RUTH
A DRAMATIC ORATORIO

Vocal Score, C. 60
Vocal Parts 3 0
String Parts 49 0
Wind Parts 63 0
Full Score 0 0

There are choruses to whom the natural power of the composer had it not already been conferred. The handling of those choirs can only be described by the present observer, with a tolerance, indeed, we are sure, to the best of Thor and the other works of the same description for the Worcester Festival. The present work now remains upon the stage, and upon the impresario, who has been so attentive to the interest of the Worcester Musical Festival, we must congratulate him. The perfect performer, in the exercise of his great powers, is the most discerning judge of his work. There is a beautiful pose of the composer had it not already been conferred. No better subject for the exercise of his great powers could be found.

Mr. Frederic Cowdroy, the well-known critic, though a musical art, is a very good choice for the exercise of his great powers, is the most discerning judge of his work. There is a beautiful pose of the composer had it not already been conferred. No better subject for the exercise of his great powers could be found.

There could be no doubt of the composer having achieved... It is a work of the first magnitude, and honourably won by its composer.

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.

LONDON & NEW YORK: NOVELLO, EWER AND CO.
JUDITH
OR,
THE REGENERATION OF MANASSEH
AN ORATORIO
BY
C. HUBERT H. PARRY.

Vocal Score, paper cover ... ... ... ... 5 0
Vocal Parts ... ... ... ... ... ... ... ... ... ... ... 1 6
String Parts ... ... ... ... ... ... ... ... ... ... ... 2 9
Full Score and Wind Parts, MS. ... ... ... ... 7 6

THE TIMES.
The Finale of the first act, in which the two hostile parties are brought into
certainty, is masterly and full of imprint: . . . . The Finale of the second act is
again splendidly developed, but the end of that act is as a kind scene, introduced by
the orchestral Nocturne.

The success of “Judith” was never in doubt; Dr. Parry, being recalled
but at the last:

THE GUARDIAN.

Without a doubt that Dr. Hubert Parry’s oratorio
with emphatic success:

The musician who could produce the work as “Judith,” so full of power,
character, and expression, has just uttered his last word.

That Dr. Parry is a master of all the resources of the orchestra,
lovers of music need not be particularly in the “Moloch” scenes,
he has treated the choruses, of 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 oratorio was of the most unequivocal
kind, the audience finding it impossible to obey the printed injunctions concerning
applause at the morning performance, 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.
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A POEM WITH MUSIC
FOR SOLI, CHORUS, ORCHESTRA, AND
ACCOMPANIED RECITATION
WRITTEN BY
JOSEPH BENNETT
THE MUSIC COMPOSED BY
A. C. MACKENZIE.

Octavo, paper cover, 2s. 6d.; paper boards, 3s.; cloth gilt, 4s.
Vocal Parts, each 1s.; String Parts, 18s. 6d.; Wind Parts (in the Press).
Full Score, MS.

DAILY TELEGRAPH.
There was no mere pretense of listening; from first to last the piece held the attention
of its auditors, and compelled their hearty applause, which culminated at the close in an
emphatic and apparently unanimous chorus of approval.

DAILY NEWS.
It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest.
Here all the resources of the orchestra are brought into play, and free use is made of
"leading motives," including (in association with the idea of the Divine Power) an
extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The
Messiah," to the words "And He shall reign for ever and ever."

MORNING POST.
Few composers living could have written more beautiful music than that with which
Dr. Mackenzie accompanies the spoken words. . . The contrast to the simple gaiety of
the scene in the fields is presented in the magnificent Funeral March and Chorus,
which stands as the finest number in the work—deep in expression and strikingly original
in treatment. . . There can be no doubt that "The Dream of Jubal" is not only his
best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.
The choral writing is worthy of the composer who penned the magnificent series
forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumenta-
tion is throughout picturesque and vivid, as well as highly interesting to those who wish
to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

VANITY FAIR.
For once the poet has been allowed to take his place side by side with the musician,
and not, as usual, occupy a merely subordinate position. . . Mr. Joseph Bennett has
produced a work which in every way does him infinite credit—a work full of graceful
imagery, tender thoughts, and poetic language. Throughout, the orchestration was
most charming.

SUNDAY TIMES.
All Dr. Mackenzie's strength and individuality and wealth of resource come to the
surface in the three magnificent concerted pieces now alluded to. . . they attain,
indeed, to as lofty an eminence as any English composer has yet reached.

LIVERPOOL COURIER.
During the performance the audience was spell-bound.

LIVERPOOL DAILY POST.
It is an entirely worthy and noble conception, quite original, and of a fibre which
arouses interest at the outset, and holds it enthralled until the last chord is heard.

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BY

JAMES GREENWOOD.

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PREFACE.

The following Two-part Exercises are intended for the use of singing-classes; the plan on which they are constructed being, it is thought, unique. The Author, after a lengthened experience in class-teaching, believes it to be the plan best adapted to produce good, independent, readers of vocal music. A sight-singer, to be thorough, must be able to sing with readiness in all keys and in all sorts of time; and in order to attain this readiness he must have practice in scale and time exercises, of such a character as can be mastered by one whose familiarity with the lines and spaces has to be gradually acquired. Now the way in which scale-exercises are usually presented to the members of singing-classes is so unattractive, that large numbers of students soon grow tired of practising them; while the plan of exercising pupils in beating time without any connection with tune, although perhaps necessary at the very outset, soon becomes irksome. But by combining time with tune, and the scales with such contrapuntal devices as are to be found in the following pages, the interest of the pupils is sustained, the greatest possible amount of useful practice is obtained at the smallest cost of tediousness; practice and pleasure go hand in hand, and progress is the result. In using this book teachers may adopt any system of solmization they may deem best, and also their own methods of explaining time and key-signatures, the relative durations of notes, &c. One direction, however, is necessary. The teacher must first teach the whole of his class to sing a scale. Then the scale in time. Then he must divide the class into two sections. Then direct those on his right hand to sing the scale, and those on his left the counterpoint. Then get those who before sang the
counterpoint to sing the scale, and *vice versa*, and keep them reversing in this manner until each exercise has been completely mastered. The Author believes that no other plan can be adopted by which *the habit of singing in tune* can be so well acquired; because by the plan recommended each half of the class will in its turn be doing that which will be well within its power, viz., singing a scale, and thus giving support to those members of the class who are practising the counterpoint. The support thus afforded will be much more valuable for ultimate purposes than that which can be obtained by the strumming of every note on a pianoforte; as it will be the support resulting from the *harmonic relationship* suggested to the minds of the pupils, and not merely that of sounds to be imitated.

*Bristol, Aug. 28th, 1883.*
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