



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

HORN 2

COVER IMAGE

“David Playing the Harp before Saul”

Rembrandt Harmenszoon van Rijn, c.1629

Stadelsches 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/>



ENGLISH HERITAGE MUSIC SERIES

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 & 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	PAGE	ACT III	PAGE
Introduction	1	Scene I	24
Scene I	3	Scene II	28
Scene II	6	Scene III	32
ACT II		ACT IV	
Scene I	12	Scene I	40
Scene II	16	Scene II [Endor]	42
		Scene III	48

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

Horn (D) 2, Horn (E) 2, Horn (Eb) 2 & Horn (F) 2

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Hn in Eb

Andante

5
1-5
p *cresc.* *cresc.*

13
A
ff *dim.* *p* 8
18-25
pp

28-31
4
mf *dim.*

38
B Più motto.
1

46

54

63
D Animando.

70
Tempo primo
5
76-80

81

E

p *mf* *cresc.*

91

p *dim.* 94-96 *p* *pp*

Meno mosso.

Act I - Scene I

Hn in F

Allegro maestoso

11

20

28

36

50

58

69

79

96

f

f

mf *cresc.*

f

pp

pp *poco cresc.*

ff

3

5-7

8

38-45

5

62-66

2

71-72

2

76-77

10

83-92

3

101-103

G

H

J

K

rit.

meno mosso

cresc.

cresc.

p

Allegro moderato

6 3

105-110 116-118

sf *mf* *p*

Poco più mosso

119 3 3

120-122 127-129

mf *mf* cresc.

131 2

135-136

poco animando.

4 2

139-142 143-144

p

149 L meno mosso, ad. lib. a tempo 3 7

153-155 156-162

163 6

165-170

mf *f*

174 meno mosso, allargando colla voce. a tempo animato. Allegro molto 2

181-182

sf *mf*

183

f *sf* *sf*

6 6 M

192-197 198-203

f

209 2 rit.....

213-214

f cresc.

217 Lento 3 Allegro moderato. rit. Lento 6

218-220 225-230

sostenuto. 2 rit. a tempo

231-232 240

245

f *p* *mf* sempre cresc.

Act I - Scene II

Hn in F Allegretto grazioso

A

20 6 5

1-20 21-26 30-34 *p*

36

2 1 13

38-39 43-55 *p*

57

7 1

59-65 *mf* *cresc.* *p*

Cl. 1

71

17

73-89

94 Allegro vivace

1

f

101

2

102-103

D

3

109-111 *mf*

118 Allargando.

E

125

131

6

134-139

mf

142

3

F

1

144-146

f

151

1

Poco allargando.

p

159

3

G

6

160-162

f

165-170

p

173

5

L'istesso tempo [Allegretto grazioso]

176-180

p

184

2

H

9

186-187

190-198

p

200

5

J

201-205

p

213

4

215-218

mf

cresc.

224

K

25

232-256

f *p* *dim.*

257 *Saul* *sostenuto*

What words are these? thou a - ged seer! What would the God of Is - ra - el with me? *mf*

262 **L**

270 *Meno mosso*

p *cresc.*

278 **M** **N** *allargando*

f *ff* 284-285

287 *rit...* *Tempo ed animando.*

mf *f*

295

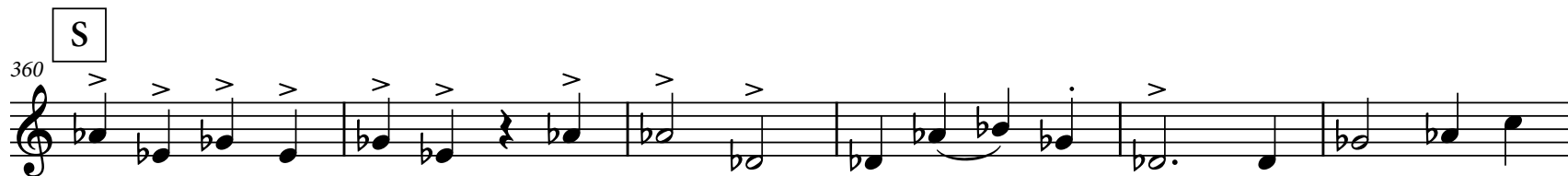
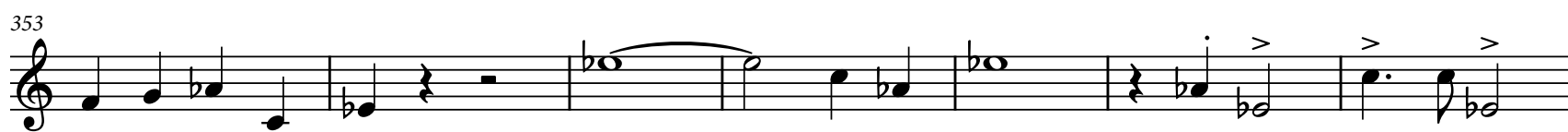
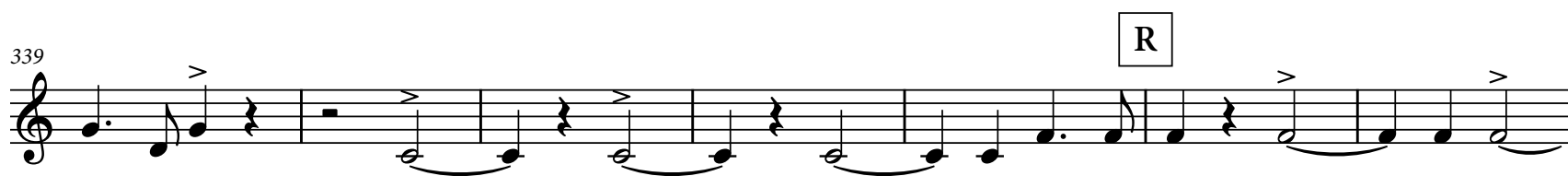
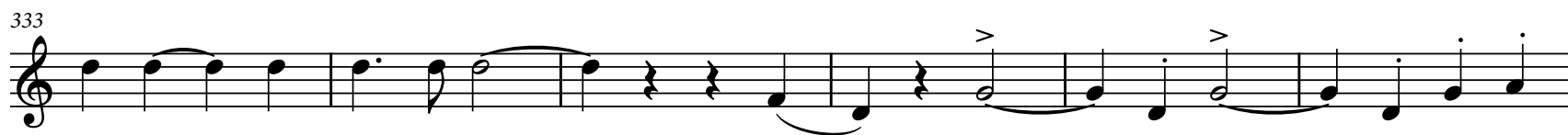
301 **O** *Allegro vivace. Alla breve.*

306

311

P

317-320 *f*



PAGE INTENTIONALLY LEFT BLANK

376 T

f

382

389 U

396

403 rit...

409 W a tempo - poco meno mosso.

416 rit... a tempo

423

428

433 Con fuoco poco rit.

Hn in F	Recitative
---------	------------

Musical score for a piece in 4/4 time, marked **Allegro moderato**. The score consists of a single melodic line with various dynamics and articulations.

The score is divided into measures, with measure numbers 9, 17, 26, 33, 42, 51, 59, 68, and 77 indicated. The key signature is one sharp (F#).

Dynamics include **f** (forte), **mf** (mezzo-forte), **p** (piano), and **cresc.** (crescendo). Articulations include accents (>) and slurs.

The score includes several first endings (marked 1) and a second ending (marked 2). A section marked 21-23 is also present.

The score is divided into sections labeled A, B, and C.

85

D

The musical notation for measure 85 is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth rest, and an eighth note A4. This is followed by a quarter note B-flat4, a quarter note A4, and a quarter note G4. The next two measures each contain a quarter note G4, a quarter note F4, and a quarter note E4. The final measure contains a quarter note D4, a quarter note C4, and a quarter note B3. A D major chord is indicated above the staff in the first measure.

93

E

poco rit. a tempo

4

97-100

mf

103

F

111

Allargando

rit

G a tempo, animato

119

4

121-124

f

128

Musical notation for measure 128, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, ending with a half note G4 marked with an accent (>) and a fermata.

133

2

134-135

f

H

140

Example 140

143

2

146-147

148 K

<f *mf*

153 L

f

159

165 M

170

1

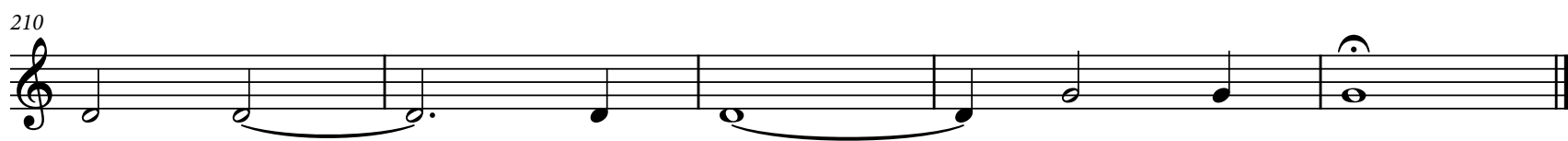
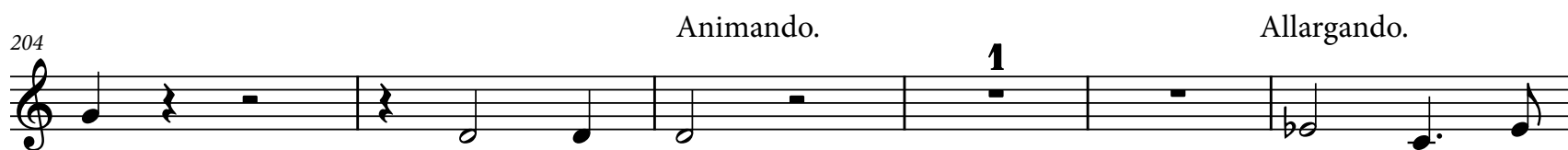
176 O

182 P

187 rit. Meno Allegro.

ff

193 Q



Act II - Scene II

Hn in Eb

Maestoso.

poco rit.

a tempo

Evil Spirit

4

2

8

1-4

5-6

7-14

Who__ shall dare hin - der thee,

A

17

from what is thy right.

f

pp

poco animando.

animando.

B

Tempo I

26

f

33-34

animando.

36

f

38-40

f

Allegro moderato.

C

Vivace.

Hn in F

46

mf

f

54

ff

62

f

mf

70

pp

p

mf

78 **D**

mf

86

p *cresc.*

94 *poco rit.* **E** *a tempo*

f

103 *Moderato.* **1** **6** **1** *To Hn in Eb* *Bsn 1*

107-112 *Animato.*

116 **Hn in Eb** **To Hn in F** **6** **Hn in F**

f *122-127* *f*

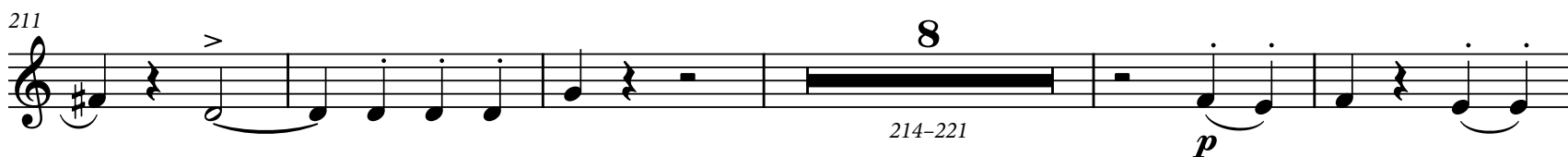
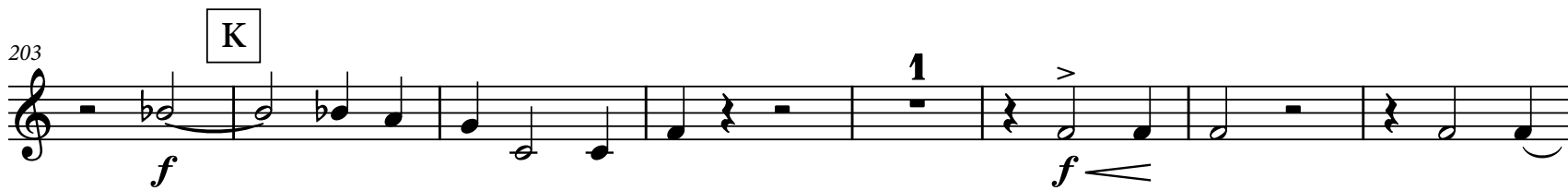
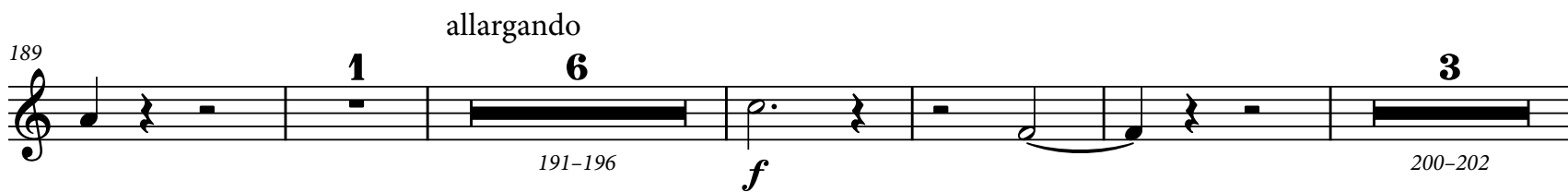
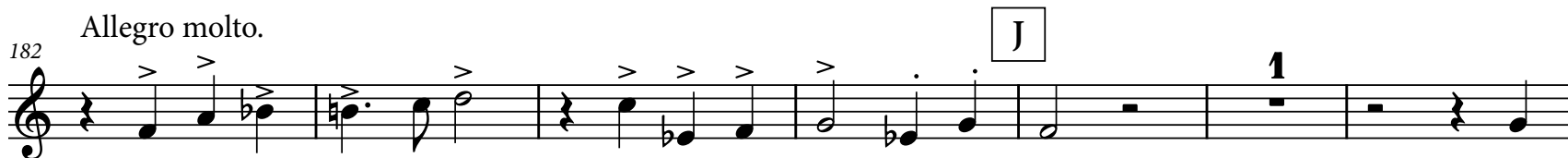
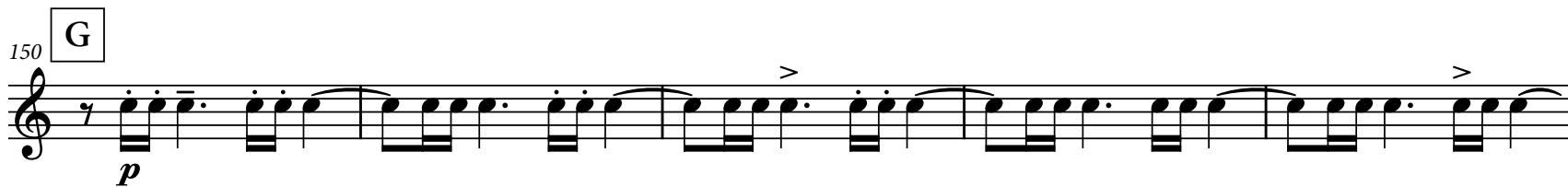
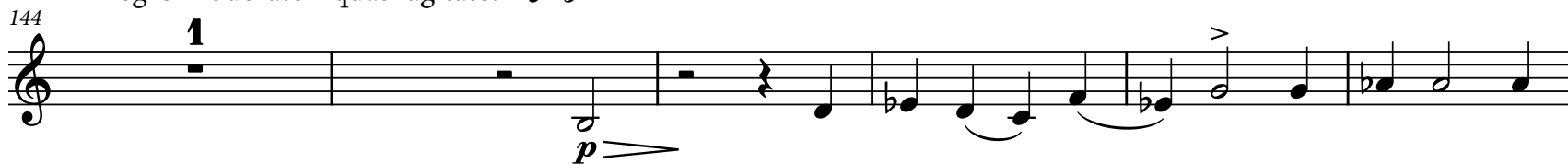
129 *con mosso.* **F** *Allegro.*

f

135 *allargando.* **4**

140-143

Allegro moderato - quasi agitato. ♩ = ♩



224

This block contains the musical notation for measures 224 and 225. Measure 224 begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. There are rests in the second and fourth measures. A slur covers the first two notes of the first measure, and another slur covers the last two notes of the first measure. Measure 225 continues the melody with quarter notes: C4, B3, A3, G3, F#3, E3, D3. There is a sharp sign (>) above the first note of the second measure. A slur covers the last two notes of the second measure.

[illegible][illegible]

245

247-248

f

251-252

sf

254

1

f

[illegible]

269 Vivacissimo.

dim.

1

276

p

f

283-288

6

289 O

f 292–295 *f*

301 P

310

318

323–325 *mf* cresc.

328 Q

336

344 Allegro moderato.

mf

353 rit... R a tempo

f

360

p f p

369 Allargando.

376 rit... colla voce rit. S a tempo

383 rit. Meno mosso. T animando. **6** 387-392 **f**

395 **p**

400

406 **1** **1**

412 V allargando. **f**

419 **p**

427 rit. a tempo

434 W **1** rit..... animando. **4** 442-445

Allegro non troppo.

446

f

2 X

452-453

1

460

f

465

470 Y

7

471-477

mf

cresc.

482

p

mf

Animato

2 1

488-489

495 Z

501

3 1

502-504

p

poco rit. *a tempo*

cresc.

511

AA

f

518

ff

525

BB

1

ff

531

Andante sostenuto.

2

9

534-535

536-544

Evil Spirit

545

Allegro molto. ♩ = ♩

What shall he have more but thy king - dom ?

ff

ff

551

Animato.

cresc.

558

ff

Act III - Scene I

Hn in F

Andante

5
1-5
p
poco cresc.

12
p

8
20-27
mf
f
35-38
4

39
6
40-45
mf
pp
1
pp

53
5
55-59
pp
1
f

66
1
mf

75
E
1
Animando.
p
mf

84
più mosso.
4
85-88
Allegro moderato.
8
91-98
F
mf

102
5
104-108
mf

115 **G** **10** poco animando. a tempo **1**

116-125 *mf*

133 poco allargando. **H** largamente. Allargando. **12**

138-149 *mf*

152 a tempo **K** *dim.* *pp*

161 **M** Meno mosso. **4** Meno mosso. **2** **4** David 8ba From this time forth,

162-165 166-179 180-181 182-185

188 **O** a tempo **6** *mf* *pp*

195-200

e - ven for_ ev - - er - more._____

202 poco rit. a tempo **1** *mf*

213 **P** **3** poco rit..... *f* *p*

215-217

224 Poco più mosso. **Q** *p* *pp*

233 **1** *p* *cresc.* *f* *dim.* **2**

241-242

243 **5** **R** **12** David 8ba

245-249 250-261

Let me hear thy voice, let me

265 **S** Allargando. a tempo

see thy face.

f

275 Animato.

1 **1**

285 **T**

mf

2 **1** **7** rit.

290-291 295-301

Meno mosso. rit. Allegro David 8ba

2 **2**

302-303 305-306

Who is this that look - eth forth as the morn - ing; fair as the morn,

313 **V**

clear as the sun, ter - ri - ble as an *f*

322 **13** David 8ba

323-335

The hair of thine head is like pur - ple; in the tress - es there

342 **W** Animando.

p *cresc.*

352 Allegro molto. - alla breve **1**

361

X

6

366-371

mf

p

374

1

rit.

383

Y a tempo

6

384-389

p

mf

397

Z

1

1

405

mf

1

414

1

rit.

f

Act III - Scene II

Hn in E Maestoso.

10 1 1 6

1-10 *f* > *p* 15-20

21 **A**

2 2

23-24 27-28 *f*

30 *p*

37 **B** stopped stopped *ff* Allegro energico.

43 *f*

50 **C** **D** Più allegro. 1 1 10 56-65

66 Allegro. Animando. *f*

74 **E** To Hn in Eb meno mosso. rit... 1 2 4 16 77-78 80-83 84-99

F **6** **100-105** *David 8ba* *Hn in Eb* **4** **112-115**

His arm____ shall be my shield and buck - ler. *mf*

rit. **2** **116-117** **G** *a tempo* **4** **118-121** *pp*

127

134 **1** *mf*

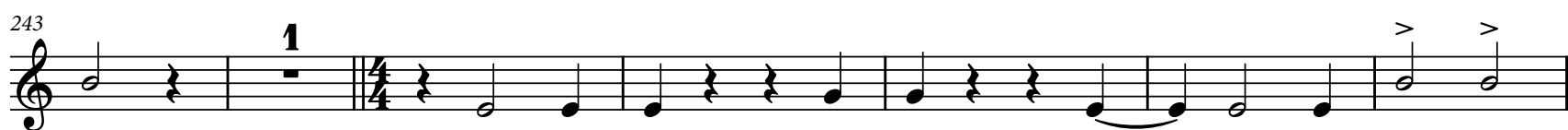
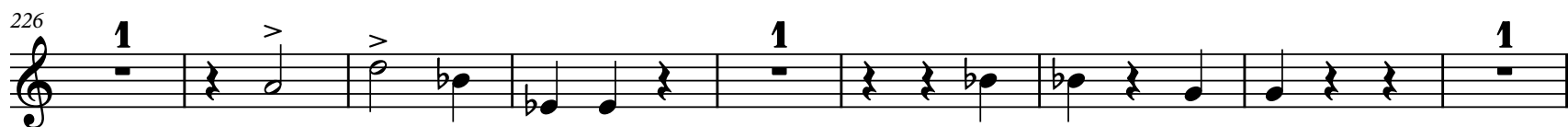
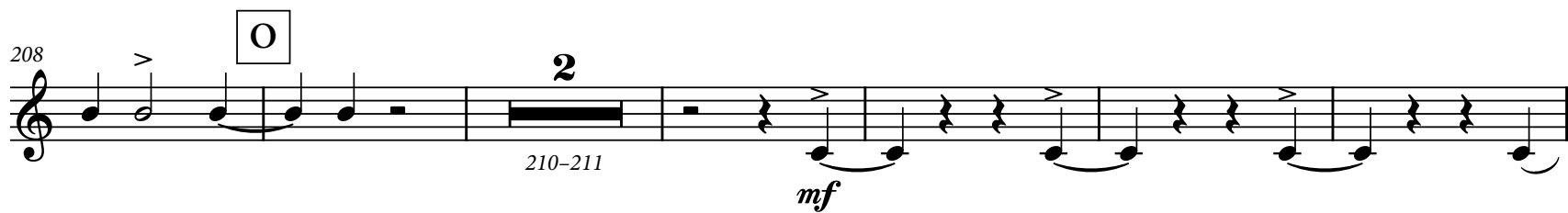
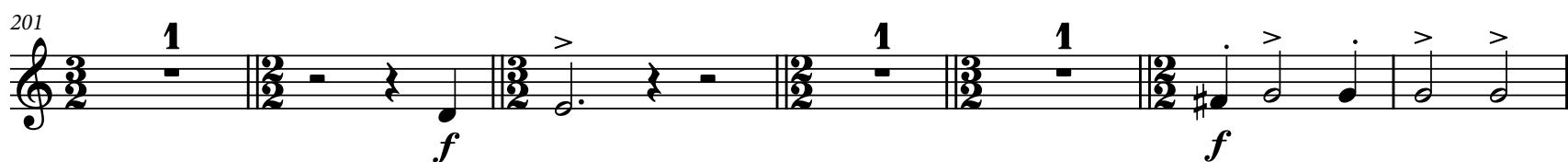
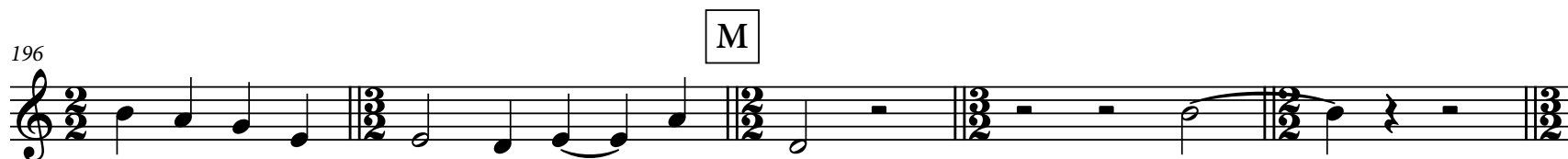
141 **H** **1** **1** *p* *dim.*

149

156 **1** *p* *Animando.* *f*

163 *Allegro con fuoco.* **3** **164-166** *f* **1**

171 **K** *f* **7** **176-182**



250

***f** cresc.*

1

p

257

Act III - Scene III

Hn in F Allegro vivace

7
1-7
f

13 A

21
mf

29
cresc.

37 B

45
1 6
49-54
f *p cresc.*

58 C

67 D
5 5
71-75 76-80
mf *p*

83
mf *cresc.*

The musical score is written for four horns in F. It begins with a 7-measure rest, followed by a series of eighth and quarter notes. Section A starts at measure 13 with a half note and a series of eighth notes. Section B begins at measure 37 with a half note and a series of eighth notes. Section C starts at measure 58 with a half note and a series of eighth notes. Section D begins at measure 67 with a half note and a series of eighth notes. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. It also features section markers A, B, C, and D, and rehearsal marks 1, 6, 5, and 5. The tempo is Allegro vivace.

92 rit.....

101 **E** a tempo **7** **7** **11** **F** **14**

102-108 109-115 118-128 129-142

143 **G** **9**

Hn 1 147-155

161 **2** **8**

164-165 170-177

178 Maestoso ma non troppo Lento L'istesso tempo poco rit.

4 **10**

179-182 185-194

a tempo, e poco più mosso

197 **3**

198-200

208 **H** poco agitato **1** **1** **1** **1**

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

218 **K** con fuoco **3**

225-227

M

Più mosso - animando allargando.

5 **1** **1** **2**

228-232 239-240

241 rit. Meno mosso.

2 **3** **3** **2**

242-243 248-249

O

250 Animando. **4** poco rit..... **1** a tempo

p 251-254 *f*

261 Animato.

267 **P** sostenuto. **3**

272-274 *p*

276 Lento maestoso. **4** **1**

280-283 *p*

287 **Q** **1**

295 *f*

303 rit..... **R** Allegro. **6**

f 309-314

315 **S** **6**

p 318-323 *p*

2 **6** **T** **3**

326-327 *pp* 331-336 *p* 337-339

David 8ba

340 *animando.*

8 Ho! ye that guard your migh - ty King, in sleep! *mf*

346 *animando.* *Vivace.*

1

354 **V**

ff

361 **W**

f>

368 *Andante.* $\text{♩} = \text{♩}$

15

369-383 *sf*

1

390 **X** *rit.....* *a tempo*

1 1 7

pp 397-403

404-410 *Saul*

Be - cause my life was pre - cious in thine hand this day, And thou hast spar - ed

417 *mf* *p*

6 421-426

to do me harm:

430 *rit.....*

4 2

435-438 439-440

441 a tempo accelerando.....

p **3** 445-447

Y

450

f

456 Allegro moderato.

3 457-459 *p* **2** 462-463 *p*

466 **2** 467-468 *f* *dim.* **1**

Z

474 *p* *mf*

480 **3** 481-483 *p*

489 **1** Andante sostenuto. **16** **AA** rit. a tempo **3** Animato. Michal

490-505 507-509 My be - lov - ed is chief - est a - mong ten

512 animando. **4** 518-521

thou - sand, His head is as the most fine *p*

BB **10** poco rit. **1** a tempo **9** **4** Bsn 1 animando

522-531 534-542 543-546

549

p *poco cresc.* *p*

557

CC

mf 564-568

569

DD

mf

576

583

EE animando.

590

593-596 *mf*

600

606

FF

608-609 *cresc.*

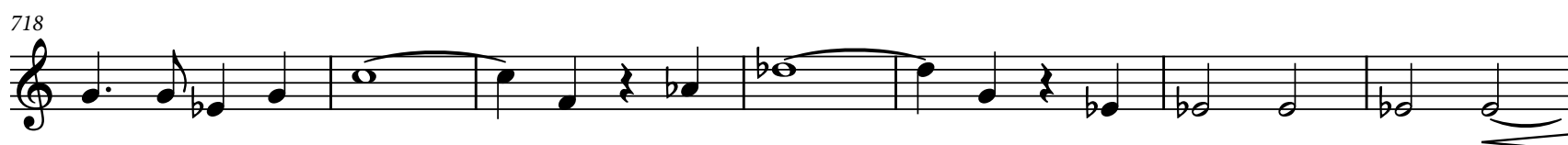
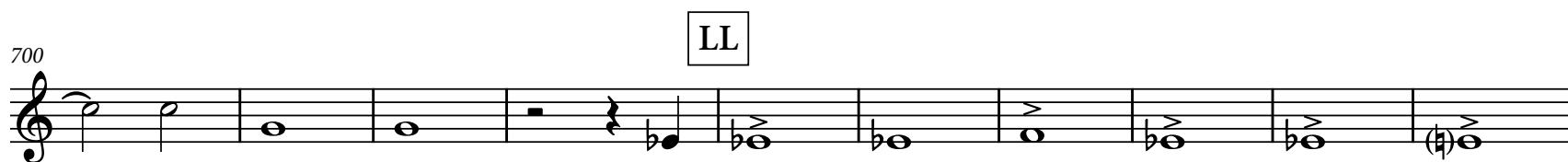
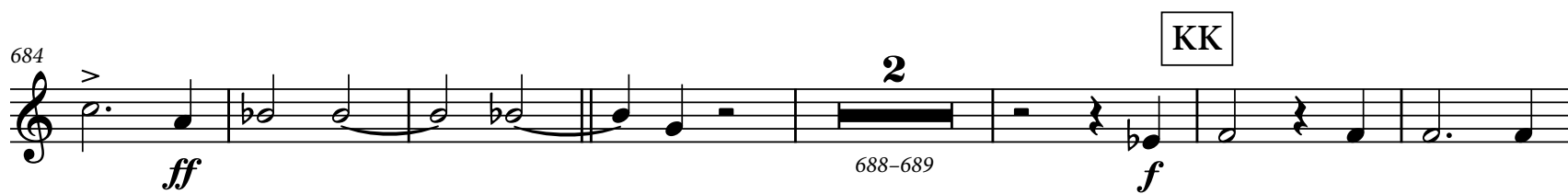
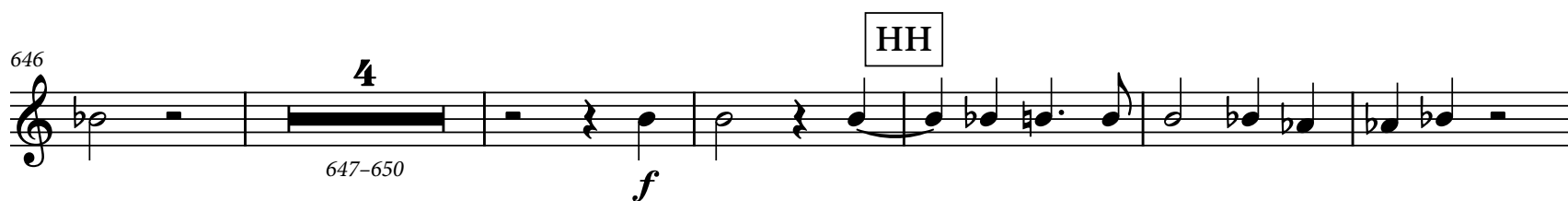
615

cresc.

623

GG Animato.

f 630-638



725

rit. molto



Act IV - Scene I

Hn in D

Maestoso

1-4 4

10-12 3

13 A

15-16 2

19-21 3

22-25 4

27 C

29-37 9

42-44 3

46-50 5

55

60

65 E

71

75-76 2

77 F

p

f

sf

mf

ff

Animando.

Allegro

Più moto

accelerando.....

To Hn in F

83 meno mosso

89 allargando G a tempo

95 1 2 102-103

104 H rit. a tempo

111 p

118 animando J 3 120-125 126-128 f

132 L Meno mosso. 6 136-141 f sf

144-147 rit 4 rit... colla voce p

152 M dim.

159 1 pp

Hn in F	Maestoso
---------	----------

Hn in F **Maestoso** **G.P.**

1

p *f*

10 **7** **A** **1**

pp 11-17 *pp* *p* *pp*

25 **3** **B** **4**

31-33 *p* 36-39

40 **4** **7**

p 44-47 *f* *p* 50-56 *p*

58 **C**

cresc. *cresc. molto*

67 **3** **14**

69-71 *p* *p* 75-88

D **16** **Allegro** **Vln I**

89-104 *mf*

108 **1** **1** **E** **1** **1** **Animando.**

f *f*

117 **3** **1**

120-122

126 *poco allargando* *Vivace.* **1** **3** *f* *f* 131-133

135 **2** **F** *Meno mosso.* 137-138 *f*

G **9** Samuel 144-152 and to - mor - row shalt thou _____ and thy sons be with me *pp*

161 *Lento espressivo* $\text{♩} = \text{♩}$ **3** **H** 164-166

171 *cresc.* **1** *Molto Allegro* *mf*

180

185

191 **J** **1** *f*

197 *mf* *cresc.*

203 *Largo.* **4** 206-209

210 **K**

sfp **1** *mf* **2** *p*

216-217

219 **2** **1**

220-221

228 rit. **L** Più mosso. **4**

f *p*

234-237

Ob. 1

238 **6** **M**

pp

241-246

249 rit. Animato **8**

f

255-262

5 **O** **1**

263-267 *mf* *f*

274

280 **P** poco animando **2** **2**

cresc. *mf* *p*

283-284 287-288

289 Animando. **9**

mf

294-302

303

Q

mf

f

309

f

R

316

ff

f

molto rit. a tempo

1

323

S

18

328-345

PAGE INTENTIONALLY LEFT BLANK

346

Cl. 1

3

349-351

pp

1

Meno mosso.

358

T

Tranquillo

pp

367

meno mosso, ad lib. Largamente.

375

1

pp

p

Lento.

2

381-382

385

Maestoso, sostenuto.

7

Hn 1

388-394

mf cresc.

399

V

f

p

4

403-406

mf

408

f

mf

414

rit....

3

415-417

mf

cresc.

f

Act IV - Scene III

Hn in F *Maestoso energico.*

6

11 **A**

18

24

30 **B**

42 **C**

49

56 **D**

f

mf

cresc.

cresc.

31-37

f

ff

f

dim.

46-47

mf

poco rit.

p

mf

p

a tempo

pp

p

62 E

69

76 F

82

87

92 G a tempo

98

104

110 H

115

f *mf* *f* *mf* *cresc.* *poco rit.* *a tempo* *p* *cresc.* *f* *ff* *poco rit.* *a tempo* *pp* **3**

119-121

122



pp

J

128



f

J

134



f *dim.* *pp* *p*

1

K

140



cresc. *mf* *cresc.*

K

145



f *p*

K



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.20/03