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THE WATER LILY

A ROMANTIC LEGEND

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Vocal Score, 8vo, paper cover, 2s. 6d.; String Parts, 18s. 6d.; Full Score and Wind Parts, MS.

THE TIMES.

Its constantly varied treatment is nearly always happy, and a series of brilliant musical pictures is submitted to the hearer, who may well feel almost overpowered by their number and quick succession.

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STANDARD.

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DAILY NEWS.

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MORNING POST.

There can be no question but that the composer has availed himself of his opportunities, and the "Water Lily" is undoubtedly entitled to rank high in the list of his compositions. . . . We do not think that his gifts have ever been exemplified to a greater extent than in the present Cantata.

ATHENÆUM.

"The Water Lily" is not only the most ambitious, but, on the whole, the most successful of Mr. Cowen's works of similar calibre. . . . In brief, "The Water Lily" is a remarkably clever and effective work, and well worthy the attention of our best choral societies, from whom alone it could receive justice.

DISPATCH.

"The Water Lily" should certainly command attention wherever its merits, which are very great, can find proper attention.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

PERFORMED AT THE GLOUCESTER FESTIVAL, 1892, AND WORCESTER FESTIVAL, 1893.

JOB

AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

C. H. H. PARRY.

Vocal Score, paper cover, 2s. 6d. ; String Parts, 12s. ; Full Score and Wind Parts, MS.

THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Having once more heard Dr. Parry's Oratorio, under the best possible conditions, I accept it as a masterpiece without the smallest qualification. . . . Nothing more interesting than this work could have been given to the Festival Public. . . . "Job" is one of the greatest works of modern times, and does no little to lift our English art to the highest level.

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible. . . . Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. . . . The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis."

THE ATHENÆUM.

That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results.

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