



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

FLUTE 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.

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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

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante

8

1-8

mf

A

cresc.

12

f

cresc.

dim.

9

18-26

8

27-34

Hn 1

39

B

Più motto.

p

3

42-44

46

10

52-61

mf

66

D

1

Animando.

3

69-71

mf

75

Tempo primo

11

E

14

Meno mosso.

2

76-86

87-100

101-102

Act I - Scene I

Allegro maestoso

5-11

f

12

f

17

19-20

21-24

f

27

33

34-36

37-38

p

43

46-47

mf *cresc.* *f*

50

56

62-72

74-76

p

F

G

H

J

K rit.

80 **meno mosso**
Cl. 1

11

82-92

97 **Allegro moderato**

f

3

101-103

Allegro moderato **Poco più mosso** **poco animando.**

14 **23** **2** Ob. 1

105-118 120-142 143-144

147 **L** **meno mosso, ad. lib.** **a tempo**

3 **3** **18**

148-150 153-155 156-173

p

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

3 **1** **3** **7** Ob. 1

174-176 178-180 181-187

190 **M**

ff

200 **rit.....** **Lento**

14 **1** **3**

201-214 218-220

f

Allegro moderato.

ff **f** **rit.**

Lento **sostenuto.**

2 **2** **3**

225-226 229-230 231-233

p

Flute 1

234

mf

rit. a tempo **3**

239-241

242

mf

246

The musical score for Flute 1 spans measures 234 to 246. It begins in measure 234 with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, some beamed together. A crescendo hairpin is placed below the staff between measures 234 and 239. Measures 239-241 are marked as a triplet of eighth notes, indicated by a '3' over the notes. The tempo changes from 'rit.' (ritardando) to 'a tempo'. Measure 242 continues the melodic line with slurs and accents. Measure 246 ends with a final note and a repeat sign. The key signature has three flats (B-flat, E-flat, A-flat).

Act I - Scene II

Allegretto grazioso

p

7

3

13-15

17

mf *dim.* *pp* *f*

22-26

A

28-34

f *mf*

41

1

B

6

45-50

f *f*

53

1

5

57-61

p

64

C

3

66-68

f

71-74

4

75

f

17

77-93

Allegro vivace

Bsn 1

97

f

3

101-103

104 *mf* *f* **D** 4 109-112

113 *mf* *f* Allargando. 7 116-122

125 **E** 1 2 *f* 7 Ob. 1 130-136

138 *mf*

146 **F** 1

Poco allargando. 2 5 *f* 153-154 158-162

G 164 11 *p* L'istesso tempo [Allegretto grazioso] 165-175

179 **H** 7 3 *f* 181-187 188-190

195 **J** 10 9 1 196-205 206-214 Bsn 1

221 **K** **11** *mf* *f* 227-237

238 **14** **3** *mf* 243-256 257-259

260 **L** **5** *f* *cresc.* *sostenuto* 263-267 *f*

269 **1** **4** *Meno mosso* 274-277

278 **M** *f*

284-285 **N** **2** **3** *allargando* *rit* **1** *Tempo ed animando.* *mf*

293 *f*

298 **O** **1** *f* *Allegro vivace. Alla breve.*

304 **6** 310-315

316 P

f

322 Q

327-331 *ff*

333 4

335-338 *ff*

R

341 10

345-354

355 S

f

362 3

367-369

370 1

f

377 T

384 5

386-390 *f*

U

394

400

4

403-406

f

408

rit.....

W

a tempo - poco meno mosso.

412

5

rit

2

a tempo

414-418

419-420

f

422

4

424-427

f

430

1

Con fuoco

3

poco rit.

433-435

f

Act II - Scene I

Recitative **13** **1** **14** Allegro moderato

1-13 15-28 Cl. 1

31 *f* 3 *mf* *cresc.*

39 *cresc.* **A** 43-44 *f* 3

46 **5** 47-51 *f* **B** 55-57 3

58 3 3 **10** 63-72

C 2 73-74 *f* **9** **D** 77-85 *f*

88 3 3 3 3 3

93 **E** poco rit. a tempo **F** Allargando **13** **2** **4** 97-109 110-111 112-115

116 rit **G** a tempo, animato *mf* Cl. 1

122 **2** **1** **4** *f*
124-125 127-130

132 **2** *f*
134-135

H 137 **J** *f* 146-149

K 150 *mf*

L 156 **1** **4** *f* 157-160 164-165 **2**

M 166 *ff* *f*

O 175 *ff*

179 **2** 182-183

Detailed description: This is a musical score for Flute 1, spanning measures 122 to 183. The score is written on a single staff in treble clef. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Measures 122-130: A sequence of notes with a forte (*f*) dynamic. Rehearsal marks 2, 1, and 4 are present.
- Measures 132-135: A sequence of notes with a forte (*f*) dynamic. Rehearsal mark 2 is present.
- Measures 137-149: A sequence of notes with a forte (*f*) dynamic. Rehearsal marks H and J are present.
- Measures 150-155: A sequence of notes with a mezzo-forte (*mf*) dynamic. Rehearsal mark K is present.
- Measures 156-165: A sequence of notes with a forte (*f*) dynamic. Rehearsal mark L is present.
- Measures 166-171: A sequence of notes with a fortissimo (*ff*) dynamic. Rehearsal mark M is present.
- Measures 172-177: A sequence of notes with a forte (*f*) dynamic. Rehearsal mark O is present.
- Measures 178-183: A sequence of notes with a fortissimo (*ff*) dynamic. Rehearsal mark O is present.

184

P

188

rit.

Meno Allegro.

ff

193

Q

198

203

Animando.

Allargando.

1

209

8va

loco

Act II - Scene II

Maestoso. **4** poco rit. **2** a tempo **3**

1-4 5-6 7-9 *p*

12 **4** **A** **1** **8**

14-17 *f* *p* 20-27

poco animando. **3** animando. **B** Tempo I **5**

28-30 *ff* 33-37 *f*

40 animando. *sempre cresc.* **8^{va}**

44 **(8)** *f*

48 Allegro moderato. $\text{♩} = \text{♩}$ **C** **2** **1** Vivace. **22** Cl. 1

49-50 52-73

76 **D** *f*

83 **1** *mf* **3**

89 **4** *f* **3** poco rit. **2**

90-93 97-98

Moderato.

99 **E** a tempo *f* 104-111

112 *p* 114-120 121-127 Animato. 7 7

128 con mosso. **F** Allegro. 3 135-137

138 *f* allargando. 4 140-143 145-148 Allegro moderato - quasi agitato. 1 4

149 *p* 151-155 156-160 *p* **G**

158 *sf* 161-163 164-181 **H**

182-185 186-190 **J** allargando David 8ba Who is this Phi - lis - tine Who de - fi - eth the ar - mies of the

196 liv - ing God? This day will the Lord de - li - ver him in - to my *f*

204 206-218 *f* **K**

258

f

3

260-262

f

M

266

dim.

[illegible]

8
290–297
f

O

302
ff

P

307

313

320
6
323–328
mf

332
Q

339
2
340–341

Allegro moderato.
348
1
8
349–356
rit. 1
R a tempo
f
15
360–374

Allargando. **2** rit. colla voce Ob. 1 rit. **S** a tempo **f**

375-376

383 rit. **2** Meno mosso. **7** **T** animando. **5**

384-385 386-392 394-398 Bsn 1

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

403-405 406-407

408 **1** **3** **1** **1** **V** **1** allargando. **11**

409-411 416-426

427 rit. **1** a tempo Ob. 1 **f**

432 **W** **4** rit..... **3**

435-438 439-441

animando. **f**

442

445 **Allegro non troppo.** **7**

447-453

X

454

f

459

463

468

Y

473-484

12

485-489

5

490-492

3

Animato
Ob. 1

494

f

Z

500

poco rit. a tempo

3 1 7

502-504 506-512

Ob. 1

515

f

AA

3

519-521

522 *f*

527 BB

531 Andante sostenuto.

2 7

534-535 536-542

543 *f* Allegro molto. ♩ = ♩

4

544-547 *ff*

550 Animato.

1

554 *cresc.*

2

558-559

Act III - Scene I

Andante

11

1-11

Cl. 1

3

A

f

17

10

20-29

mf cresc.

31

3

B

f

35-38

39

Cl. 1

3

1

48

C

pp

10

50-59

Cl. 1

D

f

65

12

E

1

Animando.

4

più mosso.

4

67-78

80-83

85-88

Allegro moderato.

2

Cl. 1

2

89-90

97-98

99 **F**

mf 102-103 *p*

3

108-110 *p*

117

123 poco animando. a tempo

mf

131 poco allargando. **H** largamente.

f 138-149

Allargando. a tempo **K**

150-152 *f*

158 Meno mosso.

159-165 166-167 *pp* 170-171

172 Meno mosso. **M**

pp 174-178 *pp* 182-184

185

pp *p*

192

mf *p*

198

204

poco rit. *a tempo*

211

cresc.

218-221

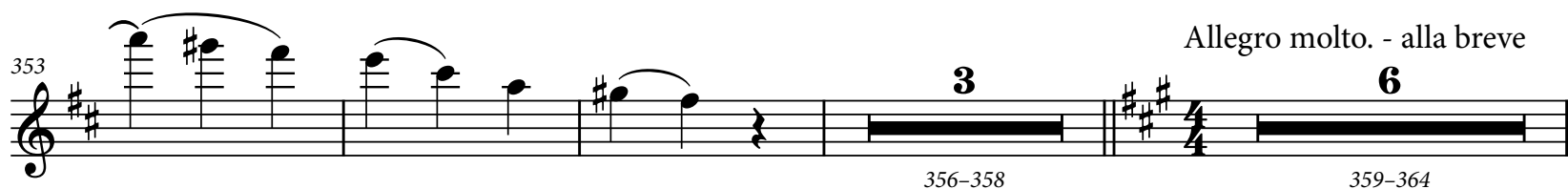
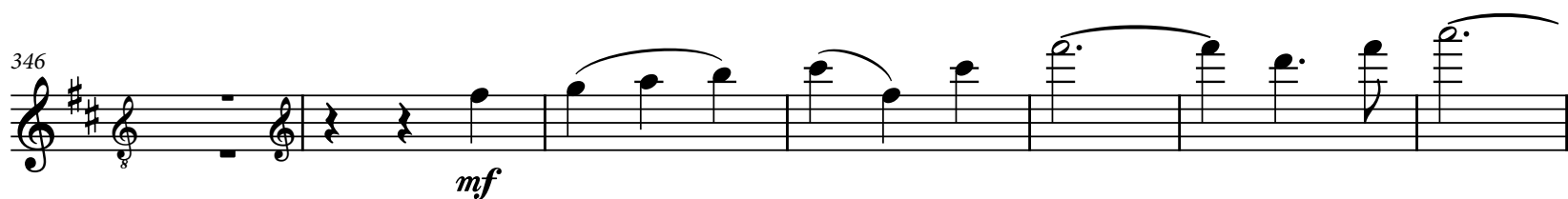
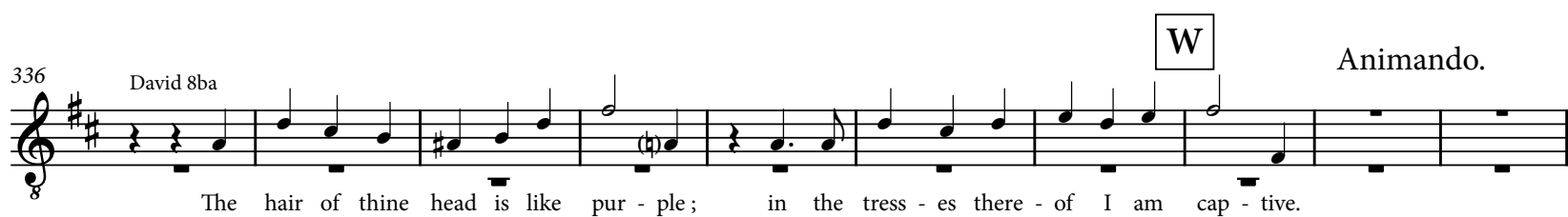
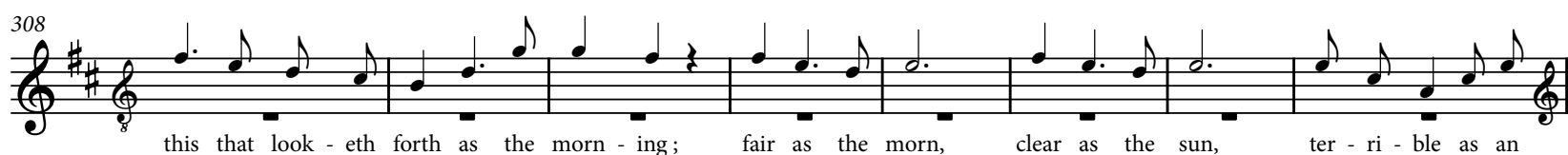
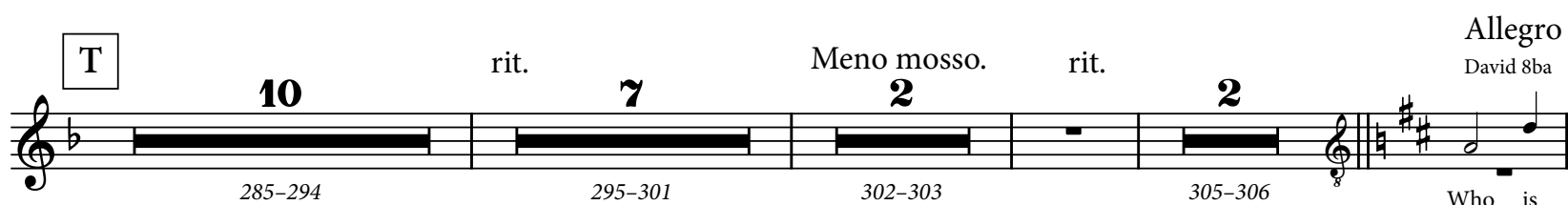
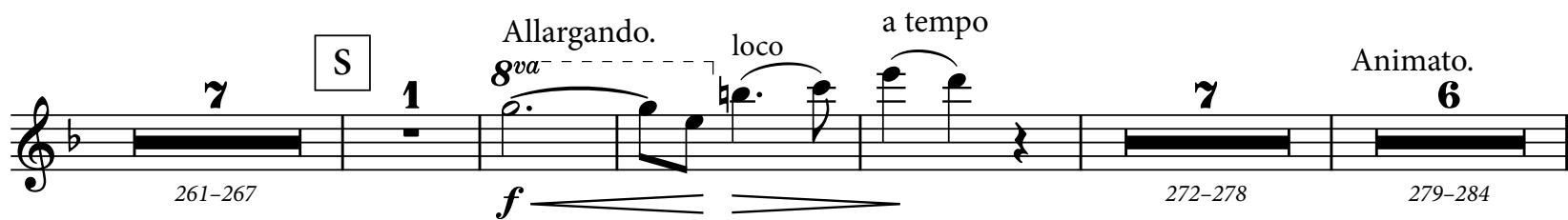
f *p*

232

mf *dim.*

240-249

p



X

15

rit.

2

Y

a tempo

5

David 8ba

365-379 381-382 383-387

Ma - ny wa - ters

389

can - not quench love, nei - ther can the floods drown it. The flash - es there-

394

Z

- of, are flash - es of fire, *f*

401

11

f

416

1

rit.....

ff

ff

Act III - Scene II

Maestoso.

1-7 *p* 10-13

A 15-20 *f* 23-27 Ob. 1

29 *f*

B 36-38 *ff* 41-43 **Allegro energico.**

44 *f* 46-47

C 50 *f* *ff* **Più allegro.**

56 *f*

60

D 65 **Allegro.** 66-72 **Animando.** 74-75 **E** 77-78 *meno mosso.* 80-83 *rit...*

241

ff *f*

246

5

ff

tacet al fine

247-251

254-261

Act III - Scene III

Allegro vivace

7

1-7

f

12

2

A

20

B

8

13

C

15

18-19

20-39

40-47

48-60

61-75

76

D

Cl. I

p

86

poco cresc.

93-96

4

E

97

f

rit.....

a tempo

7

102-108

p

110

dim.

pp

p

117

125

F

dim.

133 7 G 33

pp 138-144 145-177

Maestoso ma non troppo Lento L'istesso tempo poco rit.....a tempo, e poco più mosso

178 6 10 1 11

179-184 185-194 197-207

208 H poco agitato 2

209-210

Saul My be - ing vi - brates with its mock - ing leer, And strives in vain to

214

ban - ish it: See, how it sneers and glares at me. *sf* 3

220 K con fuoco 1

sf 3 3 *p*

M Più mosso - animando allargando. rit.

227 1 7 1 3

228-234 236-238 *p*

242 1 7 1 1

244-250

Meno mosso. Animando. Ob. 1

255 O poco rit..... a tempo

f

260 Animato. 1 6

263-268

269 **P** **1** *f* *sostenuto.* **6** *f* 272-277

279 *Lento maestoso.* **4** **3** **1** *f* 281-284 285-287

290 **3** *f* **3** 291-293 296-298

300 **2** *rit.....* **R** *Allegro.* 301-302

306

310 **7** **S** **6** 311-317 318-323 B. Cl. 8ba

327 *p*

336 **T** **4** *mf* *animando.* **3** 338-341 345-347

348 *animando.* *Vivace.* **1** *f* *f*

354 V

ff

5 W

360-364 *ff*

368 Andante. $\text{♩} = \text{d}$

369-371 374-393 X rit....

395 a tempo rit.....

1 7 35 2

397-403 404-438 439-440

a tempo

2 Cl. 1

441-442 Y *mf*

accelerando.....

448 *cresc.*

..... Allegro moderato. Ob. 1

453 2 9 2

454-455 456-464 467-468

469 Z

5

472-476 *mf* *cresc.*

478

9 16

481-489 490-505

506 **AA** rit. a tempo 2 Bsn 1 Animato.

507-508

514 animando. 4

p 518-521

BB 5 2 1 poco rit. a tempo

522-526 Ob. 1 530-531 *p*

534 7 4 3 animando

535-541 *pp* 544-547 548-550

551 *p* poco cresc.

p poco cresc.

556 **CC** cresc.

cresc.

562 **DD** 3 7 *p*

p 567-569 570-576

577 *p*

p

583 **EE** animando.

animando.

588

2 17

591-592 593-609

FF

4

610-613

Cl. 1

mf

620

1

626

GG

Animato.

9

f

630-638

639

Hn 1

644-646

mf

3

HH

649

f

655

661

667

JJ

1

2

673-674

ff

680

687

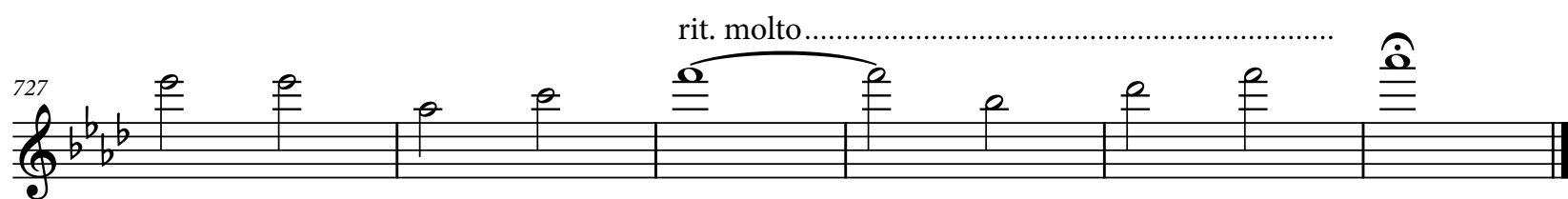
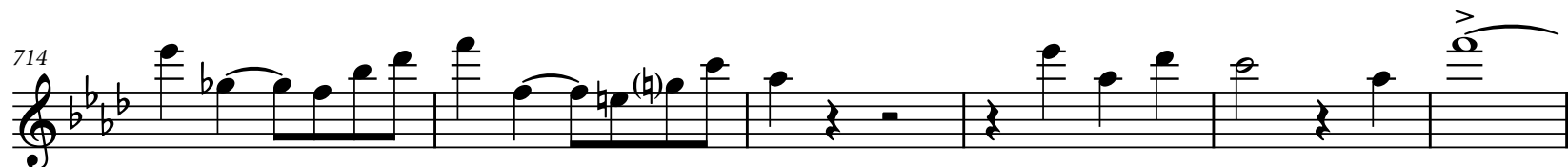
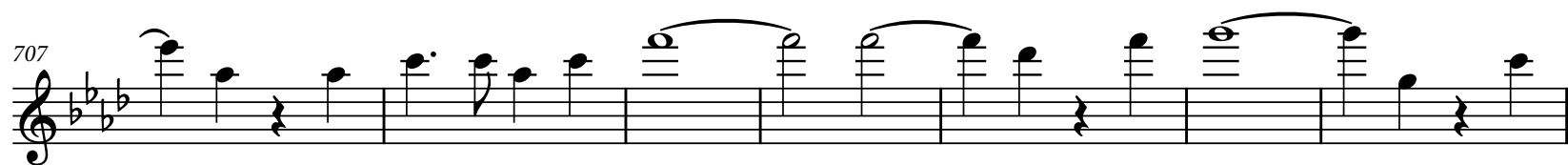
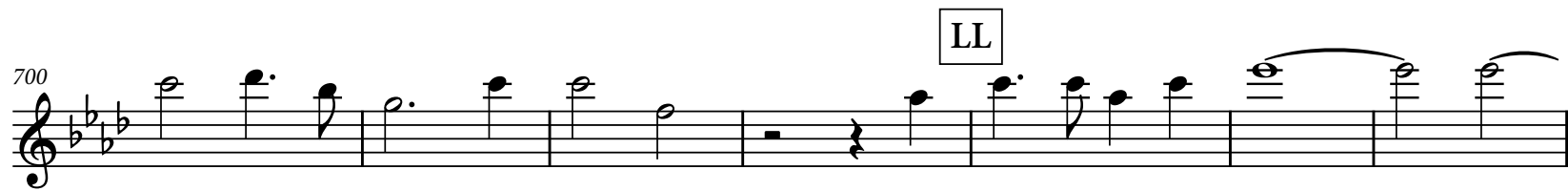
KK

2

688-689

f

694



Act IV - Scene I

Maestoso

2

1-2

f

dim.

6

p

mf

A

10

p

3

14

18

Animando.

B

3

4

2

19-21

22-25

26-27

f

30

p

34

cresc.

C

7

Più moto

1

1

mf

cresc.

38-44

49

Allegro

59

62

72

F

meno mosso

allargando

108 **H** rit. a tempo **8** **2** **1** Più mosso animando **6** **J** **5**

109-116 117-118 120-125 126-130

Ob. 1

131 **L** Meno mosso.

f

138 *8va*

143 rit. **4** rit. colla voce **1** **3**

144-147 150-152 *p*

154 **M**

cresc.

158 *ff* *dim.* ... **4** *pp*

160-163

Act IV - Scene II [Endor]

Maestoso

8

G.P. 1

1-8

p

3

13

3

A

19

pp

3

pp

26

3

31-33

B

1

pp

3

36

3

dim.

4

44-47

f \rightarrow *p*

7

50-56

p

3

C

58

cresc.

f

cresc.

66

3

3

3

3

sf

69-71

p

3

3

74

pp

5

77-81

p

pp

5

84-88

89 D

89-94: Musical staff with treble clef, key signature of one flat (B-flat). It begins with a whole rest followed by a half note B-flat. The rest of the staff consists of eighth notes, many of which are grouped in triplets. The dynamic marking *p* is placed below the first half note.

95

95-99: Musical staff continuing the eighth-note triplet pattern from the previous staff. It ends with a decrescendo hairpin.

100

100-104: Musical staff continuing the eighth-note triplet pattern. The staff concludes with a double bar line and a 4/4 time signature.

105 Allegro

105-110: Musical staff in 4/4 time. It features whole notes and rests, with first finger (1) fingering indicated above the notes. The dynamic marking *mf* is present. The key signature changes to three sharps (F#, C#, G#) at the end of the staff.

111 E

111-116: Musical staff in three sharps key signature. It includes accents and first finger (1) fingering. The dynamic marking *f* is used. The tempo marking *Animando.* is placed above the staff.

117

117-121: Musical staff featuring eighth-note runs. The first run is marked *8va* with a dashed line. First finger (1) fingering is indicated. The dynamic marking *f* is present.

122

122-127: Musical staff with eighth-note patterns and accents. The dynamic marking *f* is used. The tempo marking *poco allargando* is placed at the end of the staff.

128 Vivace.

128-133: Musical staff starting with a first finger (1) fingering, followed by a five-measure rest (5) and then eighth-note patterns. The dynamic marking *f* is present.

137

137-155: Musical staff in two flats key signature (B-flat, E-flat). It includes rests for 2 measures (138-139), 3 measures (140-142), 10 measures (143-152), and 3 measures (153-155). Above the rests are boxes labeled F and G. The tempo marking *Meno mosso.* is placed above the 10-measure rest.

Lento espressivo

156

B. Cl. 8ba

p

165

cresc.

171

cresc.

177

Molto Allegro

5

179-183

f

186

f

190

f

195

4

199-202

f

204

Largo.

3

206-208

f

212

1

8va

2

2

216-217

mf

f

p

220-221

222 L

rit 1

4

224-227

mp 3

231 M

Più mosso. 15

1 rit. 1 Animato 13

233-247 250-262

O

6

263-268

Ob. 1

f

5

273-277

278 P

mf

f

4 poco animando

282-285

Animando.

4

287-290

f

11

294-304

305 Q

sf

5

308-312

f

315 R

molto rit. a tempo

1 3

320-322

323 S

f

ff

10

328-337

G.P.

13

1

343-355

Meno mosso. **6** **T** **2** Tranquillo

357-362 363-364 Cl. 1

372 meno mosso, ad lib. Largamente. **1** **3** Lento. **5**

378-380 381-385 *p*

386 *f* Maestoso, sostenuto. **12** **V** **3**

388-399 400-402

403 Ob. 1 **5**

406-410 *f* **3**

412 rit... **5** *f*

415-419

Cl. 1

Ob. 1

rit...

Maestoso energico. Act IV - Scene III

First staff: *f*

Second staff: *f* **A** 1 6 11-16

Third staff: *mp* *cresc.* *cresc.*

Fourth staff: *f* *cresc.*

Fifth staff: *dim.* **B** 2 30-31

Sixth staff: *pp* **C** 4 37-40

Seventh staff: *f* *dim.*

Eighth staff: *poco rit.* **D** 1 *a tempo* 9 3 5 45-53 54-56 58-62

E

63 Michal
How are the might - - y fall - en! and the wea - pons of *f*

69 *f* 3 3

70-78

F

1

82 2 3 3 2 3

87-92

6

mf 3 3 3 3

poco rit. *cresc.*

96 *f* a tempo

101 *dim.*

105 7 *ff* H

106-112

115 *a tempo* *poco rit.* 7

118-124

125

Ob. 1

1

J

mf *cresc.*

131

ff

2

133-134

f

rit.

2

1

K

3

137-138

140-142

mf

tempo tranquillo.

145

f

p

rit.....



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