a brace on the left.

595

[illegible]

601

601

601

606

606

FF

611

611

*cresc.*

616

616



616

621

[illegible]

V.S.

626

GG Animato.

*f*

631

637

643

649

HH

655

661

1

667

JJ

1

[illegible][illegible]

690

KK

*f*

696

Musical notation for measure 696. The staff uses a bass clef and key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes G2, F2, E2, D2, C2, B1, A1, G1, followed by eighth notes F#1, E1, D1, C1, B0, A0, G0, and ending on a whole note F#1.

704

LL

LL

711

711

716

716

717

718

719

[illegible]

726

rit. molto.....

Act IV - Scene I

Maestoso

*p* *f*

5 *p* *p*

9 *f* >

14 1 3 Animando. *p* *cresc.* 19-21

23 *cresc.* B

29 *p*

33

37 C 1 *f* *dim.* *p*

44 Più moto accelerando..... *cresc.* *cresc.*

**D** ..... **Allegro**

51 **1**

56

60

**E** **2** 66-67

70 **3** 74-76

**F** **2** 79-80 **ff** **ff**

84 **2** 85-86 **meno mosso**

90 **allargando** **G** **a tempo** **ff**

95 **8** **dim.** 100-107

108

H

rit.

a tempo

*pp*

114-116

Più mosso animando

117-118

120-121

*mf cresc.*

126-130

131

L

Meno mosso.

*f*

*ff*

*f*

137

*f*

142

rit

4

rit.

colla voce

*f*

144-147

*pp*

*p*

152

M

*cresc.*

*f*

159

.....

*dim.*

*pp*

*pp*

## Act IV - Scene II [Endor]

Maestoso

**2** **2** **1** G.P.

1-2 *p* 5-6 *f*

10 *pp* **3** **3**

16 **A** **3**

23 **1** **7** **B** *pp* *cresc.* *pp* **3**

36 **3** *dim.* **4** *p* 40-43

46 *f > p* *p*

54 **C** *cresc.* *cresc.*

65 *sf* **8** *pp* **3** 69-76 79-81

82

*pp*

**3**

84-86

**D**

*mf*

*p*

**1**

**3**

91

**3**

**3**

**3**

**3**

**3**

96

**3**

**3**

**3**

**3**

101

**3**

**3**

**3**

**3**

**1**

Allegro

107

*largamente*

**1**

*Animato.*

**1**

*f*

**1**

114

**E**

*f*

*Animando.*

**13**

120

**1**

**1**

**1**

126

*poco allargando*

**1**

*Vivace.*

**1**

*f*

132

**1**

137

**F**

**2**

*Meno mosso.*

**9**

140-141

*ff*

144-152



**G**

**3**

153-155

B. Cl. 8ba

163

Lento espressivo  $\text{♩} = \text{♩}$

**2**

**H**

*pp*

164-165

172

*cresc.*

**Molto Allegro**

**6**

180-185

*f*

190

**J**

195

200

*Largo.*

**4**

206-209

210

**K**

**4**

B. Cl. 8ba

214-217

*p*

**8**

220-227

rit

**L**

**2**

228-229

*mf*

**Più mosso.**

**13**

234-246

*p*



338

*pp*

346

8

349-356

*mf*

Meno mosso.

360

T

*pp*

Tranquillo

368

1

meno mosso, ad lib. Largamente.

376

2

2

379-380

381-382

*pp*

*mf* cresc.

Lento.

386

4

391-394

*p*

*mf* cresc.

Maestoso, sostenuto.

395

2

4

398-399

400-403

*mf*

*f*

V

406-410

5

*f*

*pp*

rit.....

415

*mf* cresc.

*f*

Act IV - Scene III

Maestoso energico.

63

*f*

6

11 **A**

12-13

*mf*

18

*cresc.*

24

29 **B**

*mf dim. dim. pp*

34

37-38

*f*

42 **C**

*p*

48-53

54-56

poco rit.

**D**

1

1

a tempo

Bsn 2

6

62-67

68 **E**

*f* 3 2 73-74

75 **F**

*f* 1 1

82

3

87

*f*

92 **G** poco rit. a tempo

*poco rit.*

97 **10**

*f* 10 101-110

111

**H**

*f* *ff*

117

a tempo  
poco rit.

**4**

118-121

*pp*

126

**J**

*mf*

132

*f* *dim.*

137

rit. **K** tempo tranquillo.

*p* *mp*

144

cresc. *f* *p*

rit. ....





# ENGLISH HERITAGE

MUSIC SERIES

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

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[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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