

# JASON.

## PART I.—HELLAS.

### SCENE I.—THE BUILDING OF THE SHIP.

No. 1.

SEMI-CHORUS.—“PLY THE AXE.”

*Allegro, ben marcato.*

PIANO.  
♩ = 104.

*pp*

*cres.*

*f*

*fz*

TENORS.

Ply the axe, ply the axe, ply the axe on mountainside, Pi-ty not the

BASSES.

Ply the axe, ply the axe, ply the axe on mountain side, Pi-ty not the

for - est pride ; *mf* Ye must quit the soil ye love, ye must

for - est pride ; Lordly monarchs of the grove, *mf* Ye must quit the soil ye love, ye must

quit the soil, *f* Lord - ly mon - archs of the grove, Ye must quit the soil ye

quit the soil, *f* Lord - ly mon - archs of the grove, Ye must quit the soil ye

love ; *mf* Tear a - way the leaf - y screen,

love ; *mf* Tear a - way the leaf - y screen,

Cut in shreds the robe of green,

Cut in shreds the robe of green,

*cres.*  
cut in shreds, cut in shreds the robe of

*cres.*  
cut in shreds, cut in shreds the robe of

*cres.*  
3 3 3 3 3 3 3

green. *f* Trees, embrace, trees, embrace, trees, embrace your

green. *f* Trees, embrace, trees, embrace, trees, embrace your

mother earth, trees, embrace your mother earth; *p*

mother earth, trees, embrace your mother earth; Ga - ther

*p*

*p* Ga-ther strength for Ar go's birth, trees, em - *mf*

strength for Ar - go's birth, . . . Ga-ther strength for Ar - go's birth, trees, em - *mf*

*mf*

- brace your mo - ther earth ; . ga - ther strength,

- brace your mo - ther earth ; . . ga - ther strength,

*f*

*f* ga - - ther strength, ga - ther strength for Ar - go's birth. Lof - ty *mf* **A**

ga - - ther strength, ga - ther strength for Ar - go's birth. Lof - ty *mf*

*mf*

*mf* pine shall be her wall, Oak her *mf*

pine shall be her wall, Oak her

*f* *mf*

*p* mast, e - rect and tall ; Pine . . . on *p*

mast, e - rect and tall ; Pine . . . on *p*

*f* *p*

Pe-lion's steep that grew, Light and strong, and smooth and true, light and

strong, and smooth and true; Oak from

famed . Do - do - na's wood, With pro -  
Oak from famed . Do - do - na's wood, With pro -

phet - ic power! en - dued, . . with pro -  
phet - ic power en - dued, with pro -

phet - ic power en - dued. *pp*

phet - ic power en - dued. Thus, with

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "phet - ic power en - dued." and "phet - ic power en - dued. Thus, with". The piano accompaniment is written for a grand piano with two staves, featuring a complex texture with many sixteenth notes and dynamic markings including *fz* and *pp*.

mys - tic power e - late, *pp* Ar - go is *p*

The second system continues the vocal and piano parts. The vocal line has lyrics: "mys - tic power e - late," and "Ar - go is". The piano accompaniment continues with similar rhythmic patterns and dynamic markings like *pp* and *p*.

the voice of fate, *p* Ar - go is *mf* the voice of *mf*

the voice of fate, Ar - go is the voice of

The third system shows the vocal line with lyrics: "the voice of fate," "Ar - go is", and "the voice of". The piano accompaniment features a crescendo marked *cres.* and dynamic markings *p* and *mf*.

fate, the voice of fate. *mf*

fate, the voice of fate. Ply the axe, *f* *fp*

The fourth system concludes the vocal line with lyrics: "fate, the voice of fate." and "fate, the voice of fate. Ply the axe,". The piano accompaniment includes dynamic markings *f* and *fp*.

ply the axe, Tear a - way the leaf-y  
 ply the axe, ply the axe, Tear a - way the leaf-y

*p* *mf* *f*  
*f* *mf*

screen, Cut in shreds, cut in shreds, Trees, embrace your mother earth,  
 screen, Cut in shreds, cut in shreds, Trees, embrace your mother earth,

*cres.* *f*  
*cres.* *f*  
*cres.* *f*

Ga - ther strength, ga - ther strength for Ar - go's birth, . . . for  
 Ga - ther strength, ga - ther strength for Ar - go's birth, . . . for

Ar - - - - go's birth, . . . for Ar - - -  
 Ar - - - - go's birth, . . . for Ar - - -

*ff* *ff* *ff*

go's birth.

go's birth,

*dim.* *mf*

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

This section contains the piano accompaniment and vocal lines for the first part of the piece. It features a piano introduction with a tempo of Lento and a quarter note equal to 54. The piano part includes dynamic markings such as *pp*, *p*, *mf*, *cres.*, and *rit.*. The vocal lines are for a soprano and two altos, with lyrics: "go's birth." and "go's birth,".

Lento. ♩ = 54.

SEMI-CHORUS OF WOMEN.  
SOPRANO.

1st ALTO.

2nd ALTO.

Ma - trons, weep your sad es - tate, . . . Maidens, mourn your lov - ers'

Ma - trons, weep your sad es - tate, Maidens, mourn your

Ma - trons, weep your sad es - tate, Maidens, mourn your

*p* *fp*

This section shows the piano accompaniment for the semi-chorus of women. It includes dynamic markings such as *p* and *fp*.



fate ; Wail the curs - ed love of gold, Lure a -  
 lov - ers' fate ; . . Wail the curs - ed love of . . gold, Lure a -  
 lov - ers' fate ; . . Wail the curs - ed love of . . gold, Lure a -

- like to young and old, . . to young and old.  
 - like to young and old, . . to young and old. .  
 - like to young and old, to young and old. .

Toss'd . by Bor - eas' storm-clad blast,  
 Toss'd by Bor - eas, by Bor - eas' storm - clad blast,  
 Toss'd by Bor - eas, by Bor - eas' storm - clad blast,

*mf*  
On the rock - bound sea - - marge . . . cast,  
*mf*  
On the rock - bound, the rock - bound sea - marge cast,  
*mf*  
On the rock - bound, the rock - bound sea - marge cast,

**B**  
*f*  
Driv'n by east wind's thun-d'rous roar, . . Swift up-on the  
*f*  
Driv'n by east wind's thun - d'rous roar Swift up - on the  
*f*  
Driv'n by east wind's thun - d'rous roar, Swift up-on the  
**B**  
*fz*  
*fz*

*f*  
shore, the cru - - el shore. Whelm-ed be-neath the  
*f*  
shore, the cru - el shore. Whelm-ed be-neath the  
*f*  
shore, the cru - el shore. Whelm-ed be-neath the  
*mf*  
*f*

rav' - ning wave, Vain - ly then for help . . they'll crave,  
 rav' - ning wave, Vain - ly then for help . . they'll crave,  
 rav' - ning wave, . . Vain - ly . . then for help . . they'll crave,  
 dim.

Whelm - ed be - neath the rav' - ning wave, Vain - ly then for  
 Whelm - ed be - neath the rav' - ning wave, Vain - ly then . . for  
 Whelm - ed be - neath the rav' - ning wave, Vain - ly then . . for  
 p fz dim. pp

help they'll crave;  
 help they'll crave;  
 help they'll crave;  
 p *cres. molto.*

Ma-trons, weep your sad es - tate, Maid - ens, mourn . . your lov - ers'

Ma-trons, weep your sad es - tate, Maid - ens, mourn . . your lov - ers'

Ma-trons, weep your sad es - tate, Maid - ens, mourn . . your lov - ers'

fate, maid - ens, mourn your lov - ers' fate, . . . . your lov - ers'

fate, maid - ens, mourn your lov - ers' fate, . . . . your lov - ers'

fate, maid - ens, mourn your lov - ers' fate, . . . . your lov - ers'

*legato.*

*fz*

*legato.*

fate, your lov - ers' fate,

fate, your lov - ers' fate,

fate, . . your lov - ers' fate,

*dim. molto.*

*dim. molto.*

*dim. molto.*

*p*

*p*

*Allegro deciso.*

*Allegro deciso.* ♩ = 112.  
*f fz*

RECIT. ORPHEUS.

*f* Cease, wo-men, cease these dirge-like sounds of woe, Be - fit - ting

*mf*

ill the deeds of high em - prise That call the Zeus - des - cend - ed sons of

*p fp*

*Andantino.*

*p dolce.*

Hel - las. Full sweet is

*Andantino.* ♩ = 69.  
*p*

love, . . . I . . . ween; but sweet-er far When lov - er's brow . . . is

*pp cres.*

*calando.* *mf* *L'istesso tempo.* *mf*  
 crowned with glo - ry's wreath. . . When A - res laid a - side his arms, Al -

*mf* *calando.* *p* *dolce.* *L'istesso tempo.* ♩ = 69.

- lured by Aph-ro - di - te's charms, The camp he changed for ro - sy

bowers, In lov-ing rap-ture pass'd the hours; Young E - ros cast a-way all fear, And trampled

on the bow and spear. No he - roes thronged the

*f* *dim.* *dolce.* *pp*

tem - ple door, And slum - ber sealed the eyes of war, and

*mf*

*mf* *ad lib.* *rit.*

slum - - ber sealed the eyes, and slumber sealed the eyes of

*p* *mf* *colla voce.* *dim.*

**C** *Doppio movimento.*

war. He - phais - - tos,

*Doppio movimento.* ♩ = 126.

*mf* *p* *f* *mf*

from his fie - ry lair, With jea - lous

*p* *mf* *p*

*cres.*

rage be-held the pair; With ea - ger speed a net he

wove, And quick enmeshed the birds of

*fz* *fz* *p*

love. His fel - lows then (the fire - god calls From proud O -

*p* *cres.* *fp*

- - lym - pus' lof - ty halls; With god - like laugh - ter's

*mf* *sempre cres.* *fp*

e - choing roar The mountain mocks the god of

*fp* *cres.* *fp*

war. Roused by the shout, the god a -

*ff* *ad lib.* *Alla marcia.* *ff* *lunga pausa.* *mf* *Alla marcia.* ♩ = 88.

wakes, His cage he rends, his mane he shakes; A - gain he

*mf* *p*



grasps the spear and shield, A - gain he hur-ries to the

*mf*

field ; His voice up-lifts in cla - rion sound, And

His voice up-lifts in clarion sound, And

*cres. f* *mf*

death and ru - in reign a - round. In

*p*

vain, in vain . . . . for love t'im - plore, . . . When

*cres.* *mf*

bat - tle claims . . . the god of war.

*D* *Andantino.* *Andantino.* ♩ = 69.

*f* *mf*

When vic - to - ry has crown'd his

*mf* L.H. *dim.* *p* *dolce.*

arm, And end is put to war's a - larm, A

*mf* *p*

- gain with love the he - ro burns, A - gain to rest and pleasure turns; Re-doubled

*mf* *p*

then the lover's bliss, And sweeter far the vic - - tor - kiss, . . .

*f* *f*

For bat - tle calls his might no more, And love . . . can claim the

*f* *p*

god of war, and love can claim the god, can

*p* *mf* *p*

claim the god, can claim the god of war.

*rit. f* *Allegro ben marcato.*

*Allegro ben marcato. ♩ = 104.*

*p* *rit. p* *p*

CHORUS. SOPRANO. *mf*

ALTO. *mf*

TENOR. *mf*

BASS. *mf*

Ply the axe, ply the axe,

Ply the axe, ply the axe,

ply the axe, ply the axe,

Ply the axe, ply the axe,

*cres.* *cres.*

ply the axe,

ply the axe on mountain side,

ply the axe, ply the axe on mountain

ply the axe, ply the axe on mountain

*f* *mf* *mf* *mf*

ply the  
 ply the axe on moun-tain side, ply the  
 side, ply the axe on mountain side,  
 side, ply the axe on mountain side,

axe, Pi - ty not the for - est pride; Lord - ly  
 axe, Pi - ty not the for - est pride; Lord - ly  
 ply the axe, Pi - ty not the for - est pride; Lord - ly  
 ply the axe, Pi - ty not the for - est pride; Lord - ly

mon - archs of the grove, Ye must quit the soil, the soil ye love,  
 mon - archs of the grove, Ye must quit the soil, the soil ye love,  
 mon - archs of the grove, Ye must quit the soil, the soil ye love,  
 mon - archs of the grove, Ye must quit the soil, the soil ye love,

yemustquit the soil ye love; Cut in  
 yemustquit the soil ye love; Tear a - way the leaf - y screen, . . Cut in  
 yemustquit the soil ye love; Tear a - way the leaf - y

shreds, in shreds the robe of green. . . Trees, em-brace your mother earth, Ga-ther  
 shreds the robe of green. Trees, em-brace your mother earth, Ga-ther  
 Cut in shreds the robe of green. Trees, em-brace your mother  
 screen, Cut in shreds the robe of green. Trees, em-brace your mother

strength, gather strength for Ar-go's birth, ga - - ther  
 strength, gather strength for Ar-go's birth, ga - - ther  
 earth, gather strength for Ar-go's birth, ga - - ther  
 earth, gather strength for Ar-go's birth, ga - - ther

*E Molto animato.*

strength, . . ga-ther strength for Ar - go's birth. Launch her on her

strength, ga-ther strength for Ar - go's birth.

strength, ga-ther strength for Ar - go's birth. Launch her on her

strength, ga-ther strength for Ar - go's birth.

*Molto animato.* ♩ = 126.

bri - ny home, See her dart . . . to kiss . . the

See her dart . . . to kiss . . the

bri - ny home, See her dart . . . to kiss . . the

See her dart . . . to kiss . . the

foam ; see her dart, . . .

foam ; Launch her on her bri - ny home, See her dart, . . .

foam ; see her dart, . . .

foam ; Launch her on her bri - ny home, See her dart, . . .

see her dart . . . to kiss the foam ;

see her dart to kiss the foam ; On the

see her dart . . . to kiss the foam ;

see her dart . . . to kiss the foam ; On the

The first system of the musical score consists of five staves. The top four staves are vocal staves, each with a different vocal line. The lyrics are: "see her dart . . . to kiss the foam ;" on the first staff, "see her dart to kiss the foam ; On the" on the second, "see her dart . . . to kiss the foam ;" on the third, and "see her dart . . . to kiss the foam ; On the" on the fourth. The fifth staff is the piano accompaniment, featuring a complex texture with many triplets and dynamic markings such as *mf* and *fz*.

On the wave . . . our bark shall ride, . . .

wave, . . . on the wave our bark shall ride, . . .

On the wave . . . our bark shall ride, . . .

wave, . . . on the wave our bark shall ride, . . .

The second system of the musical score consists of five staves. The top four staves are vocal staves with lyrics: "On the wave . . . our bark shall ride, . . ." on the first, "wave, . . . on the wave our bark shall ride, . . ." on the second, "On the wave . . . our bark shall ride, . . ." on the third, and "wave, . . . on the wave our bark shall ride, . . ." on the fourth. The fifth staff is the piano accompaniment, featuring a complex texture with many triplets and dynamic markings such as *mf* and *fz*.

Safe - ly brav - - - ing wind and

Safe - ly brav - ing, . . . safe - ly brav - ing wind and

Safe - ly brav - - - ing wind and

Safe - ly brav - ing, . . . safe - ly brav - ing wind and

The third system of the musical score consists of five staves. The top four staves are vocal staves with lyrics: "Safe - ly brav - - - ing wind and" on the first, "Safe - ly brav - ing, . . . safe - ly brav - ing wind and" on the second, "Safe - ly brav - - - ing wind and" on the third, and "Safe - ly brav - ing, . . . safe - ly brav - ing wind and" on the fourth. The fifth staff is the piano accompaniment, featuring a complex texture with many triplets and dynamic markings such as *mf*.

tide, . . . Cleav - ing path . . . with bra - zen

tide, . . . Cleav - ing path . . . with bra - zen

tide, . . . Cleav - ing path . . . with bra - zen

tide, . . . Cleav - ing path . . . with bra - zen

*f* *fz*

3 3 3

proW, with bra - zen proW, . . . He - ro - manned, . . . he - ro -

proW, with bra - zen proW, . . . He - ro - manned, . . . he - ro -

proW, with bra - zen proW, . . . He - ro - manned, . . . he - ro -

proW, with bra - zen proW, . . . He - ro - manned, . . . he - ro -

*f* *fz*

3 3

- manned, she fears, she fears no foe; Loud the shout . . . of

- manned, she fears, she fears no foe; Loud the shout . . . of

- manned, she fears, she fears no foe; Loud the shout . . . of

- manned, she fears, she fears no foe; Loud the shout . . . of



hon - our raise, the shout of hon - our raise,  
hon - our raise, the shout of hon - our raise,  
hon - our raise, the shout of hon - our raise,  
hon - our raise, the shout of hon - our raise,  
tr 3 3 3 3 3 3 3 3 3 3 3  
tr

*f* Lift the song in Ar - go's praise, lift the song,  
Lift the song, lift the song in  
*f* Lift the song in Ar - go's praise, lift the song,  
Lift the song, lift the song in  
*f*

lift the song, lift the song,  
Ar - go's praise, lift the song, lift the song,  
lift the song, lift the song,  
Ar - go's praise, lift the song, lift the song,  
3 3 3 3 3 3 3 3 3 3 3  
*fz* *fz*

lift the song . . . in Ar - go's praise, in

lift the song . . . in Ar - go's praise, in

lift the song . . . in Ar - go's praise, in

lift the song . . . in Ar - go's praise, in

The piano accompaniment includes triplets of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Ar - - go's, in Ar - - go's . . . praise, lift the

Ar - - go's, in Ar - - go's . . . praise,

Ar - - go's, in Ar - - go's . . . praise, lift the

Ar - - go's, in Ar - - go's . . . praise,

The piano accompaniment features a more active bass line with eighth-note patterns and chordal accompaniment in the right hand.

song in Ar - - - go's praise,

in Ar - - - go's praise, Loud the shout of

song in Ar - - - go's praise,

in Ar - - - go's praise,

The piano accompaniment includes a section marked *fp* (fortissimo piano) with a more complex rhythmic pattern in the bass line.

*mf*  
Loud the shout,  
hon - our raise, loud the shout,  
*mf*  
Loud the shout, lift the song in Ar - go's  
*mf*  
Loud the shout,  
*mf* *fp*

lift the song, loud the  
lift the song, Loud the shout of hon - our raise, loud the  
praise, lift the song, loud the  
lift the song, loud the  
*mf* *fp* *f*

shout, lift the song in Ar - go's praise, lift the song,  
shout, lift the song,  
shout, lift the song in Ar - go's praise, lift the song,  
shout, lift the song,  
*fz*

*accel.* *f* *sempre*

loud the shout, the shout of

*accel.* *f* *sempre*

loud the shout, the shout of

*accel.* *f* *sempre*

loud the shout, the shout of

*accel.* *f* *sempre*

loud the shout, the shout of

*f. accel.* *sempre*

*accel* *lerando.*

hon our raise, lift the song,

*accel* *lerando.*

hon our raise, lift the song,

*accel* *lerando.*

hon our raise, lift the song,

*accel* *lerando.*

hon our raise, lift the song,

*accel* *lerando.*

*al*

the song in Ar go's

*al*

the song in Ar go's

*al*

the song in Ar go's

*al*

the song in Ar go's

*al*

*Presto.*

praise, lift  
praise, lift  
praise, lift  
praise, lift

*Presto. ♩ = 84.*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The tempo is marked *Presto.* with a quarter note equal to 84 beats per minute.

the song, lift the song, the song in Ar - go's  
the song, lift the song, the song in Ar - go's  
the song, lift the song, the song in Ar - go's  
the song, lift the song, the song in Ar - go's

This system continues the vocal and piano parts from the first system. The lyrics are repeated for all four vocal parts. The piano accompaniment continues with the same rhythmic and melodic patterns.

*ff*  
praise, in Ar - go's praise. Launch  
praise, in Ar - go's praise. Launch  
praise, in Ar - go's praise. Launch  
praise, in Ar - go's praise. Launch

*ff*

This system concludes the vocal and piano parts. The lyrics are repeated for all four vocal parts. The piano accompaniment continues with the same rhythmic and melodic patterns. The dynamic marking *ff* (fortissimo) is present.

her! . . . . launch . . . her!  
her! . . . . launch . . . her!  
her! . . . . launch . . . her!  
her! . . . . launch . . . her!  
Piano accompaniment with dense chordal textures.

launch . . . . her!  
launch . . . . her!  
launch . . . . her!  
launch . . . . her!  
Piano accompaniment with dense chordal textures.

Empty vocal staves and piano accompaniment with sparse notes.