

DEDICATED TO
HER IMPERIAL AND ROYAL HIGHNESS THE CROWN PRINCESS OF GERMANY

THE
ROSE OF SHARON

A DRAMATIC ORATORIO
FOUNDED ON THE SONG OF SOLOMON
THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

AND THE MUSIC COMPOSED EXPRESSLY FOR THE NORWICH MUSICAL FESTIVAL, 1884, BY

A. C. MACKENZIE.

Paper cover, 5s.; Paper boards, 6s.; Scarlet cloth, 7s. 6d.
Tonic Sol-fa Edition, 2s.

THE TIMES.

"The entire section, commencing with the Sulamite's solo, 'Dark am I but comely,' and ending with her address to the women of King Solomon's harem, 'I charge ye all, daughters of Jerusalem,' may be unhesitatingly classed among the masterpieces of oratorio music. It comprises the gorgeously designed 'Procession of the Ark,' and the poetic 'Dream of the Sulamite,' entirely different from each other in character, but each in its way perfect. . . . Mr. Mackenzie is eminently fitted to become the leader of the rising English school and to do honour to that school as an exponent of high and serious art both at home and abroad."

DAILY TELEGRAPH.

"At the close the general verdict was unmistakable; cheer after cheer rang through the hall, while the members of the choir rained down flowers upon the fortunate composer. The Norwich audience thus stamped the oratorio with their approval. They could do no other and be just."

STANDARD.

"I have already alluded to the hearty reception given to Mr. Mackenzie, who richly deserved all the encomiums passed upon him. The knowledge of orchestral combination, the contrapuntal skill displayed no less in the instrumental than in the vocal parts, and, above all, the ease and grace of the melodies, together with the poetic feeling which underlies it, all set the seal of nobility upon 'The Rose of Sharon.' . . . The chorus 'Make a joyful noise' is simply an astonishing piece of contrapuntal ingenuity and skill. Handel or Bach would have been proud of such an exercise as this."

DAILY NEWS.

"It is one of the most important works of its class that has been produced for many years, and will doubtless speedily find wide acceptance."

MORNING POST.

"Mr. Mackenzie has produced a work which will make a distinct mark in his own career, as well as in the history of modern music. . . . It is the most remarkable endeavour of a high character which has as yet been achieved by an Englishman, and as such it deserved the enthusiastic reception which was accorded to it at the conclusion."

DAILY CHRONICLE.

"We are inclined to believe that nothing has been written of late years by any composer, British or foreign, to surpass the second scene of the second part of the oratorio. . . . The impression made is vastly increased by a second rendition."

ST. JAMES'S GAZETTE.

"No work, whether by a foreigner or by a native composer, has ever before drawn such an audience to the Crystal Palace, and the applause with which the oratorio was received showed that the confident expectation of the public had been in no way disappointed."

ATHENÆUM.

"The composer has put forth his full strength, and has not only surpassed everything he has previously done, but in our deliberate opinion has produced by far the finest oratorio ever written by an Englishman. . . . By his new achievement Mr. Mackenzie has placed himself at the head of living English composers, and shown the possession of genius as distinguished from highly cultivated talent."

ILLUSTRATED LONDON NEWS.

"'The Rose of Sharon' contains much beautiful and impressive music. The vocal writing—both for the soloists and the chorus—is fluent and effective; the orchestral details being throughout full of picturesque colouring and contrast."

WEEKLY DISPATCH.

"This has been a red-letter day for English music. Among the company of young composers who are striving successfully to raise the musical status of the country, Mr. A. C. Mackenzie may be accorded the foremost place, and he has now gained a conspicuous triumph in the most difficult branch of the art—namely, oratorio."

SUNDAY TIMES.

"It was listened to from the first note to the last, not only with patience and rapt attention, but with a delight which the audience could not at times refrain from showing. The interest of the story, the charm and the grandeur of the music, the excellence of the performance—all combined to impress upon the hearer one simple but decisive opinion, that 'The Rose of Sharon' is a magnificent work, and brings fresh honour to English art and additional fame to its gifted composer."

NORWICH ARGUS.

"The scene of enthusiasm witnessed in St. Andrew's Hall on the termination of Thursday morning's performance has probably never been equalled in the history of the Norwich Festival. . . . Again and again was Mr. Mackenzie recalled to the platform, and each time was the same rapturous ovation repeated. The excited assemblage shouted with delight, and assuredly, we repeat, put in a 'best on record' in the way of festival receptions."

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| FRANZ ABT. | | | | | J. C. BRIDGE. | | |
| THE FAYS' FROLIC (Female voices) ... | 2/6 | — | — | DANIEL ... | 3/6 | — | — |
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| SUMMER (ditto) ... | 2/6 | — | — | ROCK OF AGES (Latin and English) ... | 1/0 | — | — |
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| THE SILVER CLOUD (ditto) ... | 2/6 | — | — | OUT OF THE DEEP (Psalm 130) ... | 1/0 | — | — |
| MINSTER BELLS (ditto) ... | 2/6 | — | — | CARISSIMI. | | | |
| W. CROWTHER-ALWYN. | | | | JEPHTHAH ... | 1/0 | — | — |
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| THOMAS ANDERTON. | | | | SUPPLICATION ... | 5/0 | — | — |
| YULE TIDE ... | 2/6 | 3/0 | — | GEORGE CARTER. | | | |
| THE NORMAN BARON ... | 1/0 | — | — | SINFONIA CANTATA (Psalm 116) ... | 2/0 | — | 3/6 |
| WRECK OF THE HESPERUS ... | 1/0 | — | — | WILLIAM CARTER. | | | |
| P. ARMES. | | | | PLACIDA ... | 2/0 | 2/6 | 4/0 |
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| BACH. | | | | NAOMI ... | 5/0 | — | — |
| MASS, IN B MINOR ... | 2/6 | 3/0 | 4/0 | SIR MICHAEL COSTA. | | | |
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| CHRISTMAS ORATORIO ... | 2/0 | 2/6 | 4/0 | W. CRESER. | | | |
| MAGNIFICAT ... | 1/0 | — | — | EUDORA (A dramatic Idyll) ... | 2/6 | — | — |
| GOD GOETH UP WITH SHOUTING ... | 1/0 | — | — | W. CROTCH. | | | |
| GOD SO LOVED THE WORLD ... | 1/0 | — | — | PALESTINE ... | 3/0 | 3/6 | 5/0 |
| GOD'S TIME IS THE BEST ... | 1/0 | — | — | W. H. CUMMINGS. | | | |
| MY SPIRIT WAS IN HEAVINESS ... | 1/0 | — | — | THE FAIRY RING ... | 2/6 | — | — |
| O LIGHT EVERLASTING ... | 1/0 | — | — | W. G. CUSINS. | | | |
| BIDE WITH US ... | 1/0 | — | — | TE DEUM ... | 1/6 | — | — |
| A STRONGHOLD SURE ... | 1/0 | — | — | FÉLICIEN DAVID. | | | |
| BE NOT AFRAID ... | 0/6 | — | — | THE DESERT (Male voices) ... | 1/6 | 2/0 | — |
| DITTO, SOL-FA, 0/4. | | | | P. H. DIEMER. | | | |
| BLESSING, GLORY, AND WISDOM ... | 0/6 | — | — | BETHANY ... | 4/0 | — | — |
| I WRESTLE AND PRAY ... | 0/4 | — | — | M. E. DOORLY. | | | |
| THOU GUIDE OF ISRAEL ... | 1/0 | — | — | LAZARUS ... | 2/6 | — | — |
| JESU, PRICELESS TREASURE ... | 1/0 | — | — | ANTON DVORÁK. | | | |
| WHEN WILL GOD RECALL MY SPIRIT ... | 1/0 | — | — | THE SPECTRE'S BRIDE ... | 3/0 | 3/6 | 5/0 |
| J. BARNBY. | | | | STABAT MATER ... | 2/6 | 3/0 | 4/0 |
| REBEKAH ... | 1/0 | 1/6 | 2/6 | PATRIOTIC HYMN ... | 1/6 | — | — |
| THE LORD IS KING (Psalm 97) ... | 1/6 | 2/0 | — | A. E. DYER. | | | |
| J. F. BARNETT. | | | | SALVATOR MUNDI ... | 2/6 | — | — |
| THE ANCIENT MARINER ... | 3/6 | 4/0 | 5/0 | HENRY FARMER. | | | |
| DITTO, SOL-FA, 2/0. | | | | MASS, IN B FLAT (Latin and English) ... | 2/0 | 2/6 | 3/6 |
| THE RAISING OF LAZARUS ... | 6/6 | — | 9/0 | JOHN FARMER. | | | |
| BEETHOVEN. | | | | CINDERELLA (A Fairy Opera) ... | 4/0 | — | 6/0 |
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| ENGEDI; OR, DAVID IN THE WILDERNESS ... | 1/0 | 1/6 | 2/6 | PSYCHE ... | 2/6 | 3/0 | 4/0 |
| MOUNT OF OLIVES ... | 1/0 | 1/6 | 2/6 | DITTO, SOL-FA, 1/6. | | | |
| MASS, IN C ... | 1/0 | 1/6 | 2/6 | SPRING'S MESSAGE ... | 0/6 | — | — |
| COMMUNION SERVICE, IN C ... | 1/6 | — | 3/0 | ERL-KING'S DAUGHTER ... | 1/0 | 1/6 | 2/6 |
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| THE CHORAL SYMPHONY ... | 2/6 | — | — | ZION ... | 1/0 | 1/6 | 2/0 |
| DITTO, THE VOCAL PORTION | | | | THE CRUSADERS ... | 2/0 | 2/6 | 4/0 |
| THE CHORAL FANTASIA ... | 1/0 | — | — | DITTO, SOL-FA, 1/0. | | | |
| A CALM SEA AND A PROSPEROUS VOYAGE ... | 0/4 | — | — | COMALA ... | 2/0 | 2/6 | 4/0 |
| MEEK, AS THOU LIVEDST, HAST THOU DEPARTED ... | 0/2 | — | — | CHRISTMAS EVE ... | 1/0 | 1/6 | — |
| WILFRED BENDALL. | | | | HENRY GADSBY. | | | |
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| ST. PETER ... | 3/0 | 3/6 | 5/0 | DITTO, SOL-FA, 1/6. | | | |
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| SIR W. STERNDALE BENNETT. | | | | G. GARRETT. | | | |
| THE MAY QUEEN ... | 3/0 | 3/6 | 5/0 | THE SHUNAMMITE ... | 3/0 | — | — |
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| W. F. BRADSHAW. | | | | | | | |
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| J. BRAHMS. | | | | | | | |
| A SONG OF DESTINY ... | 1/0 | — | — | | | | |

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| O PRAISE THE LORD WITH ONE CONSENT | 1/0 | — | — | THE ROSE OF SHARON | 5/0 | 6/0 | 7/6 |
| (Sixth Chandos Anthem) | 1/0 | — | — | Ditto, Sol.-Fa, 2/0. | — | — | — |
| CORONATION AND FUNERAL ANTHEMS | — | — | 5/0 | MENDELSSOHN. | | | |
| Or singly:— | — | — | — | ELIJAH | 4/0 | 4/6 | 6/0 |
| THE KING SHALL REJOICE | 0/8 | — | — | Ditto, Sol.-Fa, 1/6. | — | — | — |
| ZADOK THE PRIEST | 0/8 | — | — | ST. PAUL | 2/0 | 2/6 | 4/0 |
| MY HEART IS INDITING | 0/8 | — | — | HYMN OF PRAISE (Lobgesang) | 1/0 | 1/6 | 2/6 |
| LET THY HAND BE STRENGTHENED | 0/8 | — | — | Ditto, Sol.-Fa, 1/0. | — | — | — |
| THE WAYS OF ZION | 1/0 | — | — | AS THE HART PANTS (42nd Psalm) | 1/0 | — | — |
| ALEXANDER'S FEAST | 2/0 | 2/6 | 4/0 | COME, LET US SING (95th Psalm) | 1/0 | — | — |
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| Ditto, Ditto, Sol.-Fa, 1/0. | — | — | — | NOT UNTO US, O LORD (115th Psalm) | 1/0 | — | — |
| ODE ON ST. CECILIA'S DAY | 1/0 | 1/6 | 2/6 | LORD, HOW LONG WILT THOU FORGET ME | 1/0 | — | — |
| L'ALLEGRO, IL PENSIEROSO, ED IL MODE- | 2/0 | 2/6 | 4/0 | Ditto, Sol.-Fa, 0/4. | — | — | — |
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| THE PASSION; OR, SEVEN LAST WORDS OF | 2/0 | 2/6 | 4/0 | FESTGESANG (Hymns of Praise) | 1/0 | — | — |
| OUR SAVIOUR ON THE CROSS | 1/0 | — | — | Ditto (Male voices) | 1/0 | — | — |
| TE DEUM (English and Latin) | 1/0 | — | — | CHRISTUS | 1/0 | — | — |
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| ERIC THE DANE | 3/0 | — | — | SON AND STRANGER (Operetta) | 4/0 | — | — |
| O MAY I JOIN THE CHÖIR INVISIBLE | 1/0 | — | — | LORELEY | 1/0 | — | — |
| GEORGE HENSCHEL. | | | | Ditto, Sol.-Fa, 0/6. | | | |
| OUT OF DARKNESS (130th Psalm) | 2/6 | — | — | GEDIPUS AT COLONOS (Male voices) | 3/0 | — | — |
| HENRY HILES. | | | | TO THE SONS OF ART (Ditto) | | | |
| FAYRE PASTOREL | 6/6 | — | — | Ditto, Sol.-Fa, 0/8. | 1/0 | — | — |
| THE CRUSADERS | 2/6 | — | — | | | | |

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| JUDGE ME, O GOD (43rd Psalm) ... | 0/4 | — | — | COMMUNION SERVICE, ditto ... | 2/0 | — | 3/6 | |
| Ditto, SOL-FA, 0/4 ... | — | — | — | MASS, IN F ... | 1/0 | 1/6 | 2/6 | |
| WHY RAGE FIERCELY THE HEATHEN ... | 0/6 | — | — | COMMUNION SERVICE, ditto ... | 2/0 | — | 3/6 | |
| MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... | 0/6 | — | — | SONG OF MIRIAM ... | 1/0 | — | — | |
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