C. H. H. PARRY.

AGAMEMNON

THREE SHILLINGS.

LONDON: NOVELLO & CO. LTD.
PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

JOB
AN ORATORIO
FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA
BY
C. H. H. PARRY.

Price Two Shillings and Sixpence.
Full Score and Orchestral Parts may be had on hire.

THE TIMES.
The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. ... The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. ... The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.
Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities it calls for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward's new work which can be labelled as belonging to such-and-such a category and then put upon its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. ... It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

STAND.ROD.
To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones pizzicato, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. ... That "Job" will materially add to the composer's growing reputation may be said with confidence; it is a monument to English art, lofty in conception, and masterly in execution.

MORNING POST.
His setting of the beautiful line, "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesque and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this great work. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

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

THE GUARDIAN.
As for the music, it is worthy at all points of the composer of the "De Profundis." ... The ballad in the second scene is prefaced by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. ... One of the most effective passages in the work is the interview between the messenger and Job, which Dr. Parry has set to music of the rarest tenderness. ... Satan's invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene. ... "See the clouds that sweep o'er the heavens." ... Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of true tragic grandeur and lofty ecstasy. ... Very powerful and impressive again is the long chorus in the last scene, in which the unceasing picturesque and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sonorous chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "his heart's strength!" is treated with intrepidity and irresistible vigour.

THE ATHENÆUM.
... it opens with a theme of striking grandeur, fully scored for orchestra and organ. ... The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for Satan. ... The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. ... An episode in D that commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. ... That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set parts, fugal choruses, and an elaborate Finale is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

LONDON: NOVELLO AND COMPANY, LIMITED.
THE MUSIC

TO THE

AGAMEMNON OF AESCHYLUS

AS PERFORMED IN THE NEW THEATRE, CAMBRIDGE,
NOVEMBER 16—21, 1900,
BY MEMBERS OF THE UNIVERSITY:

COMPOSED BY

C. HUBERT H. PARRY,
M.A., MUS.D., D.C.L.

THE ENGLISH VERSION BY
H. J. EDWARDS, M.A.

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1900.
THE MUSIC
TO THE
AGAMEMNON OF AESCHYLUS.
AGAMEMNON.

No. 1. INTRODUCTION.

Allegro con brio.
ACT I.—SCENE II.

No. 2. CHORUS.

Tenors.

Basses.

Allegro moderato.

δέκα τον μεν ἐ τοις ταὸι ἐ πεῖ Πριάμου μέγας

Ten years eure spect, since in doahty dis-pate with

Allegro moderato.

ἀν ὅλ. δι-κος, Με-ρε-λα-ος ἀ-ναβ ὑδ Sign "Achiméν-νον, δι-θρό-νον Δι-ό-θεν καί

Fri am of Tovy Me-re-la-os and Ag-a-menon up rose, twin in scoe tre and thro, by

poco cres.

δι-σχίπ-τρων τῆ-μῆς ὁ-χυ-ράν ζεῦ-γος Ἀτριμ-δαν στόλαιν Ἀργεί-

Zeus or-dained, in right and in might, chil-dren of A-treus, with an Ar-give

poco cres.

poco cres.
band many a thousand forth from the country starting, on a mission of

rescue; for the call to arms came loud from their heart, as the vultures cry, when

far from the world in piteful pain o'er the eryx on high in a ring they fly, hither
- γον ἔρετ-μολ-σιν ἐ-ρεσ-σό-με-νοι, δεμ-υλ-α-τή-ρη πόνον ὅρ-τα-λι-

-thither up-borne by an ear-gage of wings, since...

-γον ὀ-λ-σαν-τεν Ὀ-πα-τος δ' ᾦ-ων ἡ τις Ἀ-πόλυ-λαν ἡ

love they are plundered. And a god from above beareth. Apol-la, or

dim.

Πάν ἡ Ζεύς οἱ ὀ-ντό-θρο-νοι γὰ-νον ὁ ὅ-μο-βσι-ν τῶν δε μετ-οι-κων

Pan, or Zeus—the noise of the dings from the folk of the sky shrilly re-sounding,

dim.

ss10.
and to avenge them he send-eth a fiend on the sinners.

So he visiteth false Alexander in his pow'r divine, for help of a home, yea, for a woman of many a master:
Long is the struggle, and O, weary the limbs, and the knee in the dust of the earth ever

prost; and in the hollow the shaft snapeth a sunder, in the deadly strife of the

Greeks and Tro-jans to-geth-er.
Now is the hour of patience; the issue waiteth on destiny:

not by a burning, not by a pouring, not by a mourning, can a mortal ap-

- cease the wrath of a rite una-chieved.

8310.
And we set aside, feeble and falling,

cast from the service, here in the homeland wait, ever resting on our staves, very

helpless, very child-like.

For the courage of youth in the soul up -
... rais'd present-ly di-eth in an old man; and War is gone from our land: and the

end of life, dying as autumn in the fall of the leaf, with a staff to its

aid three-foot ed, creeps, weak as an infant, as a dream that is seen in the
— λαύει.

σοῦ δὲ, Τυνδάρε, θυγατέρι, βασί—
Tell us, daughter of Tyndarus, now, tell us,

daytime.

— λει—α. Κλυταί-μήσ-τρα.
la—dy. Gly-ta—ies—tra—
is it need? is it news?

τι χρεί—ας; τι νέ—ος;

τι δησαυθο-μέ—νη. τίνος ἀγ—γε—λί—ας πει—θοι περιτμ—τα βυ—
last thou seen with thine eyes, last thou heard with thine ears, that thou to a thanks giv—

οικι—ς; πάντων ἔθε—δων τῶν ἀσ—τυ—νό—μων, ἵ—πτα—των χορ—ι—ον, τῶν τ'—
bid—dest? For 10, of the gods that watch o'er the town from a—bove and be—low, the

8310.
lords of the sky, lords of the market, with gifts all altars are

Hither, thitherward, up to the heaven, rieth a

torch-light, nursed into a blaze by the persian, by the innocent

gale of the staining oil, by a gift from the store of the palace.

Nay,
tell me now, if it lie in thy power, if it be law ful, a truce to my

soul a waiting: for now in a desert of darkness I lie, now a

fear from the fires, in a gracious glow, hope re appears, so to de liv er

my soul from the can ker se - lest less.
κι-ρο-δε ει-μυ θροειν δει-ον κρατος αι-αι-ον αμ-αρ
Mine is the story to sing of the marvel that came to the heroes

εκ-τε-λε-ουν ετιγμα θε-οθεν κατα-πνειει πειθοι μολπαν αλ-καν
mighty in war. For in spite of my years ever heaven-sent inspiration

συμφωνοι αι-οιν οτοι λ-χαιον διθρονον κοα-τος Ελ-λα-δος η-βας νυμ-φρονε
music-waking—to tell the story of the king-brothers, ever united rulers of

τα-γιοι πιμ-πει σιν δα-ρι και χε-ρι προκ-το-μι
Hielus, who were sent on a mission of punishment,
To those kings of the fleet came the
sent with an army unto the Troy-land.

kings of the birds, this a black, and a white-back the other, an o-men near the pal-a-ces,

on the right manifest-ed, clear for all to behold them,

rendering the flesh of a hare that was big with the young ones within her;
βλαβεντα λωσ θεων δραμων.
so stayed the twain their home-ward flight.

Allargando.

αι λυνον αι λυνον ει πε, το εδ νι κα τω.
Sing me a bur- den of sor row— but good shall tri umph!

Allargando.

f a tempo.

Basses.

κεδ νος δε στρατομαν τις ι.
Then the seer of the host, when he

mf

- δων δυ ο λυ μα σων ι σους Α τρε ι δας μαχι
look'd on the chil dren of A treus, cap tains of men; and a

mf

ss10.
- μοὺς ἐδ-ά-γη λα-γο-δαί-τας πομ-ποὺς τ' ἀρ-χάς ὦ-τω δ'
gain when he look'd on the eagles, pair'd in temper, thus he

εἶ-πε τε-ρά-ζων
spake prophesy ing:

Χρό-νοι μὲν ἔγγει Πρέ-α-μου πόλεν
This long in the fulness of time Priam's

ἄ-δε ἐλ-λευ-θος, πάν-τα δὲ πῦρ-γων
city shall conquer, but in the mean while

κτή-νη πρόσ-θε τὰ δῆ-μο-
all the wealth that the people have

πληθῆ Μοῖρ ἀ-λα-πά-ει πρὸς τὸ βῆ-
Fate in her fierce-ness surely shall scatter:

καθ-ερ'd.
ολον μη της αγα θεοθεν κυνηφαση προτυπέν στομ—
on—ly may not the en—vy of heav'n set a cloud on the hand that shall

οικτηρ γαρ ηπιοθονου "Αρτεμις άγια
bride the Trojans in battle. For Ar—temis ho—ly in pi—ty regard—eth

πτανοι σιν κυσί πατρος αυτοτοκον προ λοχου μογε
those fleet hounds of the fath—er, greed—i—ly slay—ing a poor moth—er

ρατ πτακα θυομενοι σιστυει δε δειπνου
hare and the young ones togeth—er; and ha—teth ea—gles'
Sing me a burden of banqueting.

Yet in thy mercy, lady, toward the tender young of
-ρον ὕλε· ὄν· τὸν, στάν· τον τ' ἄγ· ῥο· νέ· μον φι· λο· μάς τοις

night· y li· ons, in thy love for the whelp and the suck· ing,

θη· ῥῶν ὄβε· μι· κά· λοι· σι τερπά· τοῦ· τον αἰ· νεὶ ἐμ· βο· λα· κάναι,

in thy love for the for· est· peo· ple, O vouch· safe a pros· per· ons is· sn

dε· ἔτι· μέν· κα· τά· μοι· φά· δε· φῶς· μα· τά στροφά·

grant us the good, and for· give us the ill of the o· mens.
blessed one, thee I entreat, O Healer; grant that she

send not a hindering gale on the ships to enthrall them in weary waiting;

grant that she seek not a sacrifice, and a banquet forbidden, impious,
τέκνα σίμωφυτον, οὐ δεισίνορα.

fountain of enmity, and of treachery.

μίμει ήφοβερά παλινόρος οἱ κομόμοι δολια μυναμον μη.

For lo, terrible, ever recurring, wrath in the darkness at home stays, seeking

νίς τεκνοτοινον

vengeance for children.

Thus did the prophet utter a
μόρ-σιμ' ἀπ' ὀρ-νι-θον ὁ-δι-αν οἰ-

- λοις ἀγ-α-θοῖς ἀπ-έ-κλαγξεν
warning to tem-per a bless-ing,

κοιν βασιλε-ιας
signs of the way-side.

τοῖς ὁ-μο-φω-νον
This be the chor-us:

tοῖς ὁ-μο-φω-νον
This be the chor-us:

Allegro molto.

ai-λι-νον ἀι-λι-νον εἰ-πέ, τὸ ὅ ἐβ νε-κά-τω.

Sing me a bur-den of sor-row— but good shall tri-umph!
**Zeus... οὐσίας ποτ' ἔστιν, εἰ... τὸν αὐτὸν φίλον ἔκπληκτος.**

Zeus... O bond uncertain, by this name acceptable.

**Moderato.**

**To τόν προσένειμόνοις. οὐκ ἔχω προσεκύκλωσιν. πάντες ἐπισταθμόμενοι**

unto him I raise my prayer. I can find none other hope, spite of all my powdering.

**πάντα Θεός, εἰ τὸ μάταν ἀπὸ φροντίδος ἄλθος**

none save in Zeus, if indeed the vain burden of fancy.

**Χρη... Βαλείας ἑαυτῷ... the soul must**

8310.
Nay, the man who once was great and strong,

in all the pride of war who could say he ever lived?

And the next in order, hath found his master, and is gone.

Yet if a man unto Zeus sing ethon-der-voul, he... shall keep his soul a right.
Tenors.

τὸν φρονεῖν βροτοῦς ὀ-δῷ - σαντα, τὸν πά -

Bassæ.

Unto understanding he guideth, and the

θεοὶ μόνος βλέπει κυρι-πος ἔχειν. στάξει ε' ἐν θυμῷ πρὸ καρδίας

world he teacheth, that truth is born of pain. The wound a-bleeding in memory

μνηστήμον πόνον καὶ παρ'ά-κοιτας ἡλικιεύειν.

wakes a mindful image; and to men cometh truth in their despairs.
Tis perchance a favour forced up on us by the gods who dwell above.

καὶ τὸῦ ἕγγενὸς τὸ πρὸς βούς
So the elder of the captains

νεὼν Ἀχαιῶν, μάτην οὐ τι να ψέγων, ἔμπαι ὁς τοὺς αἰχμαλώτους
of that Achaean host held the prophet free of blame, yielded meekly to the shock of

 woes, εὐτελοῖς κεν ἀγγέλων ἑπεράνθος Ἀχαιῶν λέως,
Fate, when his army was sore stricken by failing breeze and failing bread:

§310.
The coast of Chal-cis, here the tide-sway, here the hiss of Au-lis’ waves.

- al d’ ap’ Strymonivs no-lo-sai
  ka - ko-scho-lous, vio-stides, dis-
  breezes from Strymon ever blowing
  in idle harbours, in hanger

- oμμοι, βρα - τών ἄλαι, νε - ων τε καὶ πεισμάτων ἀ - φείδειν.
  παλμά -
  held them a - way, sick at heart the men, spent their ships and tackle:
  the seasons

- καὶ χρόνον τι - βείσαι τρί - βει κατέ - λαι
  νοῦν ἀνθος Ἀργον.
  doubt - ly long and dreary, were wasting to nought the flow of Argos.
So, in the storm oíwoe, ut-ter'd the prophet an-swer,

μᾶν τις ἐκλαγῆν προφέρων, Ἀρτεμίς, δῶρα θάνατον βατρόνως ἐ-πι-κροῦ-σαυ-

τις Ἀτρείδας δάκρυ μὴ κατασχεῖν'

And upon the ground there with their wounds most

τις Ἀτρείδας δάκρυ μὴ κατασχεῖν'

the A-treí-de, and the tears they stayed not.

And forthwith answered the

βα-ρεῖ· ἀ μὲν κήρ τὸ μὴ πι-

"The doom is griev-ous, if I o-

βα-ρεῖ· ἀ μὲν κήρ τὸ μὴ πι-

"The doom is griev-ous, if I o-

The doom is griev-ous, if I o-

dim. sempre. expressive. p
θέσθαι, βαρεῖα δ', εἰ τέκνου δα-τέα, δόμου ἀγάμα, be not; and griev-ous, too, to slay my treas-ure, my child be-loved;

μα-ῖνου παρ-θενο-φαγοῦσι de-fi-ing so with-mis-en mur-der her fath-er's fin-gers' be-fore the

βα-μοῦ. τίτονδ ἀνευ καίδων; πῶς λατόνας γένομαι, altar. On eith-er hand is woe. How can I leave my sailors?

Συμ-μα-χί-ας ὑμαρ-τῶν; παυ-σα-νέ-μου γὰρ θυ σί-ας How can I fail my sold-i-ers? Now for a bate-ment of the gale
seek they a pure maid for the victim, with a passion that I dare not

May it serve them! But when the harness of doom was

on him, a gale arose impious within him, un holy, unnatural; at once to

his mood verting. For men are driven to base designing

8310.
ta-lai-na ta-ra-ko-vá
by help-less frenz-y of soul,
pro-to-to-pí-mov.
yo-e be-get-ting.

et-la de oivn the-thr ye-
And there fore he slew the

Ani-mando.

vés-tha the-yat-rós, yu-na-kó-poín-nov polé-mov
daughter of his blood, the war of vengeance for a
Á-rován kai pro-sthia
wife as-sist-ing, slew for the fleet a

Ani-mando.

vadon.

la-tás de kai elén-dónas pa-traío-ous
They heed not the maid-en sup-pli-cations, re-

ou dén ai-o-nà pa-rbé-nei-óv tı’ é-the-to fe-lo-ma-xou
ward less of all hermaid-en beau-ty, her jud-ges, in the de-sire of war.

πa-r’

8310.
Meno monos.

Basses.

The prayer was ended:
The father had them
up-lift the maiden

Meno monos.

δυ-περ-θεβοιμοῦ,
πέπλει-σεi περιπε-τή,
παντι δυ-μο προ-
above the altar, up-lift her as a kid: in the meanwhile a-

νο-τη λαβεῖω άερθην,
στόματος τε καλλιπρόφον φυλακα κατασχειν φθόγγονα-
drooping she bowed in anguish; and the lips of fairest beauty, and the voice, to shield their house from the

παί-εν οι-κος,
βλα χαλ-φον τ αν-αυ-δο μενει-
they sealed to silence, they sealed with a bond. And

στρ. ζ.

Τενονθα

con-dena-tion.

SS10.
- kou basi'da, ev es pe'don xe' ouw a, e-ba'ka ekastou th - ty - ron ap' o'mastos b'elle phil-
as she lose'en'd the robe of saf-fion, up-on the slay-ers she shot forth a glance that entreated com-

- oiktr, pr'esou'a th' ve ev' grafaia, prosex - ne'teiv thelou's, e' pei' polla'kies patro's, kai'
pas-ion, and plead-ing thus pic-ture-like, she seem'd in act to speak; for lo, of-ten-times sang she be -

- an' drô'yas ei-trja - pe'xou e' mel' yen, an' y' e' a'ta'
fore the lords at her fath-er's high ta - ble, and with a voice

- pro'sos avel' patro's filou tri'to-spov'don e'p'not'mon pai'a'va phi'wos e'
un - de - fil-ed, ho-ly, she gra'ed his ba - tion of blessed and wor-ship, a lov - ing
- τι-μα.
daughter.

τὰ δὲ ἐν-θεν οὐ̂τ' εἰδον οὐ̂τ' ἐν-νέτω.
The sequel I saw not, I tell not of:

Andante.

τέχναι ἐκ Κυλλαντος οἰκ ἄ-κραντοι. Δι-
Accomplishment crown'd the arts of Calchas. For

κα ἐκ τοις μὲν παθοδιν μαθεὶν ἐπ - ἐπ-τειν
so it must be that wisdom should come by suf-fer-ing. Thou may'st, when it cometh,

- νοιτ' ἀν κλώις: πρὸ τα χαρ-πε-τω...
learn of the end; till then, for-bear:

νοτ' σον ἐκ τῷ προστε-νευν.
nor seek sorrow all too soon.
Yet may we pray,
For clear it cometh with dawning.
No. 3.

CHORUS.

Χο—χύρις γὰρ οὐκ ἂτιμος εἰργασται πόνον.

Allegro moderato.

Tenors.

Bass.

Allegro moderato.

Zeus our king, O night of grace, that hast brought these glories up.

-τει-ρα, ἦτ' ἐ-πὶ Τροϊ-ας πῦρ-γος ἐ-βαλ-ες

- on us; Thou on the towers of Troy hast thrown a net,

8310.
οστηγανον δικτυου, ως ειτε μεγαν μητη ουν νεαρων των να-

meshes to cover them, that never any man, nay, nor a babe should a-

-περ-τε-λεςαι μεγας δευ-λει-ας γιαγιαμου, α-της ταυ-α-

vail to escape from the thrall of doom, the pitiless doom of en-

-λαο-του. Δι-α του ξενου μεγαν

slave-ment.

O Lord of the stran-

830.
worship thee, for thou hast brought base Alexander down, long

time with thy bow waiting, that never out of the due time,

out of the true line, might the arrow of vengeance travel.
Δίος πλα-γάν ἔχ-ου-σιν εἰ-πείν,
Be hold, the stroke of Zeus is fall en;

πάρ-εσ-τιν τοῦ-τό γ' ἔξ - εὐδ-σαι.
'tis meet and right to trace the mes sage,

ε-πραξ-αυ ὡς ε-κρανεν.
As he ordain'd they suf fer'd.
Once a man of the gods de-cla'rd that they gave not a thought to such as tram-sled on

yet he knew them not. For sure-ly pun-ish-

men of war that blus-ter, reck-less, o-ver-bear-ing, and

homes of bad-ed lux-u-ry to wan-ton-ness o'er-flow-ing!
Freedom from woe

Contentment, blended with understanding.

There remaineth no safeguard, when in the pride of wealth a man doth

Spare with the foot of so sore Right... from her sure foundation.
temptation obstinate com.

pestilence, the fatal child of subtle ruin: and every
cure is fruitless. And the mischief is
never hidden, but ghastly to see: and like a baser metal, by
βοτε γαί προσβολαίς μελαμπηγής πέθει
δικαυθείς, ἐπεὶ δι-

touch stone or chafing tried; it showeth dark'er grain, in prov'd un-worth-i-ness.

οὐ κεῖ παῖς ποταμὸν ὄρνιν,

he, a wing-ed quest pur-sing, doth set his stamp up-on the

ἐν θείς.

city. To such a mor-tal no god will heark-en;

τὸν δὲ πίστροφον τῶν φωτὶ ἀ-δίκων καθαρεῖ.

who so do-eth these things, standeth con-demned, a sin-ner.

In such gnise
πάρε ἐκ-θέντ ζό-μον τῶν Ἀ-τρείδας, and

κυνέειν ἔναν τράπεζαν κλα-παίζει γυναικών.

by the solemn wife dis-honour'd the ta-ble of friend-ship.

στρ. β. BASSET:

λι-ποῦ-σα δ' ἁστοί - σιν ἁσ-πίσ-το-ράς τε καὶ κλό-

She left behind her, to her coun-try-men the din of

- νος λόγ-χίμους ναυ-βά-ταις ὀπ-λευ-μοῦς, ἀ-γοῦ-σατ' ἄν-τι-φερ-νου

spear and of shield, left the noise of na-vies, and bring-ing down of ru-in

8310.
"I лио фθρηάν βε βα-κεν βιμ-фа δι-ά τυ
un-то I ли-ум," she past on lightly thorough the
gates. a careless sιn-er. Of ten would the seers up-lift a

Муестоу.

- τοντες δόμων προ-φή-ται:
bur-den of lam-en-ta-tion:

Муестоу.

δω-ма δω-ма καи πρό-мои, i-ω. лε-χος καи.
ah, the prin-ces, and the home! A ha! a las! ah..
...stíbou philá-vo-rei. pá-re-ši sig-ías ̀ ti-mous á-lousánous ál-
...the couch of wedded love! The si-lent hus-band dis-ho-nour'd and un-re-bu-king

-γιοτ' áφ-ή-μέ-vou i-dein. πú-θi φó ̀ ú-perpou-ти-as
stands, a mon-u-ment of woe! For love of a van-ished wife

φάμα δó-ζει δό-mwv ̀ ni-sou. eú-μórfwv ò de ko-
pí-ni-ng-ev-er, a phan-tom ru-ler. Naught ex-eth he for

-λοσówv ἤχ-θε-tai χύρwv ̀ ἁνδρί ̀ óu-
sta-tu-es; all the beau-ty he ha-teth; gone the feast of the
- χην-αίς ἐρ-πει πᾶς Ἀφρο-δίς.
eyes a-way, and gone, gone is the pas-sion!

- παρά-σι τὸ δόξ-αι 
And fan-tas-ies dream-ily sor-row-fal
are borne to him, wait-ing

- ρου-σι χάρων μαται-αν. 
ev-er a vain en-charm-ent!
For when in vain he doth be-hold his

- κῶν ὀρά, παραλλάξ-α-σχ- βι—βα-κεν ὄφ-ις οὐ μεθ-
heart's deli-ght, it pass-eth ev-er through his hands,
an emp-ty vi-sion in a
- ύστερον πτεροίς ὑπα-δούσιν ὑπνοὺς κελεύθαις.
  moment gone on wings that fol low  sleep, when it pass eth.

τα μεν κατ’ οἰκον ὑπὲρ ἕτερας ἀ-χί τοι ἔστι τι
  Ah, sure ly these are the woes with in  the roy al house hold;

και τόνδ' ὑπερ-βα-τότερα. μεν ἐξ ονοματικῶν
  ay, these, and greater woes than these.

και τών δ' ὑφ' Ἑλλάον ου εἰναι ἔμποροι
  For all who from Hel las

αι-ας σύν-ορ-μέ-νοις  πένθε-α την-σι-κάρ-δι-αν  δο-
  sped in a common cause, the wail of pa tient wo men folk in
μον ἐκάστου πρέπει. πολλὰ γὰρ θυγατέρει πρὸς ἡ παρ':
ἐν 'τρυ 'χαλ 'ρούν 'θυγ-'γάνει 'πρὸς 'ἡ 'παρ:

cres.  

dim.  

ὠς μὲν γὰρ τις ἔπεμψεν ὁ δεν, ἀν - τι δὲ φω - τών
Each the man that she sent re - mem - b'reth: but for the mas - ter

Slower. mf

τεῦ - χύ καὶ σπόδος εἰς ἐκάσ του δόμους ὑφικ - νείται.
naught but an urn of ash - es reacheth the sor - rowing house - hold.

Slower.

στρ. γ. Animato.

Barses. mf

ὀ χρυσά - μοι βῶς δ' Ἄρης
Yes, war in bo - dies of men

Animato.

8310.
σωμάτων καὶ ταλαντῶν χρών ἐν μιᾷ δορίς τυφλὸς ἀντιπόλεμος, in the strife doth he e'er his balance hold; he

ρωθὲν ἐξ Ἰλίου φίλων τιμητέρων βραχίων ψηφιμα δυσσάκηρος ἀντιπόλεμος, from Ilion the dust of his merchandise to the weeping kinsfolk, the

ήνωρος σπουδής γεμίζων λέβητας εὖ θέτοις.

dust that was a main a-fore-time, with in one urn contain'd.

στένουσι ἐν λέγοντες ἀνδρὰ τὸν μὲν ὡς μάχην Ἰ."
- δρος, τὸν δ’ ἐν φωνὴν καλῶς πεσόντι ἀλ-λο-τρι-ας ..., ἐ-αὶ γυ-
fight, man-ful-ly fell-en on the field; "An oth-er’s wife ..., he fought to

- ναι-κός: τὰ δὲ σέγα τις βα-δί-ζειν ψω-ν-ῶν ὅπε ἄλ-γος ἐρ-πε-
res-cue "— so the voice of ha-tred whis-per, and a se-cret hor-ror ri-

προ-δί-κοις Ἀ-τρείδαις, οἱ δ’ αὐ-τῶν περὶ
of the sons of A-treus, Oth-ers there by the

τεῖ-χος, θη-κας ἔλι-ά-δος νὰς ἐν-
ci-ty, laid to rest in the Troy-land, are
μορ-φοι κατέ-χουσιν' εχ-θρά δ' ε-χον-τας ε' -
sleep-ing in their beau-ty: hate-ful the land li-eth

κρυ-ψεν.

o'er them.

κα-ρέ - α δ' χα-τών φάτις
The an-gry mur-murs of the

ζην κό-των δη-μο-κράτου δ' α-ρδά τι-νει χρέον. μέ -
ci-ti-zens are a tok-en of sworn con-spi-ra-cy: my

νει δ' α-κονταί τί μου μέριμ-να νυξ-τη-ρεψάι.
heart a-wait-eth a voice reveal'd from un-cer-tainty.
τῶν πο-λυ-κτό-νων γὰρ αὐξ
For the eyes of Heav'n are set

ἄ-σκο-πτοι θε-οί.

κε-λαῖ-ναι δ’ Ε-ρι-νύ-ές ξρόνιο τυ-

on the murder-ers:
the broad-ing E-ri-ny-es at last on

χρύ-ρον δι’ α-νευ δικαία πα-λιν-τυχεῖ τρι-βά

un-de-ser-ved wealth will bring a dire re-verse, and strike it

ντ οῦ τι-θέαι α-μαυρόν.

don, a help-less vic-tim.

έιν δ’ ἀ-ἰσ-τος τε-λέδουτες οὕτως

To the lost one not a help-ing hand is
δάκρυ το β' επερ κόπω κλύειν εύ βαρυν
βάλλεται γάρ

of-fer'd: for an in-finite re-nown threat-en-th.
on the eyes of

δάσως Δι-όθεν κα-ραυ-νόν.
in-so-lence the light-ning leap-eth.

κρινω δ' ἀ-φθο-ναν δλ-βαμ μήτ' ει-ην πτο-λα-
Mine be joy without en-vy; mine no con-queror's

- πάρ-θης μήτ' οὖν αὐ-τὸς ἀ-λοις ὑπ' ἀλ-λαν - βίων κατ-i-
guer-don; mine no life of a ex-pulsive con-fi'd; a slave of a
Basses.

- έκα- μα.
- πυ- ρός ὠν ἐν ἀν- γέ- λων πά-
  mas- ter.

The bea- con fair speak- eth; thro' the

λιν ἐ- ἴ- κεθ ὑπ- α- βάζεις:

ci- ty run- noth rea- dy tu- mour.

But if this be truth who knew- eth?

TENORS.

ἵ τι θεί ὁν ἐσ- τί πη γυ- θος;

or per- chance a false- hood bea- ven- sent?

Who tien so child- ish, or so

- νόν κε- κομ- με- νος,
- ποι- γός παραγ- γέλ- μα- σα

poor in noth- er- whi, to fire his soul sud- den- ly

up- on the

sempre dim.
- po-thé-v-ta kar-di-avn én eis ἀλ-λα-γῆ λόγου κα-μεῖν;
message of bea-con flame, and then, then to risk an al-ter'd tale?

év gu-saikós aix-má πρέ-πει πρὸ τοῦ φανέρ-τος χύ-ρων ἐναι νέ-σαι.
Ay, a wo-man's wit well it suits, be-fore the truth coms, to hail a glad re-port.

πε-θα-νός ἀ-γαν ὁ θή-λικ ὁ-ρος ἐ-πε-νε-μεται
Ever cre-ú-ious is wo-man, yea, a ford that all may find
ta-χύ-πο-ρος

ēal - lá ta-χύ-μο-ρον γυ

easy to pass;

and as easily fa-deth

ναι-κο-γή-πυ-τον

δλ - λυ-ται κλέ-ον.

each word of wo-man, fa-deth soon a-way.

allegando.
No. 1.

CHORUS.

Κη.—τοσαϊτι ἡκούσας ἰσθι τάλιθη κλων.

στρ. σ.

Basses.

τις ποτ' ὁ-νά-μα-ζενίδε ἐς τὸ πᾶν ἐ-τη-τύ-μος—μὴ τις ὁ-τίν' ὀλ' ὄ-ρο-μεν...

Who was it who gave the name true in very truthfulness? came it from a pow'r unseen, who...

προ-νο-αί-σι τοῦ πε- πρω-μέ-νου γλῶσ-σαι ἐν τῷ-χα νύμων;—

... in fore-knowledge of futurity set his utter-rance a-right,

τὰν δο-ρι-γαμ-βρον ἀμ- φα-νε-κῇ θ' Ελ. ἐ-ναν;

nam' ming the bride of spear and conflict Hel-e-ne?
ē - ptei πρεπούν - τως Ἐλ - ἔ-νας, Ἑλ-αν - δρος, Ἑλ - ἐ-πολεις,
And fit-ly ti - tled Hel - e-an, for sol - dius, for ship, ac - state,

mf
from the prince-ly pa - lace, from a dain - ty house she sail - ed, with the

poco cres.
- roun ρί - γαν - τος αὐ - ρα, πο - λύ - αν - δροῖ τε ἕρ - ράσ - πτι - δεῖς κυ -
west - ern gale be - hind her, and be - hind her in a mul - ti - tude the

poco cres.
- na - γοί κατ' ἰχ - νος πλατάν α - φαν - τον κελ - σάντων Σι-μό - ει - τος
hunters, pur - su - ing the van - ish'ears, drave the ships fast on the sea-shore,
άκ-τάς ἐν ἀ-εξ-τ-φύλ-λαυς δὲ Ἐ-ριων . . . ἄι-μα-τό-
land-ed on the wood-ed sea-shore for bat-tle, . . . bat-tle and

ἄντ. ἀ.
Tenors.

εσ-σαν.
bloodshed.

Τι-λι-φο δὲ κη-δος ὄρθ.
Very fond for I-lium

ώ-νυ-μον τε-λεσ-σί-φρον μη-νις ἦ-λα-σεν, τρα-πέ-ζας
brought she then, by wrath pur-sued till the day of her a-tone-ment.

ἀ-τι-μοι-σιν ἵσ-τερ-φ χρό-νο-
For wrong done to hos-pi-ta-lity,

καὶ ξυπ-ες-τί-ου Δι-ός
done to Zeus, the god of home,
πρασσόμενα τὸ μνήμον μελος εἰς φάτων τινας, ὅπερ.
She shall en-tune a duet re-quit-al from all; all who sang in w-e-coming at the

μετα-βρί-δελ, οὗ τὸ εὖ ρητερ γαμβροῖς αἰείδευν.
But an-other tune is chant-ed in the an-e- cient place of Pri-am, and a

οἷς περι-μον πολις γεραί-ά καὶ λύ-
wall-ing is on ev-ery side; and the cry is of Pur-is, wick-ed
- λακ-τραυ, ταμ-πορ-θη πο-λυ-βρη-τον αι-αυ-α δι-αii τε-
-ωον-ερ, Dam- na- tion and de-stro- tion the ci- ty of Troy en-

- λε-ταυν με-λε-αν αιμ αυ-α-τλα-σα.
- du-rath, in the slaughter of her chil-dren.

στρ. β.
Basses, P

ε-θρεφ-εν δε λε-αν-τος
A shep- herd in his cot-tage

ί-νυν, δόμωις δρα-λακ-τον ου-τως. ι-νηπ φι-λα-μας-τον,
now, the cub of a li-on, hun- gry... and torn from his moth-er.
ἐν βιοῦ τοῦ πρωτελείου ἄμερον, εὐφιλοπαιδα καὶ γεραποίς ἐπί.
And it was in the beginning tender and kind to the children, ay, and a joy to the

χαρτον. πολεμα ὥστε ἐν ἕγκαισι, νεοτρόφου τέκα
aged, often in his enfolding arms as any new-born

νου δικαίων, ἑορτώστοι τετῆρας σαλινον τε γεαστρός ἀ
it lay, bright-eyed, watching him ever, and craving food in its

ἀντ. β.

τενωρ. ἐν

χρονοσ χελις ὥστε ἀπεδεκτὴν
But time sped: and the weanling

hungry.

8310.
show'd him self true, heart-ed, ren-
der'd the price of his nurt-
ure,

and with the sheep of his slaug-h-ter made him a bas-quet un-

blood in the home-stand, suf-fering ir-

-

round, sure-

-
πάταυτα ἐλθεῖν ἐκ τῆς ἀλαζονίας.

And thus there breath'd in
the

town of Limna, a
foretime a spirit, peaceful, calm, and undisturbed: the

κασκαίον ἀγαλμάτων, μαλακά κόλπον ὁμομάτων βέλων,
tranquil darling, lapt in riches, sped from a
gentle eye the shaft,
Yet a tender yearning, 

change came, and a bitter ending of her wedlock—

hapless guest, ah, hapless neighbor, curse on all that house of Priam,

seated by the Lord of the home, very Fiend of the wedling!
Alpha - lai - pha - tos 8 etu 6 pro - tois yé - réon lá - yros té -
An an - cient max - im a - bi - deth in the world es -

-tu - tai, mé - yan te - leo - thén - ta fō - tos ál - boun tek -
tab - lish'd, that ful - ness of for - tune, ere it pass - eth, hath

vou - dae mou à - pai - da thn - skhein, ék 8' á - yai thas tu - xas .. yé - ne
off-spring, neither di - eth child - less: and from the womb of hap - pi - ness

the - n - s - tì - nev à-ko - rês - tov oí - zéi - 
springs ad - ver - si - ty un - ap - peas - ed. But in

8310.
my thought shar-eth to
man—that in truth
the wick-ed
ac-tion
other

such hath to its children, like itself its gen-er-a-tions. But

in the vir-tuous home see the sons ever hap-py. Yet

so the rule is al-ways—ac-tient pride hath off-spring, in the hearts of
- kois βροτων ὑβριν τοτ' ή τοθ', δ' τε το κεριον μο-λυ φιά-ος τοκου,
wick - edness— to-day, to - mor-row, when that the time of birth is come— a younger pride,

dει-μο-να ταν α-μαχον, α-πό-λεμον, α-νι-ε-
phare, ton of ill, re - doubt-a - ble, in - vi - ce, im - pi - ous

- Ρον θριόσος, με-λαι-νας μελαι-θρωσις Λ-τας, ει - δο-μέ-νας το -
hard - hood, a dark doom on the house im - pend-ing, born in the pa - rent

αυτ. δ.

- κευ-σιν. Δι-κα ει λαμπειμενεν δυσ-κατιον δω-μασιν, image. But Ho - li - ness doth shine in smo - ki - est cot - tages,
prais'd o'er the un-as-pi-ring life: if gild-ed be the ma-laces,

but the hands be foul, with eyes a-part far a-way she

with eyes a-part far a-way she

speeds, ho-ly homes re-vis-it-ing, hon-our-ing not the pow'r of rich-es nor the

S.310.
praise of false-hood: all to the goal she guid-eth.
ACT II.

No. 5.

PRELUDE, CHORUS, AND TRIUMPHAL MARCH.

Moderato.
Moderato, energico.

We salute thee, O King, hail! master of Troy, son of Atreus.

How to address thee, how to reverence thee.

Never exceeding, never omitting service that is meet!
- loí òe βροτῶν τὸ δο-κεῖν εἶ-ναι προτί-ου-σὶ δὲ-κερν παραβάν-τες.

Many a man doth a semblance choose, and in choosing is traitor to justice.

Basses.

τῷ δυσ-πρα-γούν-τί δ’ ἐ-πί-στε-νά-χειν
To spare a sigh for a soul that is sad

πᾶς τις ἑ-ταῖ-μος: δὴ-μα δὲ ὁ λύ-πης οὐ-δὲν ἐφ’ ἡ - παρ προσεκ-
All men are ready; but of the sighing nought to the heart-core ever

poco cres.

- νεί-ται: καὶ ἐν-χαί-ρουσιν ὁ-μοι-ο-πρεπεῖς ἀ-γέ-λασ-τα πρόσω-πα βι-
And thus they joy with a look in accord, and the smile on their face is a

cres.

8310.
- a - ζιμενοι.

σμile that is fore'd:

but he that is quick to the points of man ne'er

- ναι - ας

mer - cy, do but fawn in wa - ter - y friend - ship.

So a - fore, when thou went'st forth as a

- έν 'Ελλη - νης έ - νειν

mas - ter of sol - dier - y—

nay, I will not hide it—

gra - ce - less the fig - ure

8310.
I found there a helpless helmsman of heart,

ever thy followers unto fatal courage come

But now, from the depth of the heart and the soul, goodwill goeth out to the victor.
In time shalt thou learn by a questioning later which of the folk hath served up

- kaipos polen oikourointa politon.

- rightly, or again hath worked untimely.

Alta marcia.
ΚΑ.—μέλοι δέ τοι σοι τώντερ ἀν μέλλῃς τελεῖν.

Tell me why, at e'ry hour, haunting, e'er haunting fear

round my soul foreboding evil hov'rs,
bursts without bidding or fee in to chanting prophet is!
οὐδὲ ἀπὸ πτυσάει δικαὶ δυσκρίτων ὅν εἰράτων
And when I would cast it out, as a dusky dream away,

θάρσος εὐπτυχεὶς ἵκες φρενὸς φίλαυν θρόνου;
never confidence cometh to occupy my soul:

χρόνος ὅ ἐπὶ πρωτομησίων ἐν ἐμί βολαίς
for lo, the time, since first the cables of the fleet

ψαμμιας ὁ κάτας ψαρῆ βηγγέων, ἐδῆ ἵππον Ἰλιον ὀρῷ το
set their grasp on the shore—the time a gath, since to Ilium sped the
Nau-batos stra-tos.
Host of mar-iners.

Now the wit-ness of mine eyes

Tell me of their re-turn: yet my heart with-in me, self-in

spir-ing, wall-eth a dirge of the Fu-ry, a me-lo-dy
- σωθεν θυμός, ού τό πάν ἐχων ἐλπίδος φίλου θρύσου.

mournful, wall-eth is the need of hope, need of fond encour-age-ment.

οπλάγχω ε ὦ τι ματά θεο πρός ἐν δι-κος φρε-σιν τε λοις φά-
Not in vain is the warn-ing, when with the tide of expec-ta-tion

ροις δι-νας κυκ-λαν μενον κέ-αρ.
sure the heart is beat-ing in the breast.

ἐν χροιε ὀπ' ἔμος τοι-αυτ' ἐλ-πίδος ψυ-θη πεσεῖν
Yet I pray in my soul of hope, that the woe may fall a-way,
poco rit. a tempo.

ēς τὸ μὴ τε-λεσ-φό-ρον.
full of all ac-com-plishment.

στρ. β.
Baracks.

Now ev'-ry man of health and hap- pi- ness seeketh ev-er am- p ler mea sure:

νό-σος γὰρ ἀ-εὶ γεί-τον ὁ-μό-τοι-χος ἐ-ρεί-δες, καὶ
for sick-ness a-bides close, close to the thres-hold a-wait-ing, and

πότις ἐν θυσιάριν
oft a for-tune life
If the anxious mariner

by the board in measured threw cast a part to save the whole-

so the overloaded home sunk eth not for misery.

Oft the gift of the gods, and the blessing of
  year-ly re-new-al, the seed-time and har-vest, drive the fa-mine-plague a-way.

το ά' ε- πι χάν πε-σόν ά-
  But if on earth fall-eth the

παξ θα-να- σι-μον προ-πά-ροιβ ἀν-δρός μέ-λαναι μα τις ἀν πά-λιν
  dark blood of a man to the death struck down, who can ask it a-gain, with the

δύ-κα-λέσαντ' ἐπ-α-ελ-δον; οβ-δε τοῦ ὀρ-θο-δα-ῃ τοῦ
  voice of the charm-er up-rais-ing! A mas-ter, skill'd to re-call souls.
from the dark-ness of death, Zeus put a-
way, to the rest a
warn-ing.

And un-less di-
vine de-
cree set a coun-
ter-
poise of fate,

bal-
anc-ing the more and less— now my thought had slipt the chain,

voic-ing all . . . that lay with-
in.
νῦν ὦ ὑπὸ σκότω τρό βρέμει θυμαλγής τε καὶ οὐ δεν ἐπελπομένει.

But in silent darkness now grieving more am I tried, and I have not a

hope of unraveling utter confusion: so my heart is rent in

twain.
No. 7. THE LAMENT AND PROPHECY OF CASSANDRA, AND CHORUS.

Χα.—έικοσι' ἀνάγκη τῆς καίναν ψυχῶν.

Μάκσων.

στρ. α.

CASSANDRA.

ὁ — το-το-τοι πό-τοι δᾶ. ὡ — πολ-λαν ὡ —

Ah, pi-ty me now, A-pol-lo! O cru-el too

— πολ-λαν.

cru-el!

Basses. Quasi parlando,

τι ταῦτ' ἀνω τό-τυ-κας ἀμ-φι Δοξ-ι-αν;

Why dost thou shrink for pi-ty un-to Lox-ias?

ἀντ. α.

ὁ — το-το-τοι πό-τοι δᾶ.

Ah! pi-ty me now, A-pol-lo!

σύ γερτο-οὔτοι δα-τε θρη-ν-τού τυ-χεῖν.

'Tis not his manner woe-ful wail-ing thus to heir.

σοι.
Io! once again the voice illomen'd, and the cry unto a god who aideth.

not in misery.
- ατι α-τολ-λων ε-μός. απόλεσας γὰρ οὐ μόλις τὸ δεύτερον.
then A-pol-lo to me! For now thy name is proved in very sooth again.

Βασσίκα.
The maid en-speak-eth of her own un-hap-pi-ness; for 'er in bond-age is she

πνευμ. β.
"Α-τολ-λων "Α-τολ-λων ἀ-γνи-
A-pol-lo, A-pol-lo, how art

- α μπέ εν φρε-νί.
still a proph-e-tess.
- ἀτι ἀ-πόλ-λαον ἔ-ρως. 
thou λ. pol - lo to me!

τὸ ποι τοι ἱματιζε με: πρὸς πολιν στέγνω.
Ah, whither hast thou brought me! Who the masters here!

πρὸς τὴν Ἀ-τρείδαι εἰ σὺ μὴ τῦδ' εἰν νοο-εῖς,
The sons of A- treus: if thou knowest it not, thy self,

ἐγὼ λέ-γω σου καὶ τὰδ' οὐκ ἐ-ρεῖς ψύ-θη.
I tell thee plainly, and thou shalt not say 'tis false.
μισθεον μεν οδιν, πολλα συνιστορα
αλτωφονα κακα και άρτανς,
ανδρου σφαγειον και πεδου βαντηρουν.

The stranger woman,

ή ξενη κυνος δι κυν ειναι, μα τευ ει δ
look, she stand eth as a hound scent ing; and track eth

μαρτυριοι γαρ τοια επιπεθομαι * * *
προς πατρος βεβηραινας.

δων αν ευρη σει φοινον.
dearth, yea, where it shall be found.
Nay, we have heard it, heard thy fame in prophecy; here in we need not further

Evidence of thee.

In part I may not understand thy prophecy – a part I know, for

8310.
υρτ. δ.

ι - ά
τά - λι - να, τό - δε

No, no! O cruel, wilt thou

πά - σα γάρ πό - λιν βο - ̆
all the town doth ech - o it.

γάρ τελείω, τῶν ὁμοδέμνων πόσων λουτροίς φαίδρωνα-

do the deed! εκ χερῶς ὑφήματα.

ώτω ξυνή - κα.
Not yet perceiving.

νῦν γάρ ἐς αἱ - νυγ - μάτων ἐπ - ἂρ - ἔ - μοι - σι

in the maze of mystery I wait and wonder,
Yes, yes! what now? what now?

help - less in per -plex - i - ty.

what is the fan - tasy?

What is the fury, whom thou biddest here to raise a song of
- ἀ-ξειν; οὖ μὲ φαι-δρό-νει λό-γος.

ΤΕΝΩΡΣ.

triumphant? tis no cheering agony!

And to the heart the blood

ē-δρα-με κρο-κο-βα-φύς στα-γών,

pale in a frenzy of fear does flow,

even as in death's agony

ē-ν-α-ν τε βί-αν δώρ-τος αὐ-γαῖς.

set the light of life slowly falling.

But quickly falleth the

8310.
Look, look! be hold, be hold! do l o s a m e n l e s b e r t o s t e x h a n s o i l e g a o.

I way not boast high skill to judge of or a cles

truly, but here me thinks is e v i l fan ta sy.

No voice pro phet ic speak eth words of hap pi ness,
bro-tōn stel-le-tai; ka-kōn yāp ëi-ai to-lu-e-
of peace un-to men—but al-ways of woe, prom-ise of

- peis tēx-νai theo-pi-φo-don fō-βo-u fē-rou-siv ma-
woe to come, dark-ly sha-dow’d; and who-so hear-th shall

στρ. c.

CASSANDRA.

Iō iō ταλαίνας κακότομοι τόχαι. * * *
ouēn poî éi μή χυνθανουμένη. τὶ γάρ;

- theiν.
fear.

Moderato.

TENORS.

φρε-νο-μα-νῆς τις εἰ θε-ο-φό-ρη-τος, ἀμ-φί δ'
Thou art a erg-sy soul, in-fat-u-a-ted, sing-ing

Moderato.

col breva.
αὐ-τὰς θρο-εῖς νό-μου ά-νο-μον, οἱ - ἀ τις ξον-θὰ ἀ-κό-ρε-τος βο-
thus of thy-self in a mel-o-dy wild and won-der ful, as a-ny night in-
-

-άς, φεῖ, τα-λα-νας φρε-σίν "I-τυν "I-
gale. Alh! the sad night in-gale! I-tya, I-


-tυν στέ-νου αμ-φι-θα-λῆ κα-κοῖς ἀ-η-δόν βι-ου.
-tya la-ment ing in a life of un-a-vail ing sor-row.
cres.


άντ, ὑ.
CASSANDRA.


<table>
<thead>
<tr>
<th>i-ώ</th>
<th>i-ώ</th>
</tr>
</thead>
</table>

λεγεῖας μόρον ἀπόδονς.
for thee, O pitious nightingale!

περίβαλον γὰρ ὁ πτεροφόρον δέμας
θεοὺ κλαυμάτων ἀτερ'

懑οι δὲ μείνει σχισμὸς ἀμφίκει δόρι.

}

8310.
i-ô γάμου γάμου Πάριδου αλληρον, φίλον.
A-lass the day, the day when Paris did wed his doom and ours.

-δου κα-κορ-ρή-μο-νας;
voice to a tale of woe?

i-ô Σκαμάνδρου πάτριου ποτόν. * * δύθας ήοικα θεσπορά-σεων τάχα.
A-lass, Scamander, river of my youth!
What is this message of thine, this message
A new-born babe might understand the rede. My
heart bleedeth sore for thee, bleedeth sore in anguish for
thy
Ant. oz.

USSISLRIG.

i to πολοι πανοι πόλεος ολοκλήρως τό πάν.

A last the toil and pain, (for that one city is sought)

In vain my father's sacri-fee,

dom.


πατρίς πολυκαρός βοτόν πιοιμάμας

which was offered for us of all flocks of the field.

τις εμπέκομεν.


Μενο μονο.

Τεχνικ.

ε πομενα προ τους σι τας ε φη μισω.

This prophecy to that other hast thou en-ed: some god in his

Basses.

Μενο μονο.

8310.
κο ἴπτον τι θη σι δαι μουν. ὦ πέρ βαρβα πτεττων μένυ κε
mal ice bear-eth heav y on thee, and cru el for oth thy lips to
utter a woe pi ti ful, and a death to come: hid den the
end there of.
ACT III.

No. 8.

CHORUS.

Allegro.

BASSES.

τὸ μὲν ὕπ' ἑράσσειν ἄ-κα-ρεστον ἕ-φυ
Tis a law of life that a man in his wealth

dim.

Tenors.

πᾶ - σι βρο-τοί-σιν
and though the home be yielded to

can not be sate:

dim.

- εἰ-πὼν ἔρ-γε με-λά-θρον, μη-κεί έ-τά-θυν, τά-δε
all men, yet none ever saith "Nay, hith-er come not" unto

dim.

SS10.
$\phi \omega$ - nóir.
fortune.

And unto my loved heaven granted to win Priam's

καὶ τὸ - δὲ πόλιν μὲν ἐλείν ἐδοσαυ μᾶκα-

...town in the war: wherefore in honour home-ward he cometh.

But now, if for
... from the blood.

... of their blood.

Deaths by sons entail a deathly requital—

Who then shall shall glory,

When he heareth the tale, that in his fortune

When he heareth the tale, that in his

8310.
No. 9. \textit{Lament and Recitative.—Chorus and Clytemnestra.}

\textit{Κλ.}—\varepsilon\nu\varepsilon\iota\varsigma \pi\alpha\rho\omicron\rho\omicron\varphi\omicron\nu\nu\mu\alpha \tau\iota\varsigma \eta\varsigma \varepsilon\mu\varsigma \chi\lambda\delta\iota\varsigma.

\begin{align*}
\text{στρ. a.} & \quad \text{Basses.} \\
\text{Allegro maestoso.} & \\
\text{ϕεύ, τίς ἄν ἐν τά-χει,} & \quad \text{O, for a speed-y death,} \\
\text{μό-} & \\
\text{death} & \quad \text{with} \\
\text{w-} & \quad \text{a-} \\
\text{a-} & \quad \text{n-y,} \\
\text{a-} & \quad \text{p-} \\
\text{ing-} & \quad \text{a} \\
\text{-} & \quad \text{-} \\
\text{of} & \quad \text{Moir' a-} \\
\text{a-} & \quad \text{α-} \\
\text{τέ-} & \quad \text{λευ-} \\
\text{τον ὑπ-} & \quad \text{νοι δα-μέν-} \\
\text{death that may bring to our en-} & \quad \text{try sleep ne-} \\
\text{ver-end-} & \quad \text{ing, now that our help-} \\
\text{er,} & \\
\text{ϕύ-} & \quad \text{λα-κος εὐ-} \\
\text{με-} & \quad \text{νεσ-} \\
\text{τα-τον} & \quad \text{πο-λε-α πλάν-τογῳ-κός δι-αι;} \\
\text{now that our mas-} & \quad \text{ter is} \quad \text{no more.} \\
\text{Much he en-} & \quad \text{du-red a wo-} \\
\text{man to save:} & \quad \text{man to save:} \\
\text{sänd.} & \\
\end{align*}
πρὸς γυναικὸς ἐὰν ἐφθασεν βλήθον: ye woman his life hath to. way.

allargando. f a tempo.

έφυμων, ἀ. (στρ. β.)

Ταξινομ. ο – ὁ παράνους Ἐλενα μια τάξις

Ἀλάς, ἀλάς! Fie on thee, Hel·e·na! By thy an


πολ. λάς, τὰς πάντας πολ. λάς ψυχὰς δέ λέσας ὑπὸ Τροϊᾶ.

μαν. γε, αὐς τερα σανας that hast slain in the Trog·land.

νῦν δὲ τελεῖν τοὺς πολυμαστοὺς ἐπ. ἤν θέσω δι." This is the ending, a re·venge in·er·face·able, a

8310.
αἰμ' ἀντιτοιχ. ἡ τις ἥν τοίτ ἐν δόμους ἐ-ρις ἡ-ρις.

Surely in this home is born a strife of a

στρ. γ.

 Clytamenestra.

μηδὲν βανάτου μοίραν ἐπείχον
toiose bapoutheis'

- ματος ἀν-δρος οἰ-κὸς.

strife, the master's anguish!

μηδ' εἰς Ἑλένην *

ἀξιστατον ἀλγος ἑπραξε.

Fallen is now the doom,
\[\text{And dire is the sway of}\]

\[\text{See o'er the}\]

\[\text{as a grim raven, the queen, all the while}\]

\[\text{croaking loudly a tuneless taunt of woe!}\]
νῦν δ' ὀρθοσάς στόματος γρώμην, * * * * τὸ παλαῖν ἀχος, νέος ἱχώρ.

TENORS.

στρ. β.

ἡ μέ-γαι οἱ-κο-νό-μοι
Might-ily haunt-ing the home,

δαι-μο-να καὶ βα-ρύ-μη-νυν αἰ-νεῖς, φεῦ φεῦ, κα-κῶν
might-i-ly wrath-ful the curse a-bi-deth. Ah me! 'tis a

ἀλ-τοῦ ἄ-τη-ράς τῶ-χας ἀ-κο-ρέα-τον
dark and drear-y tale of woe nev-er-sa-ted. A

8310.
For the love of my heart how address thee? Down, down in the toils of a

spider-y web, by an insipid death expiring.

O shame, shame! laid, low laid in humility, by a subtle, wisely
στρ. ε.

CLEITARKISTRA.

αἰχεῖς εἶναι τὸ δε τοῦργον ἐμὸν,
μηδὲ ἐπελεξῆς
'Αγαμεμνόνιον εἶναι μ' ἄλοχον, φανταζόμενον δὲ ἴµακα
τέλεον νεκροῖς ἑπίθυμας.

ἀρχ. δ.

Basses.

ὁ δὲ μὲν ἂν - αἰτίος εἶ τοῦ-δε φόνου τίς . . . ὁ μαρτυ-
So thou art in nocent, thou? yet of the crime who . . will o'er ac-

- ρή-σων; πῶ . . . πῶ; πα-τρό-θεν δὲ συλ
quit thee? Nay, . . nay; yet the Fiend of the

8310.
- ληπ-τορ γένος ἀν ἀλασ-τορ. βε-άζ-ε-ται δ' ὀμοστ-όροις ἐ-
household is surely behind thee. For lo, with ever-flowing streams of

- πιρ-πο-αί-σων αί μά-των μέ-λας Λής, δ' τοι δί-καυν προ-
kin-dred slaughter dusk y hav-oc press-eth on, un-till his march shall

win re-quit-al for that un-bo-ly ban-quet.

δέμνων β.

A-lack! A-las! King of mine! King o' mine!
πῶς σε δακρύσω; φρενὸς ἐκ φιλίας τί ποτ' εἰπω;

How shall I weep thee? For the love of my heart how address thee?

κεῖσαι ἀράχνης ἐν υφασματι τοῦ ἀσε-

Down, down in the toils of a spider's web, by an

βεῖ θανάτῳ βίον ἐκ πτελών.

Impious death, expiring.
O shame, shame! laid, low laid in humility, by a sub-dle, wife-ly

stroke de-stroy-ed, thou of an axe dou-bled-edged the vic-tim!

στις δίκαια μνήμης ἐκ χερός ἀμφιτόμω ὑε-λέμ-νοι.

σωτ' ἀνδρείας οἴμα διάνατον τῷ ἔνεσθαι.

* * * * ξιφοθηλητῷ διάνατῃ τίσας ἀπερ ἤρξθιν.
My mind a-stray wan-der'-eth dis.

how shall I seek a ref-uge, and with-er

I fear the

storm that is like to wreck the house, the storm of blood-shed: the rain is
εφ. γ. (αυτ. β.)

οδοντος.

αξιων θη γα-ναι σι Μοίρα.

sword I know is hourly whetting.

l. o. γα.

O earth! earth!

γα, ειδ' ἐρ' ἐ-δέω, πριν τὸν ἐπ ἔ-δειν

earth! would thou hast ta'en me, or ever I had lived

γα, ειδ' ἐρ' ἐ-δέω, πριν τὸν ἐπ ἔ-δειν

γα, ειδ' ἐρ' ἐ-δέω, πριν τὸν ἐπ ἔ-δειν

earth! would thou hast ta'en me, or ever I had lived

γα, ειδ' ἐρ' ἐ-δέω, πριν τὸν ἐπ ἔ-δειν

so to behold him, low laid in a vessel of silver.
τίς ὁ βάφων νῦν; τίς ὁ θρηνοῦν;
Who shall la-ry him! who shall la-ment him!

ἡ σὺ τῶν ἐρ-χαι τό̀ς, κτεί-νας' ἀν-θρα τὸν αὐ-τής ἀ-νγ-
Wilt thou full-ful this du-ty? wilt stand, wait-ing a wi-dow for the

κω-κυ-σαι, ψυχῇ τ' ἀ-χα-ριν χάριν ἀντὶ ἐρ-χει με-γά-λων ἀ-ὐ-θ-κος ἐ-πι-
hus-band shan, his soul to re-pay by a thank-less boon, for the sin that was great in the

κράναι; sinning?

τίς ὁ πέ-τρο-μη-βε-ν
Who shall up-lift o-ver the

τίς ὁ πέ-τρο-μη-βε-ν ἀ-υ-ριν ὑπ' ἀ-ὐ-ρι θεί-γο σῶν
Who shall up-lift o-ver the tomb of the god-like ho-ro the

8310.
ai - vou é - ùn - ódri òthei - ò σév èk - rú - ous i - òpti - touν

land of lamentation

òm - òu - ous i - òpti - touν èk - òthei - ò òφé - vòv πo -

land of lamentation in true-heart-ed, in loyal

sor - tow?

f tres.

ô - è - òu - òi - x - ò i. òlégeiν τò tòβtò:

* * * * kòlau - ìμòu τòv εξ οίκων, πèrì χèirè βàlousa φìlòsæi.

ɔù sè πρòsçkei to μèliμì òlégeiν τòβtò:

* * * * kòlau - ìμòu τòv εξ οίκων, πèrì χèirè βàlousa φìlòsæi.

S310.
TENORS.

**άντ. ζ.**

δοντιδος ηθελ τον δοντιδο

BASSES.

Re - vi - ding an - swer - eth so re -

dοντιδος ηθελ τον δοντιδο

L - ve - lous.

L - ve - lous.

vi - lous: who shall give right - eous

κρι - vai.

φε - rei φε - ront, ek - tive S' o

judgment! Theft for the thief, slaug - ter for the

8310.
kai

•

\[ \text{\textit{mu-\nu-tos \varepsilon\nu \theta\rho\omicron-\nu \Delta\upsilon \pi\alpha-\theta\varepsilon\nu \tau\omicron\nu \varepsilon\rho\acute{\i}}.} \]

slay-er: yea... so sure, as Zeus is sure... up-on his throne is pain for the


\[ \text{\textit{av-ta\: \theta\varepsilon\sigma-\mu-\upsilon \gamma\acute{\alpha}p.}} \]

sinner. So 'tis or- der'd


\[ \text{\textit{t\i\acute{s} \delta\nu \gamma\acute{o}-\nu\acute{a}-\upsilon \dot{\eta}-\alpha\i-\upsilon \dot{\epsilon}-\beta\acute{\i}-\lambda\upsilon\dot{\circ} \delta\omicron-}} \]

Who then the breed of cur-ses cast-eth out from


8310.
- μου;

κεκληται γε - ρος προς

hence?
The house is na - ted un - to

άντ. ε.
ΟΥΣΙΑΝΙΚΕΣΙΑ.

ές τόρι ένθις ήν άληθεια χρησμός.

άτα.

τυ - in.

όγιο δ' οὖν ἔθελο δαιμον τῆς Πλεισθενίδος ὥρκους θεμένη τάδε μὲν στέργειν,
βουτητά πετο θησ. ο δε λοιπών, ιώτε τόκε δόμων άλλην γενεάν τρίβει τανάτοις αιτήλειν

- ταιον κτείνων τε μέρος βαϊν ἡχοῦρα πὰν ἀπόχρη μοι μανίας

μελάθρων άλληλοφών άφελοῦση.

Allegro.

Enter Aeolus.
<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>WORK</th>
<th>YEAR</th>
<th>PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franz Abt.</td>
<td><em>Minster Bells</em> (Female voices)</td>
<td>26</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Springtime</em> (dittos)</td>
<td>26</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Summer</em> (dittos)</td>
<td>26</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>The Pays’ Frolic</em> (dittos)</td>
<td>26</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>The Golden City</em> (dittos)</td>
<td>26</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>The Silver Cloud</em> (dittos)</td>
<td>26</td>
<td>NOVELLO</td>
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<tr>
<td></td>
<td><em>The Water Fairy</em> (dittos)</td>
<td>26</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>The Wishing Stone</em> (dittos)</td>
<td>26</td>
<td>NOVELLO</td>
</tr>
<tr>
<td>J.H. Adams.</td>
<td><em>A Day in Summer</em> (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td>T. Adams.</td>
<td><em>The Cross of Christ</em> (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>The Holy Child</em> (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>The Rainbow of Peace</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td>B. Agutter</td>
<td><em>Missa de Beata Maria Virginie, in C</em> (English, Female voices)</td>
<td>3/10</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Missa de Sancto Albano</em> (English)</td>
<td>3/10</td>
<td>NOVELLO</td>
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<td></td>
<td><em>The Norman Bawn</em></td>
<td>1/6</td>
<td>NOVELLO</td>
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<tr>
<td></td>
<td><em>Wreck of the Hesperus</em> (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Yule Tide</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td>J.H. Angier.</td>
<td><em>A Song of Thanksgiving</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td>W.L. Argent.</td>
<td><em>Mass, in B flat</em></td>
<td>2/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>P. Armes,</em></td>
<td>2/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Hezeph</em></td>
<td>2/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>St. Barnabas</em></td>
<td>2/6</td>
<td>NOVELLO</td>
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<tr>
<td></td>
<td><em>St. John the Evangelist</em></td>
<td>2/6</td>
<td>NOVELLO</td>
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<tr>
<td></td>
<td><em>The Ballad of Carmilavan Young Lochinvar</em> (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>E. Aspa</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Endymion</em></td>
<td>4/0</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>The Gipsies</em></td>
<td>1/0</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Astorga</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>I Wrestle and Pray</em> (Solfa, 0/2)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td>J.C. Bach.</td>
<td><em>Stabat Mater</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>A Stronghold Surrounded</em> (Choruses only) (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Be Not Afraid</em> (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Bide with Us</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Blessing, Glory, and Wisdom</em></td>
<td>6/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Christmas Oration</em> (Ditto)</td>
<td>2/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>God Goeth Up with Shouting</em></td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>God's Time is the Best</em> (Solfa, 0/6)</td>
<td>1/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Jesus, Stainless Treasure</em> (Parody)</td>
<td>2/6</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Mass, in B minor</em></td>
<td>3/0</td>
<td>NOVELLO</td>
</tr>
<tr>
<td></td>
<td><em>Missa Brevia, in A</em></td>
<td>1/6</td>
<td>NOVELLO</td>
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<td><em>My Spirit Was in Heaviness</em></td>
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<td><em>O Light Everlasting</em></td>
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<td><em>The Passion (St. John)</em></td>
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<td><em>The Passion</em> (St. Matthew)</td>
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<td><em>Divinity</em> (Abridged, as used at St. Paul's)</td>
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<td><em>Thou Guide of Israel</em></td>
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<td><em>When Will God Recall My Spirit</em></td>
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<td><em>Communion Service, in E</em></td>
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<td><em>Berren</em> (Solfa, 0/6)</td>
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<td>Leonard Barnes.</td>
<td><em>The Bridal Day</em></td>
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<td><em>Paradise and the Peri</em></td>
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<td><em>The Ancient Mariner</em> (Solfa, 0/6)</td>
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<td><em>The Naming of Lazarus</em></td>
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<td><em>The Light of Asia</em></td>
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<td><em>A Calm Sea and a Prosperous Voyage</em></td>
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<td><em>Choral Symphony (Ditto) Vocal Part</em> (Solfa, 0/6)</td>
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<td><em>Communion Service, in C</em></td>
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<td><em>Engedi, or David in the Wilderness</em></td>
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<td><em>Mere, as Thou Livelst</em></td>
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<td><em>Mount of Olives</em> (Coruses) (Solfa, 0/6)</td>
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<td><em>Rounds of Athens</em></td>
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<td><em>The Praise of Music</em></td>
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<td><em>Choral Symphony</em></td>
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<td><em>The Lady of Shalott</em> (Female voices)</td>
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<td><em>Ditto</em> (Solfa, 1/9)</td>
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<td><em>Song Dances, Vocal Suite</em> (Female voices)</td>
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<td><em>Water-Sprite’s Revenge</em> (Female voices)</td>
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<td><em>Sir Julius Benedict</em></td>
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<td><em>Passion Music from St. Peter</em></td>
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<td><em>The Legend of St. Cecilia</em> (Solfa, 1/9)</td>
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<td><em>Josiah Booth</em></td>
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<td><em>Isarel Restored</em></td>
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<td><em>Hugh Blair</em></td>
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<td><em>Blessed Are They Who Watch</em> (Advent)</td>
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<td><em>Harvest-Tide</em></td>
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<td><em>Gaspar Becerra</em></td>
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<td><em>A Song of Destiny</em></td>
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<td><em>Sigurd</em></td>
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<td><em>The Song of the Western Men</em></td>
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<td><em>W. R. Bradshaw</em></td>
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<td><em>Daniel</em></td>
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<td><em>Roadie</em></td>
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<td><em>Hymn to the Creator</em></td>
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<td><em>Mount Sinai</em></td>
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<td><em>Rock of Ages</em> (Latin and English) (Solfa, 0/6)</td>
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<td><em>The Ballad of the Clansman</em> (Ditto)</td>
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<td><em>The Cradle of Christ</em> (Ditto)</td>
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<td><em>The Light of Asia</em></td>
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*Note: The table format is standardized for better readability.*
EDWARD BUNNELL.

OUT OF THE DEEP (5th Psalm) ... 2 20
MEND CRY ... 2 20

MASS FOR FOUR VOICES ... 2 20
CARISSIMA.

JUPITHA ... 1 20
J. D. CARNELL.

SUPPLICA ... 1 20

SINFONIA CANTATA (6th Psalm) ... 2 20
WILLIAM CARTER.

PLACIDA ... 2 20

CHERUBINI.

FOURTH MASS, IN D ... 1 1/2 1/2
REQUIEM MASS, C MINOR (Latin and English) ... 1 1/2 1/2
SECOND MASS, C MINOR (Italian) ... 2 2 1/2 1/2
THIRD MASS (Coronation) ... 2 2 1/2 1/2

E. T. CHIPP.

JOB ... 2 20
NAOMI ... 2 20

HAMILTON CLARKE.

DRUMS AND VOICES (Operetta) (Sol:pa, 6/9) ... 2 20
HORNPIPE HARRY (Operetta) (Sol:pa, 6/9) ... 2 20
PEPIN THE PIPPIN (Operetta), both Numbers ... 2 20
THE DAISY CHAIN (Operetta) (Sol:pa, 6/9) ... 2 20
THE MISSING DOLL (Operetta) (Sol:pa, 6/9) ... 2 20

GERARD F. COBB.

A SONG OF TRAFALGAR (Men's voices) ... 2 20

S. COLLIER TAYLOR.

SCENES FROM THE SONG OF HIJAWATHA ... 3 4 5 1/2
HIJAWATHA'S WEDDING FEAST (from the above) ... 3 4 5 1/2
THE DEATH OF MINNESHA ... 3 4 5 1/2
HIJAWATHA'S DEPARTURE ... 1 2 2 1/2

FREDERICK CORDER.

THE BRIDAL OF TIERMAIN (Sol:pa, 1/8) ... 2 20

SIR MICHAEL COSTA.

THE DREAM ... 1 0

H. COWARD.

THE STORY OF BETHANY (Sol:pa, 1/8) ... 3 4 3 1/2

P. H. COWEN.

A DAUGHTER OF THE SEA (Female voices) ... 2 20

A SONG OF THANKSGIVING ... 1 0

CHRISTMAS SCENES (Female voices) (Sol:pa, 1/8) ... 2 20
DREAM OF EENDYMIN ... 2 20
ODE TO THE PASSIONS ... 4 0 4 0
RUTH (Sol:pa, 1/8) ... 4 0 4 0
ST. JOHN'S EVE (Sol:pa, 1/8) ... 4 0 4 0
SLEEPING BEAUTY (Sol:pa, 1/8) ... 4 0 4 0
SUMMER ON THE RIVER (Female voices) (Sol:pa, 1/8) ... 2 20
THE ROSE OF LIFE (Female voices) (Sol:pa, 1/8) ... 2 20
THE WATER LILY ... 2 20

J. MAUDE CRAMMENT.

I WILL MAGNIFY THEE, O GLO (16th Psalm) ... 2 20
LITTLE RED RIDING HOOD (Female voices) ... 2 20

W. CREER.

EUDORA (A dramatic Idyl) ... 2 20

W. C. CROUCH.

PALESTINE ... 3 0 3 0

W. H. CUMMINGS.

THE FAIRY RING ... 2 20

W. G. CUSINS.

TE DEUM ... 1 2 0

FELICIAN DAVID.

THE DESERT (Male voices) ... 1 2 2 0

H. WALTER DAVIES.

HERIVE RIEL ... 1 0

P. H. DHIERM.

BETHANY ... 1 0

LAZARUS ... 2 20

F. G. DOSSERT.

COMMUNION SERVICE IN E MINOR ... 2 20
MASS, IN E MINOR ... 2 20

J. LUCY K. DOWLING.

A PARABLE IN SONG (Sol:pa, 1/8) ... 2 20

F. DUNKLEY.

THE WRECK OF THE HESPERUS ... 1 0

ANTONIN DVOŘÁK.

COMMUNION SERVICE, IN D ... 2 20
MASS, IN D ... 2 20
PATRICK HMDN ... 2 20
DIETO (German and Bohemian Words) ... 1 0
REQUIEM MASS ... 3 0 6 0 7 6
ST. LUCIUM ... 3 0 6 0 7 6
DIETO (German and Bohemian Words) ... 8 0
STABAT MATER ... 2 3 0 4 0
THE SPECTRE'S BRIDE (Sol:pa, 1/8) ... 3 3 5 0
DIETO (German and Bohemian Words) ... 6 0
A. E. DYER.

ELECTA OF SOPHOCLES ... 1 2 2 0

SALVATOR MUNDI ... 1 2 0

H. J. EDWARDS.

PRAISE TO THE HOLIEST ... 1 2 0

THE ASCENSION ... 1 2 0

THE EPHEMANY ... 1 2 0

EDWARD ELGAR.

CARACTACUS ... 3 4 4 0
RING OLAF (Sol:pa, Choruses only, 1/6) ... 1 2
THE DEUM AND BENEDICTUS ... 1 2
THE BANNER OF ST. GEORGE (Sol:pa, 1/8) ... 1 2
THE BLACK KNIGHT ... 2 2 0
THE LIGHT OF LIFE (Les Christ) ... 2 2 0

ROALD F. ELLICOTT.

ELYSIUM ... 1 2 0

THE BIRTH OF SONG ... 1 2 0

GUSTAV ERSNER.

ALL THE YEAR ROUND (Female voices) (Sol:pa, 1/8) ... 2 2 0

A. J. EYRE.

COMMUNION SERVICE IN D ... 1 2 0

T. FATER.

A MERRY CHRISTMAS (Sol:pa, 1/8) ... 1 2 0
RED RIDING HOOD'S RECEPTION (Operetta) ... 2 2

DIETO (Sol:pa, 1/8)

BUTTERCUPS AND DAISIES (Female voices) ... 2 2

DIETO (Sol:pa, 1/8)

MASS, IN B FLAT (Latin and English) (Sol:pa, 1/8) ... 2 2 2 3 6

MYLES B. FOSTER.

SNOW FAERIES (Female voices) ... 1 0

DIETO (Sol:pa, 1/8)

THE ANGELS OF THE BELLS (Female voices) ... 1 2

DIETO (Sol:pa, 1/8)

THE BONNIE FISHTWIVES (Female voices) (Sol:pa, 1/8) ... 2 2

DIETO (Sol:pa, 1/8)

THE COMING OF THE KING (Female voices) ... 2 2

DIETO (Sol:pa, 1/8)

THE LADY OF THE ISLES ... 1 0

ROBERT FRANZ.

PRAISE YE THE LORD (16th Psalm) ... 1 2 0

NIELS W. GADE.

CHRISTMAS EVE (Sol:pa, 1/8) ... 1 0 1 0

COMALAS ... 1 0 1 0

ERLING'S DAUGHTER (Sol:pa, 1/8) ... 1 0 1 0 2 0

PSYCHÉ (Sol:pa, 1/8) ... 1 0 3 0 6 0

SPRING'S MESSAGE (Sol:pa, 1/8) ... 1 0 3 0 6 0

THE CRUSADERS (Sol:pa, 1/8) ... 2 0 1 0 2 0

ZION ... 1 0 1 0 2 0

HENRY GADSBY.

ALCESTIS (Male voices) ... 1 0

COLUMBUS (Male voices) ... 1 0

LORD OF THE ISLES (Sol:pa, 1/8) ... 1 0

ODE (for 8 s.a.) ... 1 0

F. W. GALPIN.

YE OLDE ENGLISHE PASTYNE ... 1 0

G. GARRETT.

HARVEST CANTATA (Sol:pa, 1/8) ... 1 0

THE SHUNAMMITE ... 1 0

THE TWO ADVENTS ... 1 0

LA BELLE DAME SANS MERCI ... 1 0

R. MACHILL GARTI.

EZKIEL ... 1 0

THE WILD HUNTSMAN ... 1 0

A. R. GAIL.

AROUND THE WINTER FIRE (Female voices) ... 1 0

A SONG OF LIFE (Old to Music) (Sol:pa, 1/8) ... 1 0

ISRAEL IN THE WILDERNESS (Sol:pa, 1/8) ... 1 0 3 0 4 0

JOAN OF ARC (Sol:pa, 1/8) ... 2 2 2 4 0

PASSION SERVICE ... 2 2 2 4 0

RUTH (Sol:pa, 1/8) ... 2 2 2 4 0

THE ELPHIL HILL ... 1 0

THE HARE AND THE TORTOISE (Sol:pa, 1/8) ... 1 0

THE HOLY CITY (Sol:pa, 1/8) ... 1 0 3 0 4 0

THE LEGEND OF THE WOOD (Female voices) ... 1 0

DIETO (Sol:pa, 1/8)

THE TEN VIRGINS (Sol:pa, 1/8) ... 2 2 2 3 6

TOLLERS OF THE DEEP (Female voices) ... 1 0

USA ... 1 0 3 0 4 0

DIETO (Sol:pa, 1/8)
NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

FR. GERNSHEIM.

SALAMIS. A TRIUMPH SONG (Male voices) 1/6

E. OUSELEY GIBERT.

SANTA CLAUS AND SANTA CLARA (Operetta) 2/6

(Ditto, Sol-fa, G, B,)

F. E. GLADDSTONE.

PHILIPPI 26

GLUCK.

DIEHEUS (Choruses, Sol-fa, G, B,)

GHERMAN GOETZ.

BY THE WATERS OF BABYLON (15th Psalm) 1/6

NORINA 1/6

THE WATER LILY (Male voices) 1/6

A. M. GOODHART.

ABE THUSA 1/6

EARL HALDAN'S DAUGHTER 1/6

SIR ANDREW BARTON 1/6

CH. GODWIN.

COMMUNION SERVICE (Mess Solennelle) 1/6 2.2 2.9

DAUGHTERS OF JERUSALEM 1/6

DIE PROPHET (15th Psalm) (Latin Words) 1/6

GALLIA (Sol-fa, A, 6,)

MESSIAH (Sol-fa, B,)

MORS ET VITA (Latin or English) 6/6 6/6 7/6

OUT OF DARKNESS 2/6 2/6 1/6

REQUIEM MASS, from "Mors et Vita..." 1/6

THE REDEMPTION (English Words) (Sol-fa, G, B, 2/6 2/6 7/6

THE WAYS OF JERUSALEM 1/6

THE TWO WORLDS OF OUR SAVIOUR ON THE CROSS (French Words) 10/6

TROISIÈRE MESSA SOLENNE 26

C. H. GRAUN.

TE DEUM 2/6 2 1 4

THE PASSION OF OUR LORD (Der Tod Jesu) 1/6 2/6 2/6 4/6

ALAN GRAY.

ABE THUSA 1/6

A SONG OF REDEMPTION 1/6

THE FORBIDDEN 1/6

THE LEGEND OF THE ROCK-DUOY BELL 1/6

THE WIDOW OF ZAREPHATH 2 2 2

J. O. GRIMM.

THE SOUL'S ASPIRATION 1/6

G. HALFORD.

THE PARACLETE 1/6

E. V. HALL.

IS IT NOTHING TO YOU (Sol-fa, A, 9/6

HANDEL.

ACIS AND GALATEA 1/6

DITTO, New Edition, edited by J. Barnby (Sol-fa, A, 1/6

ALCESTIS 1/6

ALEXANDER BALUS 3/6 3/6 5/6

ALCINDA BALUS 3/6 3/6 5/6

ALDIAMETTE 2/6 2/6

ALDHELEZ 2/6 2/6

CHANDOS TE DEUM 1/6 2/6 6/6

CORONATION AND FUNERAL ANTHEMS 1/6

LET US HAND BE STRENGTHENED (Latin, simply) 1/6

MAY HEART IS INJOYING 1/6

THE KING SHALL REJOICE 1/6

THE WAYS OF ZION 1/6

ZADOR THE PRIEST (Sol-fa, 6/6)

DEBORAH 2/6 2/6

DETTINGEN TE DEUM 1/6 2/6

DIXIT DOMINUS (from Psalm 115) 1/6

ESTHER 1/6 3/6 5/6

HEBREWS (Choruses only, 1/6

ISRAEL IN EGYPT, edited by Mendelssohn 1/6 2/6 4/6

ISRAEL IN EGYPT, edited by V. Novello, Pocket Edt. 1/6

JEPHTHA 2/6 2/6

JOSEPH 2/6 2/6

JUDAS MACCAEUS (Sol-fa, 1/6

JUDAS MACCAEUS 6, Pocket Edition 1/6 3/6

NIHI DITTO, US 1/6

O COME, LET US SING UNTO THE LORD (Choruses only, 1/6

ODE ON ST. CECELIA'S DAY 1/6 1/6 1/6

O PRAISE THE LORD (6th Chord) 1/6

SAMSON (Sol-fa, 1/6

SAUL (Choruses only, 1/6

SRAMBIEU 1/6 2/6 5/6

SOLOMON 1/6 2/6 5/6

SUBANNA 1/6 2/6 5/6

HANDEL.—Continued.

THEODORA 1/6 1/6 1/6 4

THE MESSIAH, edited by V. Novello (Sol-fa, 1/6

THE MESSIAH, edited by W. T. Best (Sol-fa, 1/6

DITTO (Choruses only) 1/6 1/6 1/6

THE PASSION 1/6 1/6 1/6

THE TRUTH OF TIME AND TRUTH 1/6 1/6 1/6

UTRECHT JUBILATE 1/6 1/6 1/6

SYDNEY HARDCASTLE.

SING A SONG OF SIXPENCE (Operetta) 1/6 1/6

BASIL HARWOOD.

INCLINA DOMINE (6th Psalm) 1/6 1/6

F. K. HATTERSLEY.

ROBERT OF SICILY 1/6 1/6

HAYDN.

FIRST MASS, IN B FLAT, (Latin) 1/6 1/6 1/6

DITTO (Latin and English) 1/6 1/6 1/6

INSANE ET VANE CURIE (Latin and English) 1/6 1/6

SECONDE MASS, IN C (Latin) 1/6 1/6 1/6

SIXTEENTH MASS (Latin) 1/6 1/6 1/6

TE DEUM (Latin and English) 1/6 1/6 1/6

THE CREATION (Sol-fa, 1/6

DITTO (Latin) 1/6 1/6 1/6

THE FAIRIES' ISLE (Female voices) 1/6 1/6

HEALE.

BATTISON HAYNES.

A SEA DREAM (Female voices) (Sol-fa, 1/6

DITTO 1/6 1/6 1/6

H. H. HALE.

JUBILEE ODE 1/6 1/6 1/6

C. SWINNEORTON HEP.

FAIR ROSAMOND (Sol-fa, G, B, 1/6 1/6 1/6

EDWARD HECHT.

ERIC THE DANE 1/6

O MAY I JOIN THE CHOIR INVISIBLE 1/6

GEORG HENSCHL.

OUT OF DARKNESS (15th Psalm) 1/6

HENRY HILES.

THE CRUSADERS 1/6

FERDINAND HILLER.

A SONG OF VICTORY (Sol-fa, 1/6

NALA AND JAMANDI 1/6 1/6 1/6

H. E. HUDSON, THE GOLDEN LEGEND 1/6 1/6 1/6

HEINRICH HOFMANN.

CINDERELLA 1/6 1/6

MELISSA 1/6 1/6

SONS OF THE NORGNS (Female voices) 1/6 1/6

C. HOLLAND.

AFTER THE SKIRMBISH 1/6

HUMMEL.

ALMA VIRGO (Latin and English) 1/6

COMMUNION SERVICE, IN B FLAT 1/6 1/6 1/6

DITTO, IN D 1/6 1/6 1/6

DITTO, FIRST MASS, IN B FLAT 1/6 1/6 1/6

SECOND MASS, IN B FLAT 1/6 1/6 1/6

THIRD MASS, IN B FLAT 1/6 1/6 1/6

W. H. HUNT.

STABAT MATER 1/6 1/6 1/6

G. F. PUNTLER.

DITTO, Puss-in-Boots (Sol-fa, G, B, 1/6 1/6 1/6

VICTORIA; OR THE BARD'S PROPHECY (Ditto, Sol-fa, 1/6

H. H. HUS.

AVE MARIA (Female voices) 1/6 1/6 1/6

F. ILIFFE.

SWEET ECHO 1/6 1/6 1/6

W. JACKSON.

THE YEAR 1/6 1/6 1/6

G. JACOBI.

CINDERELLA (Sol-fa, G, B, 1/6 1/6 1/6

D. JENKINS.

DAVID AND SAUL (Sol-fa, G, B, 1/6 1/6 1/6

A. JENSEN.

THE FEAST OF ADONIS 1/6 1/6 1/6
NOVELLO’S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

W. J. JOHNSON.

ECCE HONORUM
H. FESTING JONES.

PRINCE SPRITE (Female voices)

KING BULBOUS (Operetta) (Sol-fa, 0/8)
C. WARWICK JORDAN.

CHORAL DANCES from Ditto

BLOW YE THE TRUMPET IN ZION
N. KILBURN.

GEORGE C. MARTIN.

BY THE WATERS OF BABYLON
THE LORD IS MY SHEPHERD (4th Psalm)
THE SILVER STAR (Female voices)
ALFRED KING.

COMMUNION SERVICE, IN A

THE EPIPHANY
J. H. MEE.

CHORUS, IN C

OLIVER KING.

F. E. MARSHALL.

BY THE WATERS OF BABYLON (5th Psalm)...
THE NAIDHS (Female voices)
TIS THE SPRING OF SOULS TODAY...
LEONARDO LEO.
DIXIT DOMINUS...
F. LEONI.

J. T. KEEL.

THE GATE OF LIFE
H. LESLIE.

JUDGME NOT ME, O GOD (4th Psalm) (Sol-fa, 0/4)
LAUDA SIGNORE (Praxtie Jhesu)...
LORELEY (Sol-fa, 0/6)...
MAN IS MOST VITAL (8 voices)

J. H. MAUNDER.

THE FIRST CHRISTMAS MORN
F. LITZ.

MID SUMMER NIGHT’S DREAM (Female voices)

J. T. KEEL.

THE LEGEND OF ST. ELIZABETH
THIRTEENTH PSALM

N. K. LLOYD.

A HYMN OF THANKSGIVING

EDWIN H. LEMARE.

THE SLEEPING BEAUTY (Female voices) (Sol-fa, 0/6)

EDWIN H. LEMARE.

‘TIS THE SPRING OF SOULS TODAY...

EDWIN H. LEMARE.

HEAR MY PRAYER (s. solo and chorus) (Sol-fa, 0/8)

EDWIN H. LEMARE.

HYMN OF PRAISE (Cathedral) (Sol-fa, 1/0)

EDWIN H. LEMARE.

JUDGE ME, O GOD (4th Psalm) (Sol-fa, 0/4)

EDWIN H. LEMARE.

LAURA SIGNO (Praxtie Jhesu)...

EDWIN H. LEMARE.

LORD, HOW LONG WILT THOU (Sol-fa, 0/4)...

EDWIN H. LEMARE.

LORELEY (Sol-fa, 0/6)...

EDWIN H. LEMARE.

CHORUS, IN C

EDWIN H. LEMARE.

THE SONG OF BALDER...

EDWIN H. LEMARE.

CLEMENT LOCKNANE.

EDWIN H. LEMARE.

THE ELFIN QUEEN (Female voices)

EDWIN H. LEMARE.

THE QUEEN OF SHEBA

EDWIN H. LEMARE.

W. H. LONGHURST.

THE VILLAGE FAIR

EDWIN H. LEMARE.

C. E. GREGORY LOWE.

LITTLE BO-PEEP (Operetta).

EDWIN H. LEMARE.

HAMISH MACCUNN.

LAY OF THE LAST MINSTER (Sol-fa, 1/0)

EDWIN H. LEMARE.

LORD ULLIN S DAUGHTER (Sol-fa, 0/8)...

EDWIN H. LEMARE.

G. A. MACFARREN.

MAY-DAY (Sol-fa, 0/6)

EDWIN H. LEMARE.

OUTWARD BOUND

EDWIN H. LEMARE.

SONGS IN A CORNFIELD (Female voices)

EDWIN H. LEMARE.

THE SOLDIER’s LEGACY (Operetta)

EDWIN H. LEMARE.

A. C. MACKENZIE.

BETHLEHEM...

EDWIN H. LEMARE.

JASON

EDWIN H. LEMARE.

JUBILEE ODE (Sol-fa, 1/0)

EDWIN H. LEMARE.

THE BAXE (Sol-fa, 0/8)...

EDWIN H. LEMARE.

THE CUTTER’S SATURDAY NIGHT (Sol-fa, 1/0)

EDWIN H. LEMARE.

THE DREAM OF JUBAL

EDWIN H. LEMARE.

THE NEW GUESTERVANT (Sol-fa, 0/8)...

EDWIN H. LEMARE.

THE ROSE OF BABYLON (5th Psalm)

EDWIN H. LEMARE.

THE STORY OF SAUL

EDWIN H. LEMARE.

VENI, CREATOR SPIRITUS

EDWIN H. LEMARE.

J. B. MCWEN.

THE VISION OF JACOB

EDWIN H. LEMARE.

BY THE WATERS OF BABYLON (5th Psalm)

EDWIN H. LEMARE.

L. MANCINELLI.

EROS LEANDRO.

F. W. MARKULL.

FAMILY HORN (Male voices)

EDWIN H. LEMARE.
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<td>E. Cuthbert Nunn</td>
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<td>THE MARTYRDOM OF ST. POLYCARP</td>
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<td>THE LORD REIGNETH (9th Psalm)</td>
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<td>LÉGEND DE ST. CHRISTOPHER</td>
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<td>ET CETERA (5th Psalm)</td>
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<td>THE GLORIES OF OUR BLOOD AND SWEET</td>
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<td>THE LOTUS-EATERS (The Choral Song)</td>
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<td>DR. JOSEPH PARRY</td>
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<td>Ditto (SOL-PA)</td>
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<td>MAY DAY</td>
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<td>THE ANCIENT MARINER</td>
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<td>THE MIRACLES OF CHRIST (SOL-PA, 9)</td>
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<td>ST. JOHN THE BAPTIST (SOL-PA, 1, 9)</td>
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<td>STABAT MATER (Female voices) (SOL-PA, 9)</td>
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<td>HOHENLINDEN (Men's voices)</td>
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<td>DAMON AND PHINTIAS (Male voices)</td>
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<td>Dido and Madeleine (in 3 parts)</td>
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ORCHESTRAL ACCOMPANIMENTS
ARRANGED FOR
HARMONIUM & PIANOFORTE.

To obviate the difficulty experienced by such country Choral Societies as are unable to procure the assistance of an orchestra for the performance of complete works, Messrs. Novello and Company, Limited, are publishing arrangements of the Orchestral Accompaniments of many popular works for Pianoforte and Harmonium.

For the convenience of performers the parts for the two instruments are printed together, and two copies are therefore necessary for performance.

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KING SAUL
AN ORATORIO

BY
C. HUBERT H. PARRY.

Vocal Score, 5ov; Paper Cover, price 5s.; Paper boards, 6s.; Cloth, gilt, 7s. 6d.
Full Score and Orchestral Parts on hire; Vocal Parts, 13. 6d. each.

THE TIMES.

Not a page in the work is worthy of the only composer who could possibly have written it; and whether we have regard to the grandeur and dramatic force of the conception, the masterly treatment of vocal and instrumental portions, or the actual melodic invention, we must assign "King Saul" a place beside the two works just referred to. . . . We have nothing but admiration to bestow on the new Oratorio. . . . The success of the new work is indubitable.

DAILY TELEGRAPH.

More than ever does it now seem to me proved that Dr. Parry has learned the secret and grasped not a little of the power with which the great masters of oratorio wrought their wonders. . . . The work grows in strength and all fine musical qualities as it proceeds, which statement means that the more intense the drama the higher the composer has risen. . . . We are sometimes reminded of Mendelssohn, notably by frequent orchestral interludes full of lively figuration, sometimes of Mendelssohn, above all at points requiring powerful and succlent choral effects. Of this I should be the last to complain. It is good to have a contemporary willing to link on to his great predecessors and continue the chain unbroken. But Dr. Parry is at his best where the tragedy deepens and the dramatic action intensifies. . . . Thus does the composer rise to the height of his argument and show himself greatest when most is demanded. . . . In "King Saul" we have a noble addition to English oratorio, concerning which we shall not be afraid to speak with our enemies in the gate.

STANDARD.

Certainly in structural outline, both as regards the oratorio and the music, the work is his most ambitious and imposing effort, and he is most successful in those episodes specially calling for intimate style. In this direction Dr. Parry shows his strength, and earns his title to be considered one of the greatest of living oratorio composers of this or any other national music. . . . The reception of the work was better for an instant in doubt; indeed, the rule forbidding applause at the morning performances was speedily broken through, and at the conclusion rounds of cheers testified to the delight of the audience.

DAILY NEWS.

The work is so dramatic, so thoroughly imbued with manliness and dignity, the choral writing is so splendidly effective, and the orchestration so well in keeping with the spirit of the whole, that it will, beyond doubt, at once pass into the repertory of those choral societies which possess the means to undertake it.

MORNING POST.

Strength, vigour, masterly workmanship, characteristics intrinsically associated with Dr. Parry's style, are imprinted upon every page of this fine score, which bears the stamp of sincerity and lofty purpose. Besides these, a greater feeling for melody of what might be termed a passionate kind, and a less formal mode of expression are apparent. The strong dramatic power noticeable throughout also deserves mention. . . . In his solos he is profoundly emotional and dramatic, and the listener is carried away by the irresistible power of the music. . . . There are portions of his work in which Dr. Parry has reached the highest standard of excellence, and the superabundance of choral matter may indeed not prove detrimental to the Oratorio in the opinion of many.

DAILY CHRONICLE.

It is seldom that anything is gained by keeping back good news, so let it at once be stated that Dr. Parry's latest work must be classed among his finest efforts, and is therefore a most valuable addition to native art. . . . The choral numbers and the instrumentation show Dr. Parry at his very best. There are pages in the score that the greatest of the masters held in the highest honours by successive generations of thoughtful musicians might have written, whilst throughout the work alloted to the chorus and orchestra there is a vigour, breadth, and fitness—combined with richness of colouring—that appeared lost to the sacred branch of British musical art prior to the advent of Dr. Parry. . . . The healthy musicianship and inherent strength of the Oratorio make it a work of which the nation has cause to be proud.

DAILY GRAPHIC.

As for the music to which Dr. Parry has set this great and moving drama, we may say at once that it has not falsified the high expectations excited by the noble series of choral works which we already owe to his pen . . . The principal numbers in the first act, and the chorus of triumph over David's exploit in the second, are instinct with the very breath of victory. Not less striking, however, are those concerted numbers which reflect less tumultuous emotions. Such are the lovely female chorus for the nations at the well, the exquisitely tender farewell to David on his flight from the jealous wrath of Saul, and the noble lament which brings the work to a conclusion.

THE GUARDIAN.

What a wealth of rare and noble qualities, unattainable by the most conscientious student, are to be found in the new oratorio! It is exceedingly dramatic, as becomes so moving a history; it excels in truth and variety of musical characterisation; it has strength that never degenerates into violence, and tenderness that is void of sentimentality; it has a rich vein of noble and robust melody, and a splendid mastery of all the possibilities of choral expression.

THE ATHENIUM.

No more ambitious or elevated work by an English composer has ever been given to the world; no greater work, indeed, is to be found in the oratorio literature. This is high praise, but no reverse argument could be easily sustained.

LONDON: NOVELLO AND COMPANY, LIMITED.
PRODUCED WITH GREAT SUCCESS AT THE NORWICH FESTIVAL.

L'ALLEGRO ED IL PENSIEROSO

MILTON'S POEM

SET TO MUSIC FOR

SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

Vocal Score, 8vo, Paper Cover, Two Shillings and Sixpence.

Full Score and Orchestral Parts may be had on application to the Publishers.

THE TIMES.

That the new Cantata is a work of the highest genius, worthy in all respects to rank with the best work of the composer, will hardly be contested.

DAILY TELEGRAPH.

Dr. Parry is developing a partially for following in the steps of Handel as regards choice of subject and words. Who has a better title to sing for? For the Oxford "Choruses" is, in some sort, our living Handel, resembling his great predecessor in strength and directness of utterance, in the sustained effect which he can invest purely diatonic melody and harmony, and in the completeness with which his music reflects a thoroughly English spirit. This, of course, does not imply imitation. Save in a few cases, Dr. Parry has taken nothing directly from his mighty exemplar, while nearly always his music is largely influenced by the legitimate developments of modern times. Its distinctive character and greatest glory, in point of fact, is that it contains the style and inspiration of the past in the form of the present, and welds new links of a lengthening chain that stretches back to the beginning of the art as we now understand it. The new piece does not suffer at all by comparison with its predecessors from the same pen. In all respects it is worthy to stand beside "St. Cecilia's Day," and to join hands with that master-work of modern English art, "The Last Pair of Siamese."... To sum up, over this new work beauty is spread—beauty of theme, beauty of treatment, both in harmony and counterpoint; and the beauty of the higher expression which does not depend upon technical means. Dr. Parry has, therefore, scored again, and our English art is the richer by a masterpiece.

DAILY NEWS.

The music may be regarded as a fresh example of the pure English style which Dr. Parry so successfully adopted in "St. Cecilia." There are a series of, for the most part, remarkably fine choruses, divided by soloists; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the text, the sightings, the far-off carols, sounds, and elsewhere—to impart realistic touches of a highly effective character.

MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the Lieder, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

DAILY CHRONICLE.

Without further preamble, it must be said that the composer in the first work he has written for a Norwich Festival has achieved a decided success. . . . The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

DAILY GRAPHIC.

The choral numbers are quite on a level, with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to ring," which is positively studied with shining thoughts. The hearer again cannot fail to be struck with the uttering appropriateness of the orchestral passages which connect the successive portions of Milton's poem. The instrumentation is full of interesting and felicitous touches. I would single out for especial notice the charming syncopated passages for the wood-wind at the close of the introductory symphony; the very effective embroidery for the flute which accompanies the passage descriptive of the lark; the graceful solo for first violin that so well conveys the romantic spirit of "such sights as youthful poets dream"; and the singularly effective use of the trombones in the accompaniment to the words, "the musing voice in mists resting." The chorus did their work with obvious enjoyment and excellent results, and in the spiculated reception accorded to Dr. Parry at the close of his work the loudest cheers came from the executants.

SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or, rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by the clever, startling orchestral device from the rich store that modern art affords... In one respect the new Cantata is an advance upon his previous works: the soloists are more interesting and more grateful for the singer. At the same time the choruses and the instrumentation are worthy of any score that Dr. Parry has yet given us. The natural deduction to be made from all this is that "L'Allegro ed il Pensieroso" abundantly deserved the success it won at Norwich.

WEEKLY Dispatch.

Dr. Parry has succeeded beyond all hope, and "L'Allegro" is in every respect equal, if not superior, to "St. Cecilia's Day." We have the same direct heartiness of expression, broad English style, and complete mastery of every resource open to a musician... "L'Allegro" is by no means easy, but it will repay the attention of choral societies.