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

VIOLIN I

COVER IMAGE

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

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.org/vocab/NoC-US/1.0/

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. https://creativecommons.org/licenses/by-nc/4.0/

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

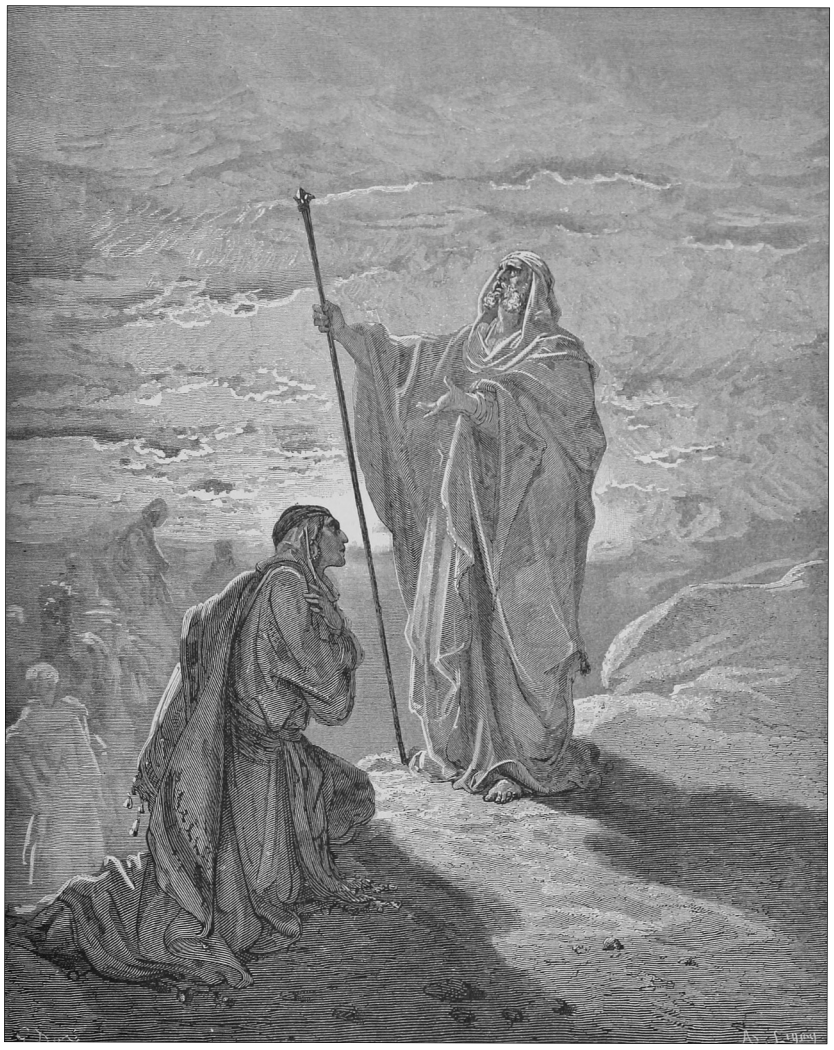
Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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



INDEX

ACT I	PAGE
Introduction	2
Scene I	6
Scene II	11
ACT II	
Scene I	18
Scene II	24

ACT III	PAGE
Scene I	36
Scene II	44
Scene III	50
ACT IV	
Scene I	61
Scene II [Endor]	65
Scene III	73

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

PAGE INTENTIONALLY LEFT BLANK

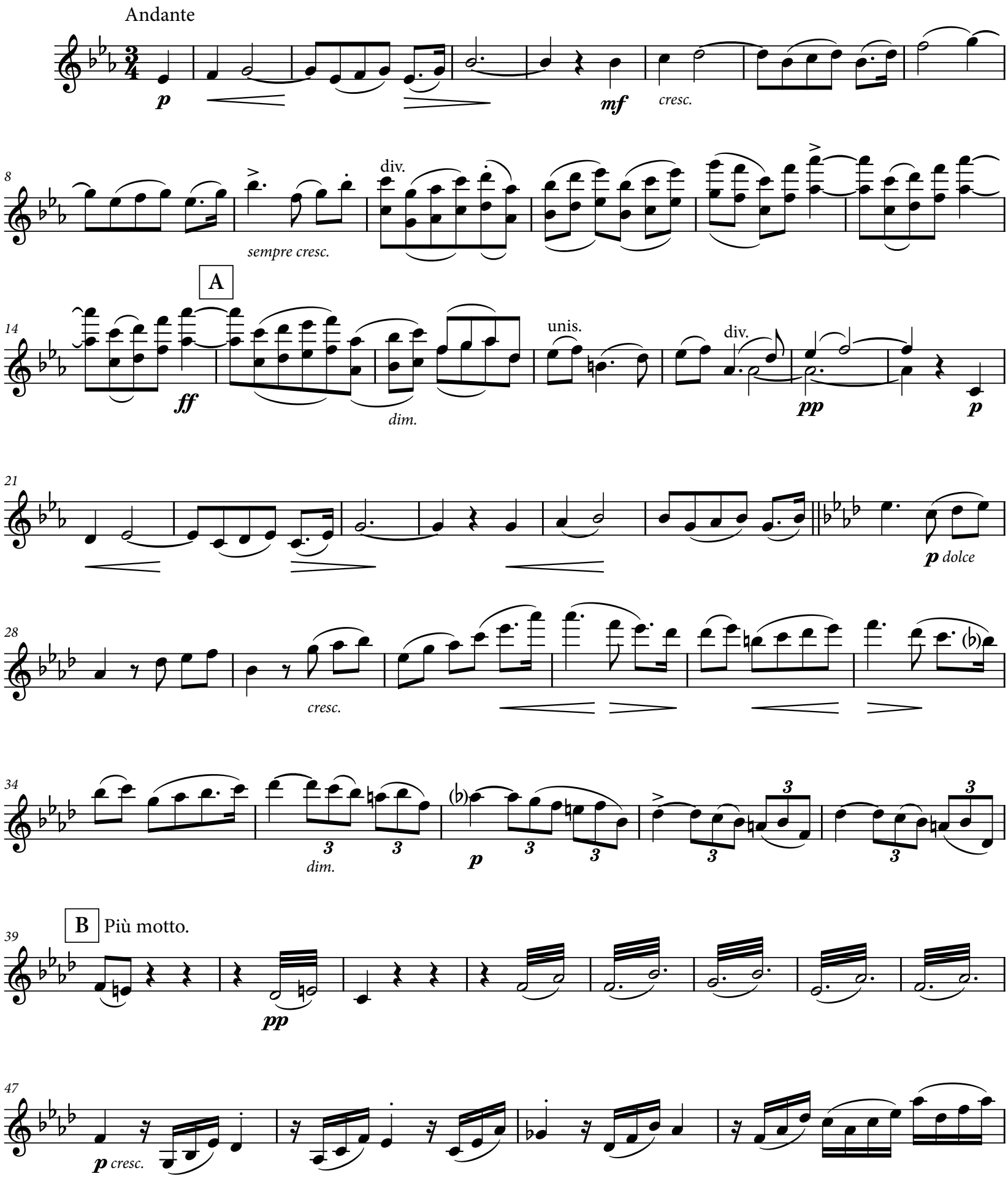
Violin I

KING SAUL

C. Hubert H. Parry

Act I - Introduction

Andante



English Heritage Music Series (2025)
Free to Use/Copy under Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) License

51

54

f

60

66

D

Animando.

71

ff

V.S.

PAGE INTENTIONALLY LEFT BLANK

Tempo primo

76

p

84

E

dim.

90

100

Meno mosso.

p

pp

93

p

Act I - Scene I

Allegro maestoso

f *ff* *p*

7

13

18

F

f

24

30

dim.

36

G

7

38–44

p

cresc.

48

H

f

54

J

60

dim.

mf

66

72

K

rit.

10

76–85

p espressivo

87

meno mosso

2

91–92

5

93–97

Allegro moderato

98

ff

102

f

p

1

p

108

1

p

115

f

1

Poco più mosso

p dolce

121

p

f

127

4

131–134

135

1

f *f* *p*

142

poco animando.

p *cresc.* *f*

148

L

meno mosso, ad. lib.

2

cresc. 153–154

155

a tempo

p *f* *p*

162

mf

168

173

meno mosso, allargando

colla voce.

178

a tempo animato.

f

Allegro molto

184

191

196
M
ff
202
tr
tr
208
tr
214
tr
rit.....
Lento
3
218–220
Allegro moderato.
221
ff
rit. Lento
5
225–229
230
sostenuto.
mf
p
cresc.
236
rit. a tempo
mf sempre cresc.
242
246

PAGE INTENTIONALLY LEFT BLANK

Act I - Scene II

Allegretto grazioso

4

1–4

pizz.

p

3

6–8

13

A

7

14–20

3

21–23

arco

p

1

28

5

30–34

f

5

38–42

B

6

43–48

p *cresc.*

54

61

C

2

64–65

1

f

68

2

71–72

cresc.

75

4

79–82

2

mf

85

pizz.

3

87–89

3

91–93

Allegro vivace

94 arco *f*

98

103

108 D *p*

114 *p*

119 *mf*

Allargando.

124 E *f*

129 *dim.*

134

139

144 F *mf* *cresc.*

150

tr

155

Poco allargando.

f

160

G

164

p

3

169–171

172

pizz.

arco

mf

L'istesso tempo [Allegretto grazioso]

8

177–184

H

185

p

4

189–192

p

195

5

197–201

p

J

206–209

4

mf

2 2

2 2

poco cresc.

217

cresc.

K

225

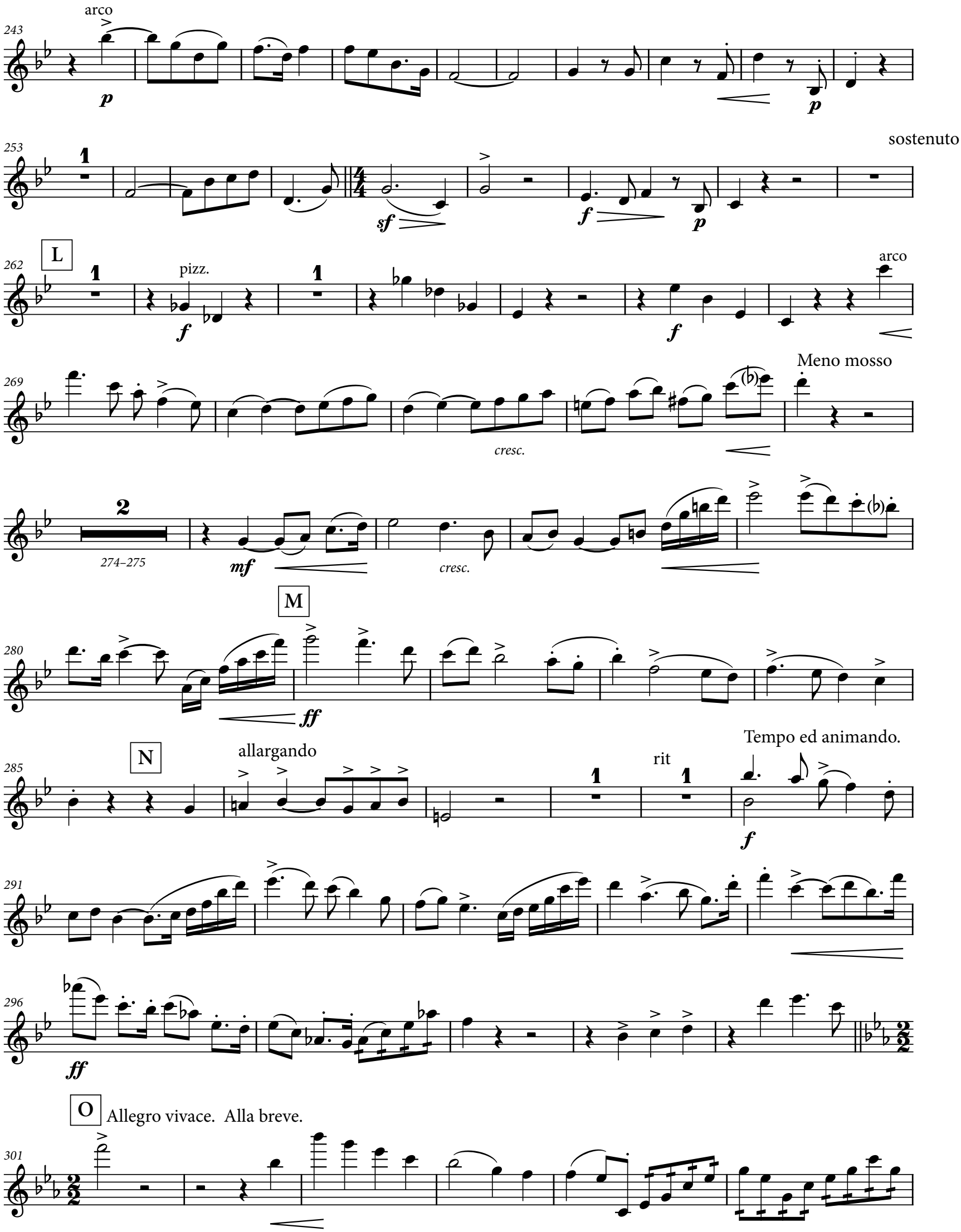
f

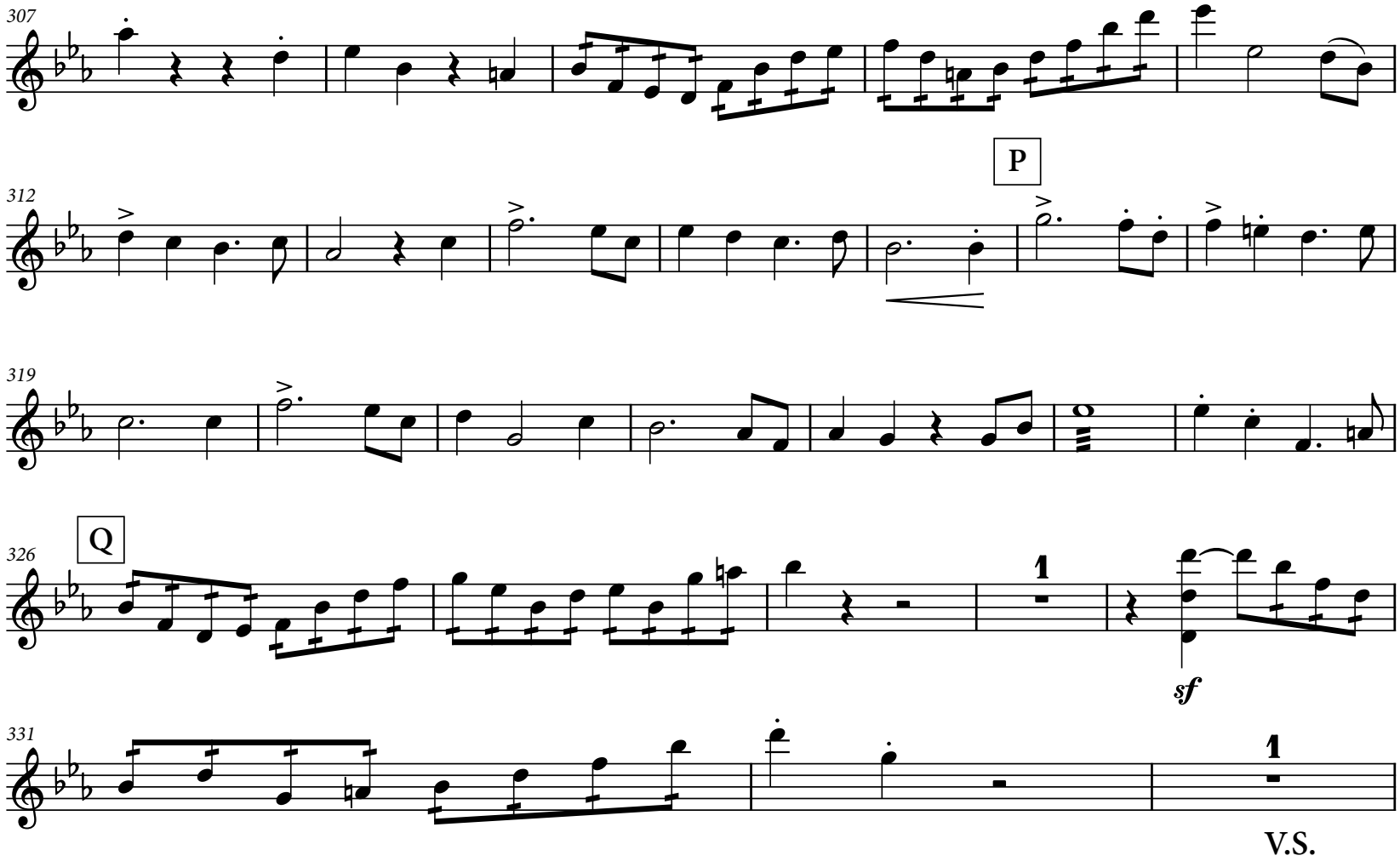
dim.

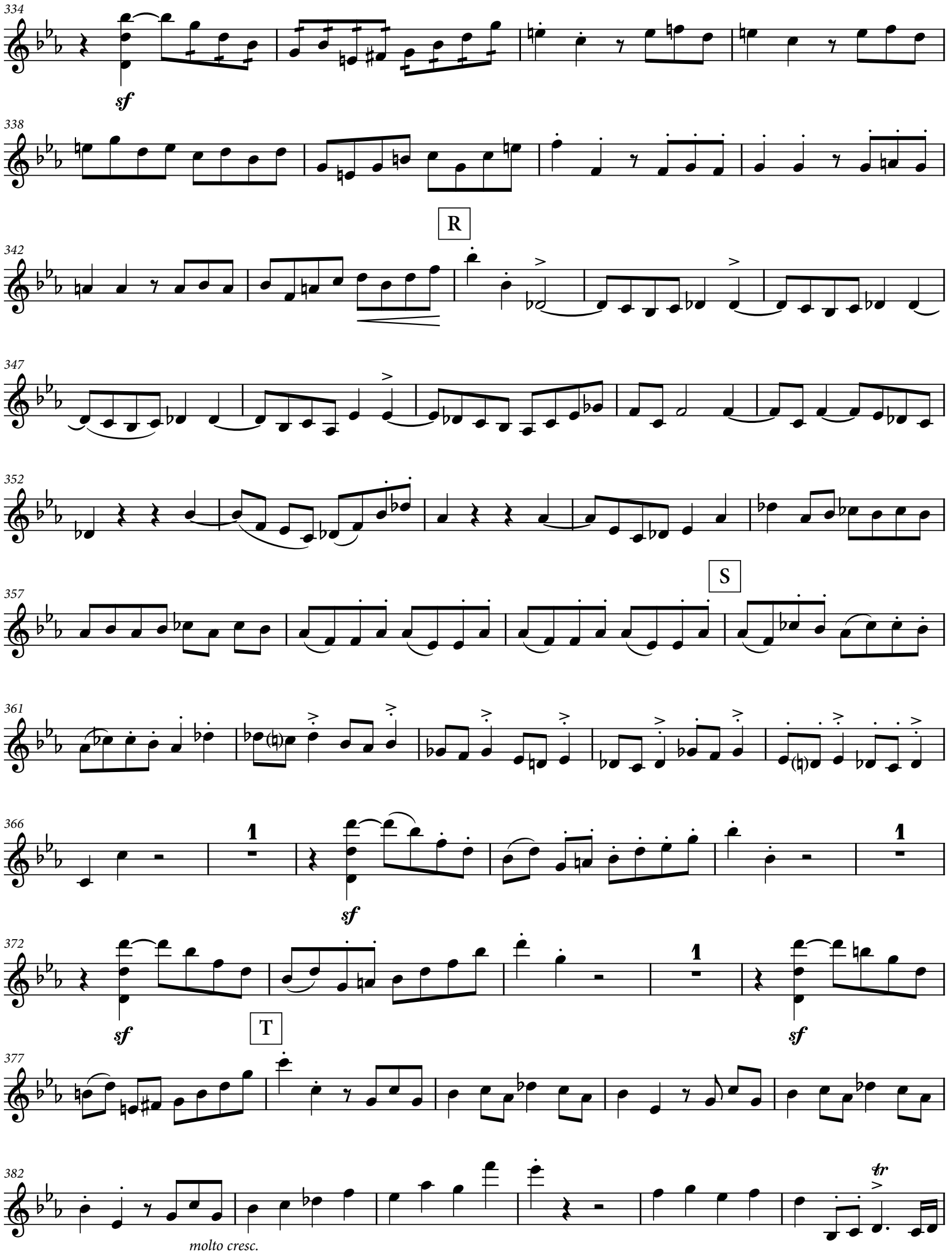
pizz.

10

233–242


243
arco
p
p
253
sostenuto
sf
f
p
262
L
pizz.
f
f
arco
269
Meno mosso
cresc.
274–275
mf
cresc.
M
280
ff
285
N
allargando
rit
Tempo ed animando.
f
291
296
ff
O
Allegro vivace. Alla breve.
301


307
312
P
319
326
Q
1
sf
331
1
V.S.


334
sf
338
R
342
347
352
S
357
361
366
1
sf
372
sf
T
377
382
molto cresc.
tr

388

395

U

401

407

rit…

W

a tempo - poco meno mosso.

413

1

sf

418

rit…

a tempo

424

cresc.

428

433

Con fuoco

poco rit.

Act II - Scene I

Recitative

13

1–13

1

12

15–26

Samuel

It is the will of the Lord.

[28] Allegro moderato

mf *cresc.* 3

35

mf *cresc.* *cresc.*

A

41 *f* 3

47 3 *mf* *f*

B

53 3

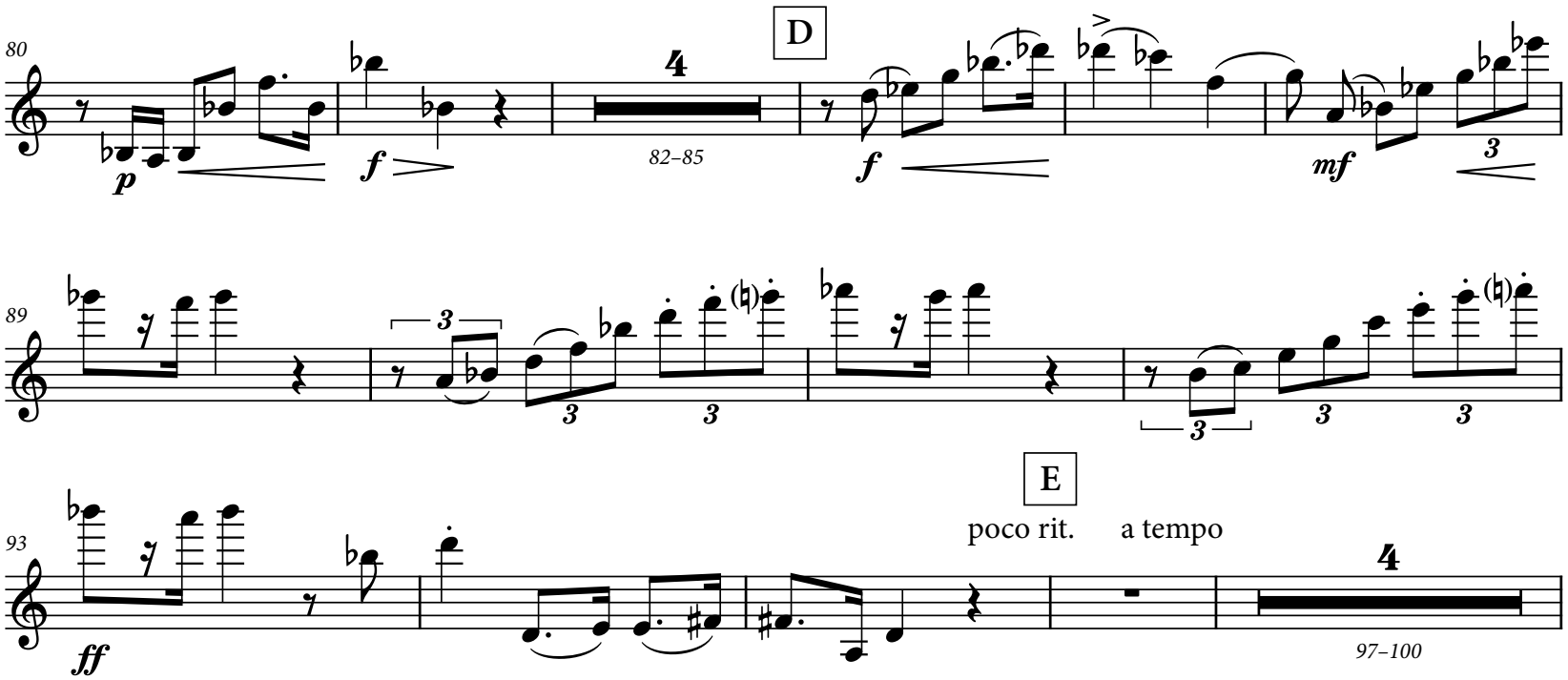
59 3 1 *p*

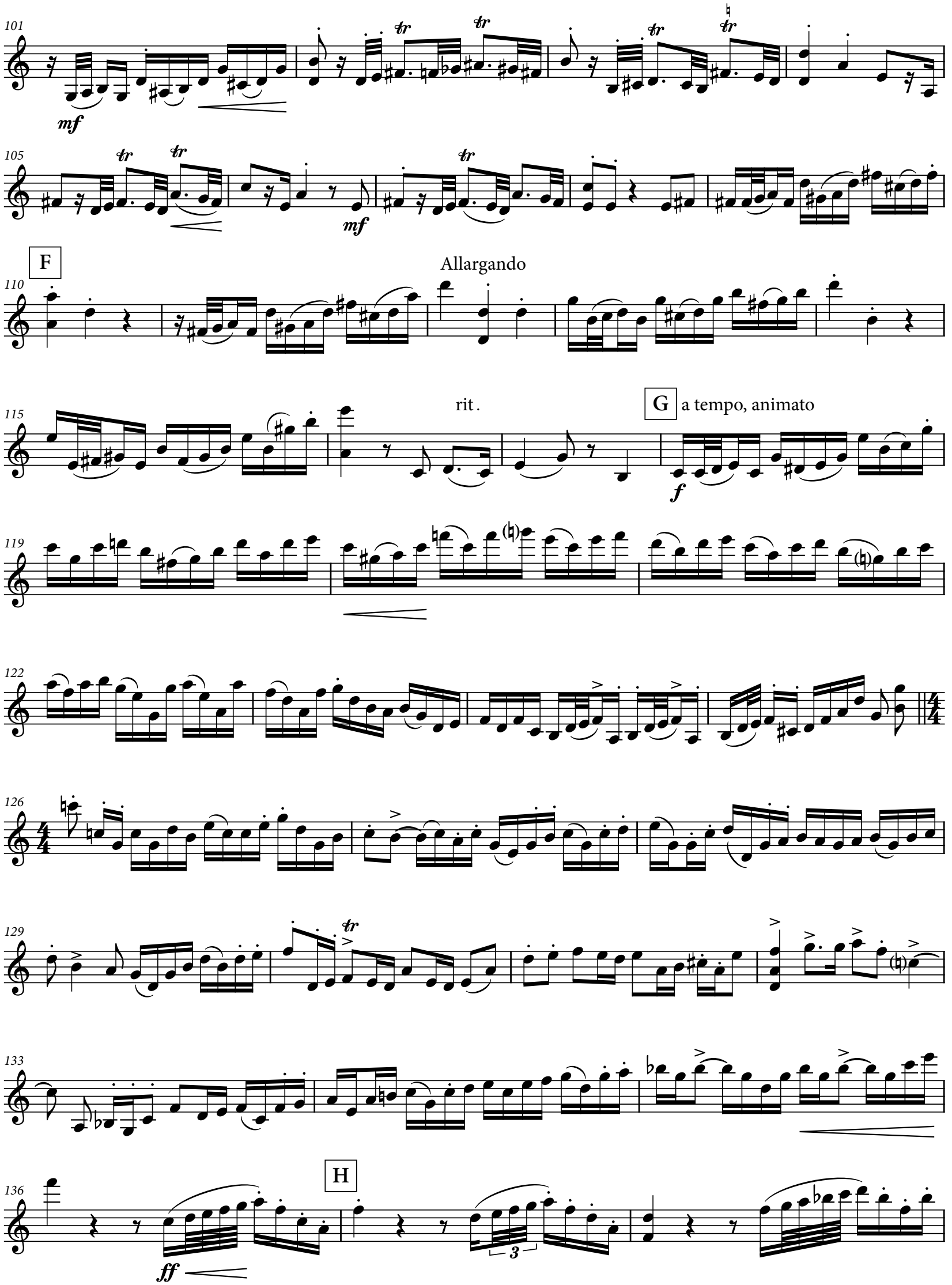
66 *mf* *p*

C

73 *mf* 3 2

78–79


80
D
4
82–85
p
f
f
mf
3
89
3
3
3
3
3
3
3
E
poco rit.
a tempo
93
4
97–100
ff


F
Allargando
rit.
G
a tempo, animato
H

J

139

1

ff

144

mf

147

K

150

mf

153

L

156

159

sf

163

cresc. molto

M

167

cresc. molto

V.S.

170

174

O

179

f *ff*

184

P

f

Meno Allegro.

rit.

188

ff 6

192

195

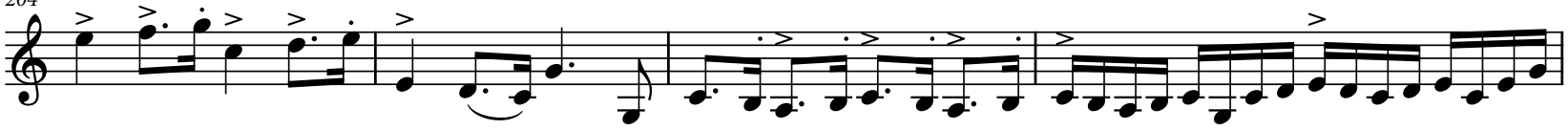
Q

ff

199

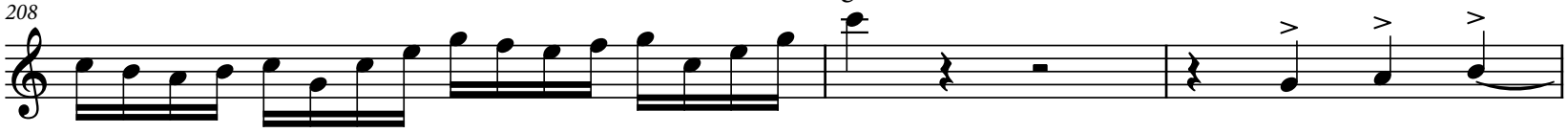
Animando.

204

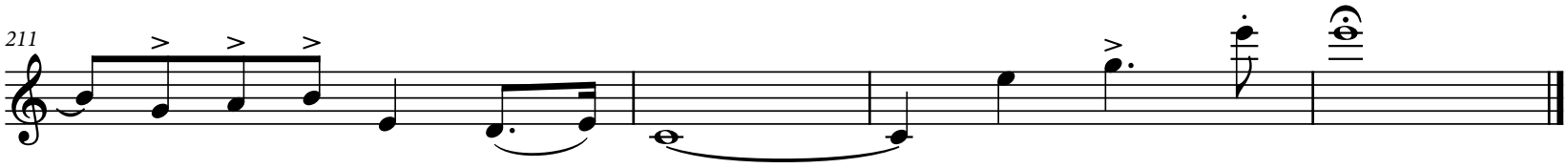


Allargando.

208



211



Act II - Scene II

Maestoso.

4

1–4

poco rit.

2

5–6

a tempo

1

p

p

11

2

12–13

mf

1

18

A

f

pp

24

poco cresc.

cresc.

f

poco animando.

B

30

animando.

ff

cresc.

Tempo I

1

p

36

cresc.

1

41

animando.

44

f

ff

48

Allegro moderato. ♩ = ♪

mf

sf

p

C

Vivace.

f

55

61

67

p

cresc.

74

D

3

cresc.

80

cresc.

86

3

mf

cresc. poco a poco

92

3

3

poco rit.....

97

E a tempo

ff

cresc.

Moderato.

103

2

104–105

p

p

110

2

114–115

116
p
molto cresc.

Animato.
121
f

126

F

con mosso.
131
Allegro.

allargando.
136
1
f

♩ = 𝅗𝅥

Allegro moderato - quasi agitato.
142
mf
2
145–146
mf cresc.

G
148
3
151–153

154
mf
cresc.

157

160
mf
cresc.

H

164

6

dim.

p

168–173

174

mf

mf cresc.

Allegro molto.

180

J

185

cresc.

allargando

190

196

f

K

202

3

207–209

210

215

220

p

224

228

232

L

f

239

1

246

2

251–252

253

sf

1

f

260

M

265

ff *dim.*

271

Vivacissimo.

p

276

cresc.

281

sf *p*

286

O

291

296

301

305

P

ff

309

sff

V.S.

315
sff
323
329
Q
336
343
Allegro moderato.
mf
350
f
356
rit....
R a tempo
f
362
p cresc.
p
368
p cresc.
373
cresc.
Allargando.
rit...
colla voce
pizz.

379
rit.
S
a tempo
arco
f
dim.
384
rit.....
Meno mosso.
3
387–389
p
391
T
animando.
poco cresc.
cresc.
f
395
p
399
f
403
dim.
p
407
cresc.
f
dim.
410
p
413
V
allargando.
f
f
6
418–423

424
rit.
a tempo
1
1
p
f
430
cresc. molto
434
W
rit.
f
440
animando.
sf
444
447
Allegro non troppo.
f
451
X
455
ff
458
462

465

468

Y

div.

472

unis.

dim.

p

476

cresc.

481

dim.

484

p

489

cresc.

Animato

494

Z

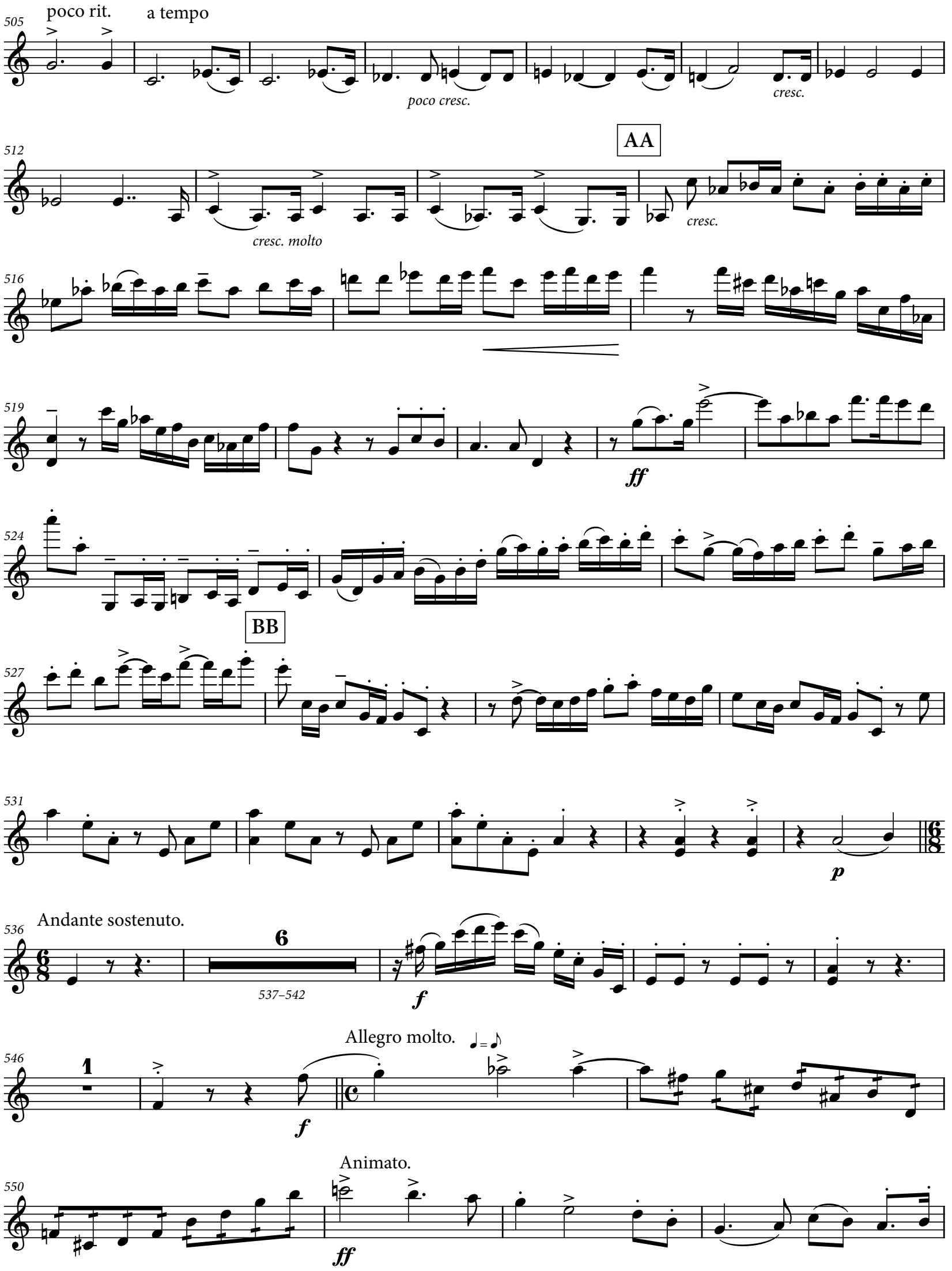
498

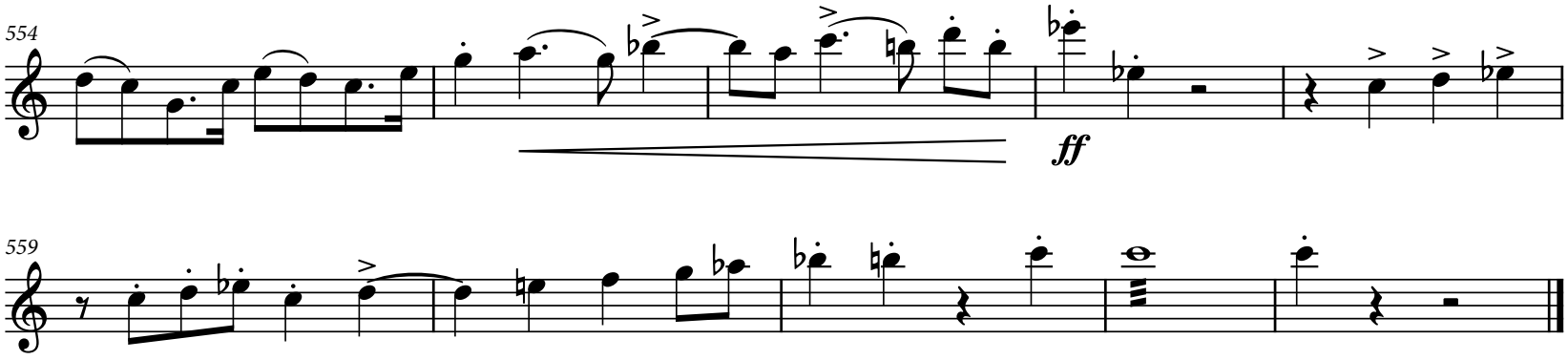
3

501

p

V.S.


505
poco rit.
a tempo
poco cresc.
cresc.
512
AA
cresc. molto
cresc.
516
519
ff
524
BB
527
531
p
536
Andante sostenuto.
6
537–542
f
546
1
f
Allegro molto.
550
Animato.
ff


554
ff
559

Act III - Scene I

Andante

7

1–7

p

cresc.

12

A

f

18

dim.

p

23

poco cresc.

29

B

ff

f

dim.

40

p

pp

46

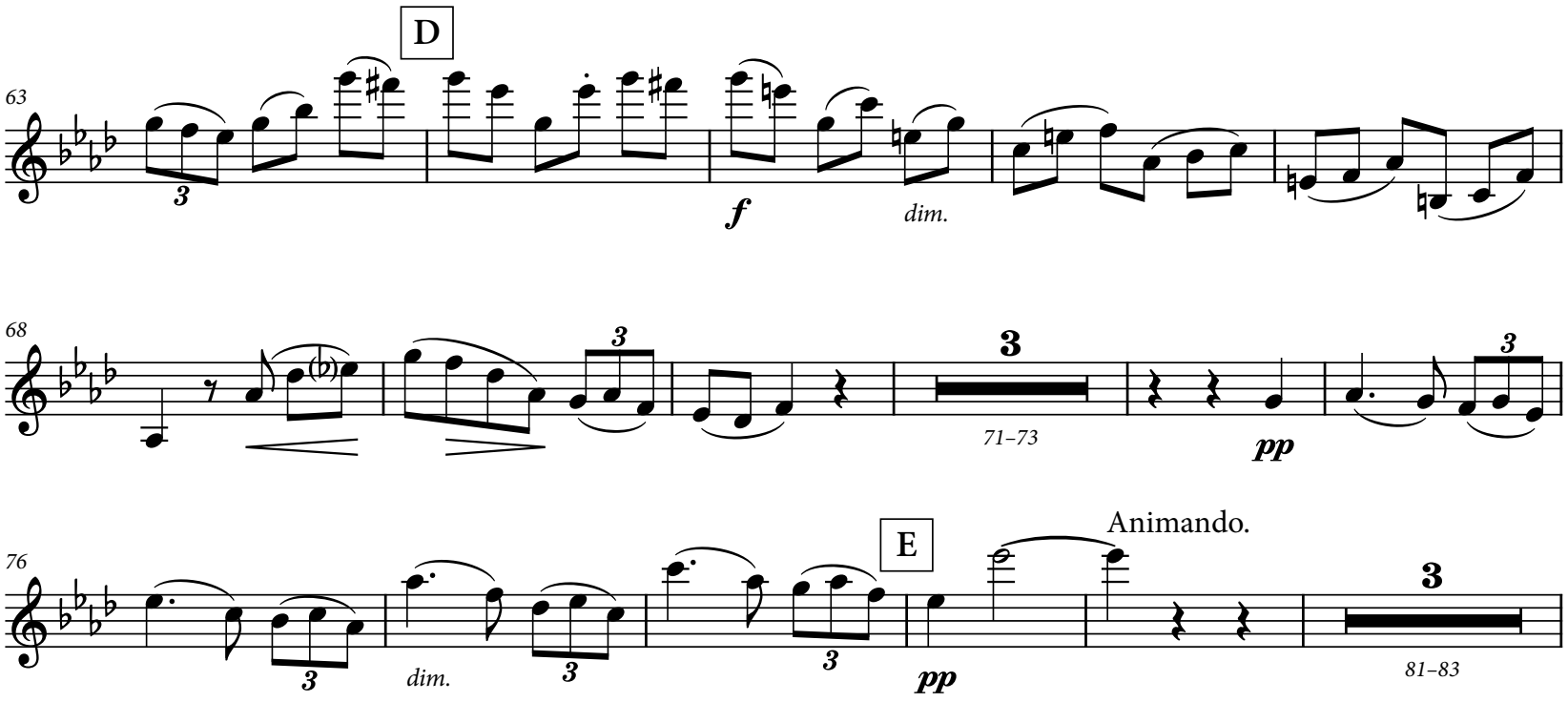
C

52

57

cresc.

cresc.


D
63
3
f
dim.
68
3
3
71–73
pp
Animando.
76
E
3
dim.
3
3
pp
81–83

84
più mosso.
p
f
Allegro moderato.
p
pp

92

99
F
mf
pp

106
cresc.

113
G
pizz.

120
poco animando.

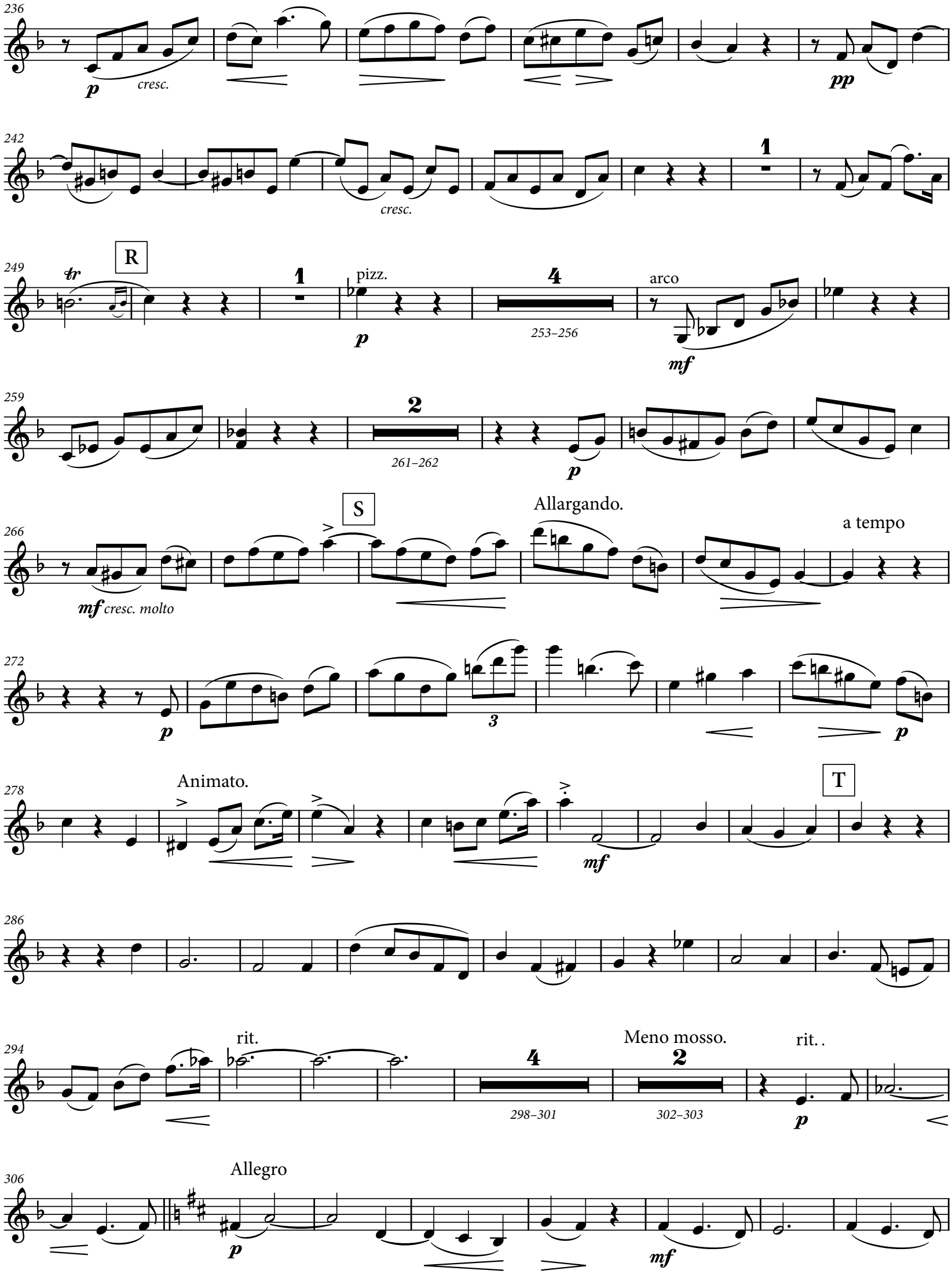
127
arco
a tempo
mf

134
poco allargando.
H
largamente.
2
138–139
pizz.
mf

141
2
142–143
f
4
146–149
Allargando.
f

152
a tempo
arco
K
dim. sempre

159
p dim. sempre
pp
M
165
Meno mosso.
13
167–179
Meno mosso.
2
180–181
1
pp
184
div.
rit.
2
190–191
192
unis.
O
a tempo
p
mf
1
199
pp
206
poco rit.
a tempo
p
cresc.
P
213
tr
p
cresc. sempre
220
poco rit.....
Poco più mosso.
p
225
Q
dim.
p
7
229–235


236
p
cresc.
pp
242
cresc.
1
249
R
tr
1
pizz.
p
4
253–256
arco
mf
259
2
261–262
p
266
S
Allargando.
a tempo
mf cresc. molto
272
p
3
p
278
Animato.
mf
T
286
294
rit.
4
298–301
Meno mosso.
2
302–303
rit. .
p
306
Allegro
p
mf

314

V

1

mf

cresc.

p

322

p

1

p

15

328–342

W

mf

cresc.

344

Animando.

cresc.

353

Allegro molto. - alla breve

dim.

360

X

f

p

366

12

dim.

p

372

12 12 12 12 12 12 12 12 12 12 12 12

378

rit.....

12 12 12 12 12 12

Y

a tempo

1

1

V.S.

PAGE INTENTIONALLY LEFT BLANK

384

388

392

396

Z

ff

cresc.

400

404

p

408

cresc. poco a poco

412

416

1

ff

rit.....

Act III - Scene II

Maestoso.

8

1–8

p *cresc. molto*

3

11–13

1

15

mf *cresc.*

p

A

21

ff

f

f

26

3

31

p

p

p

B

36

ff

Allegro energico.

40

f

45

ff

p

f

C

50

f

ff

Più allegro.

D

55

f

cresc.

58

61

64

Allegro.

68

Animando.

f

E

74

meno mosso.

rit...

Allegro tranquillo.

2

4

6

77–78

80–83

84–89

90

p

mf

dim.

F

96

cresc.

102

p

f

108

f

113

rit…

G

a tempo

1

1

2

p

118–119

120
2
123–124
p
126
130
134
1
2
139–140
141
H
145
150
5
152–156
p
J Animando.
cresc.
162
Allegro con fuoco.
f
1
f
167
1
K
ff
173
p

178

cresc.

183

3

f

L

189

194

1

1

M

f

199

mf

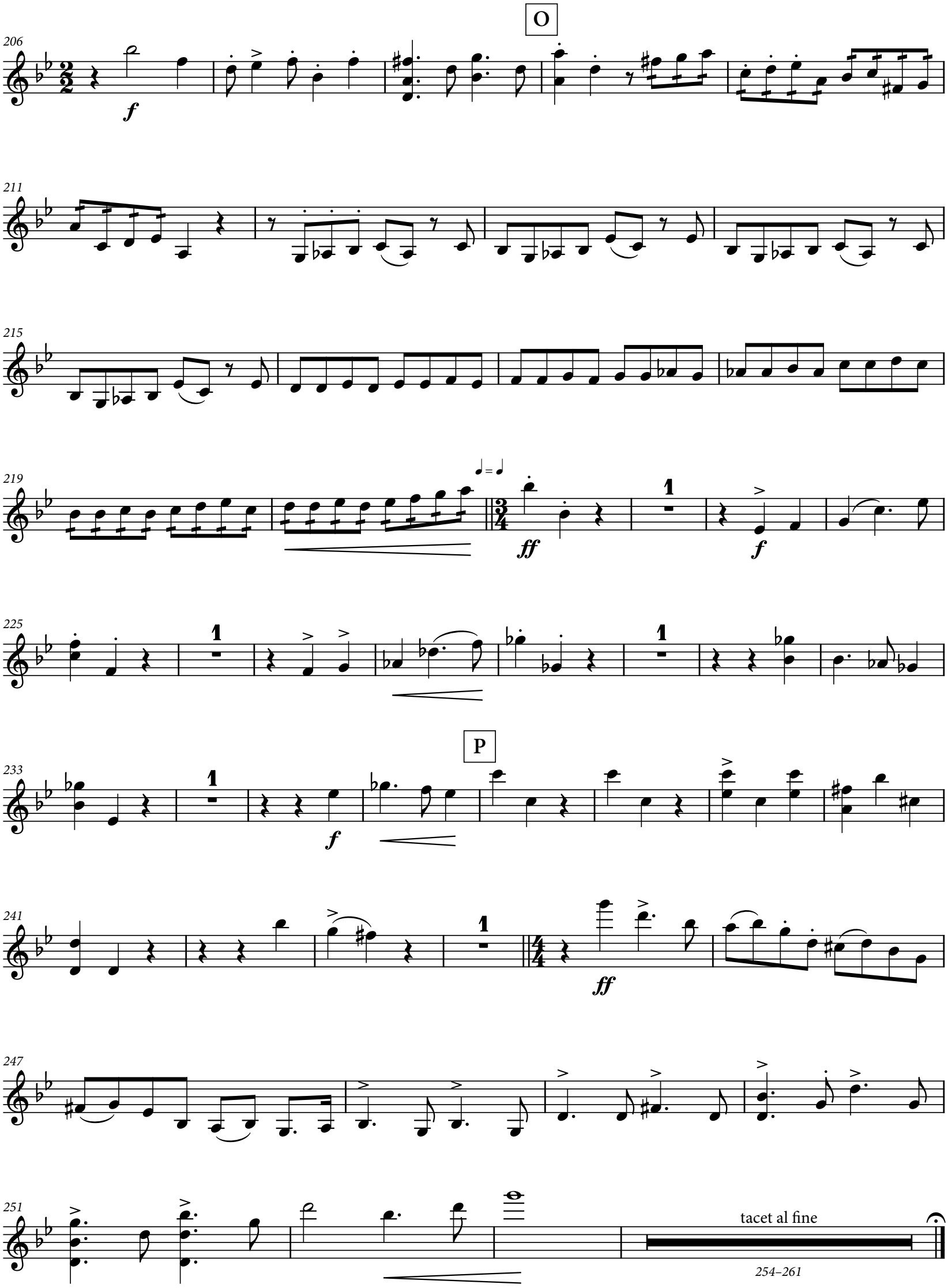
202

1

1

V.S.

PAGE INTENTIONALLY LEFT BLANK


O
206
211
215
219
225
233
P
241
247
251
tacet al fine
254–261

Act III - Scene III

Allegro vivace

f

7

13

19

A

26

mf

32

cresc.

B

39

45

mf

51

57

p

poco cresc.

C

63

sf

70

mf *dim.* *dim. sempre*

D

76

6

78–83

p *cresc.*

88

mf

94

rit.....

cresc. *f*

E

100

a tempo

mf *dim.* *dim.*

106

pp *dim.*

111

5

113–117

con sordini

p

F

121

6

122–127

senza sordini

6

129–134

con sordini

pp

137

2

143–144

145 G

pp

153

163

4

167–170

p

5

173–177

L'istesso tempo

Maestoso ma non troppo Lento

178

6

179–184

5

185–189

Vla

3

192–194

poco rit.

a tempo, e poco più mosso

195

p *f*

10

198–207

H

poco agitato

1

pp

211

216

3 3

221

K con fuoco

f *cresc.*

3 3 *ff*

Più mosso - animando

225

1

p *f* *mf cresc.*

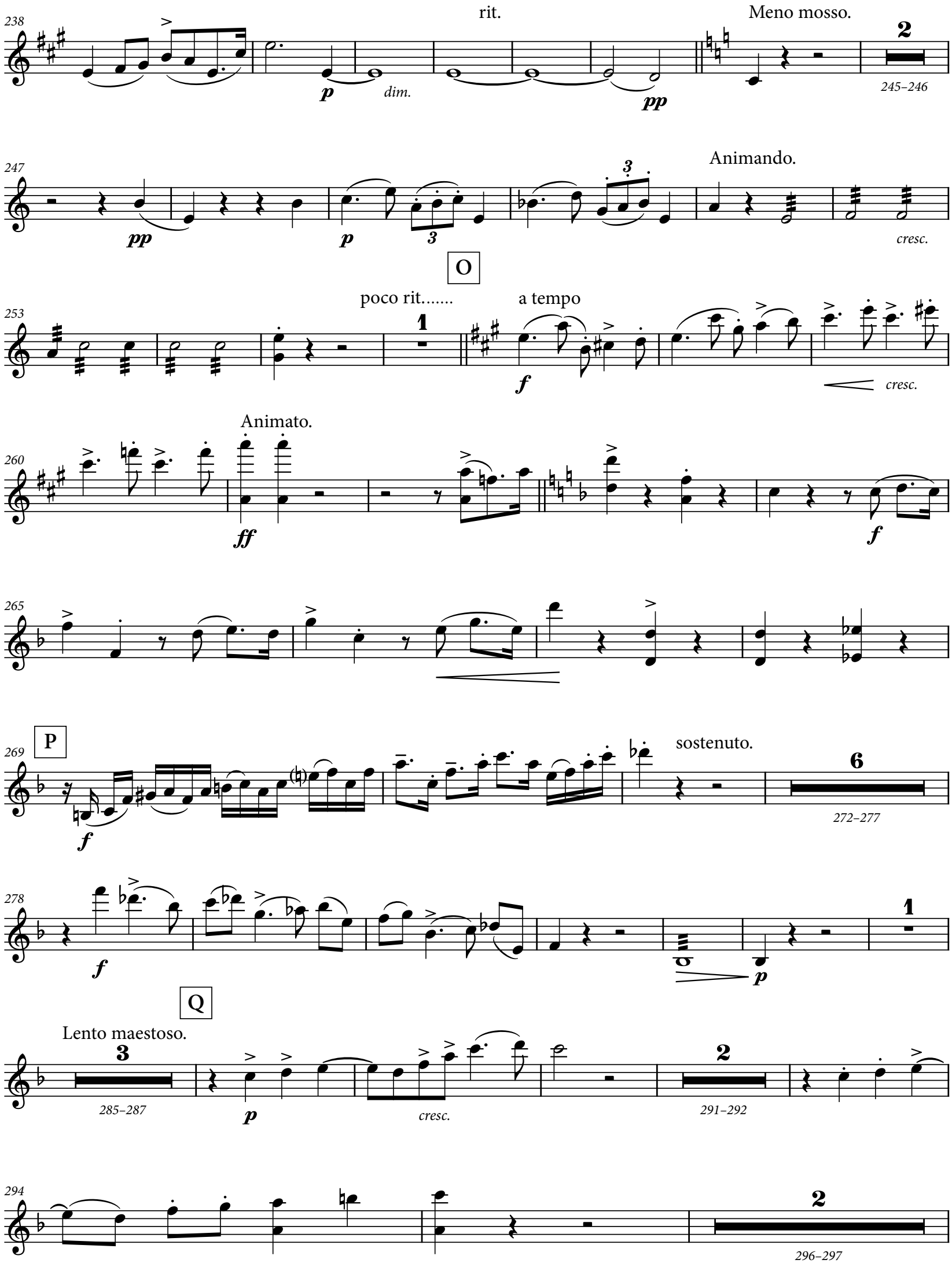
allargando.

231

M

1

mf *p*


238
rit.
Meno mosso.
2
p
dim.
pp
245–246
247
Animando.
pp
p
3
cresc.
O
253
poco rit.....
a tempo
1
f
cresc.
260
Animato.
ff
f
265
P
269
sostenuto.
6
f
272–277
278
f
1
p
Q
Lento maestoso.
3
285–287
p
cresc.
2
291–292
294
2
296–297

298
f
R Allegro.
ff
rit.....
304
308
dim.
313
S
2
316–317
7
318–324
pp
pp
326
pp
333
T
4
339–342
animando.
5
343–347
348
animando.
1
Vivace.
f
354
V
ff
359
364
W
Andante.
♩ = 𝅗𝅥

X

rit.....

David 8ba

a tempo

25

369–393

How have I sin - ned a - gainst thee ?

p

399

3

401–403

pp

408

416

cresc.

3

f

2

421–422

pp

424

p

431

5

434–438

2

439–440

rit.....

a tempo

Vla

443

mf

cresc.

Y

accelerando.....

448

poco a poco cresc.

453

dim.

p

Allegro moderato.

2

457–458

459

p

2

462–463

464
p
mf
f
470
dim.
2
473–474
mf
476
Z
cresc.
f
cresc.
ff
3
481–483
pp
Andante sostenuto.
1
15
490–504
505
AA
rit.
a tempo
Vla
p
cresc.
3
dim.
3
510
Animato.
p
f
3
p
514
animando.
519
BB
f
524
p
dim.

530
poco rit.
a tempo
9
534–542
3
543–545
pp
animando
6
549–554
mf cresc.
556
CC
div.
561
cresc.
dim.
1
p
569
DD
1
574
1
p
580
585
EE
animando.
f
590
2
594–595

596
mf
602
dim.
608
FF
cresc. molto
613
618
cresc. sempre
622
626
GG
Animato.
f
630
635
641

647

HH

653

cresc.

659

unis.

665

8va

loco

1

JJ

671

f

1

1

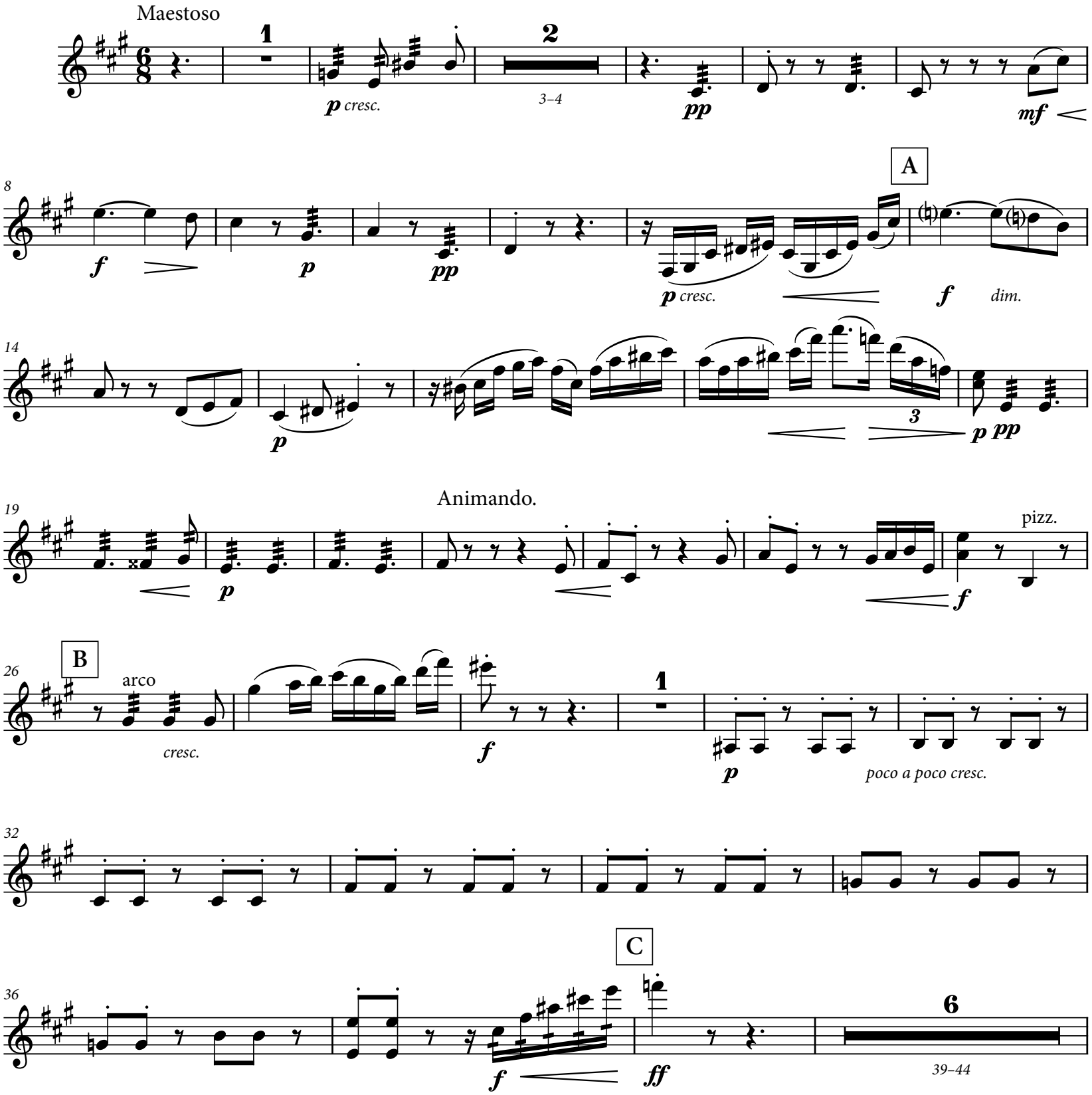
677

1

V.S.

683
ff
687
KK
f
692
698
LL
704
708
713
717
722
727
rit. molto

Act IV - Scene I



accelerando

Più moto

45

1

mf

cresc.

D

49

ff

52

Allegro

55

cresc.

58

cresc. molto

ff

61

f ff

E

65

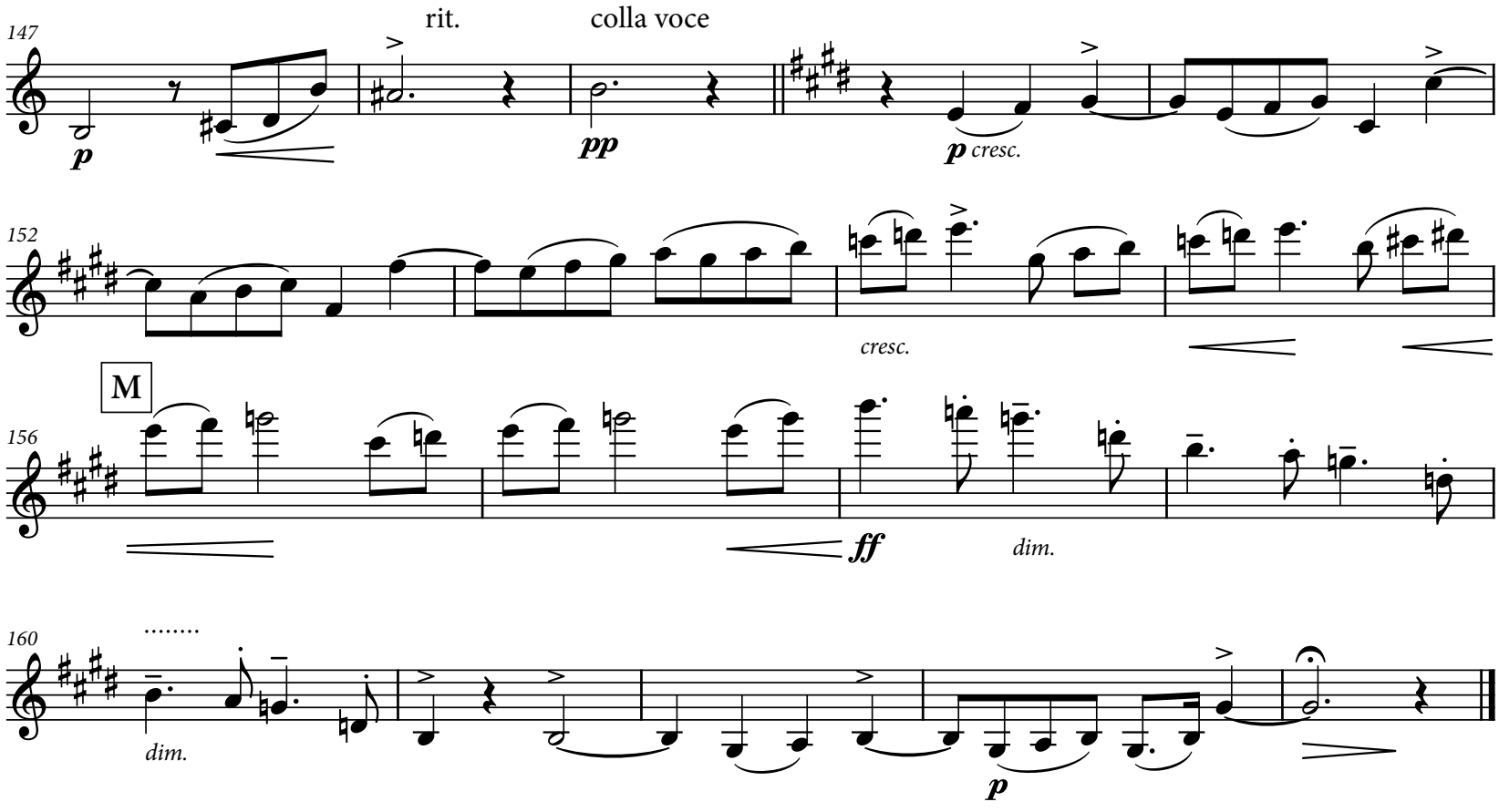
cresc.

68

ff

71

75
2
78–79
F
80
ff
2
82–83
ff
85
meno mosso
90
allargando
G a tempo
94
dim.
98
4
100–103
pp
H rit. a tempo
107
8
109–116
p
Più mosso animando
1
3
120–122
J
123
mf
f
127
ff
L Meno mosso.
133
1
6
136–141
mf
rit
3
144–146


147
rit.
colla voce
p
pp
p cresc.
152
cresc.
M
156
ff
dim.
160
dim.
p

Act IV - Scene II [Endor]

Maestoso

G.P.
con sordini

8

1–8

p

A

14

3

20

3

1

6

24–29

div.

p

B

2

32–33

pp

div.

2

40–41

p

2

44–45

unis.

mf

cresc.

f > *p*

3

49–51

pp

3

3

div.

3

C

58

cresc.

unis.

f

62

66

sf

5

69–73

PAGE INTENTIONALLY LEFT BLANK

74
pp
3
78–80
81
p
3
83–85
mf
cresc.
D
11
90–100
101
pp
Allegro
f
106
largamente
109
Animato.
E
114
ff
Animando.
1
f
119
124
tr
poco allargando
1
V.S.

129 Vivace.

mf *cresc.* *ff*

135

140 F Meno mosso. G

9

144–152

pp

156

pp

163 Lento espressivo

p *cresc. molto*

169 H

f 3

175 Molto Allegro

p *mf*

180

cresc. *cresc.*

185

190 J

194

198

202

Largo.

1

207

p *dim.*

1

mf

K

214

1

1

p

2

221–222

223

f

1

3

p

f

rit....

p

L

Più mosso.

229

1

2

f 3 *sf*

233–234

tr

Timp.

237

4

243–246

pp

M

248

rit.

Animato

pp

molto cresc.

253

dim.

6

257–262

263
mf
poco cresc.
f
O
269
f
274
P
279
f
p
284
poco animando
288
Animando.
293
p
297
Q
301
cresc. molto
sf

306

ff

312

f

317

molto rit. R a tempo

ff

f

323

S

cresc.

ff

dim.

328

18

331–348

Vc.

pizz.

352

arco

Meno mosso.

f

360

T

f

p

Tranquillo meno mosso, ad lib.

8

365–372

1

Largamente.

3

374–376

Vc.

Lento.

6

381–386

Maestoso, sostenuto.

387

1

p

cresc.

394

p *f*

mf

V

400

f

1

f

ff

1

407

3

f

3

cresc. molto

3

413

ff

rit.....

pp

p

418

cresc.

ff

Act IV - Scene III

Maestoso energico.

div.

ff

unis.

5

mf

9

A

p

14

cresc.

20

mf

f *cresc.*

24

ff

29

B

8

31–38

C

f *ff*

div.

unis.

42

dim.

1

48

p

53

poco rit.

D

a tempo

9

58–66

E

67

ff

72

f

76

F

81

86

1

mf

91

cresc. sempre

94

poco rit.

cresc.

G a tempo

ff

dim.

98

p

dim. sempre

103
pp
dim.
5
106–110
f
H
113
ff
dim.
poco rit. a tempo
pp
119
124
mp
cresc.
J
129
cresc. molto
134
1
f
dim.
pp
rit.
K
tempo tranquillo.
p
141
cresc.
p
rit.
146
p

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future SM

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.20/03