HANDEL.

ALCESTE

TWO SHILLINGS.

LONDON: NOVELLO, EWER & CO.
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I WILL LAY ME DOWN IN PEACE 

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LONDON & NEW YORK: NOVELLO, EWER AND CO.
NOVELLO’S ORIGINAL OCTAVO EDITION.

ALCESTE

INCIDENTAL MUSIC TO TOBIAS SMOLLETT’S
PLAY OF THAT NAME

COMPOSED BY

G. F. HANDEL.

THE PIANOFORTE ACCOMPANIMENT REVISED FROM THAT OF THE
GERMAN HANDEL SOCIETY.

Ent. Sta. Hall. Price, in paper cover, 2s.

LONDON & NEW YORK
NOVELLO, EWER AND CO.
PREFACE.

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

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

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

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

OVERTURE.

ACT I.

GRAND ENTRÉE.

RECITATIVE.—Tenor.

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

SOLI AND CHORUS.

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

SOLI (Soprano) AND CHORUS.

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

AIR.—Tenor.

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

CHORUS.

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

AIR.—Soprano.

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

ACT IV.

SCENE.—The River Styx.

AIR.—Bass.—Charon.

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

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

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

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

Calliope sings to Admetus.

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

SYMPHONY.

Before and during the entry of Alcestis.

RECITATIVE.—Tenor.—Attendant.
He comes, he rises from below,
With glorious conquest on his brow.

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

SYMPHONY.

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

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

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

BALLO PRIMO.

L'ULTIMO BALLO.

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

APPENDIX.

AIR.—Soprano.

CALLIOPE'S SONG (Admetus sleeping).
Gentle Morpheus, son of night,
Hither speed thy airy flight!
And his weary senses steep
In the balmy dew of sleep.
That, like Phoebus, blithe and gay,
He may rise
With surprise,
And retake the cheerful day.

AIR.—Soprano.
Come, Fancy, empress of the brain,
And bring the choicest of thy train
To soothe the widow'd monarch's pain!
Close by his side
In mimic pride
Let fair Alcestis still display
Her charms, as on the bridal day.
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No. 3.  

RECITATIVE.—"YE HAPPY PEOPLE."

Voice:

Ye happy people, with loud accents

Piano:

speak Your grateful joy in Hymenean verse: Admetus

and Alcestes claim the song.
No. 4. Soprano and Chorus.—"TRIUMPH, HYMEN, IN THE PAIR."

*Andante allegro.*

Soprano.

Alto.

Tenor.

Bass.

Piano.

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

Thus united, thus delighted, brave the one, the other

fair, brave the one, brave the one, brave, brave, brave, brave the one,
th'other fair, th'other fair, brave the one, the brave the one, the brave the one, the

Solo.

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

Solo.

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

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

Thus u-nit-ed, thus de-light-ed, Brave the one, the oth-er fair.
Triumph, Hymen, in the pair; Thus united, thus delighted,

Brave the one, the other fair,

Brave the one, brave, the other fair,

Brave the one, brave, the other fair,

Brave the one, brave, the other fair,

Brave the one, brave, the other fair,
No. 5.  Solo and Chorus.—"STILL CARESSING, AND CARESS'D."

Allegro, a tempo giusto.

Still caressing, and care'sd, Ever blessing, ever blast, Still caressing, and care'sd, Ever blessing, ever blast, Live the royal, happy pair, live the royal, happy pair, . . . . the royal,
Still caress-ing, and caress'd, Ever bless-ing, ever blest,

Still caress-ing, and caress'd, Ever bless-ing, ever blest,

Still caress-ing, and caress'd, Ever bless-ing, ever blest,

Still caress-ing, and caress'd, Ever bless-ing, ever blest,

hapy, royal pair.

Live the royal, hapy

Live the royal, hapy

Live the royal, hapy

Live the
This is...

live the royal, happy pair.

pair, the happy pair, live the royal, happy pair.

pair, the happy pair, live the royal, happy pair.

royal, happy pair, live the royal, happy pair.

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

This is valour, thy reward,
This is valour, thy reward,
This is valour, thy reward,
This is valour, thy reward,

pays the virtuous fair, This, O

Kind Heav'n pays, kind Heav'n pays the virtuous fair,
Kind Heav'n pays, kind Heav'n pays the virtuous fair,
Kind Heav'n pays, kind Heav'n pays the virtuous fair,
Kind Heav'n pays ... the virtuous fair,
beauty, the regard, Kind Heav'n pays the virtuous fair.
This, O beauty, the regard
Kind Heav'n
This, O beauty, the regard
Kind Heav'n
This, O beauty, the regard

Still caressing, and ca-

Kind Heav'n pays the virtuous fair. Still caressing, and ca-

pays,
Kind Heav'n pays the virtuous fair. Still caressing, and ca-

pays.
Kind Heav'n pays the virtuous fair. Still caressing and ca-

Kind Heav'n pays the virtuous fair. Still caressing and ca-

9229.
- res'd, Ever blessing, ever blest, Still caress ing,

- res'd, Ever blessing, ever blest,

- res'd, Ever blessing, ever blest,

- res'd, Ever blessing, ever blest,

- res'd, Ever blessing, ever blest,

- res'd, Ever blessing, ever blest,

- res'd, Ever blessing, ever blest,

- res'd, Ever blessing, ever blest,

and caress'd, still caress ing, ever blessing, ever blest.

blessing, ever blest.

blessing, ever blest.

blessing, ever blest.

blessing, ever blest.

blessing, ever blest.

blessing, ever blest.

blessing, ever blest.
Kind Heav'n pays the virtuous fair, kind Heav'n pays the virtuous

the regard Kind Heav'n pays, kind Heav'n pays the virtuous

the regard Kind Heav'n pays... the virtuous

fair.

fair.

fair.

fair.
No. 6.  

**Am.— "YE SWIFT MINUTES, AS YE FLY."**

**VOCAL:**  
*Allegro moderato.*

**PIANO:**  
*Allegro moderato.*

**TENOR:**
Ye swift minutes,
as ye fly,
-
-morous joy,
as ye fly,

Crown them with b-

8029.
crown them with harmonious joy!

Let soft quiet, peace, and love,

peace and love, let quiet and love Still each happier hour im-

prove.

Ye swift minutes,
as ye fly,

Crown them with har -

-monious joy!

hap -

pier hour improve,

Let soft qui - et, peace, and love Still each
still each happier, hour improve.

While as day each day succeeds,

Love - ly and heroic deeds In fair virtue's path alone Add a
lustre to the throne,
love---ly,

and heroic deeds in fair virtue's path alone,

add a lustre to the throne, add a lustre.

ye swift minutes, as ye
fly, Crown them with harmonious joy, ye swift minutes,
as ye fly, as ye fly,
crown them with harmonious joy!
No. 7.

CHORUS.—"O BLESS, YE POWERS ABOVE."

Soprano.

ALTO.

Tenor.

Bass.

Piano.

Largo.

mf

O bless, ye powers above, The bridegroom and the bride,

Whose willing hands hath Hy- men tied In love's eternal

bride,  Whose willing hands hath Hy- men tied In love's eternal

bride,  Whose willing hands hath Hy- men tied In love's eternal

bride,  Whose willing hands hath Hy- men tied In love's eternal

bride,  Whose willing hands hath Hy- men tied In love's eternal
bands. O bless ye powers above, The bridegroom and the bride,
Who's willing hands hath Hy - men tied, hath Hy - men tied In
love's eternal bands. Ye lit - tle gods of
love's eternal bands. Ye lit - tle, lit - tle
love's eternal bands. Ye gods, ye
love's eternal bands. Ye lit - tle
Love, with roses strewn the ground, and all around in
gods of Love, with roses strewn the ground, and all around in

ergds of Love, with roses strewn the ground, and all around in

sportive play Proclaim the happy day, and all around pro-
sportive play Proclaim the happy day, and all around pro-
sportive play Proclaim the happy day, and all around pro-

claim the happy day. O bless, ye powers above, The
claim the happy day. O bless, ye powers above,
claim the happy day. O bless, ye powers above,

claim the happy day. O bless, ye powers above,
claim the happy day. O bless, ye powers above,
claim the happy day. O bless, ye powers above,

5029.
bride-groom and the bride, Whose willing hands hath Hymen tied, hath

The bride-groom and the bride, Whose willing hands hath Hymen tied, hath

The bride-groom and the bride, Whose willing hands hath Hymen tied, hath

Hymen tied In love's eternal bands. Ye

Hymen tied In love's eternal bands. Ye

Hymen tied In love's eternal bands. Ye

lit-lit gods of Love, With roses strew the ground, And

lit-lit gods of Love, With roses strew the ground, And

lit-lit gods of Love, With roses strew the ground, And

Ye lit-lit gods of Love, With roses strew the ground, And

Ye lit-lit gods of Love, With roses strew the ground, And

8029.
all around in sportive play Proclaim the happy day, and all around pro-

all around in sportive play Proclaim the happy day, and all around pro-

all around in sportive play Proclaim the happy day, and all around pro-

all around in sportive play Proclaim the happy day, and all around pro-

all around in sportive play Proclaim the happy day, and all around pro-

all around in sportive play Proclaim the happy day, and all around pro-

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.

claim the happy, happy day.
No. 8.

AIR.—"GENTLE MORPHEUS, SON OF NIGHT."

Largo, ma non adagio.

Piano.

No. 8.

AIR.—"GENTLE MORPHEUS, SON OF NIGHT."

Largo, ma non adagio.

Piano.

**CALLOPES. (SOPRANO.) Admetus sleeping.**

_Gentle Morpheus, son of night, _

_Hi-ther._

_speel thy ai-ry flight, _thry ai-ry flight, _And his _

_wear-y sen-ses steep_ In the balm-y dew of sleep, _in the _

*See Appendix, page 73.*
dew, in the balm-y dew of sleep.

Gentle Morpheus, son of night, Higher

speed thy airy flight, And his weary senses

steep In the balm

8029.
And his weary senses steep in the balm-y dew, in the
Adagio.

Adagio.
s tempo.

Andante.
That when bright Aurora's beams Glad the world with golden streams,
glad the world with golden streams, He, like... Phoebus, blithe and gay,

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

Phoebus, blithe and gay, blithe and gay, may re-taste the

Adagio.

healthful day, may re-taste the healthful day. Largo,

Dal Segno.

Dal Segno.

END OF THE FIRST ACT.
ACT IV.
Scene.—The River Styx.
No. 9.  
Am.—"Ye Fleeting Shades."

Piano.  

_f_  

Charon.  

_f_  

fleeting shades, I... come to fix your final doom!  Stop.

in both bad and good... And tilt it o'er the flood; To Pluto's drea-

shore... I'll wait you safely o'er With this my ebon pole.

Though
High the waters roll, though high the waters roll.

Ye fleeting shades, I come to

Fix your final doom! Step in both bad and good, ... And tilt it over the flood, To

Pluto's dreary shore I'll waft you safely over With this my ebon pole, with

This my ebon pole, ... Though high the waters roll, ...
...though high the waters roll.

The monarch and the slave A-like admission have, the monarch and the slave a-

like admission have, Nor can I brook delay: Haste, haste, ye shades, away, a-

way, haste, haste, ye shades, away, haste, haste...
haste, ye shades, a-way! Nor can I brook de-lay, haste,
No. 10. **Chorus.**—"THREE HAPPY WHO IN LIFE EXCEL."

Piano.

Soprano.

Alto.

Tenor.

Bass.

Thrice happy who in life excel, Hence doom'd in Pluto's

Thrice happy who in life excel, Hence doom'd in

Thrice happy who in life excel, Hence doom'd in

Thrice happy who in life excel, Hence doom'd in

Thrice happy who in life excel, Hence doom'd in
No. 11.  

Air.—"ENJOY THE SWEET ELYSIAN GROVE."

Piano.

Allegro moderato.

Enjoy the sweet Elysian grove,

Seat of pleasure, seat of love,

Neverd joy, Love the source of endless joy.

Alceste (Tenor.)
endless joy.

Enjoy the sweet Elysian grave,

Seat of pleasure, seat of love, Love, the source of

endless joy, of endless joy, of endless joy,
Pleasure that can never cloy, pleasure that can never cloy,
love the source of endless joy,
pleasure that can never cloy,
Love the source of endless joy,
Adagio.

love the source of endless joy.

a tempo.

Thus, thou unpolluted shade, be thy royal virtues paid.

Thus thou unpolluted shade,
Be thy royal virtues paid, be thy royal virtues paid.

Adagio.

Adagio. a tempo.

Dal Segno.

En -

Dal Segno.
No. 12. Chorus.—"THRICE HAPPY WHO IN LIFE EXCEL."

Larghetto.

Piano.

Soprano.

Thrice happy who in

 Alto.

Tenor.

Bass.

life excel, who in life excel, Hence doom'd in Pluto's

who in life excel, Hence doom'd in

who in life excel, Hence doom'd in

who in life excel, Hence doom'd in

S020.
courts, in Pluto's courts to dwell, thrice happy who in
Pluto's courts to dwell, thrice happy who in
Pluto's courts to dwell, thrice happy who in life excel, who in
life excel, Hence doom'd in Pluto's courts to
life excel, Hence, hence doom'd in Pluto's courts, in Pluto's courts to
life excel, Hence doom'd in Pluto's courts, in Pluto's courts to
life excel, Hence doom'd in Pluto's courts to
dwell, Where ye immortal, immortal mortals
dwell, Where ye immortal, immortal mortals
dwell, Where ye immortal mortals, immortal mortals

dwell, Where ye immortal mortals, immortal mortals

dwell, Where ye immortal mortals, immortal mortals

reign,
now free from sorrow, free from pain,
now free from sorrow, now free from pain,
now free from sorrow, free from pain, where ye immortal mortals
now free from pain, where ye immortal mortals
No. 13. Calliope's Song to Admetus.—"COME, FANCY, EMPRESS OF THE BRAIN."

"COME, FANCY, EMPRESS OF THE BRAIN.

Andante largo.

Piano.

\[
\begin{align*}
\text{Calliope's Song to Admetus.} & \quad \text{"COME, FANCY, EMPRESS OF THE BRAIN."} \\
\text{Andante largo.} & \\
\text{Piano.} & \\
\end{align*}
\]

\[
\text{Come, Fan-cy, empress of . . . the} \\
\text{brain, And bring the choicest of . . thy train To soothe . . the wid-ow'd} \\
\text{mon-arch's pain! Come, Fan-cy, empress of the brain, And bring the choicest of thy train . . .} \\
\text{. . To soothe the wid-ow'd mon-arch's pain!}
\]

\[
\text{(8029)}
\]

* See Appendix, page 73.
Come, Fancy, empress of the brain,
And bring the choicest of thy train,

To soothe the widow'd monarch's pain!

Come, Fancy, empress of the brain,
And bring the choicest
of thy train, the choicest of thy train To soothe the wido\'d
monarch\'s pain!

Let fair Alceste still display Her charms as on the bridal
day,

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

let fair Al·ces·te still display Her charms, her charms,

Adagio.

her charms, as on the bri·dal day.

a tempo.

Adagio.

Come
No. 14.
SYMPHONY.

Before and during the entry of Alcides.

Maestro.

Piano.

2nd time.

Attendant. (Tenor.)

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

S029.
No. 15. Chorus.—"ALL HAIL, THOU MIGHTY SON OF JOVE."

Soprano. Allegro moderato.

Alto.

Tenor.

Bass.

Piano. mf cresc.

hail, all hail, thou mighty son of Jove, thou mighty son of

hail, all hail, thou mighty son of Jove, thou mighty son of

hail, all hail, thou mighty son of Jove, thou mighty son of

hail, all hail, thou mighty son of Jove, thou mighty son of

How great thy power, how great thy

How great thy power, how great thy

How great thy power, how great thy

How great thy power, how great thy
59

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

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

8029.
Fiends, furies, yield to thee,
gods, all yield to thee, And Death hath set his

captive free, and Death hath set his captive free.

S029.
All hail, all hail,

thou mighty son of Jove, thou mighty son of Jove!

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

8029.
哮喘，如何伟大？如何伟大？
哮喘，如何伟大？如何伟大？
哮喘，如何伟大？如何伟大？
哮喘，如何伟大？如何伟大？
哮喘，如何伟大？如何伟大？
哮喘，如何伟大？如何伟大？
No. 17.

**Recitative.—“FROM HIGH OLYMPUS’ TOP.”**

APOLLO. (Tenor.)

From high O-lym-pus top, the seat of God,
Descend A-pol-lo

and his tune-ful choir, With all their sportive train, to cele-brate Thy great and gen’rous

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

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

joy re-turn In e-cho from the vault-ed sky.
Am. — "TUNE YOUR HARPS, ALL YE NINE."

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

Glad nations join In the great victor's praise! Sing his praise, sing his

Pow'r, That in this joyful hour Bless'd our monarch's arms With the

Fair in all her charms; Sing his praise, sing his pow'r, That in this joyful

Hour, Bless'd our monarch's arms With the fair in all her charms.
No. 20.  

**CHORUS.** "TRIUMPH, THOU SON OF JOVE."

**Soprano.**

Tri-umph, thou son of Jove, Tri-umph, hap-py pair, in

**Alto.**

Tri-umph, thou son of Jove, Tri-umph, hap-py pair, in

**Tenor.**

Tri-umph, thou son of Jove, Tri-umph, hap-py pair, in

**Bass.**

Tri-umph, thou son of Jove, Tri-umph, hap-py pair, in

**Piano.**

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

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

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

love! Tri-umph, glo-rious son of Jove, Tri-umph, hap-py pair, in love!
Valour's prize, virtue's claim, valour's prize, virtue's claim, endless
love, eternal fame, endless love, eternal fame, valour's prize, virtue's
love, eternal fame, endless love, eternal fame, valour's prize, virtue's
claim, endless love, eternal fame.
claim, endless love, eternal fame.
claim, endless love, eternal fame.
claim, endless love, eternal fame.

THE END.
APPENDIX.

No. 21.  Air.—"GENTLE MORPHEUS, SON OF NIGHT."

\begin{align*}
\text{Admetus sleeping.} \\
\text{Gentle Morpheus, son of night,}
\end{align*}
Higher speed thy airy flight, And his wax-ry

senses steep in the balm-y dew of sleep,

in the balm-y
dew of sleep,

Gentle Morpheus,
son of night, high speed thy air.

And his weary sight!

Senses steep, and his weary senses steep, In the balmy dew of sleep, And his weary senses steep...

Adagio.

In the balmy dew of sleep... in the balmy dew... of Adagio.
sleep.

That, like Phoebus, blithe and gay, He may rise

with surprise, And re-take.

the cheerful day,
That, like Phoebus,
blithe and gay, He may rise with surprise,

Adagio.

And re-take the cheerful day.

Dal Segno.

Dal Segno.
No. 22. Calliope’s Song to Admetus.—“COME, FANCY, EMPRESS OF THE BRAIN.”

Voice:

Allegro moderato.

Piano:

mf

Come, Fancy, come, Fancy, empress of the brain,
And bring the choicest of thy train, and bring the choicest of thy
train, To soothe the widow'd monarch's pain, to soothe the
widow'd monarch's pain, to soothe the widow'd monarch's
pain!

Come, Fancy, come, Fancy, empress of the brain, And

8029.
bring the choicest of thy train, To
soothe the widow'd monarch's pain, to soothe the widow'd monarch's pain;

Come, Fancy, come, Fancy, empress

of the brain, And bring thy choicest train... and bring thy choicest train... To
Sothe the widowed monarch's pain. And bring thy choicest train.

Adagio.

To soothe the widowed monarch's pain.

A tempo.
Cyse by his side in mimic pride

Let fair Alice still display her charms

on the bridal day, as on the bridal day, let fair Alice still display her charms

Adagio, Da Capo
### NOVELLO'S ORIGINAL OCTAVO EDITIONS

**OF Oratorios, Cantatas, Odes, Masses, &c.**

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SECOND MASS, IN B FLAT ..... ..... 1 0 1 0 0
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THIRD MASS, IN D ..... ..... 1 0 1 0 0
COMMUNION SERVICE, ditto ..... ..... 2 0 2 0 -
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I CRIED UNTO GOD ..... ..... 1 0 - - -
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W. JOHNQON.
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THE STORY OF SYDIA ..... ..... 2 0 3 0 5 9
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THE BRIDE (Sol-fa, 00) ..... ..... 1 0 - - -
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ROLAND'S HORN ..... ..... 2 0 - - -
MENDELSSOHN.
ELIJAH (Sol-fa, 1 0) ..... ..... 1 0 4 0 0 0
ST. PAUL (Sol-fa, 1 0) ..... ..... 1 0 4 0 0 0
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HYMN OF PRAISE (Lohengrin) (Sol-fa, 1 0) ..... ..... 1 0 1 4 5 0
COME, LET US SING (9th Psalm) ..... ..... 1 0 - - -
WHEN ISRAEL OUT OF EGYPT CAME ..... ..... 1 0 0 0 5 0
NOT UNTO US, O LORD (17th Psalm) ..... ..... 1 0 - - -
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LORD, HOW LONG Wilt Thou forget me ..... ..... 1 0 - - -
FEAR MY PRAYER (solo and chorus) (Sol-fa, 0 0) ..... ..... 1 0 - - -
LAUDA SION (Psalms 78) (Sol-fa, 0 0) ..... ..... 2 0 5 4 0 0
THE FIRST WASHINGTON NIGHT (Sol-fa, 1 0) ..... ..... 1 0 1 8 0 0
MISUMMER NIGHT'S DREAM (Female voices) ..... ..... 1 0 - - -
ATHALIE (Sol-fa, 1 0) ..... ..... 2 0 2 3 4 0
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CHRISTUS (Sol-fa, 0 0) ..... ..... 1 0 - - -
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MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (and Psalm) ..... ..... 0 6 - - -
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ABRAHAM ..... ..... 3 0 2 6 9
MOZART.
KING THOMAS ..... ..... 1 0 1 0 -
FIRST MASS (Latin and English) ..... ..... 1 0 1 0 2 0
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Ditto (Latin and English) (Sol-fa, 0 0) ..... ..... 1 0 1 0 2 0
REQUIEM MASS ..... ..... 1 0 1 0 2 0
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PROMETHEUS UNBOUND ..... ..... 3 0 - - -
JUDITH ..... ..... 5 0 6 0 0
DR. JOSEPH PARRY.
NEBUCHADEVNOZAEK ..... ..... 3 0 2 0 0
Ditto (Sol-fa) ..... ..... 1 0 2 0 6
T. M. PATTISON.
MAY DAY (Sol-fa, 0 0) ..... ..... 1 0 - - -
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A. L. PEACE.
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*List of Contents may be had gratis.*

COMPOSED EXPRESSLY FOR THE WORCESTER MUSICAL FESTIVAL, 1887.

RUTH
A DRAMATIC ORATORIO
THE WORDS SELECTED FROM HOLY SCRIPTURE
BY
JOSEPH BENNETT
THE MUSIC COMPOSED BY
FREDERIC H. COWEN.

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

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

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

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

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

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

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

LONDON & NEW YORK: NOVELLO, EWER AND CO.
JUDITH

OR,

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

C. HUBERT H. PARRY.

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In the Press

THE TIMES.

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

DAILY TELEGRAPH.

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

THE STANDARD.

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

MORNING POST.

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

DAILY NEWS.

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

THE ATHENÆUM.

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

GUARDIAN.

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

LONDON & NEW YORK: NOVELLO, EWER AND CO.