

135
14

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

HANDEL.

ALCESTE

TWO SHILLINGS.

LONDON NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

COMPOSITIONS BY A. C. MACKENZIE.

ORATORIO.

THE ROSE OF SHARON 5 0

OPERAS.

THE TROUBADOUR 5 0
COLOMBA 5 0

CANTATAS.

THE DREAM OF JUBAL
THE COTTER'S SATURDAY NIGHT
THE NEW COVENANT 1 6
THE STORY OF SAYID 3 0
JASON 2 6
THE BRIDE 1 0
A JUBILEE ODE 2 6

ORCHESTRA.

COMPOSED FOR AND DEDICATED TO THE PHILHARMONIC COMPANY.

"LA BELLE DAME SANS MERCI." Ballad for Orchestra. Op. 29:—
Full Score 7 6
String Parts 5 6
Wind Parts 11 9
PRELUDE TO THE OPERA "COLOMBA":—
Full Score 4 0
Orchestral Parts 7 0
BALLET MUSIC, &c., from "Colomba":—
Full Score 10 6
String Parts 4 0
Wind Parts 9 3
RHAPSODIE ECOSSAISE. Op. 21:—
Full Score 5 0
Orchestral Parts 10 0
"BURNS."—Second Scotch Rhapsody. Op. 24:—
Full Score 5 0
Orchestral Parts 10 0
CONCERTO for the VIOLIN. Op. 32:—
Full Score 21 0
Orchestral Parts 21 0
Ditto. Edition for Violin and Pianoforte (BATTISON HAYNES) 10 6
INTERMEZZO, from "Jason":—
Full Score 7 6
String Parts 2 0
SOLEMN MARCH (Story of Sayid):—
Orchestral Parts 5 3
OVERTURE (Twelfth Night):—
Score 12 0
String Parts 6 6
Wind Parts 12 0

SONGS.

LOVE LOST ON EARTH. Scene for Tenor. Composed for the Birmingham Festival, and sung by Mr. EDWARD LLOYD
THERE'S A WOMAN LIKE A DEWDROP. For Tenor.
From the Tragedy, "A Blot in the 'Scutcheon,'" by ROBERT BROWNING 2 0
EIGHTEEN SONGS, in Three Books each 2 6
Or, in One Volume, cloth 7 6

BOOK I.

Phyllis the fair.
It was the time of roses.
Light slumber is quitting the eyelids.
O hush thee, my babe.
The earth below and the heaven above.
If love were what the rose is.

BOOK II.

What does little birdie say? (A).
What does little birdie say? (B).
Of all sweet birds.
Lift my spirit up to thee.
Russian love song.
While my lady sleepeth (Op. 12, No. 2).
The song of love and death.

BOOK III.

The first spring day (Op. 17, No. 1).
When I am dead (Op. 17, No. 2).
A Birthday (Op. 17, No. 3).
Up with the sail (Op. 16, No. 1).
O roaming wind (Op. 16, No. 2).
Something sad (Op. 16, No. 3).

GENTLE DOVE, THY VOICE IS SAD. Vocero (Colomba) 2 0
WILL SHE COME FROM THE HILL. Corsican Love-song (Colomba) 2 0
SO HE THOUGHT OF HIS LOVE. Old Corsican Ballad (Colomba) 2 0
HERE OFTEN HAVE I SAT. For Tenor (Colomba) 2 0
FOR WINE GLADDENS THE HEART OF MAN. Wine Song: For Soprano or Tenor (The Troubadour) 2 0
THE SUNRAY'S SHINE. For Tenor (The Troubadour) 2 0
IN THE PLACES OF LIGHTLESS SORROW. For Soprano (The Troubadour) 2 0
TO LIËT. For Baritone (The Troubadour) 2 0
BENEATH A HAWTHORN. Morning Song: For Mezzo-Soprano (The Troubadour) 2 0
POUR FORTH NOBLE WINE. Drinking Song: For Baritone (The Troubadour) 2 0

SONGS—Continued.

IN OUR BOAT. Violin and Violoncello Accompaniment .. 2 0
THE OLD GRENADIER 2 0
CROSS AND CROWN. Organ or Harmonium ad lib. .. 2 0
FOR LO, THE WINTER IS PAST (Rose of Sharon) .. 2 0
THE LORD IS MY SHEPHERD (Rose of Sharon) .. 2 0

DUET.

AH! WELL I CALL TO MIND. Soprano and Tenor (Colomba) 2 0

TRIOS FOR LADIES' VOICES. Op. 22.

No. 1. WAKEN! WAKEN! DAY IS DAWNING .. 0 4
2. DISTANT BELLS 0 3
3. COME, SISTERS, COME 0 4
SWEET THE BALMY DAYS OF SPRING 0 4

PIANOFORTE MUSIC.

SOLOS.

FIVE PIECES: Impromptu, Gigue, Saga, La Coquette, Evening in the Fields 2 0
TROIS MORCEAUX. Op. 15:—
No. 1. Valse Sérieuse 1 6
" 2. Nocturne 2 0
" 3. Ballade 2 0
SIX COMPOSITIONS. Op. 20:—
No. 1. Hymnus 1 0
" 2. Ritornello 1 6
" 3. Reminiscence 1 6
" 4. Chasse aux Papillons 1 6
" 5. Réverie 1 6
" 6. Dance 1 6
SCENES IN THE SCOTTISH HIGHLANDS.
Three pieces. Op. 23 each 1 6
No. 1. On the hill-side.
" 2. On the loch.
" 3. On the heather.

RHAPSODIE ECOSSAISE. Op. 21 2 0
"BURNS."—Second Scotch Rhapsody. Op. 24 .. 2 6
DUETS.

INTERMEZZO, "On the waters" (Jason) 2 6
RHAPSODIE ECOSSAISE. Op. 21 3 0
"BURNS."—Second Scotch Rhapsody. Op. 24 .. 3 0
Ditto. Arranged for Two Pianofortes by G. ALIBRANDI .. 5 0
"LA BELLE DAME SANS MERCI." Arranged by E. SILAS .. 5 0
BALLET MUSIC, &c. (Colomba). Arranged by E. SILAS .. 4 0

PART-SONGS (S.A.T.B.). Op. 8.

No. 1. IT IS THIS 0 1½
" 2. HOW I LOVE THE FESTIVE BOY 0 3
" 3. AUTUMN 0 1½
" 4. WHEN SPRING BEGEMS THE DEWY SCENE .. 0 4
" 5. THE DAY OF LOVE 0 3
" 7. THE STARS ARE WITH THE VOYAGER .. 0 1½
" 8. THE EVENING STAR 0 1½

HARK! 'TIS THE HORN OF THE HUNTER 0 1½
LET THE PAST BE DEAD (Colomba) 0 1½
NOW DAWNETH THE BRIGHT WEDDING MORN (The Bride) 0 4
THE THREE MERRY DWARFS 0 4
BONNIE BELL 0 2

PART-SONGS FOR MEN'S VOICES.

A FRANKLYN'S DOGGE (Op. 8, No. 6) 0 6
GREAT ORPHEUS WAS A FIDDLER 0 6

ANTHEMS FOR FOUR VOICES.

THE BLESSING OF THE LORD 0 3
I WILL LAY ME DOWN IN PEACE 0 1½
THE LORD GAVE, AND THE LORD HATH TAKEN AWAY 0 2
MAKE A JOYFUL NOISE (Rose of Sharon) 0 6
SING, O HEAVENS (Rose of Sharon) 0 6
BLESSED IS HE THAT READETH (Rose of Sharon) .. 0 4
HEARKEN, O LORD. Bass Solo and Chorus (Rose of Sharon) 0 1½

VIOLIN MUSIC.

SIX PIECES for VIOLIN, with Pianoforte Accompaniment. Op. 37 5 0
BENEDICTUS from DITTO, ditto ditto 1 6
Score 5 0
String Parts 1 6
Wind Parts 2 0
CONCERTO for VIOLIN. Op. 32:—
Score 21 0
Orchestral Parts 21 0
Violin and Pianoforte 10 6

ORGAN MUSIC.

THREE PIECES: (a) Baptism; (b) Wedding; (c) Burial .. each 1 0
SOLEMN MARCH, from the "Story of Sayid." Arranged by G. C. MARTIN 1 0

LONDON & NEW YORK
NOVELLO, EWER AND CO.

PREFACE.

HANDEL'S "Alceste" is interesting, apart from its intrinsic value, from the fact that it is the only example of incidental music to a play written by the composer. The play in question was by Tobias Smollett, and was intended for Covent Garden Theatre; it was, however, never performed, and the manuscript is lost. Dr. Chrysander, in his preface to the edition of the full score published by the German Handel Society, surmises that a probable reason for the non-performance of the work is to be found in the fact that "the music was found too grand and elaborated too independently for a drama of that character, and at the same time came in too rarely and too like an accessory to transform the work into a real musical drama or opera."

The music of "Alceste" was written between December 27, 1749, and January 8, 1750. When it was decided that the work was not to be produced, Handel, evidently feeling that much of the music was too good to be lost, used a considerable part of it (eleven numbers in all) for the "Choice of Hercules," which was written in June and July, 1750. As this work is one of Handel's least known, a reference to the pieces thus transferred would be of no use to the general reader. Handel also subsequently introduced the accompanied recitative, "Ye happy people" (p. 5), and the chorus, "Triumph, Hymen, in the pair" (p. 6), into a revival of "Alexander Balus."

Smollett's play being hopelessly lost, it is difficult to determine with certainty the connection between the different pieces of music and the drama to which they belonged. The various numbers are reprinted here in the order in which they are found in the manuscripts; and it has been thought advisable to retain Handel's headings, even where (as in the case of "Grand Entrée," p. 4) their significance is not very apparent.

Of two songs, "Gentle Morpheus, son of night," and "Come, Fancy, empress of the brain," two versions exist. In order not to disturb the continuity of the work, the version which appeared best suited for performance has been retained in the text, while the alternative settings are given, for the sake of completeness, in an Appendix.

31019, Nov 20, 1850

ALCESTE.

OVERTURE.

ACT I.

GRAND ENTRÉE.

RECITATIVE.—*Tenor.*

Ye happy people, with loud accents speak
Your grateful joy in Hymenean verse;
Admetus and Alceste claim the song.

SOLI AND CHORUS.

Triumph Hymen in the pair;
Thus united, thus delighted,
Brave the one, the other fair.

SOLO (*Soprano*) AND CHORUS.

Still caressing, and caress'd,
Ever blessing, ever blest,
Live the royal happy pair.
'This is, valour, thy reward,
This, O beauty, the regard
Kind Heaven pays the virtuous fair.

AIR.—*Tenor.*

Ye swift minutes as ye fly,
Crown them with harmonious joy!
Let soft quiet, peace and love
Still each happier hour improve.
While as day each day succeeds,
Lovely and heroic deeds
In fair virtue's path alone
Add a lustre to the throne.
Ye swift minutes as ye fly,
Crown them with harmonious joy!

CHORUS.

O bless, ye powers above,
The bridegroom and the bride,
Whose willing hands
Hath Hymen tied
In love's eternal bands.
Ye little gods of Love,
With roses strew the ground,
And all around
In sportive play
Proclaim the happy day.

AIR.—*Soprano.*

Gentle Morpheus, son of night,
Hither speed thy airy flight!
And his weary senses steep
In the balmy dew of sleep.
That when bright Aurora's beams
Glad the world with golden streams,
He, like Phœbus, blithe and gay,
May retaste the healthful day.

ACT IV.

SCENE.—*The River Styx.*

AIR.—*Bass.—Charon.*

Ye fleeting shades, I come
To fix your final doom!
Step in both bad and good,
And tilt it o'er the flood;
To Pluto's dreary shore
I'll waft you safely o'er
With this my ebon pole
Though high the waters roll.
The monarch and the slave
Alike admission have,
Nor can I brook delay;
Haste, haste, ye shades, away!

In Pluto's Palace.

CHORUS.

Thrice happy who in life excel,
Hence doom'd in Pluto's courts to dwell,
Where ye immortal mortals reign,
Now free from sorrow, free from pain.

AIR.—*Tenor.*—*To Alceste.*

Enjoy the sweet Elysian grove,
Seat of pleasure, seat of love;
Pleasure that can never cloy,
Love the source of endless joy.
Thus, thou unpolluted shade,
Be thy royal virtues paid.

CHORUS.

Thrice happy who in life excel,
Hence doom'd in Pluto's courts to dwell,
Where ye immortal mortals reign,
Now free from sorrow, free from pain.

Calliope sings to Admetus.

AIR.—*Soprano.*

Come, Fancy, empress of the brain,
And bring the choicest of thy train
To soothe the widow'd monarch's pain!
Let fair Alceste still display
Her charms, as on the bridal day.

SYMPHONY.

Before and during the entry of ALCIDES.

RECITATIVE.—*Tenor.*—*Attendant.*

He comes, he rises from below,
With glorious conquest on his brow.

CHORUS.

All hail, thou mighty son of Jove!
How great thy pow'r! how great thy love!
Fiends, Furies, Gods, all yield to thee,
And Death hath set his captive free.
All hail, thou mighty son of Jove!
How great thy pow'r! how great thy love!

SYMPHONY.

RECITATIVE.—*Tenor.*—*Apollo.*

From high Olympus' top, the seat of God,
Descend Apollo and his tuneful choir,
With all their sportive train, to celebrate
Thy great and gen'rous triumph, son of Jove,

And hail Admetus with his happy bride.
Sing ye, ye shepherds, sing, and tread the
ground
In mazy dances, and let shouts of joy
Return in echo from the vaulted sky.

AIR.—*Tenor.*

Tune your harps, all ye Nine,
To the loud-sounding lays,
While the glad nations join
In the great victor's praise!
Sing his praise, sing his pow'r,
That in this joyful hour
Bless'd our monarch's arms
With the fair in all her charms.

BALLO PRIMO.

L'ULTIMO BALLO.

CHORUS.

Triumph, thou glorious son of Jove,
Triumph, happy pair, in love!
Valour's prize, virtue's claim,
Endless love, eternal fame!

APPENDIX.

AIR.—*Soprano.*

CALLIOPE'S SONG (*Admetus sleeping*).

Gentle Morpheus, son of night,
Hither speed thy airy flight!
And his weary senses steep
In the balmy dew of sleep.
That, like Phœbus, blithe and gay,
He may rise
With surprise,
And retake the cheerful day.

AIR.—*Soprano.*

Come, Fancy, empress of the brain,
And bring the choicest of thy train
To soothe the widow'd monarch's pain!
Close by his side
In mimic pride
Let fair Alceste still display
Her charms, as on the bridal day.

CONTENTS.

No.										PAGE
1.	OVERTURE	...	...	...	...	...	...	...	...	1
ACT I.										
2.	GRAND ENTRÉE	...	...	...	...	...	...	...	...	4
3.	RECITATIVE (<i>Tenor</i>)	...	...	...	Ye happy people	...	...	...	...	5
4.	SOLI AND CHORUS	...	...	...	Triumph, Hymen, in the pair	...	...	...	...	6
5.	SOLO (<i>Soprano</i>) AND CHORUS	...	...	...	Still caressing, and caress'd	...	...	...	...	12
6.	AIR (<i>Tenor</i>)	...	...	...	Ye swift minutes as ye fly	...	...	...	...	20
7.	CHORUS	...	...	...	O bless, ye powers above	...	...	...	...	26
8.	AIR (<i>Soprano</i>)	...	...	...	Gentle Morpheus, son of Night	...	...	...	...	32
ACT IV.										
9.	AIR (<i>Bass</i>)	...	...	...	Ye fleeting shades	...	...	...	...	36
10.	CHORUS	...	...	...	Thrice happy who in life excel	...	...	...	...	40
11.	AIR (<i>Tenor</i>)	...	...	...	Enjoy the sweet Elysian grove	...	...	...	...	44
12.	CHORUS	...	...	...	Thrice happy who in life excel	...	...	...	...	49
13.	AIR (<i>Soprano</i>)	...	...	...	Come Fancy, empress of the brain	...	...	...	...	53
14.	SYMPHONY	...	...	...	...	...	...	...	...	57
15.	CHORUS	...	...	...	All hail, thou mighty son of Jove	...	...	...	...	58
16.	SYMPHONY	...	...	...	...	...	...	...	...	65
17.	RECITATIVE (<i>Tenor</i>)	...	...	...	From high Olympus' top	...	...	...	...	67
18.	AIR (<i>Tenor</i>)	...	...	...	Tune your harps, all ye Nine	...	...	...	...	68
19A.	BALLO PRIMO	...	...	...	...	...	...	...	...	69
19B.	L'ULTIMO BALLO	...	...	...	...	...	...	...	...	70
20.	CHORUS	...	...	...	Triumph, thou glorious son of Jove	...	...	...	...	71
APPENDIX.										
21.	AIR (<i>Soprano</i>)	...	...	...	Gentle Morpheus, son of Night	...	...	...	...	73
22.	AIR (<i>Soprano</i>)	...	...	...	Come, Fancy, empress of the brain	...	...	...	...	78

ALCESTE.

No. 1.

OVERTURE.

PIANO. *Maestoso.* *f*

2nd time.
Allegro, a tempo giusto. *f*





ACT I.

No. 2.

GRAND ENTRÉE.

PIANO.

Maestoso.
tr

tr *tr* *tr*

tr

Piano introduction in D major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat signs.

No. 3.

RECITATIVE.—“YE HAPPY PEOPLE.”

VOICE. TENOR.

Ye hap - py peo - ple, with loud ac - cents

PIANO.

p

The vocal line is in D major, 2/4 time, with a recitative-like melody. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, marked with a piano (*p*) dynamic.

speak Your grate-ful joy in Hy-me-ne-an verse: Ad-me-tus

The vocal line continues the recitative melody. The piano accompaniment features chords in the right hand and a bass line in the left hand.

and Al - ces - te claim the song.

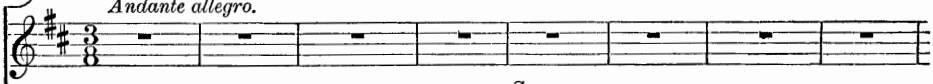
f

The vocal line concludes the recitative. The piano accompaniment features chords in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic.

No. 4. SOLI AND CHORUS.—“TRIUMPH, HYMEN, IN THE PAIR.”

Andante allegro.

SOPRANO.



ALTO.



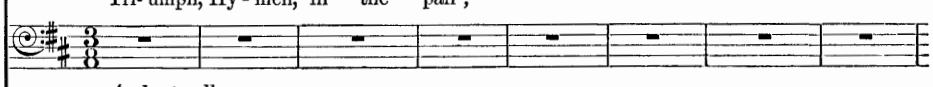
SOLO.

TENOR.

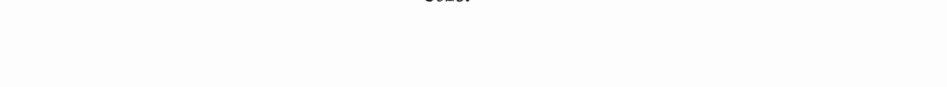
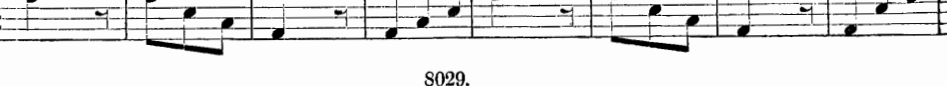
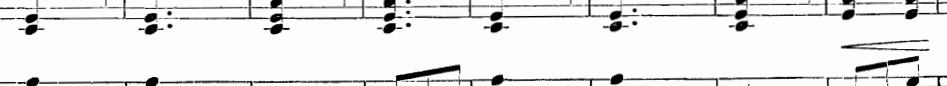
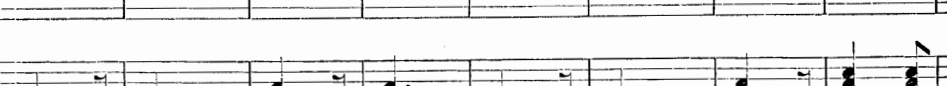
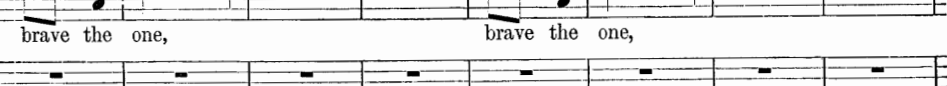
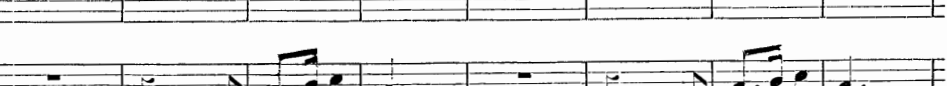
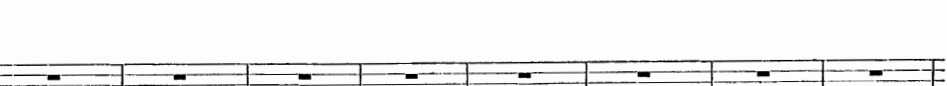
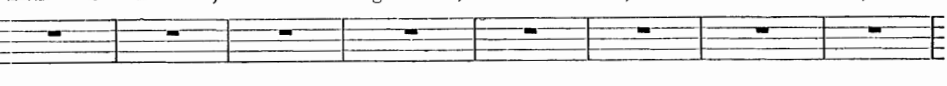
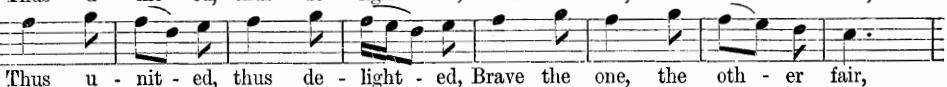
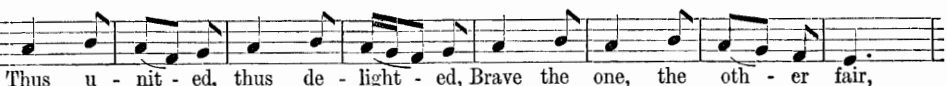
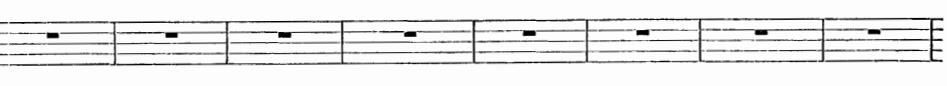


Tri-umph, Hy-men, in the pair;

BASS.



PIANO.

*Andante allegro.**mf*

Thus u - nit - ed, thus de - light - ed, Brave the one, the oth - er fair,

Thus u - nit - ed, thus de - light - ed, Brave the one, the oth - er fair,

the oth - er fair,

the oth - er fair,

brave the one,

brave the one,

f CHORUS.
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair;
f CHORUS.
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair;
f CHORUS.
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair;
f CHORUS.
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair;

Thus u - nit - ed, thus de - light - ed, Brave the one, the oth - er
Thus u - nit - ed, thus de - light - ed, Brave the one, the oth - er
Thus u - nit - ed, thus de - light - ed, Brave the one, the oth - er
Thus u - nit - ed, thus de - light - ed, Brave the one, the oth - er

fair,
fair, brave the one, brave the one, . .
fair, brave the one, brave, brave the one, . .
fair, brave the one, brave, brave, brave the one, . .

th'oth-er fair, . . th'oth-er fair, . . brave the one, the

brave the one, the

brave the one, the

brave the one, the

p *f*

Solo.

oth-er fair. Tri-umph, Hy-men, in the pair ;

oth-er fair.

Solo.

oth-er fair. Tri-umph, Hy-men, in the . .

oth-er fair.

p

Thus u-nit-ed, thus de-light-ed, Brave the one, the oth-er fair,

pair; Thus u-nit-ed, thus de-light-ed, Brave the one, the oth-er fair,

p

CHORUS. SOLO.

Tri - umph, Hy - men, in the . . pair; Thus u - nit - ed, thus de - light - ed,

CHORUS. SOLO.

Tri - umph, Hy - men, in the pair; Thus u - nit - ed, thus de - light - ed,

CHORUS.

Tri - umph, Hy - men, in the . . pair;

CHORUS.

Tri - umph, Hy - men, in the . . pair;

f *p*

CHORUS. *mf*

Brave the one, the oth - er fair, brave the

Brave the one, the oth - er fair, *mf* brave the one,

mf brave the one, brave,

mf brave the one, brave, brave,

mf

one, brave,

brave the one, the oth - er fair, . . the oth - er

brave the one, the oth - er fair, . . the oth - er

brave the one, the oth - er fair, the oth - er

f

SOLO. CHORUS.

the oth - er fair, Thus u - nit - ed, thus de -

SOLO. CHORUS.

fair, the oth - er fair, Thus u - nit - ed, thus de -

fair, the oth - er fair, Thus u - nit - ed, thus de -

fair, Thus u - nit - ed, thus de -

p *pp* *f*

- light - ed, Brave the one, the oth - er fair,

- light - ed, Brave the one, the oth - er fair,

- light - ed, Brave the one, the oth - er fair, *mf* brave the

- light - ed, Brave the one, the o - ther fair, *mf* brave the one,

mf

mf *f* brave the one, the one, . . . Thus u -

mf *f* brave the one, brave the one, . . . Thus u -

one, brave, brave the one, . . . Thus u -

brave, brave, brave the one, . . . Thus u -

f

nit - ed, thus de - lighted, thus u - nit-ed, thus de - lighted, Brave the

one, the oth - er fair, brave, brave, brave the one, brave the one, the

oth - er fair.

mf

No. 5. SOLO AND CHORUS.—“STILL CARESSING, AND CARESS'D.”

Allegro, a tempo giusto.

PIANO. *mf*

SOLO. SOPRANO.

Still ca -

p

- ressing, and ca - ress'd, Ev - er bless-ing, ev - er blest, Still ca - ressing, and ca -

- ress'd, Ev - er bless-ing, ev - er blest, Live the roy - al, hap - py

pair, live the roy - al, hap - py pair, the roy - al,

tr

pair. live the

CHORUS. SOPRANO.

Still ca - ressing, and ca - ress'd, Ev - er bless-ing, ev - er blest,

ALTO.

Still ca - ressing, and ca - ress'd, Ev - er bless-ing, ev - er blest,

TENOR.

Still ca - ressing, and ca - ress'd, Ev - er bless-ing, ev - er blest,

BASS.

Still ca - ressing, and ca - ress'd, Ev - er bless-ing, ev - er blest,

f *p*

hap - py, roy - al pair.

Live the roy - al, hap - py

Live the roy - al, hap - py

Live the

f

This is..

live the roy - al, hap - - - - - py pair.

pair, the hap - py pair, live the roy - al, hap - py pair.

pair, the hap - py pair, live the roy - al, hap - py pair.

roy - al, .. hap - py pair, live the roy - al, hap - py pair.

p

va-lour, thy re - ward, This, O beau - ty, the re - gard Kind Heav'n pays the vir - tuous

fair! This is va-lour, thy re-ward, Kind Heav'n

This is va-lour, thy re-ward,

This is va-lour, thy re-ward,

This is va-lour, thy re-ward,

This is va-lour, thy re-ward,

f *p* *f* *p*

pays the vir-tuous fair, This, O

Kind Heav'n pays, kind Heav'n pays the vir-tuous fair,

Kind Heav'n pays, kind Heav'n pays the vir-tuous fair,

Kind Heav'n pays, kind Heav'n pays the vir-tuous fair,

Kind Heav'n pays . . . the vir-tuous fair,

f *p*

beau-ty, the re - gard Kind Heav'n pays the vir - tuous

This, O beau-ty, the re - gard

This, O beau-ty, the re - gard Kind Heav'n

This, O beau-ty, the re - gard Kind Heav'n

This, O beau-ty, the re - gard

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

fair. Still ca - ressing, and ca -

Kind Heav'n pays the vir - tuous fair. Still ca - ressing, and ca -

pays, Kind Heav'n pays the vir - tuous fair. Still ca - ressing, and ca -

pays . . . the vir - tuous fair. Still ca - ressing and ca -

Kind Heav'n pays the vir - tuous fair. Still ca - ressing and ca -

f

- ress'd, Ev - er bless - ing, ev - er blest, Still ca - ress - ing, ev - er

- ress'd, Ev - er bless - ing, ev - er blest, ev - er

- ress'd, Ev - er bless - ing, ev - er blest, ev - er

- ress'd, Ev - er bless - ing, ev - er blest, ev - er

- ress'd, Ev - er bless - ing, ev - er blest, ev - er

p *f*

and ca - ress'd, still ca - ress - ing, ev - er

bless - ing, ev - er blest.

bless - ing, ev - er blest.

bless - ing, ev - er blest.

bless - ing, ev - er blest.

p *f* *p*

bless-ing, still ca - ress - - - ing,

ev - er blest, . . . live . . . the roy - al,

hap - - - - - py pair, live the roy - al, hap - py

pair,
CHORUS.
This, O va - lour, thy re - ward, This, O beau - ty, the re -
This, O va - lour, thy re - ward, This, O beau - ty, the re -
This, O va - lour, thy re - ward, This, O beau - ty,
This, O va - lour, thy re - ward, This, O beau - ty,

Kind Heav'n pays the vir - tuous fair, kind Heav'n pays the vir - tuous

- gard Kind Heav'n pays the vir - tuous fair, kind Heav'n pays the vir - tuous

- gard Kind Heav'n pays, kind Heav'n pays the vir - tuous

the re - gard Kind Heav'n pays . . . the vir - tuous

the re - gard Kind Heav'n pays the vir - tuous

fair.

fair.

fair.

fair.

fair.

mp

No. 6.

AIR.—“YE SWIFT MINUTES, AS YE FLY.”

VOICE. *Allegro moderato.*

PIANO. *Allegro moderato.*
f

TENOR.

Ye swift min - utes,

as . . ye fly, Crown them with har-

p

.. mo - nious joy, Ye swift min-utes,

as ye fly, . . . as ye fly, . . .

...

crown them with har - mo - nious joy!

tr

mf

Let soft qui - et, peace, and love,

p

peace and love, let qui - et and love Still each hap - pier hour im -

prove. Ye swift min - utes,

as . . ye fly, as ye fly, . . .

Crown them with har -

- monious joy! Let soft qui - et, peace, and love Still each

hap - - - - - pier hour im - prove,

still each hap - pier . . hour im - prove.

While as day each day suc -

- ro - ic deeds In fair . . vir - tue's path a - lone Add a

lus - tre to . . the throne, Love - - - - - ly,

and he-ro - ic . . deeds In fair . . . vir - tue's path a - lone,

Add a lus - tre to the . . throne, add a lus - tre . .

to the throne.

Ye swift min - utes, as . . ye

fly, Crown them with har - mo - nious joy, ye swift minutes,

as ye fly, as ye fly,

crown them with har - mo - nious joy!

rit.

f

No. 7.

CHORUS.—“O BLESS, YE POWERS ABOVE.”

Largo.
 PIANO. *mf*

SOPRANO. *f*
 O bless, ye powers a - bove, The bride- groom and the

ALTO. *f*
 O bless, ye powers a - bove, The bride- groom and the

TENOR. *f*
 O bless, ye powers a - bove, The bride- groom and the

BASS. *f*
 O bless, ye powers a - bove, The bride- groom and the

bride, Whose will - ing hands hath Hy - men tied In love's e - ter - nal

bride, Whose will - ing hands hath Hy - men tied In love's e - ter - nal

bride, Whose will - ing hands hath Hy - men tied In love's e - ter - nal

bride, Whose will - ing hands hath Hy - men tied In love's e - ter - nal

bands, in love's e - ter - - nal bands. O bless, ye powers a -

bands, in love's e - ter - - nal bands. O bless, ye powers a -

bands, in love's e - ter - - nal bands. O bless, ye powers a -

bands, in love's e - ter - - nal bands. O bless, ye powers a -

bove, The bride-groom and the bride, Whose will - ing hands hath

bove, The bride-groom and the bride, Whose will - ing hands hath

bove, The bride-groom and the bride, Whose will - ing hands hath

bove, The bride-groom and the bride, Whose will - ing hands hath

Hy - men tied In love's e - ter - - nal bands, in love's e - ter - - nal

Hy - men tied In love's e - ter - - nal bands, in love's e - ter - - nal

Hy - men tied In love's e - ter - - nal bands, in love's e - ter - - nal

Hy - men tied In love's e - ter - - nal bands, in love's e - ter - - nal

bands. O bless, ye pow'rs a - bove, The bride - groom and the

bands. O bless, ye powers a - bove, The bride - groom

bands. O bless, ye powers a - bove, The bride - groom

bands. O bless, ye powers a - bove, The bride - groom

bride, Whose will - ing hands hath Hy - men tied, hath Hy - men tied In

and the bride, Whose will - ing hands hath Hy - - - men tied In

and the bride, Whose will - ing hands hath Hy - men tied In

and the bride, Whose will - ing hands hath Hy - men tied In

love's e - ter - nal bands. Ye lit - tle gods of

love's e - ter - nal bands. Ye lit - tle, lit - tle

love's e - ter - nal bands. Ye gods, ye

love's e - ter - nal bands. Ye lit - tle

p *cres.*

Love, With ro - ses strew the ground, And all a-round in
 gods of Love, With ro - ses strew the ground, And all a-round in
 gods of Love, With ro - ses strew the ground, And all a-round in
 gods of Love, With ro - ses strew the ground, And all a-round in

spor - tive play Pro-claim the hap - py day, and all a-round pro -
 spor - tive play Pro-claim the hap - py day, and all a-round pro -
 spor - tive play Pro-claim the hap - py day, and all a-round pro -
 spor - tive play Pro-claim the hap - py day, and all a-round pro -

- claim the hap - py, hap - py day. O bless, ye powers a - bove, The
 - claim the hap - py, hap - py day. O bless, ye powers a - bove,
 - claim the hap - py, hap - py day. O bless, ye powers a - bove,
 - claim the hap - py, hap - py day. O bless, ye powers a - bove,

bride - groom and the bride, Whose will - ing hands hath Hy - men tied, hath

The bride - groom and the bride, Whose will - ing hands hath Hy -

The bride - groom and the bride, Whose will - ing hands hath

The bride - groom and the bride, Whose will - ing hands hath

Hy - men tied In love's . . . e - ter - nal bands, Ye

- men tied In love's e - ter - nal bands, Ye

Hy - men tied In love's . . . e - ter - nal bands, Ye

Hy - men tied In love's . . . e - ter - nal bands.

lit - tle gods of Love, With ro - ses strew the ground, And

lit - tle, lit - tle gods of Love, With ro - ses strew the ground, And

gods, ye gods of Love, With ro - ses strew the ground, And

Ye lit - tle gods of Love, With ro - ses strew the ground, And

cres. *f*

all a-round in spor-tive play Pro-claim the hap-py day, and all a-round pro-

- claim the hap-py, hap-py day.

mp

- claim the hap-py, hap-py day.

No. 8.

AIR.*—"GENTLE MORPHEUS, SON OF NIGHT."

Largo, ma non adagio.

PIANO.

mp dolce.

The piano introduction consists of three systems of music. Each system has a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a treble staff melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment of chords and single notes. The second system continues this pattern with more complex sixteenth-note passages in the treble. The third system features a trill (tr) in the treble staff, followed by a melodic line.

S. CALLIOPE. (SOPRANO.) *Admetus sleeping.*

Gen - tle Morpheus, son of night,

Hi - ther..

The first system of the vocal entry shows the soprano line with the lyrics "Gen - tle Morpheus, son of night," and "Hi - ther..". The piano accompaniment in the bass staff begins with a melody of eighth notes, while the treble staff provides a harmonic accompaniment of chords. The dynamic marking *p* (piano) is present.

speed thy ai - ry flight, thy ai - ry flight,

And his

The second system continues the vocal entry with the lyrics "speed thy ai - ry flight, thy ai - ry flight," and "And his". The piano accompaniment features a more active treble staff with sixteenth-note passages, while the bass staff remains mostly chordal.

wea - ry sen - ses steep In the balm - y dew of sleep,

in the

The third system concludes the vocal entry with the lyrics "wea - ry sen - ses steep In the balm - y dew of sleep," and "in the". The piano accompaniment continues with a steady bass line and a treble staff featuring chords and some melodic movement.

balm y

dew, in the balm - - - y dew of sleep.

Gen - tle Mor - pheus, son . . of night, Hi - ther

speed thy ai - - ry flight, And his wea - ry sen - ses

steep In the balm - - -

y dew of sleep,

And his wea - ry sen - ses steep in the balm - y dew, in the

Adagio.
balm y dew . . of sleep.
Adagio. *a tempo.*
mf

FINE.

Andante.
That when bright Au - ro - ra's beams Glad the world with gold - en streams,
Andante.
p

glad the world with gold - en streams, He, like . . Phœ-bus, blithe and . . gay,

blithe and . . gay, May re - taste the health - ful day, he, like

Phœ - bus, blithe and gay, blithe and gay, may re - taste the

Adagio.
health - ful day, may re - taste the health - ful day.
rit. *Largo.*

Dal Segno.
Dal Segno.

ACT IV.

SCENE.—THE RIVER STYX.

No. 9.

AIR.—“YE FLEETING SHADES.”

Andante.
f

PIANO.

CHARON.
Ye

fleet - ing shades, I . . come to fix your fi - nal doom! Step

mp

in both bad and good, . . And tilt it o'er the flood; To Plu - to's drea - ry

shore . . . I'll waft you safe-ly o'er With this my e - bon pole Though

high the wa - ters roll, though high the wa - ters roll.

. . . Ye fleet - ing shades, I come to

fix your fi - nal doom! Step in both bad and good, . . And tilt it o'er the flood, Tc

Plu-to's drea - ry shore I'll waft you safe - ly o'er With this my e - bon pole, with

this my e - bon pole, . . Though high the wa - ters roll,

though high the wa-ters roll.

FINE.

The monarch and the slave A - like ad-mis-sion have, the monarch and the slave a -

like ad-mis-sion have, Nor can I brook de-lay: Haste, haste, ye shades, a - way, a -

way, haste, haste, ye shades, a - way, haste, haste, . . . haste,

haste, ye shades, a - way ! Nor can I brook de - lay, Haste,

haste, ye shades, a - way, nor can I brook de - lay, nor can I brook de - lay, haste,

haste, ye shades, a - way, . . . haste, haste, ye shades, a - way,

a - way, ye shades, . . .

rit. . . . a - way, haste, haste, . . . ye shades, a - way. *D.C.*

rit. *f*

IN PLUTO'S PALACE.

No. 10.

CHORUS.—“THRICE HAPPY WHO IN LIFE EXCEL.”

Larghetto.

PIANO. *mf*

SOPRANO.

ALTO.

TENOR.

BASS.

Thrice hap-py who in

Thrice hap - - py

Thrice hap - - py

Thrice hap - - py

Thrice hap - - py

life ex-cel, who in life . . ex - cel, Hence doom'd in Plu - to's

who . . in life . . ex - cel, Hence doom'd . . in . .

who in life . . ex - cel, Hence doom'd in

who in life ex - cel, Hence doom'd in

courts, in Plu - to's courts to dwell, thrice hap - - py who in
 Plu - - to's courts to dwell, thrice hap - - py who . . in
 Plu - - to's courts to dwell, thrice hap - - py who in life ex - cel, who in
 Plu - - to's courts to dwell, thrice hap - - py who in
 life ex - cel, Hence doom'd in Plu - - to's courts to
 life ex - cel, Hence, hence doom'd in Plu - to's courts, in Plu - to's courts to
 life ex - cel, Hence doom'd in Plu - to's courts, in Plu - to's courts to
 life . . ex - cel, Hence doom'd in Plu - - to's courts to
 dwell, Where ye im - mor - tal, im - mor - tal mor - tals
 dwell, Where ye immor - tal, im - mor - - - - tal mor - tals
 dwell, Where ye im - mor - tal mor - tals, im - mor - tal mor - tals
 dwell, Where ye im - mor - tal, im - mor - tal mor - tals

mp

mf

reign,

reign, now free from sor - row, free from pain,

reign, now free from sor - row, free from

reign,

mp

now free from sor - row, free from pain,

now free from sor

pain, free from pain, now free from

now free from sor - row, now free from pain, free from

now free from pain, Where ye im - mor - tal mor - tals

- row, now free from sor-row, free from pain, Where ye im - mor - tal mor - tals

sor - row, free from sor-row, free from pain, Where ye im - mor - tal mor - tals

pain, now free from sor - row, free from pain, Where ye im - mor - tal mor - tals

reign,

reign, now free from sor - row, free from

reign, now free from sor - row, free from pain, free from pain,

reign, now free from sor - row, free from pain, now free from sor - row, free from

now free from sor - row, free from pain, now free from sor-row, free from

pain, now free from pain, now free from sor-row, free from

now free from pain, now free from sor-row, free from

pain, now free from pain, now free from pain, now free from sor-row, free from

pain.

pain.

pain.

pain.

mp

No. 11.

AIR.—“ENJOY THE SWEET ELYSIAN GROVE.”

Allegro moderato.

PIANO. *mf*

ALCESTE. (TENOR.)

En - joy . . the sweet . . E - ly - sian grove,

p

Seat . . of . . plea - sure, seat . . of love, Plea - sure that can

nev - er cloy, Love the source . . of end - less joy, . .

of

end - less joy.

f

En - joy . . the sweet E - ly - sian grove,

p

Seat of plea - sure, seat of love, Love, the source of

end - less joy, of end-less joy, of end-less joy,

tr

Plea - sure that can nev - er cloy, plea - sure that can

nev - er cloy, love the source of . . end - less joy,

plea - sure that can nev - er . . cloy, Love the source of . .

end - less joy,

Adagio.
love the source . . of end - less joy.
Adagio. *a tempo.*
f

FINE.

p
Thus, thou un - pol - lut - ed shade, Be thy roy - - al
p

vir - tues paid, Thus thou un - pol - lut - ed shade,

Be thy roy - al vir - tues paid, be thy roy -

al vir - tues

Adagio. be thy roy - al vir - tues paid. *Adagio.* *a tempo.* *f*

Dal Segno. En - *Dal Segno.*

No. 12.

CHORUS.—“THRICE HAPPY WHO IN LIFE EXCEL.”

Larghetto.

PIANO. *mf*

SOPRANO.

ALTO.

TENOR.

BASS.

Thrice hap-py who in

Thrice hap - - py

Thrice hap - - py

Thrice hap - - py

life ex-cel, who in life . . ex-cel, Hence doom'd in Plu-to's

who . . in life . . ex-cel, Hence doom'd . . in . .

who in life . . ex-cel, Hence doom'd in

who in life ex-cel, Hence doom'd in

courts, in Plu - to's courts to dwell, thrice hap - - py who in
 Plu - - to's courts to dwell, thrice hap - - py who . . in
 Plu - - to's courts to dwell, thrice hap - py who in life ex - cel, who in
 Plu - - to's courts to dwell, thrice hap - - py who in

mp

life ex - cel, Hence doom'd in Plu - - to's courts to
 life ex - cel, Hence, hence doom'd in Plu - to's courts, in Plu - to's courts to
 life ex - cel, Hence doom'd in Plu - to's courts, in Plu - to's courts to
 life . . ex - cel, Hence doom'd in Plu - - to's courts to

mf

dwell, Where ye im - mor - tal, im - mor - tal mor - tals
 dwell, Where ye immor - tal, im - mor - tal mor - tals
 dwell, Where ye in - mor - tal mor - tals, im - mor - tal mor - tals
 dwell, Where ye in - mor - tal, im - mor - tal mor - tals

reign,

reign, now free from sor - row, free from pain,

reign, now free from sor - row, free from

reign,

mp

now free from sor - row, free from pain,

now free from sor

pain, free from pain, now free from

now free from sor - row, now free from pain, free from

now free from pain, Where ye im - mor - tal mor - tals

- row, now free from sor-row, free from pain, Where ye im - mor - tal mor - tals

sor - row, free from sor-row, free from pain, Where ye im - mor - tal mor - tals

pain, now free from sor - row, free from pain, Where ye im - mor - tal mor - tals

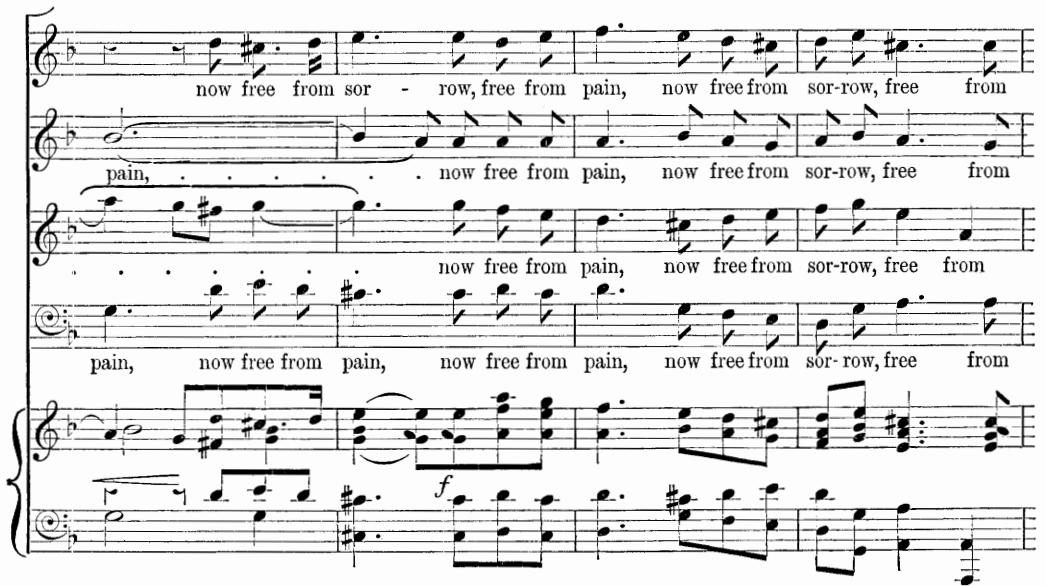


reign,

reign, now free from sor - row, free from

reign, now free from sor - row, free from pain, free from pain, . . .

reign, now free from sor - row, free from pain, now free from sor - row, free from



now free from sor - row, free from pain, now free from sor-row, free from

pain, . . . now free from pain, now free from sor-row, free from

now free from pain, now free from sor-row, free from

pain, now free from pain, now free from pain, now free from sor-row, free from



pain.

pain.

pain.

pain.

mp

No. 13.* CALLIOPE'S SONG TO ADMETUS.—"COME, FANCY, EMPRESS OF THE BRAIN."

Andante larghetto.

PIANO. *p* *tr*

CALLIOPE. *8.*

Come, Fan - cy, em - press of . . . the

brain, And bring the choicest of . . . thy train To soothe . . . the wi - dow'd

mon - arch's pain ! Come, Fan - cy, empress of the brain, And bring the choicest of thy train . .

To soothe the wi - dow'd mon - arch's pain !

mf

Come, Fan-cy, empress of . . . the brain, And

mp

bring the choic-est of . . . thy train, and bring the choic-est of thy train . . .

To soothe . . . the wi - dow'd mon - arch's pain ! Come,

Fan - cy, em-press of the brain, . . . And bring the choicest

Adagio.

of thy train, the choic - - - est of thy train To soothe the wi-dow'd
Adagio.

mon - arch's pain ! *a tempo.*

FINE.

Let fair Al-ces-te still dis - play Her charms as on the bri - dal
p

day, Let fair Al - ces - te still dis - play Her charms, as on the bri - dal

day, as on the bri - dal day,

. . . let fair Al - ces - te still display Her charms, her charms,

Adagio.
her charms, as on the bri - dal day.

Adagio. *a tempo.*
f

Come

p

No. 14.

SYMPHONY.

Before and during the entry of Alcides.

PIANO. *Maestoso.*

2nd time.
ATTENDANT. (TENOR.)

He comes, he ri-ses from be-low, With glorious conquest on his brow.

No. 15.

CHORUS.—“ALL HAIL, THOU MIGHTY SON OF JOVE.”

Allegro moderato.

SOPRANO. *f* All

ALTO. *f* All

TENOR. *f* All

BASS. *f* All

PIANO. *mf* *cres.*

hail, all hail, thou mighty son of Jove, thou might-y son of

hail, all hail, thou mighty son of Jove, thou might-y son of

hail, all hail, thou mighty son of Jove, thou might-y son of . .

hail, all hail, thou mighty son of Jove, thou might-y son of

f

Jove! How great thy power, how great thy

Jove! How great thy power, how great thy

Jove! How great thy power, how great thy

Jove! How great thy power, how great thy

love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy

love! All hail, all hail, thou mighty son of

love! All hail, all hail, thou mighty son of

love! All hail, all hail, thou mighty son of

love! All hail, all hail, thou mighty son of

Jove, thou mighty son of Jove! How great thy pow'r, how great thy

Jove, thou mighty son of Jove! How great thy pow'r, how great thy

Jove, thou mighty son of Jove! How great thy pow'r, how great thy

Jove, thou mighty son of Jove! How great thy pow'r, how great thy

love, how great thy pow'r, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy pow'r, how great thy

love!

love!

love!

love!

Fiends, fu - ries, gods, all, fiends, fu - ries,

Fiends, fu - ries, gods, all, fiends, fu - ries,

Fiends, fu - ries, gods, all, fiends, fu - ries,

Fiends, fu - ries, gods, all, fiends, fu - ries,

gods, all, all, all, all yield to thee.

gods, all, all, all, all yield to thee.

gods, all, all, all, all yield to thee.

gods, all, all, all, all yield to thee.

Fiends, fu-ries, yield to thee,

Fiends, fu-ries, yield to thee,

Fiends, fu-ries, yield to thee,

Fiends, fu-ries, yield to thee,

gods, all yield to thee, And Death hath set his

gods, all yield to thee, And Death hath set his

gods, all yield to thee, And Death hath set his

gods, all yield to thee, And Death hath set his

cap - tive free, and Death hath set his cap - tive free.

cap - tive free, and Death hath set his cap - tive free.

cap - tive free, and Death hath set his cap - tive free.

cap - tive free, and Death hath set his cap - tive free.

All hail, all hail,
All hail, all hail,
All hail, all hail,
All hail, all hail,

thou mighty son of Jove, thou might-y son of Jove! How great thy
thou mighty son of Jove, thou might-y son of Jove! How great thy
thou mighty son of Jove, thou might-y son of . . Jove! How great thy
thou mighty son of Jove, thou might-y son of Jove! How great thy

pow'r, how great thy love, how great thy pow'r, how great thy
pow'r, how great thy love, how great thy pow'r, how great thy
pow'r, how great thy love, how great thy pow'r, how great thy
pow'r, how great thy love, how great thy pow'r, how great thy

love, how great thy pow'r, how great thy love, how great thy

love, how great thy pow'r, how great thy love, how great thy

love, how great thy pow'r, how great thy love, how great thy

love, how great thy pow'r, how great thy love, how great thy

pow'r, how great thy love!

pow'r, how great thy love!

pow'r, how great thy love!

pow'r, how great thy love!

pow'r, how great thy love!

mf

No. 16.

SYMPHONY.

Larghetto.

PIANO. *p* *cres.*

The musical score is written for piano and consists of six systems. The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked *Larghetto.* and *p* (piano). The piano part features a series of chords in the right hand and a melodic line in the left hand. The second system continues the piano part with a *cres.* (crescendo) marking. The third system is marked *mf* (mezzo-forte). The fourth system is marked *f* (forte). The fifth system is marked *ff* (fortissimo). The sixth system continues the fortissimo section. The score is written for piano, with the piano part in the upper staff and the piano part in the lower staff.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the melodic development with more intricate patterns. The third system features a more active bass line with frequent chord changes. The fourth system shows a return to a more melodic focus in the treble. The fifth system has a more active bass line with frequent chord changes. The sixth system concludes the piece with a final cadence in both staves.

No. 17.

RECITATIVE.—“FROM HIGH OLYMPUS' TOP.”

APOLLO. (TENOR.)

VOICE.

From high O-lym-pus' top, the seat of God, De-scend A-pol-lo

PIANO.

p

and his tune-ful choir, With all their sportive train, to ce-le-brate Thy great and gen'rous

tri-umph, son of Jove, And hail Ad-me-tus with his hap-py bride.

f

Sing ye, ye shepherds, sing, And tread the ground in ma-zy dan-ces, And let shouts of

f

joy re-turn In e-cho from the vault-ed sky.

No. 18.

AIR.—“TUNE YOUR HARPS, ALL YE NINE.”

TENOR VOICE. *Larghetto.*

Tune your harps, all ye Nine, To the loud - sound - ing lays, While the

PIANO. *Larghetto.* *mf*

glad na - tions join In the great vic - tor's praise! Sing his praise, sing his

pow'r, That in this joy - ful . . hour Bless'd our mo - narch's arms With the

fair in all . . her charms; Sing his praise, sing his pow'r, That in this joy - ful

hour, Bless'd our mon - arch's arms With the fair in . . all . . her charms.

No. 19A.

BALLO PRIMO.

Poco lento.

PIANO. *p*

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Poco lento.' and the dynamic is 'p' (piano). Trills (tr) are indicated above the first and fourth measures of the first system. The score ends with a double bar line and repeat dots at the end of the sixth system.

No. 19B.

L'ULTIMO BALLO.

Allegro.

PIANO. *mf*

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro.' and the dynamics are 'PIANO.' and 'mf'. The score includes trills (tr.) in the right hand in the second, third, fourth, and fifth systems. The piece ends with a double bar line and repeat dots at the end of the sixth system.

No. 20.

CHORUS.—“TRIUMPH, THOU SON OF JOVE.”

SOPRANO. *f* Tri - umph, thou son of Jove, Tri - umph, hap - py pair, in

ALTO. *f* Tri - umph, thou son of Jove, Tri - umph, hap - py pair, in

TENOR. *f* Tri - umph, thou son of Jove, Tri - umph, hap - py pair, in

BASS. *f* Tri - umph, thou son of Jove, Tri - umph, hap - py pair, in

PIANO. *f*

love! Tri - umph, glo - rious son of Jove, Tri - umph, hap - py pair, in love!

love! Tri - umph, glo - rious son of Jove, Tri - umph, hap - py pair, in love!

love! Tri - umph, glo - rious son of Jove, Tri - umph, hap - py pair, in love!

love! Tri - umph, glo - rious son of Jove, Tri - umph, hap - py pair, in love!

Va-lour's prize, vir-tue's claim, va-lour's prize, vir-tue's claim, End-less

Va-lour's prize, vir-tue's claim, va-lour's prize, vir-tue's claim, End-less

Va-lour's prize, vir-tue's claim, va-lour's prize, vir-tue's claim, End-less

Va-lour's prize, vir-tue's claim, va-lour's prize, vir-tue's claim, End-less

love, e-ter-nal fame, end-less love, e-ter-nal fame, Va-lour's prize, vir-tue's

love, e-ter-nal fame, end-less love, e-ter-nal fame, Va-lour's prize, vir-tue's

love, e-ter-nal fame, end-less love, e-ter-nal fame, Va-lour's prize, vir-tue's

love, e-ter-nal fame, end-less love, e-ter-nal fame, Va-lour's prize, vir-tue's

claim, End-less love, e-ter-nal fame.

claim, End-less love, e-ter-nal fame.

claim, End-less love, e-ter-nal fame.

claim, End-less love, e-ter-nal fame.

mp

APPENDIX.

No. 21.

AIR.—“GENTLE MORPHEUS, SON OF NIGHT.”

Admetus sleeping.

VOICE. *Andante.*

PIANO. *Andante.* *tr* *mp* *tr*

tr *tr* *tr* *tr*

tr

♩ CALLIOPE.

Gen - tle Mor - pheus, son of night,

tr *p* *tr*

Hi - ther speed . . thy air - y flight, And his . . wea-ry

sen - ses steep In . . the balm - y dew of sleep,

in the balm - y

dew of sleep.

Gen - tle Mor - phus,

son of night, hith - er speed thy air -

y flight! And his . . . wea - ry

sen - ses steep, and his . . . wea - ry sen - ses steep, In the balm - y

dew of sleep, and his wea - ry sen - ses steep

in the balm - y dew . . . of sleep, . . . in the balm - y dew . . . of

Adagio.

sleep.

a tempo. *tr*

tr *tr*

tr **FINE.**

That, like Phœ - bus, blithe and gay, He may rise

tr

with sur - prise, And re - take . . .

. . . the cheer - ful day,

tr

That, like Phœ - bus,

blithe and gay, He may rise with sur - prise,

Adagio.
And re - take the cheer - ful day.

a tempo.

Dal Segno.

No. 22. CALLIOPE'S SONG TO ADMETUS.—"COME, FANCY, EMPRESS OF
THE BRAIN."

Allegro moderato.

VOICE.

PIANO.

mf

CALLIOPE.

Come, Fan-cy, come, Fan - - - -

p

cy, come, Fan-cy, em-press of the brain,

And bring the choicest of . . thy . . train, and bring the choicest of " thy

train, To soothe the wi - dow'd mon - arch's pain, to soothe . . the

wi - dow'd mon - arch's pain, to soothe the widow'd mon - arch's

pain !

Come, Fan-cy, come, Fancy, em-press of the brain, And

bring the choic - - - - - est of thy train, To

soothe . . the widow'd monarch's pain, to soothe the wi-dow'd

mon - - - - arch's pain, to soothe the mon - arch's pain ;

Come, Fan-cy, come, Fan-cy, em - press

of the brain, And bring thy choicest train, . . and bring thy choicest train . . To

soothe the wi-dow'd mon - arch's pain, . . . And bring thy choicest train . . .

Adagio.
To soothe the wi - dow'd
Adagio.

mon - arch's pain.
a tempo.
f

FINE.

Close by his side in mi - mic pride

p *mf*

Let fair Al - ces - te still dis - play Her charms . . .

p

as

on the bri - dal day, as on the bri - dal day, Let fair Al - ces - te still dis -

play . . . Her charms as on the bri - dal day, as on the bri - dal day.

Adagio. *tr* *Da Capo.*

Adagio. *Da Capo.* *f*

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

				Paper Covers.	Paper Boards.	Cloth Gilt.
FRANZ ABT.						
THE FAYS' FROLIC (Female voices) ...	...	...	...	2/6	—	—
SPRINGTIME (ditto) ...	...	...	...	2/6	—	—
SUMMER (ditto) ...	...	...	...	2/6	—	—
THE GOLDEN CITY (ditto) ...	...	...	...	2/6	—	—
THE WISHING STONE (ditto) ...	...	...	...	2/6	—	—
THE WATER FAIRIES (ditto) ...	...	...	...	2/6	—	—
THE SILVER CLOUD (ditto) ...	...	...	...	2/6	—	—
MINSTER BELLS (ditto) ...	...	...	...	2/6	—	—
W. CROWTHER-ALWYN.						
MASS, IN F (Latin and English) ...	...	...	...	3/0	—	5/0
THOMAS ANDERTON.						
YULE TIDE ...	...	...	...	1/6	2/0	3/0
THE NORMAN BARON ...	...	...	...	1/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	...	...	...	1/0	—	—
W. J. ARGENT.						
MASS, IN B FLAT ...	...	...	...	2/6	—	—
P. ARMES.						
HEZEKIAH ...	...	...	...	2/6	—	—
ST. JOHN THE EVANGELIST ...	...	...	...	2/6	—	—
E. ASPA.						
THE GIPSIES ...	...	...	...	1/0	—	—
ENDYMION ...	...	...	...	4/0	—	—
ASTORGA.						
STABAT MATER ...	...	...	...	1/0	1/6	—
BACH.						
MASS, IN B MINOR ...	...	...	...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	...	...	...	1/6	—	—
THE PASSION (S. MATTHEW) ...	...	...	...	2/0	2/6	4/0
THE PASSION (S. JOHN) ...	...	...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	...	...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	...	...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	...	...	...	1/0	—	—
GOD SO LOVED THE WORLD ...	...	...	...	1/0	—	—
GOD'S TIME IS THE BEST ...	...	...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	...	...	1/0	—	—
BIDE WITH US ...	...	...	...	1/0	—	—
A STRONGHOLD SURE ...	...	...	...	1/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	...	...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	...	...	...	0/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	...	...	1/0	—	—
JESU, PRICELESS TREASURE ...	...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	...	...	1/0	—	—
J. BARNBY.						
REBEKAH (Sol-Fa, 0/9) ...	...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	...	...	1/6	2/0	—
LEONARD BARNES.						
THE BRIDAL DAY ...	...	...	...	2/6	—	4/6
J. F. BARNETT.						
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	...	...	6/6	—	9/0
BEETHOVEN.						
THE PRAISE OF MUSIC ...	...	...	...	1/6	2/0	3/0
RUINS OF ATHENS ...	...	...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	...	...	1/0	1/6	2/6
MASS, IN C ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	3/0
MASS, IN D ...	...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	...	...	2/6	—	—
Ditto, THE VOCAL PORTION ...	...	...	...	1/0	—	—
THE CHORAL FANTASIA ...	...	...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	...	...	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	...	...	...	0/2	—	—
WILFRED BENDALL.						
THE LADY OF SHALOTT (Female voices) ...	...	...	...	2/6	—	—
SIR JULIUS BENEDICT.						
ST. PETER ...	...	...	...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	4/0
SIR W. STERNDALÉ BENNETT.						
THE MAY QUEEN (Sol-Fa, 1/0) ...	...	...	...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	...	...	...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	...	...	...	1/0	—	—
W. R. BEXFIELD.						
ISRAEL RESTORED ...	...	...	...	4/0	—	6/0
J. BRADFORD.						
THE SONG OF JUBILEE ...	...	...	...	2/0	—	—
PRAISE THE LORD ...	...	...	...	2/0	—	—
W. F. BRADSHAW.						
GASPAR BECERRA ...	...	...	...	1/6	—	—
J. BRAHMS.						
A SONG OF DESTINY ...	...	...	...	1/0	—	—
J. C. BRIDGE.						
DANIEL ...	...	...	...	3/6	—	—
J. F. BRIDGE.						
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	...	...	...	1/0	—	—
MOUNT MORIAH ...	...	...	...	3/0	—	—
BOADICEA ...	...	...	...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	4/0
DUDLEY BUCK.						
THE LIGHT OF ASIA ...	...	...	...	3/0	3/6	5/0
EDWARD BUNNETT.						
OUT OF THE DEEP (130th Psalm) ...	...	...	...	1/0	—	—
CARISSIMI.						
JEPHTHAH ...	...	...	...	1/0	—	—
F. D. CARNELL.						
SUPPLICATION ...	...	...	...	5/0	—	—
GEORGE CARTER.						
SINFONIA CANTATA (116th Psalm) ...	...	...	...	2/0	—	3/6
WILLIAM CARTER.						
PLACIDA ...	...	...	...	2/0	2/6	4/0
CHERUBINI.						
REQUIEM MASS, C MINOR (Latin and English) ...	...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	...	...	1/0	1/6	2/6
E. T. CHIPP.						
JOB ...	...	...	...	4/0	—	—
NAOMI ...	...	...	...	5/0	—	—
FREDERICK CORDER.						
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	...	...	...	2/6	—	—
SIR MICHAEL COSTA.						
THE DREAM ...	...	...	...	1/0	—	—
F. H. COWEN.						
A SONG OF THANKSGIVING ...	...	...	...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6) ...	...	...	...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6) ...	...	...	...	4/0	4/6	6/0
W. CRESER.						
EUDORA (A dramatic Idyll) ...	...	...	...	2/6	—	—
W. CROTCH.						
PALESTINE ...	...	...	...	3/0	3/6	5/0

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

				Paper Cover.	Paper Boards.	Cloth Gilt.
W. H. CUMMINGS.						
THE FAIRY RING	2/6	—	—			
W. G. CUSINS.						
TE DEUM	1/6	—	—			
FÉLICIEN DAVID.						
THE DESERT (Male voices)	1/6	2/0	—			
P. H. DIEMER.						
BETHANY	4/0	—	—			
M. E. DOORLY.						
LAZARUS	2/6	—	—			
ANTONÍN DVOŘÁK.						
ST. LUDMILA	5/0	6/0	7/6			
Ditto (German and Bohemian Words)	8/0	—	—			
THE SPECTRE'S BRIDE	3/0	3/6	5/0			
Ditto (German and Bohemian Words)	6/0	—	—			
STABAT MATER	2/6	3/0	4/0			
PATRIOTIC HYMN	1/6	—	—			
Ditto (German and Bohemian Words)	3/0	—	—			
A. E. DYER.						
SALVATOR MUNDI	2/6	—	—			
H. J. EDWARDS.						
THE ASCENSION	2/6	—	—			
HENRY FARMER.						
MASS, IN B FLAT (Latin and English)	2/0	2/6	3/6			
MYLES B. FOSTER.						
THE LADY OF THE ISLES	1/6	—	—			
THE ANGELS OF THE BELLS (Female voices)	1/6	—	—			
THE BONNIE FISHWIVES (ditto)	2/6	—	—			
ROBERT FRANZ.						
PRAISE YE THE LORD (117th Psalm)	1/0	—	—			
NIELS W. GADE.						
PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0			
SPRING'S MESSAGE (Sol-FA, 0/3)	0/3	—	—			
ERL-KING'S DAUGHTER (Sol-FA, 0/9)	1/0	1/6	2/6			
ZION	1/0	1/6	2/0			
THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0			
COMALA	2/0	2/6	4/0			
CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—			
HENRY GADSBY.						
LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—			
ALCESTIS (Male voices)	4/0	—	—			
COLUMBUS (Male voices)	2/6	—	—			
G. GARRETT.						
THE SHUNAMMITE	3/0	—	—			
A. R. GAUL.						
JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0			
PASSION SERVICE	2/6	3/0	4/0			
RUTH (Sol-FA, 0/9)	2/0	2/6	4/0			
THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0			
FR. GERNSHEIM.						
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—			
F. E. GLADSTONE.						
PHILIPPI	2/6	—	—			
GLUCK.						
ORPHEUS (Act III)	1/0	—	—			
HERMANN GOETZ.						
BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—			
NGENIA	1/0	—	—			
THE WATER-LILY (Male voices)	1/6	—	—			
CH. GOUNOD.						
MORS ET VITA (Latin or English)	6/0	6/6	7/6			
Ditto, Sol-FA (Latin and English)	2/0	—	—			
THE REDEMPTION (English words) (Sol-FA, 2/0)	5/0	6/0	7/6			
Ditto (French Words)	8/4	—	—			
Ditto (German Words)	10/0	—	—			
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6			
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0			
TROISIÈME MESSE SOLENNELLE	2/6	—	—			
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—			
Ditto (Out of darkness)	1/0	—	—			
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem)	1/0	—	—			
DAUGHTERS OF JERUSALEM	1/0	—	—			
GALLIA (Sol-FA, 0/4)	1/0	—	—			
C. H. GRAUN.						
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0			
TE DEUM	2/0	2/6	4/0			
J. O. GRIMM.						
THE SOUL'S ASPIRATION	1/0	—	—			
HANDEL.						
ALCESTE	2/0	—	—			
SEMELE	3/0	3/6	5/0			
THE PASSION	3/0	3/6	5/0			
THE TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0			
ALEXANDER BALUS	3/0	3/6	5/0			
HERCULES	3/0	3/6	5/0			
ATHALIAH	3/0	3/6	5/0			
ESTHER	3/0	3/6	5/0			
SUSANNA	3/0	3/6	5/0			
THEODORA	3/0	3/6	5/0			
BELSHAZZAR	3/0	3/6	5/0			
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	2/0	2/6	4/0			
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0			
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0			
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0			
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0			
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0			
SAMSON	2/0	2/6	4/0			
SOLOMON	2/0	2/6	4/0			
JEPHTHA	2/0	2/6	4/0			
JOSHUA	2/3	2/6	4/0			
DEBORAH	2/0	2/6	4/0			
SAUL	2/0	2/6	4/0			
CHANDOS TE DEUM	1/0	1/6	2/6			
DETTINGEN TE DEUM	1/0	1/6	2/6			
UTRECHT JUBILATE	1/0	—	—			
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—			
CORONATION AND FUNERAL ANTHEMS	—	—	5/0			
Or, singly:—						
THE KING SHALL REJOICE	0/3	—	—			
ZADOK THE PRIEST	0/3	—	—			
MY HEART IS INDITING	0/3	—	—			
LET THY HAND BE STRENGTHENED	0/6	—	—			
THE WAYS OF ZION	1/0	—	—			
ALEXANDER'S FEAST	2/0	2/6	4/0			
ACIS AND GALATEA	1/0	1/6	2/6			
DITTO, New Edition, edited by J. Barnby	1/0	1/6	2/6			
Ditto, Sol-FA, 1/3						
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6			
L'ALLEGRO	2/0	2/6	4/0			
HAYDN.						
THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0			
THE CREATION, Pocket Edition	1/0	1/6	2/0			
THE SEASONS	3/0	3/6	5/0			
Each Season, singly	1/0	—	—			
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6			
Ditto (Latin and English)	1/0	1/6	2/6			
SECOND MASS, IN C (Latin)	1/0	1/6	2/6			
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6			
Ditto (Latin)	1/0	1/6	2/6			
SIXTEENTH MASS (Latin)	1/6	2/0	3/0			
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0			
TE DEUM (English and Latin)	1/0	—	—			
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—			
BATTISON HAYNES.						
THE FAIRIES' ISLE (Female voices)	2/6	—	—			
H. HEALE.						
JUBILEE ODE	1/6	—	—			
EDWARD HECHT.						
ERIC THE DANE	3/0	—	—			
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—			
GEORGE HENSCHEL.						
OUT OF DARKNESS (130th Psalm)	2/6	—	—			
HENRY HILES.						
FAYRE PASTOREL	6/6	—	—			
THE CRUSADERS	2/3	—	—			
FERDINAND HILLER.						
NALA AND DAMAYANTI	4/0	—	6/0			
A SONG OF VICTORY	1/0	1/6	—			

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth Gilt.
HEINRICH HOFMANN.			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
W. H. HUNT.			
STABAT MATER	3/0	3/6	—
F. ILIFFE.			
ST. JOHN THE DIVINE	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/6	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	—	—
W. JOHNSON.			
ECCE HOMO	2/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female voices)	2/6	—	—
Ditto, SOL-FA, 0/6			
H. LAHEE.			
THE SLEEPING BEAUTY (Female voices)	2/6	—	—
Ditto, SOL-FA, 0/6			
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/6	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
ALCESTIS	3/0	—	—
ANDROMEDA	3/0	3/6	5/0
HERO AND LEANDER	1/6	—	—
THE SONG OF BALDER	1/0	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—
THE GLEANERS' HARVEST (Female voices)	2/6	—	—
W. H. LONGHURST.			
THE VILLAGE FAIR	2/0	2/6	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (SOL-FA, 0/6)	1/3	—	—
G. A. MACFARREN.			
SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0
MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
OUTWARD BOUND	1/0	—	2/6
A. C. MACKENZIE.			
THE DREAM OF JUBAL	2/6	3/0	4/0
THE STORY OF SAYID	3/0	3/6	5/0
JASON	2/6	3/0	4/0
THE BRIDE (SOL-FA, 0/6)	1/0	—	—
THE ROSE OF SHARON (SOL-FA, 2/0)	5/0	6/0	7/6
JUBILEE ODE	2/6	—	—
THE COTTER'S SATURDAY NIGHT	—	—	—
THE NEW COVENANT	1/6	—	—
F. W. MARKULL.			
ROLAND'S HORN	2/6	—	—
MENDELSSOHN.			
ELIJAH (SOL-FA, 1/6)	4/0	4/6	6/0
ST. PAUL (SOL-FA, 1/4)	2/0	2/6	4/0
ST. PAUL (Pocket Edition)	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0)	1/0	1/6	2/6
AS THE HART PANTS (42nd Psalm)	1/0	—	—
COME, LET US SING (95th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0
Ditto, SOL-FA, 0/9			
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
MENDELSSOHN—continued.			
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
Ditto, SOL-FA, 0/4			
HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3)	1/0	—	—
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ATHALIE (SOL-FA, 1/0)	2/0	2/6	4/0
ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	6/0
MAN IS MORTAL (8 voices)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—
Ditto (Male voices)			
CHRISTUS (SOL-FA, 0/6)	1/0	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
SON AND STRANGER (Operetta)	4/0	—	—
LORELEY (SOL-FA, 0/6)	1/0	—	—
CEPUS AT COLONOS (Male voices)	3/0	—	—
TO THE SONS OF ART (Ditto) (SOL-FA, 0/3)	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
Ditto (English)			
B. MOLIQUE.			
ABRAHAM	3/0	3/6	5/0
MOZART.			
KING THAMOS	1/0	1/6	—
FIRST MASS (Latin and English)	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—
TWELFTH MASS (Latin)	1/0	1/6	2/6
Ditto (Latin and English) (SOL-FA, 0/9)			
REQUIEM MASS	1/0	1/6	2/6
Ditto (Latin and English) (SOL-FA, 1/0)			
LITANIA DE VENERABILI ALTARIS (E9)	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (E9)	1/6	2/0	3/0
SPLENDENTE TE DEUS	First Motet	0/3	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—
HAVE MERCY, O LORD	Second Motet	0/3	—
GLORY, HONOUR, PRAISE	Third Motet	0/3	—
DR. JOHN NAYLOR.			
JEREMIAH	3/0	—	—
HERBERT OAKLEY.			
SELECTION FROM A JUBILEE LYRIC	1/0	—	—
REV. SIR FREDK. OUSELEY.			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
R. P. PAINE.			
THE LORD REIGNETH (93rd Psalm)	1/0	—	—
THE PRODIGAL SON	1/6	—	2/6
GREAT IS THE LORD	1/0	—	—
PALESTRINA.			
MISSA ASSUMPTA EST MARIA	2/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—
C. H. H. PARRY.			
BLEST PAIR OF SIRENS	1/0	—	—
AJAX AND ULYSSES	1/0	—	—
PROMETHEUS UNBOUND	3/0	—	—
JUDITH	5/0	6/0	7/6
DR. JOSEPH PARRY.			
NEBUCHADNEZZAR	3/0	4/0	5/0
Ditto, SOL-FA			
T. M. PATTISON.			
MAY DAY (SOL-FA, 0/6)	1/6	—	—
THE MIRACLES OF CHRIST (SOL-FA, 0/9)	2/0	—	—
THE ANCIENT MARINER	2/6	—	—
THE LAY OF THE LAST MINSTREL	2/6	—	—
A. L. PEACE.			
ST. JOHN THE BAPTIST	2/6	—	—
PERGOLESI.			
STABAT MATER (Female voices) (SOL-FA, 0/6)	1/0	—	—
CIRO PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Clash Gilt.		Paper Cover.	Paper Boards.	Clash Gilt.
E. PROUT.				J. M. SMETON.			
DAMON AND PHINTIAS (Male Voices) ...	2/6	—	—	KING ARTHUR ...	2/6	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	ARIADNE (Sol-FA, 0/9) ...	2/0	—	—
THE HUNDREDTH PSALM ...	1/0	—	—	ALICE MARY SMITH.			
FREEDOM ...	1/0	—	—	THE RED KING (Men's voices)...	1/0	—	—
HEReward ...	4/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—
QUEEN AIMÉE (Female voices) ...	2/6	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
PURCELL.				ODE TO THE PASSIONS ...	2/0	—	—
DIDO AND ÆNEAS ...	2/6	—	—	CHARLTON T. SPEER.			
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	THE DAY DREAM ...	2/0	—	—
J. F. H. READ.				SPOHR.			
HAROLD ...	4/0	—	6/0	MASS (for 5 solo voices and double choir) ...	2/0	—	—
BARTIMEUS ...	1/6	—	—	HYMN TO ST. CECILIA ...	1/0	—	—
CARACTACUS ...	2/6	—	—	CALVARY ...	2/6	3/0	4/0
THE CONSECRATION OF THE BANNER ...	1/6	—	—	FALL OF BABYLON ...	3/0	3/6	5/0
PSYCHE ...	5/0	—	7/0	LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
J. V. ROBERTS.				THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
JONAH ...	3/0	—	—	GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1/0	—	—
W. S. ROCKSTRO.				HOW LOVELY ARE THY DWELLINGS FAIR... 0/8	—	—	—
THE GOOD SHEPHERD ...	2/6	—	—	JEHOVAH, LORD OF HOSTS... 0/4	—	—	—
ROLAND ROGERS.				JOHN STAINER.			
PRAYER AND PRAISE ...	4/0	—	—	THE CRUCIFIXION (Sol-FA, 0/9) ...	1/6	—	—
ROMBERG.				ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	1/6	2/6	THE DAUGHTER OF JAIRUS (Sol-FA, 0/9) ...	1/6	2/0	—
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	C. VILLIERS STANFORD.			
ROSSINI.				CARMEN SÆCULARE ...	1/6	—	—
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	THE REVENGE (Sol-FA, 0/9) ...	1/6	—	—
MOSES IN EGYPT ...	6/0	6/6	7/6	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
C. SAINTON-DOLBY.				H. W. STEWARDSON.			
FLORIMEL (Female voices) ...	2/6	—	—	GIDEON ...	4/0	—	—
CAMILLE SAINT-SAËNS.				J. STORER.			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)... ...	1/6	—	—	THE TOURNAMENT ...	2/0	—	—
SCHUBERT.				E. C. SUCH.			
MASS, IN A FLAT ...	1/0	1/6	2/6	NARCISSUS AND ECHO... ...	3/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—
MASS, IN E FLAT ...	2/0	2/6	4/0	ARTHUR SULLIVAN.			
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0	THE GOLDEN LEGEND (Sol-FA, 2/0) ...	3/6	4/0	5/0
MASS, IN B FLAT ...	1/0	1/6	2/6	ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...	1/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	FESTIVAL TE DEUM ...	1/0	1/6	2/3
MASS, IN C ...	1/0	1/6	2/6	W. TAYLOR.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	ST. JOHN THE BAPTIST ...	—	4/0	—
MASS, IN G ...	1/0	1/6	2/6	A. GORING THOMAS.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE SUN-WORSHIPPERS ...	1/0	—	—
MASS, IN F ...	1/0	1/6	2/6	E. H. THORNE.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	BE MERCIFUL UNTO ME ...	1/0	—	—
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—	VAN BREE.			
SCHUMANN.				ST. CECILIA'S DAY (Sol-FA, 0/9) ...	1/0	1/6	2/6
THE MINSTREL'S CURSE ...	1/6	—	—	CHARLES VINCENT.			
THE KING'S SON ...	1/0	—	—	THE VILLAGE QUEEN (Female Voices) ...	2/6	—	—
MIGNON'S REQUIEM ...	1/0	—	—	THE LITTLE MERMAID (Female Voices)...	2/6	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0	R. H. WALKER.			
PILGRIMAGE OF THE ROSE... ...	1/0	1/6	2/6	JERUSALEM ...	3/0	—	—
MANFRED ...	1/0	—	—	WEBER.			
FAUST ...	3/0	3/6	5/0	IN CONSTANT ORDER (Hymn) ...	1/6	—	—
ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—	MASS, IN G (Latin and English) ...	1/0	1/6	2/6
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—	MASS, IN E FLAT (Ditto) ...	1/0	1/3	2/6
H. SCHUTZ.				COMMUNION SERVICE IN E FLAT ...	1/3	—	—
THE PASSION OF OUR LORD ...	1/0	—	—	JUBILEE CANTATA ...	1/0	1/6	—
J. SHORT.				PRECIOSA ...	1/0	—	—
MASS (S. George) ...	3/6	—	—	THREE SEASONS ...	1/0	—	—
MASS (S. Joseph) ...	2/0	—	—	S. WESLEY.			
E. SILAS.				IN EXITU ISRAEL ...	0/1	—	—
MASS, IN C ...	1/0	—	—	DIXIT DOMINUS ...	1/0	—	—
JOASH ...	4/0	—	—	S. S. WESLEY.			
R. SLOMAN.				O LORD, THOU ART MY GOD ...	1/0	—	—
SUPPLICATION AND PRAISE ...	5/0	—	—	THOMAS WINGHAM.			
HENRY SMART.				MASS, IN D ...	3/0	—	—
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—	TE DEUM (Latin) ...	1/6	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0				

VIOLIN & PIANOFORTE ALBUMS.

PRICE TWO SHILLINGS AND SIXPENCE EACH.

MENDELSSOHN.

- No.
*1. FOUR MARCHES. Transcribed by
BERTHOLD TOURS. No. 1, Wedding
March; No. 2, War March of the
Priests; No. 3, Cornelius March
(Op. 108); No. 4, Funeral March
(Op. 103).

BERTHOLD TOURS.

- *2. THIRTY MELODIES. (These Me-
lodies are expressly written to be
used in connection with the Author's
VIOLIN PRIMER.

MENDELSSOHN.

- *3. "ELIJAH." Ten Transcriptions by
BERTHOLD TOURS.

GOUNOD.

- *4. "MORS ET VITA." Ten Transcrip-
tions by BERTHOLD TOURS.

BATTISON HAYNES.

- *5. TWELVE SKETCHES.

SIEGFRIED JACOBY.

- *6. HUNGARIAN DANCES. (Trans-
cribed.)

IPPOLITO RAGGHIANI.

7. NINE MORÇEAUX DE SALON.

OLIVER KING.

- No.
8. TWELVE PIECES.

JOACHIM RAFF.

- *9. SIX MORÇEAUX DE SALON.

SIEGFRIED JACOBY.

10. SIX CHARACTERISTIC PIECES.
For Two Violins and Pianoforte.

ARCANGELO CORELLI.

11. TWELVE SONATAS. Edited by
ARNOLD DOLMETSCH. Book I.

- *12. TWELVE SONATAS. Edited by
ARNOLD DOLMETSCH. Book II.

Price 3s. 6d. each.

SIEGFRIED JACOBY.

- *13. EIGHT NATIONAL MELODIES.
(Arranged.)

GOUNOD.

- *14. "REDEMPTION." Nine Transcrip-
tions by BERTHOLD TOURS.

ARNOLD DOLMETSCH.

- *15. TWELVE EASY PIECES.

* These Albums may also be had arranged for Violoncello and Pianoforte.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

VOCAL ALBUMS.

	Paper Cover.	Cloth Gilt.
BEETHOVEN.		
*TWENTY-SIX SONGS (Vol. I.)	1/6	—
*TWENTY-SIX SONGS (Vol. II.)	1/6	—
KAREL BENDL.		
*GIPSY SONGS. First Series	2/6	—
Ditto. Second Series. (English and Bohemian)	2/6	—
STERNDALE BENNETT.		
*TWELVE SONGS	1/0	2/6
GEO. J. BENNETT.		
TEN SONGS (Robert Burns) ...	2/6	—
TWELVE SONGS (Shelley and Rossetti)	2/6	—
BERLIOZ.		
SUMMER NIGHTS. (English and French)	1/6	—
J. BRAHMS.		
TWENTY-TWO SONGS ...	1/6	—
G. F. COBB.		
THREE SACRED SONGS ...	4/0	—
E. DANNREUTHER.		
SIX SONGS (D. G. Rossetti) ...	2/6	—
FIVE SONGS (W. Morris) ...	2/6	—
A. DVOŘÁK.		
*SIXTEEN SONGS (Op. 2, 5, 17, and 31)	2/6	—
J. W. ELLIOTT.		
NATIONAL NURSERY SONGS & RHYMES. With 65 Illus.	—	7/6
R. FRANZ.		
THIRTY SONGS	1/6	—
FOURTEEN SONGS (Robert Burns)	2/6	—
HERMANN GOETZ.		
*EIGHTEEN SONGS (Op. 4, 12, 19)	2/6	—
LADY ARTHUR HILL.		
HOLIDAY SONGS	2/6	—
LISZT.		
TWENTY SONGS	1/6	—

	Paper Cover.	Cloth Gilt.
A. C. MACKENZIE.		
EIGHTEEN SONGS. Three Books each	2/6	—
EIGHTEEN SONGS. One Vol.	—	7/6
MARIANI.		
TWENTY-TWO SONGS. (Ital.)	2/6	—
MENDELSSOHN.		
SONGS. (With Portrait) Folio	—	21/0
*SONGS	4/0	6/0
*SONGS (Deep Voice)	6/0	8/0
MOORE.		
IRISH MELODIES	2/6	4/0
IRISH MELODIES ... Folio	—	21/0
RANDEGGER.		
SACRED SONGS FOR LITTLE SINGERS. Illustrated ...	2/6	5/0
A. RUBINSTEIN.		
TWENTY-FIVE SONGS ...	1/6	—
S. B. SCHLESINGER.		
*SCHILFLIEDER (Reed Songs)	3/0	—
SCHUBERT.		
TWENTY SONGS (Mezzo-sop.)	1/6	—
TWENTY SONGS (Contralto)	1/6	—
TWENTY SONGS (Sop. or Ten.)	1/6	—
*SCHWANENGESANG (Swan Songs)	1/6	—
*DIE SCHÖNE MÜLLERIN (The Fair Maid of the Mill) ...	1/6	—
*WINTERREISE (The Winter Journey), Op. 89	1/6	—
SCHUMANN.		
*SONGS Folio	—	10/6
*MYRTHEN (26 Songs), Op. 25	1/6	—
*LIEDERKREIS (12 Songs), Op. 39	1/0	—
*VOCAL ALBUM	2/6	4/6
*WOMAN'S LOVE AND LIFE (8 Songs), Op. 42	1/0	—
*TWELVE SONGS (Op. 35) ...	1/0	—
DICHTERLIEBE (A Poet's Love), (16 Songs), Op. 48 ...	1/6	—
VARIOUS COMPOSERS.		
OLD IRELAND (Irish Melodies)	2/6	—
THE SUNLIGHT OF SONG. 46 Illustrations	—	5/0
*VOLKSLIEDER ALBUM (40 Songs)	2/6	4/6

* These Songs have German and English Words.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

VOCAL DUETS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
F. ABT.			OLIVER KING.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1 ...	2/6	—	SIX DUETS (Sop. and Cont.) ...	2/6	—
TWENTY-FOUR DUETS (Sop. and Cont.). Book 2 ...	2/6	—	MENDELSSOHN.		
STERNDALE BENNETT.			THIRTEEN TWO-PART SONGS ...	1/0	2/0
FOUR SACRED DUETS ...	1/0	—	THIRTEEN TWO-PART SONGS ...	Folio	2/6 —
F. H. COWEN.			THIRTEEN TWO-PART SONGS (German and English)	2/0	4/0
SIX DUETS (Sop. and Cont.) ...	2/6	—	MOORE.		
E. DANNREUTHER.			IRISH MELODIES. Duets ...	1/0	—
FIVE TWO-PART SONGS ...	2/6	—	CIRO PINSUTI.		
E. C. FORD.			SIX TWO-PART SONGS ...	2/6	—
SIX TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS. Se- cond Set ...	2/6	—
MYLES B. FOSTER.			CARL REINECKE.		
SIX TWO-PART SONGS ...	1/0	—	TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices) ...	1/6	—
SIX TWO-PART ANTHEMS ...	1/0	—	RUBINSTEIN.		
Singly, THREEPENCE each.			EIGHTEEN TWO-PART SONGS ...	2/6	4/6
BATTISON HAYNES.			H. SMART.		
SIX DUETS (Sop. and Cont.) ...	2/6	—	NINE SACRED DUETS (Sop. and Cont.) ...	2/6	—
SIX TWO-PART SONGS ...	2/6	—	CHARLES WOOD.		
JOHN KINROSS.			SIX TWO-PART SONGS ...	2/6	—
SONGS OF THE FOREST. Six Two-part Songs ...	1/0	—			
Singly, THREEPENCE each.					

PIANOFORTE ALBUMS.

Edited by BERTHOLD TOURS.

No.	BACH.	Paper Cover.	Cloth Gilt.	No.	SPINDLER.	Paper Cover.	Cloth Gilt.
1.	TWENTY COMPOSITIONS	1/0	—	17.	NINE COMPOSITIONS ...	1/0	—
2.	TWENTY COMPOSITIONS	1/0	—	18.	NINE COMPOSITIONS ...	1/0	—
3.	TWENTY COMPOSITIONS	1/0	—	19.	TEN COMPOSITIONS ...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
HANDEL.				HERMANN GOETZ.			
4.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	20.	LOSE BLÄTTER (Op. 7), 1-5	1/0	—
5.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	21.	LOSE BLÄTTER (Op. 7), 6-9	1/0	—
6.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	22.	GENREBILDER (Op. 13) ...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
VARIOUS COMPOSERS.				J. RHEINBERGER.			
7.	FIFTEEN MARCHES ...	1/0	—	23.	SEVEN COMPOSITIONS...	1/0	—
8.	FIFTEEN MARCHES ...	1/0	—	24.	ELEVEN COMPOSITIONS	1/0	—
9.	FIFTEEN MARCHES ...	1/0	—	25.	SEVEN COMPOSITIONS...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
10.	SIXTEEN GAVOTTES, &c.	1/0	—	BERTHOLD TOURS.			
11.	SIXTEEN GAVOTTES, &c.	1/0	—	26.	A JUVENILE ALBUM (Duets)	2/0	—
12.	SIXTEEN GAVOTTES, &c.	1/0	—				
	In one volume ...	...	4/0	J. MOSCHELES.			
WOLLENHAUPT.				27.	DOMESTIC LIFE (Twelve Characteristic Duets), Book 1	2/0	—
13.	TEN COMPOSITIONS ...	1/0	—	28.	Ditto ditto, Book 2	2/0	—
14.	TEN COMPOSITIONS ...	1/0	—		In one volume ...	...	4/0
15.	TEN COMPOSITIONS ...	1/0	—	HALFDAN KJERULF.			
	In one volume ...	...	4/0	29.	NINE COMPOSITIONS ...	1/0	—
SCHWEIZER.				30.	TEN COMPOSITIONS ...	1/0	—
16.	EIGHT SCOTTISH AIRS (Duets) ...	1/0	—	31.	TWENTY-THREE COMPOSITIONS ...	1/0	—
					In one volume ...	...	4/0

List of Contents may be had gratis.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

RUTH

A DRAMATIC ORATORIO

THE WORDS SELECTED FROM HOLY SCRIPTURE

BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

								s.	d.
Vocal Score, Octavo, paper cover	....	....	....	....	....	....	....	4	0
" " paper boards	....	....	....	....	....	....	....	4	6
" " cloth gilt	....	....	....	....	....	....	....	6	0
Vocal Parts	....	....	....	....	....	....	....	6	0
String Parts	....	....	....	....	....	....	....	23	0
Wind Parts	....	....	....	....	....	....	....	49	0
Full Score	....	....	....	....	....	....	....	63	0

THE DAILY TELEGRAPH.

There are choruses in "Ruth" which surprise the candid and intelligent observer, to whom the natural bent of the composer's genius is no secret. Here, indeed, we have the handler of the goldsmith's delicate tools wielding the hammer of Thor and bringing it down to some purpose, revealing strength, energy, and decision for the exact measure of which few could have been prepared. . . . There now remains only to congratulate the composer upon a successful achievement, and upon the favour with which the work was obviously received by a profoundly attentive audience.

THE MORNING POST.

There is beautiful music enough in "Ruth" to make the reputation of the composer had it not already been made.

THE DAILY NEWS.

No better subject for his first essay could have been afforded than that which he has chosen. The pretty pastoral idyl of "Ruth" was exactly what was needed for the exercise of his graceful fancy, his vein of refined and winning melody, and his skill in delicate picturesque orchestration.

THE DAILY CHRONICLE.

Mr. Frederic Cowen's Oratorio "Ruth" is in every way creditable to British musical art. It is a worthy addition to the list of works with which we may "speak with the enemies in the gate" and "not be ashamed."

THE GLOBE.

There could be no doubt of the success which Mr. Cowen has in this instance achieved. . . . It is a work which will worthily sustain the great reputation honourably won by its composer.

THE SUNDAY TIMES.

As regards originality, loftiness of aim and achievement, and freedom and force of expression, it is head and shoulders above any choral work that has previously issued from the same pen.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

JUDITH

OR,

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

C. HUBERT H. PARRY.

Vocal Score, paper cover	....	....	....	....	....	....	s.	d.
„ paper boards	....	....	....	....	....	....	5	0
„ cloth	....	....	....	....	....	....	6	0
Vocal Parts	....	....	....	....	....	each	7	6
String Parts	....	....	....	....	....	....	1	6
Wind Parts	....	....	....	....	....	....	29	6
Full Score, MS.						<i>In the Press</i>		

THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*.

DAILY TELEGRAPH.

The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's Oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success.

MORNING POST.

The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra, lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius.

THE ATHENÆUM.

No finer Oratorio music than this has been written for many years

GUARDIAN.

The success of Dr. Hubert Parry's new Oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

LONDON & NEW YORK: NOVELLO, EWER AND CO.