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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

H. W. PARKER.

THE KOBOLDS

ONE SHILLING.

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER



# COMPOSITIONS BY C. VILLIERS STANFORD.

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## THE REVENGE

SET TO THE POEM OF ALFRED, LORD TENNYSON.

*Vocal Score, Octavo, paper cover, 1s. 6d.; String Parts, 5s.; Wind Parts, 12s. 6d.; Full Score, 21s.*

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### THE TIMES.

If "The Revenge" does not become widely popular among choral societies it will be to the loss of those societies.

### DAILY CHRONICLE.

A work for which there is a widespread popularity in store.

### DAILY NEWS.

In a word, Mr. Stanford has written a vivid, powerful, patriotic, and masterly work of its class, which has commenced what must prove a long career of popularity.

### THE GLOBE.

The work is full of beauties from beginning to end, and will greatly enhance the reputation of the composer, who directed this performance, and at its conclusion was twice called for, and greeted with enthusiastic and fully merited cheers.

### ATHENÆUM.

That the work will be immensely popular with choral societies and the public there cannot be a shadow of a doubt.

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## THE VOYAGE OF MAELDUNE

SET TO THE BALLAD BY ALFRED, LORD TENNYSON,  
FOR SOLI, CHORUS, AND ORCHESTRA.

*Vocal Score, paper cover, 2s. 6d.; paper boards, 3s.; cloth, gilt, 4s.; Vocal Parts, 3s.; String Parts, 12s. 6d.  
Full Score and Wind Parts, MS.*

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### DAILY TELEGRAPH.

... There should be no delay in proclaiming the success achieved to-day, a success, having regard to the theme of "The Revenge," proportionate to that won by Professor Stanford in 1886.

### STANDARD.

Throughout the work the composer is at his best. He always shows himself a musician of the first rank; but he does not always rise to the level of his theme so distinctly as in the present instance. The tone-painting is almost uniformly vivid, and shows a sense of beauty as well as of fitness. There need be no hesitation in according it a place among its composer's most successful efforts.

### DAILY NEWS.

Lord Tennyson's descriptions of the various Isles afford Dr. Stanford plenty of opportunity not only for striking musical contrasts, but also for that descriptive choral work of which the Irish composer has already proved himself a master. . . . It is not surprising that a work so picturesque and interesting . . . attained a success at once decisive and unanimously accorded.

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## GOD IS OUR HOPE AND STRENGTH.

*Vocal Score, paper cover, 2s.; Vocal Parts, 2s.; String Parts, 7s. Full Score and Wind Parts, MS.*

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## CARMEN SÆCULARE.

AN ODE FOR THE JUBILEE OF HER MAJESTY QUEEN VICTORIA  
WRITTEN BY ALFRED, LORD TENNYSON.

*Vocal Score, paper cover, 1s. 6d. Full Score and Orchestral Parts, MS.*

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LONDON & NEW YORK: NOVELLO, EWER AND CO.



COMPOSITIONS BY  
C. HUBERT H. PARRY.

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JUDITH;

OR,

THE REGENERATION OF MANASSEH.

*Vocal Score, paper cover, 5s.; ditto, paper boards, 6s.; ditto, cloth, 7s. 6d.; Vocal Parts, each 1s. 6d.,  
String Parts, 28s. 6d. Wind Parts (in the Press). Full Score, MS.*

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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*.

DAILY TELEGRAPH.

The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's Oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success.

MORNING POST.

The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

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ODE ON ST. CECILIA'S DAY

POEM BY ALEXANDER POPE.

*Vocal Score, paper cover, 2s.; Vocal Parts, 3s.; String Parts, 8s. 6d. Full Score and Wind Parts, MS.*

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THE TIMES.

Those who are acquainted with the composer's previous works will have formed high expectations with regard to the work sung to-day for the first time; and these expectations will certainly not have been disappointed. . . . The breadth and ingenuity exhibited in the working out of his materials, give very remarkable strength and effectiveness to the close of a composition to which very high rank among modern English works will be readily accorded.

DAILY TELEGRAPH.

"St. Cecilia's Day" sustains through every number the interest of powerful and charming music—interest certainly not lessened to English ears by the unmistakable English flavour which is perceptible, notwithstanding the composer's free harmonies.

STANDARD.

If choral societies do not take "St. Cecilia" in hand, at the earliest opportunity, the loss will be theirs. . . . The applause which broke forth at the close was no mere complimentary demonstration.

MORNING POST.

The manliness of the music is declared at the very outset in the splendid and dignified prelude. The interest is never lost from beginning to end. . . . There is no doubt it will win a like success everywhere it is known.

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BLEST PAIR OF SIRENS (AT A SOLEMN MUSIC).

ODE BY MILTON.

*Vocal Score, paper cover, 1s.; String Parts, 2s. 6d.; Wind Parts, 9s. Full Score, MS.*

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PROMETHEUS UNBOUND

SCENES FROM SHELLEY'S POEM.

*Vocal Score, paper cover, 3s. Full Score and Orchestral Parts, MS.*

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LONDON & NEW YORK: NOVELLO, EWER AND CO.



PRODUCED WITH GREAT SUCCESS AT THE NORWICH FESTIVAL.

# L'ALLEGRO ED IL PENSIEROSO

MILTON'S POEM

SET TO MUSIC FOR

SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

VOCAL SCORE, 8VO, PAPER COVER, TWO SHILLINGS AND SIXPENCE.

Full Score and Orchestral Parts may be had on application to the Publishers.

## THE TIMES.

That the new Cantata is a work of the highest genius, worthy in all respects to rank with the best work of the composer, will hardly be contested.

## DAILY TELEGRAPH.

In all respects it is worthy to stand beside "St. Cecilia's Day," and to join hands with that masterwork of modern English art, "Blest Pair of Sirens." . . . To sum up, over this new work beauty is spread—beauty of theme, beauty of treatment, both in harmony and counterpoint; and the beauty of the higher expression which does not depend upon technical means. Dr. Parry has, therefore, scored again, and our English art is the richer by a masterpiece.

## DAILY NEWS.

There are a series of, for the most part, remarkably fine choruses, divided by solos; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the lark, the nightingale, the "far-off curfew sound," and elsewhere—to impart realistic touches of a highly effective character.

## MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the *Leitmotiv*, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

## DAILY CHRONICLE.

The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

## DAILY GRAPHIC.

The choral numbers are quite on a level with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to fling," which is positively studded with shining thoughts. . . . The instrumentation is full of interesting and felicitous touches.

## SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by some clever, startling orchestral device from the rich store that modern art affords.

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