



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

COR ANGLAIS

COVER IMAGE

“David Playing the Harp before Saul”

Rembrandt Harmenszoon van Rijn, c.1629

Stadelsches Kunstinstitut, Frankfurt



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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

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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

A

14 **12** **8**

1-14 15-26 27-34

Hn 1

B Più motto.

3 **1**

36-38

p

45

cresc.

D

51

12

56-67

Cl. 1

Animando.

69

mf

Tempo primo

E

11 **14** **2**

76-86 87-100 101-102

Meno mosso.

Act I - Scene I

Allegro maestoso

10

f

5-14

15 **f** **2** **F** **11**
19-20 21-31

32 **f** **1** **G** **12** **H** Ob. 1
37-48

50 **f**

59 **J** **11** **K** rit. **19** meno mosso **5**
62-72 74-92 93-97

Allegro moderato **6** Allegro moderato **14** Poco più mosso **23**
98-103 105-118 120-142

poco animando. **9** **L** meno mosso, ad. lib. **3** a tempo **18** meno mosso, allargando **3**
143-151 153-155 156-173 174-176

a tempo animato.
177 colla voce. **1** **3** Allegro molto **17** **M** **17** rit..... **2**
178-180 181-197 198-214 215-216

Lento **4** Allegro moderato. **3** rit. Lento **6** sostenuto. **3**
217-220 221-223 225-230 231-233

234 Ob. 1 rit.

239 a tempo



p

245



The musical score consists of two staves. The first staff, starting at measure 239, is in 3/4 time and features a melody in a key with two flats (B-flat and E-flat). It begins with a rest, followed by a series of eighth and quarter notes, including a dotted half note. A dynamic marking of *p* (piano) is placed below the first measure. The second staff, starting at measure 245, continues the melody with similar rhythmic values, ending with a final whole note chord.

Act I - Scene II

Tacet

Act II - Scene I

Tacet

Act II - Scene II

Tacet

Act III - Scene I

Tacet

Act III - Scene II

Tacet

Act III - Scene III

Tacet

Act IV - Scene I

Maestoso

2
1-2

8
5-12

3
13-15

A

16

3
19-21

4
22-25

2
26-27

B

28

Ob. 2

mf

33

D

37

C

7
38-44

1
46-50

5
51-52

2

F

E

6
53-58

6
59-64

16
65-80

Ob. 1

Allegro

meno mosso

ff

84

allargando

G

a tempo

1

9
95-103

f

104 H rit. a tempo 8 109-116

p

117-118 120-125 126-128

animando Più mosso J 3 Cl. 1

133 L Meno mosso. 8 rit. 4 136-143 144-147

ff

148 rit. colla voce 1 3 Fl. 1 7 150-152

155 M

..... 2 160-161

pp

Act IV - Scene II [Endor]

Tacet

Act IV - Scene III

Maestoso energico.

A **10** **19** **B** **12** **C** **12**

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

poco rit. **D** **3** **1** a tempo **E** **10** **11** **F** **16**

54-56 58-67 68-78 79-94

G **1** **18** **H** **3** a tempo **I** **11** **J** **8**

95 96-113 114-116 118-128 129-136

137 Cl. 1 rit. **K** tempo tranquillo.

144 *mf* *p*

The musical score for the Cor Anglais part in Act IV - Scene III is presented in a single system. It begins with a treble clef and a common time signature (C). The tempo is marked 'Maestoso energico.' and the first section, labeled 'A', consists of 10 measures (1-10). This is followed by a section of 19 measures (11-29), then a section of 12 measures (30-41), and finally a section of 12 measures (42-53). The tempo then changes to 'poco rit.' for a section of 3 measures (54-56), followed by a section of 1 measure (58-67). The tempo returns to 'a tempo' for a section of 10 measures (68-78), then a section of 11 measures (79-94). The tempo changes to 'poco rit.' for a section of 1 measure (96-113), followed by a section of 18 measures (114-116). The tempo returns to 'a tempo' for a section of 3 measures (118-128), then a section of 11 measures (129-136). The tempo changes to 'tempo tranquillo.' for a section of 8 measures (137-144). The score ends with a double bar line and a repeat sign. The dynamic markings are 'mf' (mezzo-forte) and 'p' (piano). The score includes various musical notations such as notes, rests, and slurs.



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