



# 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

---

BASSOON 2

COVER IMAGE

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

Rembrandt Harmenszoon van Rijn, c.1629

Stadelesches Kunstinstitut, Frankfurt



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

---

### 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



INDEX

ACT I		ACT III	
	PAGE		PAGE
Introduction	2	Scene I	27
Scene I	4	Scene II	31
Scene II	8	Scene III	36
ACT II		ACT IV	
Scene I	15	Scene I	47
Scene II	19	Scene II [Endor]	51
		Scene III	56

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

PAGE INTENTIONALLY LEFT BLANK

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante

1

*pp*

9

A

3

18-20

*p*

*cresc.*

*p*

28

3

36-38

39

B Più motto.

1

*p*

45

1

52

*mf*

58

66 D Animando.

74 Tempo primo

**1**

*p*

82 E

93

98 Meno mosso.

**1**

*pp* *p*





75 **2** **10**

76-77 *pp* 83-92

93 *meno mosso* *Allegro moderato*

*p* *poco cresc.* *cresc.* *ff*

100 *Allegro moderato* **2** **4**

101-102 *f* *mf* 107-110

111 *sf*

117 *Poco più mosso* **1** **5**

120-124 *mf*

128 **2**

131-132 *p* *mf*

136 *poco animando.* **5** **2**

138-142 143-144 *p*

146

151 **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

191

199

*f*

210

rit..... Lento

*f*

Allegro moderato.

*ff* *p*

226

sostenuto.

*pp*

234

rit. a tempo

*p* *mf* sempre cresc.

241

246

Act I - Scene II

Allegretto grazioso

2 1-2 p 5-6

10 cresc. poco a poco

2 A 2 1 18-19 pp 22-23

28 1

36 B 1

45 3 46-48 p

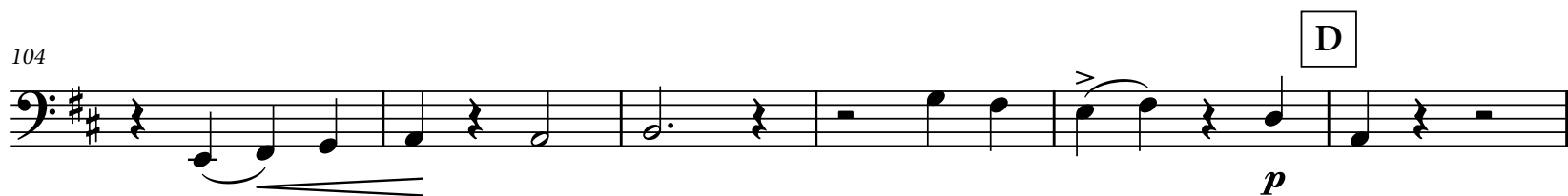
55

65 C

74 17 Allegro vivace 77-93 f

96 2 102-103

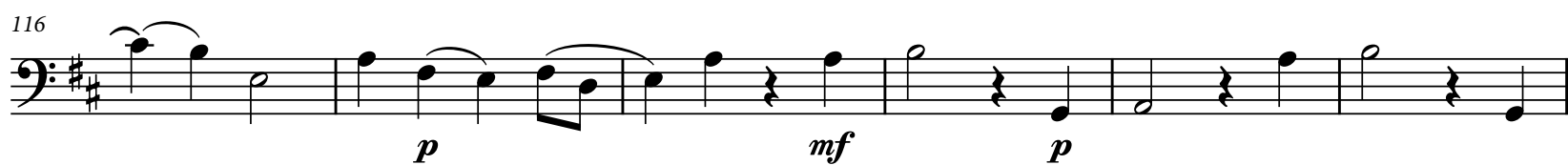
104



110

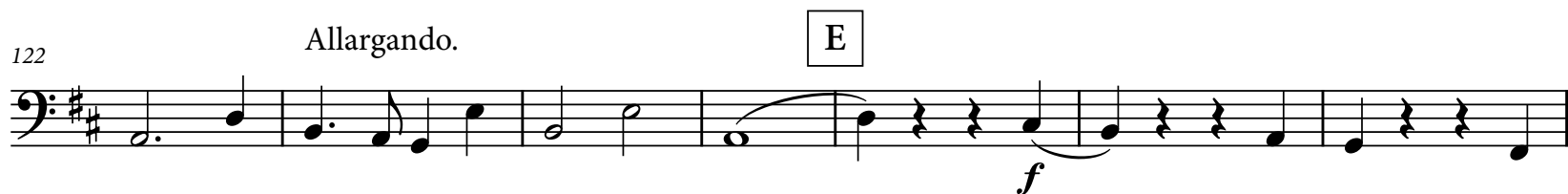


116

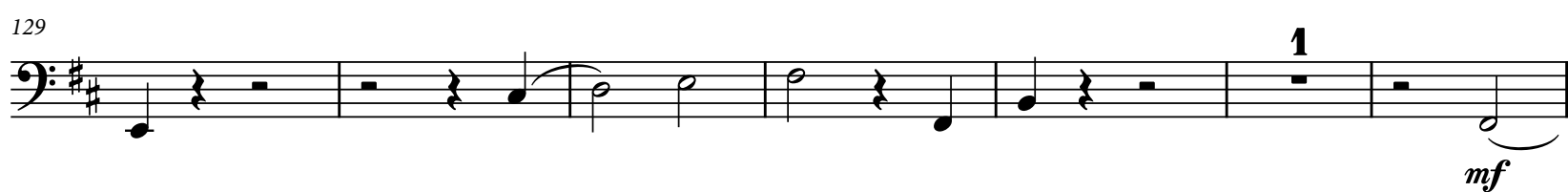


122

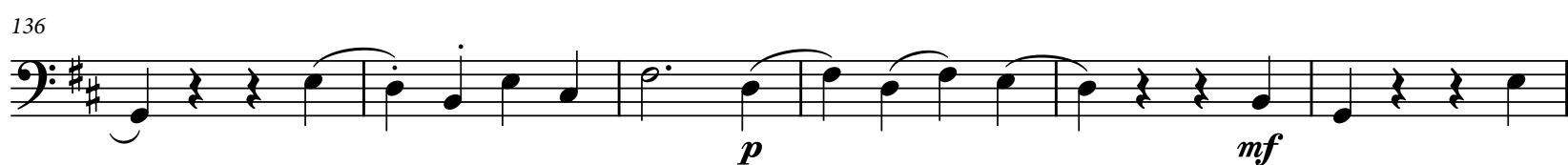
Allargando.



129



136



142



148

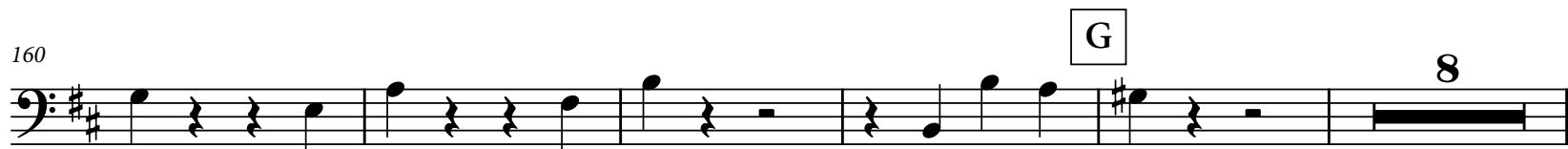


154

Poco allargando.



160



165-172

L'istesso tempo [Allegretto grazioso] H

173 **11** **4**

*p* 177-187 188-191

192 **2**

*p* 195-196

201 J

209 **3** **1**

212-214 *mf*

221 K **4**

*f* 227-230 *p*

233 **7** **1**

238-244 *p*

249 **5** **2**

252-256 259-260 *mf*

261 L

sostenuto

*mf*  $< \quad >$

268 Meno mosso

275

281 M N allargando 1 *mf*

288 rit Tempo ed animando. *cresc.*

295 1 *f*

301 O Allegro vivace. Alla breve.

307

314 P

321 Q

328

334

340 R 6

351

*f*

358

S

*f*

364

*f*

371

*f*

378

T

*f*

383

*f*

390

U

*f*

397

*f*


404

rit....

*f*



409 W a tempo - poco meno mosso.



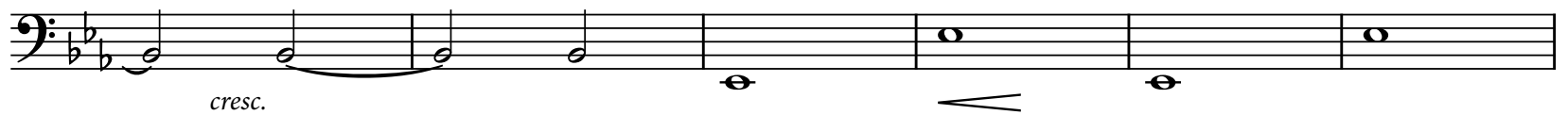
415 rit....




421 a tempo



427 cresc.



433 Con fuoco poco rit.



PAGE INTENTIONALLY LEFT BLANK

## Act II - Scene I

## Recitative

9 *f* 2 4-5

17 *f* 1 3 21-23 *f*

26 Allegro moderato *mf*

33 *cresc.*

41 **A** *f* 3 49-51

52 **B** *mf*

59 *p*

65

72 **C** 1 6 77-82

Detailed description: This is a musical score for Bassoon 2, Act II - Scene I, Recitative section. The score is written in bass clef with a 4/4 time signature. It consists of nine staves of music. The first staff (measures 1-8) begins with a forte (*f*) dynamic and a 4/4 time signature. It features a series of eighth and quarter notes, with a fermata over measures 4-5. The second staff (measures 9-16) continues the melody, with a forte (*f*) dynamic and a 4/4 time signature. It includes a fermata over measures 11-12. The third staff (measures 17-24) continues the melody, with a forte (*f*) dynamic and a 4/4 time signature. It includes a fermata over measures 21-23. The fourth staff (measures 25-32) begins with a mezzo-forte (*mf*) dynamic and a 3/4 time signature. It features a series of eighth and quarter notes, with a crescendo (*cresc.*) marking. The fifth staff (measures 33-40) continues the melody, with a mezzo-forte (*mf*) dynamic and a 3/4 time signature. It includes a fermata over measures 39-40. The sixth staff (measures 41-48) continues the melody, with a forte (*f*) dynamic and a 3/4 time signature. It includes a fermata over measures 49-51. The seventh staff (measures 49-56) continues the melody, with a mezzo-forte (*mf*) dynamic and a 3/4 time signature. It includes a fermata over measures 52-53. The eighth staff (measures 57-64) continues the melody, with a piano (*p*) dynamic and a 3/4 time signature. It includes a fermata over measures 59-60. The ninth staff (measures 65-72) continues the melody, with a piano (*p*) dynamic and a 3/4 time signature. It includes a fermata over measures 72-73. The score is marked with various dynamics (*f*, *mf*, *p*) and includes a crescendo (*cresc.*) marking. It also features several fermatas and a 4-5 fingering indication.

83

*p*

**D**

91

*poco rit. a tempo*

**E**

98

*mf*

105

**F**

112

Allargando

*rit*

**G**

a tempo, animato

120

126

*f*

131

*ff*

137

**H**

142 J

*f*

147 K

*f*

150-151

154 L

*f*

160

166 M

171

176 O

181

184 P

V.S.

187

rit.                      Meno Allegro.



192



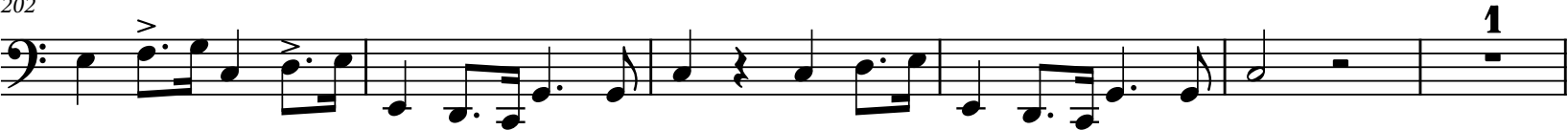
Q

197



202

Animando.



208

Allargando.



## Act II - Scene II

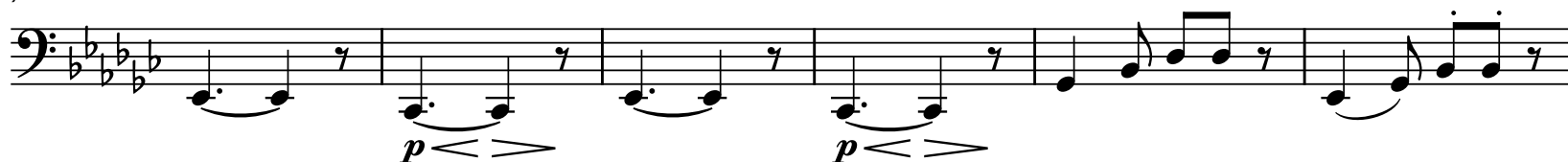
Maestoso.

poco rit.



7

a tempo



13

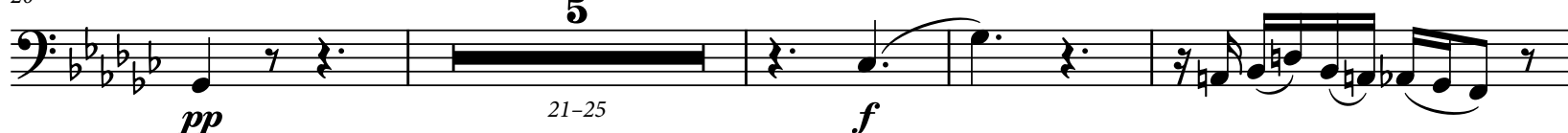
A



20

5

poco animando.



29

animando.

B

Tempo I



34



41

animando.



46

Allegro moderato. ♩ = ♩



49-50

52 Vivace.

60

68 **7** **D**  
69-75 *mf*

81

89 *f cresc.*

97 poco rit. **E** a tempo Moderato.

104 **1** **6** **6** Bsn 1  
107-112 113-118

120 Animato. con mosso. **F** Allegro.  
*f* **9** **2** **1**  
122-130 131-132 *f*

135 allargando. **4**  
140-143

144 *♩ = ♩* Allegro moderato - quasi agitato. **G**  
**1** **2**  
145-146 *p*



151

**2**

152-153

159

**3** **H** **1**

161-163

*p*

168

175

**1** **3**

*f* *mf*

179-181

Allegro molto.

184

**J** **4** **6**

187-190

191-196

*f*

allargando

198

**3** **K**

200-202

207

**2** **2**

*p*

208-209

212-213

**2** **10**

216-217

*f*

220-229

Bsn 1

232

**L**

*f*

239

**3** **1** **6**

240-242

*f*

247-252

253



*f*

260



M

267



*dim.*

1

274



Vivacissimo.

281



O

283-289

290-296

*f*

299



1

305



P

*ff*

312



*ff*

320



*ff*

328



Q

335

340-341

343

Allegro moderato.

*mf*

352

rit. R a tempo

359-360

361

*p* *mf* *f* *p*

370

Allargando.

376

rit... colla voce rit. S a tempo

*f*

383

rit....

Meno mosso.

388

393

T animando.

394-398

*f* *cresc.*

403

*p* V.S.

408

*mf* *f* *p*

412

*f* **V** allargando.

416

*p*

424

*mf* rit. a tempo

430

**W** *f*

437

rit..... animando. *f*

Allegro non troppo.

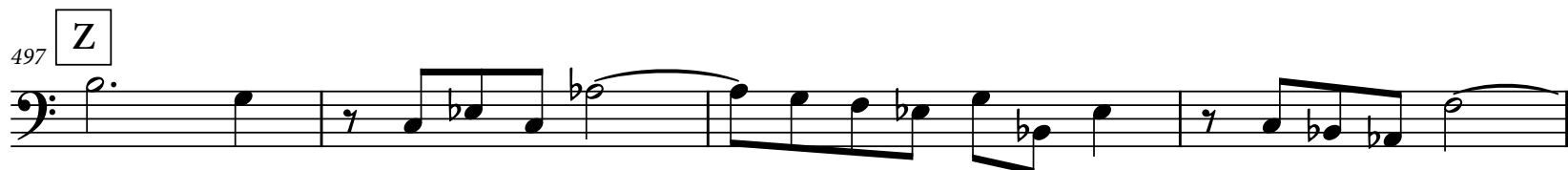
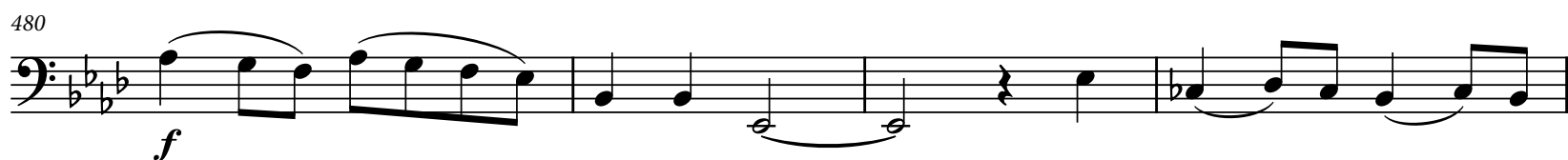
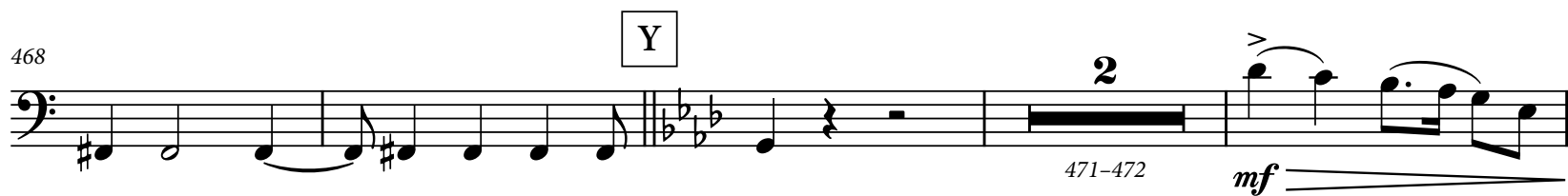
**2** **3** *f*

453

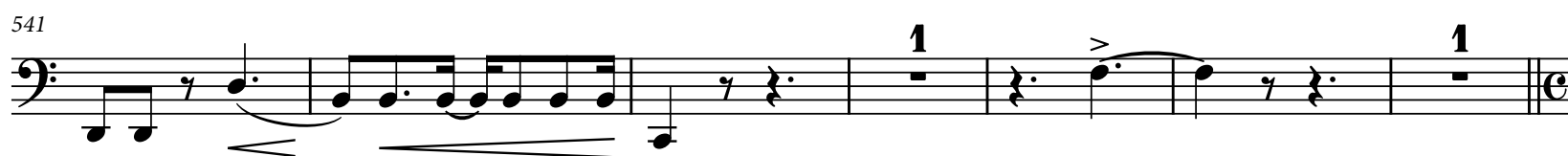
**X** *f*

458

*f*



506 a tempo



## Act III - Scene I

Andante

7  
1-7  
*mf*

15 **A**

24  
*p* *cresc.*

34 **B**

43 **C**

52

62 **D**

**E** Animando. più mosso.

71-73 *p* 76-78 80-83 85-88

Allegro moderato. **F**

89-98 Cl. 2 104-107

108 G poco animando. **11**  
*p* 115-125 *p*

127 a tempo poco allargando.

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

154 K **1** **3** **4** **14** Meno mosso.  
*mp* 157-159 *pp* 162-165 166-179

M Meno mosso. **2** **3** Fl. 1 rit. **3**  
180-181 182-184

192 O a tempo **4** **4**  
*mf* 195-198 *pp*

202 poco rit. a tempo **1**  
*dim.* *pp*

214 P poco rit. *mf cresc.* *f*

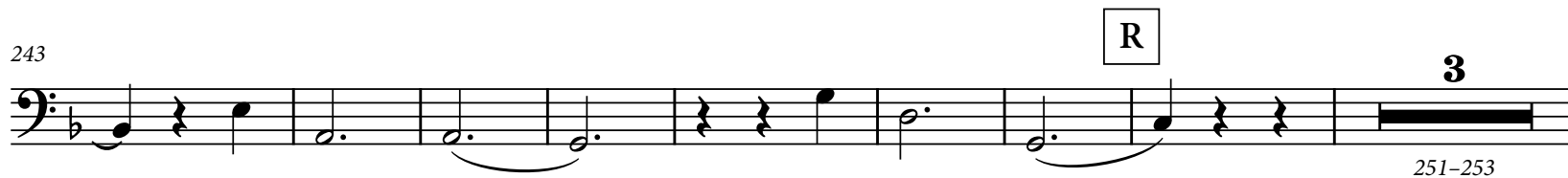
223 ..... Poco più mosso. Q **1** **1**  
*dim.* *p*



233



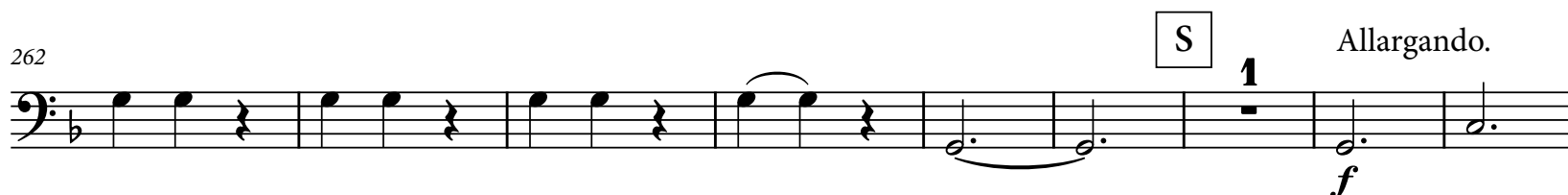
243



254



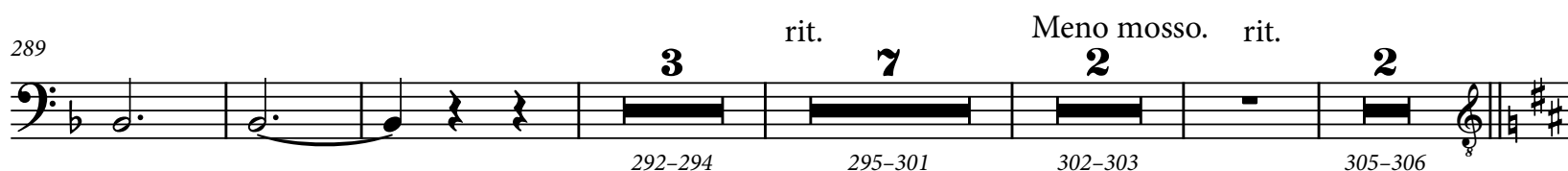
262



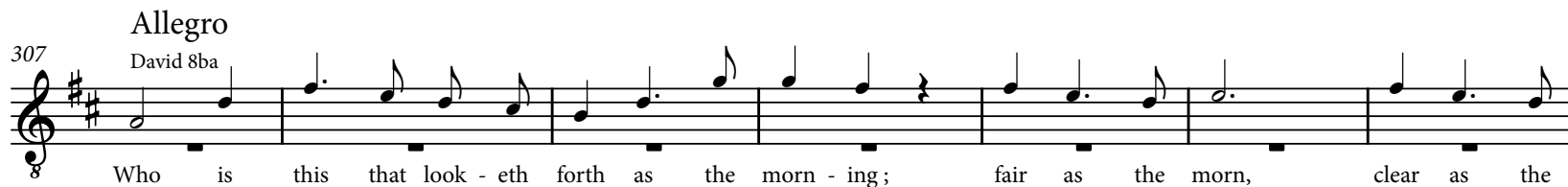
271



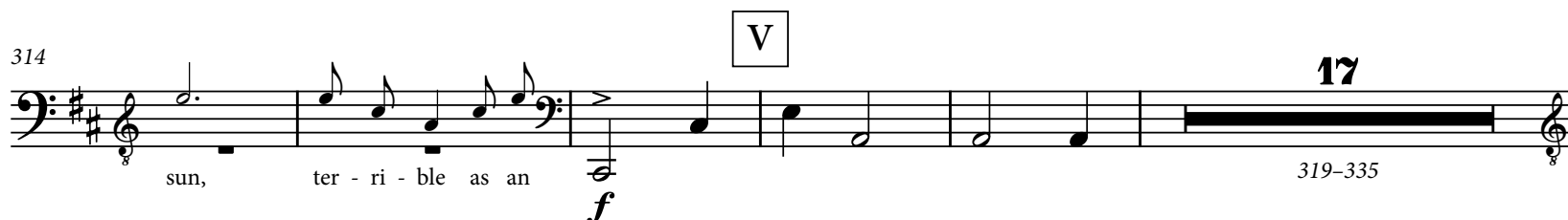
289



307



314



336 David 8ba

W Animando.

The hair of thine head is like pur - ple ; in the tress - es there - of I am *mf* *cresc.*

345

354 Allegro molto. - alla breve

364 X

1

373 rit.

*p*

383 Y a tempo

393 Z

401

2

406-407

*dim.*

408

*cresc. sempre*

415

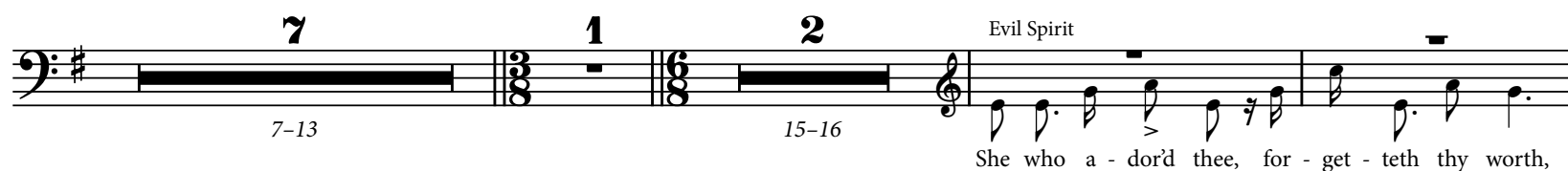
1

*f*

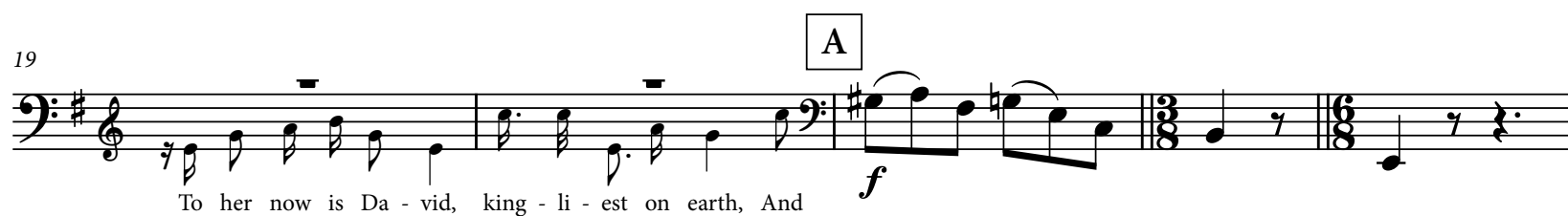
rit...

## Act III - Scene II

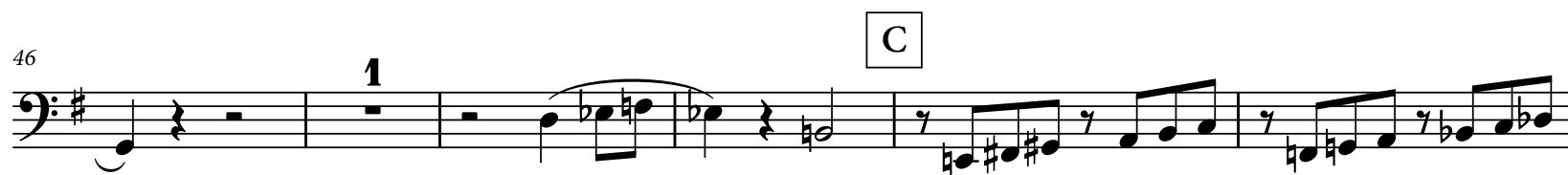
Maestoso.



She who a - dor'd thee, for - get - teth thy worth,



To her now is Da - vid, king - li - est on earth, And



62 **Allegro.** **Animando.**

*f* 1 5 66-70 *f*

2 **E** 1 **meno mosso.** **rit...** 2 1 *p*

74-75 77-78

84 **Allegro tranquillo.**

*pp*

4 **F** 1 3 *p* 100-102 *p*

93-96

105 *mf* <

111 **rit.** 1 *p*

118 **G** **a tempo** 2 6 121-122 125-130

131 9 **H** *p* 133-141 *mf*

145 *p*

154 **J** **Animando.** **Allegro con fuoco.** 3 2 7 *pp* *p* 158-160 161-162 163-169

170 K

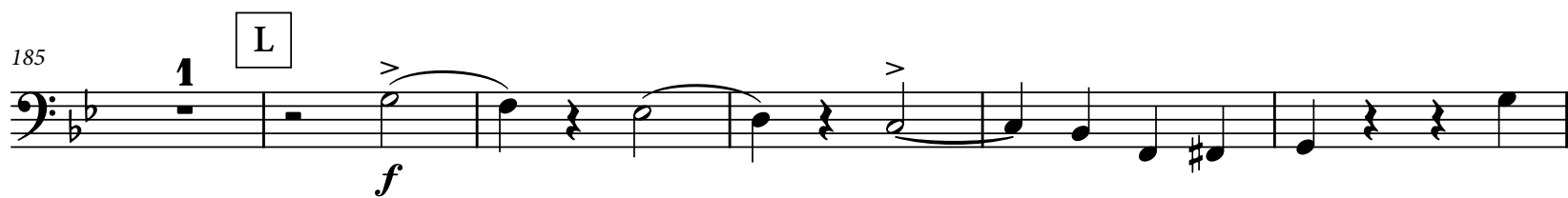


176 3



177-179

185 L



*f*

191



195 M



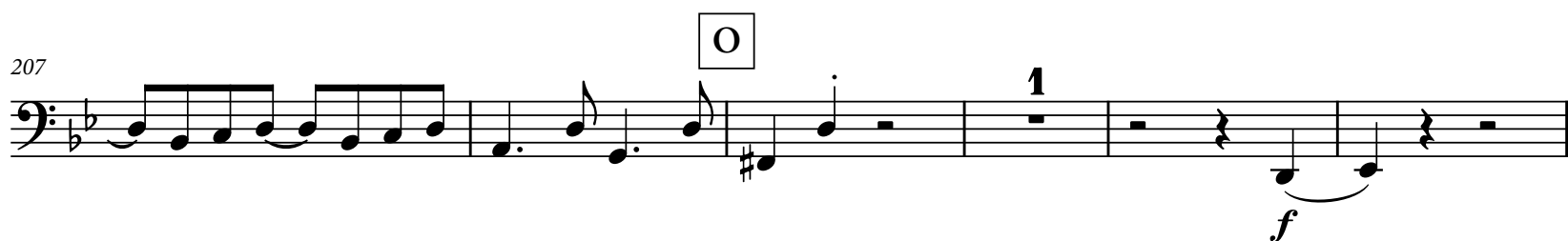
199



203

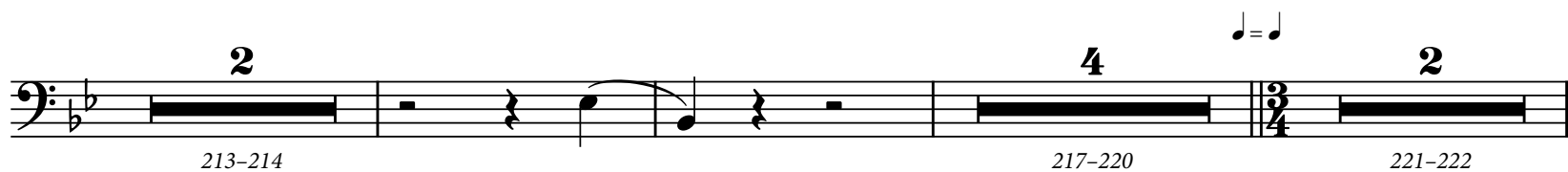


207 O



*f*

2 4 2



213-214 217-220 221-222

223

*f*

232

**P**

240

**1**

246

*ff*

250

tacet al fine

*ff*

253-261

PAGE INTENTIONALLY LEFT BLANK

Act III - Scene III

Allegro vivace

7  
1-7  
*f*

12

19 **A**

27  
*mf* *cresc.*

35 **B**

42  
*mf*

49

57 **C**  
*cresc.*

65  
*p* *mf* *dim.*



72 D

*p* *mf*

82

*poco cresc.*

90 E

*mf*

99 rit..... a tempo 2

*dim.* 107-108

109 1

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

119 F

*p*

130 G

*dim.* 131-142 *pp* 147-149 *pp*

151 10

161-170

171 2 1 4

*pp* 173-174 179-182

Maestoso ma non troppo Lento

183 L'istesso tempo

*p* 185-186 *pp* cresc.

192 poco rit. a tempo, e poco più mosso

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

200 H poco agitato

*pp* *p* *p* *p*

210-212 3 1 1

*sf* *sf* *sf*

220 K con fuoco

*sf* *sf* *sf* *sf* *sf* *sf*

227 Più mosso - animando

*mf* *f* *mf* *mf* *mf* *mf*

234 allargando. M

*mf* *mf* *mf* *mf* *mf* *mf*

241 rit. Meno mosso.

*p* *p* *p*

249 Animando. poco rit.

*f* *f* *f*

256 ..... **O** a tempo Animato.

262 **1** **3** **P**  
263-265 *f*

270 sostenuto. **3**  
272-274 *f*

280 Lento maestoso. **1** **2** **Q**  
285-286 *mf*

289 **1** *f*

297 rit.....

305 **R** Allegro.

311 *dim.* *pp*

316 **S**

321 **7**  
326-332

333 T Ob. 1

*p* 338-341 *animando.*

344 *animando.* *Vivace.*

*mf*

352 V

*f*

2

358-359

365 W *Andante.* ♩ = ♩

369-373 *p*

375

*p* *cresc.*

383

*p* *dim.*

392 X *rit.....* *a tempo*

*pp* 397-400 *mp*

403 7 *Saul*

404-410

Be - cause my life was pre - cious in thine hand this day, —

415

— And thou hast spar - ed — to do me harm: The *mf* *p*

5 6 rit..... 2

424-428 433-438 439-440

*p*

441 a tempo

*p*

Y

448 accelerando.....

454 ..... Allegro moderato.

457-458

*p*

2 2

462-463 467-468

*p* *f* *dim.*

471 Z

472-475

*mf* *f*

479

481-484

*p*

488 Andante sostenuto.

491-494 497-503

*p*

504

Bsn 1

AA

rit.

a tempo

Animato.

1

512

animando.

BB

2

4

514-515

517-520

p

mf

poco rit.

a tempo

9

1

7

523-531

536-542

pp

PAGE INTENTIONALLY LEFT BLANK

animando

4

543-546

*p*

551

*poco cresc.*

557

CC

564

DD

573

580

586

EE animando.

592

599

605

FF



611



616



620



626

GG Animato.



631



637



643



649

HH



655



660



V.S.

664

669

JJ

676

1

684

2

KK

688-689

f

692

699

1

LL

709

716

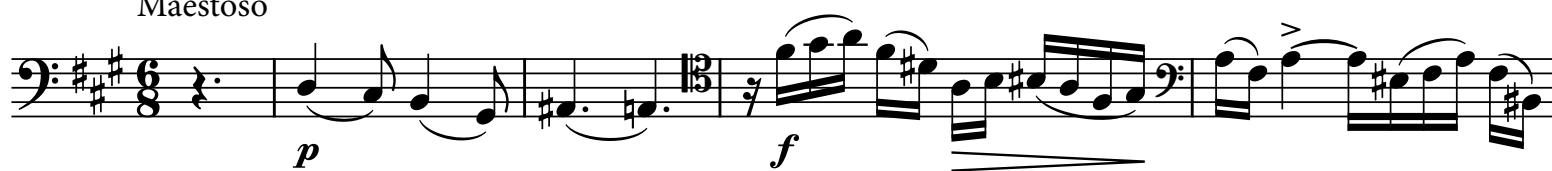
721

727

rit. molto.....

## Act IV - Scene I

Maestoso



5

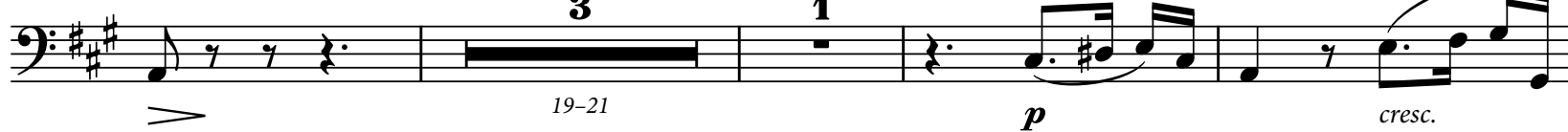


A

12



18



Animando.

19-21

25



29-37

38 C 1 Più moto

46 accelerando..... D

52 ..... Allegro

57

62 E 2

68

72 3 *ff*

79 F

84 meno mosso

89 allargando

**1** *ff*

94 **G** a tempo

*dim.*

**6** **H** rit.. a tempo

*p* *pp*

111 **2**

*ff* 117-118

119 Più mosso animando **J**

*mf cresc.* *ff* *pp* 120-121 126-130

131 **L** Meno mosso.

*f* *ff* *pp* 136-137

138

*f*

143

rit. 4 rit. colla voce

144-147

*pp*

*p*

153

M

*cresc.*

*f*

*dim.*

160

.....

*pp*

*pp*

## Act IV - Scene II [Endor]

Maestoso

4

3-6

*p*

*f*

G.P. 1

*pp*

11

3

3

17

A

1

1

7

*pp*

24-30

31

B

9

*pp*

cresc.

35-43

*p*

46

1

*f*

*p*

*p*

55

C

cresc.

cresc.

65

8

3

*sf*

69-76

*pp*

79-81

82

D

3

1

*pp*

84-86

*mf*

*p*

3

91

3

3

3





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

*pp*

170 **H**

*cresc.*

179 Molto Allegro

**2**

180–181 *mf*

186 *f*

191 **J**

196

202 Largo. **8** **K** **11**

206–213 214–224

225 rit. **L** *mf*

B. Cl. 8ba

233 Più mosso. **13** **M** rit. Animato

234–246 Hn 1

252 *f* **8** **5**

255–262 263–267

268 O

*mf*

275 P

*f* *pp*

282 1

*p*

290 Animando. 8

*f* *p*

303 Q 4

*sf* *f*

313 1 molto rit.

*ff*

320 R a tempo

*f*

326 S 13

*ff* *pp*

345 5 Meno mosso.

*mf*

358 T Tranquillo

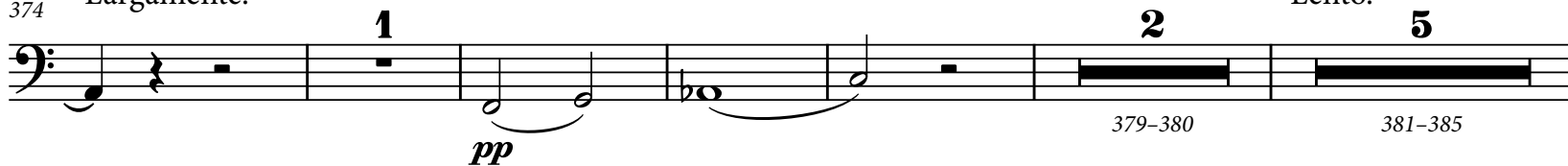
*pp*

meno mosso, ad lib.

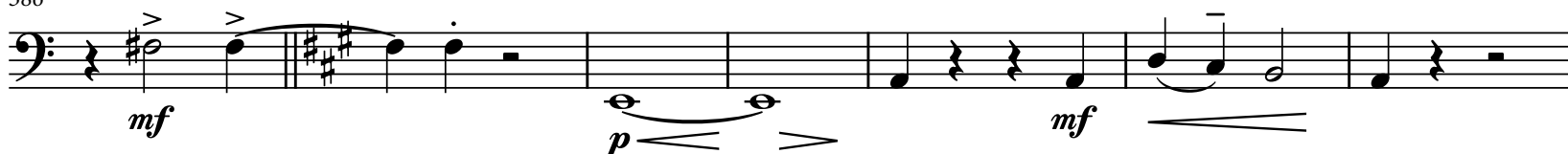
366



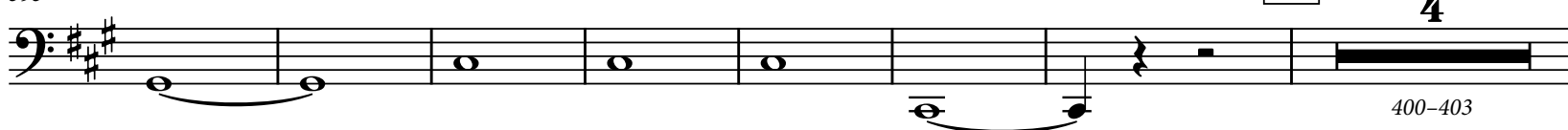
374 Largamente.



386 Maestoso, sostenuto.



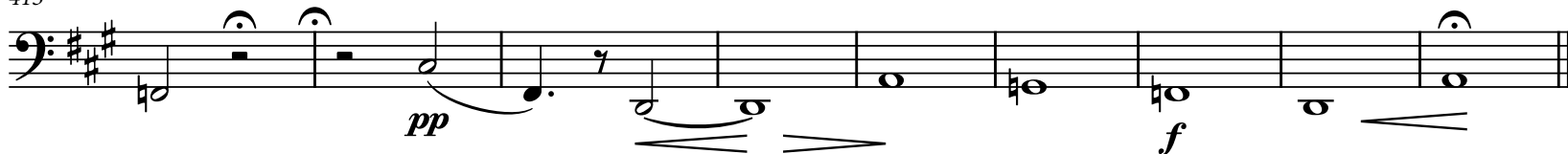
393



404



413 rit....



Act IV - Scene III

Maestoso energico.

First staff of music, measures 1-5. Bass clef, key signature of one flat, common time. Starts with a forte (*f*) dynamic.

Second staff of music, measures 6-10. Bass clef, key signature of one flat, common time. Includes a key signature change to two sharps at measure 7.

Third staff of music, measures 11-17. Bass clef, key signature of one flat, common time. Includes a first ending bracket labeled 'A' at measure 11, a double bar line with '12-13' below it, a mezzo-forte (*mf*) dynamic, and first/second ending markings.

Fourth staff of music, measures 18-23. Bass clef, key signature of one flat, common time. Includes a crescendo (*cresc.*) marking.

Fifth staff of music, measures 24-28. Bass clef, key signature of one flat, common time.

Sixth staff of music, measures 29-32. Bass clef, key signature of one flat, common time. Includes a first ending bracket labeled 'B' at measure 29, a decrescendo (*dim.*) marking, and a six-measure rest labeled '6' and '33-38'.

Seventh staff of music, measures 33-39. Bass clef, key signature of one flat, common time. Includes a first ending bracket labeled 'C' at measure 37, and a forte (*f*) dynamic.

45

*p dim.* *mf* 49-52

54 poco rit. a tempo

*mf* cresc. **D**

62-67

*f* **E**

72

*f* **1**

78

*f* **F**

83

*f* **2**

88

*f* **3**

93 poco rit. a tempo

*f* *a tempo* **G** 98-99

100

2

102-103

pp

108

1

cresc.

f

ff

H

115

poco rit.

a tempo

3

119-121

pp

123

J

mf

130

135

f

dim.

pp

139

rit.

K

tempo tranquillo.

p

mf

cresc.

145

rit.....

f

p





# ENGLISH HERITAGE

MUSIC SERIES

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

 **LIBRARIES**  
PUBLISHING

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

Catalog Number

1.20/03