

SCENE IV.—WELCOME AND LOVE.

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

Allegretto.

PIANO. ♩ = 96.

p

mf *dim.*

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

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

p *pp*

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

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

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

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

p

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

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

p *mf*

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

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

p

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

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

mf

Colchian land! Stay thee in thy em - prise bold, Pe - rils

mf *p*

Colchian land! Stay thee in thy em - prise bold, Pe - rils

p *mf*

wait thee yet un - told, wait thee yet un - told; Un - tamed ox - en -

wait thee yet un - told, wait thee yet un - told; Un - tamed ox - en -

p *mf*

p *mf*

an - gry pair— Stop the way with fie - ry glare, un - tamed

p *mf*

an - gry pair— Stop the way with fie - ry glare, un - tamed

mf *p* *p* *mf*

p *dim.*

ox - en - an - gry pair . . . stop the way with fie - ry glare;

dim. *p*

ox - en - an - gry pair . . . stop the way with fie - ry glare;

p *mf*

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

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

A SOPRANO.

ALTO.

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

1st & 2nd TENOR.

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

1st & 2nd BASS.

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

birth ;

Dra - gon vast with sleep - less eyes ..

birth ;

Dra - gon vast with sleep - less eyes

birth ;

Dra - gon vast with sleep - less eyes

Ev - er guards the gold - en prize.

Ev - er guards the gold - en prize.

Ev - er guards the gold - en prize.

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

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

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

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

birth; Dra-gon vast with sleep-less eyes

birth; Dra-gon vast with sleep-less eyes

Ev-er guards the gold-en prize.

Ev-er guards the gold-en prize.

Ev-er guards the gold-en prize.

Shun the foes, . . . the foes thy
 Shun the foes, . . . the foes thy

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

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

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

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

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

3 3

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand.

Rest and love, . . . and love thy

Rest and love, . . . and love thy

Rest and love, . . . and love thy

Rest and love, . . . and love thy

f

This system contains the third and fourth systems of music. The first two systems have two vocal staves and a piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand. The third system has a dynamic marking of *f*.

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

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

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

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

ff

6

This system contains the fifth and sixth systems of music. The first two systems have two vocal staves and a piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand. The third system has a dynamic marking of *ff*. The sixth system has a dynamic marking of *ff* and a sixteenth-note figure in the right hand.

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Spring - ing in - to .. mon - strous birth ;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* and *p*.

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

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

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

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

The second system continues the vocal and piano parts. The vocal lines are marked with *ff* and feature the lyrics "sleep - less eyes" and "Ev - er guards the gold - en". The piano accompaniment includes a *f* dynamic marking and a crescendo leading to a *ff* dynamic.

prize. Wel - come,

prize. Wel - come,

prize. Wel - come,

prize. Wel - come,

The third system concludes the vocal and piano parts. The vocal lines end with the lyrics "prize." and "Wel - come,". The piano accompaniment features a section marked with a *B* and includes dynamic markings of *f*, *fz*, *mf*, *p*, and *mf*, along with triplet markings.

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

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

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

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

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

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

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

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

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

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

stay . . . thee.
 stay, . . . stay . . . thee.

pp *dim.* *p*

pp

MEDEIA.
Andantino.

VOICE. *mf*

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

PIANO. *mf*

Andantino.

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

rit.

p dolce.

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

mp

mp

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

fz fz f

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

p stringendo. cres. f

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

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

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

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

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

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

p *dolce.*

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

fz *p*

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

f *fz* *dim.* *p*

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

cres. *cres.*

call thee bride, . . to call thee bride.

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

Allegro. MEDEIA. *p*

Ah! true was the vis - ion glo - rious That

Allegro. ♩ = 66.

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

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

MEDEIA. *Andante.* *p*

Come, love, let us stray 'Mid myr - tle . . per - fume; The

JASON. *p*

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

HARP. *p*

Andante. ♩ = 52. *p dolce.*

eve-stars' bright ray . . . Our path . . shall il - lume. The night - in - gale's
 The eve - stars' bright ray . . . Our path . . shall il - lume. The

song, And bloom-cov - ered bow-ers, Shall sweet-ly pro - long . . The
 night - in-gale's song, And bloom-cov - ered bowers, Shall sweet - ly pro -

love - - glad - dened hours, and bloom - cov - ered bowers Shall
 - - long, The love - glad - dened hours, the hours, and bloom-covered bowers Shall

rit. **D** *a tempo.*

sweet-ly pro-long the love - glad - dened hours, the hours.

sweet-ly pro-long the love - glad - dened hours.

rit. *pp* *a tempo.*

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

pp.

CHORUS. (Without.) ALTOS.

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

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

fp *fp*

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

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

fp *fp*

rise, and arm for the fray!
 rise, and arm for the fray!

fp *fp*

p
 Love, I . . . must speed, . . .

espress.

p *un poco stringendo.*
 Tar - ry . . . a - while, love, *un poco stringendo.*
 nor long - er . . . de - *un poco stringendo.*
un poco stringendo.

un poco stringendo.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into several systems, each with vocal lines and piano accompaniment. The piano part includes complex textures such as triplets and sixteenth-note patterns. Performance markings include *mf*, *p*, *pp*, *rit. sempre.*, and *a tempo.*. The lyrics are: "long - er . . . de - lay, Haste Thou lay, Thou not, haste not to ven - ture the haz - ar - dous fray, haste not, haste not to art, thou art the prize of the love - in - spir'd fray, thou art the ven - ture, to . . . ven - ture the haz - ar - dous fray. Love, let us prize, . . . the prize of the love - in - spir'd fray. Love, let us".

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

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

(A few voices.) *pp* 3 3 3

Ja-son, where art thou? no long-er de -

(A few voices.) *pp* 3 3 3

Ja-son, where art thou? no long-er de -

HARP. *p*

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

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

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

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

p

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

p *cres.* *pp* *cres.*

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

pp *pp* *pp* *cres.* *pp*

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

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

Ja - son!

Ja - son!

mf

pp

p

pp

love - glad-dened hours, the hours.

prolong the love - glad - dened hours

rit.

Allegro con brio.

rit.

rit.

rit.

Allegro con brio. ♩ = 88.

pp

mf

fz

MEDEIA.

JASON.

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

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

leggiero.

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

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

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

the

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

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

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

o - - - rient field;

F *p* *fz*

all . . . I yield.

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

fp

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

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

p

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

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

sempre cres. *fz*

p
 beam; In thee . . . my night . . .
 teem; Storm - cloud - - ed

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

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

love . . . to vic - to - ry is borne. 6/8
 love . . . in vic - t'ry's car is borne. 6/8
dim. *fp* *mf* *dim.*

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

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

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

flower . . Of all . . . that spring, that spring in west - ern
 fair - est flower Of all that deck . . the o - rient

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

field. field. Bright was the day . . when

G *f* *p*

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

f *cres.* *f*

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

p *fz* *p*

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

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

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

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

that spring in west - - ern field.

that deck the o - rient field.