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

CLARINET 2

COVER IMAGE

“David Playing the Harp before Saul”
Rembrandt Harmenszoon van Rijn, c.1629
Stadelesches Kunstinstitut, Frankfurt

IN THE UNITED STATES

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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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University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:	Royal College of Music Library, London: MS 4247
Vocal Score:	Novello’s Original Octavo Edition no. 8207, Novello, Ewer & Co., 1894
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Manuscript Transcription & Score Preparation	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

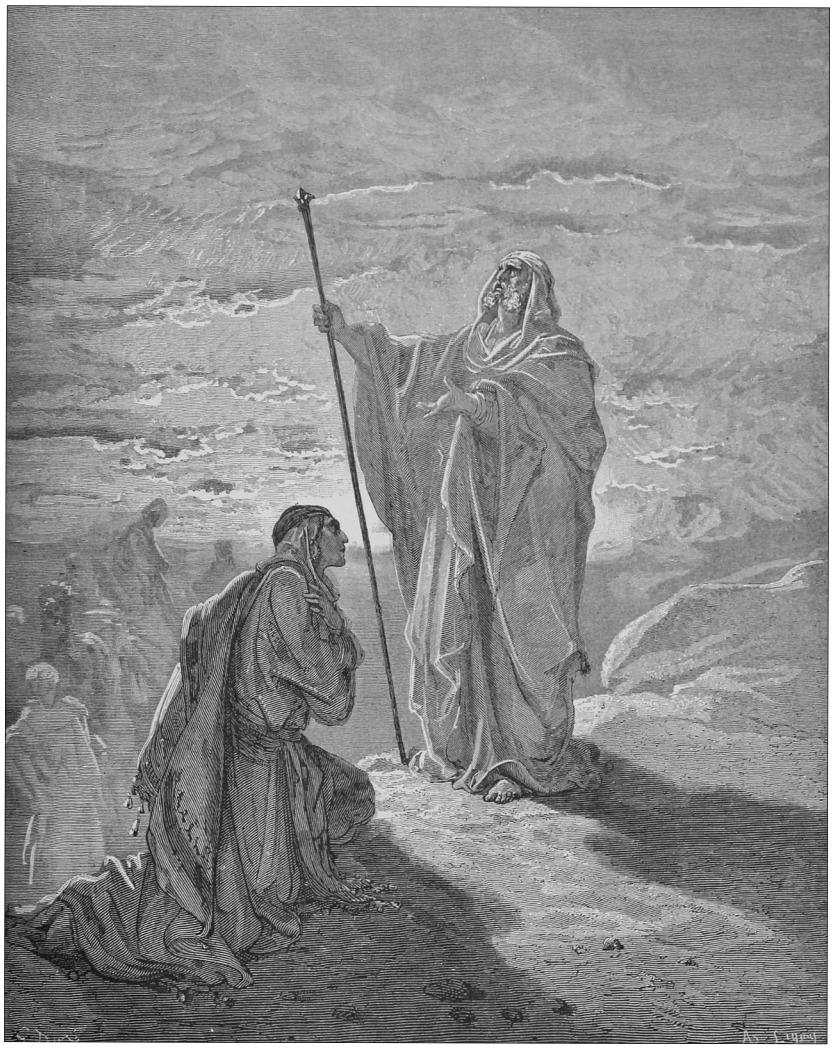

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IMAGE: Samuel Blessing Saul Book of Samuel 9;21 Illustration by Gustave Doré 1891

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Clarinet (A) 2 & Clarinet (B♭) 2

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Cl. in B♭

Andante

6

1–6

p cresc.

11

A

cresc.

17

p

pp

5

21–25

p

28

B Più motto.

8

31–38

p

40

45

9

47–55

Bsn 1

mf

60

68

D

Animando.

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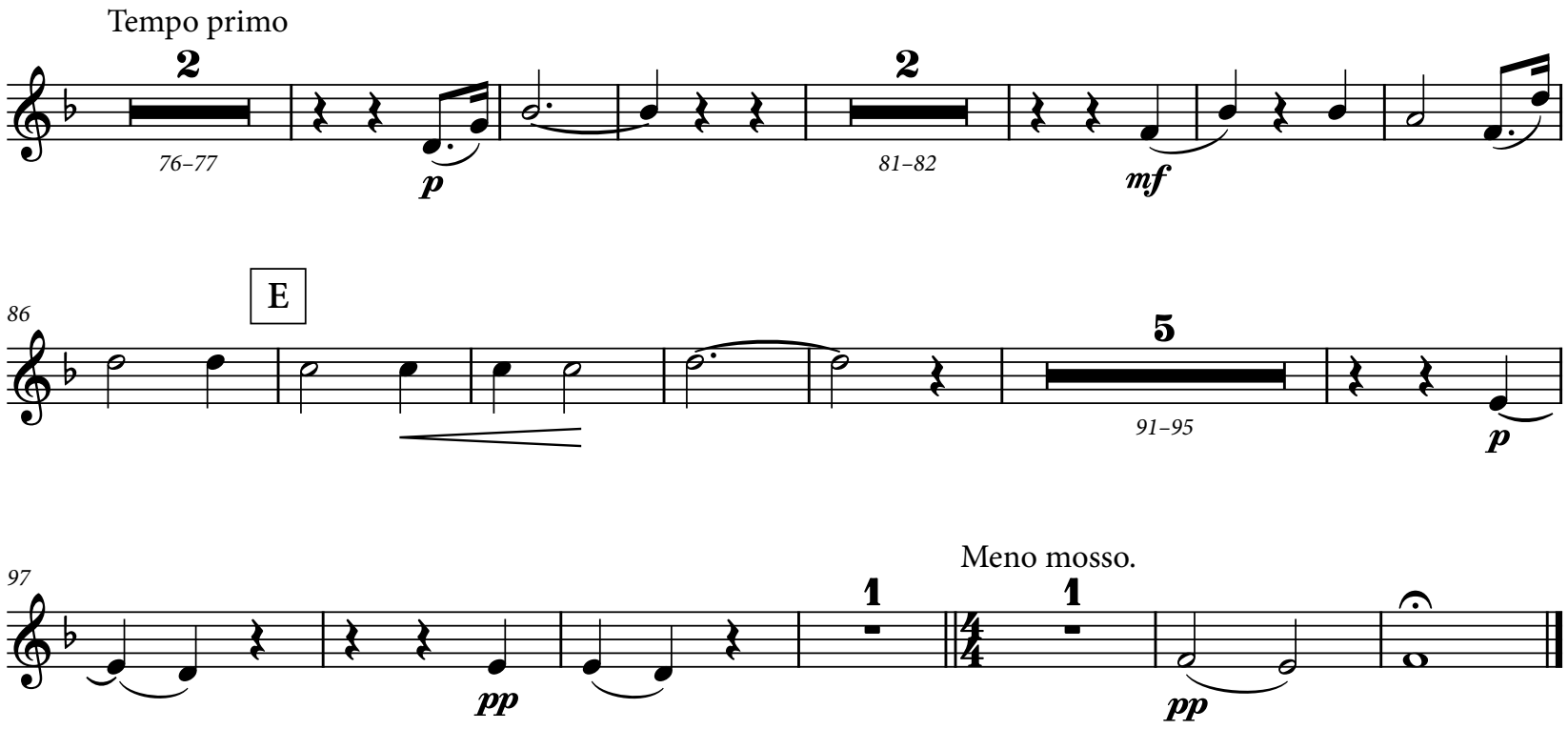
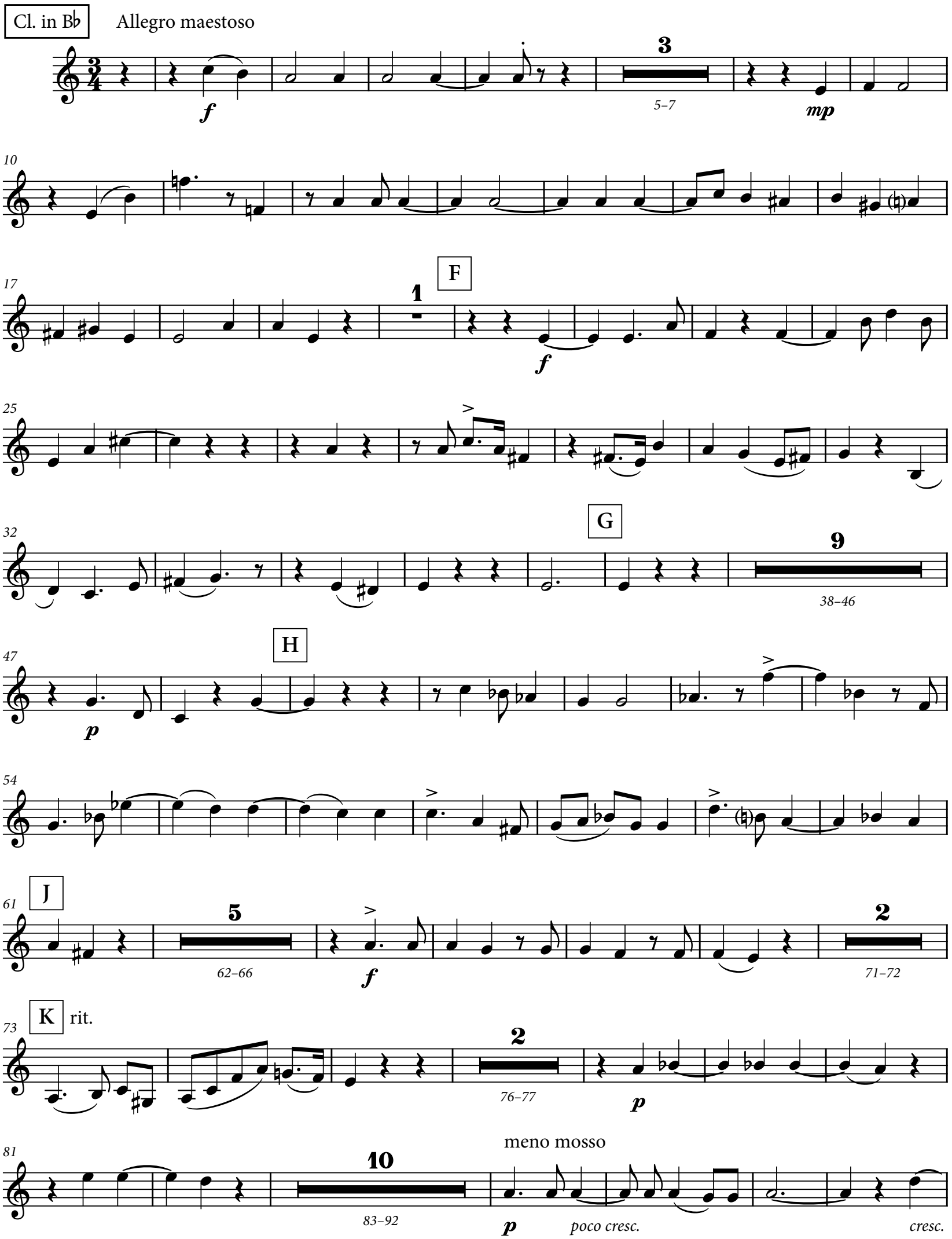

Tempo primo
2
76–77
p
2
81–82
mf
86
E
5
91–95
p
97
Meno mosso.
1
1
pp
pp

Act I - Scene I


Cl. in B♭
Allegro maestoso
f
3
5–7
mp
10
17
F
1
f
25
32
G
9
38–46
47
H
p
54
61
J
5
62–66
f
2
71–72
73
K
rit.
2
76–77
p
81
10
83–92
meno mosso
p
poco cresc.
cresc.

97
Allegro moderato
ff
3
101–103
Allegro moderato
6
105–110

111
sf
3
113–115
f
1
Poco più mosso

23
120–142
poco animando.
2
143–144
Bsn 1

149
p
L
meno mosso, ad. lib.
3
153–155
a tempo
8
156–163

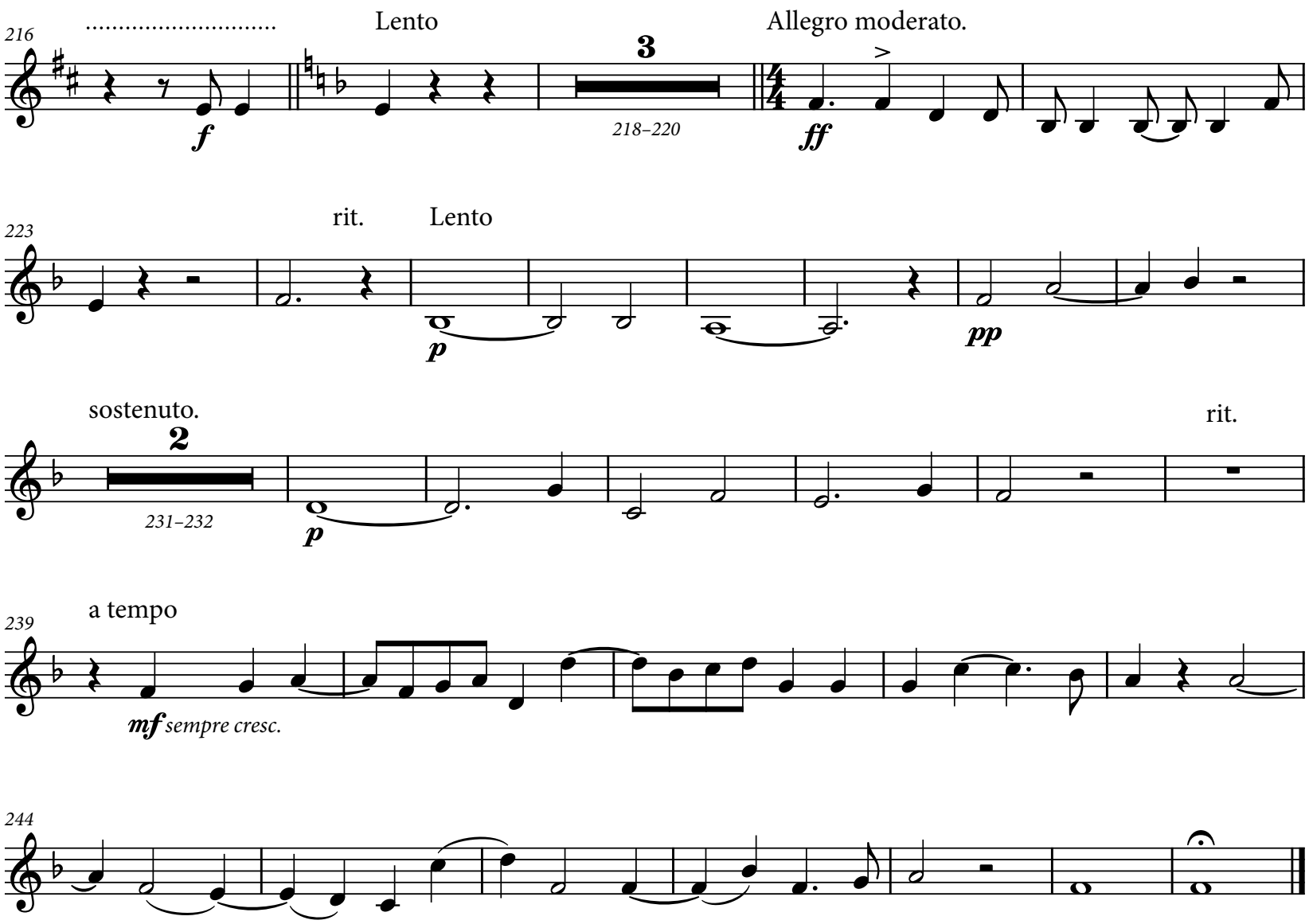
164
Bsn 1
f

172
meno mosso, allargando
2
175–176
1
colla voce.
a tempo animato.
f

180
1
Allegro molto
f

188
M
5
193–197
10
198–207

208
f
2
213–214
rit.....
1


216
Lento
Allegro moderato.
3
218–220
f
ff
223
rit.
Lento
p
pp
sostenuto.
2
231–232
rit.
p
239
a tempo
mf sempre cresc.

Act I - Scene II

Cl. in A

Allegretto grazioso

mp

7

cresc. poco a poco

14

dim. sempre

pp

21

A

1

p

30

B

12

31–42

6

43–48

p cresc.

52

f

4

54–57

p

62

C

cresc.

70

1

p

6

77–82

83

mf

8

86–93

Allegro vivace

10

94–103

Fl. 1

104

D

f *p* *mf*

111

5

113–117

mf *p*

Allargando.

121

E

1 1

p *f*

128

9 2

130–138 141–142

f

143

F

cresc.

149

Poco allargando.

2

153–154

157

163

G

5

f 165–169 *p*

173

L'istesso tempo [Allegretto grazioso]

180
H
2
186–187
189
197
1
205
J
To Cl. in B♭
8
207–214
10
215–224
K
Cl. in B♭
mf
f
226
4
227–230
p
5
238–242
243
1
5
252–256
mf
p
L
sostenuto
3
257–259
mf
cresc.
265
270
Meno mosso
2
274–275

276

M

283

N

allargando

1

rit....

mf

290

Tempo ed animando.

298

O Allegro vivace. Alla breve.

1

f

305

311

P

318

324

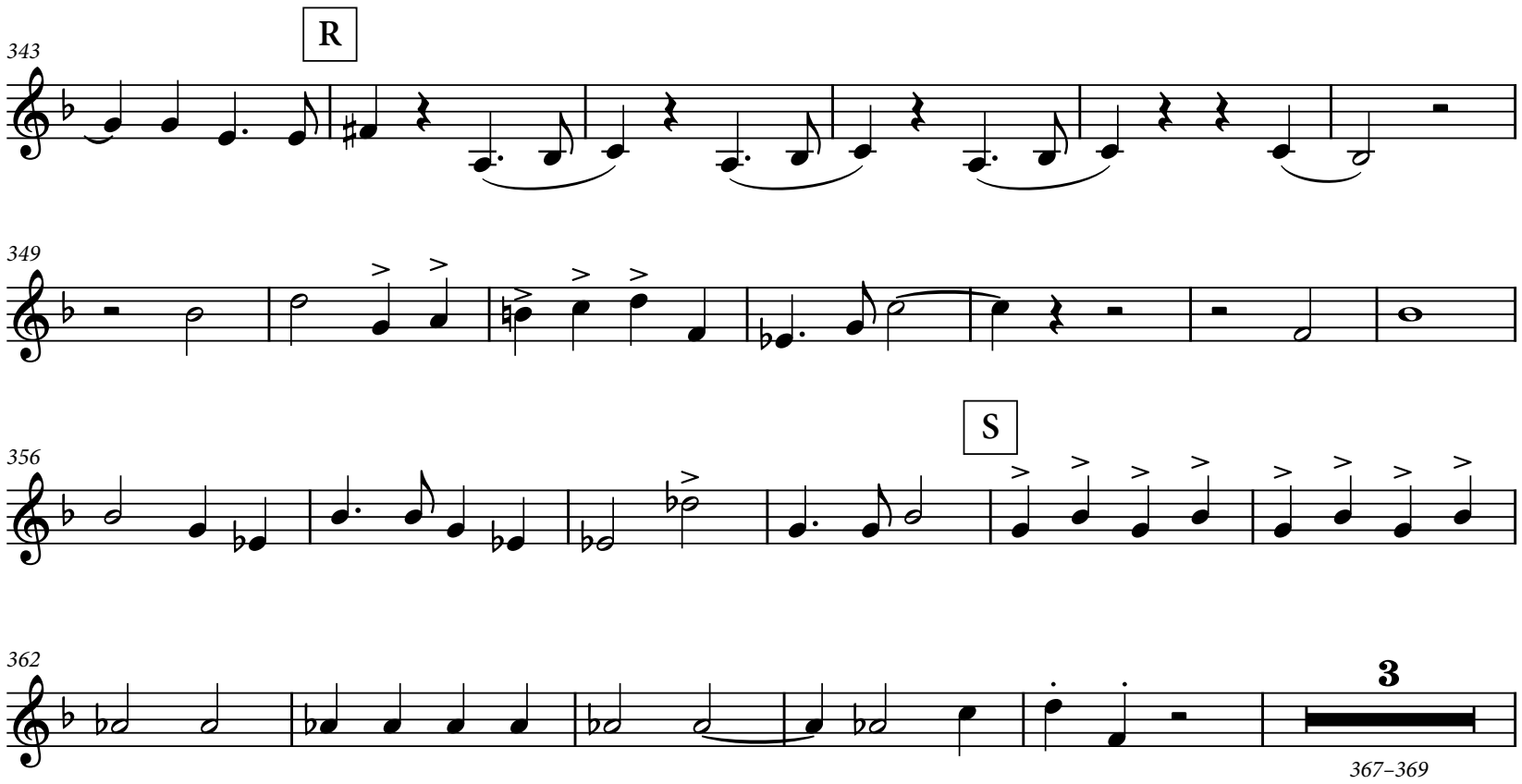
Q

1

ff

331

337


343
R
349
356
S
362
3
367–369

370

f

1

377

1

T

383

389

U

396

403

rit.

409

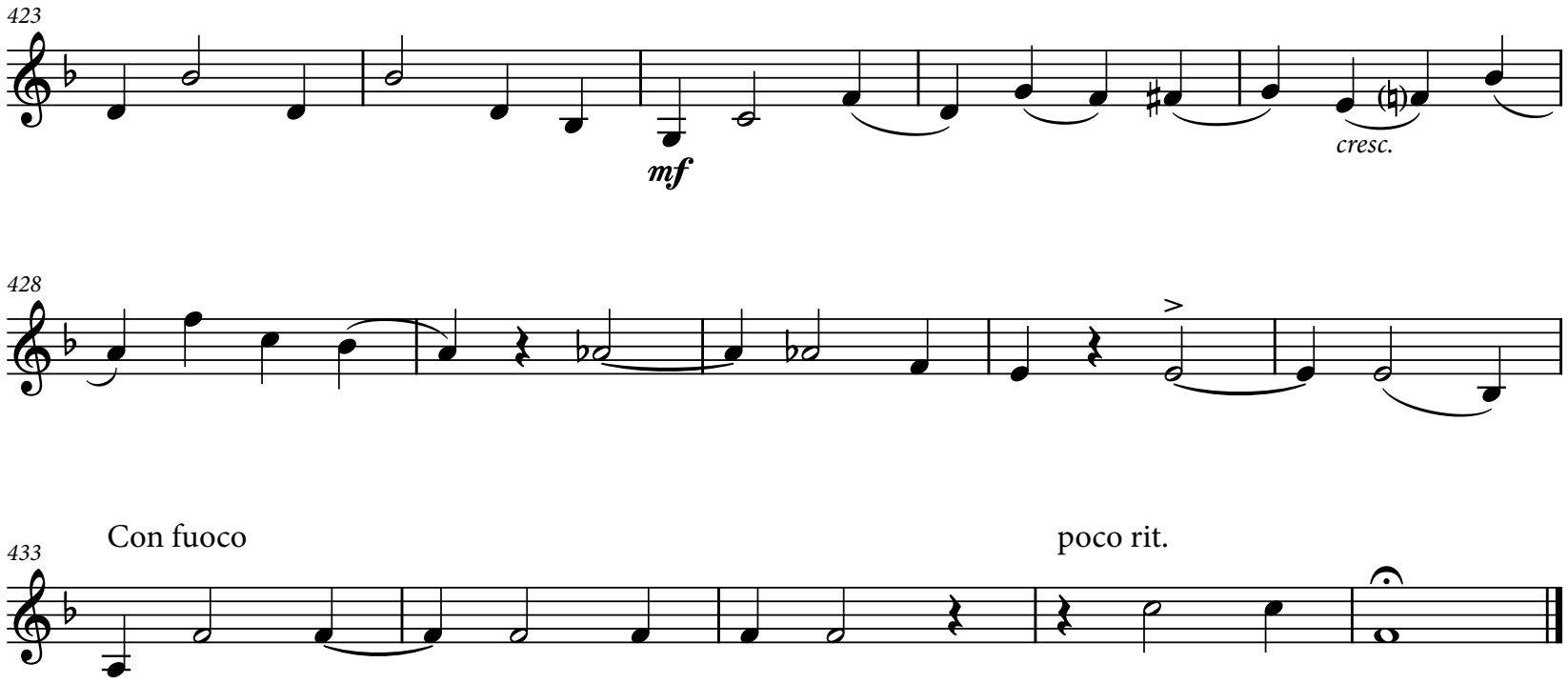
W

a tempo - poco meno mosso.

416

rit...

a tempo


423
mf
cresc.
428
Con fuoco
433
poco rit.

Act II - Scene I

Cl. in B♭ Recitative

13 1–13 | 1 | 9 15–23

B. Cl. 8ba

Allegro moderato

27 *mf*

34 *cresc.*

41 A *f*

B

3 49–51 | 1

58 *p*

65

C

71 *p* 2 77–78

D

79 *p* 1 | 1

87

3

3

E

poco rit. a tempo

94

2

1

3

97–98

102–104

p

105

F

mf

112

Allargando

rit

G

a tempo, animato

119

f

125

130

1

135

H

ff

138

1

V.S.

142 J

f

147 K

mf

152

molto cresc.

157 L

162

167 M

1

173 O

178

1

184 P

ff

rit.

189 Meno Allegro.

194 Q

199

204 Animando. Allargando.

210

Act II - Scene II

Cl. in B♭

Maestoso.

p *cresc.* *p* *pp* *dim.* poco rit.

7 a tempo

1 1

14

A

f *f*

20

poco animando.

pp 5 *21–25* *f* 1

31 animando. B Tempo I

p *poco cresc.* *f*

39 animando.

f

45 Allegro moderato. ♩=♪ C Vivace.

2 *49–50* 1 7 *52–58*

59

f 2 *64–65*

D

7 *69–75* *mf*

82

3

89–91

92

poco rit.

E a tempo

f *cresc.*

100

Moderato.

3

104–106

109

1

7

114–120

121

Animato.

9

122–130

f

con mosso.

1

F

f

Allegro.

3

135–137

138

allargando.

4

140–143

f

♩ = 𝅗𝅥

Allegro moderato - quasi agitato.

1

3

145–147

p

149

G

154

160

H

3

165–167

168

p

1

175

mf *cresc.*

3

179–181

Allegro molto.

2

182–183

mf

185

J

allargando

7

191–197

sf

3

200–202

K

f

205

3

207–209

1

214

4

216–219

f

L

9

223–231

f

8

237–244

245

f

2

247–248

f

2

251–252

254

f

261

M

267

dim.

Vivacissimo.

274

5

277–281

f

285

O

1

1

294

302

P

f

310

317

323

330

Q

336

1

V.S.

Allegro moderato.

342

1 1

350

mf

1

357

rit. R a tempo

f dim.

4

362–365

f

367

Allargando. rit. colla voce rit.

Ob. 1

5 2

370–374 375–376

380

S a tempo

rit. Meno mosso.

f

1 5

386–390

391

T animando.

p f

6

395–400

401

f

3 2

403–405 406–407

408

mf f p

412

V allargando.

1 2

416–417

f

420

rit. a tempo

6 1

421–426

f

431

W

437

rit..... animando.

sf

443

Allegro non troppo.

2

444–445

1

450

X

455

f

460

465

469

Y

1

475

1

481

1

4

485–488

489

Animato

2

1

491–492

mf

f

495

Z

500

poco rit.

1

p

a tempo

6

AA

506–511

f

f

516

521

ff

526

BB

531

Andante sostenuto.

1

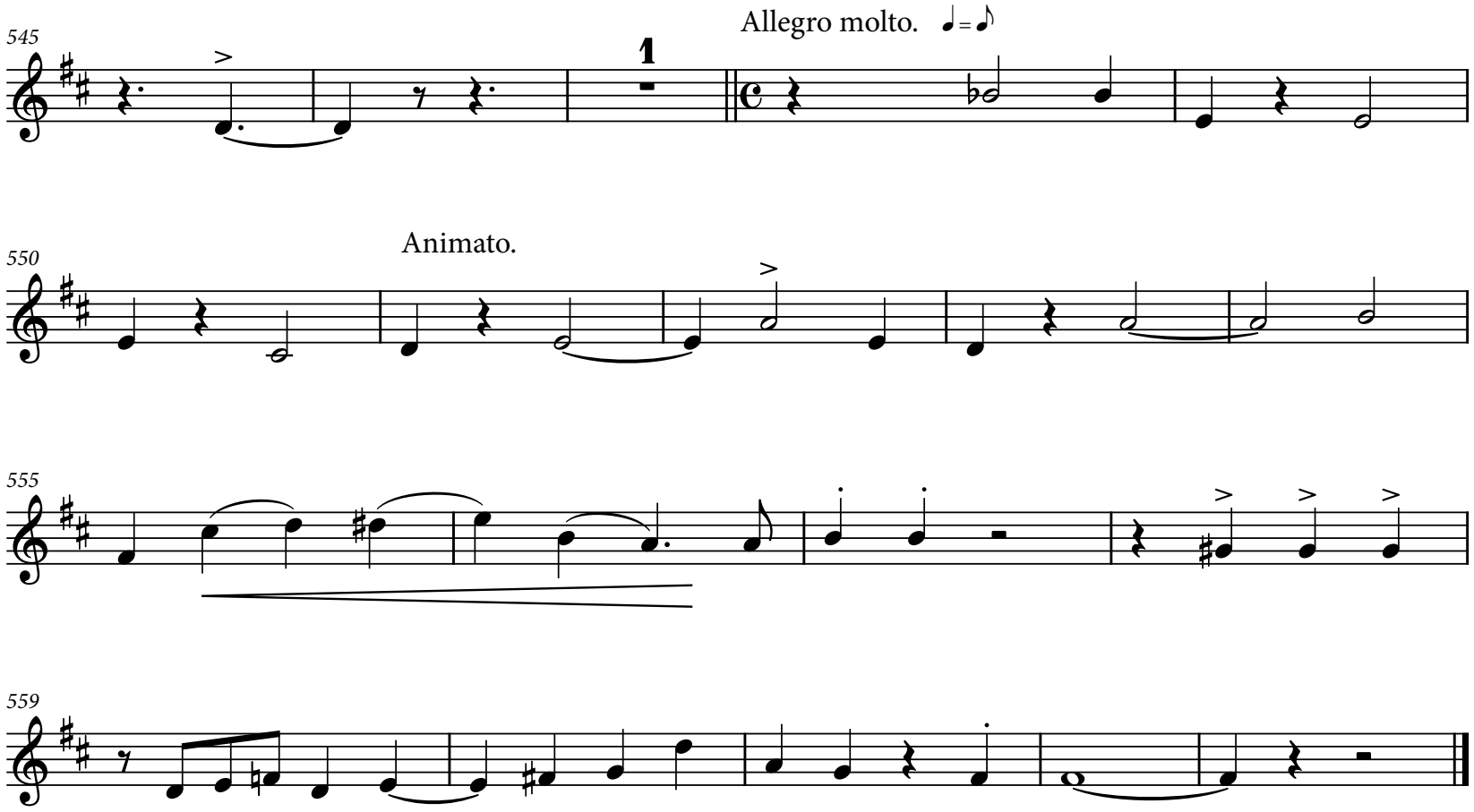
p

3

1

537–539

p poco cresc.


545
Allegro molto.
1
550
Animato.
555
559

Act III - Scene I

Cl. in B♭

Andante

2

1–2

mf

8

8–15

A

16

f

4

19–22

pp

26

poco cresc.

B

34

f

7

35–41

mf

C

3

45–47

pp

49

1

D

58

1

mf < *f*

66

1

f

p

E

75

Animando.

più mosso.

p

pp

3

81–83

4

85–88

Allegro moderato.

2

89–90

Cl. 1

2

97–98

F

99

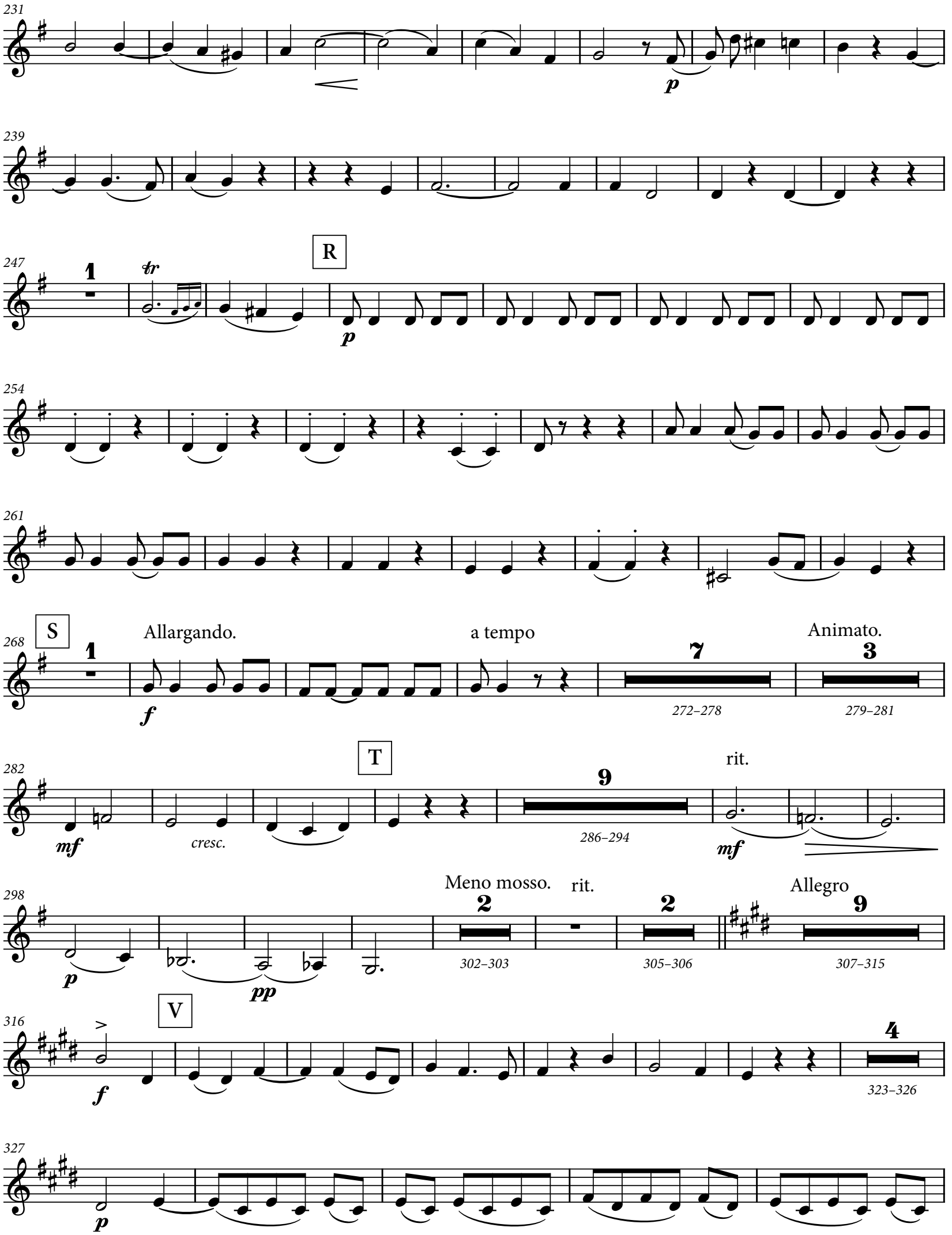
mf

5

104–108

pp

110
G
poco animando.
3
112–114
11
115–125
1
p
129
a tempo
poco allargando.
H
largamente.
cresc.
1
1
Allargando.
a tempo
12
138–149
3
150–152
f
157
K
Meno mosso.
5
161–165
13
166–178
179
Cl. 1
Meno mosso.
M
3
pp
189
rit.
O
a tempo
p
mf
5
195–199
pp
201
dim.
pp
209
poco rit.
a tempo
P
217
poco rit.....
1
224
Poco più mosso.
Q
p
2
229–230


231
239
247
R
254
261
268
S
Allargando.
a tempo
Animato.
272–278
279–281
282
T
rit.
cresc.
286–294
298
Meno mosso.
rit.
Allegro
302–303
305–306
307–315
316
V
323–326
327

332

337

Allegro molto. - alla breve

342

W To Cl. in A

Animando.

15

344–358

Cl. in A

mf

360

X

367

rit.

8

372–379

381

Y a tempo

1

p

10

384–393

p

398

Z

7

402–408

p *cresc. sempre*

410

416

rit.....

1

Act III - Scene II

Cl. in A

Maestoso.

p *poco cresc.* *pp* *dim.*

7 1 1 3

7–13 *18–20*

f *p*

21

A

f *mf cresc.*

3 1 6

26–28 *30–35*

B

f *ff*

40

Allegro energico.

f

2

46–47

C

ff

D

Più allegro.

53

To Cl. in B♭

1 1 10

56–65

Allegro. 7 Animando.

66–72

rit.....

E

meno mosso.

Cl. in B♭

2

74–75

Michal

If thou save not thy life this

p *p*

1

83

Allegro tranquillo.

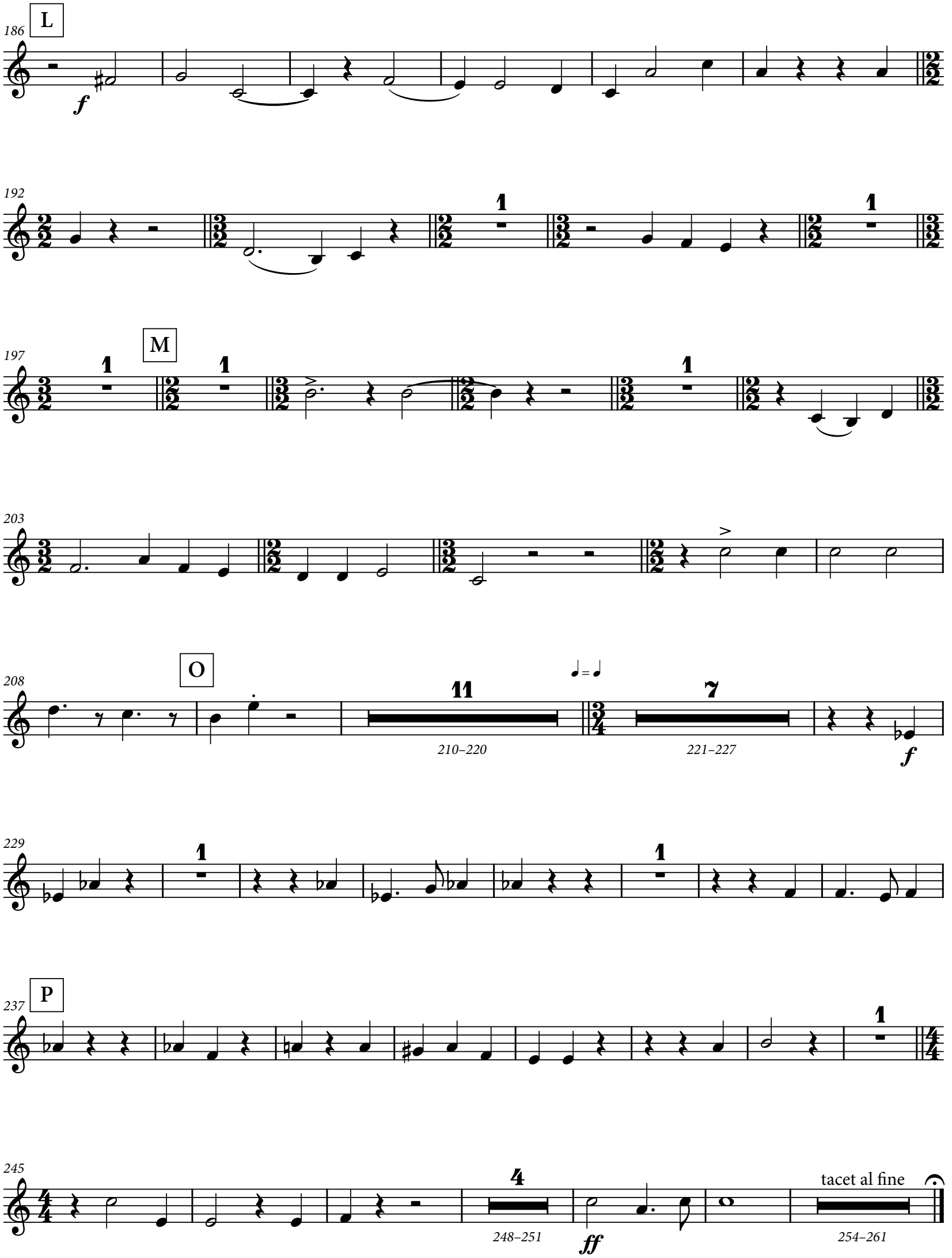
6 3

84–89 *93–95*

pp

96
F
1
p
103
p
4
108–111
112
rit.
G a tempo
1
mf
p dolce
119
1
pp
126

132
1
mf
138
2
139–140
H
cresc.
145
pp
152
1
pp
J Animando.
3
158–160
2
161–162
p
Allegro con fuoco.
7
163–169
K
f
12
174–185


L
186
f
192
1
1
197
M
1
1
1
203
208
O
11
210–220
♩ = ♩
7
221–227
f
229
1
1
237
P
1
245
4
248–251
ff
tacet al fine
254–261

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Act III - Scene III

Cl. in B♭ Allegro vivace

7

1–7

f

13

A

20

mf

28

cresc.

B

44

3

48–50

mf

C

53

2

57–58

cresc.

62

p

mf

D

70

dim.

3

73–75

p

80

poco cresc.

87

1

E

95

rit..... a tempo

7

102–108

109

p dim. pp p

3

116–118

119

1

4

125–128

F

14

129–142

143

G

pp

1

pp

2

151–152

pp

154

3

156–158

pp dim.

164

dim.

2

167–168

pp

2

173–174

175

1

Maestoso ma non troppo Lento L'istesso tempo

6

179–184

2

185–186

poco rit.

187

1

pp *cresc.*

196 ..... a tempo, e poco più mosso

1

p *pp*

H poco agitato

206

1 1 1

p *sf* *sf* *sf*

K con fuoco

216

1

sf *sf* *sf*

Più mosso - animando allargando.

223

1 7 1

p 228–234

M

2

236–237

Cl. 1

Saul

rit.

And gazed up - on me as I spell - bound slept, And yet

243

he spared and

Meno mosso.

p dolce

Animando. poco rit.

248

3

252–254

O

256 ..... a tempo Animato.

f

262

P

1

6

263–268

1

f

sostenuto.

7

272–278

279

f

Lento maestoso.

1

3

285–287

288

Q

mf

2

291–292

295

f

cresc.

302

rit.....

R Allegro.

308

S

8

310–317

T

19

318–336

5

337–341

Ob. 1

342 animando. animando.

350 Vivace. V

f *cresc.* *f*

356

362 W

368 Andante. ♩ = 𝅗𝅥

p

376

p *cresc.*

383

391 X rit..... a tempo

1 7 7

pp 397–403 404–410

411 Saul

Be - cause my life was pre - cious in thine hand this day,___ And thou hast spar - ed___ to do me harm:

419 Cl. 1

The *mf* 1 14

p 424–437

439 rit..... a tempo accelerando.....
Cl. 1
7
442–448
452 Y
Allegro moderato.
2
457–458
459
3
462–464
Z
10
467–476
mf cresc.
480
4
481–484
1
Andante sostenuto.
4
490–493
8
497–504
505 AA rit. a tempo Animato.
3
507–509
1
3
511–513
515 animando. BB
4
517–520
9
523–531
532 poco rit. a tempo
1
8
535–542

2
543–544
p
animando
4
548–551
p
553
poco cresc.
559
CC
p
cresc.
565
p
DD
1
571
577
583
EE animando.
589
4
594–597
598
mf
603

609

FF

3 3

3

611–613

617

624

GG Animato.

f

630

1

>

f

637

5

641–645

mf

647

HH

4

649–652

2

653–654

f

657

662

668

JJ

2

674–675

676

682

2

688–689

690

KK

f

697

704

LL

712

718

725

rit. molto.....

Act IV - Scene I

Cl. in A

Maestoso

A

1 2 6 4

mp *3–4* *p* *7–12* *13–16*

17

Animando.

B

3 3

p *19–21* *22–24* *mp*

28

C

9

29–37 *f* *p* *f* *dim.*

43

Più moto accelerando.....

p *cresc.*

D

50

To Cl. in B♭

1 1

Allegro

Cl. in B♭

f

56

ff

60

65

E

1

71

2

75–76

77
F
2
79–80
84
meno mosso
89
allargando
G a tempo
1
ff
95
8
dim.
100–107
108
H rit. a tempo
8
109–116
animando
Più mosso
2
117–118
1
2
120–121
Bsn 1
125
J
3
126–128
f
1
ff
134
L Meno mosso.
6
136–141
To Cl. in A
f
rit
4
144–147
148
colla voce
rit.
Cl. in A
pp
p
cresc.
155
M
f
dim.
...
4
160–163
pp

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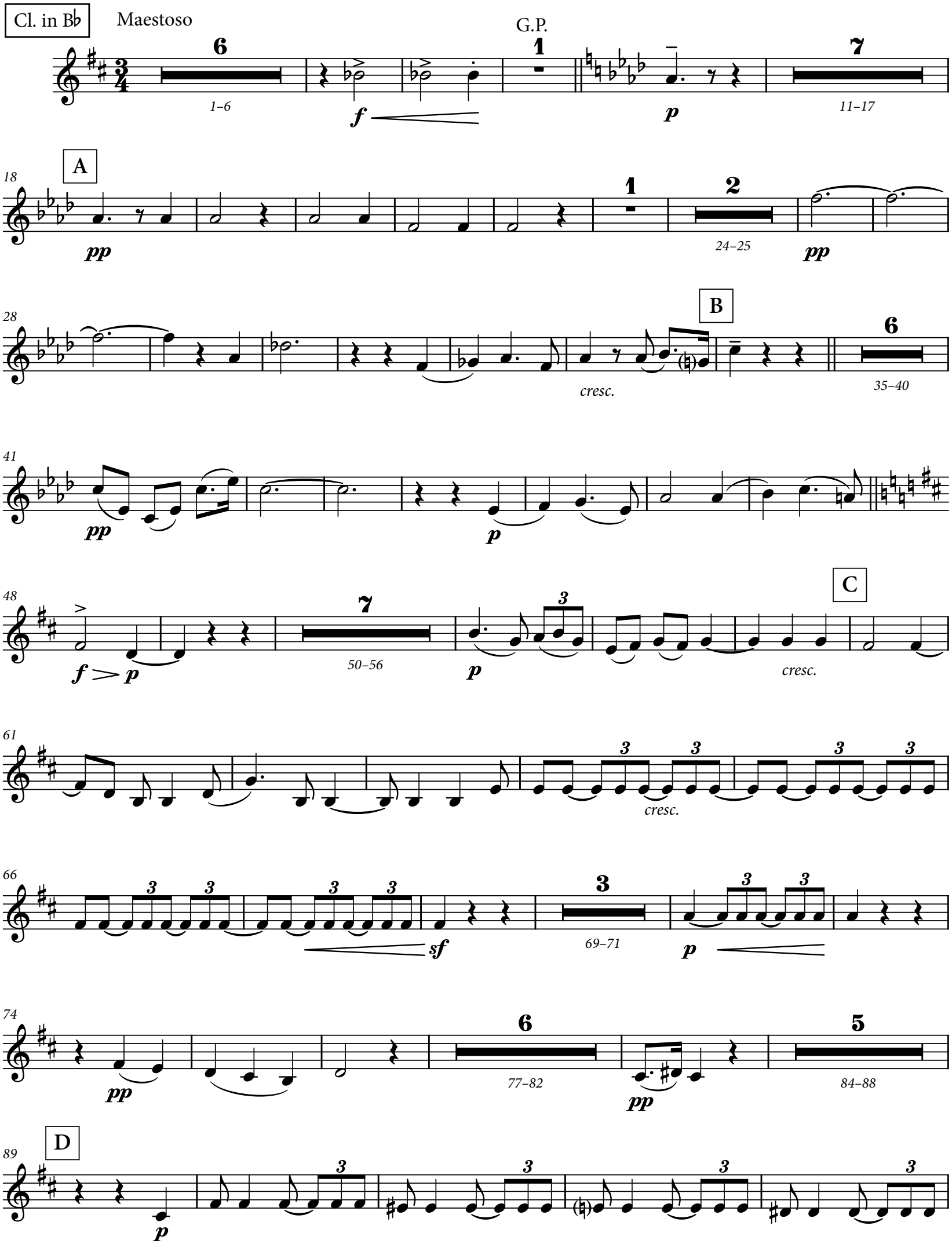
Act IV - Scene II [Endor]



94

99

104

Allegro

largamente

Animato.

106–107

108–109

112

E

Animando.

116–125

127

poco allargando

Vivace.

129–132

136

F

Meno mosso.

140–142

143–152

G

3

153–155

B. Cl. 8ba

Lento espressivo ♩=𝅗𝅥

163

p

f

H

170

cresc.

Molto Allegro

178

5

180–184

f

187

J

192

198

2

199–200

f

Largo.

205

7

206–212

K

mf

2

216–217

rit

218

p

2

220–221

4

224–227

2

228–229

L

230

mp

1

Più mosso.

5

233–237

pp

dim.

240
M
7
241–247
1
rit.
1
Animato
3
250–252
f

255
7
256–262
6
263–268
mf
f

271
O
1

277
P
cresc.
f
3
283–285

286
poco animando
4
287–290
f
Animando.
7
294–300

301
p
1
Q
sf

307
7
308–314
f
molto rit.
1

320
R a tempo
f
S
ff

327
10
328–337
p

343

8

349–356

357

Meno mosso.

T

Tranquillo

2

2

mf

359–360

363–364

pp

367

meno mosso, ad lib.

374

Largamente.

To Cl. in A

Lento.

1

2

6

pp

379–380

381–386

Maestoso, sostenuto.

Cl. in A

387

1

2

p

391–392

395

V

2

1

1

mf

398–399

mf cresc.

404

3

406–408

f

414

rit.....

pp

cresc.

Act IV - Scene III

Cl. in B♭ Maestoso energico.

f

6

A

11

1

p

1

17

22

B

28

1

pp

35

1

f

C

40

D

44

poco rit.

8

46–53

3

54–56

1

a tempo

5

58–62

Michal

How are the might - - y fall - en ! and the wea - pons of

f

68

E

3

3

5

73–77

78

F

f

83

2

88–89

f

mf

95

poco rit.

G

a tempo

f

102

p

3

105–107

dim.

110

H

ff

116

poco rit.

a tempo

1

pp

p

123

J

1

mf

130

135

1

f

pp

rit.

K tempo tranquillo.

dim.

p

141

mf

cresc.

145

rit.....

f

p

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