



# 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

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HORN 4

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.

**Matthew W. Mehaffey**  
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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 &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



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

Act I - Introduction

Hn in Eb

Andante

1

1

*pp*

*p* *cresc.*

10

*cresc.*

*ff* *dim.* *p*

18-21

22

*pp*

2

4

25-26

27-30

*mf*

34

*mf*

2

18

37-38

39-56

60

*mf*

D

69

Animando.

Tempo primo

9

76-84

85

E

*p* *mf* *cresc.*

11

2

90-100

101-102

## Act I - Scene I

Hn in F

Allegro maestoso

7  
5-11  
*f*  
*p*

14  
1  
F

23  
*f*

31  
G  
10  
38-47  
*p*

48  
H  
*mf cresc.*

56  
J  
5  
62-66  
*f*

68  
K rit.  
2  
17  
71-72  
*p*  
76-92

meno mosso  
Hn 1  
93  
Allegro moderato  
*ff*

Allegro moderato  
3  
6  
101-103  
105-110  
*sf*  
*mf*  
*p*

115 **3** **10** Poco più mosso  
116-118 120-129 *mf* cresc.

133 **2** **4** **5** poco animando.  
135-136 139-142 143-147

148 **1** **3** **7** L meno mosso, ad. lib. a tempo  
153-155 156-162 *mf*

163 **5** *mf* *f*  
165-169

174 meno mosso, allargando colla voce. a tempo animato. Allegro molto  
**1** **1** **1** **6**  
*sf* *mf* 181-186

187 **6** **12** M  
192-197 198-209 *f* *sf*

210 rit..... Lento Allegro moderato.  
**2** **2** **4**  
213-214 215-216 217-220 *f*

222 rit. Lento sostenuto.  
**6** **3**  
225-230 231-233 *p*

236 rit. a tempo  
*mf* sempre cresc.

243

## Act I - Scene II

**Hn in F** Allegretto grazioso

**A** **20** **22** **23** **28**

1-20 21-42 43-65 66-93

Allegro vivace **D** **15** **14** Allargando. **E** **3** **7**

94-108 109-122 123-125 126-132

133 Saul

No he - roes rank is mine to gain, Nor plen - teous wealth's re

*mf*

**F** **2** **8** Poco allargando.

141-142 *mf* 147-154

156 **G** **3** **11**

Hn 1 160-162 *f* 165-175

**H** L'istesso tempo [Allegretto grazioso] **J** **12** **18**

176-187 188-205 Hn 2 *p*

212 **K** **1** **7** **32**

215-221 *p* cresc. 225-256

257 Saul

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

sostenuto *mf* <

**L** **262**



270 **Meno mosso**

**1**

**3**

277-279

*p*

281 **M**

**N**

**allargando**

**1**

*ff*

*mf*

289 **rit...** **Tempo ed animando.**

*f*

297 **O** **Allegro vivace. Alla breve.**

304

310

**2** **P** **5**

315-316

317-321

322 Q

329

336

343 R

349

357 S

364 3 1

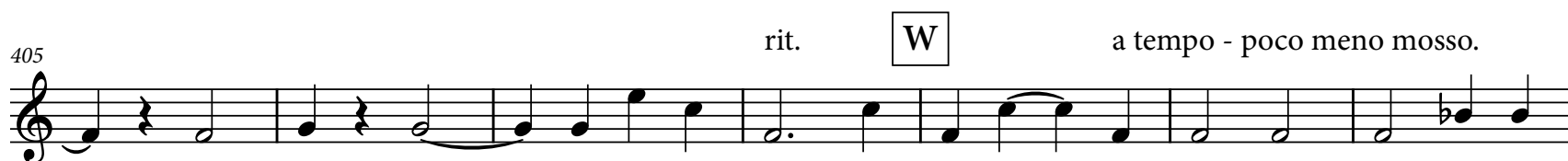
367-369 *f*

374 T 1

382 2 1

386-387 *f*

391 U



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## Act II - Scene I

Hn in F

## Recitative

[illegible]

105 *mf* **F** Allargando

113 *f* rit **G** a tempo, animato 118-124

126

131 *f* **H** 134-135

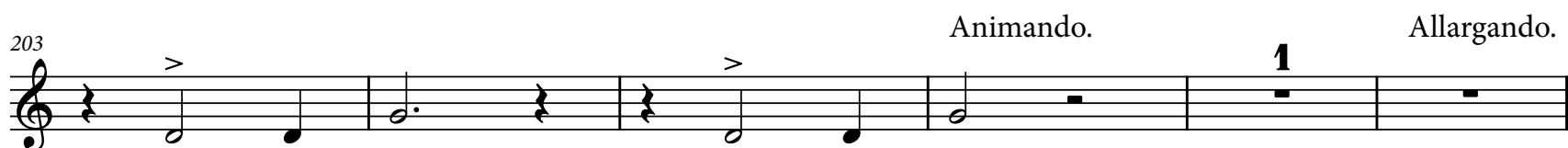
138 **J**

144 *f* **K** 146-147 *mf*

151 **L**

157 *f* **M**

163 **M**



## Act II - Scene II

**Hn in Eb** **Maestoso.** **4** **poco rit.** **2** **a tempo** **8** **Evil Spirit**

1-4 5-6 7-14 Who\_\_ shall dare hin - der thee,

**A**

17 from what is thy right. **f** **pp**

**B**

25 **poco animando.** **1** **3** **animando.** **Tempo I** **2** **1**

28-30 33-34 **f**

37 **animando.** **2** **1** **To Hn in F**

39-40 **f**

**C**

**Allegro moderato.**  $\text{♩} = \text{♩}$  **2** **2** **1** **Vivace.** **T. 8ba**

46-47 49-50 The word of the King is as the will of

**Hn in F**

56 God; his the vic - to - ry, his al - so the fruits\_\_\_\_\_ there - of. **f**

**D**

66 **mf** **pp** **6** **1**

72-77

79 **mf**



87

*cresc.* **f**

96

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

104-112

8

Animato. **5**

Samuel

113-120 121-125

And He shall rend the king - dom from thee, and give it to

130

con mosso. **F** Allegro. **2**

135-136

139

allargando. **4** Allegro moderato - quasi agitato. **4**

140-143 146-149

**p**

150 **G**

**p**

155

160 **H** **11**

**f** 164-174

175 Hn 1 **2** Allegro molto.

179-180 *f*

184 **J** **4** allargando **7** David 8ba

187-190 191-197 This day will the

200 **K**

Lord de - li - ver him in - to my hand! With my round stone from the

208 **1** **21** **L** **7**

*f* 212-232 233-239

240 Hn 1 **2**

*f* 247-248 *f*

250 **6** **5** **M**

251-256 *f* 259-263 *f*

266 *dim.*

273 Vivacissimo. **6** **7** **O** **7**

275-280 *f* *sf* 283-289 290-296

297 *f*

305 P



313

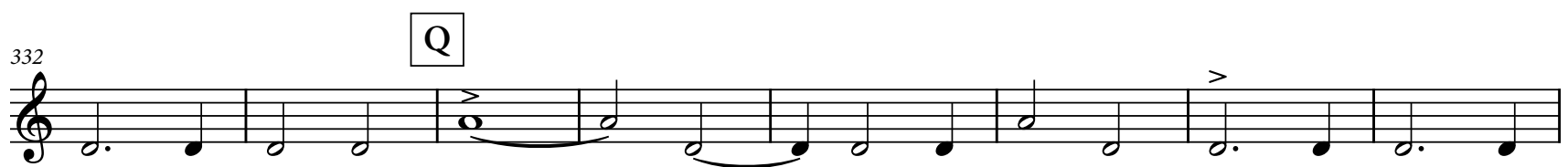


320 5

321-325 *mf cresc.*



332 Q



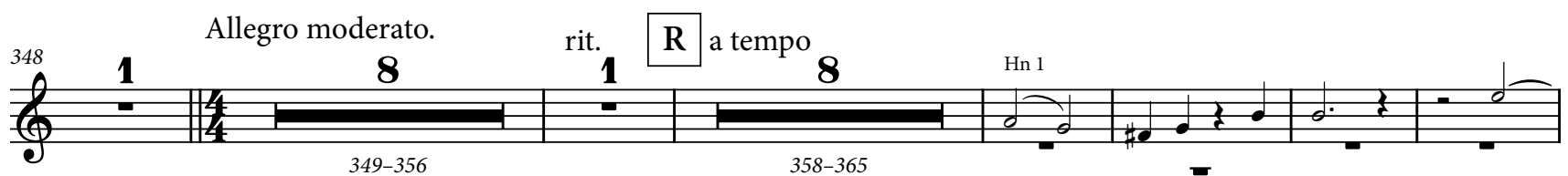
340 1



348 1 8 1 8 R a tempo

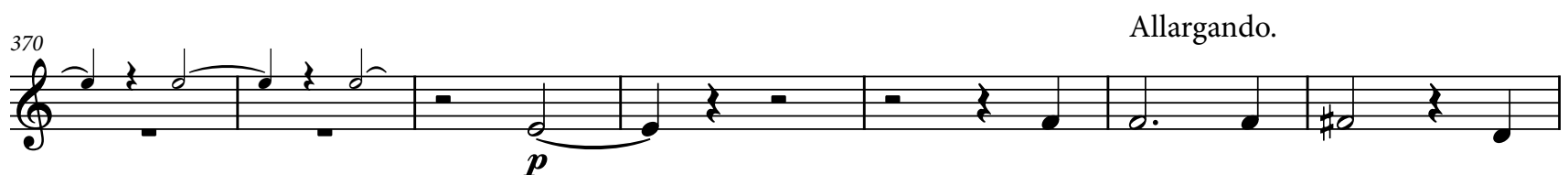
Allegro moderato. rit. Hn 1

349-356 358-365



370 Allargando.

*p*



377 rit.... colla voce rit. S a tempo

*f*

3 2 4

381-383 384-385 386-389

Meno mosso.



390 Michal T animando.

He put his right hand to the sling, and his left hand to the smooth stone from the brook, and with the

394

*f* *p*

400

403-405 406-407

410 Michal V

war - riors ?" The chil - dren shall wait for the host that went forth ! "Why *f*

415 allargando. 2 6 rit. 1 a tempo 4

416-417 421-426 428-431

432 W 4 3 rit..... animando.  
Bsn 2

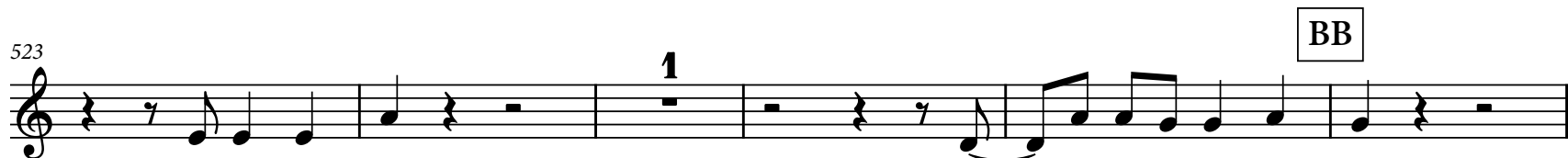
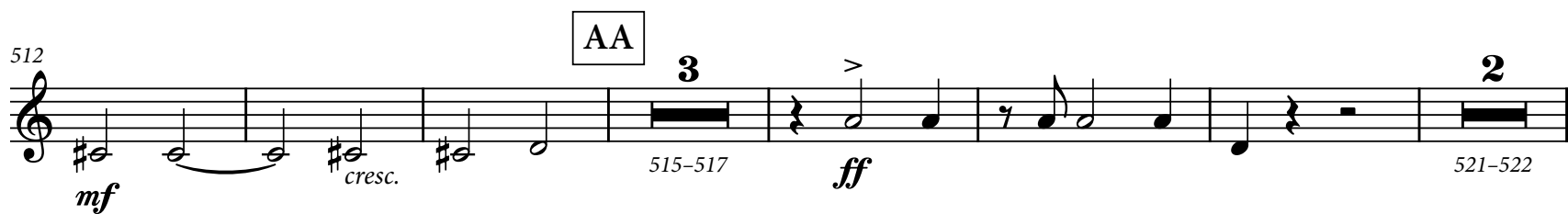
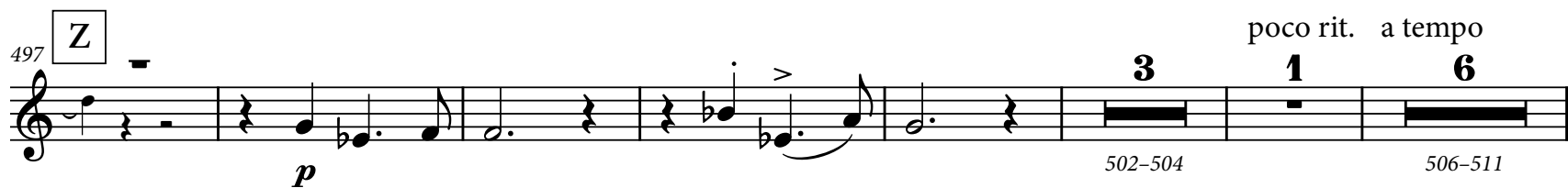
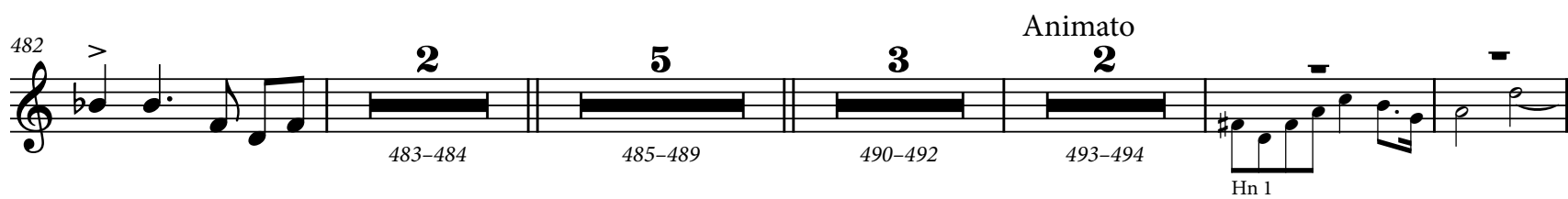
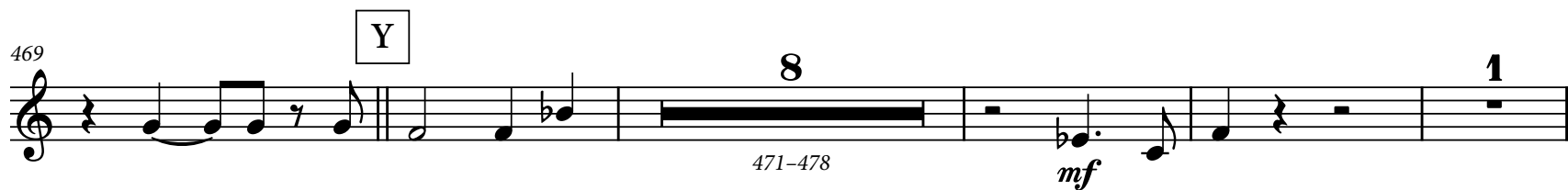
*f* 435-438 439-441

443 Allegro non troppo.

*f*

450 X 2 1

452-453



Andante sostenuto. **9**

Evil Spirit

Allegro molto. ♩ = ♪

536-544

What shall he have more but thy king - dom ?

*ff*

549

Animato.

554

*cresc.*

559

## Act III - Scene I

**Hn in F** **Andante**

**A** **15** **10**

1-15 16-25

Ob. 1

**C** **13**

29 **B** **35-47** **Rest, \_\_\_\_\_**

*p* *cresc.* *f*

49 **rest! \_\_\_\_\_** ye that are wea - ry with war - fare! *pp*

59 **D** **2** **1** **1** **62-63** *f*

70 **E** **8** **1** **1** **71-78** *mf* **4** **85-88** *più mosso.*

**F** **10** **1** **89-98** *pp* **Allegro moderato.**

107 **G** **2** **3** **11** **3** **108-109** **112-114** **115-125** **126-128** *p* *poco animando.*

129 **H** **1** **1** **12** **129** **138-149** *a tempo* *poco allargando.* *largamente.* *mf* **David 8ba** **nei - ther the moon \_\_\_\_\_ by night.**

Allargando. a tempo K

**3** **1** **8** **14**

150-152 *mf* *dim.* 158-165 166-179

M Meno mosso.

**2** **4** David 8ba

180-181 182-185

From this time forth, e - ven for\_ ev - - - er - more.\_\_\_\_\_

rit...

193 O a tempo

**14** **1** a tempo **3** P **2** Michal

*mf* *<* *>* 195-208 211-213 214-215

I a - rise,\_\_\_

217 *f* poco rit..... Poco più mosso.

\_\_\_ I come, my loved one, I come,\_\_\_\_\_ I

227 Q **5**

229-233 *p* *cresc.* *dim.*

R **9** S **18** **1** Allargando. a tempo **2** **8** Animato. **6**

241-249 250-267 269-270 271-278 279-284

T **10** rit. **7** Meno mosso. rit. **2** **2** Allegro David 8ba

285-294 295-301 302-303 305-306

Who is this that look - eth

309 V *f*

forth as the morn - ing; fair as the morn, clear as the sun, ter - ri - ble as an



2 22 W Vln I Animando.

318-319 *f* 321-342 *f*

349 3 356-358

349 *mp* *f* 356-358

X Allegro molto. - alla breve

359-364 *mf* 365-366 *mf*

373 rit. pp

373 *mf* *pp* rit.

Y a tempo 382 384-390 1 mf

382 *mf* 384-390 *mf* 1

Z 397

397 *mf* 398 *mf*

6 404-409 mf

404-409 *mf*

415 1 rit. f

415 *f* 416 *f* rit.

Act III - Scene II

Hn in E    Maestoso.

13 1 6 A 1 1 6

1-13 15-20 23-28

29 1 2

30-31

Evil Spirit

Whom did thy peo - ple's voice, an - swer - ing, praise? Whom to thy king - ly throne,

35 B

stopped stopped

Allegro energico.

now would they raise? Thee or her *ff*

42

*f*

49 C D

To Hn in Eb Più allegro.

1 1 1 10

56-65

Allegro. Animando. E meno mosso. rit... Allegro tranquillo.

7 2 1 2 4 16

66-72 74-75 77-78 80-83 84-99

F G H J

16 2 24 19 2

100-115 116-117 118-141 142-160 161-162

Allegro con fuoco. K

5

163-167

Saul

As a hind from the leo - pard! Free \_\_\_\_\_ and un *f*

Hn in Eb

The first system of the musical score is written on a single five-line staff with a treble clef. It begins with a whole rest, indicated by a thick black bar, with the number '9' above it and the measure number '174-182' below it. This is followed by a series of notes: a dotted quarter note (marked with an accent > and a forte 'f' dynamic), an eighth note, a quarter note, a half note, and a whole note. Above the staff, a box containing the letter 'L' is positioned over the first measure of this sequence. The system concludes with a final whole note marked with a sharp sign (#).

189

1 1 1 1 1 1

[illegible][illegible]

221

Saul

Though he hide in the de - sert,      Though the for - est con - ceal him,      My wrath shall o'er -

231

- take him,

*f*

**1**

**P**

239

1

255

mf

1

musical notation

Act III - Scene III

Hn in F Allegro vivace

11  
1-11  
*f*

18  
1  
A

27  
*mf*  
*cresc.*

35  
B  
7  
41-47  
*f*

49  
1

57  
C  
*p cresc.*

66  
5  
D  
10  
71-75  
76-85  
*mf*

86  
6  
90-95  
*f*  
E

99  
rit..... a tempo  
7  
20  
F  
16  
102-108  
109-128  
129-144

**G** **14** Cl. 1  
145-158

166 **7**  
*pp* 171-177

Maestoso ma non troppo Lento L'istesso tempo poco rit.  
**4** **10** **1**  
179-182 185-194

a tempo, e poco più mosso  
197 Saul  
Oft had I dim - ly felt it near A phan - tom on - ly, vague, im - per - son - al, \_\_\_\_\_ Breath - ing mere

205 **H** poco agitato  
veil - ed o - mens; *mf* *p* *sf* *sf*

215 **K** con fuoco  
*sf* *sf* **M**

223 Più mosso - animando allargando. rit.  
**3** **7** **1** **5**  
225-227 228-234 236-240

Meno mosso. Animando.  
242-243 244-250 Saul  
That I might writhe with - in his power, And hear that whis -

**O** poco rit..... a tempo Animato.  
254 **3** **2** **6**  
- pered e - vil word What wert thou, and what *f* 258-260 261-262 263-268

269 **P** 1 sostenuto. 6 272-277 *mf* *p*

281 2 Lento maestoso. 1 **Q** 282-283 *p*

291 1 1 7 rit..... 297-303 *f* *f*

305 **R** Allegro. 7 309-315 *p*

317 **S** 19 **T** 1 2 318-336 Hn 3 341-342

343 animando. 1 animando. 1 Vivace. 1 Hn 3 *mf*

351 **V** 3 355-357 *mf* *ff*

360 **W**

367 Andante.  $\text{♩} = \text{♩}$  **X** rit..... a tempo 25 1 7 369-393 397-403 *f*

rit..... a tempo

**35** **2** **1** Hn 1

404-438 439-440

Y

accelerando.....

447

**1**

*f*

Allegro moderato.

**3** **8** Hn 1

456-458 461-468

*p*

472

**11**

*mf*

479-489

Andante sostenuto. **AA** rit. a tempo Animato. animando.

**16** **3** **1** **5** **5**

490-505 507-509 511-515 517-521

**BB** poco rit. a tempo animando

**10** **1** **9** **5** **3**

522-531 534-542 543-547 548-550

551 Hn 1

*p*

**CC** **DD**

**3** **6** **7**

560-562 564-569 570-576

*f*

577

*mf*

584

EE animando.

The first system of the musical score for 'Lento' from 'The Nutcracker' begins at measure 584. It features a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The tempo is marked 'Lento' and the dynamics are 'pp' (pianissimo). The music starts with a half note G4, followed by a half note F#4, and then a half note E4. A repeat sign follows, leading to a sequence of eighth notes: D4, C4, B3, A3, G3, F#3, E3, and D3. This sequence is followed by a half note D3, a half note C3, and a half note B2. The system concludes with a half note A2, a half note G2, and a half note F#2.

591

594-596

600

8

FF

602-609

*mf* *cresc.* *cresc.*

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '600'. The first measure contains a whole note G4. The second measure contains a half note F4 and a half note E4. The third measure contains a half note D4 and a half note C4. The fourth measure contains a whole note B3. The fifth measure contains a whole rest. The sixth measure contains a whole note A3. The seventh measure contains a whole note G3. The eighth measure contains a whole note F3. The ninth measure contains a whole note E3. The tenth measure contains a whole note D3. The eleventh measure contains a whole note C3. The twelfth measure contains a whole note B2. The thirteenth measure contains a whole note A2. The fourteenth measure contains a whole note G2. The fifteenth measure contains a whole note F2. The system ends with a double bar line. The dynamic marking *mf* (mezzo-forte) is placed below the sixth measure, and *cresc.* (crescendo) is placed below the seventh and eighth measures. The tempo marking '600' is placed above the first measure. The measure numbers '602-609' are placed below the fifth measure. The rehearsal mark '8' is placed above the fifth measure. The dynamic marking 'FF' (fortissimo) is placed above the sixth measure.

[illegible]

624

**1**

*f*

**GG** Animato.

**23**

630-652

The first system of the musical score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto' and the meter is '3/4'. The score is divided into two measures by a double bar line. The first measure contains a whole note chord of B-flat and D, with a '6' above it and a '653-658' below it. The second measure contains a whole note chord of B-flat and D, with a '3' above it and a '665-667' below it. The piece ends with a double bar line.

668

2

3

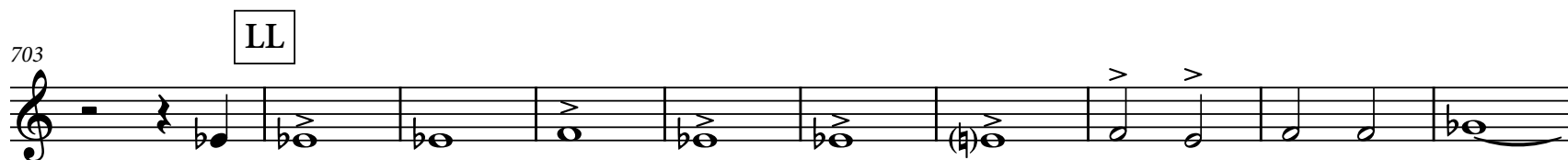
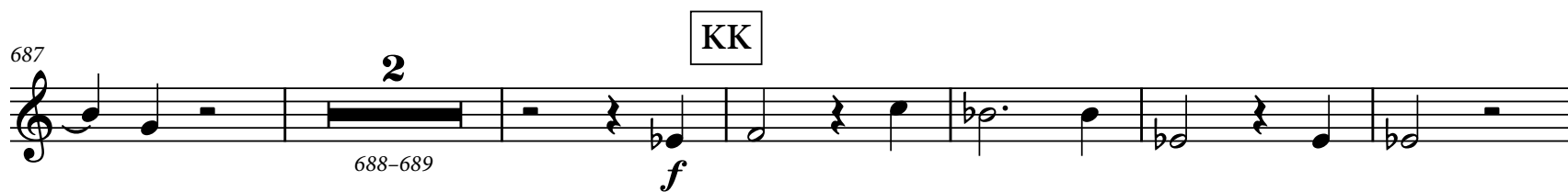
*f*

670-671

*f*

674-676





Act IV - Scene I

Hn in D

Maestoso

A

12

9

1-12

13-21

Animando.  
Evil Spirit

The land shall be waste thro' them,

23

B

men's hearts shall be faint thro' them; And who shall go forth\_\_\_ their on - set to bar?

To Hn in F

*sf*

C

9

7

1

5

29-37

38-44

46-50

Più motoaccelerando..... Allegro

Hn 2

54

Hn in F

*mf*

*ff*

60

65

E

1

*f*

71

3

2

74-76

*ff*

79-80

81 **F** *ff*

87 *meno mosso*

92 *allargando* **G** *a tempo* **11** *ff* 97-107

108 **H** *rit.* *a tempo* **8** **1** *Evil Spirit* *Più mosso* *animando* 109-116 Thou en - quir - est of Him, and He giv - eth thee no

121 **J** *an - swer.* *mf* **3** **5** *f* **1** *ff* 123-125 126-130

134 **L** *Meno mosso.* **6** *f* *sf* *rit* **4** 136-141 144-147

148 *rit..* *colla voce* **M** **5** *p* 151-155

158 *dim.* **3** *pp* 161-163

## Act IV - Scene II [Endor]

Hn in F

Maestoso

6 1 7 6

1-6 *f* *pp* 11-17 18-23

10 1

24-33 Saul

Di - vine un - to me, and bring up whom - so - ev - er I shall name.

8 2

40-47 50-51 *f* *p*

58 C

cresc. *p* cresc. molto

67 3 14

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

D 16

89-104 Allegro Vln I

largamente

108 Animato. E Animando.

1 1 *f* *f*

117 3 2

120-122 125-126

poco allargando Vivace.

127 **1** **2** **129-130** *mf* *cresc.*

136 **2** **F** *f* **9** **144-152** Meno mosso.

153 **G** Samuel and to - mor - row shalt thou \_\_\_\_\_ and thy sons be with me Hn 2

163 Lento espressivo  $\text{♩} = \text{♩}$  **H** *p* *poco cresc.* *cresc.*

172 **1** **3** **179-181** *mf* Molto Allegro

**3** **183-185** **2** **188-189** **J**

193 **3** **199-201**

202 *mf* **4** **206-209** *sfp* **Largo.**

**2** **K** **2** **2** **2** **212-213** *sf* **216-217** *p* **220-221**

223 **4** **2** **L** **3** **15** **M** **1** **1** *rit.* *Più mosso.* *rit.*

**224-227** **228-229** **230-232** **233-247**

Animato

**13** **5** Hn 1

250–262 263–267

**O**

274

*mf* *f*

281 **P** poco animando

**3** **2** Hn 1

283–285 287–288

*mf*

292 Animando.

**9** **Q**

294–302

*mf* *f*

307

**4** **3**

308–311 315–317

*f*

**R** molto rit. a tempo

**1** **5** **S** **18**

320–324 328–345 Cl. 1

*f* *ff*

347

**3** **1** Meno mosso.

349–351

*pp*

359 **T** Tranquillo

**8**

365–372

**Largamente.**  
**meno mosso, ad lib.**

373 **1** **3** **2** **Lento.**

374-376 *p* 381-382

385 **1** **11** **13** **Maestoso, sostenuto.** Tbn. 1 **V** 388-398

402 **8** 404-411 *p* *mf*

414 **3** 415-417 *p* *mf* *cresc.* *f* **rit.....**

Act IV - Scene III

Hn in F    Maestoso energico.

6

**A**

12-14

21

*cresc.*

*cresc.*

26

**B**

31-37

38

**C**

*f* *ff* *f* *dim.*

45

*p dim.* *pp* *mf* *mp*

48-49

53

poco rit.

**D**

*p* *f*

55-56

58-63

*a tempo*

67

**E**

*mf* *f*

70-74

77-78



79 **F** 1

85 3 88-90 *f*

93 poco rit. **G** a tempo *dim.*

99 2 100-101 *p* 106-107 2

108 *cresc.* *f* *ff* **H**

115 poco rit. a tempo *pp* 9 119-127

128 Tpt 2 **J** *pp*

135 *f* *dim.* *pp* rit. **K** tempo tranquillo. 1 1 3 140-142 *mf*

144 *cresc.* *f* *p* rit.....



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