

135
14

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

HANDEL.

ALCESTE

TWO SHILLINGS.

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEEHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

COMPOSITIONS BY A. C. MACKENZIE.

ORATORIO.		Net.
THE ROSE OF SHARON	5	0
OPERAS.		
THE TROUBADOUR	5	0
COLOMBA	5	0
CANTATAS.		
THE DREAM OF JUBAL .. .. .	..	..
THE COTTER'S SATURDAY NIGHT .. .. .	..	..
THE NEW COVENANT	1	6
THE STORY OF SAYID	3	0
JASON	2	6
THE BRIDE	1	0
A JUBILEE ODE	2	6

ORCHESTRA.		
COMPOSED FOR AND DEDICATED TO THE PHILHARMONIC COMPANY.		
"LA BELLE DAME SANS MERCI." Ballad for Orchestra. Op. 29:—		
Full Score	7	6
String Parts	5	6
Wind Parts	11	9
PRELUDE TO THE OPERA "COLOMBA":—		
Full Score	4	0
Orchestral Parts	7	0
BALLET MUSIC, &c., from "Colomba":—		
Full Score	10	6
String Parts	4	0
Wind Parts	9	3
RHAPSODIE ECOSSAISE. Op. 21:—		
Full Score	5	0
Orchestral Parts	10	0
"BURNS."—Second Scotch Rhapsody. Op. 24:—		
Full Score	5	0
Orchestral Parts	10	0
CONCERTO for the VIOLIN. Op. 32:—		
Full Score	21	0
Orchestral Parts	21	0
Ditto. Edition for Violin and Pianoforte (BATTISON HAYNES)	10	6
INTERMEZZO, from "Jason":—		
Full Score	7	6
String Parts	2	0
SOLEMN MARCH (Story of Sayid):—		
Orchestral Parts	5	3
OVERTURE (Twelfth Night):—		
Score	12	0
String Parts	6	6
Wind Parts	12	0

SONGS.		
LOVE LOST ON EARTH. Scena for Tenor. Composed for the Birmingham Festival, and sung by Mr. EDWARD LLOYD	2	0
THERE'S A WOMAN LIKE A DEWDROP. For Tenor. From the Tragedy, "A Blot in the 'Scutcheon," by ROBERT BROWNING	2	0
EIGHTEEN SONGS, in Three Books	2	6
Or, in One Volume, cloth	7	6

BOOK I.		
Phyllis the fair.		
It was the time of roses.		
Light slumber is quitting the eyelids.		
O hush thee, my babie,		
The earth below and the heaven above.		
If love were what the rose is.		
BOOK II.		
What does little birdie say? (A).		
What does little birdie say? (B).		
Of all sweet birds.		
Lift my spirit up to thee.		
Russian love song.		
While my lady sleepeth (Op. 12, No. 2).		
The song of love and death.		
BOOK III.		
The first spring day (Op. 17, No. 1).		
When I am dead (Op. 17, No. 2).		
A Birthday (Op. 17, No. 3).		
Up with the sail (Op. 16, No. 1).		
O roaming wind (Op. 16, No. 2).		
Something sad (Op. 16, No. 3).		
GENTLE DOVE, THY VOICE IS SAD. Vocero (Colomba)	2	0
WILL SHE COME FROM THE HILL. Corsican Love-song (Colomba)	2	0
SO HE THOUGHT OF HIS LOVE. Old Corsican Ballad (Colomba)	2	0
HERE OFTEN HAVE I SAT. For Tenor (Colomba)	2	0
FOR WINE GLADDENS THE HEART OF MAN. Wine Song: For Soprano or Tenor (The Troubadour)	2	0
THE SUNRAY'S SHINE. For Tenor (The Troubadour)	2	0
IN THE PLACES OF LIGHTLESS SORROW. For Soprano (The Troubadour)	2	0
TO LIËT. For Baritone (The Troubadour)	2	0
BENEATH A HAWTHORN. Morning Song: For Mezzo-Soprano (The Troubadour)	2	0
POUR FORTH NOBLE WINE. Drinking Song: For Baritone (The Troubadour)	2	0

SONGS—Continued.		Net.
IN OUR BOAT. Violin and Violoncello Accompaniment	2	0
THE OLD GRENADIER	2	0
CROSS AND CROWN. Organ or Harmonium ad lib.	2	0
FOR LO, THE WINTER IS PAST (Rose of Sharon)	2	0
THE LORD IS MY SHEPHERD (Rose of Sharon)	2	0

DUET.		
AH! WELL I CALL TO MIND. Soprano and Tenor (Colomba)	2	0
TRIOS FOR LADIES' VOICES. Op. 22.		
No. 1. WAKEN! WAKEN! DAY IS DAWNING	0	4
2. DISTANT BELLS	0	3
3. COME, SISTERS, COME	0	4
SWEET THE BALMY DAYS OF SPRING	0	4

PIANOFORTE MUSIC.		
SOLOS.		
FIVE PIECES: Impromptu, Gigue, Saga, La Coquette, Evening in the Fields	2	0
TROIS MORCEAUX. Op. 15:—		
No. 1. Valse Sérieuse	1	6
" 2. Nocturne	2	0
" 3. Ballade	2	0
SIX COMPOSITIONS. Op. 20:—		
No. 1. Hymnus	1	0
" 2. Ritornello	1	6
" 3. Reminiscence	1	6
" 4. Chasse aux Papillons	1	6
" 5. Réverie	1	6
" 6. Dance	1	6
SCENES IN THE SCOTTISH HIGHLANDS.		
Three pieces. Op. 23	each	1 6
No. 1. On the hill-side.		
" 2. On the loch.		
" 3. On the heather.		
RHAPSODIE ECOSSAISE. Op. 21	2	0
"BURNS."—Second Scotch Rhapsody. Op. 24	2	6

DUETS.		
INTERMEZZO, "On the waters" (Jason)	2	6
RHAPSODIE ECOSSAISE. Op. 21	3	0
"BURNS."—Second Scotch Rhapsody. Op. 24	3	0
Ditto. Arranged for Two Pianofortes by G. ALIBRANDI	5	0
"LA BELLE DAME SANS MERCI." Arranged by E. SILAS	5	0
BALLET MUSIC, &c. (Colomba). Arranged by E. SILAS	4	0

PART-SONGS (S.A.T.B.). Op. 8.		
No. 1. IT IS THIS	0	1½
" 2. HOW I LOVE THE FESTIVE BOY	0	3
" 3. AUTUMN	0	1½
" 4. WHEN SPRING BEGEMS THE DEWY SCENE	0	4
" 5. THE DAY OF LOVE	0	3
" 7. THE STARS ARE WITH THE VOYAGER	0	1½
" 8. THE EVENING STAR	0	1½

HARK! 'TIS THE HORN OF THE HUNTER	0	1½
LET THE PAST BE DEAD (Colomba)	0	1½
NOW DAWNETH THE BRIGHT WEDDING MORN (The Bride)	0	4
THE THREE MERRY DWARFS	0	4
BONNIE BELL	0	2

PART-SONGS FOR MEN'S VOICES.		
A FRANKLYN'S DOGGE (Op. 8, No. 6)	0	6
GREAT ORPHEUS WAS A FIDDLER	0	6
ANTHEMS FOR FOUR VOICES.		
THE BLESSING OF THE LORD	0	3
I WILL LAY ME DOWN IN PEACE	0	1½
THE LORD GAVE, AND THE LORD HATH TAKEN AWAY	0	2
MAKE A JOYFUL NOISE (Rose of Sharon)	0	6
SING, O HEAVENS (Rose of Sharon)	0	6
BLESSED IS HE THAT READETH (Rose of Sharon)	0	4
HEARKEN, O LORD. Bass Solo and Chorus (Rose of Sharon)	0	1½

VIOLIN MUSIC.		
SIX PIECES for VIOLIN, with Pianoforte Accompaniment. Op. 37	5	0
BENEDICTUS from DITTO, ditto ditto	1	6
Score	5	0
String Parts	1	6
Wind Parts	2	0
CONCERTO for VIOLIN. Op. 32:—		
Score	21	0
Orchestral Parts	21	0
Violin and Pianoforte	10	6

ORGAN MUSIC.		
THREE PIECES: (a) Baptism; (b) Wedding; (c) Burial	each	1 0
SOLEMN MARCH, from the "Story of Sayid." Arranged by G. C. MARTIN	1	0

RUTH

A DRAMATIC ORATORIO

THE WORDS SELECTED FROM HOLY SCRIPTURE

BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

							s.	d.
Vocal Score, Octavo, paper cover	....	....	....	....	....	....	4	0
" " paper boards	....	....	....	....	....	....	4	6
" " cloth gilt	....	....	....	....	....	....	6	0
Vocal Parts	....	....	....	....	....	....	6	0
String Parts	....	....	....	....	....	....	23	0
Wind Parts	....	....	....	....	....	....	49	0
Full Score	....	....	....	....	....	....	63	0

THE DAILY TELEGRAPH.

There are choruses in "Ruth" which surprise the candid and intelligent observer, to whom the natural bent of the composer's genius is no secret. Here, indeed, we have the handler of the goldsmith's delicate tools wielding the hammer of Thor and bringing it down to some purpose, revealing strength, energy, and decision for the exact measure of which few could have been prepared. . . . There now remains only to congratulate the composer upon a successful achievement, and upon the favour with which the work was obviously received by a profoundly attentive audience.

THE MORNING POST.

There is beautiful music enough in "Ruth" to make the reputation of the composer had it not already been made.

THE DAILY NEWS.

No better subject for his first essay could have been afforded than that which he has chosen. The pretty pastoral idyl of "Ruth" was exactly what was needed for the exercise of his graceful fancy, his vein of refined and winning melody, and his skill in delicate picturesque orchestration.

THE DAILY CHRONICLE.

Mr. Frederic Cowen's Oratorio "Ruth" is in every way creditable to British musical art. It is a worthy addition to the list of works with which we may "speak with the enemies in the gate" and "not be ashamed."

THE GLOBE.

There could be no doubt of the success which Mr. Cowen has in this instance achieved. . . . It is a work which will worthily sustain the great reputation honourably won by its composer.

THE SUNDAY TIMES.

As regards originality, loftiness of aim and achievement, and freedom and force of expression, it is head and shoulders above any choral work that has previously issued from the same pen.

JUDITH

OR,

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

C. HUBERT H. PARRY.

							s.	d.
Vocal Score, paper cover	....	....	....	....	....	....	5	0
„ paper boards	....	....	....	....	....	....	6	0
„ cloth	....	....	....	....	....	....	7	6
Vocal Parts	....	....	....	....	....	each	1	6
String Parts	....	....	....	....	....	....	29	6
Wind Parts	....	....	....	....	....	<i>In the Press</i>		
Full Score, MS.								

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.

THE 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.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra, lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius.

THE ATHENÆUM.

No finer Oratorio music than this has been written for many years

GUARDIAN.

The success of Dr. Hubert Parry's new Oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

LONDON & NEW YORK: NOVELLO, EWER AND CO.