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

OBOE 1

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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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

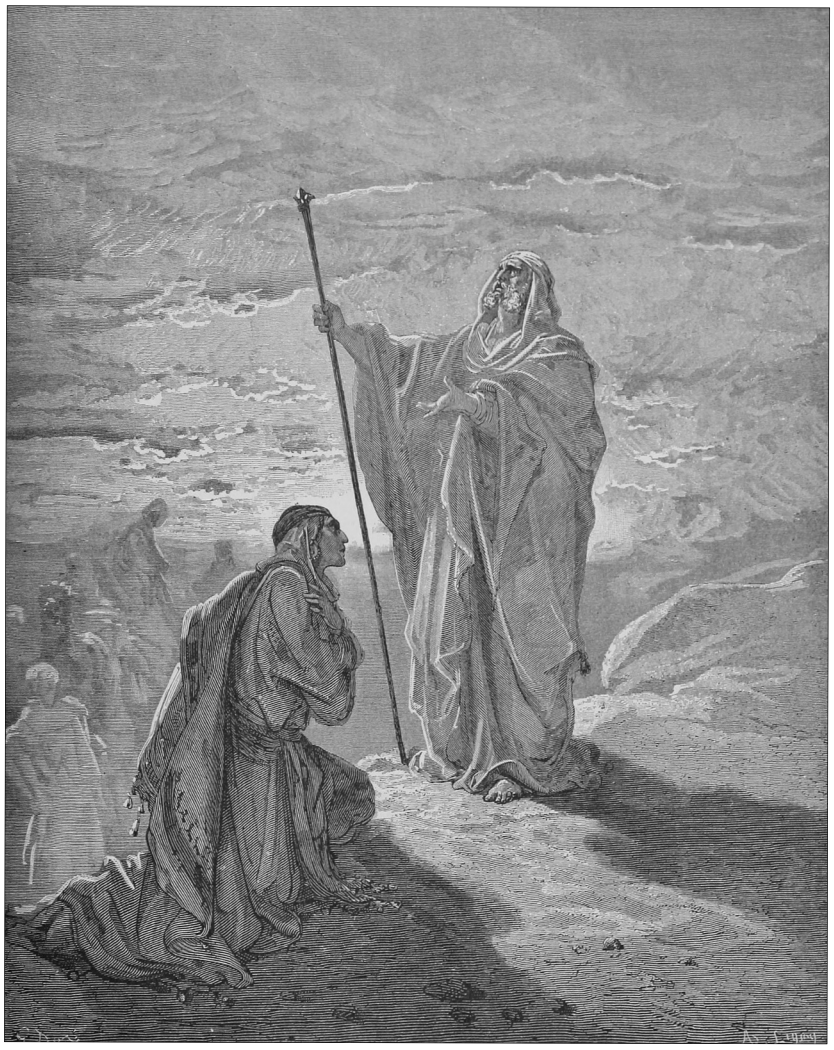

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IMAGE: Samuel Blessing Saul Book of Samuel 9;21 Illustration by Gustave Doré 1891

Oboe 1

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante

7

1–7

mf

A

12

cresc.

dim.

10

17–26

B Più motto.

8

27–34

Hn 1

mf

cresc.

41

f

47

10

52–61

D

Animando.

62

mf

Tempo primo

70

11

76–86

E

87

mf

10

91–100

Meno mosso.

2

101–102

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Act I - Scene I

Allegro maestoso

f *p*

7

13

18

F

1

f

25

32

G

1

39

1

p

45

H

3

46–48

f

54

ff

61 J

1

p

f

68 K rit.

3

74–76

77

p

1

4

82–85

86

meno mosso

p

pp

3

90–92

5

93–97

Allegro moderato

98

f

2

101–102

f

Allegro moderato

6

105–110

sf

3

113–115

f

118 Poco più mosso

1

4

120–123

mf

128

2

130–131

f

poco animando.

134

8

135–142

2

143–144

p

L

meno mosso, ad. lib.

147

3

148–150

p

3

153–155

a tempo

8

156–163

Bsn 1

170

f

meno mosso, allargando

2

175–176

177

colla voce. a tempo animato.

1

f

1

Allegro molto

7

181–187

f

189

196

M

ff

3

201–203

f

206

rit.....

2

213–214

1

f

Lento

3

218–220

Allegro moderato.

ff

222

rit. Lento

6

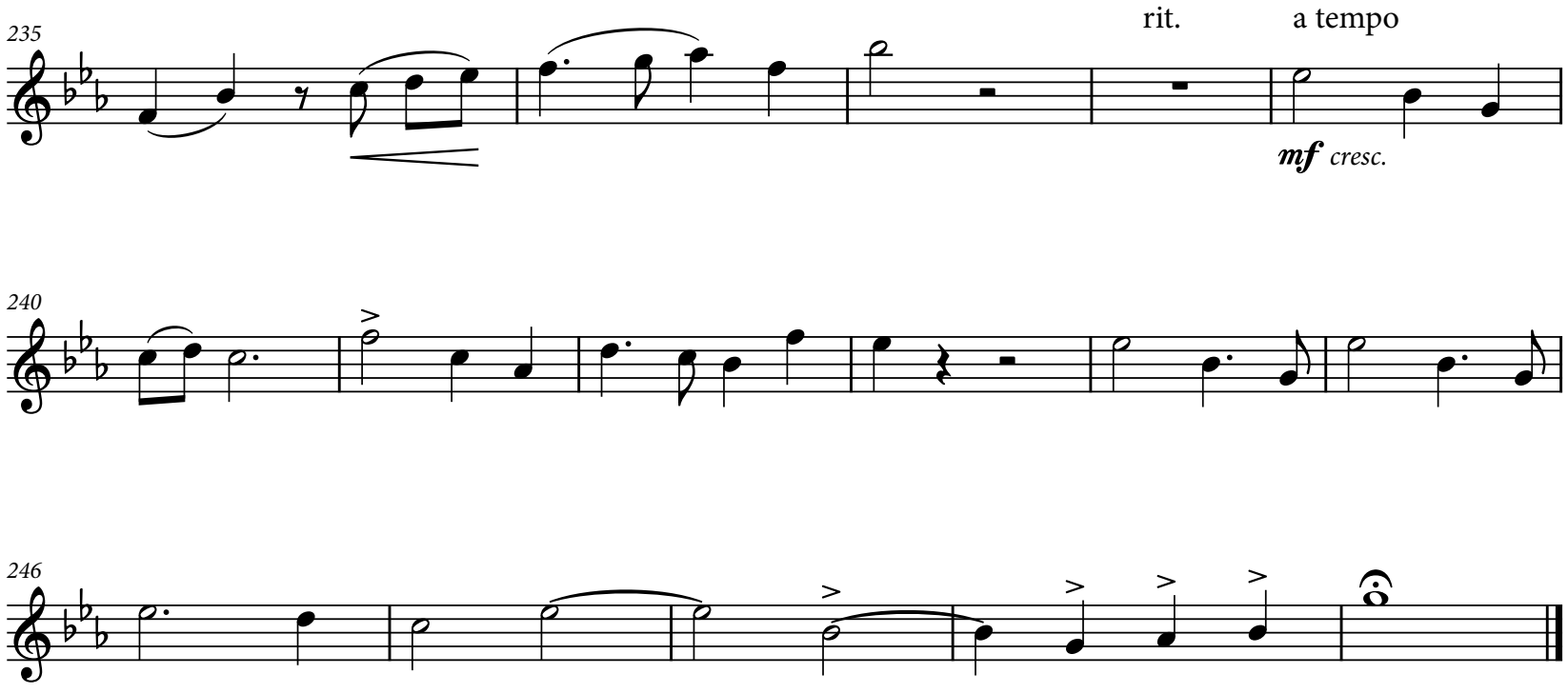
225–230

sostenuto.

3

231–233

mf


235
rit.
a tempo
mf cresc.
240
246

Act I - Scene II

Allegretto grazioso

A

20

1–20

14

21–34

Fl. 1

mf

39

B

1

f

7

46–52

53

p

p

60

C

67

1

cresc.

p

75

11

77–87

f

3

91–93

Allegro vivace

4

94–97

f

2

102–103

104

D

mf

f

1

110

1

3

117

Allargando.

mf

p

f

124

E

1

7

f

130–136

137

mf *p* *mf*

143

F

3

144–146

mf

151

Poco allargando.

157

1

f

163

G

11

165–175

1

p

H

8

179–186

mf

192

1

6

200–205

J

9

206–214

4

215–218

mf

223

K

30

f

227–256

L'istesso tempo [Allegretto grazioso]

257
Saul
What words are these? thou a - ged seer! What would the God of Is - ra - el with
mf
cresc.
L
sostenuto
261
f
268
273
Meno mosso
2
274–275
mf
cresc.
f
M
280
N
allargando
3
286–288
rit
1
Tempo ed animando.
mf
294
O
Allegro vivace. Alla breve.
300
f
306
3
310–312
f
P
314

321

Q

327

ff

333

1

340

R

347

6

349–354

f

359

S

365

1

f

372

1

1

T

379

386

3

388–390

391

U

397

f

403

rit…

409

W

a tempo - poco meno mosso.

415

rit.....

1

421

a tempo

3

425–427

428

f

432

Con fuoco

1

poco rit.

Act II - Scene I

Recitative

13

1–13

1

1

Bsn 1

1

20

Allegro moderato

8

21–28

f

Cl. 1

33

1

f

mf

cresc.

cresc.

40

A

f

46

5

47–51

B

f

3

55–57

59

1

p

66

5

68–72

C

1

f

D

9

77–85

f

E

poco rit. a tempo

91

8

97–104

105

F

Allargando

mf

113

rit

G

a tempo, animato

121

f

127

132

H

ff

138

J

f

143

mf

147

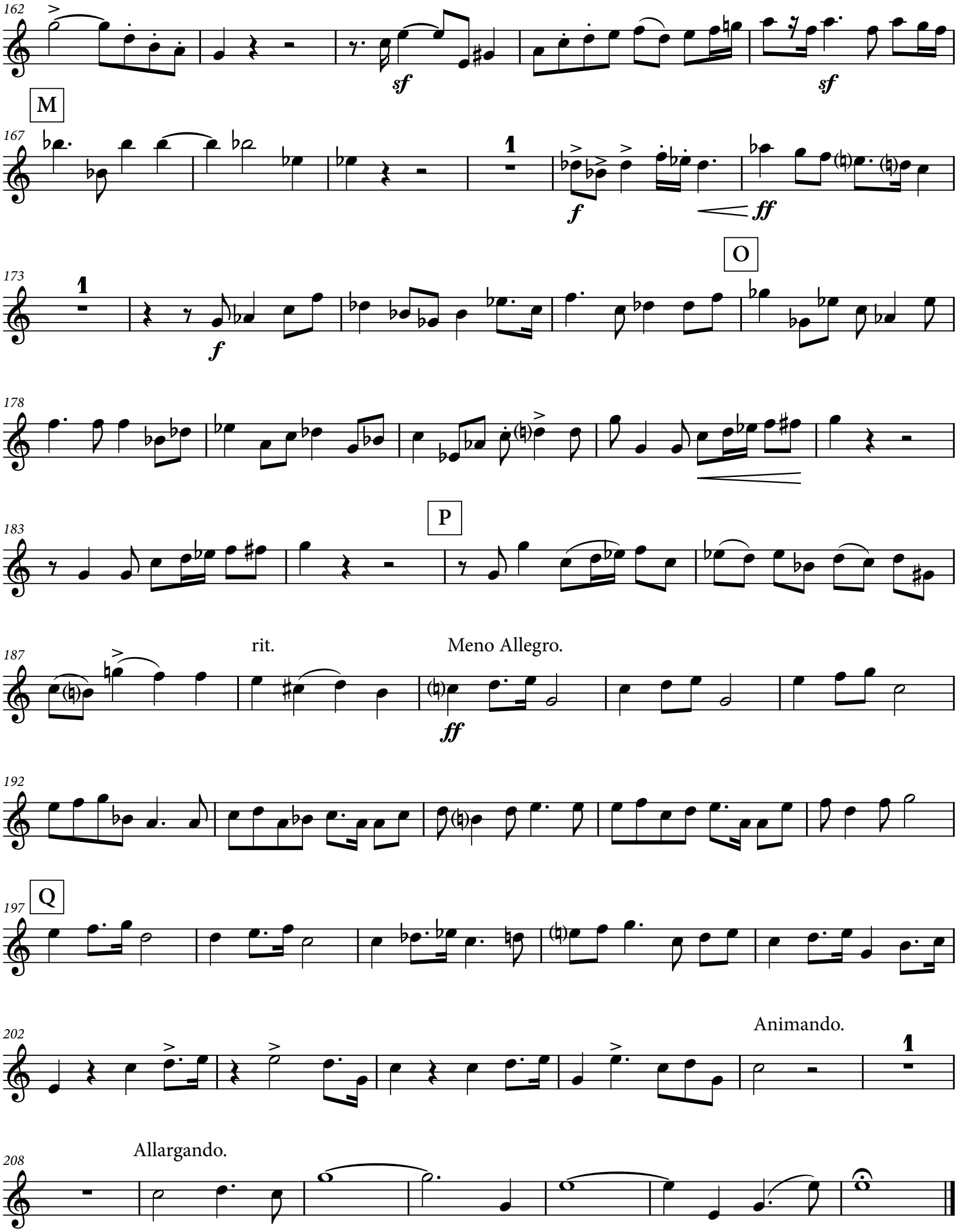
K

mf

151

156

L


162
sf
sf
M
167
1
f
ff
O
173
1
f
178
P
183
rit.
Meno Allegro.
187
ff
192
Q
197
Animando.
202
1
Allargando.
208

Act II - Scene II

Maestoso. 4 1–4 | poco rit. 2 5–6 | a tempo 9 7–15 | A | Cl. 1

19 f > p | 7 20–26 | f | poco animando. 2 29–30

31 B animando. f | Tempo I 1 mf

38 2 39–40 | animando. f

45 Allegro moderato. ♩ = ♪ | 2 49–50 | C | 1 | Vivace. 12 52–63

64 f | 9 69–77 | D | 2 78–79

80 f

86 3 | 5 89–93 | f

96 poco rit. | E a tempo

102
Moderato.
1
6
107–112
2
113–114
Saul
the sheep and the ox - en to sa - cri - fice un - to the Lord thy God in
119
mf cresc.
Animato.
f
9
122–130
con mosso.
1
132
F
f
Allegro.
G
allargando.
Allegro moderato - quasi agitato.
138
4
140–143
1
5
145–149
1
151
p
156
sf
H
161
8
165–172
173
mf
1
f
3
179–181

Allegro molto. J

4

182–185

5

186–190

allargando

David 8ba

Who is this Phi - lis - tine Who de - fi - eth the ar - mies of the

196

liv - ing God ?

sf

3

200–202

K

f

205

22

207–228

Bsn 1

232

L

f

f

239

4

241–244

f

2

247–248

249

f

2

251–252

256

f

M

263

Vivacissimo.

269

dim.

2

272–273

7

274–280

281

f

288
O
1
296
304
P
ff
312
318
4
322–325
mf
328
Q
335
2
340–341
343
Allegro moderato.
1
1
mf
351
rit.
R
a tempo
4
353–356
1
f
360
dim.
1
mf
4
365–368

369

p

375

Allargando. rit. colla voce rit. S a tempo

f

382

rit.....

386

Meno mosso. T animando.

6 6

387–392 395–400

f *f*

402

2

406–407

408

1 2

409–410

Cl. 1

mf

414

V

allargando.

420

p

1

427 rit. a tempo

1

f

432

W

1

439 rit..... animando.

f

2

444–445

446 Allegro non troppo.

1

f cresc.

452

X

3

455–457

459

464

469

Y

4

473–476

477

mf

cresc.

482

487

492

Animato

f

497

Z

p

502

poco rit.

a tempo

1

1

7

506–512

f cresc.

515

AA

f

521

2

525–526

528 **BB**

ff

533

2

534–535

Andante sostenuto.

7

536–542

f

4

544–547

548 Allegro molto. ♩ = ♪

ff

Animato.

554

cresc.

559

Act III - Scene I

Andante

A

11

1–11

Cl. 1

3

f

17

5

20–24

p

poco cresc.

27

3

cresc.

B

32

3

f

C

13

35–47

12

48–59

D

Fl. 1

60

Cl. 1

f

f

1

69

mf

cresc.

E

4

75–78

1

Animando.

4

80–83

più mosso.

4

85–88

Allegro moderato.

F

10

89–98

16

99–114

G

11

115–125

a tempo

poco animando.

3

126–128

6

129–134

H

poco allargando.

2

135–136

largamente.

12

138–149

Allargando.

3

150–152

a tempo

4

153–156

K

9

157–165

Meno mosso.

14

166–179

Meno mosso.

2

180–181

M

8

182–189

rit.

Fl. 1

1

O

a tempo

mf

14

195–208

209

poco rit.

1

a tempo

3

211–213

P

5

214–218

Michal

I come, I

poco rit.....

f

223

.....

Poco più mosso.

1

Q

8

228–235

236

mf

dim.

R

10

240–249

7

250–256

257

arco
Vln I

p

4

264–267

268

S

1

Allargando.

f

a tempo

7

272–278

Animato.

3

279–281

mf

284

T

6

289–294

rit.

7

295–301

302

Meno mosso.

mf

rit.

2

305–306

Allegro

9

307–315

V

f

318

cresc.

dim.

p

13

323–335

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336 David 8ba

W

Animando.

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

mf *cresc.*

345

353

Allegro molto. - alla breve

X

5

360–364

2

365–366

f

372

p

380

rit.

Y

a tempo

7

384–390

p poco a poco cresc.

393

Z

401

2

406–407

p

cresc. sempre

410

416

rit..

1

f

Act III - Scene II

Maestoso.

7

1–7

p

1

2

12–13

1

1

f

p

3

18–20

21

A

f

2

23–24

f

27

f

p

33

B

f

ff

Allegro energico.

40

f

sf

2

46–47

48

C

ff

D

Più allegro.

54

1

1

f

60

65

Allegro.

71

Animando.

E

meno mosso.

rit. .

2

77–78

4

80–83

Allegro tranquillo.

F

16

84–99

16

100–115

rit.

2

116–117

G a tempo

23

118–140

141

Cl. 1

H

pp

148

1

p

7

154–160

161

J Animando.

mf

cresc.

Allegro con fuoco.

6

164–169

f

171

K

12

174–185

186 L

f

192 1

196 M

200

204 O 1

2

210–211

mf

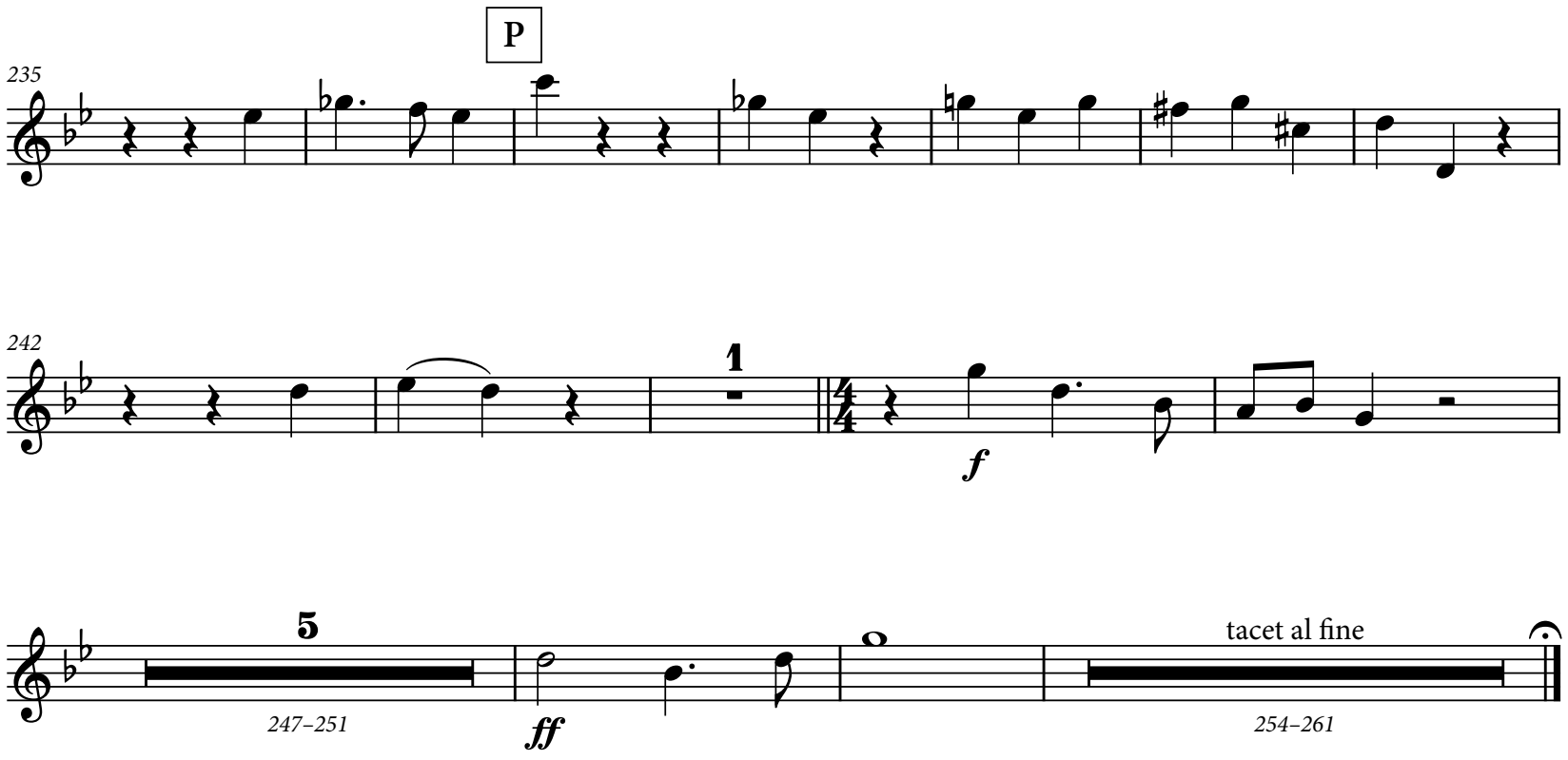
3

217–219

f

227 1

f


P
235
242
1
f
5
247–251
ff
tacet al fine
254–261

Act III - Scene III

Allegro vivace

7

1–7

f

12

18

A

25

mf

cresc.

33

B

41

48

mf

55

C

p

cresc.

63

p

mf

70

D

5

71–75

8

76–83

p

poco cresc.

87

95

E

rit..... a tempo

7

102–108

F

20

109–128

G

16

129–144

14

145–158

Cl. 1

161

Maestoso ma non troppo Lento

172

2

2

2

p

2

176–177

6

179–184

L'istesso tempo

poco rit.....

5

185–189

p

3

192–194

sf

197

a tempo, e poco più mosso

H

poco agitato

8

198–205

f

p

1

211

1

1

1

sf

sf

sf

sf

sf

sf

220

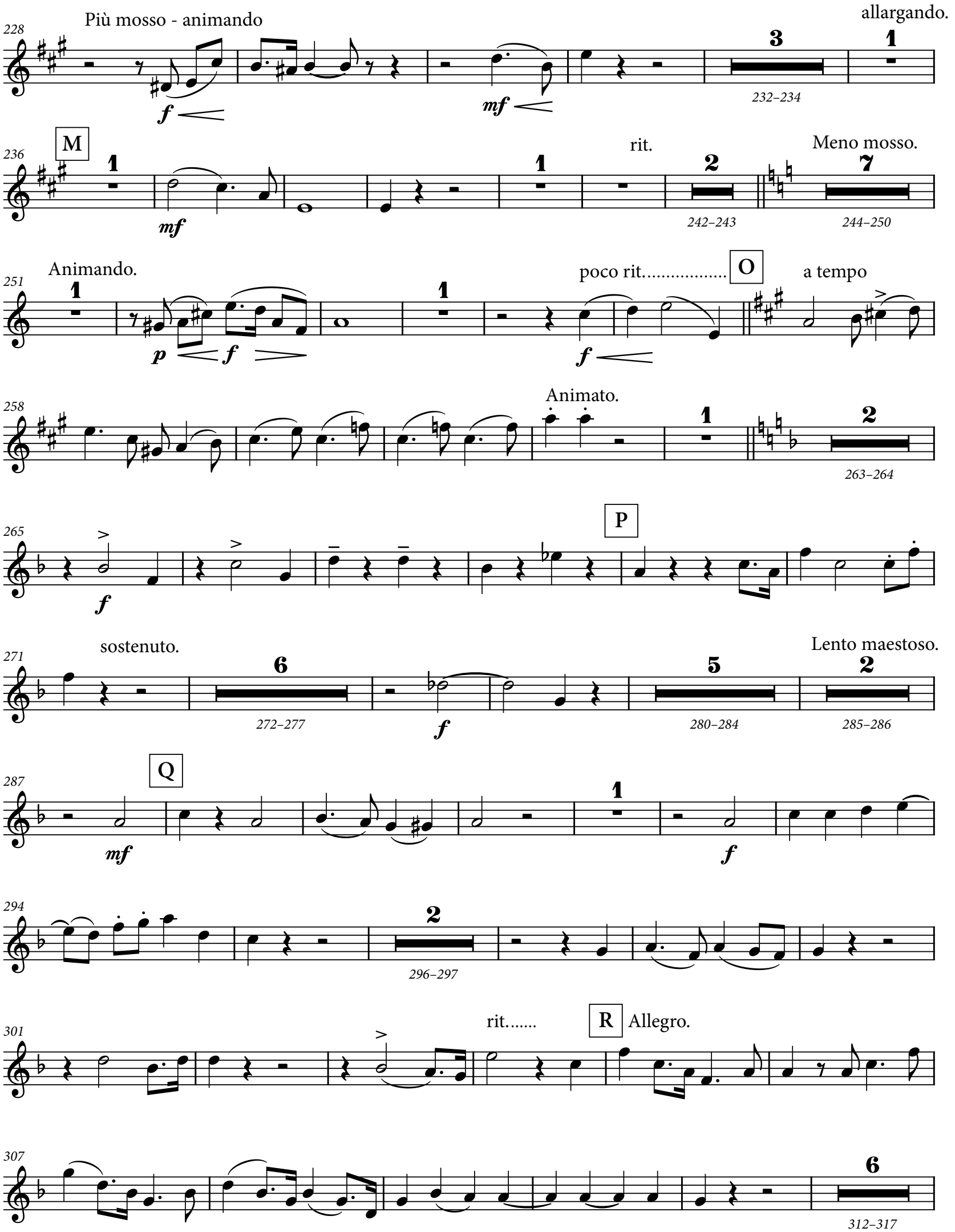
K con fuoco

3

3

3

225–227


228
Più mosso - animando
allargando.
232–234
236
M
rit.
Meno mosso.
242–243
244–250
251
Animando.
poco rit.
O
a tempo
258
Animato.
263–264
265
P
271
sostenuto.
Lento maestoso.
272–277
280–284
285–286
287
Q
294
296–297
301
rit.
R
Allegro.
307
312–317

S 19 318–336 T 3 337–339 David 8ba

Ho ! ye that guard your migh - ty King, in

mf

343 animando. 3 345–347 *f* animando. Vivace. 2 350–351

352 V *f*

358 *ff* 5 360–364 W *ff*

368 Andante. ♩ = 𝅗𝅥 *p* 11 374–384

385 *p* 1 1 X 4 390–393 rit..... 1

a tempo 5 397–401 *mp* 7 404–410 Saul

Be - cause my

412

life was pre - cious in thine hand this day, And thou hast spar - ed to do me harm :

419 rit..... 18 421–438 2 439–440 a tempo 2 441–442

The *mf*

443
Cl. 1
p
mf cresc.
Y
449
accelerando
455
Allegro moderato.
1
3
456–458
p
3
462–464
465
p
2
467–468
f
dim.
472
3
473–475
Z
mf cresc.
f
479
9
481–489
Andante sostenuto.
14
490–503
Cl. 1
505
AA
rit.
a tempo
p
Animato.
5
511–515
516
animando.
p
4
518–521
BB
5
522–526
mf
529
poco rit.
2
530–531
1
a tempo
4
534–537
p

540

pp

3

544–546

p

548

animando

2

549–550

p

554

poco cresc.

559

CC

cresc.

5

565–569

570

DD

p

576

582

587

EE

animando.

2

591–592

3

593–595

596

mf

602

608

FF

cresc.

615

2

616–617

622

1

f

628

GG Animato.

2

630–631

f

635

641

647

653

HH

659

665

670

JJ

677

683

2

688–689

690

KK

f

696

702

LL

709

716

721

727

rit. molto.....

Act IV - Scene I

Maestoso

2

1–2

f

dim.

6

p

p

10

3

13

A

p

pp

17

Animando.

B

3

19–21

4

22–25

3

26–28

29

f

34

cresc.

C

f *p*

39

Più moto accelerando.....

3

42–44

1

mf *cresc.*

48

D

1

Allegro

2

53–54

55
f
ff
60
65
E
2
66–67
71
2
75–76
77
3
78–80
F
ff
85
meno mosso
90
1
allargando
ff
G a tempo
95
6
98–103
p
105
H rit. a tempo
8
109–116
2
117–118

119
animando
Più mosso
1
2
120–121
Bsn 1
J
5
126–130
f
1
133
ff
L Meno mosso.
f
138
f
143
rit
4
144–147
rit.
colla voce
1
3
150–152
p
154
cresc.
M
158
f
dim.
3
161–163
pp

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Act IV - Scene II [Endor]

Maestoso

4

1–4

f

cresc.

G.P.

1

pp

11

3

3

17

A

3

3

1

24

Fl. 1

B

3

31–33

1

35

3

pp

3

dim.

8

40–47

48

C

7

50–56

f *p*

p

cresc.

f

61

cresc.

68

D

20

69–88

16

89–104

Allegro

Vln I

sf

106

largamente

Animato.

mf

1

1

V.S.

111

E

Animando.

1

f

f

118

1

f

124

poco allargando

Vivace.

1

1

1

ff

130

2

f

132–133

f

137

F

3

140–142

Meno mosso.

10

143–152

G

3

153–155

156

Lento espressivo

♩ = 𝅗𝅥

p

B. Cl. 8ba

165

H

172

cresc.

178

Molto Allegro

mf

183

f

188

1

J

f

194

1

2

199–200

201

Largo.

7

f

206–212

213

K

mf *f*

2

216–217

p

2

220–221

222

rit

4

224–227

1

3

L

mp

231

1

Più mosso.

5

233–237

mf

dim.

240

7

241–247

M

1

rit.

1

Animato

2

250–251

pp

253

f

7

256–262

6

263–268

O

269

mf

f

1

275

f

P

281

poco animando

4

282–285

4

287–290

f

Animando.

293

7

294–300

p

Q

305

sf

5

308–312

f

R

315

molto rit. a tempo

1

f

321

S

326

16

328–343

Cl. 1

Meno mosso.

348

8

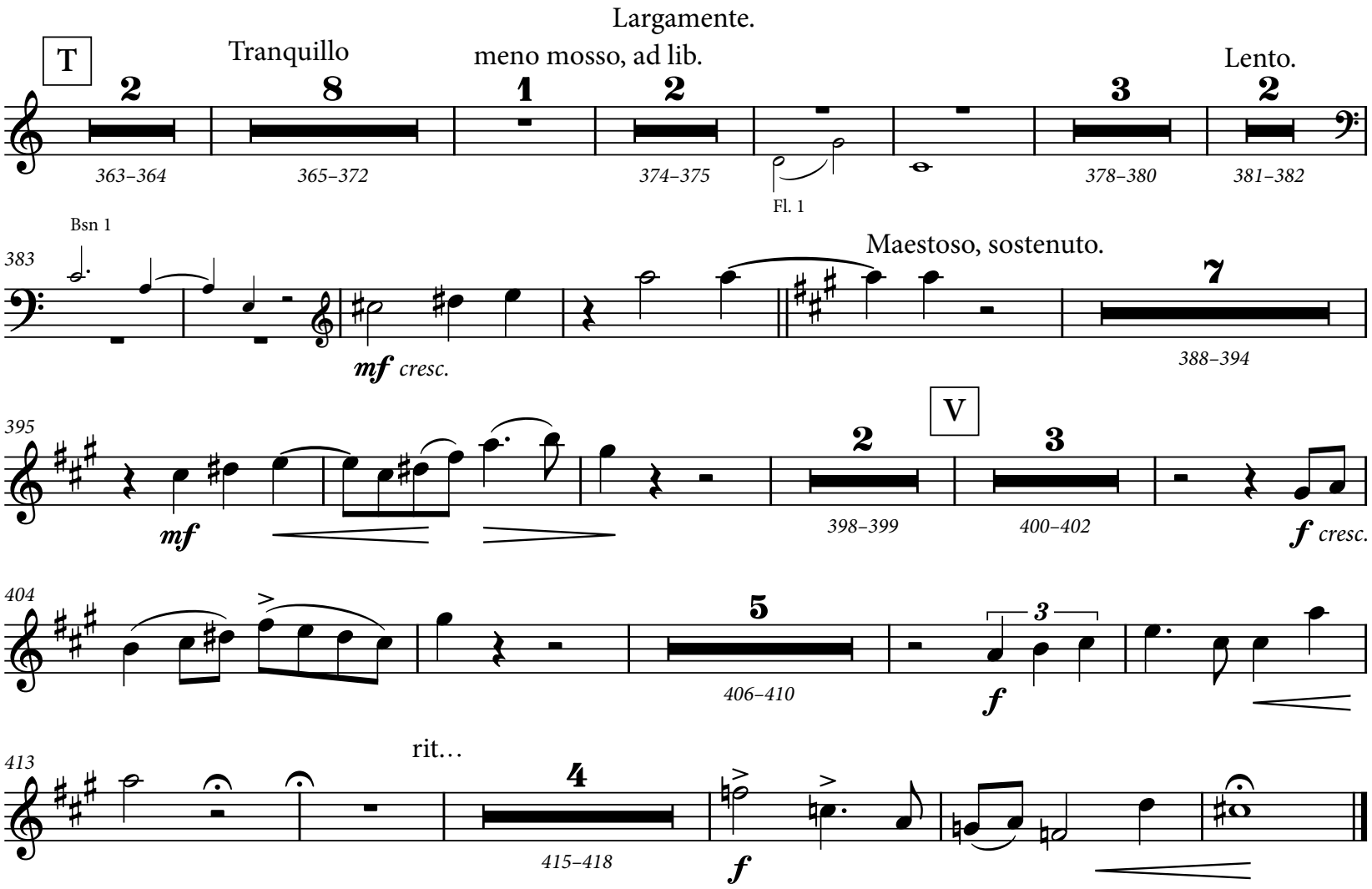
349–356

mf

2

359–360

f


Largamente.
T
Tranquillo
meno mosso, ad lib.
Lento.
2
8
1
2
3
2
363–364
365–372
374–375
378–380
381–382
Fl. 1
Bsn 1
383
Maestoso, sostenuto.
7
mf cresc.
388–394
395
V
2
3
mf
398–399
400–402
f cresc.
404
5
3
406–410
f
413
rit…
4
415–418
f

Act IV - Scene III

Maestoso energico.

f

6

10

A

mp

15

cresc.

20

f

26

B

dim.

8

31–38

39

C

f

44

dim.

8

46–53

poco rit.

D

3

54–56

1

a tempo

5

58–62

63

Michal

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

E

f

69

5

73–77

78

F

f

83

88

mf *cresc.*

cresc.

93

poco rit.

G a tempo

f

98

dim.

103

7

104–110

pp

f

114

H

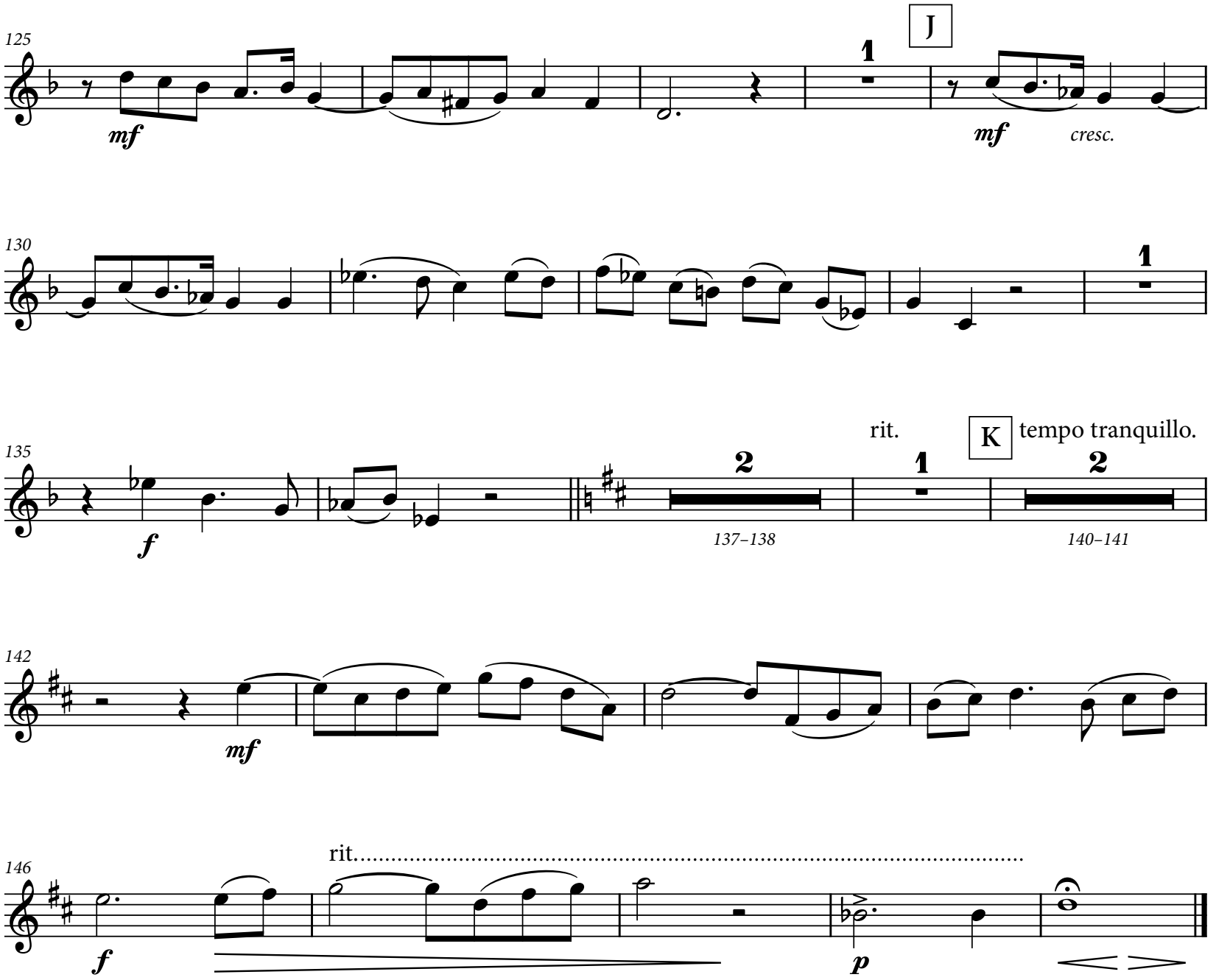
poco rit. a tempo

6

119–124

ff

pp


125
mf
J
1
mf
cresc.
130
1
135
f
2
137–138
rit.
1
K
tempo tranquillo.
2
140–141
142
mf
146
f
rit.
p

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