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EDITION.

H. W. PARKER.

THE KOBOLDS

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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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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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LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

DEDICATED TO THE
HAMPDEN COUNTY MUSICAL ASSOCIATION, AND COMPOSED FOR THEIR ANNUAL
FESTIVAL, HELD AT SPRINGFIELD, MASS., MAY, 1891.

THE KOBOLDS

THE POEM BY ARLO BATES

(FROM "ALBRECHT")

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

HORATIO W. PARKER.

(OP. 21.)

PRICE ONE SHILLING.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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218

THE KOBOLDS.

Poem by ARLO BATES (from "Albrecht").

HORATIO W. PARKER, Op. 21.

Allegro con brio.

PIANO. *ff Cor.*

tr.

Tromboni.

SOPRANO. *ff* A

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

The Ko - bold's life is full of glee, For him the for-est is

The Ko - bold's life is full of glee, For him the for-est is

The Ko - bold's life is full of glee, For him the for-est is

The Ko - bold's life is full of glee, For him the for-est is

31 Oct. 19, Novello, 75

made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

B

made, Well he knows ev'-ry

made, ev'-ry

made, Well he knows ev'-ry nook, ev'-ry

made, Well he knows ev'-ry nook, he knows ev'-ry

B

dim. *pp* *vi.* *cl.*

Fag. *Cor.*

nook, Ev' - ry pool, where the brook . . . Breeds him

nook, Ev' - - - ry pool, . . . where the

nook, Ev' - - - ry pool, . . . where the

nook, Ev' - - - ry pool, . . . where the

vi.

trout in the sun or the shade; Where the wild berries grow, And the
 brook Breeds him trout in the sun or the shade; Where the wild berries grow, And the
 brook Breeds him trout in the sun or the shade; Where the wild berries grow, And the
 brook Breeds him trout in the sun or the shade; Where the wild berries

Fl. *Fl.*

cool wa - ters flow, Where dap - pled deer hide them, With
 cool wa - ters flow, Where dap - pled deer hide them, With
 cool wa - ters flow, Where dap - pled deer hide them, With
 grow, And the cool wa - ters flow, Where dap - pled deer hide them, With

pp *pp* *pp* *pp* *cl.*

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

Cor. *Fl.* *Cl.*

ff *C*

The Ko-bold's life is

ff

The Ko-bold's life is

ff

The Ko-bold's life is

ff

The Ko-bold's life is

Fl. *Cl.* *C*

Wood-Wind.

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

ff

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

ff

full of glee, For him the forest, for him the for-est is made.

full of glee, For him, for him the for-est, the for - est is made.

full of glee, For him . . . the for - est is made.

full of glee, For him . . . the for - est is made.

Allegretto grazioso. *p* *Ob.* *Fl.* *d.*

Cor. *Fag.*

Cantabile. *d.*

Where won - drous jew - els

He knows the hid - den mountain mine, Where won - drous jew - els

Where won - drous jew - els

He knows the hid - den mountain mine, Where won - drous jew - els

p

lie,

lie, The caves where - in their glo - rious shine . . .

lie, . . .

lie, The caves where - in their glo - rious shine . . .

D

mf
He
Daz - zles his feast - ing eye.

mf
He
Daz - zles his feast - ing eye.

The first system consists of five staves. The top staff is a vocal line in treble clef with a *mf* dynamic marking, containing the lyrics "He". The second staff is a vocal line in treble clef with the lyrics "Daz - zles his feast - ing eye.". The third staff is a vocal line in treble clef with a *mf* dynamic marking and the lyrics "He". The fourth staff is a vocal line in bass clef with the lyrics "Daz - zles his feast - ing eye.". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a complex, flowing melody.

heaps up the red gold, . . . Till his treasures un-told . . .

heaps up the red gold, . . . Till his treasures un-told . . .

Sva . . . *Sva* . . .

The second system consists of five staves. The top staff is a vocal line in treble clef with the lyrics "heaps up the red gold, . . . Till his treasures un-told . . .". The second staff is a vocal line in treble clef with a rest. The third staff is a vocal line in treble clef with the lyrics "heaps up the red gold, . . . Till his treasures un-told . . .". The fourth staff is a vocal line in bass clef with a rest. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a complex, flowing melody, including dynamic markings *Sva* and *Sva*.

Can the souls . . . of a mul-ti-tude buy, . . . All the

Can the souls . . . of a mul-ti-tude buy, . . .

Can the souls . . . of a mul-ti-tude

Sva.

f *ff* *f* *ff*

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'Can the souls . . . of a mul-ti-tude buy, . . . All the' and 'Can the souls . . . of a mul-ti-tude buy, . . .'. The piano accompaniment features a complex texture with sixteenth-note patterns and dynamic markings of *f* and *ff*. A *Sva.* (Soprano) marking is present above the piano part.

wealth of the earth Is his dow-er from birth, Who can

Who can

Who can

buy. Who can

f *f*

Detailed description: This system continues the vocal and piano parts. The vocal lines have lyrics 'wealth of the earth Is his dow-er from birth, Who can', 'Who can', 'Who can', and 'buy. Who can'. The piano accompaniment continues with dynamic markings of *f* and *f*. A section marked 'E' is indicated at the beginning of the system.

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

kings . . with his rich-es can vie?

kings with his rich-es can vie?

kings . . with his rich-es can vie?

kings with his rich-es can vie?

pp *fp* *fp*

When
When
When
When

f
f
f
f

f *ff* *ff* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. Each vocal line begins with a rest followed by the word "When" on a dotted quarter note, marked with a forte (*f*) dynamic. The piano accompaniment is in the same key and time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The right hand includes accents and dynamic markings of *f* and *ff*. The left hand has a steady accompaniment with dynamic markings of *f* and *ff*.

Allegro con brio.

winds rush whist - ling through the wood, The
winds rush whist - ling through the wood, The
winds rush whist - ling through the wood, The
winds rush whist - ling through the wood, The

Allegro con brio.

Detailed description: This system contains four vocal staves and a piano accompaniment. The tempo is marked *Allegro con brio.* and the time signature is 4/4. The vocal parts sing the lyrics "winds rush whist - ling through the wood, The" on a series of quarter notes. The piano accompaniment features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, with a 12/8 time signature indicated in parentheses. The left hand provides a harmonic accompaniment with dynamic markings of *f* and *ff*.

Ko - - bold's mer - ry heart bounds, For . .
 Ko - - bold's mer - ry heart bounds, For
 Ko - - bold's mer - ry heart bounds, For
 Ko - - bold's mer - ry heart bounds, For

well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and

poco più mosso.

hounds. The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. . . . The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. . . . The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

f *poco più mosso.*

F *Sva* *Sca*

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

f *poco più mosso.*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then

f *dim.*

G

blithe wood - elves are there, are . . there, . .

blithe wood - elves are there, are there, . .

blithe wood - elves are there, are . . there, . .

blithe wood - elves are there, are there, . .

G

pp leggiero.

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

crescendo poco stretto. fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto. fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto. fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto. fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

H

rounds.

rounds.

rounds.

rounds.

Sva H

ff

Sva

dim.

Cells & Cor. p

Fl. 3 3

pp

Cl.

Fl. 3 3

pp

Cl.

pp
Ped. *Ped. *

pp I
The Ko - bold's life is
pp
The Ko - bold's life is
pp
The Ko - bold's life is
pp
The Ko - bold's life is
pp I
The Ko - bold's life is

Ped. *

sempre pp
full of glee, For him the for - est is made, For him the leaf swells
sempre pp
full of glee, For him the for - est is made, . . . For him the leaf swells
sempre pp
full of glee, For him the for - est is made, For him, for him the leaf swells
sempre pp
full of glee, For him the for - est is made, . . . For him the leaf swells

Fl. 3
Str. pizz. Trombe. sempre pp

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords and moving lines.

full of glee, For him the for-est is made, . . for him the for-est is

full of glee, For him the for-est is made, for him the for - - est is

full of glee, For him the for-est is made.

full of glee, For him, for him the for - est is

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line.

made. The wealth of the earth Is his

made. The wealth of the earth Is his

The wealth of the earth Is his

made. The wealth of the earth Is his

Wood-Wind. Str. *cres.*

K

dow - - er, his dow'r from birth,

dow - - er, his dow'r from birth,

dow - - er, his dow'r from birth,

dow - - er, his dow'r from birth,

dow - - er, his dow'r from birth,

dim.

f dim.

f dim.

f dim.

f

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OR,

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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.

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.

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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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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