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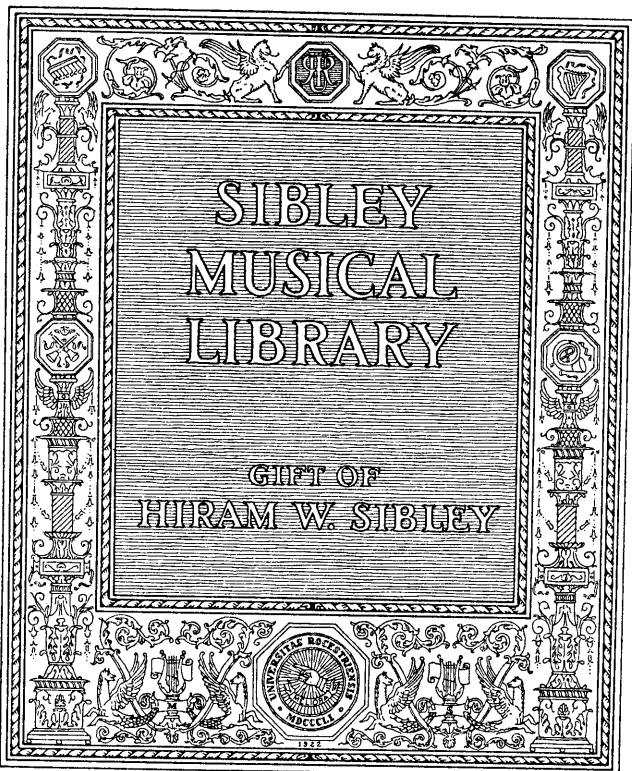
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ARGUMENT.

THE book of this Cantata is based on the episode of the successful voyage of the Argonauts. The scene of the opening is laid in Hellas, on the sea-shore, where the building of the ship Argo is being actively carried on, amid the lamentations of the women, who forebode ill to their husbands and lovers. Orpheus consoles them; and, after a prayer to the gods for a successful voyage, Argo departs amidst favourable auguries. We are next transported to Colchis, where Medeia, daughter of King Aietes, is represented as dreamily awaiting the advent of some unknown hero foreshadowed by the medium of her spells and conjurations. The Argonauts arrive, and are welcomed by the Colchians, who attempt to deter them from their enterprise by depicting the obstacles which bar the way to the Golden Fleece. Jason persists in his undertaking, and Medeia, who recognises in him the hero of her dreams, volunteers her assistance, which is accepted amidst protestations of mutual love. By the aid of Medeia, Jason overcomes in turn the fire-breathing oxen, the host of armed men, and the sleepless dragon, who guard the Golden Fleece. In the last scene, Jason and his companions, accompanied by Medeia, who, even in the hour of triumph, has a presentiment of future misfortune, set sail joyously for their native land.

In adapting this story for musical purposes the author has endeavoured to impart a local and historic colour to the poem, by the use of classic forms both in metre and word-construction.

W. G.

JASON.

CHARACTERS.

| | |
|-----------------|-----------|
| JASON | Baritone. |
| ORPHEUS | Tenor. |
| MEDEIA | Soprano. |

CHORUS OF ARGONAUTS, GREEK WOMEN, ARMED MEN, AND COLCHIANS.

PART I.—HELLAS.

SCENE I.

THE BUILDING OF THE SHIP.

SEMI-CHORUS.—*Men.*

Ply the axe on mountain side,
Pity not the forest pride ;
Lordly monarchs of the grove,
Ye must quit the soil ye love ;
Tear away the leafy screen,
Cut in shreds the robe of green.
Trees, embrace your mother earth ;
Gather strength for Argo's birth.
Lofty pine shall be her wall,
Oak her mast, erect and tall ;
Pine on Pelion's steep that grew,
Light and strong, and smooth and true ;
Oak from famed Dodona's wood,
With prophetic power endued.
Thus, with mystic power elate,
Argo is the voice of fate.

SEMI-CHORUS.—*Women.*

Matrons, weep your sad estate,
Maidens, mourn your lovers' fate ;
Wail the cursed love of gold,
Lure alike to young and old.
Tossed by Boreas' storm-clad blast,
On the rock-bound sea-marge cast,
Driven by east wind's thunderous roar,
Swift upon the cruel shore.
Whelmed beneath the ravening wave,
Vainly then for help they 'll crave ;
Matrons, weep your sad estate,
Maidens, mourn your lovers' fate.

RECITATIVE.—*Orpheus.*

Cease, women, cease these dirge-like sounds of
woe,
Befitting ill the deeds of high emprise
That call the Zeus-descended sons of Hellas.
Full sweet is love, I ween, but sweeter far
When lover's brow is twined with glory's
wreath.

AIR.

When Ares laid aside his arms,
Allured by Aphrodite's charms,
The camp he changed for rosy bowers,
In loving rapture passed the hours ;
Young Eros cast away all fear,
And trampled on the bow and spear.
No heroes thronged the temple door,
And slumber sealed the eyes of war.

Hephaistos, from his fiery lair,
With jealous rage beheld the pair ;
With eager speed a net he wove,
And quick enmeshed the birds of love.
His fellows then the fire-god calls
From proud Olympus' lofty halls ;
With god-like laughter's echoing roar
The mountain mocks the god of war.

Roused by the shout, the god awakes,
His cage he rends, his mane he shakes
Again he grasps the spear and shield,
Again he hurries to the field ;
His voice uplifts in clarion sound,
And death and ruin reign around.
In vain, in vain for love to implore,
When battle claims the god of war.

When victory has crowned his arm,
 And end is put to war's alarm,
 Again with love the hero burns,
 Again to rest and pleasure turns ;
 Redoubled then the lover's bliss,
 And sweeter far the victor-kiss,
 For battle calls his might no more,
 And love can claim the god of war.

FULL CHORUS.

Ply the axe on mountain side,
 Pity not the forest pride ;
 Lordly monarchs of the grove,
 Ye must quit the soil ye love ;
 Tear away the leafy screen,
 Cut in shreds the robe of green.
 Trees, embrace your mother earth,
 Gather strength for Argo's birth.
 Launch her on her briny home,
 See her dart to kiss the foam ;
 On the wave our bark shall ride,
 Safely braving wind and tide,
 Cleaving path with brazen prow,
 Hero-manned, she fears no foe ;
 Loud the shout of honour raise,
 Lift the song in Argo's praise.
 Launch her ! launch her !

SCENE II.

THE INVOCATION AND DEPARTURE.

SOLO.—*Jason.*

All-father Zeus, from thy imperial seat,
 With favouring smile thy suppliant heroes greet ;
 See from our altars rise the humble vow ;
 Majestic calm brood on thy mighty brow,
 Thy fiery bolt assume its flame-wreathed cone
 And grace and mercy well from out thy throne
 And thou, Poseidon, ruler of the wave,
 Whose watery realms our sea-girt Hellas lave,
 Rise from thy deep, thy light-wheeled chariot
 urge
 With flying speed to calm the foaming surge ;
 Curb thy tempestuous billows' angry roar,
 And guide our Argo to the destined shore.
 * [Far-darting Phoibos, beauteous god of day,
 Illume our course and cheer our trackless way ;
 Thy golden rays disperse all clouds that rise,
 And Helios' orb reigns bright in sunny skies.
 Chaste Artemis, fair mistress of the night,
 When day departs, arise in silver light ;
 Shed from the star-gemmed heaven thy
 glorious beam.
 And mirror-sea reflect the peaceful gleam.
 Great Aiolos, of winds the lord and king,
 Whose storm-blasts rage on desolating wing,

* These lines are omitted in the setting of the music.

Enchain their flight—the gale alone released,
 Whose balmy breath shall waft us to the East.
 And ye, dread Fates, to whose mysterious sway,
 The mightiest gods reluctant homage pay,
 Vain 'tis for hostile gale to rise and swell,
 Vainly against us envious waves rebel :
 Yours, yours is Argo, 'tis your firm decree,
 Her keel shall ride in triumph o'er the sea ;
 Then from our altar shall the tribute rise,
 And votive fume-wreath shall ascend the skies.
 Hail to the Fates, whose limitless behest
 Shall lead our bark to victory and rest.]

CHORUS.

See the All-father approves from on high,
 Calm is the sea and cloudless the sky,
 Friendly his glance in the lightning flashes,
 Loud in the ether his thunder crashes.
 Bend to the oar, each dauntless hand,
 Open the sails for the orient strand ;
 See, with a favouring breeze they swell,
 Steer for the home of the rising sun.
 Hellas recedes ; loved land, farewell !
 Hail us again when the treasure is won.

INTERMEZZO.

PART II.—COLCHIS.

SCENE III.

MEDEIA'S VISION.

SCENA.—*Medeia.*

A royal maiden,
 With wealth and beauty more than mortal blest ;
 With honour laden,
 O'er all the land my magic power confessed,
 Yet nought can calm my spirit of unrest.
 With suppliant bow,
 Suitors of noblest rank, a love-lorn band,
 Their homage vow,
 And day by day unceasing crave my hand.
 Vain is their prayer,
 No orient lover can my heart inspire,
 A western air
 Shall stir the embers of love's funeral pyre,
 And fan into a flame the latent fire.
 Love is not dead : 'tis but in dreamy sleep :
 To me, my spells ! to me, my magic aid !
 Bid love to glorious life anew to leap,
 Restore the vision in bright panoply arrayed,
 Nor let the hero-form again in darkness fade.
 Once more I quaff thee, mystical balm,
 Rapt is my soul in Elysian calm ;
 Clear in the mirror a godlike form
 Rides on the wave and smiles at the storm,

Leading a warrior band o'er the sea,
 Borne by the zephyrs to glory—and me.
 'Tis he, 'tis the hero assigned me by fate—
 Speed on, my love! thy coming I wait.
 They glide into port, their anchor they cast,
 Melted the clouds, the night-gloom is past:
 Hail to the day-gleam dawning at last!

SCENE IV.

WELCOME AND LOVE.

CHORUS.—*Colchians.*

Welcome, Jason and thy band,
 Welcome to the Colchian land!
 Stay thee in thy emprise bold,
 Perils wait thee yet untold;
 Untamed oxen—angry pair—
 Stop the way with fiery glare;
 Warrior hosts arise from earth,
 Springing into monstrous birth;
 Dragon vast with sleepless eyes
 Ever guards the golden prize.
 Shun the foes thy task that bar,
 Hold! nor tempt the unequal war;
 Sated is the call of fame,
 Rest and love thy labours claim.

DUET.—*Medeia and Jason.**Medeia.*

Hero of Hellas, since thy daring soul
 Disdains to falter from the perilous goal,
 List to *Medeia*, nor despise the maid
 Whose mortal skill the gods immortal aid.
 My slender form a soul heroic fires;
 To share thy task my ardent will aspires.

Jason.

Maiden of *Colchis*, wise as thou art fair,
 Ne'er fell my rapturous gaze on form so rare;
 Rich is the prize for which my venturous bark
 Spread its white wings to cleave the billows
 dark.

Mighty the peril 'gainst which I have warred,
 And mightier foes await my faithful sword.
 But gleaming gold is but as sullen lead,
 Dulled by the light thy radiant beauties shed;
 And danger is but gossamer beside
 The task that I would dare to call thee bride.

Medeia.

Ah! true was the vision glorious
 That rose o'er the sea;
 Eros, the all victorious,
 Has led thee to me.

Jason and Medeia.

Come, love, let us stray
 Mid myrtle perfume;
 The eve-stars' bright ray
 Our path shall illumine.

The nightingale's song,
 And bloom-covered bowers,
 Shall sweetly prolong
 The love-gladdened hours.

CHORUS (*without.*)

Jason, where art thou? no longer delay!
 Jason, arise, and arm for the fray!

Medeia.

Tarry awhile, love, longer delay,
 Haste not to venture the hazardous fray.

Jason.

Love, I must speed, nor longer delay,
 Thou art the prize of the love-inspired fray.

DUET.—*Jason and Medeia.**Jason.*

Bright was the day and blest the hour
 When I beheld the fairest flower
 Of all that deck the orient field;
 Mirrored thy beauty in my shield,
 Inspires my blade with swifter gleam
 To meet the myriad foes that teem;
 Storm-clouded night awakes to morn,
 And love in victory's car is borne.

Medeia.

Bright was the day and blest the hour
 When I beheld the noblest flower
 Of all that spring in western field;
 To thee my heart, my all I yield.
 Thou art the hero of my dream,
 Thou art my sun's all-radiant beam;
 In thee my night awakes to morn,
 And love to victory is borne.

SCENE V.

THE CONFLICT.

* [*Jason.*

Comrades beloved, who first to eastern strand
 O'er *Euxine* wave a fragile bark have manned,
 'Tis by *Aietes'* royal will denied
 To share the conflict at your leader's side;
 Yet steel my valour by your cheering voice,
 Mourn if I perish; in my joy rejoice.

CHORUS.

Go, noble chieftain! we, thy faithful band
 Grudge not the triumph of thy sole right hand;
 And though to join thee in the strife denied,
 Our hearts will be with thee when battle-tried;
 Thy labours we will greet with cheering voice,
 Mourn if thou fallest; in thy joy rejoice.]

* These lines are omitted in the setting of the music.

Chorus of Argonauts and Colchians.

Still is all save breeze of evening,
Peacefully the moon-rays stream ;
In the distant grove the treasure
Radiant glows with mellow gleam.
Jason, tread thy path with caution,
Firmly grasp thy sword and shield ;
See the monster-wardens crouching
In the black and arid field.

Hark ! they rouse ; the night-stirred echoes
To the bellowing roar rebound ;
Now they charge, their hoofs all brazen
Clang upon the fire-parched ground ;
Flame-lit smoke from snorting nostrils
Fills the sky with lurid glare ;
Jason, fearless, springs to meet them,
Grapples with the rage-mad pair.

Mystic wonder ! see, the flame-wreaths
Flickering droop, and faintly glow ;
Cleared the fumes, the spell-bound monsters,
Bend them to the unscathed foe.
Peaceful now, and victor-guided,
Harness-clad they plough the soil,
Virgin late, but future parent,
Fruitful of the second toil.

SOLO.—*Medeia.*

Courage, my hero-love, a sterner foe
Awaits thine arm ; cast now the dragon-teeth
Upon the uptorn ground : see, from its bosom
rise
The silver sheen of myriad points of steel ;
Now polished helmets gleam, now dark and
soil-grimed faces
Struggle to free themselves from prisoning
ground ;
Still, still they rise ; and now they stand
Erect and free, in panoplied array,
Their spears a forest bright, strong as their
mother earth ;
And, burning to avenge her lacerate frame,
see, now they march,
And chant in serried ranks their warrior song.

CHORUS.—*Armed Men.*

Weapons clashing,
Helmets flashing,
Shield o'erlapping shield ;
Sunlight dances
On our lances,
As we tramp the field.
War our pleasure,
Blood our treasure,
Death our glad employ ;
Gleeful slaughter—
Battle's daughter—
Is our bride and joy.

On then dashing,
Weapons clashing,
Shield enlacing shield ;
Ruin dances
On our lances ;
Carnage glads the field.

SOLO.—*Orpheus.*

Quail not, oh Jason, firmly stay thy foot,
Grasp now the enchanted missile, grasp and
hurl
Swift and true-aimed amid the warrior throng ;
See through the air the fateful message fly !
It strikes on helm, to glittering shield rebounds,
Thence to the face, and fells the unheeding foe ;
And as of Até's fruit, 'mid gods immortal flung,
Discord was born and fury rent the heaven,
So springs the strife amid the soulless host,
Comrade smites comrade, brother lays brother
low.
In growing ranks the dead bestrew the plain ;
The self-mown harvest falls beneath the sword,
And lessens as the ice 'neath summer sun :
The melting mass dissolves, and soaks the
ground ;
Still ever as they die, they chant their warrior
song.

CHORUS.—*Armed Men (resumed).*

What though brother
Slay each other
In the pleasing strife ;
Hail to battle,
Groans are prattle,
Death our new-born life.
Earth bestrewing,
Soil imbruing,
Comrade, foeman, die ;
Ever minished,
All is finished,
Victory our last cry !

SCENA (RECITATIVE).—*Jason.*

Now, my firm soul, the hour supreme is near !
Recal the ills thy warrior arm has braved
Since first my Argo set her filling sail
From Hellas' shore ; recall the weeping maids,
The matrons lorn, the fierce Ægean gale,
The siren's toils, more dangerous than storm ;
The fiery oxen tamed to bear the yoke,
The earth-born host slain by each other's
hand,
Whose bodies cumber yet their mother soil.
Nerved is my arm by memories of the past,
Fast through my veins the dauntless ichor
course,
Inspire my soul, and lend my valour force !

AIR.

Captain of the gods immortal,
Ares, the warrior's mighty friend,
At the dragon-guarded portal,
My courage aid, my life defend.

And thou, enchantress fair,
Thy beauty love inspiring,
My warlike ardour firing,
Still at my side,
My footsteps guide,
Where lurks the sleepless dragon in his lair ;
Thy magic spell,
His fury quell,
And point my steel the last grand fight to dare,

War and love begirt, I near him :
Gleam his fire-eyes in the trees.
See his jaws tremendous ! hear him
Hissing in the fume-full breeze !

Speed now, Medeia, speed the mystic potion,
Swift through the air my shining blade out-
flash ;
The draught is swallowed as a skiff by ocean,
Now on his scaly side my bright sword clash.

His jaws relax, his eyeballs pale their glare,
Fainter he hisses in the clearing air,
His coils unfold, he sleeps ; the quivering
ground
Receives his giant bulk with groaning sound,
Finish, my trusty sword, the direful strife.
Pierce the closed gateways to the monster's
life.
Strike ! strike ! and yet again—a gasp, a
breath,
And passing sleep becomes eternal death.

Ended the fate-given task, and won is the
glorious guerdon,
Mine is the golden fleece, mine is the queen of
the fair,
Never did light ship bear o'er the wave so
priceless a burden
Never a prize more rich, never a maiden so
rare.
Joy on our labour waits, our toil has vanished
in pleasure,
E'en the Olympian gods favouring glance from
above ;
Orpheus, sing to your lyre-strains ! comrades,
dance to the measure,
Hail to the two-fold crown, hail to victorious
love !

SCENE VI.

FINALE.—TRIUMPH.

TRIO AND CHORUS.—*Colchian Women*
(*Medeia's Attendants*) and *Argonauts*.

Orpheus.

Rouse again, lyre ; thy music abounding,
Pour in a stream from melody's gate ;
Let from thy chords the pæan resounding
Gladden the hearts that lovingly wait.
Wind, on your light wings bear the proud story ;
Wave upon wave, the burden prolong ;
Earth shall be filled with the limitless glory,
Heaven shall ring with the echoing song.

Medeia.

Scatter, ye clouds, my pathway surrounding,
Brighten, oh sun ! the shadow of fate ;
Knell of my happiness, faintly resounding,
Swell into tones with pleasure elate.
Wreathed be my name with the Argonaut story,
Wisdom and valour by Eros were strong ;
Nations unborn shall tell of our glory,
Endless in fame, eternal in song.

Jason.

Now, o'er the calm sea gallantly bounding,
Back to the land where loving hearts wait ;
Danger our course no longer surrounding,
Borne on the east wind, pleasure-elate.
Vowed to the gods, brave Argo, thy story,
E'en with thy life true hearts shall prolong ;
Deathless as gods, immortal thy glory,
Endless in fame, eternal in song.

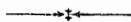
CHORUS.—*Male Voices*.

Haul up the anchor, set the sail,
For Hellas, loved shore, springs the gale ;
With joy we ply the cherished oar,
That speeds us to our home-land shore.
The Fates that sent us on our way,
And nerved us with immortal force,
Shall smile upon our task this day,
And waft us on our westward course.
To them shall be our Argo vowed,
Each year will celebrate the feast ;
Each year will sons of Hellas crowd,
To man her voyage to the east.

FULL CHORUS.

Thus Argo's fame will never die,
When 'mid immortals we shall rest ;
Our glory shall transcend the sky,
Our memory be for ever blest.

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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 mountain side, Pi-ty not the

BASSES.

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

The musical score is written for piano and voice. The piano part is in G major, 3/4 time, and consists of five systems. The first system starts with a piano (*pp*) dynamic and includes the tempo marking *Allegro, ben marcato*. The second system shows a crescendo (*cres.*). The third system is marked *f*. The fourth system is marked *fz*. The fifth system continues the *fz* dynamic. The vocal parts are in G major, 3/4 time, and consist of three systems. The first system is marked *f*. The lyrics are: "Ply the axe, ply the axe, ply the axe on mountain side, Pi-ty not the". The second system continues the lyrics. The piano accompaniment for the vocal systems provides harmonic support and includes some arpeggiated figures.

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

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

love ; Tear a - way the leaf - y screen,
 love ; 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.

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

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

f

mother earth, trees, embrace your mother earth;

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

p

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

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

mf

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

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

f

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

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

f *mf* *A* *mf*

pine shall be her wall, Oak her

pine shall be her wall, Oak her

mf *mf* *f* *mf*

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

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

p *p* *f* *p*

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

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

strong, and smooth and true; Oak from

strong, and smooth and true;

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

ff *fz* *fz* *fz* *fz* *pp*

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

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

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

cres. *mf*

fate, the voice of fate. *mf*

fate, the voice of fate. Ply the axe,

f *fp*

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

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

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 - - -

go's birth.

go's birth,

dim. *mf*

p *rit.*

Lento. ♩ = 54.

pp *p* *mf* *cres.*

SEMI-CHORUS OF WOMEN.
SOPRANO.

1st ALTO. Ma - trons, weep your sad es - tate, . . . Maidens, mourn your lov - ers'

2nd ALTO. Ma - trons, weep your sad es - tate, Maidens, mourn your

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

p *fp*

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

fp

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

cres. *mf* *dim.*

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

p *mf*

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

On the rock - bound, the rock - bound sea - marge cast,

On the rock - bound, the rock - bound sea - marge cast,

B

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

Driv'n by east wind's thun - d'rous roar Swift up - on the

Driv'n by east wind's thun - d'rous roar, Swift up - on the

B

shore, the cru - - el shore. Whelm-ed be - neath the

shore, the cru - el shore. Whelm-ed be - neath the

shore, the cru - el shore. Whelm-ed be - neath the

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. 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 p 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' *legato.*

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

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

fate, . . . your lov - ers' fate, . . . your lov - ers' fate, . . . your lov - ers' fate, . . . your lov - ers' *fz* *legato.*

fate, . . . your lov - ers' fate, *dim. molto.*

fate, . . . your lov - ers' fate, *dim. molto.*

fate, . . . your lov - ers' fate, *dim. molto.*

dim. molto. *p* *p*

Allegro deciso.

Allegro deciso. ♩ = 112.

RECIT. ORPHEUS.

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

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

Andantino. ♩ = 69. *p dolce.*

Hel-las. Full sweet is

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

calando. *mf* *3* crowned with glo - ry's wreath. . . When A - res laid a - side his arms, Al -

L'istesso tempo. *mf* *L'istesso tempo.* ♩ = 69.

mf calando. *p* *dolce.*

mf *3* - lured by Aph-ro - di - te's charms, The camp he changed for ro - sy

mf *3* bowers, In lov-ing rap-ture pass'd the hours; Young E - ros cast a-way all fear, And trampled

in tempo decisamente. on the bow and spear. No he - roes thronged the

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

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

mf *3*

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*

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

cres.

wove, And quick enmeshed the birds of

ff *fz* *fz* *p*

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

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

e - choing roar The mountain mocks the god of

war. . . . Roused by the shout, the god a -

ff *ad lib.* *Alla marcia.* 88.

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

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,

f *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*

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; *mf* Cut in
 yemustquit the soil ye love; Tear a-way the leaf-y screen, .. *mf* Cut in
 yemustquit the soil ye love; Tear a-way the leaf-y
 shreds, in shreds therobe of green. . . *f* Trees, em-brace your mother earth, Ga-ther
 shreds therobe of green. *f* Trees, em-brace your mother earth, Ga-ther
 Cut in shreds therobe of green. *f* Trees, em-brace your mother
 screen, Cut in shreds therobe of green. *f* Trees, em-brace your mother
 strength, gather strength for Ar-go's birth, *ff* ga-ther
 strength, gather strength for Ar-go's birth, *ff* ga-ther
 earth, gather strength for Ar-go's birth, *ff* ga-ther
 earth, gather strength for Ar-go's birth, *ff* 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

mf *fz* *mf*

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

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

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

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

f *fz*

mf Safe - ly brav - - - ing wind and

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

mf Safe - ly brav - - - ing wind and

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

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*

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*

- 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 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

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 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 continues with a consistent rhythmic pattern, featuring chords and moving lines in both hands.

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 features a *mf* dynamic in the vocal line and a *fp* dynamic in the piano accompaniment, with a more active bass line.

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

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. $\text{♩} = 84.$

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

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

SCENE II.—THE INVOCATION AND DEPARTURE.

No. 2.

SOLO.—“ALL-FATHER ZEUS.”

Molto Maestoso. *p*

PIANO.
♩ = 58.

p

molto cres.

f

fz

fz

fz

f

RECIT. JASON.

All-fa-ther Zeus from thy imperial

p lunga pausa.

seat, With fav'rings smile thy suppliant he-ros greet; See from our

p

mf

al-tars rise the hum-ble vow, Ma-jes-tic calm brood on thy

p

might - - y brow, Thy fie-ry bolt , assume its flame-wreath'd cone,

p *mf* *f* *mf*

And grace and mer-cy well from out thy throne, and grace and mer - cy well from out thy

p *p*

f throne. . .

A mf And thou, Po - sei - don, ru - ler of the wave,

Whose wa - try realms our sea - girt Hel - las lave, Rise from thy deep,

stringendo. thy light-wheel'd cha - riot urge With fly - ing speed . . . to calm . . . the foam - ing

surge ; Curb thy tem - pes - tuous billows' an - gry roar, . . .

f *mf*

And guide our Ar - go, and guide our Ar - go to the des-tined

shore,

f

f

Moderato.

Moderato. ♩ = 88.

f

B CHORUS. SOPRANO.

See the All - fa - ther ap - proves from on

ALTO.

See the All - fa - ther ap - proves from on

TENOR.

See the All - fa - ther ap - proves from on

BASS.

See the All - fa - ther ap - proves from on

mf *p* *dim.*

high, Calm is the sea and cloud - less, and cloud - less the sky,

high, Calm is the sea and cloud - less, and cloud - less the sky,

high, Calm is the sea and cloud - less, and cloud - less the sky,

high, Calm is the sea and cloud - less the sky,

p *sf*

mf

Friend - ly his glance in the light - ning flashes,

Friend - ly his glance in the light - ning flash - es,

Friend - ly his glance in the light - ning flash - es,

Friend - ly his glance in the light - ning flash - es,

f

f Loud in the æ-ther his thun-der crash-es, loud in the
 Loud in the æ-ther his thun-der crash-es, loud in the
 Loud in the æ-ther his thun-der crash-es, loud in the
 Loud in the æ-ther his thun-der crash-es, loud in the

æ-ther, loud in the æ-ther his thun-der, his
 æ-ther, loud in the æ-ther his thun-der, his
 æ-ther, loud in the æ-ther his thun-der, his
 æ-ther, loud in the æ-ther his thun-der, his

thun-der crash-es, crash-es.
 thun-der crash-es, crash-es.
 thun-der crash-es, crash-es. *mf* 3 Bend to the
 thun-der crash-es, crash-es.

fz fz fz fz ff mf p 3

Bend to the oar, each daunt-less hand, bend, bend to the oar, *cres.*

Bend to the oar, each daunt-less hand, bend, bend to the oar, *cres.*

Bend, bend to the oar, each daunt-less hand, to the oar, *cres.*

Bend to the oar, each daunt-less hand, bend, bend to the

oar, bend to the oar, each daunt-less hand, *f*

oar, bend to the oar, each daunt-less hand, bend to the *mf* 3

bend to the oar, . . . each daunt-less hand, *f*

oar, bend to the oar, each daunt-less hand, *f*

bend to the oar, each dauntless hand, O - pen the sails, . . . the sails for the *mf* 3 *p*

oar, the oar, each dauntless hand, each hand, O - pen the sails for the *mf* 3 *p*

bend to the oar, each dauntless hand, O - pen the sails for the *mf* 3 *p*

bend to the oar, each dauntless hand, O - pen the sails for the *mf* 3 *p*

o - rient strand; See, with a fav' - ring breeze they swell, Steer . . for the home of the

o - rient strand; See, with a fav' - ring breeze they swell, Steer . . for the home of the

o - rient strand; See, with a fav' - ring breeze they swell, Steer for the home of the

o - rient strand; See, with a fav' - ring breeze they swell, Steer for the home of the

ris - ing sun, See, with a fav' - ring breeze they swell, steer . . for the home, steer . .

ris - ing sun, See, with a breeze they swell, steer for the

ris - ing sun, See, with a fav' - ring breeze they swell.

ris - ing sun, See, with a fav' - ring breeze they swell,

for the home, for the home, . . . for the home . . . of the ris - ing

home, steer for the home, . . steer for the home of the ris - ing

steer for the home, steer for the home, . . the home of the ris - ing

steer for the home of the ris - ing

sun, the ris - ing sun, the ris - ing sun, steer for the home, steer for the
 sun, the ris - ing sun, the ris - ing sun, steer for the home, steer for the
 sun, the ris - ing sun, the ris - ing sun, steer for the home, steer for the
 sun, the ris - ing sun, the ris - ing sun, for the home, steer for the home,

home, steer for the home of the ris - ing sun, the home of the ris - ing
 home, steer for the home of the ris - ing sun, the home of the ris - ing
 home, steer for the home of the ris - ing sun, the home of the ris - ing
 steer for the home of the ris - ing sun, the home of the ris - ing

sun, the sun. Hel - las re - cedes,
 sun, the sun. Hel - las re - cedes,
 sun, the sun. Hel - las re - cedes,
 sun, . . the ris - ing sun. Hel - las re - cedes. loved land, fare-

D

loved land, fare-well, Hail us a-gain... when the

loved land, fare-well, Hail us a-gain... when the

loved land, fare-well, Hail us a-gain... when the

- well, Hail us a-gain, a-gain... when the

trea - sure is won, loved land, farewell, hail us a-gain when the

trea - sure is won, loved land, farewell, loved land, fare - well, hail us a-gain when the

trea - sure is won, loved land, fare-well, fare - well, hail us a-gain when the

trea - sure is won, loved land, fare - well, . . fare - well, hail us a-gain when the

trea - sure is won, hail us a-gain when the trea - sure is won, when the

trea - sure is won, hail us a-gain when the trea - sure is won,

trea - sure is won, hail us a-gain when the trea - sure is won,

trea - sure is won, hail us a-gain when the trea - sure is won,

dim. *p* *dim.* *p* *dolce.*

treasure is won, hail us a - gain when the treasure is won. Loved
 is won, hail us a - gain when the treasure is won. Loved
 is . . . won, hail us a - gain when the treasure is won. Loved
 is won, hail us a - gain when the treasure is won. Loved

land, . . . fare - well, . . . loved land, . . .
 land, . . . fare - well, . . . loved land, . . .
 land, . . . fare - well, . . . loved land, . . .
 land, . . . fare - well, . . . loved land, . . .

fare - well, . . . loved land, fare -
 fare - well, . . . loved land, fare -
 fare - well, . . . loved land, fare -
 fare - well, . . . loved land, fare -

mf

- well, loved land, fare -

- well, loved land, fare -

dolce. pp - well, loved land, fare - well, loved land, fare -

loved land, fare - well, loved land, fare -

pp

dim. *pp*

- well, fare - - - well.

dim. *pp*

- well, fare - - - well.

dim. *pp*

- well, fare - - - well.

dim. *pp*

- well, fare - - - well.

dolce. p

pp

Ped.

dim. *pp*

pp *dim.* *molto.*

pp *dim.*

Attacca.

INTERMEZZO.

No. 3.

“ON THE WATERS.”

Allegro moderato e molto tranquillo.

PRIMO.
♩ = 60.

pp < > *p dolce.*

Allegro moderato e molto tranquillo.

SECONDO.
♩ = 60.

p

Ped.

The musical score is written for two hands, Primo and Secondo, in a 6/4 time signature with one flat (B-flat). The tempo is 'Allegro moderato e molto tranquillo' with a quarter note equal to 60 beats. The score is divided into three systems. The first system shows the beginning of the piece with a piano (pp) dynamic and a 'dolce' marking. The second system features a prominent piano (p) dynamic and a 'Ped.' (pedal) marking. The third system continues the piece with various dynamics and phrasing.

A Folio Edition, for four hands, of this Intermezzo may also be had.

Mackenzie's "Jason."—Novello, Ewer and Co.'s Octavo Edition.—(44.)

Musical score for the first system of "Jason" by Mackenzie. The system consists of four staves. The top two staves are for the piano, and the bottom two are for the grand piano. Dynamics include *p*, *mf*, and *p*. A key signature change to B-flat major is indicated at the end of the system.

Musical score for the second system of "Jason" by Mackenzie. The system consists of four staves. The top two staves are for the piano, and the bottom two are for the grand piano. Dynamics include *p* and *p dolce*. The key signature remains B-flat major.

Musical score for the third system of "Jason" by Mackenzie. The system consists of four staves. The top two staves are for the piano, and the bottom two are for the grand piano. Dynamics include *p*. The key signature remains B-flat major.

First system of musical notation. It consists of three staves. The top staff is a single treble clef with a key signature of one flat and a common time signature. The middle staff is a single treble clef. The bottom staff is a grand staff (treble and bass clefs). Dynamics include *cres.*, *mf*, *p*, and *mf*. There are various musical markings such as slurs, accents, and a fermata.

Second system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle staff is a single treble clef. The bottom staff is a grand staff. Dynamics include *p* and *mf*. There are various musical markings such as slurs, accents, and a fermata. A "Ped." marking is present in the bass staff. The text "L.H." is written above the middle staff. An asterisk "*" is placed below the bass staff.

Third system of musical notation. It consists of three staves. The top staff is a single treble clef. The middle staff is a single treble clef. The bottom staff is a grand staff. Dynamics include *p* and *mf*. There are various musical markings such as slurs, accents, and a fermata.

dim. *p* *mf*

dim. *p*

p

p *p*

p *mf*

p *p*

un poco più mosso. *mf* *e stringendo.*

un poco più mosso. *mf* *e stringendo.*

sempre cres. *mf*

sempre cres.

cres. *f* *rit.* *fz* *fz*

cres. *f* *rit.* *fz* *fz*

Più Allegro. $\text{♩} = 72.$

ff *fz* *fz*

fz *fz* *fz*

ff *fz* *fz*

First system of musical notation. It consists of four staves. The top staff is a treble clef with a melodic line featuring a *Soa* (Sostenuto) marking. The second staff is a treble clef with a harmonic accompaniment. The third and fourth staves are bass clefs, with the third staff containing a bass line and the fourth staff containing a bass line with a *ff* (fortissimo) dynamic marking.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a melodic line featuring a *Soa* marking. The second staff is a treble clef with a harmonic accompaniment. The third and fourth staves are bass clefs, with the third staff containing a bass line and the fourth staff containing a bass line with a *fz* (forzando) dynamic marking.

Third system of musical notation. It consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a harmonic accompaniment, featuring a *ff* dynamic marking and a *dim.* (diminuendo) marking. The third and fourth staves are bass clefs, with the third staff containing a bass line and the fourth staff containing a bass line with a *ff* dynamic marking and a *dim.* marking.

A

mf *p* *espress.*

A

p *stringendo.* *fp*

6 6

p *stringendo.*

2

p *mf*

p *mf*

cres.

mf *cres.* *f*

5

B

f *fz* > > > *fz*

fz > > > *fz*

> >

fz > > *fz*

> > > >

f

The first system of the musical score consists of four staves. The top two staves are for the right hand, featuring a continuous sixteenth-note pattern with slurs and accents. The bottom two staves are for the left hand, with a sparse accompaniment of chords and single notes. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamic marking *fz* (forzando) is placed above the right-hand staves.

The second system continues the musical score with four staves. The right hand part features a mix of chords and melodic lines, with some slurs and accents. The left hand part provides harmonic support with chords and moving lines. The dynamic marking *fz* is present. The notation includes various articulations and phrasing marks.

The third system of the musical score consists of four staves. The right hand part features a complex texture with slurs and accents, and includes the marking *Sua* (Sua) above a section. The left hand part continues with chords and moving lines, with dynamic markings *fz* and accents. The notation includes various articulations and phrasing marks.

ff *f fp* *fz*

C *mf* *p espress.*

pp *p*

First system of musical notation, including a piano (*p*) dynamic marking.

Second system of musical notation, including a *Poco meno mosso.* tempo marking.

Third system of musical notation, including *p dolce.* and *dim.* dynamic markings.

sempre più tranquillo.

p *p dolce.*

cres. *mf*

dim. *pp* *p*

Tempo 1mo. ♩ = 60.

Musical score for the first system, measures 1-4. The vocal line (top staff) features a melodic line with sixteenth-note runs, marked with accents and a *p* dynamic. The piano accompaniment (middle and bottom staves) consists of chords and a bass line, with a *dim.* dynamic marking. The tempo is marked *Tempo 1mo. ♩ = 60.*

Musical score for the second system, measures 5-8. The vocal line (top staff) continues with a melodic line, marked with a *p dolce* dynamic. The piano accompaniment (middle and bottom staves) consists of chords and a bass line. The tempo remains *Tempo 1mo. ♩ = 60.*

Musical score for the third system, measures 9-12. The vocal line (top staff) continues with a melodic line. The piano accompaniment (middle and bottom staves) consists of chords and a bass line. The tempo remains *Tempo 1mo. ♩ = 60.*

Musical score for the first system, measures 1-4. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *cres.* and *p*.

Musical score for the second system, measures 5-8. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *mf*, *p*, and *dim.*.

Musical score for the third system, measures 9-12. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *mf* and *pp*.

The first system of the musical score consists of two systems of staves. The upper system has a treble clef and contains a melodic line with dynamic markings *p*, *mf*, *p*, and *mf*. The lower system has a bass clef and contains a bass line with dynamic markings *mf*. Both systems feature slurs and hairpins indicating phrasing and dynamics.

The second system of the musical score consists of two systems of staves. The upper system has a treble clef and contains a melodic line with dynamic markings *dim.* and *mf*. The lower system has a bass clef and contains a bass line with dynamic markings *p*. Both systems feature slurs and hairpins indicating phrasing and dynamics.

The third system of the musical score consists of two systems of staves. The upper system has a treble clef and contains a melodic line with dynamic markings *p* and *fz*. The lower system has a bass clef and contains a bass line with dynamic markings *p*, *fz*, and *p*. Both systems feature slurs and hairpins indicating phrasing and dynamics. A key signature change to D major is indicated by a 'D' above the staff.

Musical score for the first system of "Jason" by Mackenzie. The system consists of a vocal line and a piano accompaniment. The piano part is written for four staves: a right-hand treble staff and a left-hand bass staff. The vocal line begins with a piano (*p*) dynamic and includes accents. The piano accompaniment features a right-hand treble staff with a fortissimo (*fz*) dynamic and a left-hand bass staff with a pianissimo (*pp*) dynamic. The piano part includes a crescendo and a decrescendo.

Musical score for the second system of "Jason" by Mackenzie. The system consists of a vocal line and a piano accompaniment. The piano part is written for four staves: a right-hand treble staff and a left-hand bass staff. The vocal line begins with a *dolce.* dynamic and includes a decrescendo. The piano accompaniment features a right-hand treble staff with a piano (*p*) dynamic and a left-hand bass staff with a piano (*p*) dynamic. The piano part includes a decrescendo.

Musical score for the third system of "Jason" by Mackenzie. The system consists of a vocal line and a piano accompaniment. The piano part is written for four staves: a right-hand treble staff and a left-hand bass staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes accents. The piano accompaniment features a right-hand treble staff with a mezzo-forte (*mf*) dynamic and a left-hand bass staff with a piano (*p*) dynamic. The piano part includes a decrescendo and a piano (*p*) dynamic.

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The second staff is a single melodic line in bass clef. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment, featuring a dense, rhythmic texture in the right hand and a more sparse accompaniment in the left hand. Dynamics include *p* and *pp*.

The second system of the musical score consists of four staves. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The second staff is a single melodic line in bass clef. The third and fourth staves are a grand staff for piano accompaniment, with a complex, rhythmic texture in the right hand and a more sparse accompaniment in the left hand. Dynamics include *mf* and *pp*.

The third system of the musical score consists of four staves. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic with a ritardando (*rit.*) marking. The second staff is a single melodic line in bass clef. The third and fourth staves are a grand staff for piano accompaniment, with a complex, rhythmic texture in the right hand and a more sparse accompaniment in the left hand. Dynamics include *pp* and *pp rit.*.

PART II.—COLCHIS.
SCENE III.—MEDEIA'S VISION.

No. 4.

SCENA.—“A ROYAL MAIDEN.”

Allegro agitato.

PIANO.
♩ = 104.

p *cres.* *f* *fz*

fz *mf* *p*

cres. *f* *fz* *fz*

mf *mf* *cres.* *meno mosso.* ♩ = 84.

MEDEIA.

A roy - al maid - en, With wealth and beau - ty more than mor - tal blest ;

dim. *mf*

With hon - our lad - en, O'er all the land my ma - - gic power con -

fz *fz*

A

- fess'd,

mf *fz*

Yet nought can calm, yet nought can calm my spi - rit of un - rest.

fp *fp*

With sup - pliant bow, . . . Suit - ors of no - blest rank

p *f* *p*

a love - lorn band, Their hom - age vow, And day by day un - ceas -

- - ing crave my hand. Vain is their

mf *cres.* *mf* *fz*

prayer, vain is their prayer, No o - rient

più tranquillo.
lov - er can my heart in - spire, A west - ern air,

p più tranquillo.

p dolce.
a west - ern air shall stir the em - bers of love's

dolce.

fu - n'ral . . . pyre, And fan . . . in - to a flame . . .

Larghetto.
the la - - - tent fire.

Larghetto. ♩ = 88.

rit. *mf*

Love is . . . not dead: . . . 'tis but in dream - y

p *dolce.*

sleep: . . . To me, my spells! to me, my ma-gic aid! . . .

mf *mf*

to me, my spells! to me, my ma-gic aid! . . . Bid

p

love . . . to glo - rious life anew to leap,

mf dolce.

Re-store the vi - sion . . . in bright pan - o - ply arrayed, Nor

Ped.

mf

let the he - ro - form, nor let . . . the he - ro - form a - gain in dark - ness

B *un poco animato.*

fade. *un poco animato.* *p* Once more I

mf quaff thee, *mf* mys - ti - cal balm,

dolce.

Rapt is my soul in E - ly - sian

calm ; Clear in the mir - - - - -
L.H. - - - - -

a . . . god - like form

Rides . . . on the wave and smiles at the storm,

Lead - ing a war - - rior band . . o'er the sea,

Borne by the ze - phyr's, borne . . by . . the

ze - phyr's to glo - ry and me, to glo - ry and me, . . . to

f glo - ry, *mf* to glo - ry, to glo - ry and *rit.*

Allegro vivace.

me.

Allegro vivace. $\text{♩} = 88.$

mf

'Tis

f *mf* *dim.*

he, 'tis the he - ro as - signed me by fate . . . Speed

p

on, my love, thy com - ing I wait, . . 'tis

he, 'tis the he - ro as - signed me by fate, . . .

speed on, my love, . . . thy com - ing I wait,

speed on, my love, speed on, my love, my love, thy com - - ing I

cres. *f*

wait. They glide, . . . they glide . . . in - to

mf *fz* *p*

port, their an - chor they cast, . . . they

fz

p cast. 'Tis he, 'tis he, . . . the he - - ro as - signed me by *cres.*

fate—Speed on, my love, . . . thy . . . com - - ing, *fz*

L.H.

thy . . . com - ing, thy com - ing I wait. *ff*

Melt - ed the *E* *fz* *p*

clouds, . . . the night - gloom is past. Hail . . . to the

day - gleam dawn - ing at last, hail to the

p

day - gleam dawn - ing at last, . . . the day - gleam

cres. *f*

dawn - ing at last! . . . 'Tis he, . . . the

p *pp* *p*

he - ro . . . as - signed me by fate - . . . Speed

on, my love, thy com - ing I

p *cres.* *mf*

F *f*

wait. . . They glide in - to port, . . their

an - chor they cast, . . . Melt-ed the

cres.

clouds, . . . the night - - gloom is past, . . .

the night - - gloom is past: Hail to the

day - gleam dawn - ing at last. . .

Hail to the day - gleam dawn

Ossia. *cres. molto.* ing at

cres. molto. ing at

last, . . . dawn - ing at last! *a tempo.*

last, . . . at last! *a tempo.*

SCENE IV.—WELCOME AND LOVE.

No. 5. CHORUS OF COLCHIANS.—“WELCOME, JASON AND THY BAND.”

Allegretto.

PIANO.
♩ = 96.

p

mf *dim.*

1st & 2nd SOPRANO.
p
Wel - come, Ja - son

1st & 2nd ALTO.
p
Wel - come, Ja - son

p *pp*

and thy band, Welcome, Ja - son, to the Colchian land!

and thy band, Welcome, Ja - son, to the Colchian land!

The musical score is written in 2/4 time with a key signature of one sharp (F#). The piano accompaniment begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with a soprano and alto line, both marked piano (*p*). The lyrics are: "Wel - come, Ja - son" for both parts. The piano accompaniment includes dynamic markings of *mf* and *dim.* and features triplet figures in the bass line. The vocal parts conclude with the lyrics: "and thy band, Welcome, Ja - son, to the Colchian land!".

mf
Stay thee in . . . thy em - prise bold, Pe - rils wait thee'

mf
Stay thee in thy em - prise bold, Pe - rils wait thee

p

mf
yet un - told, . . . Stay thee in . . . thy em - prise bold,

mf
yet un - told, . . . Stay thee in thy em - prise bold,

p *mf*

Pe - rils wait thee yet un - told, wait thee yet un - told, Wel - come,

Pe - rils wait thee yet un - told, wait thee yet un - told, Wel - come,

p *p*

Ja - son and thy band, Wel - come, Ja - son, to the

Ja - son and thy band, Wel - come, Ja - son, to the

Welcome, Ja - son and thy
 band, Welcome, Ja - son, to the Colchian land ! Stay thee
 in thy em - prise bold, Pe-rils wait thee yet un - told, wait thee
 yet un - told.

dim.
p
p
p
p
mf *dim.* *mf*
dim. *p* *pp*

A SOPRANO.

ALTO.

War - rior hosts .. a - rise from earth, Spring - ing in - to mon - strous

1st & 2nd TENOR.

War - rior hosts .. a - rise from earth, Spring - ing in - to mon - strous

1st & 2nd BASS.

War - rior hosts .. a - rise from earth, Spring - ing in - to mon - strous

birth ; Dra - gon vast with sleep - less eyes ..

birth ; Dra - gon vast with sleep - less eyes

birth ; Dra - gon vast with sleep - less eyes

Ev - er guards the gold - en prize.

Ev - er guards the gold - en prize.

Ev - er guards the gold - en prize.

War-rior hosts.. a-rise from earth, Spring-ing in-to mon-strous

War-rior hosts.. a-rise from earth, Spring-ing in-to mon-strous

War-rior hosts.. a-rise from earth, Spring-ing in-to mon-strous

birth; Dra-gon vast with sleep-less eyes..

birth; Dra-gon vast with sleep-less eyes

birth; Dra-gon vast with sleep-less eyes

Ev-er guards the gold-en prize.

Ev-er guards the gold-en prize.

Ev-er guards the gold-en prize.

Shun the foes, . . . the foes thy

Shun the foes, . . . the foes thy

task that bar, . . . Hold! . . . nor tempt, . . .

task that bar, . . . Hold! . . . nor tempt, . . .

task that bar, . . . Hold, . . . nor tempt, . . .

nor tempt th'un-e - - qual war; Sa - -

nor tempt th'un-e - - qual war;

nor tempt th'un-e - - qual war; Sa, . . .

nor tempt th'un-e - - qual war;

Mackenzie's "Jason."—Novello, Ewer and Co.'s Octavo Edition.

ted is . . . the call of fame, . . .

ted is . . . the call of fame, . . .

Rest and love, . . . and love thy

Rest and love, . . . and love thy

Rest and love, . . . and love thy

Rest and love, . . . and love thy

la - bours claim. . . . War-rior hosts a-rise from earth,

la - bours claim. . . . War-rior hosts a-rise from earth,

la - bours claim. . . . War-rior hosts a-rise from earth,

la - bours claim. . . . War-rior hosts a-rise from earth,

The score consists of three systems of vocal and piano accompaniment. Each system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The first system features a vocal line with lyrics 'ted is . . . the call of fame, . . .' and a piano accompaniment with triplets. The second system features a vocal line with lyrics 'Rest and love, . . . and love thy' and a piano accompaniment with a forte dynamic. The third system features a vocal line with lyrics 'la - bours claim. . . . War-rior hosts a-rise from earth,' and a piano accompaniment with a fortissimo dynamic and a sixteenth-note figure.

Spring - ing in - to .. mon - strous birth ;

Spring - ing in - to mon - strous birth ; Dra - gon vast with

Spring - ing in - to mon - strous birth ; Dra - gon vast with

Spring - ing in - to mon - strous birth ; Dra - gon vast with

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "Spring - ing in - to .. mon - strous birth ;" followed by "Spring - ing in - to mon - strous birth ; Dra - gon vast with". The piano accompaniment is in bass clef and features a complex texture with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

sleep - less eyes Ev - er guards the gold - en

sleep - less eyes Ev - er guards the gold - en

sleep - less eyes Ev - er guards the gold - en

sleep - less eyes Ev - er guards the gold - en

Detailed description: This system contains four vocal staves and two piano staves. The lyrics are: "sleep - less eyes Ev - er guards the gold - en". The piano accompaniment continues with a similar texture to the first system, featuring chords and moving lines. Dynamics include *ff* (fortissimo) and *f* (forte).

prize. Wel - come,

prize. Wel - come,

prize. Wel - come,

prize. Wel - come,

Detailed description: This system contains four vocal staves and two piano staves. The lyrics are: "prize. Wel - come,". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f* (forte), *fz* (forzando), *mf* (mezzo-forte), and *p* (piano). A section marker 'B' is present at the end of the system.

Ja-son and thy band, Welcome, Ja-son, to the Colchian land!

Ja-son and thy band, Welcome, Ja-son, to the Colchian land!

Ja-son and thy band, Welcome, Ja-son, to the Colchian land!

Welcome, Ja-son, welcome, Ja-son, welcome to the Colchian

Stay thee in . . thy em-prise bold, Pe-rils wait thee yet un-

Stay thee in . . thy em-prise bold, Pe-rils wait thee yet un-

Stay thee in thy em-prise bold, Pe-rils wait thee yet un-

land! In thy em-prise bold, Pe-rils wait thee yet un-

- told, Stay thee in . . thy em-prise bold, Pe-rils wait thee yet un-

- told, Stay thee in . . thy em-prise bold, Pe-rils wait thee yet un-

- told, Stay thee in thy em-prise bold, Pe-rils wait thee yet un-

- told, Stay thee in thy em-prise bold, Pe-rils wait, . . .

told, wait thee yet un - told; Un - tamed ox - en - an - gry pair -
 - told, wait thee yet un - told; Un - tamed ox - en - an - gry pair -
 - told, wait thee yet un - told; ox - en - an - gry pair -
 . . . wait thee yet un - told;

p Stop the way with fie - ry glare, un - tamed ox - en - an - gry
p Stop the way with fie - ry glare, un - tamed ox - en - an - gry
p Stop the way with fie - ry glare, un - tamed ox - en, untamed
p Stop the way with fie - ry glare, with fie - ry glare,

p pair - stop the way with fie - ry glare.
p pair - stop the way with fie - ry glare.
p ox - en stop the way with fie - ry glare.
p stop the way with fie - ry, fie - ry glare.

p *pp*

Welcome, Ja - son and thy band, Welcome,
 Welcome, Ja - son and thy band, Welcome,
 Welcome, Ja - son and thy band, Welcome,
 Welcome, Ja - son and thy band,

Ja - son, to the Colchian land ! Stay thee in . . thy em - prise
 Ja - son, to the Colchian land ! Stay thee in . . thy em - prise
 Ja - son, to the Colchian land ! Stay thee in thy em - prise
 Welcome, Ja - son and thy band, in thy em - prise

bold, Pe-rils wait thee yet un - told, wait thee yet un - told,
 bold, Pe-rils wait thee yet un - told, wait thee yet un - told,
 bold, Pe-rils wait thee yet un - told, wait thee yet un - told,
 bold, Pe-rils wait thee, . . . wait thee yet un - told,

Stay thee, Ja - son, stay thee, Ja - son,

Stay thee, Ja - son, stay thee, Ja - son,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

stay . . . thee.

stay, . . . stay . . . thee.

stay . . . thee.

stay, . . . stay . . . thee.

stay . . . thee.

The second system consists of six staves. The top three staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *pp*, *dim.*, and *p*.

The third system consists of six staves. The top three staves are vocal lines, mostly containing rests. The bottom three staves are piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *pp*.

DUET AND CHORUS.—“HERO OF HELLAS.”

MEDEIA.
Andantino.

VOICE. *mf*

He - ro of Hel - las, since thy da - ring soul . . . Dis - dains to

PIANO. *mf*

$\text{♩} = 72.$

f fal - ter from the peril - ous goal, *dolce.* List to Me - de - ia,

rit.

p dolce.

mp nor des - pise the maid Whose mor - - tal skill the gods im -

mp

mf - mor - - tal aid. My slen - der form . . a soul he - ro - ic fires; *f* To

fz fz f

stringendo. share thy task, . . to share . . thy task my ar - dent will as -

p stringendo. cres. f

pires, . . . my ar-dent will as - pires.

JASON.
Maid-en of Col - chis, wise as thou art fair, Ne'er fell my

rapturous gaze on form so rare; Rich is the prize for which my venturous

bark Spread its white wings to cleave the bil - lows dark.

Might - y the pe - ril 'gainst which I have warred, And might-ier

foes a-wait my faith - ful sword. But gleam-ing gold is

p *dolce.*

but as sul-len lead, Dulled by the light thy ra-diant beauties shed; And

f *p*

dan - ger, dan - ger is but gos - sa-mer be - side .. The task that I would

f *fz* *dim.* *p*

dare to call thee bride, be-side the task .. that I . . would dare to

cres.

call thee bride, to call thee bride.

f *p* *pp rit.* *p a tempo.*

Allegro. MEDEIA.
p Ah! true was the vis - ion glo - rious That

Allegro. ♩ = 66.

rose . . . o'er . . the sea; Er - os, the all vic -

- to - rious, Has led thee to me. . . .

MEDEIA.
Andante. ♩ = 52.
p Come, love, let us stray 'Mid myr - tle . . per - fume; The

JASON.
p Come, love, let us stray, come let us stray 'Mid myr - tle per - fume;

HARP.
p

Andante. ♩ = 52.
p dolce.

eve-stars' bright ray . . . Our path . . . shall il - lume. The night - in - gale's
 The eve - stars' bright ray . . . Our path . . . shall il - lume. The
 song, And bloom-cov - ered bow - ers, Shall sweet - ly pro - long . . . The
 night - in - gale's song, And bloom-cov - ered bowers, Shall sweet - ly pro -
 love - - glad - dened hours, and bloom - cov - ered bowers Shall
 - - long, The love - glad - dened hours, the hours, and bloom-covered bowers Shall

p
pp
ppp
pp
mf
mf
pp
dim.

rit. *p* sweet-ly pro-long the love - glad - dened hours, the hours. *a tempo.* **D** *a tempo.*

rit. *p* sweet-ly pro-long the love - glad - dened hours. *a tempo.*

rit. *pp* *a tempo.*

p *rit.* *pp* *a tempo.* *fp*

pp.

CHORUS. (Without.) ALTOS. *pp*

BASSES. *pp* Ja - son, where art thou? . . . no

Ja - son, where art thou? . . . no

fp *fp*

long - - er de - lay. . . . Ja - son, a -

long - - er de - lay. . . . Ja - son, a -

fp *fp*

Musical score for Mackenzie's "Jason," featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 3/4 time.

First System: The vocal line begins with the lyrics "rise, and arm for the fray!" The piano accompaniment features a rhythmic pattern of eighth notes, marked *fp* (fortissimo piano).

Second System: The vocal line continues with "Love, I . . . must speed, . . ." The piano accompaniment is marked *p* (piano).

Third System: The piano accompaniment is marked *espress.* (espressivo) and features a complex texture of triplets in both hands.

Fourth System: The vocal line begins with "Tar - ry . . . a - while, love," followed by "un poco stringendo." The piano accompaniment continues with triplets.

Fifth System: The vocal line continues with "nor long - er . . . de -" followed by "un poco stringendo." The piano accompaniment continues with triplets.

Sixth System: The piano accompaniment continues with triplets, marked "un poco stringendo."

long - er . . de - lay, *mf* Haste
 Thou
 lay, *mf*

not, haste not to ven - ture the haz - ar - dous fray, haste not, haste not to
 art, thou art the prize of the love - in - spir'd fray, thou art the

ven - ture, to . . ven - ture the haz - ar - dous fray. Love, let us
 prize, . . the prize of the love - in - spir'd . . fray. Love, let us

rit. sempre. *p* *a tempo.* *E* *p*
rit. sempre. *p* *a tempo.* *E* *pp* *una corda.*

stray, . . 'Mid . . myr - tle . . per - fume; The

stray, come let us stray 'Mid myr - tle . . per - fume;

(A few voices.) *pp* 3 Ja-son, where art thou? no long-er de -

(A few voices.) *pp* 3 Ja-son, where art thou? no long-er de -

HARP. *p*

Detailed description: This system contains the first two stanzas of the song. It features vocal staves for two voices and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first vocal line has lyrics: "stray, . . 'Mid . . myr - tle . . per - fume; The". The second vocal line has lyrics: "stray, come let us stray 'Mid myr - tle . . per - fume;". The third and fourth vocal lines are marked "(A few voices.)" and "*pp*", with lyrics: "Ja-son, where art thou? no long-er de -". The piano accompaniment includes a harp part marked "HARP. *p*".

eve - stars' bright ray . . Our path . . shall il - lume . . The

The eve - - stars' bright ray . . Our path . . . shall il -

lay, Ja-son, a - rise, arm for the

lay, Ja-son, a - rise, arm for the

p

Detailed description: This system contains the second two stanzas of the song. It features vocal staves for two voices and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first vocal line has lyrics: "eve - stars' bright ray . . Our path . . shall il - lume . . The". The second vocal line has lyrics: "The eve - - stars' bright ray . . Our path . . . shall il -". The third and fourth vocal lines have lyrics: "lay, Ja-son, a - rise, arm for the". The piano accompaniment includes a harp part marked "*p*".

night - in - gale's song, . . . And bloom - co - vered bowers, Shall
 lume. The night - in - gale's song, . . . And bloom - co - vered
 : fray, Ja - son, where art thou? no long - er de -
 fray, Ja - son, where art thou? no long - er de -

p *cres.* *3*

pp *cres.*

sweet - ly pro - long . . . the . . . love - - - gladdened
 bowers, Shall sweet - - ly pro - - long the love - gladdened
 - lay.
 - lay.

pp *pp*

hours, and bloom - covered bowers Shall sweet-ly prolong The

hours, the hours, and bloom - covered bowers Shall sweetly

Ja - son!

Ja - son!

love - glad-dened hours, the hours.

prolong the love - glad - dened hours

Allegro con brio.

Allegro con brio. $\text{♩} = 88.$

MEDEIA.

Bright . . was the day and blest the hour . . . When

JASON.

Bright . . was the day and blest the hour . . . When

leggero.

p

I be - held, . . when I be-held the no - - blest flower Of

I be - held, . . when I be-held the fair - - est flower,

p

all that . . spring in wes - tern . . field, When I be - -

the

p

- held . . the no - blest flower Of all that spring in

fair - est flower . . Of all that deck, that deck the

cres. mf

mf

cres. mf

west - - ern field; To thee . . . my heart, my . . .

o - - - rient field;

F *p* *fz*

all . . . I yield.

Mir - rored thy beau - ty . . . in . . . my . . .

f *fp*

Thou . . . art, thou art the he - - - ro of my

shield, In - spires . . . my blade with swift - - - er

p

dream, Thou art, . . . art my sun's . . . all - ra - diant . . .

gleam To meet . . . the my - riad foes that . . .

sempre cres. *fz*

beam; In thee . . . my night . . .

teem; Storm - cloud - ed

a - wakes . . . to morn, . . . And love, . . . and

night . . . a - wakes . . . to morn, . . . And

love . . . to vic - to - ry is borne, . . . and

love . . . in vic - t'ry's car is borne, . . . and

love . . . to vic - to - ry is borne.

love . . . in vic - t'ry's car is borne.

Bright . . was the day and blest the hour . . . When I be - held, . . . when

Bright . . was the day and blest the hour . . . When I be - held, . . . when

I be-held the no - blest flower Of all that . . . spring in

I be-held the fair - est flower.

west - ern . . . field; when I be - held . . . the no - blest

when I be - held the

flower . . . Of all . . . that spring, that spring in west - ern

fair - est flower Of all that deck . . . the o - rient

p, *f*, *dim.*, *fz*, *cres.*, *f*

field.

field. Bright was the day . . . when

I . . be - held . . . the fair - est flower,

cres. *f.*

Blest was the hour . . . when I be - held,

p *p*

when I be - held the no - blest flower, . .

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

When I be - held . . the no - blest flower Of all

When I be - held . . the fair - est flower

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a vocal accompaniment in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

that spring in west - - ern field.

that deck the o - rient field.

f

Detailed description: This system contains the next two lines of the musical score. It continues the vocal melody and piano accompaniment from the first system. A dynamic marking of *f* (forte) is placed above the piano accompaniment in the second line.

Detailed description: This system consists of piano accompaniment in treble and bass clefs. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and rhythmic patterns.

Detailed description: This system continues the piano accompaniment from the previous system, showing the final measures of the piece with various chordal textures and melodic fragments.

SCENE V.—THE CONFLICT.

No. 7 CHORUS.—“STILL IS ALL SAVE BREEZE OF EVENING.”

Andantino pastorale.
 PIANO. $\text{♩} = 104.$

SOPRANO.
 Still is all save breeze of eve - ning, Peace - ful - ly the moon - rays stream; . .
 ALTO.

TENOR.
 Still is all save breeze of eve - ning, Peace - ful - ly the moon - rays
 BASS.

. . In the dis - tant grove the trea - sure Ra - dant glows with mel - low gleam, the
 stream; . . In the dis - tant grove the trea - sure Ra - dant glows with mel - low

mf
 trea - sure, ra - diant glows with mel - low gleam, with mel - low gleam.

mf
 gleam, the trea - sure, ra - diant glows with mel - low, mel - low gleam.

p

A *pp*
 Ja - son, tread thy path with cau-tion, Firm - ly

pp
 Ja - son, tread thy path with cau-tion, Firm - ly

pp
 Ja - son, tread thy path with cau-tion, Firm - ly

pp
 Ja - son, tread thy path with cau-tion, Firm - ly

A *pp*

pp
 grasp thy sword and shield; See the mon - ster - ward - ens crouching In the

pp
 grasp thy sword and shield; See the mon - ster - ward - ens crouching In the

pp
 grasp thy sword and shield; See the mon - ster - ward - ens crouching In the

pp
 grasp thy sword and shield; See the mon - ster - ward - ens crouching In the

black and ar - id field; Still is all . . save

black and ar - id field; Still is all . . save

black and ar - id field; Still is

black and ar - id field;

breeze of eve - ning, Peace - ful - ly . . the moon - rays stream; In . . the dis - tant

breeze of eve - ning, Peace - ful - ly the moon - rays stream; In the dis - tant

all . . save breeze of eve - ning, Peace - ful - ly . . the moon - rays stream, In . . the

grove the trea - sure Ra - dant glows with mel - low, mel - low gleam.

grove the trea - sure Ra - dant glows with mel - low, mel - low gleam.

grove the trea - sure Ra - dant glows with mel - low, mel - low gleam.

Animato e furioso. ♩ = 120.

pp p

molto. *fz.* *fz.* *fz.* *fz.* *fz.* *fz.* *f*

ff

Hark ! they rouse ; the night - stir'd e - choes To the bellowing roar re - bound ;

Hark ! they rouse ; the night - stir'd e - choes To the bellowing roar re - bound ;

Hark ! they rouse ; the night - stir'd e - choes To the bellowing roar re - bound ;

ff

Hark ! they rouse ; the night - stir'd e - choes To the bellowing roar re - bound ;

Now they charge, their hoofs all bra - zen Clang up - on the fireparch'd ground ;

Now they charge, their hoofs all bra - zen Clang up - on the fireparch'd ground ;

Now they charge, their hoofs all bra - zen Clang up - on the fireparch'd ground ;

Now they charge, their hoofs all bra - zen Clang up - on the fireparch'd ground ;

B

fz
from snorting nos - trils,

fz
Flame - lit smoke from snorting nos - trils

fz
Flame - lit smoke from snort - ing nos - trils

fz
Flame - lit smoke from snort - ing nos - trils

fz
Fills the sky with

fz
Flame - lit smoke from snort - ing nos - trils

fz
Fills the sky with

B

fz
with lu - rid glare, . .

fz
Flame - lit smoke

fz
Flame - lit smoke

fz
Flame - lit smoke

fz
from snort - ing nos - trils,

fz
from snort - ing nos - trils,

fz
from snort - ing nos - trils,

fz
from snorting

fz
flame - lit smoke from snort - ing nos - trils

fz
flame - lit smoke from snort - ing nos - trils

fz
flame - lit smoke from snort - ing nos - trils

fz
nos - trils, smoke from snort - ing nos - trils

fz
Fills the sky with

fz
Fills the sky with

fz
Fills the sky with

fz
Fills the sky with

lu - rid glare; Ja - son springs to meet them, Grap - ples

lu - rid glare; Ja - son springs to meet them, Grap - ples

lu - rid glare; Ja - son springs to meet them, Grap - ples

lu - rid glare; Ja - son springs to meet them, Grap - ples

with the rage - mad pair, springs to

with the rage - mad pair, fear - less, springs to

with the rage - mad pair, Ja - son, fear - less, springs to

with the rage - mad pair, Ja - son, fear - less, springs to

meet them, Grap - ples with the rage - mad pair, grap - ples

meet them, Grap - ples with the rage - mad pair, grap - ples

meet them, Grap - ples with the rage - mad pair, grap - ples

meet them, Grap - ples with the rage - mad pair, grap - ples

with the rage-mad pair. *fz* **C**

with the rage-mad pair. *fz*

with the rage-mad pair. *fz*

with the rage-mad pair. *fz*

with the rage-mad pair. *fz* **C**

dim. fz

mf **Quasi parlando.**

Mys - tic won - der ! see, the flame - wreaths Flickering

mf

fz *dim.*

droop, and faint - ly glow, *mf*

mf **Quasi parlando.**

Mys - tic *p*

dim. *p*

won - der! see, the flame-wreaths Flick'- ring droop, and faint - ly glow ;

Quasi parlando.
Clear'd the fumes, the spell-bound mon - sters Bend them

to th'un-scath - ed foe, *Quasi parlando.*
The spell-bound mon - sters Bend them

Tempo 1mo. molto tranquillo.

Peace-ful now, and vic - tor - guid - ed,
molto tranquillo.

Peace-ful now, and vic - tor - guid - ed,
p molto tranquillo.

Peace-ful now and vic - tor -

to th'un-scath - ed foe. *dim.*

Tempo 1mo.

Har - ness - clad they plough the soil, Vir - gin late, but fu - ture par - ent,

Har-ness-clad they plough the soil, Vir - gin late, but fu - ture par - ent,

- guid - ed, Har - ness - clad they plough the soil, Vir - gin late, but fu - ture

Fruit - ful, fruit - ful of . . the se - cond toil, Vir - gin

Fruit - ful, fruit - ful of the se - cond toil, Vir - gin

par - ent, Fruit - ful of the se - cond toil, Vir - gin

Vir - gin

late, but fu-ture pa-rent, Fruit-ful of the se- cond

late, but fu-ture pa-rent, Fruit-ful of the se- cond

late, but fu-ture pa-rent, Fruit-ful of the se- cond

late, but fu-ture pa-rent, Fruit-ful of the se- cond

pp

toil.

toil.

toil.

toil.

toil.

p *mf* *dim.* *p*

pp

pp

Allegro.

Allegro. ♩ = 92.

mf *fz* *fz* *fz*

f MEDEIA.

fz Cou - rage, my he - ro - love, a stern - er

fz

foe Awaits thine arm ;

fz *fz* *fz* *fz* *fz*

cast now the dra - gon - teeth Up - on the up - torn

ground : see, see, . . . from its

bo - som rise The sil - ver sheen of my - riad points of steel ;

Now polished hel - mets gleam,

now dark and soil-grimed fa - ces Strug - gle to free themselves from

pris - - 'ning ground ; Still, still they rise ; . . .

pris - - 'ning ground ; Still, still they rise ; . . .

and now they stand E-rect and free, in pan-o-plied . . . ar-

- ray, Their spears . . . a for-est bright,

a for-est bright, strong as their mo-ther earth; And, burn-ing

to a-venge her lacerate frame, see, now they march,

And chant in ser-ried ranks . . . their war-rior song, and chant their war-rior song!

No. 8.

CHORUS OF ARMED MEN.—“WEAPONS CLASHING.”

Allegro feroce.

TENOR. ————— *f* Weapons clashing,

BASS. ————— *f* Weapons clashing,

PIANO. *ff* *fz* *fz* *fz*

♩. = 58.

Helmets flash - ing, Shield o'er-lap - ping shield ; Sunlight dances On our lan - ces

Helmets flash - ing, Shield o'er-lap - ping shield ; Sunlight dances On our lan - ces

As we tramp the field. War our plea - sure, Blood our

As we tramp the field. War our plea - sure, Blood our

treasure, Death, death, death our glad em - ploy ;

treasure, Death, death, death our glad em - ploy ;

fz *fz*

Glee - ful slaughter— Bat - tle's daughter— Is

Glee - ful slaughter— Bat - tle's daughter— Is

fz *fz*

our bride, our bride and joy. . . On then dashing, Weapons clash - ing,

our bride, our bride and joy. . . On then dashing, Weapons clash - ing,

fz *fz*

Shield en - lac - ing shield ; Ru - in dan - ces On our lan - ces ; Carnage glads,

Shield en - lac - ing shield ; Ru - in dan - ces On our lan - ces ; Carnage glads,

fz *fz* *fz*

carnage glads, car - - nage,

carnage glads, car - - nage,

fz *fz* *fz* *fz*

Allegro. ORPHEUS. *mf*

car-nage glads the field. Quail not, oh Ja - son, firm - ly

car-nage glads the field.

Allegro. ♩ = 92.

fz \longrightarrow *mf*

stay thy foot, Grasp now the'enchant-ed mis-sile,

p

grasp and hurl . . . Swift and true-aimed a -

p \longrightarrow *p*

f \sharp G *RECIT. ad lib.*

- mid the war - rior throng; See through the air the

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

fate - ful message fly ! *mf* It strikes on helm, to glittering shield rebounds, Thence to the

face, and fells th'un-heed - ing foe ; And as of

A - te's fruit, 'mid gods im - mor - tal flung, *p* Dis - cord was born and fu - ry

rent the heaven, So springs the strife a - mid the soul - less host, *H*

Com - rade smites com - rade *p* bro - ther lays bro - ther

low. In grow-ing ranks the dead be-strew the plain ; The *cres.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "In grow-ing ranks the dead be-strew the plain ; The". The piano accompaniment features a series of triplets in the right hand and a steady bass line in the left hand. A *cres.* (crescendo) marking is placed above the vocal line at the end of the system.

fp. self - mown har-vest falls be - neath the sword, And, lessens as the ice 'neath sum - mer

The second system continues the vocal line with the lyrics "self - mown har-vest falls be - neath the sword, And, lessens as the ice 'neath sum - mer". The piano accompaniment maintains a rhythmic pattern of chords and eighth notes. A *fp.* (forte piano) dynamic marking is placed below the piano part at the beginning of the system.

sun ; Still ev - er as they die, they chant their war-rior song, still ev - er, *cres.*

The third system continues the vocal line with the lyrics "sun ; Still ev - er as they die, they chant their war-rior song, still ev - er,". The piano accompaniment features a more active texture with sixteenth-note patterns. Dynamic markings of *pp* (pianissimo) and *fpp* (fortissimissimo) are used in the piano part. A *cres.* (crescendo) marking is placed above the vocal line at the end of the system.

ev - 'er as they die, they chant their war-rior song, they chant their war - rior *f* *colla voce.* *fz* *rit.*

The fourth system concludes the vocal line with the lyrics "ev - 'er as they die, they chant their war-rior song, they chant their war - rior". The piano accompaniment features a final, more dramatic texture. Dynamic markings of *f* (forte), *colla voce.* (colla voce), *fz* (forzando), and *rit.* (ritardando) are used. The system ends with a double bar line and repeat signs.

Allegro feroce.

song.

CHORUS. *molto marcato.*

ff

What though bro - ther Slay each oth - er In

CHORUS. *molto marcato.*

ff

What though bro - ther Slay each oth - er In

Allegro feroce. ♩ = 58.

molto marcato.

fz

the strife, the pleas-ing strife; . . Hail to . . bat - tle,

the strife, the pleas-ing strife; . . Hail to . . bat - tle,

fz

Groans are prat - tle, Death, death, death our new-born

Groans are prat - tle, Death, death, death our new-born

fz

life . . . Earth be-strew-ing, Soil im-bru - ing, Comrade, foe-man, die ;

life . . . Earth be-strew-ing, Soil im-bru - ing, Comrade, foe - man, die ;

fz

Ev - er minish'd, All is fin - ish'd, Vic-to-ry, vic-to-ry

Ev - er minish'd, All is fin - ish'd, Vic-to-ry, vic-to-ry

fz *fz*

fz *fz*

our last cry, our last cry!

our last cry, our last cry!

fz *fz*

Allegro. JASON.

VOICE. —————

Now, my firm

PIANO. *Allegro.*

fz *fz* *fz > p*

$\text{♩} = 100.$

soul, the hour supreme is near, Re - call the ills thy warrior arm has brav'd Since

pp

first . . my Ar - go set her fill - ing sail . . From Hel - las' shore.

pp

RECIT. I

Re - call . . the weep - ing maids, The ma - trons

pp rit.

pp rit.

a tempo. *cres.*

lorn The fierce Æ - ge - an gale, the sir - en's toils more dan - gerous than

p a tempo. *stringendo.* *mf*

Allegro furioso. f

storm; The fie - ry ox - en tamed to bear the yoke.

Allegro furioso. ♩ = 120.

J sempre f

The earth-born host slain by each oth - ers' hand, Whose bodies cum - ber yet their moth - er soil.

♩ = 100.

Nerv'd is my arm by mem'ries of the past, fast through my veins the dauntless

i - chor course, In - spire my soul, and lend my val - our

Larghetto.

force. Cap - tain of the gods im - mor - tal,

Larghetto. ♩ = 66.

fp *dim.* *p* *p*

A - res, A - res, the war - - riors' migh - ty . . friend,

At the dragon-guarded por - - tal, My cour-age

aid, my life . . de - fend, And

thou, en - chan - tress fair, Thy beau - ty love in - spir - ing,

My war - like ar - dour fir - ing, Still . . at my

cres. e stringendo.

side . . my foot - steps guide . . Where lurks the sleep - less dra - gon in his

cres. e stringendo. *f*

lair, . . . in his lair, . . . Thy ma - gic

p *p* *p* *mf*

spell his fu - ry quell, and point my steel the last grand fight to dare,

p *pp*

and point my steel the last grand fight to dare, and point my steel the last grand fight

rit. *a tempo.* *pp*

to dare.

morendo. p *p* *mf*

Allegro risoluto.

War and love be-girt I near him, Glean his

Allegro risoluto. ♩ = 112.

pp

fire - eyes in the trees, See his jaws tre -

p *fz* *p* *fz*

men-dous Hiss-ing in the fume-full breeze, Speed now, Me -

mf *p* *cres. f* *fz* *agitato. mf*

- de - ia, speed themystic po - tion, Swift through the air myshin-ing

blade out-flash;

fz *fz* *3* *fz*

The draught is swallowed as a skiff by o - cean,

Now on his sca-ly side my bright sword clash, His jaws re -

- lax, his eye - balls pale their glare, Faint-er he hiss - es in the clear-ing

air, His coils un - fold, his coils un - fold.

He sleeps; the quivering ground Re - ceives his gi - ant

bulk with groan-ing sound, Fin-ish, my trust - y sword, the dire - ful

mf

strife, Pierce the clos'd gate - ways to the monster's life, Strike, strike

f *stringendo.*

and yet a - gain, a gasp, a breath,

stringendo. *f* *stringendo.* *sempre stringendo.* *fz* *3* *fz*

And .. pass - ing .. sleep be - comes e -

più tranquillo. *p* *And .. pass - ing .. sleep be - comes e -* *più tranquillo.* *fz* *fz* *pp*

- ter - nal death, be - comes e - ter - nal death. . .

pp

Allegro. (♩ = 122.)

The musical score is written for voice and piano. It features a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 122 beats per minute. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *p*, *mf*, *f*, and *fz*, as well as articulation marks like accents and slurs. The vocal line contains the lyrics: 'End-ed the fate - giv - en task, And won is the glor - ious guer - don, Mine is the gold - en fleece. . . mine is the gold - en fleece, . . . mine is the queen of the fair, . . . mine is the queen of the fair, Nev - er did light ship bear o'er the'. The piano accompaniment includes complex textures with triplets and dense chordal passages.

End-ed the fate - giv - en task, And

won is the glor - ious guer - don, Mine is the gold - en fleece. . .

mine is the gold - en fleece, . . . mine is the queen of the fair, . . .

mine is the queen of the fair, Nev - er did light ship bear o'er the

wave so price - less a bur - - den, Nev - er a prize more

rich, nev - er a maid - en so rare.

Joy, . . . joy on our la - bour waits, our toil . . . has

van - ished in plea - sure, E'en th' O - lym - pian gods fav - - 'ring

glance, th'O - lym - - pian gods fav - 'ring glance . . . from a -

Detailed description: This is a musical score for a song. It consists of five systems of music. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The music features various rhythmic patterns, including triplets and sixteenth notes. The key signature has one sharp (F#). The tempo and dynamics markings include 'ff' (fortissimo) and 'f' (forte). The score ends with a double bar line and a repeat sign.

- bove, Or - pheus, sing to your lyre - strains,

Com - rades, dance to the mea - - sure, Dance . . .

End - ed the fate - giv - en task, And won is the glor - ious

guer - - don, Mine is the gold - en fleece, . . .

mine is the gold - en fleece, . . . Mine is the queen of the fair, . . .

f mine is the queen of the fair, *p* Nev - er did light ship bear o'er the

waves so price - less a bur - - den. Hail! . . .

Ossia. hail, . . . hail, . . .

hail, . . . hail, . . . hail, . . .

f hail to the two - fold crown, *f* hail to vic - tor - ious love. . . *p*

Maestoso e meno mosso.

f rit.

Hail to vic - tor - ious love, Hail to the

CHORUS. SOPRANO. *rit.*

ALTO. *rit.* Hail, hail to the

TENOR. *rit.* Hail, hail to the

BASS. *rit.* Hail, hail to the

ff

Hail, hail to the

Maestoso e meno mosso.

f rit. *ff*

two - fold crown, Hail, hail . . to vic - tor - ious love, hail, hail to the

two - fold crown, Hail, hail! . . to vic - tor - ious love, hail, hail to the

two - fold crown, Hail, hail . . to vic - tor - ious love, hail, hail to the

two - fold crown, Hail, hail! . . to vic - tor - ious love, hail, hail to the

two - fold crown, Hail, hail . . to vic - tor - ious love, hail, hail to the

two-fold crown, . . . to the two-fold crown, . . . Hail to vic - tor - ious love, vic - tor - ious

two-fold crown, . . . to the two-fold crown, . . . Hail to vic - tor - ious love, vic - tor - ious

two-fold crown, . . . to the two-fold crown, . . . Hail to vic - tor - ious love, vic - tor - ious

two-fold crown, . . . to the two-fold crown, . . . Hail to vic - tor - ious love, vic - tor - ious

two-fold crown, . . . to the two-fold crown, . . . Hail to vic - tor - ious love, vic - tor - ious

love.

love.

love.

love.

love.

SCENE VI.—FINALE.—TRIUMPH.

No. 10.

TRIO AND CHORUS.—“ROUSE AGAIN, LYRE.”

VOICE.

Allegretto.

PIANO.

Allegretto.

♩ = 88.

mf

dim.

Harp solo.

ORPHEUS.

mf

Rouse a - gain, lyre; thy mu - sic a - bound - ing, Pour in a

mf

stream from me - lo - dy's gate; . . . Let from thy chords the

mf

pæ - an . . . re-sound - ing Glad - den the hearts . . . that lov - ing - ly . . .

f

wait. Wind, on your light . . wings bear . . the proud sto - ry ; ,

Wave up-on wave, the bur - den pro - long ; . . . Earth shall be

filled with the lim - it-less glo - ry, Heaven shall ring, . . shall

A MEDEIA. *mf*
Scat - ter, ye clouds, my pathway sur -

ring with the echoing song.

JASON. *mf*
Now, o'er the calm sea gal - - lant - ly

round - ing, Bright - en, oh sun! the sha - - dow of

bound - ing, Back to the land where lov - ing hearts . .

fate ; . . Knell of . . my . . hap - pi - ness, . .

wait ; . . Dan - ger . . our course no long - - er sur -

dim. faint - ly . . re - sound - ing, *p* Swell in - to tones . . with

round - ing, Borne on the east . . wind plea - sure - e -

plea - sure - - e - late. Wreathed be my name . . with the

late. . . Vowed to the gods, . . brave Ar - - go, thy

Ar - go - naut sto - ry, Wis - dom . . and val - our . . by

sto - - ry, E'en with . . thy life true hearts . . shall pro -

Er - os were strong; Na - tions un - born shall tell of our

long; . . Death - less . . as gods, . . im - mor - tal thy

glo - ry, End - less . . in fame, . . . e - ter - nal . . in

glo - ry, End - less in fame, e .

fp *fp*

song, end - less . . in fame, . . .

ter - nal . . in song, end . . . less, . . .

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

cres. *fp*

B dolce. *pp* end - less in fame, e - ter - nal, e - ter - nal in

pp dolce. end - less in fame, e - ter - nal, e - ter - nal in

B₂. *pp dolce.* *cres.* *f*

pp *cres.*

song. . . *mf* Scat - ter, ye clouds, my. . .
mf Rouse a - gain, lyre; . . thy
 song. . . Now, o'er the
 path - way sur - round - ing, Bright - en, oh sun! . . the
 mu - sic a - bound - ing, Pour in a . . stream . . from
 calm sea . . gal - - lant - ly bound - ing, To the
 sha - - dow of fate; Knell of my hap - pi - ness,
 me - lo - dy's gate; Let from thy chords the
 land . . where lov - ing hearts wait; Dan - ger our

faint - ly . . re - sound - ing, Swell in - to tones . . . with
 pæ - an . . re - sound - - - ing Glad - den, glad - den the . .
 course . . no long - er sur - round - ing, Borne on the

cres.

plea - sure e - late. . . Wreathed be my name . . with
 hearts that lov - ing - ly . . wait. Wind, on your light . . . wings,
 east . . wind plea - sure - e - late. Vowed to the gods, . . . brave

Ar - go - naut sto - ry, Wis - - dom and val - our by
 bear . . the proud sto - ry; . . Wave up - on wave, . . the
 Ar - go, thy sto - ry, E'en with thy life true hearts, true

cres. **C**

Er - os were strong; . . . Na - tions un - born shall
 bur - den pro - long; . . . Earth shall be filled with the
 hearts shall pro - long; . . . Death - less as gods im -

cres. **C**

tell . . of our glo - - ry, End - less, end - less in
 lim - it - less glo - - ry, Heaven shall ring, . . shall
 - mor - tal thy glo - - ry, End - less in fame, e -

fz

Allegro moderato.

fame, e - ter - nal in song.
 ring with the echoing song.
 - ter - nal in song.

Allegro moderato. $\text{♩} = 63.$

p

CHORUS. TENOR.

BASS.

Haul up the an - chor, set the sail, For Hel -
For Hel -

mf legato.

las, lov'd shore, springs the gale ; That speeds . .
las, lov'd shore, springs the gale ; With joy we ply the cherished oar, That speeds . .

us to . . our home - land shore. The Fates . . that sent us
us to . . our home - land shore. The Fates . . that sent us

mf *mf* *fz* *p*

on our way, And nerved . . us with im - mor - tal force,
on our way, And nerved . . us with im - mor - tal force,

mf *f* *p* *f*

Shall smile, . . . shall smile up - on our task this day, And waft, . . .

Shall smile, . . . shall smile up - on our task this day, And waft, . . .

fz *fz*

. . . and waft us on our west-ward course. To them, . . . to

. . . and waft us on our west-ward course. To them, . . . to

them shall be our Ar - go vowed,

them shall be our Ar - go vowed,

fz *fz* *fz* *fz* *fz*

sempre f Each year will ce - le-brate the feast,

sempre f Each year will ce - le-brate the feast,

fz *fz*

Each year will sons of Hel - las crowd, To man, to

Each year will sons of Hel - las crowd, To man, to

fz

man her voy - age . . to the east.

man her voy - age to the east. Thus Ar - go's

Molto maestoso.

fz ben marcato.

Molto maestoso. ♩ = 112.

Thus Ar-go's

fame will nev - er die, will nev - er die, When 'mid im - mor - tals we shall rest, when 'mid im -

ben marcato.

fz

Sves. ad lib.

fame will nev - er die, will nev - er die, When 'mid im - mor - tals we shall rest, when 'mid im -

- mor - tals we shall rest, when 'mid, when 'mid im - mor - tals we shall rest, when we shall

SOPRANO.

ALTO. *ben marcato.*

fz

Thus Ar-go's fame will nev-er die, will nev-er die, When 'mid im - mor - tals we shall
 mor - tals we . . . shall rest, Thus Ar - go's fame . . . will nev-er, nev-er
 rest, Thus Ar - go's fame will nev - er, nev - er die, When 'mid im - mor - tals

ben marcato. *fz*

Thus Ar-go's fame will nev-er die, will nev-er die, When 'mid im - mor - tals we shall
 rest, when 'mid, When 'mid im - mor - tals we shall rest, when 'mid im - mor - tals
 rest, when 'mid, when 'mid im - mor - tals, 'mid im - mor - tals we shall rest, when we, when
 we shall rest, when we, when we shall

fz

rest, when we shall rest, when 'mid . . . im - mor - tals we shall rest, Thus Ar - go's fame will
 we shall rest, when 'mid im - mor - tals we shall rest, Thus Ar - go's
 we shall rest, when 'mid im - mor - tals we shall rest, shall rest, Thus Ar - go's
 rest, shall rest, Thus Ar - go's

p *mf* *D* *3*

p *mf* *D* *3*

p *mf* *D* *3*

p *mf* *D* *3*



nev-er, nev-er die, thus Ar-go's fame will nev-er die, When 'mid im-
 fame will nev-er, nev-er die, When 'mid im-mor-
 fame will nev-er die, will nev-er, nev-er die, When 'mid im-
 fame will nev-er, nev-er die, When 'mid im-mor-tals we shall rest.



- mor-tals we shall rest, when 'mid im-mor-tals we shall rest;
 - - - tals . . we shall rest, when we shall rest; Our
 - mor - - tals we shall rest, when we shall rest; Our
 when 'mid im - - mor - tals we shall rest; Our



Our
 glo-ry shall, our . . glo-ry shall tran-scend the sky, Our mem-ry be for
 glo-ry shall tran-scend the sky, Our mem-ry be for
 glo-ry shall tran-scend the sky, Our mem-ry be for

mem-ry be for ev-er blest, be for ev-er blest, . . . Our glo-ry
 ev-er blest, for ev-er, ev-er blest, Our
 ev-er blest, for ev-er, . . . ev-er blest, Our
 ev-er blest, for ev-er, ev-er blest,
 shall tran-scend the sky, our glo-ry shall tran-scend the sky, our
 glo-ry shall tran-scend, our glo-ry shall tran-scend, our
 glo-ry shall tran-scend, our glo-ry shall tran-scend, our glo-ry
 tran-scend the sky, tran-scend the sky, our
 glo-ry shall tran-scend, our glo-ry shall tran-scend the
 glo-ry shall tran-scend the sky, the
 shall transcend, our glo-ry shall tran-scend the
 glo-ry shall tran-scend the sky, the

sky, Our mem - 'ry be for ev - er blest, our *cres.*
 sky, Our mem - 'ry be for ... ev - er *cres.*
 sky, Our mem - 'ry be for ev - er *cres.*
 sky, Our mem - 'ry be for ev - er *cres.*

mem-ry be for ev - er blest, for ev - er, ev - er blest, *f*
 blest, our mem - 'ry be for ev - er, ev - er blest, *f*
 blest, our mem - 'ry be for ev - er, ev - er blest, *p*
 blest, our mem - 'ry be for ev - er, ev - er blest, Thus *f*

Thus *p*
 Thus Ar - go's fame will *p*
 Ar - go's fame will nev - er . . die, will *p*

p Thus Ar - go's fame will *cres.*
 Ar - go's fame will nev - er . . . die, will *cres.*
 nev - er die, thus Ar - go's fame will *cres.*
 nev - er die, thus Ar - go's fame will *cres.*

nev - er die, When 'mid im - mor - tals, 'mid im - . . . *sempre cres.*
 nev - er die, will nev - er die, *sempre cres.*
 nev - er die, When 'mid im - mor - tals we shall *sempre cres.*
 nev - er die, When 'mid im - mor - tals we shall *sempre cres.*

mor - tals we shall rest, when 'mid im - mor - tals
 rest, when mid . . . im - mor - tals we shall rest, shall
 rest, when 'mid . . . im - mor - tals we shall rest, shall

G *sempre cres.*

we shall rest, when 'mid im - mor - tals we shall rest, . . .

we shall rest, shall

rest, . . . when 'mid im - mor - tals we . . . shall rest, shall

rest, . . . when 'mid im - mor - tals we shall rest, shall

. . . thus Ar - go's fame, . . . thus Ar - go's fame will nev - er die, Our

rest, thus Ar - go's fame, thus Ar - go's fame will nev - er die, Our . . .

rest, . . . thus Ar - go's fame, will . . . nev - er . . . die, Our

rest, thus Ar - go's fame, thus Ar - go's fame will nev - er die, Our . . .

glo - ry shall tran - scend the sky, our mem - 'ry be for ev - er

glo - ry, our glo - ry shall tran - scend the sky, our mem - 'ry be for ev - er . . .

glo - ry shall tran - scend the sky, our mem - 'ry be for ev - er

glo - ry, our glo - ry shall tran - scend the sky, our mem - 'ry be for ev - er . . .

The musical score is for Mackenzie's "Jason" and consists of vocal parts and piano accompaniment. It is written in G major and 4/4 time. The score is divided into three systems. The first system contains the first two stanzas of the lyrics. The second system contains the third and fourth stanzas. The third system contains the fifth and sixth stanzas. The piano accompaniment features prominent triplet patterns in the left hand and various dynamics including *f* and *fz*. The score includes performance markings such as accents, slurs, and dynamic markings like *sempre cres.* and *f*.

blest, for ev - er blest, . . . for . . . ev - er,

blest, for ev - er . . . blest, . . . for ev - er, ev - er,

blest, for ev - er blest, for ev

blest, for ev - er . . . blest, . . . for ev - er, ev - er,

ev - er . . . blest, our mem - 'ry be for ev - er

ev - er blest, our mem - 'ry be for ev - er

er blest, mem - 'ry be ev - er

ev - er blest, mem - 'ry be ev - er

blest, . . . for ev - er, ev - er,

blest, for ev - er, ev - er,

blest, for ev - er, ev - er,

blest, for ev - er, ev - er,

our mem - 'ry be, our mem - 'ry be for ev - er

our mem - 'ry be, our mem - 'ry be for ev - er

our mem - 'ry be, our mem - 'ry be for ev - er

our mem - 'ry be, our mem - 'ry be for ev - er

er blest, our mem - 'ry be for ev - er

er blest, our mem - 'ry be for ev - er

er blest, our mem - 'ry be for ev - er

er blest, our mem - 'ry be for ev - er

blest.

blest.

blest.

blest.

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GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVINESS.
O LIGHT EVERLASTING.
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