

JUST PUBLISHED.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1894.

KING SAUL

AN ORATORIO

BY

C. HUBERT H. PARRY.

Vocal Score, 8vo, Paper Cover, price 5s.; Paper boards, 6s.; Cloth, gilt, 7s. 6d.
Full Score and Orchestral Parts on hire; Vocal Parts, 1s. 6d. each.

THE TIMES.

... Not a page in the work but is worthy of the only composer who could possibly have written it; and whether we have regard to the grandeur and dramatic force of the conception, the masterly treatment of vocal and instrumental portions, or the actual melodic invention, we must assign "King Saul" a place beside the two works just referred to. ... We have nothing but admiration to bestow on the new Oratorio. ... The success of the new work is indubitable.

DAILY TELEGRAPH.

More than ever does it now seem to me proved that Dr. Parry has learned the secret and grasped not a little of the power with which the great masters of oratorio wrought their wonders. ... The work grows in strength and all fine musical qualities as it proceeds, which statement means that the more intense the drama the higher the composer has risen. ... We are sometimes reminded of Handel, notably by frequent orchestral interludes full of lively figuration, sometimes of Mendelssohn, above all at points requiring powerful and succinct choral effects. Of this I should be the last to complain. It is good to have a contemporary willing to link on to his great predecessors and continue the chain unbroken. But Dr. Parry is at his best where the tragedy deepens and the dramatic action intensifies. ... Thus does the composer rise to the height of his argument and show himself greatest when most is demanded. ... In "King Saul" we have a noble addition to English oratorio, concerning which we shall not be afraid to speak with our enemies in the gate.

STANDARD.

Certainly in structural outline, both as regards the libretto and the music, the work is his most ambitious and imposing effort, and he is most successful in those episodes specially calling for loftiness of treatment. In this direction Dr. Parry shows his strength, and earns his title to be considered one of the greatest of living oratorio composers of this or any other musical nation. ... The reception of the work was never for an instant in doubt; indeed, the rule forbidding applause at the morning performances was speedily broken through, and at the conclusion rounds of cheers testified to the delight of the audience.

DAILY NEWS.

The work is so dramatic, so thoroughly imbued with manliness and dignity, the choral writing is so splendidly effective, and the orchestration so well in keeping with the spirit of the whole, that it will, beyond doubt, at once pass into the repertory of those choral societies which possess the means to undertake it.

MORNING POST.

Strength, vigour, masterly workmanship, characteristics intimately associated with Dr. Parry's style, are imprinted upon every page of this fine score, which bears the stamp of sincerity and lofty purpose. Besides these, a greater

feeling for melody of what might be termed a luscious and a less formal mode of expression are apparent. The strong dramatic power noticeable throughout also deserves mention. ... In his solos he is profoundly emotional and dramatic, and the listener is carried away by the irresistible power of the music. ... There are portions of his work in which Dr. Parry has reached the highest standard of excellence, and the superabundance of choral matter may indeed not prove detrimental to the Oratorio in the opinion of many.

DAILY CHRONICLE.

It is seldom that anything is gained by keeping back good news, so let it at once be stated that Dr. Parry's latest work must be classed among his finest efforts, and is therefore a most valuable addition to native art. ... The choral numbers and the instrumentation show Dr. Parry at his very best. There are pages in the score that the greatest of the masters held in the highest honour by successive generations of thoughtful musicians might have written, whilst throughout the work allotted to the chorus and orchestra there is a vigour, breadth, and fullness—combined with richness of colouring—that appeared last to the sacred branch of British musical art prior to the advent of Dr. Parry. ... The healthy musicianship and inherent strength of the Oratorio make it a work of which the nation has cause to be proud.

DAILY GRAPHIC.

As for the music to which Dr. Parry has set this great and moving drama, we may say at once that it has not falsified the high expectations excited by the noble series of choral works which we already owe to his pen. ... The martial numbers in the first act, and the chorus of triumph over *David's* exploit in the second, are instinct with the very breath of victory. Not less striking, however, are those concerted numbers which reflect less tumultuous emotions. Such are the lovely female chorus for the maidens at the well, the exquisitely tender farewell to *David* on his flight from the jealous wrath of *Saul*, and the noble lament which brings the work to a conclusion.

THE GUARDIAN.

What a wealth of rare and noble qualities, unattainable by the most conscientious student, are to be found in the new oratorio! It is exceedingly dramatic, as becomes so moving a history; it excels in truth and variety of musical characterisation; it has strength that never degenerates into violence, and tenderness that is void of sentimentality; it has a rich vein of broad and noble melody, and a splendid mastery of all the possibilities of choral expression.

THE ATHENÆUM.

No more ambitious or elevated work by an English composer has ever been presented at a provincial festival. This is high praise, but no reverse argument could be easily sustained.

LONDON & NEW YORK: NOVELLO, EWER AND CO.



SCHUBERT

MASS IN F

M 2013 5384

HANDEL

NOVELLO'S ORIGINAL OCTAVO EDITION.

SCHUBERT.

MASS IN F

ONE SHILLING & SIXPENCE.

LONDON: NOVELLO, EWER & CO

BACH

SPOHR MENDELSSOHN WEBER