



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

ORGAN

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.

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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

Organ

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Tacet

Act I - Scene I

Tacet

Act I - Scene II

Tacet

Act II - Scene I

Recitative

Allegro moderato

1-1315-2829-40

A

B

C

D

poco rit.

41-5354-7273-8586-94

96

E

a tempo

F

Allargando

rit

G

a tempo, animato

97-109110-111112-115118-125

126

H J K L

1 10 5 8 7 10

127-136 137-141 142-149 150-156 157-166

M O P rit. Meno Allegro.

10 8 3 1

167-176 177-184 185-187

190

190

194

Q

194

Q

199

199

203

Animando.

Allargando.

209

ff

Act II - Scene II

Tacet

Act III - Scene I

Tacet

Act III - Scene II

Tacet

Act III - Scene III

Allegro vivace

A

B

1-19

20-39

40-47

48-60

C **D** **E** rit..... a tempo

15 23 2 7

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

F **G** Maestoso ma non troppo Lento

20 16 33

109-128 129-144 145-177

H L'istesso tempo poco rit. a tempo, e poco più mosso poco agitato

10 1 11 13

185-194 197-207 209-221

K **M** con fuoco Più mosso - animando allargando. rit.

5 7 1 5 2

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

O Meno mosso. Animando. poco rit..... a tempo Animato.

7 4 1 4 2 6

244-250 251-254 257-260 261-262 263-268

P **Q** **R** sostenuto. Lento maestoso. rit.... Allegro.

2 13 3 16 1 13

269-270 272-284 285-287 288-303 305-317

S **T** animando. animando. Vivace. **V**

318–336 337–342 343–347 350–353 354–364

W Andante. **X** rit..... a tempo

365–367 369–393 397–403

rit..... a tempo accelerando.....

404–438 439–440 441–448 449–451 452–455

Allegro moderato. **Z** Andante sostenuto. **AA** rit. a tempo

456–476 477–489 490–505 507–509

510 Animato. animando. **BB** poco rit.

510 511–515 517–521 522–531

533 a tempo animando **CC**

533 534–542 543–547 548–559 560–569

DD EE animando. FF

17 5 17 17

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

GG Animato. HH JJ

2 24 16 3 15

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

KK LL

4 12

687-690 691-702

706

706

712

712

717

Musical score for measures 717-722. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is written for a grand staff (treble and bass clefs). Measure 717 features a complex chordal texture in the right hand and a steady eighth-note bass line. Measures 718-722 show a progression of chords and melodic fragments, with a fermata over the final measure (722).

723

Musical score for measures 723-727. The key signature remains four flats. Measure 723 has a sustained chord in the right hand and a single note in the bass. Measures 724-727 show a series of chords and melodic lines, with a long horizontal line spanning measures 724 and 725, indicating a sustained or glissando effect.

728

rit. molto.....

Musical score for measures 728-732. The key signature remains four flats. Measure 728 begins with a forte (*ff*) dynamic. Measures 729-732 show a series of chords and melodic lines, with a long horizontal line spanning measures 729 and 730, indicating a sustained or glissando effect. The score ends with a double bar line.

Act IV - Scene I

Tacet

Act IV - Scene II [Endor]

Tacet

Act IV - Scene III

Maestoso energico.

A

B

C

10 19 12 12

1-10 11-29 30-41 42-53

poco rit.

D

a tempo

E

F

3 1 10 11 15

54-56 58-67 68-78 79-93

94 poco rit. 3 a tempo

f *cresc.* *dim.*

3

H

poco rit. a tempo

13 3 11

101-113 114-116 118-128

J

rit.

K

tempo tranquillo.

8 2 1

129-136 137-138

p

144

rit.....

p

pp

pp



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