THE

CELEBRATED MUSIC

INTRODUCED IN THE TRAGEDY OF

MACBETH

COMMONLY ATTRIBUTED TO

MATTHEW LOCKE.

EDITED BY
C. D. COLLETT.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY
VINCENT NOVELLO.

PRICE SIXPENCE.

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J. L. HATTON, 10s. 6d.
JO
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FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA
BY
C. H. H. PARRY.

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

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

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

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

DAILY CHRONICLE.
It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why 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 ATHENÆUM.
That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate Finale is abundantly justified by results.

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PRINTERS.
4th Witch.

Speak, sister, speak, is the deed done? Long ago, long ago; above twelve glasses

Maestro.

since have run; ill deeds are seldom, seldom slow, seldom slow or single; But following, following

Andante Allegro.

Many more, many more murders, many more, many more must this one execute; Dread horrors still abound. And every place surround, As if in death wore.
sound Propagation too. Dread horrors still abound, As if in death were found

Propagation too. He must, he will, he shall spill much more blood,

And become worse, And become worse, become worse, To make his little good.


He will, he will, he will, he will, he shall spill much more

Alto.

He will, he will, he will, he shall spill much more

Tenor, (five lower).

He will, he will, he will, he will, he shall spill much more

Bass

He must, he must, he will, he will, he shall spill much more

Accomp.

Allegro.

blood, He will, he will, he will, he will, he shall spill much more blood,

blood, He will, he will, he will, he will, he shall spill much more blood,

blood, He will, he will, he will, he will, he shall spill much more blood,

blood, He will, he will, he shall spill much more blood,

Sves.

and become worse, and become worse, worse, worse, to make his title good.

and become worse, and become worse, worse, worse, to make his title good.

and become worse, and become worse, worse, worse, to make his title good.

and become worse, and become worse, worse, worse, to make his title good.

2nd time.

Sves.

Recit and Chorus

Adagio.

Chorus.

Allegro moderato.

Treble.

2nd Witch. Agreed, agreed, agreed. We should rejoice when

Alto.

3rd Witch. Agreed, agreed, agreed. We should rejoice when

Tenor, Soprano.

4th Witch. Agreed, agreed, agreed. We should rejoice when

Bass.

Now let’s dance. Agreed, agreed. We should rejoice when

Accomp.

good kings bleed, rejoice, rejoice, rejoice.

good kings bleed, rejoice, rejoice, rejoice.

good kings bleed, rejoice, rejoice, rejoice.

good kings bleed, rejoice, rejoice, rejoice.

we should rejoice, we should rejoice.

we should rejoice, we should rejoice.

we should rejoice, we should rejoice.

we should rejoice, we should rejoice.

When cattle die, about, about, about we go; about, about.

When lightning and dread thunder

Read stubborn rocks a-sunder. And fill the world with wonder, what should we do?

Chorus.

Rejoice, rejoice, rejoice, rejoice, rejoice, rejoice, rejoice, rejoice.
we should rejoice, we should rejoice.

rejoice, we should rejoice, we should rejoice.

rejoice, we should rejoice, we should rejoice. When winds and

waves are warring, Earthquakes the mountains tearing, And monarchs despairing, what should we do?

Chorus.

We rejoice, rejoice, rejoice, rejoice, rejoice.

We rejoice, rejoice, rejoice, rejoice.

We rejoice, rejoice, rejoice, rejoice.

We rejoice, rejoice, rejoice, rejoice.

Air. Moderate.

1st Witch—Soprano.

Let's have a dance upon the heath, We

gain more life by Duncan's death. Sometimes like brindled cats we shew, Having no music

but our mew, To which we dance in some old mill, Upon the hopper, stone, or wheel: To
Chorus.
Some old saw, or bardish rhyme, Where still the mill-clack does keep time, Where still the mill-clack does keep time.
Where still the mill-clack does keep time.
Where still the mill-clack does keep time.
Where still the mill-clack does keep time.

Chorus.

2nd Verse.
Sometimes about a hollow tree, Around, around, around dance we; And
thither the chirping crickets come, And beetles sing in drowsy hum: Some-
times we dance o'er ferns or furs, To howl of wolves, or bark of curs; Or if with none of

* On the stage this verse is generally taken by another voice.
Chorus.

These we meet, We . . . dance to the e-choes of our feet, We dance to the e-choes of our feet.

We dance to the e-choes of . . . our feet.

We dance to the e-choes of . . . our feet.

We dance to the e-choes of our feet.

Chorus. — Largo.

T. H. B. A. T. B. A.

At the night raven's dismal voice, When others tremble, when
cre

At the night raven's dismal voice, When others tremble, when
cre

At the night raven's dismal voice, When others tremble, when
cre

At the night raven's dismal voice, When others
cre

Accomp.

Drum.

Allegro—First time f, second time p.

O—thers trem—ble we re—joice; And nim—bly, nim—bly, nim—bly, nim—bly.


nim—bly dance we still, To th'echoes,


nim—bly dance we still, To th'echoes, to th'echoes,


nim—bly dance we still, To th'echoes, to th'echoes, to th'echoes, to th'echoes,


nim—bly dance we still, To th'echoes, to th'echoes, to th'echoes, to th'echoes, to th'echoes.

Tutti. Sopr.

th'echoes, to th'echoes from a hol—low hill, hol—low hill.

Tutti. Sopr.

th'echoes, to th'echoes from a hol—low hill, hol—low hill.

Tutti. Sopr.

th'echoes, to th'echoes from a hol—low hill, hol—low hill.

Tutti. Sopr.

th'echoes, to th'echoes from a hol—low hill, hol—low hill.

Tutti. Sopr.
which I post a way, With what good speed I may. Where's Punch? Here. Where's

Alto, 2nd Spirit. 1st Spirit.

Straddling? Here, and Hopper too, and Hellway too. We want you, we want but you.

Chorus.—Allegro

1st time P, 2nd time f

Come a way, come a way, come, come, come, come, come, come, come a way, make

Come a way, come a way, come, come, come, come, come, come, come a way, make

Come a way, come a way, come, come, come, come, come, come, come a way, make

Come a way, come a way, come, come, come, come, come, come, come a way, make

up th' acc-count.

up th' acc-count.

up th' acc-count.

up th' acc-count. 2nd time.


* These two passages may be sung by the 1st Spirit at a concert, on the stage they are usually sung by two separate voices.
With new fall'n dew, From church-yard yew, I will bat 'point, and then I'll mount.

Now I'm furnish'd, Now I'm furnish'd, Now I'm furnish'd for my flight.

Symphony whilst Hecate places herself in the machine.

Now I go, now, now, now, now I fly, Malkin, my sweet spirit, and I.
O what a stainty pleasure is this, To sail in the air, When the moon shines fair.

To sing, to dance, to toy, and kiss.

Over woods, high rocks and mountains; Over hills and misty mountains;

Over steeple, tow'rs, and turrets, We fly by night, we fly by night 'mongst troops of spirts. We fly by night, we fly by night 'mongst troops of spirts.
Chorus. *First time* f., *second time* p.

We fly by night, we fly by night, we fly by night 'mongst
troops of spirits.

We fly by night, by night, by night, by night 'mongst
troops of spirits, we fly by night, we fly by night,
troops of spirits. We fly by night, we fly by night,
troops of spirits. We fly by night, we fly by night.

*PP 2nd time.*

we fly, . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

we fly by night, we fly by night, we fly by night,
we fly by night, we fly by night, we fly by night,
we fly by night, we fly by night, we fly by night,
we fly by night, we fly by night, we fly by night.

Svens.

*This note to be played only in the repeat.*

*Madrich Music.—Novello's Oratorio Music*
ACT IV.—Scene 1.

THE CAULDRON SCENE.

SYMPHONY.

Allegro.

Black spirits and white,
Red spirits and grey,
Mingle, mingle, mingle, mingle.
You that mingle may.

Reut. HECATE.

Chorus.

Mingle, mingle, mingle, mingle.
You that mingle may.

Mingle, mingle, mingle, mingle.
You that mingle may.

Mingle, mingle, mingle, mingle.
You that mingle may.

Mingle, mingle, mingle, mingle.
You that mingle may.
in, all good keep out, all good keep out.

Here, here's the blood of a Bat.
Here's Lizard's brain.

O put in that, put in that.

Here's juice of Toad, Here's oil of Adder,
Put in a grain.
That will make the charm grow.

* On the stage each of these passages is sung by a separate voice.

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Chorus. Larghetto.

Put in all these, Put in all these, Put in all

Put in all these, Put in all these, Put in all

Put in all these, Put in all these, Put in all

mad-der. Put in all these, Put in all these, Put in all

Chorus. Larghetto.

these, 'twill raise . . . . . . . the stench.

c. c. . . . . . . . . . . the stench.

c. c. . . . . . . . . . . the stench.

c. c. . . . . . . . . . . the stench.

Recit. Herath.

Hold, here’s three ounces of a red-hair'd wench. Repeat Chorus.

“Around, around.”

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THE NORMAN BARON.
THE WRECK OF THE HESPERUS.
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THE GIPSIES.
ASTORGA.

STABAT MATER.

BACH.
GOD SO LOVED THE WORLD.
GOD GOETH UP WITH SHOUTING.
GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVINESS.
O LIGHT EVERLASTING.
RISE WITH US.
A STRONGHOLD SURE.

MAGNIFICAT.
THOU GUIDE OF ISRAEL.
JESU, PRICELESS TREASURE.
JESUS, NOW WILL WE PRAISE THEE.
WHEN WILL GOD RECALL MY SPIRIT.

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THE CHORAL SYMPHONY (The Vocal Part).

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MOUNT OF OLIVES.
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* MASS, IN C.

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J. F. BRIDGE.

* ROCK OF AGES.

THE INCAPABLE ROCK.

THE LORD'S PRAYER.

E. BUNNETT.
OUT OF THE DEEP (Psalm 130).

CARISSIMI.

JEPPHATH.

CERUBINI.

* REQUIEM MASS, IN C MINOR.

THIRD MASS, IN A (Coronation).

FOURTH MASS, IN C.

SIR M. COSTA.

THE DREAM.

F. H. COVEN.

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PRAISE THEE THE LORD (117th Psalm).

NIELS W. GADE.

ZION.

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CHRISTMAS EVE.

THE ERL-KING'S DAUGHTER.

G. GARRETT.

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R. M. GARTH.

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SIR ANDREW BARTON.

CH. GOUNOD.

DE PROFUNDIS (22nd Psalm).

DITTO (Out of Darkness).

Messe Solennelle (Latin Words).

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GALLIA.

ALAN GRAY.

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DETTEGEN TE DEUM.

UETRECHT JUBILEE.

O PRAISE THE LORD.

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O COME, LET US SING UNTO THE LORD.

DIXIT DOMINUS.

HAYDN.

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SPRING. SUMMER. AUTUMN.

WINTER.

*FIRST MASS, IN B FLAT.

SECOND MASS, IN C FLAT (Latin).

SECOND MASS, IN C (Latin).

* THIRD MASS (Imperial). (Latin).

* TE DEUM.

EDWARD HECHT.

O MAY I JOIN THE CHOIR INVISIBLE.

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AFTER THE SKIRMISH.

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NOT UNTO US.
LORD, HOW LONG.
NEAR MY PRAYER.
THE FIRST WAPURGISH NIGHT.
MIDTUMMER NIGHT'S DREAM.
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