

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

C. H. H. PARRY.

DE PROFUNDIS

TWO SHILLINGS.

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

# COMPOSITIONS BY C. VILLIERS STANFORD.

---

## 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.*

---

### 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.

---

## 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.*

---

### 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 works.

### 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 delicate 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.

---

## GOD IS OUR HOPE AND STRENGTH.

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

---

## 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.*

---

LONDON & NEW YORK: NOVELLO, EWER AND CO.

84932

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

# DE PROFUNDIS

(PSALM CXXX.)

SET TO MUSIC FOR

SOPRANO SOLO, CHORUS AND ORCHESTRA

BY

C. HUBERT H. PARRY.

---

COMPOSED EXPRESSLY FOR THE HEREFORD MUSICAL FESTIVAL, 1891.

---

PRICE TWO SHILLINGS.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

*Entered according to Act of Congress, in the year 1891, by NOVELLO, EWER AND CO.,  
in the Office of the Librarian of Congress, at Washington.*

LONDON:  
NOVELLO, EWER AND CO.,  
PRINTERS.

# DE PROFUNDIS.

C. H. H. PARRY.

*Andantino.*

PIANO.

*p*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a half note chord (F3, B-flat2) and continues with a series of half notes: B-flat2, E-flat3, F3, B-flat3, E-flat4, F4, B-flat4, E-flat5, F5, B-flat5, E-flat6, F6. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note chord (F3, B-flat2) and continues with a series of eighth notes: B-flat2, E-flat3, F3, B-flat3, E-flat4, F4, B-flat4, E-flat5, F5, B-flat5, E-flat6, F6.

3101a, Sonata, 1.50

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, with notes: B-flat5, E-flat6, F6, B-flat6, E-flat7, F7, B-flat7, E-flat8, F8, B-flat8, E-flat9, F9. The lower staff continues the accompaniment with eighth notes: B-flat2, E-flat3, F3, B-flat3, E-flat4, F4, B-flat4, E-flat5, F5, B-flat5, E-flat6, F6.

The third system of musical notation consists of two staves. The upper staff continues the melody with notes: B-flat8, E-flat9, F9, B-flat9, E-flat10, F10, B-flat10, E-flat11, F11, B-flat11, E-flat12, F12. The lower staff continues the accompaniment with eighth notes: B-flat2, E-flat3, F3, B-flat3, E-flat4, F4, B-flat4, E-flat5, F5, B-flat5, E-flat6, F6.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with notes: B-flat11, E-flat12, F12, B-flat12, E-flat13, F13, B-flat13, E-flat14, F14, B-flat14, E-flat15, F15. The lower staff continues the accompaniment with eighth notes: B-flat2, E-flat3, F3, B-flat3, E-flat4, F4, B-flat4, E-flat5, F5, B-flat5, E-flat6, F6. Dynamic markings include *p* at the beginning and *cres.* (crescendo) in the middle of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melody with notes: B-flat14, E-flat15, F15, B-flat15, E-flat16, F16, B-flat16, E-flat17, F17, B-flat17, E-flat18, F18. The lower staff continues the accompaniment with eighth notes: B-flat2, E-flat3, F3, B-flat3, E-flat4, F4, B-flat4, E-flat5, F5, B-flat5, E-flat6, F6. Dynamic markings include *p* at the beginning and *cres.* (crescendo) in the middle of the system.

First system of musical notation. It consists of two staves (treble and bass clef) joined by a brace. The key signature has two flats (B-flat and E-flat). The first staff has a treble clef and contains several measures of music with slurs and accents. The second staff has a bass clef and contains corresponding notes. The instruction *cres. sempre.* is written below the first staff. A section marker 'A' is placed above the first staff. The system ends with a double bar line and repeat dots.

Second system of musical notation, continuing from the first. It features two staves with treble and bass clefs. The music continues with complex rhythmic patterns and slurs. A section marker 'V' is placed above the first staff. The system ends with a double bar line.

Third system of musical notation. It consists of two staves with treble and bass clefs. The instruction *dim.* is written below the first staff. The music continues with various rhythmic values and slurs. The system ends with a double bar line.

Fourth system of musical notation. It consists of two staves with treble and bass clefs. A section marker 'B' is placed above the first staff. The music continues with complex rhythmic patterns and slurs. The system ends with a double bar line.

Fifth system of musical notation. It consists of two staves with treble and bass clefs. The music continues with complex rhythmic patterns and slurs. The system ends with a double bar line.

Sixth system of musical notation. It consists of two staves with treble and bass clefs. The music continues with complex rhythmic patterns and slurs. The system ends with a double bar line.

SOPRANO.

ALTO.

TENOR.

BASS.

De pro - fun - dis cla - ma - vi, de pro - fun - dis,

De pro - fun - dis cla - ma - vi, . . . de pro -

De pro - fun - dis cla - ma - vi, . . . de pro -

SOPRANO.

ALTO.

TENOR.

BASS.

De pro -

De pro - fun - dis cla - ma - vi, . .

De pro - fun - dis cla - ma - vi, . .

De pro - fun - dis, de pro -

SOPRANO.

ALTO.

TENOR.

BASS.

De pro - fun - dis cla -

De pro - fun - dis, de pro -

De pro - fun - dis cla - ma - vi, de pro - fun - dis

*p* *sempre cres.*









*dim.*  
 ma - vi, cla - ma - vi ad te Do - mi - ne:

*dim.*  
 ma - vi ad te, ad te Do - mi - ne:

*dim.*  
 ma - vi ad te, cla - ma - vi . . . ad te Do - mi - ne:

*dim.*  
 ma - vi, cla - ma - vi ad te Do - mi - ne:

*dim.*  
 cla - ma - vi ad te Do - mi - ne:

*dim.*  
 cla - ma - vi ad te, . . . ad te Do - mi - ne:

*dim.*  
 cla - ma - vi ad te, ad te Do - mi - ne:

*dim.*  
 cla - ma - vi ad te Do - mi - ne:

*p*  
 te, cla - ma - vi ad te Do - mi - ne:

*dim.*  
 te, ad te, ad te, ad te Do - mi - ne:

*p*  
 te, ad te Do - mi - ne:

*p*  
 cla - ma - vi ad te Do - mi - ne:

*dim.*

Musical score for page 8, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and common time (C).

The first system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with a *ff* dynamic and a fermata over a note, with the syllable "Do" written below. The piano accompaniment is mostly rests in this system.

The second system consists of four staves, all of which are empty (rests).

The third system consists of four staves, all of which are empty (rests).

The fourth system consists of two staves. The top staff is empty (rests). The bottom staff contains piano accompaniment starting with a *p* dynamic, marked with a *C* time signature, and featuring several triplet markings (3). The dynamic marking *cres. molto.* is present.

mi-ne, Do - mi ne,

mi-ne, Do - mi-ne,

mi-ne, Do - mi-ne,

mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne,

Do - mi-ne, Do - mi-ne,

ff sf

ex - au - di, . . . ex - au - di, . . .

ex - au - di vo - cem

ex -

ex - au - di, . . . ex - au - di,

ex - au - di vo - cem

ex -

ex - au - di, . . . ex - au - di, . . .

ex - au - di vo - cem

ex -











ex - au - - - di, ex - au - - - -

ex - au - - - di, ex - au - - di

ex - au - - - di, ex - au - di, ex -

ex - au - di . . vo - cem, ex - au - - di

ex - au - di, ex - au - - - - di

- au - di vo - cem, ex - au - - di vo - cem, ex -

- au - di, ex - au - di, ex -

ex - au - di, ex - au - di vo - - - cem, ex -

- - di, ex - au - di vo - - - -

- - di, ex - au - di, ex - au - - -

- - di, ex - au - - di vo - cem, ex -

- au - di, ex - au - di, ex - au - - di

E  
 di, ex - au - di . .  
 vo - cem, ex - au - di  
 au - di, ex - au - di . .  
 vo - cem, ex - au - di . .

E  
 vo - cem, vo - cem, ex - au -  
 au - di, vo - cem, ex - au -  
 au - di, vo - cem, ex - au -  
 au - di, vo - cem, ex - au -

E *mf* *pp*  
 cem, vo - cem, ex - au -  
 di, vo - cem, ex - au -  
 au - di, vo - cem, ex - au -  
 vo - cem, vo - cem, ex - au - di . .

E *mf* *dim.* *p*  
 Musical accompaniment for piano with dynamic markings *mf*, *dim.*, and *p*.

Musical score for page 17, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of four systems of vocal staves and piano accompaniment. The lyrics are "vo - cem me - am." and "di vo - cem me - am."

The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are "vo - cem me - am." with a *dim.* marking above the first staff.

The second system contains four vocal staves and a piano accompaniment staff. The lyrics are "di vo - cem me - am." with a *dim.* marking above the first staff.

The third system contains four vocal staves and a piano accompaniment staff. The lyrics are "di vo - cem me - am." with a *dim.* marking above the first staff.

The fourth system contains four vocal staves and a piano accompaniment staff. The lyrics are "vo - cem me - am." with a *dim.* marking above the first staff and a *p* marking below the piano accompaniment staff.

SOPRANO SOLO.

*p* *poco cres.*

Fi - ant au - res tu - æ in - ten - den - tes, in vo - - cem de - pre -

*p* *poco cres.* *mf*

*dim.* **F** *p*

- ca - ti - o - nis me - æ. Si i - ni - qui - ta - tes

*dim.* *p*

ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne, quis, quis, .

*mf*

*p* **G**

quis sus - ti - ne - bit? Qui - a a - pud te . . pro - pi - ti -

*p*

a - tio est, a - pud te . . . . . pro - pi - ti -

a - tio est, et prop - ter le - - gem tu - am sus -

*mf*

ti - nu-i te, prop - ter le - - - gem tu - am, sus -

*f*

*cres.*

ti - nu - i te Do - mi - ne,

Fi - - ant au - res

*p* *tranquillo.*

*dim.*

*cres.*

tu - æ in - ten - den - tes, in vo - - cem de - pre - ca - - ti - o - nis me - -

*cres.*

*f* - æ; In vo - - cem, in vo - - cem, in

*mf*

*f* *mf*

vo - - - - - cem de - pre - ca - ti - o - nis me - -

*dim. rit.*

*p rit.* *tr*

*a tempo. p* - æ, in vo - - cem de - pre - ca - - ti - o - nis me - - - -

*a tempo. p* *rit.* *p rit.* *tr*

- æ.

*a tempo. dolce.*



*Allegro energico.*

Piano introduction for the first system, featuring a 3/4 time signature, a key signature of two flats, and dynamic markings of forte (f) and accents.

1st SOPRANO. *f* Sus - ti - nu - it a - ni - ma me - a in ver - bo, **A**

3rd SOPRANO. *f* Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st ALTO. *f* Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st TENOR. *f* Sus - ti - nu - it a - ni - ma me - a in ver - bo,

3rd TENOR. *f* Sus - ti - nu - it a - ni - ma me - a in ver - bo,

1st BASS. *f* Sus - ti - nu - it a - ni - ma me - a in ver - bo,

2nd SOPRANO. **A**

2nd ALTO.

3rd ALTO.

2nd TENOR.

2nd BASS.

3rd BASS.

Piano introduction for the second system, featuring a 3/4 time signature, a key signature of two flats, and dynamic markings of forte (f) and fortissimo (ff).

in ver - bo, in

in ver - bo, in

in ver - bo, in

in ver - bo, in

in ver - bo, in

in ver - bo, in

Sus - ti - nu - it a - ni - ma me - a in ver - - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - - bo,

Sus - ti - nu - it a - ni - ma me - a in ver - - bo,

*sf*

ver - bo, in ver - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

ver - bo, in ver - - - - bo e - jus,

in ver - bo, in ver - - - - bo e - jus,

in ver - bo, in ver - - - - bo e - jus,

in ver - bo, in ver - bo, . . in ver - bo e - jus,

in ver - bo, sus - ti - nu - it in ver - bo e - jus,

in ver - bo, in ver - - - - bo e - jus,

in ver - bo, sus - ti - nu - it in ver - bo e - jus,

*sf* *sf*

sus - ti - nu - it, sus -  
 sus - ti - nu - it, sus -  
 sus - ti - nu - it, sus -  
*f* sus - ti - nu - it, sus -  
*f* sus - ti - nu - it, sus -  
*f* sus - ti - nu - it, sus -

sus - ti - nu - it,  
 sus - ti - nu - it,  
 sus - ti - nu - it,  
*f* sus - ti - nu - it,  
*f* sus - ti - nu - it,  
*f* sus - ti - nu - it,  
 sus - ti - nu - it,  
 sus - ti - nu - it,

sus - ti - nu - it,  
 sus - ti - nu - it,  
 sus - ti - nu - it,  
 sus - ti - nu - it,  
 sus - ti - nu - it,  
 sus - ti - nu - it,

- ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 - ti - nu - it a - ni - ma me - a in ver - bo,  
 sus - ti - nu - it a - ni - ma  
 sus - ti - nu - it a - ni - ma  
 sus - ti - nu - it  
 sus - ti - nu - it  
 sus - ti - nu - it a - -  
 sus - ti - nu - it a - -

8149.

in ver - - bo . . . e - - jus,

in ver - - bo e - jus,

in ver - - bo e - jus,

in ver - - bo e - jus,

in ver - - bo e - - jus,

in . . . ver - bo e - jus,

me - a in ver - bo, in ver - - bo e - - jus,

*cres.* me - a, a - ni - ma me - a in ver - - bo e - jus,

*cres.* a - ni - ma me - - - a in ver - bo e - jus,

*cres.* a - ni - ma me - - - a in ver - bo e - jus,

*cres.* - - ni - ma me - - - a in . . . ver - bo e - jus,

*cres.* - - ni - ma me - a in ver - - bo . . . e - jus,

*mf*

The musical score is arranged in three systems. The first system contains two vocal staves (Soprano and Alto) and four piano accompaniment staves. The second system contains two vocal staves and four piano accompaniment staves. The third system contains a grand staff for piano accompaniment. The vocal parts enter in the fourth measure of each system with the lyrics "spe - ra - - vit". The piano accompaniment consists of chords and arpeggiated figures. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

*dolce.*  
*p*  
spe - ra - - vit

*dolce.*  
*p*  
spe - ra - - vit

*dolce.*  
*p*  
spe - ra - - vit

*p*

a - ni - ma me - - a in Do - mi - no, spe - ra - vit  
 a - ni - ma me - - a in Do - mi - no, spe - ra - vit  
 spe - ra - vit a - ni - ma me -  
 a - ni - ma me - - a in Do - mi - no, spe - ra - vit  
 spe - ra - vit a - ni - ma me -  
 spe - ra - vit a - ni - ma me -

8149.



a - ni - ma me - a in Do - - - mi no, in Do -  
 a - ni - ma me - a in Do - - - mi - no, in Do -  
 - - a in Do - mi - no, spe - ra - vit in Do - - -  
 spe - ra - - vit a - ni - ma me - a in  
 a - ni - ma me - a in Do - - - mi - no, in Do -  
 - - a in Do - mi - no, spe - ra - vit in Do - - -  
 - - a in Do - mi - no, spe - ra - vit in Do - - -  
 spe - ra - - vit a - ni - ma me - a in  
 spe - ra - - vit a - ni - ma me - a in

*cres.*  
 - - mi-no, spe - ra - - vit in Do - mi - no, spe -  
*cres.*  
 - - mi-no, spe - ra - - vit in Do - mi - no, spe -  
 - - mi - no, in Do - - - - mi - no,  
*mf*  
 spe - ra - - vit a - ni - ma me - a in Do - mi - no,  
*mf*  
 spe - ra - - vit a - ni - ma me - a in Do - mi - no,  
*cres.*  
 Do - mi - no, . . a - ni - ma me - a in Do - - - - mi - no, . .  
*cres.*  
 - - mi - no, spe - ra - - vit in Do - mi - no, spe -  
 - - mi - no, in Do - - - - mi - no, spe -  
 - - mi - no, in Do - - - - mi - no, spe -  
*mf*  
 spe - ra - - vit a - ni - ma me - - a in Do - mi - no,  
*cres.*  
 Do - mi - no, . . a - ni - ma me - a in Do - - - - mi - no, . .  
*cres.*  
 Do - mi - no, . . a - ni - ma me - a in Do - - - - mi - no, . .  
*cres.*

ra - - - - vit, spe - ra - vit

ra - - - - vit, spe - ra - vit

spe - ra - vit a - ni - ma, spe -

spe - ra - vit a - ni - ma, spe - ra - - -

spe - ra - vit a - ni - ma, spe - ra - - -

spe - ra - vit a - ni - ma me - a, spe - ra - vit

ra - - - - vit, spe - ra - vit

ra - - vit a - ni - ma, spe - ra - - - - vit a - ni - ma,

ra - - vit a - ni - ma, spe - ra - - - - vit a - ni - ma,

spe - ra - vit a - ni - ma, spe - ra - - - -

spe - ra - vit a - ni - ma me - a, spe - ra - vit

spe - ra - vit a - ni - ma me - a, spe - ra - vit



spe - ra - - vit, spe - ra - - -

spe - ra - - vit, spe - ra - - -

spe - ra - vit, spe - ra - - vit a - ni - ma

a - ni - ma, spe - ra - - vit, spe - ra - - vit

a - ni - ma, spe - ra - - vit, spe - ra - - vit

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

- ra - - vit a - ni - ma, spe - ra - - vit, spe - ra - - vit

spe - ra - - vit, spe -

spe - ra - - vit, spe -

a - ni - ma, spe - ra - - vit, spe -

a - ni - ma me - a, spe - ra - - vit a - ni - ma,

a - ni - ma me - a, spe - ra - - vit a - ni - ma,









*cres.* *F* *ff* *be.*  
 me - - - a . . . . in Do - - - mi-no, spe - ra - - -  
 . . . Do - - - mi-no, in Do - - - mi-no, spe - ra - - -  
 ra - - - vit, spe - ra - vit in Do - mi - no, spe - ra - - -  
 ra - - - - vit, spe - ra - vit in Do-mi-no, spe - ra - - -  
 spe - ra - vit, spe - ra - vit in Do-mi-no, spe - ra - - -  
 me - a, . . . . spe - ra - vit a - ni-ma in Do-mi-no, spe - ra - - -  
 - - ni - ma me - a, spe - ra - vit a - ni-ma me - a, spe - ra -  
 a - ni-ma me - a in Do - mi - no, a - ni-ma spe - ra -  
 a - ni-ma me - a in Do - mi - no, spe - ra -  
 spe - ra - vit a - ni - ma me - a, spe - ra -  
 a - ni - ma me - a, spe - ra - vit a - ni-ma in Do-mi-no, spe - ra -  
 a - ni - ma me - a, spe - ra - vit a - ni-ma in Do-mi-no, spe - ra -  
*F*

8149.

- vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe - ra - vit in  
 - - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe - ra - vit in  
 - vit, spe - ra - - vit, spe - ra - - vit in  
 - - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe - ra - vit in  
 - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe - ra - vit in  
 - vit, spe - ra - - vit, spe - ra - vit in Do - mi - no, . .  
 - - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe -  
 - - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe -  
 - - vit, spe - ra - - vit, spe - ra - vit, spe -  
 - - vit, spe - ra - - vit, spe - ra - vit in Do - mino, spe -  
 - - vit, spe - ra - - vit, spe - ra - vit, a - ni - ma  
 - - vit, spe - ra - - vit, spe - ra - vit, a - ni - ma  
 - - vit, spe - ra - - vit, spe - ra - vit, a - ni - ma

*p* *cres.*  
*p* *cres.*  
*p* *cres.*  
*p* *cres.*  
*p* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*mf* *cres.*  
*p* *cres.*

Do-mi-no, spe-ra - - - vit a - ni - ma me - a in Do - - -

Do-mi-no, spe-ra - - - - vit a - ni - ma me - a in Do - - -

Do-mi-no, spe-ra - - - - - vit a - ni - ma me - a in Do - - -

Do-mi-no, spe-ra - vit a - ni - ma, a - ni - ma me - a in Do - mi - no,

Do-mi-no, spe-ra - vit a - ni - ma, . . a - ni - ma me - a in Do - mi - no,

. . spe-ra - - - - vit a - ni - ma me - a in Do - - -

- ra - vit in Do - mi-no, a - ni - ma me - a in Do - - -

- ra - vit a - ni - ma, a - ni - ma me - a in Do - - -

- ra - vit a - ni - ma me - a in Do - mi - no,

- ra - vit in Do - mi-no, a - ni - ma me - a in Do - - -

me - a, spe - ra - - - - vit a - ni - ma me - a in Do - - -

me - a, spe - ra - - - - vit a - ni - ma me - a in Do - - -



- ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - vit a - ni-ma, spe - ra - vit a - ni-ma, spe -  
 - ra - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit  
 - ra - - - vit a - ni-ma, spe - ra - vit a - ni-ma, spe - ra - vit a -  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - -  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - a  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - a  
*ff* spe - ra - vit a - ni-ma me - a, a - ni-ma me - a  
*ff* spe - ra - vit a - ni-ma me - a, a - ni-ma spe -  
*ff* spe - ra - vit a - ni-ma me - a, a - ni-ma me - -  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - -  
 spe - ra - vit a - ni-ma me - a, a - ni-ma me - -

a - ni - ma in Do - - mi - no. H  
 a - ni - ma in Do - - mi - no.  
 a - ni - ma in Do - - mi - no.  
 - ra - vit in Do - - mi - no.  
 in Do - - mi - no.  
 - ni - ma in Do - - mi - no.  
 - - a in Do - - mi - no. H  
 in Do - - mi - no.  
 in Do - - mi - no.  
 in Do - - mi - no.  
 in Do - - mi - no.  
 - ra - vit in Do - - mi - no.  
 - - a in Do - - mi - no.  
*mf*

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

Spe - ra - vit a - ni - ma me - a,

*dim.* *p* *poco cres.*

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

spe - ra - - - - - vit

*sf*



*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*pp*  
in Do - mi-no. . . . .

*dim.* *pp*

*Allegretto.*

*p* *cres.*

SOPRANO SOLO.

*p*  
A cus - to - di - à

*f dim.* *p*

ma - tu - ti - na us - que ad noc - tem, us - que ad

*p* *cres.*

noc - - - - tem, spe - ret Is - ra - el in Do - - - - mi -

A  
- no, spe - ret Is - ra - el, spe - ret Is - ra - el,

*p* *cres.*

spe - ret Is - ra - el in Do - mi - no.

*mf* *dim.*

Qui - a a - pud Do - mi - num mi - se - ri - cor - - - di -

*p*

**B**

- a, a - pud Do - mi - num mi - se - ri - cor - - -

- di - a, a - pud Do - mi - num mi - se - ri -

*p*

- cor - di - a, . . . mi - se ri - cor - - di - a,

*f* **C**

*cres.*

et

co - pi - o - sa a - pud e - um re - demp - ti - o,

*cres.*

*p* et co - pi - o - sa, co -

*p* *cres.*

*dim.*

pi - o - sa re - demp - ti -

*f*

*D*

*mf* *cres.*

*f* *mp* *cres.*

a - pud Do - mi - num mi - se - ri - cor - di - a, a - pud *cres.*

*cres.* *f* *p*

Do - mi - num mi - se - ri - cor - di - a, ... et

*cres.* *poco rit.*

*dim.*

co - - - pi - o - sa a - pud e - - - um re -

*p*

- demp - ti - o. ...

*Andantino.*  
1st SOPRANO. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd SOPRANO. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd SOPRANO. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et

1st ALTO. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd ALTO. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd ALTO. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

1st TENOR. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

2nd TENOR. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

3rd TENOR. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et ..

1st BASS. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et

2nd BASS. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et

3rd BASS. *pp* *poco cres.*  
A - pud Do - mi-num mi - se - ri - cor - di - a, et

*Andantino.*  
*pp* *cres.*



*p* *mf*

*Allegro.*  
*cres.* *cres.*

*sf* *sf* *sf* *sf*

*poco rit.*

*A ALL SOPRANOS.*  
Et ip . . se re - di-met Is - ra - el, ex om - ni - bus i - ni - - qui -  
*ALL ALTOS.*  
Et ip - - se re -  
*a tempo.* *f*



ta - ti - bus e - jus, ex om - ni - bus, . . . i - ni - qui - ta

di - met Is - ra - el, ex om - ni - bus, i - ni - qui - ta

ALL TENORS.  
Et ip - se re -

ti - bus,

ti - bus, ex om - ni - bus i - ni - qui - ta - ti -

di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus,

ALL BASSES.  
Et ip - se re - dimet Is - ra - el, ex om -

Ist & 3rd Altos.

bus, re - di - met Is - ra - el, re - di - met Is - ra -

2nd ALTO.

bus, re - di - met Is - ra - el, re - di - met Is -

ex om - ni - bus i - ni - qui - ta - ti -

ni - bus, i - ni - qui - ta - ti - bus e - jus, et

**B** *f*

re - di - met Is - ra - el, ex om - ni - bus i -  
 - el, ex om - ni - bus i - ni - qui - ta -  
 - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus  
 - bus,  
 ip - se re - di - met Is - ra - el, re - di - met

**B** *f*

ni - qui - ta - ti - bus e - jus, *2nd SOPRANO. f marcato.*  
 ex om - ni - bus i - ni - qui - ta - ti -  
 ti - bus e - jus, et ip - se re - di - met,  
 e - jus, et ip - se re - di - met Is - ra - el, ex om -  
 et ip - se re - di - met, Is - ra - el, et  
 Is - ra - el, et ip - se re - di - met Is - ra - el,

- bus, . . . ex om - ni - bus i - ni - qui - ta - ti - bus, *cres.* i - ni - qui - ta -  
 et ip - se re - di - met,  
 ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus . . . i - ni - qui -  
 ip - se re - di - met Is - ra - el, et ip - se re -  
 et ip - se re - di - met

1st & 3rd SOPRANOS.

*C* *f* *marcato.*

ex om - ni - bus i - ni - qui - ta - ti -  
 ti - bus e - jus,  
 et ip - se re - di - met Is - ra - el, ex om -  
 ta - ti - bus, et ip - se re - di - met,  
 di - met Is - ra - el, et ip - se re -  
 Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - . . .

- bus, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus,  
 et ip - se re - dimet,  
 - ni - bus i - ni - qui - ta - ti - bus, et ip - se  
 ex om - ni - bus i -  
 - dimet Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus,  
 - jus, et ip - se re -

et ip - se re - di - met,  
 ex om - ni - bus i -  
 re - di - met, et ip - se re - di - met  
 - ni - qui - ta - ti - bus,  
 et ip - se re - di - met Is - ra -  
 - di - met Is - ra - el, et ip - se re -

*f*

et ip - se

- ni - - qui - - ta - - ti - bus et ip - -

Is - ra - el, et ip - - se re - di - met

et ip - - se re - di - met

- el, et ip - - se re - - di - met Is - ra -

- - di - met Is - ra - el, et ip - se re - di - met,

re - di - met, et ip - se re - di - met, et ip - se

- se re - di - met Is - ra - el, et ip - -

Is - ra - el, et ip - - se re - di - met Is - ra - el,

Is - - ra - el, et ip - - se.. re - di - met

- el, et ip - - se, et

et ip - se re - di - met, et ip - se re - di - met,



re - di - met Is - - ra - el, ex om - - ni - bus i -  
 se re - di - met Is - - ra - el, et ip - - se  
 et ip - - se . . . re - - di - met Is - ra - el, . . . ex  
 Is - ra - el, et ip - se re - di - met Is - ra - el,  
 ip - - se re - di - met, ip - se re - di - met Is -  
 et ip - se re - - di - met Is - - ra - - el, ex



ni - qui - ta ti - bus  
 re - di - met Is - ra - el, ex om - - ni - bus i - ni - qui - ta - ti -  
 om - ni - bus i - ni - qui - ta - ti - bus e - -  
 ex om - ni - bus i - ni - qui - ta - ti -  
 ra - el, ex om - ni - bus i - ni - qui - ta - ti -  
 om - ni - bus i - ni - qui - ta - ti -

**D**

e - jus, et

- bus,

jus, et ip - - se re - - - di-met Is - ra - el, .. ex

- bus, et ip - - se re - - - di-met Is - ra - el, .. ex

- bus,

- bus, et ip - - se re - - - di-met Is - ra - el, ex om - -

ip - - se re - - - di-met Is - ra - el, ex om - - ni-bus i -

ex om - ni - bus

om - ni-bus i - ni - qui - ta - - - ti-bus, ex om - ni - bus i -

om - ni-bus i - ni - qui - ta - - - ti-bus,

Ist & 3rd TENOR.

et ip - - se re - - - di-met Is - ra - el, ex

2nd TENOR. *f*

ex om - -

- - ni - bus i - ni - qui - ta - - - ti - bus e - jus,

1st SOPRANO.  
 - ni - qui - ta - - - ti - bus e - jus, et ip - se re - di - met

2nd SOPRANO.  
 i - ni - qui - ta - ti - bus, ex om - - ni - bus i -

3rd SOPRANO.  
 - ni - qui - ta - - - ti - bus e - jus,

1st ALTO.  
 - ni - qui - ta ti - bus, et

2nd ALTO.  
 et ip - se re - di - met Is - ra - el,

3rd ALTO.  
 - ni - qui - ta ti - bus et

1st TENOR.  
 om - ni - bus et ip - se re - di - met Is - ra - el,

2nd TENOR.  
 - ni - bus i - ni - qui - ta - ti - bus e - jus et ip - - se

3rd TENOR.  
 om - ni - bus et ip - se re - di - met Is - ra - el, et

1st BASS.  
 et ip - se re - di - met Is - ra - -

2nd BASS.  
 et ip - se re - di - met Is - ra - -

3rd BASS.  
 et ip - se re - di - met Is - ra - -



Is - ra - el, ex om -  
 - ni - qui - ta - - - ti - bus, ex om - ni - bus i - ni - qui -  
 ex om - - ni - bus i - ni - qui - ta - - - ti - bus,  
 ip - se re - di - met Is - ra - el, et ip - se  
 et ip - - se, et ip - - se  
 ip - se re - di - met Is - ra - el, et ip - - se  
 et ip - se, et ip - se  
 re - di - met Is - ra - el, et ip - se  
 ip - se re - di - met Is - ra - el, et ip - - se,  
 - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, ex  
 - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, ex  
 - el, ex om - ni - bus i - ni - qui - ta - - - ti - bus e - -

ni - bus i - ni - qui - ta - ti - bus, i -  
 ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus,  
 ex om - ni - bus, ex om - ni - bus i -  
 re - di - met, ex om - ni - bus i - ni - qui - ta - ti - bus,  
 re - di - met Is - ra - el, ex om - ni - bus,  
 re - di - met Is - ra - el  
 re - di - met, et ip - se re - di - met  
 re - di - met, et ip - se re - di - met  
 et ip - se, et ip - se re - di - met  
 om - ni - bus, i - ni - qui - ta - ti - bus e - jus, i -  
 om - ni - bus, i - ni - qui - ta - ti - bus e - jus, i -  
 - jus, et ip - se, et ip - se re - di - met Is - ra - el, ex

- ni-qui - ta - ti - bus e - jus.  
 i - ni - qui - ta - ti - bus e - jus.  
 - ni - qui - ta - ti - bus e - jus.  
 i - ni - qui - ta - ti - bus e - jus.  
 i - ni - qui - ta - ti - bus e - jus.  
 i - ni - qui - ta - ti - bus e - jus.  
 Is - ra - el i - ni - qui - ta - ti - bus.  
 i - ni - qui - ta - ti - bus e - jus.  
 i - ni - qui - ta - ti - bus e - jus.  
 - ni - qui - ta - ti - bus e - jus.  
 - ni - qui - ta - ti - bus e - jus.  
 om - ni - bus i - ni - qui - ta - ti - bus e - jus.

*t<sup>2</sup>*





ex om - - - - - ni - bus . . . i - ni - qui -

Is - ra - el, ex om - ni - bus i - ni - qui - ta - - - ti - bus,

Is - ra - el, ex om - ni - bus i -

Is - ra - el, ex om - ni - bus i -

Is - - - - ra - el, . . . et ip - se re - di - met,

Is - - - - ra - el, ex om - ni - bus i - ni - qui - -

Is - ra - el, ex om - ni - bus,

Is - ra - el, ex om - ni - bus i - ni - - - qui -

Is - ra - el, ex om - ni - bus i - ni - qui - -

Is - ra - el, ex om - ni - bus . . . i - ni - qui - ta - ti - bus,

Is - ra - el, ex om - - - - - ni - bus . . . i - ni - qui -

Is - - - - ra - el, ex om - - - - ni - bus i - -

Is - - - - ra - el, ex om - - - - ni - bus i - -

- ta - ti - bus, ex om - - - ni - bus i -  
 om - - ni - bus i - ni - qui - ta - - -  
 - ni - - qui - ta - ti - bus e - jus, i - -  
 - ni - - qui - ta - ti - bus e - jus,  
 et ip - se re - di - met . . . ex om - - ni - bus i -  
 - ta - ti - bus, ex om - - ni - bus i - ni -  
 i - [ni - qui - ta - ti - bus, et ip - se re - di - met  
 - ta - ti - bus, ex om - ni - bus i - ni - - - qui - -  
 - ta - ti - bus, ex om - ni - bus i - ni - - - qui - -  
 ex om - - ni - bus  
 - ta - ti - bus, i - - ni - - qui - ta - ti - bus  
 - ni - qui - ta - - ti - bus,  
 - ni - qui - ta - - ti - bus, i - ni - qui -

*F Animato.*

- ni - qui - ta - ti - bus e - jus,

- - - ti - bus e - - - jus,

- ni - qui - ta - ti - bus e - jus, et ip - se re - di - met

i - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met

- ni - qui - ta - ti - bus e - jus, et ip - se re - di - met

- - qui - ta - - ti - bus e - jus, et ip - se

i - ni - qui - ta - ti - bus e - jus, et ip - se

*F Animato.*

- ta - ti - bus e - jus,

- ta - ti - bus e - jus,

i - ni - qui - ta - ti - bus e - jus,

e - jus, et ip - se re - di - met Is - ra - el, . .

et ip - se re - di - met Is - ra - el, . .

- ta - - ti - bus e - jus,

*F Animato.*



Is - ra - el, . . . . . et  
 Is - ra - el, . . . . . et  
 Is - ra - el, . . . . .  
 re - di - met, et ip - se re - di - met  
 re - di - met, et ip - se re - di - met  
 et ip - se re - di - met, et ip - se  
 et ip - se re - di - met Is - ra - el, . . . .  
 et ip - se re - di - met Is - ra - el, . . . .  
 et ip - se re - di - met Is - ra - el, . . . .  
 et ip - se re - di - met Is - ra - el, . . . . et ip - se re -

G

et ip - se re - di - met Is - ra - el, ex om - ni - bus i -  
 ip - se re - di - met Is - ra - el, Is - ra - el, ex om - ni - bus i -  
 ip - se re - di - met Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -  
 et ip - se re - di - met Is - ra - el, ex om - ni - bus i -  
 Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -  
 Is - ra - el, re - di - met Is - ra - el, ex om - ni - bus i -  
 re - di - met Is - ra - el, . . . re - di - met Is - ra - el, ex om - ni - bus i -  
 et ip - se re - - di - met Is - ra - el, ex om - ni - bus i -  
 et ip - se re - - di - met Is - ra - el, ex om - ni - bus  
 ip - - se re - di - met Is - ra - el, ex om - ni - bus  
 ip - - se re - di - met Is - ra - el, ex om - ni - bus i -  
 . . . di - met, ip - - se re - di - met Is - ra - el, ex om - ni - bus i -



**H** *mf cres.*

ip - se re - di - met

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

i - ni - qui - ta - ti - bus e - jus, ip - se

i - ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

**H**

ni - qui - ta - ti - bus e - jus, ip - se

i - ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

ni - qui - ta - ti - bus e - jus, ip - se

**H** *p cres.*

Is - ra - el, ex om - ni - bus i - ni - qui - ta -

*mf cres.*

re - dimet Is - ra - el, ex om - ni - bus i - ni - qui -

*mf cres.*

re - dimet Is - ra - el, . . . ex om - ni - bus i -

*mf cres.*

re - dimet Is - ra - el, . . . ex om -

*mf cres.*

re - dimet Is - ra - el, ex om - - ni -

*mf cres.*

re - dimet Is - ra - el, ex om - - ni - bus . . .

*mf cres.*

re - dimet Is - ra - el, ex om - - ni - bus

*mf cres.*

re - dimet Is - ra - el, ex om - ni - bus i -

*mf cres.*

re - dimet Is - ra - el, ex om - ni - bus i - ni -

*mf cres.*

re - dimet Is - ra - el, ex om - ni - bus i -

*mf cres.*

re - dimet Is - ra - el, ex om - - ni -

*mf cres.*

re - dimet Is - ra - el, ex om - - ni - bus i -

*mf cres.*

ti - bus e - - - - - jus.  
 ta - - - - - ti - bus e - jus.  
 ni - qui - ta - ti - bus . . . e - jus.  
 ni - bus i - ni - qui - ta - ti - bus.  
 bus i - ni - qui - ta - ti - bus.  
 i - ni - qui - ta - - - - ti - bus.  
 i - ni - qui - ta - ti - bus.  
 ni - qui - ta - ti - bus e - - - jus.  
 ni - qui - ta - ti - bus e - jus.  
 ni - qui - ta - ti - bus e - jus.  
 ni - qui - ta - ti - bus e - - - jus.  
 bus i - ni - qui - ta - ti - bus e - jus.  
 ni - qui - ta - ti - bus e - - - jus.  
 ni - qui - ta - ti - bus e - - - jus.  
*ff* *sempre allargando.*  
*ff*  
 THE END.

# COMPOSITIONS BY C. HUBERT H. PARRY.

---

## 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.*

---

### 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.

---

# 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.*

---

# PROMETHEUS UNBOUND

SCENES FROM SHELLEY'S POEM.

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

---

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.

LONDON & NEW YORK: NOVELLO, EWER AND CO.