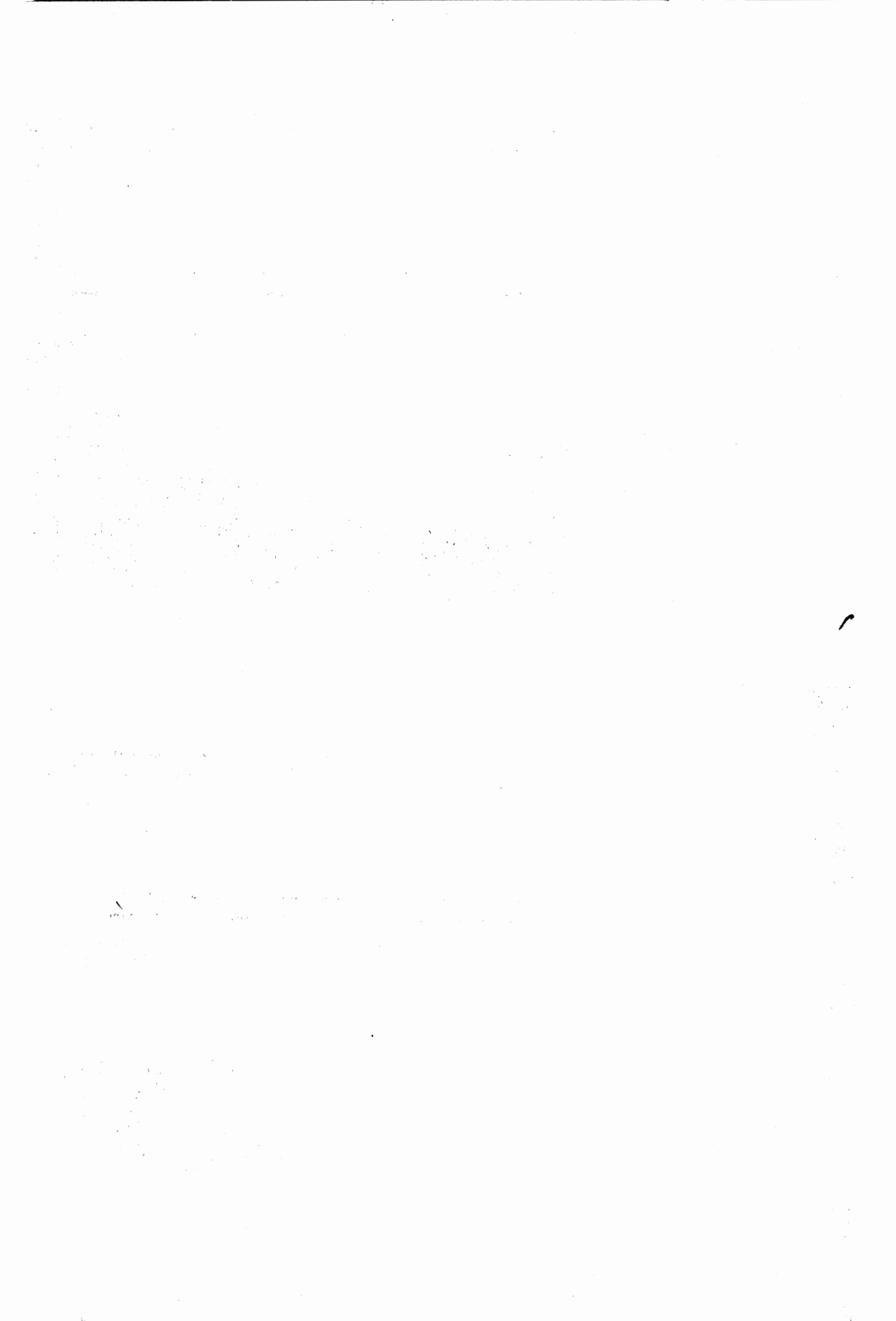


THÉODORE DVBOIS

PARADISE
LOST



NEW YORK G. SCHIRMER



PARADISE LOST

A DRAMATICAL ORATORIO
IN FOUR PARTS ❄ ❄

WORDS BY EDOUARD

BLAU ❄ MUSIC BY

THÉODORE DUBOIS

TRANSLATED FROM THE FRENCH

BY DR. T. H. BAKER

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Paradise Lost.

Part I. The Revolt.

No 1.

Introduction, Chorus and Recitative. Seraphim, The Archangel.

Before the creation of our Earth, while
Chaos yet reigned the host of
angels, called from all the ends of Heaven,
assemble before the throne of the Almighty.

TH. DUBOIS.

Fiano.

Andante. (♩ = 58)

p *pp* *mf* *p* *ppp*

The musical score consists of four systems of staves. The first system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 58 beats per minute. The first system includes a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking. The second system continues the piece with a pianissimo (*pp*) dynamic marking. The third system features a mezzo-forte (*mf*) dynamic marking followed by a piano (*p*) dynamic marking. The fourth system concludes with a pianissimo (*ppp*) dynamic marking and a final measure containing the numbers '12' and '8'.

(♩ = 63)

pp

p

This system contains the first two measures of the piece. The right hand starts with a half note chord, followed by quarter notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* and *p*.

This system contains measures 3 and 4. The right hand continues with quarter notes and half notes. The left hand maintains the eighth-note accompaniment. A measure rest is present in the right hand at the end of the system.

This system contains measures 5 and 6. The right hand features a melodic line with eighth notes. The left hand continues the accompaniment. There are markings for *Red.* and ** Red.* at the end of the system.

This system contains measures 7 and 8. The right hand has a melodic line with eighth notes, marked with an *8*. The left hand continues the accompaniment. There are markings for *Red.* and ** Red.* at the end of the system.

This system contains measures 9 and 10. The right hand has a melodic line with quarter notes. The left hand continues the accompaniment. Dynamics include *pp* and *Red.* at the end of the system.

First system of musical notation, featuring two staves with bass clefs and a key signature of one sharp (F#). The music consists of continuous eighth-note patterns in both staves, with a fermata over the final measure. A dynamic marking of *pp* is present at the end of the system.

Second system of musical notation, continuing the eighth-note patterns. It includes a *p* dynamic marking in the upper staff and a *pp* marking in the lower staff. The system concludes with a fermata and a *pp* dynamic marking.

Third system of musical notation, featuring a *poco cresc.* dynamic marking. The music continues with eighth-note patterns and includes a fermata over the final measure.

Fourth system of musical notation, featuring a *p* dynamic marking. It includes a *Red.* marking in the lower staff and a fermata over the final measure.

Fifth system of musical notation, featuring a *poco cresc.* dynamic marking. The music continues with eighth-note patterns and includes a fermata over the final measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano introduction with a *dim.* marking. The main melody in the right hand is marked with *cresc.* and *poco u poco poco più f*. The left hand provides a rhythmic accompaniment. Asterisks are placed below the staff at the beginning and end of the system.

Second system of musical notation, continuing the piece. It features a *mf* marking and a *dim.* marking. The right hand has a melodic line with a *mf* dynamic, while the left hand continues with a rhythmic pattern. Asterisks are placed below the staff at the beginning and end of the system.

Third system of musical notation, featuring a *f* marking. The right hand has a melodic line with a *f* dynamic, and the left hand continues with a rhythmic pattern. Asterisks are placed below the staff at the beginning and end of the system.

Fourth system of musical notation, featuring a *dim.* marking and a *poco* marking. The right hand has a melodic line with a *dim.* dynamic, and the left hand continues with a rhythmic pattern. Asterisks are placed below the staff at the beginning and end of the system.

Fifth system of musical notation, featuring a *p* marking. The right hand has a melodic line with a *p* dynamic, and the left hand continues with a rhythmic pattern. Asterisks are placed below the staff at the beginning and end of the system.

Sixth system of musical notation, featuring a *p* marking. The right hand has a melodic line with a *p* dynamic, and the left hand continues with a rhythmic pattern. Asterisks are placed below the staff at the beginning and end of the system.

Chorus of Seraphim, and
Recitative of the Archangel.

Andante.
pp

Soprano.
In a-zure deeps of cre - a - tion, Heav'n's ir - ra - diant

Alto.
In a-zure deeps of cre - a - tion, Heav'n's ir - ra - diant

Piano.
Andante. (♩ = 80)
pp sostenuto

ring, Let us praise the Lord, and sing Our
ring, Let us praise the Lord, and sing Our

hymns of a-do-ra - tion. Ye kind-ly stars, ye kind-ly stars we - ad -
hymns of a-do-ra - tion. Ye kind-ly stars, ye kind-ly stars we - ad -

Calm in blue air shin - ing, Come ye, in our maz - es
mire, *p* Calm in blue air shin - ing, Come ye, in our maz - es
mire, *p* Calm in blue air shin - ing, Come ye, in our maz - es

join - ing With or-bits, with or-bits of fire.

join - ing With or - bits of fire. In a - zure
 join - ing With or - bits of fire. In a - zure

unis.

più f

in a-zure deeps of cre - a - - tion,

deeps of cre - a - - tion,
 deeps, in a - zure deeps of cre - a - - tion,

p

ad

Come ye, in our maz - es join - ing

Come ye, in our maz - es join - ing

pp

ad. *

pp rit. *a tempo*
 With your orbs of fire.
pp rit.
 With your orbs of fire.

rit. *a tempo* *ten.* *ppp*

Recit.
The Archangel. *con estasi*
 Ar. *mf* Not a-lone is the Lord — on the hal-low-ed moun-tain, by his

Ar. side sit-teth yon a be-ing of coun-te-nance di-vine, and he, be-

Ar. *rit.* *Tempo giusto misurato. (♩ = 88)*
 hold! God doth call him His — Son. A -

Ar. rise! — Gold-en harps all a-wak- -ing,

Ar. An - swer our own ce - les - tial flames,

And. *ben sostenuto*

Ar. And their glow - ing rap - ture par - tak - ing,

Ar. Now ex - tol to - geth - er their names, ex -

Ar. tol, ex - tol ye to - geth - er their

allarg.

Ar. names! *poco a poco riprendendo il movimento del Coro.* their names!

p Chorus. Ex - tol we their names!

a tempo Ex - tol we their names! *Movimento del Coro.*

poco a poco riprendendo il movimento del Coro.

pp
 In a-zure deeps of cre - a - tion, Heav'n's ir - ra - diant
pp
 In a-zure deeps of cre - a - tion, Heav'n's ir - ra - diant

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "In a-zure deeps of cre - a - tion, Heav'n's ir - ra - diant". The piano part features chords and some melodic lines, with a *pp* dynamic marking. There are some markings like "Rd." and asterisks in the piano part.

ring, Let us praise the Lord, and sing Our
 ring, Let us praise the Lord, and sing Our *unis.*

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "ring, Let us praise the Lord, and sing Our" and "ring, Let us praise the Lord, and sing Our". The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics "ring," are aligned with the vocal staves, and "Let us praise the Lord, and sing Our" is aligned with the piano accompaniment. The dynamic marking *pp* is present. There are markings like "Rd." and asterisks in the piano part.

hymns of a - do - ra - tion. Ye kind - ly stars, ye kind - ly stars we - ad -
 hymns of a - do - ra - tion. Ye kind - ly stars, ye kind - ly stars we - ad -

The third system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "hymns of a - do - ra - tion. Ye kind - ly stars, ye kind - ly stars we - ad -" and "hymns of a - do - ra - tion. Ye kind - ly stars, ye kind - ly stars we - ad -". The piano accompaniment continues with chords and melodic lines. The dynamic marking *pp* is present. There are markings like "Rd." and asterisks in the piano part.

Calm in blue air shin - ing,
 mire, *p* Calm in blue air shin - ing, Come
 mire, *p* Calm in blue air shin - ing, Come

Ad. *

Come ye, in our maz - es join - ing With or - bits, with or - bits of
 ye, in our maz - es join - ing With or - bits of
 ye, in our maz - es join - ing With or - bits of

più f

fire. In a - zure deeps,
 fire. In a - zure deeps
 fire. In a - zure deeps, in a - zure

— in a-zure deeps of cre - a - tion,

of cre - a - tion, Ah! ex -

deeps of cre - a - tion, Ah! ex -

Rec. * *Rec.* *

tol, ex - tol we their names, Yea, ex -

tol, ex - tol we their names, Yea, ex -

Rec. * *simile*

dim. tol we, ex - tol we their names! *ppp* Ah! ———

dim. tol we, ex - tol we their names! *ppp* Ah! ———

dim. *pp* *ten.*

ten.

No 2.

Aria with Chorus.
Satan. The Seraphim.

But while about the holy mountain turning
 Harmonious groups of Seraphim do fly,
 One muses by himself — 'tis Satan, and a burning
 Complaint is on his lip, and lightnings in his eye.

Allegro agitato. (♩ = 144)

p *poco a poco cresc.*

molto cresc. *f* *f* *sfp*

sfp *fp* *cresc.* *p*

sf *sfp*

dim. *poco a poco*

Piano introduction with complex arpeggiated figures in both hands.

Satan. *poco meno mosso*
f
 Sing on, — ye ser - vile min - ions!

dim. *p colla voce*

Bow ye down and a -

sf *fp*

mf *Moderato molto e largamente.* (♩ = 58)

dore! Sing on! ye ser-vile min-ions! Bow ye

allarg. *portando* *mf*

down and a - dore! A host, now my com - pan - ions, a

p *fp*

cresc.

S. host, now my com - pan - ions, Have felt the yoke that I ab -

cresc.

S. hor! Sing on, ——— sing on, sing

f

fp

S. on, ——— sing on! A

fp

S. host, now my com - pan - ions, Have felt the yoke that I ab -

fp

sf

fieramente *poco più mosso*

S
hor! I was — of Arch-an-gels the lead - er, In

Heav'n — the cho-sen one, Be - fore — thy ce - les - tial

S
ar - mies I shone — as shines the sun. But my

S
glo - ry to - day none priz - es, All my hon - ors are past and

done, For yon be-tween us ris-es The

rit. Be-ing thou dost call thy Son. Sing

Movimento del Coro.

pp

Chorus. In a-zure deeps of cre-a-tion,
In a-zure deeps of cre-a-tion,

pp

Movimento del Coro.

p rit.

pp

Reo.

on, — ye ser-vile min-ions, sing

in a-zure deeps of cre-a-tion,
in a-zure deeps of cre-a-tion,

p col canto

Tempo I.

Reo.

on, sing on, ye ser-vile min-ions! Bow ye down and a-

p allarg.

pp

S. *pp* dore! *pp* A host, now my com - pan - ions, Have felt the yoke that I ab -
 in a-zure deeps, in a-zure deeps.
 in a-zure deeps, in a-zure deeps.

S. *cresc.* hor! *cresc.* A host, now my com - pan - ions, Have
molto cresc.

S. *ff.* felt the yoke that I ab - hor, *allarg. p* have felt the yoke that I ab -
ff. sf f colla voce p

Allegro vivo. (♩ = 108)
 S. hor! (A distant murmur announces the beginning of the revolt.)
p p molto cresc. f

S. What ru - mors?
p p molto cresc. f

S. *O ha - tred! O fu - ry!*

S. *Ah! They*

molto cresc. *p subito cresc.*

L'istesso tempo.

S. *all are proud, — nor want they brav - - - ry: I*

S. *fly ——— to ral-ly them here! ——— Tho' your*

S. *new Lord on high smile at your will - ing slav - 'ry, Be -*

S. fore our kindling passion, be - fore our kind-ling

The first system consists of a vocal line in the bass clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with the lyrics "fore our kindling passion, be - fore our kind-ling". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

S. pas - sion he soon shall quake in fear,

ff

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "pas - sion he soon shall quake in fear,". A dynamic marking of *ff* (fortissimo) is placed above the vocal line. The piano accompaniment includes a dynamic marking of *f* (forte) in the bass staff.

Moderato. (♩ = 92)

S. he soon shall quake in fear!

The third system begins with a tempo marking "Moderato. (♩ = 92)". The vocal line has the lyrics "he soon shall quake in fear!". The piano accompaniment features a dynamic marking of *ff* and includes a section with a fermata over a chord.

p cresc. e animato

The fourth system is a piano accompaniment system. It features a dynamic marking of *p cresc. e animato* (piano, crescendo, and animato). The right hand has sixteenth-note patterns, and the left hand has a more rhythmic accompaniment.

The fifth system continues the piano accompaniment with similar rhythmic patterns in both hands.

sempre cresc.

The sixth system continues the piano accompaniment. It features a dynamic marking of *sempre cresc.* (sempre crescendo). The right hand has a series of chords with sixteenth-note figures, and the left hand has a steady accompaniment.

(The revolt gains head. Preparation for the combat.)

Come primo.

The musical score consists of six systems of staves. The first system features a treble and bass clef with dynamic markings *sf*, *p*, *p*, *molto cresc.*, and *f*. The second system has a bass clef with *p*, *molto cresc.*, and *f*. The third system has a bass clef with *p* and *sf*. The fourth system has a bass clef with *f* and *fp*. The fifth system has a bass clef with *f*. The sixth system has a treble and bass clef. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

No 3.

Chorus of Revolt.

Rebels.

TENOR.

f *energico*

Of old thine angels a - dor - ing Fearful-ly

BASS.

f *energico*

Of old thine angels a - dor - ing Fearful-ly

(♩ = 116)

ff

f

fell at thy feet,

O Lord!

fell at thy feet,

O Lord! O

O Lord!

Lord! these thy new com-mand - ments For our pride we

Lord! O Lord! these thy new com-mand - ments For our pride we

find un - meet! Now we feel the yoke too heav - y

find un - meet! Now we feel the yoke too heav - y

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in a homophonic setting. The piano accompaniment features a steady bass line and chords in the right hand. There are some dynamic markings like *f* and *mf* and some articulation marks like accents.

That so long a time we bore; We have been as

That so long a time we bore; We have been as

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines are in a homophonic setting. The piano accompaniment features a steady bass line and chords in the right hand. There are some dynamic markings like *f* and *mf* and some articulation marks like accents.

slaves be - fore thee, Our free - - dom we would re -

slaves be - fore thee, Our free - - dom we would re -

The third system continues the musical score with two vocal staves and piano accompaniment. The vocal lines are in a homophonic setting. The piano accompaniment features a steady bass line and chords in the right hand. There are some dynamic markings like *f* and *mf* and some articulation marks like accents.

store, our free - - dom we would re -

store, our free - - dom we would re -

ff

store! Of old thine angels a -

store! Of old thine angels a -

dor - ing Fearful-ly fell at thy feet,

dor - ing Fearful-ly fell at thy feet,

O Lord!

O Lord! O Lord! These thy new com - mandment For our

Lord! O Lord! O Lord! These thy new com - mandment For our

2nd TENOR.

pride we find un - meet! Now we feel the yoke too heav - y

2nd BASS.

pride we find un - meet! Now we feel the yoke too heav - y

martellato

1st TENOR.

That so long a time we bore, Now we feel the yoke too heav - y

1st BASS.

That so long a time we bore, Now we feel the yoke too heav - y

unis.

That so long a time we bore; We _____ have been _____ as

unis.

That so long a time we bore; We _____ have been _____ as

slaves _____ be - fore thee, Our free - - dom we would re -

slaves _____ be - fore thee, Our free - - dom we would re -

store, _____ our free - - dom we would re -

store, _____ our free - - dom we would re -

allarg.

Recitatives, Choruses, and the Combat.

The Archangel, Rebels, The Faithful.

Moderato misurato.

The Archangel.

Ar. See, _____ O Lord, O Lord, _____ these men - acing

store!

store!
Moderato misurato. (♩ = 96)

ff p

poco animato

Ar. mass - es! Hear their cries, bra-zen clarion - chime! Thou dost

mf *mf*

Red. * Red. *

Ar. hear! A shad-ow pass-es O'er thy fore-head sub-lime! Ex -

Red. *

(♩ = 108)

Ar. pel _____ a - far from sight The in - vad - ers in-fer - -

ten. *ten.* *ten.*

Red. * *simile*

Ar. *p* *poco cresc.*

nal, And may thy dwell - ing e - ter - nal Be

ten. *pp* *poco cresc.*

And.

Ar. clos'd to pow - ers of night! And may thy dwell - ing e -

f

Ar. *allarg.* *A tempo, l'istesso movto.*

ter - nal Be clos'd to pow - ers of night!

sf col canto *sf*

(The two armies face each other defiantly.)

sf *sf* *sf*

sf

Double Chorus.
Rebels, The Faithful.

Rebels.
Allegro marcato.

TEN.

No de - lay, no quar - ter! For - ward! let us slaugh - ter

BASS.

No de - lay, no quar - ter! For - ward! let us slaugh - ter

TEN.

The Faithful.

BASS.

Allegro marcato. (♩ = 208)

All who dare de - fy! Sa - tan shall lead!

All who dare de - fy! Sa - tan shall lead!

sempre marcato

Sore is their need! Sa - tan shall lead! Sore is their need! Sa - - -

Sore is their need! Sa - tan shall lead! Sore is their need! Sa - - -

tan shall lead! How sore their need!

tan shall lead! How sore their need!

The Faithful.

f marcato
No de - lay,

f marcato
No de - lay,

no quar-ter! Forward! let us slaughter All who dare de -

no quar-ter! Forward! let us slaughter All who dare de -

fy! God now shall lead! Sore is their need! God now shall lead!

fy! God now shall lead! Sore is their need! God now shall lead!

sempre marcato

Sore is their need! God now shall lead! How

Sore is their need! God now shall lead! How

unis.
Rebels. Soar - ing o'er dark - ness a - bys -

unis.
Soar - ing o'er dark - ness a - bys -

sore their need! *unis.* Wear - ied is

sore their need! *unis.* Wear - ied is

fp

mal, Yawn - ing be - low us in vain,

mal, Yawn - ing be - low us in vain,

now the com - pas - - sion E - ven of

now the com - pas - - sion E - ven of

Sub - lime res - o - lu - tion

Sub - lime res - o - lu - tion

God at your crimes; Meet re -

God at your crimes; Meet re -

cresc.

bears us On to con - quer God's do -

bears us On to o'er - throw God's do -

ward waits on trans - gres - sion,

ward waits on trans - gres - sion,

main. *ff* No de-lay, no quar-ter!

main. *ff* No de-lay, no quar-ter!

We shall chas - tise ye be - times!

We shall chas - tise ye be - times!

f

For-ward! let us slaughter All who dare de -

For-ward! let us slaughter All who dare de -

f

f Sa - tan shall lead! Sore is their need!

f Sa - tan shall lead! Sore is their need!

unis. We shall chas - tise ye be - times! God now shall lead!

unis. We shall chas - tise ye be - times! God now shall lead!

sempre marcato

Sa - tan shall lead! Sore is their need! Sa - tan shall lead! Sore is their need!

Sa - tan shall lead! Sore is their need! Sa - tan shall lead! Sore is their need!

Sore is their need! Yea, we

Sore is their need! Yea, we

Sa - tan shall lead! Sore is their need! Sa - - - tan shall

Sa - tan shall lead! Sore is their need! Sa - - - tan shall

shall chas - - tise ye - be -

shall chas - - tise ye - be -

simile

lead! How sore their need! How

lead! How sore their need! How

times! Sore is their need!

times! Sore is their need!

The Archangel.

Ar. *f* Lord, _____ be - hold these men - aching
 sore their need!
 sore their need!
 sore their need!
 sore their need!

p

Ar. mass - - es! Lord, _____ be -

Rebels.

Sa - tan shall lead! Sore is their need!
 Sa - tan shall lead! Sore is their need!

f *fp*

Ar. hold these men - ac-ing mass - es! Ex -

Sa - tan shall lead! Sore is their need!

Sa - tan shall lead! Sore is their need!

f

The first system of the musical score consists of three staves. The top staff is for the voice (Ar.), with lyrics 'hold these men - ac-ing mass - es! Ex -'. The middle two staves are for the piano, with lyrics 'Sa - tan shall lead! Sore is their need!' repeated. The piano part includes a dynamic marking of *f* (forte) in the third measure. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Ar. pel a - far from sight _____ The in -

p

The second system of the musical score consists of three staves. The top staff is for the voice (Ar.), with lyrics 'pel a - far from sight _____ The in -'. The middle two staves are for the piano, with a dynamic marking of *p* (piano) in the first measure. The piano part features triplets in the right hand starting from the third measure. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Ar. vad - ers in - fer - - nal! _____

The third system of the musical score consists of three staves. The top staff is for the voice (Ar.), with lyrics 'vad - ers in - fer - - nal! _____'. The middle two staves are for the piano, continuing the piano accompaniment with triplets in the right hand. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Rebels.

ff

No de-lay, no quar - ter! For - ward! let us slaugh - ter!

ff

No de-lay, no quar - ter! For - ward! let us slaugh - ter!

f

Archangel.

Ar. And may thy dwell - ing e - ter - - - - nal

mf

Ar. Be clos'd to the pow'rs of night!

Rebels.

p

Sa-tan shall lead!

p

cresc.

Sa - tan shall lead! Sore is their need!

p cresc.

Sore is their need! Sa - tan shall lead! Sore is their need!

cresc.

Sore is their need! Lay on! lay on! lay

Sore is their need! Lay on! lay on! lay

f marcato

on! Lay on! lay

on! Lay on! lay

God

The Faithful. God now shall lead!

God now shall lead!

on!

on!

God

God now shall lead! How sore their need! How

God now shall lead! How sore their need! How

Detailed description: This system contains the first two systems of a musical score. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with the word 'on!' and then continues with the lyrics 'God now shall lead! How sore their need! How'. The piano accompaniment provides harmonic support, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings like accents (>) in the piano part.

Sa - tan shall lead!

cresc.

Sa - tan shall lead! Sore is their need! Sa - tan shall lead!

sore their need!

sore their need!

cresc.

p

Detailed description: This system contains the second two systems of the musical score. The vocal line continues with the lyrics 'Sa - tan shall lead! Sore is their need! Sa - tan shall lead!'. The piano accompaniment includes a *cresc.* (crescendo) marking and a *p* (piano) marking. The right hand of the piano part features a melodic line with a crescendo, while the left hand provides harmonic accompaniment. The system concludes with the lyrics 'sore their need!'.

Sore is their need! Sa - tan shall lead!

Sore is their need! Sa - tan shall lead! Sore is their need! Sa - tan shall lead!

Lay on!

Lay on!

Lay on!

Sore is their need! Lay on! lay on! lay on!

Sore is their need! Lay on! lay on! lay on!

Lay on! lay on! lay on! lay

Lay on! lay on! lay on! lay

Lay on!

lay on! No de-lay, no quar-ter! For-ward!

lay on! No de-lay, no quar-ter! For-ward!

on! lay on! No de-lay! For-ward!

on! lay on! No de-lay! For-ward!

8

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics 'lay on! No de-lay, no quar-ter! For-ward!'. The second pair has lyrics 'on! lay on! No de-lay! For-ward!'. The piano accompaniment features a treble and bass clef with various chords and melodic lines. A dynamic marking of *ff* is present in the piano part. A fermata with the number '8' is placed over the first measure of the piano accompaniment.

let us slaughter All who dare de - fy!

let us slaughter All who dare de - fy!

let us slaughter All who dare de - fy! Lay on! lay on! lay

let us slaughter All who dare de - fy! Lay on! lay on! lay

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves has lyrics 'let us slaughter All who dare de - fy!'. The second pair has lyrics 'let us slaughter All who dare de - fy! Lay on! lay on! lay'. The piano accompaniment features a treble and bass clef with various chords and melodic lines. There are several dynamic markings of *v* (piano) throughout the piano part.

Sa - tan shall lead! Sore is their need! Sa - tan shall lead! Sore is their need!

on! God is our

sempre marcato

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part is marked *sempre marcato*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Sa - tan shall lead! Sore is their need! Sa - tan shall lead! Sore is their need!" followed by "on! God is our".

Sa - tan shall lead! Sore is their need! Sa - tan shall lead! Sore is their need!

speed! God is our

This system contains the next four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Sa - tan shall lead! Sore is their need! Sa - tan shall lead! Sore is their need!" followed by "speed! God is our".

Sa - - tan — shall lead! How sore their
 Sa - - tan — shall lead! How sore their
 speed, is — our speed! Sore is
 speed, is — our speed! Sore is

The first system consists of four staves. The top two are vocal staves (treble and bass clef) with lyrics. The bottom two are piano accompaniment staves (treble and bass clef). The piano part features a prominent triplet figure in the right hand.

need! Sa - tan shall lead! How sore their
 need! Sa - tan shall lead! How sore their
 their need! God is our speed! Sore is
 their need! God is our speed! Sore is

The second system also consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The piano part continues with the triplet figure and includes some melodic lines in the right hand.

need! Sa - tan shall lead! How sore their
 need! Sa - tan shall lead! How sore their
 their need! God is our speed! Sore is
 their need! God is our speed! Sore is

ff
 need! how sore! _____
 need! how sore! _____
ff
 their need! how sore! _____
 their need! how sore! _____

ff

How sore their need! How sore their

How sore their need! How sore their

How sore their need! How sore their

How sore their need! How sore their

The Combat.

Più animato.

(The combat begins.)

need! Lay on!

need! Lay on!

need! Lay on!

need! Lay on!

Più animato. (♩. = 88)

p

cresc.

f > >
Lay on!
f > >
Lay on!
f > >
Lay on!
f > >
Lay on!

The first system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines feature a strong, accented rhythm with the lyrics "Lay on!". The piano accompaniment provides a steady harmonic and rhythmic foundation.

mf > > *f* > >
Lay on! Lay on!
p > > *f* > >
Lay on! Lay on!
mf > > *f* > >
Lay on! Lay on!
p > > *f* > >
Lay on! Lay on!

The second system continues the musical piece with four staves. It maintains the same instrumental and vocal parts. The dynamics vary, including *mf* (mezzo-forte), *f* (forte), and *p* (piano). The piano accompaniment features more complex rhythmic patterns and chordal textures.

(Fierce combat, the issue at first doubtful.)

The third system consists of two staves, both piano accompaniment. The music is more intricate, with rapid sixteenth-note passages in the right hand and sustained chords in the left hand. The system concludes with a descriptive note in parentheses: "(Fierce combat, the issue at first doubtful.)".

First system of piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with chords and eighth notes. The key signature is three sharps (F#, C#, G#).

Second system of piano accompaniment. The right hand continues the melodic line. The left hand features a prominent bass line with a *ff* (fortissimo) dynamic marking. The system concludes with a *p* (piano) dynamic marking.

Third system of piano accompaniment. The right hand has a more active melodic line with some triplets. The left hand continues with a rhythmic bass line.

First system of vocal notation. The right hand (treble clef) contains the vocal line with the lyrics "Ah! _____ lay on, lay on, lay on!". The left hand (bass clef) provides accompaniment with a *ff* dynamic marking.

Second system of vocal notation. The right hand contains the vocal line with the lyrics "Ah! _____ lay on, lay on, lay on!". The left hand provides accompaniment with a *ff* dynamic marking.

Fourth system of piano accompaniment. The right hand has a melodic line with some triplets. The left hand continues with a rhythmic bass line. The system concludes with a *p* (piano) dynamic marking.

This system contains four staves. The top two staves are vocal parts (soprano and alto) with lyrics "Lay on!". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Lay on!

Lay on!

Lay on!

Lay on!

This system continues the musical score with four staves. The vocal parts and piano accompaniment are consistent with the first system. The piano part includes a dynamic marking of *p* (piano) in the right hand.

Lay on!

Lay on!

Lay on!

Lay on!

Lay on! Lay on!

Lay on! Lay on!

Lay on! Lay on!

stridente

(The Rebels)

The Faithful.

ff

God leads us

ff

God leads us

give way.)

on! _____ God leads us on!

on! _____ God leads us on!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and bass clef, respectively, with lyrics "on! _____ God leads us on!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The fight, _____ the fight _____ is won!

The fight, _____ the fight _____ is won!

The second system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics "The fight, _____ the fight _____ is won!". The piano accompaniment includes a *simile* marking above the right-hand staff, indicating a similar dynamic or articulation to the previous section. The piano part continues with a rhythmic accompaniment.

The third system shows the piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with various articulations like accents and slurs, while the left hand provides a harmonic and rhythmic foundation.

(Satan is finally defeated.)

The final system of the score is a piano accompaniment in a grand staff. It features a grandiose and celebratory melody in the right hand, characterized by wide intervals and a strong rhythmic drive. The left hand continues with a supporting bass line.

(The Faithful win the day, and shout in triumph.)

fff

The Faithful.

Ah!

fff

Ah!

fff

Musical score for 'The Faithful'. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal lines are mostly rests, with 'Ah!' written above the staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a fortissimo (*fff*) section.

Piano accompaniment for the 'The Faithful' section. It consists of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features long, flowing lines with many slurs and ties, characteristic of a Romantic-style accompaniment. The tempo is marked 'Andante largo'.

Andante largo.

pp

Rebels.

How sore, how sore our need!

pp

How sore, how sore our need!

Andante largo. (♩ = 56)

Musical score for 'Rebels'. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal lines are marked *pp* and contain the lyrics 'How sore, how sore our need!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a fortissimo (*f*) section.

No. 5.

Recitative; Full Chorus of the Faithful.

Grave e solenne. (♩ = 44)

The Archangel.

Ar.

Yon gulf, O fall - en foes, — doth yawn - ing now a -

p sostenuto

Ar.

wait ye! Go down to end - less woes, — Ye hearts of end - less

Ar.

ha - tred! Heav'n-ward they wan-ton - ly soar, — Proud in their force and their

Ar.

num - bers; God made a sign in the shad - ow: And be-hold! they are no

rit.

col canto

Full Chorus of the Faithful.

Allegro.

more!

SOPRANO. *ff*
Vic - to - - -

ALTO. *ff*
Vic - to - - -

TENOR. *cresc.* *ff*
Vic - to - ria! Vic - to - - -

BASS. *cresc.* *ff*
Vic - to - ria! Vic - to - ria! Vic - to - ria! Vic - to - - -

Allegro (♩=132).

p *cresc.* *ff*

ria! Vic - to - - - ria! Vic - to - - - ria! 'tis

ria! Vic - to - - - ria! Vic - to - - - ria! 'tis

ria! Vic - to - - - ria! Vic - to - - - ria! 'tis

ria! Vic - to - - - ria! Vic - to - - - ria! 'tis

end - - - ed! Ho - san - - na! Ho - san - - na! 'tis won! Ho -

end - - - ed! Ho - san - - na! Ho - san - - na! 'tis won! Ho -

end - - - ed! Ho - san - - na! Ho - san - - na! 'tis won! Ho -

end - - - ed! Ho - san - - na! Ho - san - - na! 'tis won! Ho -

san - - - na! Ho - san - - na! Ho - san - -

san - - - na! Ho - san - - na! Ho - san - -

san - - - na! Ho - san - - na! Ho - san - -

san - - - na! Ho - san - - na! Ho - san - -

na! Ho - san - - na! 'tis won! Ho - san - -

na! Ho - san - - na! 'tis won! Ho - san - -

na! Ho - san - - na! 'tis won! Ho - san - -

na! Ho - san - - na! 'tis won! Ho - san - -

- - - -na!

- - - -na!

- - - -na! The Lord led us on, For Him we con - tend - ed! 'Tis

- - - -na! Ho - san - - -na! Vic - to -

marc. sempre

The Lord led us on, For Him we con -

won! Ho - san - na! Ho - san - na! Ho - san -

ria! Vic - to - ria! Ho - san - -na! Ho - -san - -na! Ho - -san -

The Lord led us
 tend-ed! 'Tis_ won! Ho - san - na! Ho - san - na!
 na! Vic - to - - -ria! Vic - to - - -ria! Ho - san - na! Ho - san -
 na! Vic-to - - -ria! Vic - to - - -ria! Ho - san - -na!

on, For Him we con-tend-ed! 'Tis_ won! Ho - san - na! Ho - san -
 Ho - san - -na! Vic - to - - -ria! Vic - to - - -ria! Ho - san -
 na! Ho - san - na! Victo - - -ria! Vic - to - - -ria! Ho - san -

na! Ho-san- - -na! Ho-san- - -na! Vic-to- -ria! Vic-to -

na! The Lord led us on, For Him we con-tend-ed! Ho-san- - -

na! Ho- - -san- -na! 'Tis_____ won! Ho-san -

The Lord led us on, For Him we con-tend-ed! 'Tis won! Ho-san -

ria! Ho-san- -na! The Lord led us

na! Ho-san- -na.

na! The Lord led us on, For Him we con-tended!

na! Ho-san- -na! Ho- -san- - -na!

on! Vic-to- -ria! Vic - to- -ria!

Vic-to - -ria! Vic - to- -

Vic - to- -ria! Vic-to- -ria!

Vic - to- -ria! Vic-to- -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'on! Vic-to- -ria! Vic - to- -ria!'. The piano accompaniment provides harmonic support with chords and melodic lines.

Vic - to- -ria!

ria! Vic - to- -ria! The Lord led us on, For Him we con-

Vic - to- -ria! Ho- -san -

ria! Vic - to- -ria!

The second system continues the vocal and piano parts. The vocal parts sing 'Vic - to- -ria!' and 'ria! Vic - to- -ria! The Lord led us on, For Him we con-'. The piano accompaniment continues with chords and melodic lines.

Ho - san - -na! Ho - san - na!

tend-ed! 'Tis_ won! Ho - san - -na! Ho - san - na!

na! Vic - to - - ria! Ho-san- -na! Ho - san - na!

The Lord led us

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

The Lord led us on! For Him we con-

The Lord led us on! For Him we con-

The Lord led us on! For Him we con-tend-

on! The Lord led us on! For Him we con-

The piano accompaniment continues with a grand staff, featuring more complex rhythmic patterns and sustained chords.

tend-ed! Ho-san-na! Hosan-na! Hosan-na! Ho-san-

tend-ed! Ho-san-na! Hosan-na! Hosan-na! Hosan-

ed! Ho-san-na! Hosan-na! Hosan-na!

tend-ed! Ho-san-na! Ho-san-na! Hosan-na! Hosan-

na! Ho-san-na! Ho-

na! Ho-san-na! Ho-

The Lord led us on, For Him we con-tended! Ho-san-na! Ho-

na! Ho-san-na! Ho-

san-na! Ho - san - - - na!

san-na! Ho - san - - - na! The Lord led us on! Vic - -

san-na! Ho - san - - - na! The Lord led us

san-na! Ho - san - - - na! _____

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and moving lines.

Ho - san - - - - na! 'Tis won! Ho - san - -

to-ria! Ho - - - - san - - na! 'Tis won! Ho - san - -

on, For Him we con - tend - - ed! Ho - san - -

The Lord led us on, For - Him - we con - tend - -

The piano accompaniment continues with a similar texture, featuring a right-hand melody and a left-hand bass line.

na! The Lord led us on! For Him we con-

na! The Lord led us on! For Him we con-tend-ed! Ho- - -san-

na! Ho- - -san- -na! Ho- - -san-

ed! Ho- - -san- -na!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "na! The Lord led us on! For Him we con-". The second line of the vocal parts continues with "na! The Lord led us on! For Him we con-tend-ed! Ho- - -san-". The third line continues with "na! Ho- - -san- -na! Ho- - -san-". The fourth line continues with "ed! Ho- - -san- -na!". The piano accompaniment provides harmonic support with chords and moving lines.

tend-ed! Vic - to - ria! Vic - to - ria! Vic - to - ria! Ho-san -

na! Vic - -to - ria! Vic - -to - ria! Vic - -to - ria! Ho-san -

na! Vic - to - ria! Vic - to - ria! Vic - to - ria! Hosan -

Vic-to- -ria! Vic - to- -ria! Vic - to- -ria! Ho - san -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "tend-ed! Vic - to - ria! Vic - to - ria! Vic - to - ria! Ho-san -". The vocal parts continue with "na! Vic - -to - ria! Vic - -to - ria! Vic - -to - ria! Ho-san -" and "na! Vic - to - ria! Vic - to - ria! Vic - to - ria! Hosan -". The piano accompaniment continues with "Vic-to- -ria! Vic - to- -ria! Vic - to- -ria! Ho - san -". The piano accompaniment features a steady rhythmic pattern with some chromatic movement.

na! Ho - san - -na! Ho - san - -na! Ho - san - -na! Ho - san - -

na! Ho - san - -na! Ho - san - -na! Ho - san - -na! Ho - san - -

na! Ho - san - -na! Ho - san - -na! Ho - san - -na! Ho - san - -

na! Ho - san - -na! Ho - san - -na! Ho - san - -na! Ho - san - -

na! 'Tis won! Ho - san - - - -na!

na! 'Tis won! Ho - san - - - -na!

na! 'Tis won! Ho - san - - - -na! The Lord led us

na! 'Tis won! Ho - san - na! The Lord led us on, the

The Lord led us on, For Him we con-tend- - -ed! Ho-

The Lord led us on, For Him we con-tend- - -ed! Ho-

on, led us on, For Him we con-tend- - -ed! Ho-

Lord led us on, For Him we con-tend- - -ed! Ho-

ff

ff san- - - - -na! Ho- -san- - - -na! Ho-

ff san- - - - -na! Ho- -san- - - -na! Ho-

ff san- - - - -na! Ho- -san- - - -na! Ho-

ff san- - - - -na! Ho- -san- - - -na! Ho-

ff

san - - - na! Praise Him! Ho - san - - na!

san - - - na! Praise Him! Ho - san - - na!

san - - - na! Praise Him! Ho - san - - na!

san - - - na! Praise Him! Ho - san - - na!

allarg. *u tempo*

allarg. *u tempo*

allarg. *u tempo*

allarg. *u tempo*

u tempo

allarg.

Part II.

Hell.

Nº 1.

Introduction and Chorus.

Groans, confused murmurs; Chorus of the Lost.

Allegro moderato. (♩ = 80)

Piano.

ppp

simile

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef staff containing a whole rest and a bass clef staff with a triplet of eighth notes. The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute. The dynamic is 'ppp'. The second system continues the triplet pattern in the bass staff while the treble staff has a melodic line with accents. The third system shows the treble staff with a long note and the bass staff with the triplet. The fourth system is marked 'animato poco' and features a more active treble staff with a melodic line and a bass staff with a more complex rhythmic pattern. The fifth system is marked 'Poco più allegro' with a quarter note equal to 104 beats per minute and features a treble staff with a melodic line and a bass staff with a rhythmic pattern. The sixth system concludes the piece with a treble staff melodic line and a bass staff rhythmic pattern.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand plays a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. A dynamic marking of *f* is present.

Second system of musical notation, continuing the grand staff. The right hand features a series of chords and dyads, with a dynamic marking of *f*. The left hand continues with a rhythmic accompaniment.

Third system of musical notation, continuing the grand staff. The right hand features a series of chords and dyads, with a dynamic marking of *f*. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, continuing the grand staff. The right hand features a series of chords and dyads, with a dynamic marking of *f* and the instruction *stridente*. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, continuing the grand staff. The right hand features a series of chords and dyads, with dynamic markings of *mf*, *f*, *ff*, *p*, and *ff*. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation, continuing the grand staff. The right hand features a series of chords and dyads, with a dynamic marking of *f*. The left hand continues with a rhythmic accompaniment.

Allegro ben ritmato.

Chorus.

TENOR. *p*
In the fire _____ ev - er - last - ing, Ah! how we writhe in

BASS. *p*
In the fire _____ ev - er - last - ing, Ah! how we writhe in

Allegro ben ritmato. (♩ = 116)

pain! _____ With - in, a - round a -

pain! _____ With - in, a - round a -

bout, _____ in our heart, on our brain _____ *senza respirare*

bout, _____ in our heart, on our brain _____ *senza respirare*

Flames wel - ter, with - er - ing and blast - ing! Ah! how we writhe in

Flames wel - ter, with - er - ing and blast - ing! Ah! how we writhe in

pain _____ In the fire ev - er - last - - - ing, _____
 pain _____ In the fire ev - er - last - - - ing, _____

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key with a key signature of three flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

in the fire _____ ev - er - last - ing, ah! how we writhe in
 in the fire _____ ev - er - last - ing, ah! how we writhe in

The second system continues the vocal and piano parts. The vocal lines show a melodic rise leading to the exclamation 'ah!'. The piano accompaniment maintains its rhythmic pattern.

pain in the fire ev - er - last - ing! _____
 pain in the fire ev - er - last - ing! _____

The third system shows the vocal lines concluding with 'ing!'. The piano accompaniment continues with its characteristic eighth-note bass line.

cresc. molto - - - - -

The fourth system is a piano solo section. It begins with the instruction 'cresc. molto' (crescendo molto). The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

No 2.
Trio, Recitative and Chorus.
Uriel, Belial, Moloch, Satan, The Lost.

Listesso tempo un poco più largo.

Uriel. (menacing Satan) *energico*

U. 

Thou, for whom we fell, _____ O thou most wan - ton of -

Belial. *f*

B. 

Thou, for whom we fell, _____ O thou most wan - ton of -

Moloch. *f*

M. 

Thou, for whom we fell, _____ O thou most wan - ton of -

Listesso tempo un poco più largo.

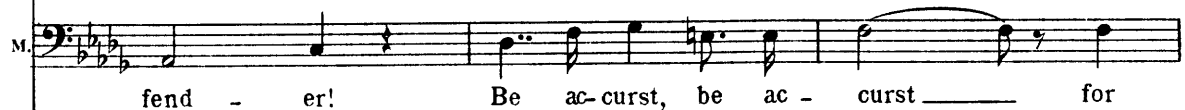

f energico

U. 

fend - er! Be ac - curst, be ac - curst _____ for

B. 

fend - er! Be ac - curst, be ac - curst _____ for

M. 

fend - er! Be ac - curst, be ac - curst _____ for



U. our ill-starr'd sur - ren - der, be accurst for our sur-ren-der,

B. our ill-starr'd sur - ren - der, be accurst for our sur-ren-der,

M. our ill-starr'd sur - ren - der, be accurst for our sur-ren-der,

U. Be accurst by all in hell! — Be accurst for our sur-

B. Be accurst by all in hell! — Be accurst for our sur-

M. Be accurst by all in hell! — Be accurst for our sur-

U. ren-der, Be accurst by all in hell! To at - tain un - to pow'r un -

B. ren-der, Be accurst by all in hell! To at - tain un - to pow'r un -

M. ren-der, Be accurst by all in hell! To at - tain un - to pow'r un -

U. bound - ed We gave ear to thy boastful tale! Be -

B. bound - ed We gave ear to thy boastful tale! Be -

M. bound - ed We gave ear to thy boastful tale! Be -

U. hold, how well dost thou pre - vail! We are

B. hold, how well dost thou pre - vail! We are

M. hold, how well dost thou pre - vail! We are

U. fet - ter'd, con - found -

B. fet - ter'd, con - found -

M. fet - ter'd, con - found -

U.
ed!

B.
ed!

M.
ed!

S.

mf

dim.

Satan.

f

ff

S.
Mo - - - loch! U - - - riel!

fp

fp

S.
Be - - li - al! No more in -

fp

fp

S.
sen - sate re-pin - - - ing! De -

S. *part! de - part!*

mf

S. Let your call re - sound, Nor de -

S. lay our breth - rens' com - bin - - - ing.

cresc. *ff*

S. *ff* May

ff

S. all in hell at - tend, and to -

f

S. *day loud pro - claim ——— If what I would a -*

S. *chieve was un - worth - - thy our name.*

Allegro moderato. (♩ = 112) (From left, right and centre resounds the call of the three Demons)

Allegro. (♩ = 136)

Uriel.

U. De - mons, pal - lid rac - es, Whom proud Heav'n a - bas - es,

p *sempre marcato*

U. From your dark dis - guise A - rise, a - rise, a -

cresc. -

cresc. -

U. rise, a - rise!

Belial.

B. From yon flam - ing re - gions Pour your fet - ter'd le - gions,

p

Moloch.

M. From yon flam - ing re - gions Pour your fet - ter'd le - gions,

p

f *p*

B. Borne on groans and sighs A - rise, a - rise, a -

cresc. -

M. Borne on groans and sighs A - rise, a - rise, a -

cresc. -

cresc. -

U. *f* A - rise! Hell un - to our

B. rise! Hell un - to our call re - plies, Hell un - to our

M. rise! a - rise! Hell un - to our

U. call re - plies, Now_ shall your ven - geance be sat - - -

B. call re - plies, Now_ shall your ven - geance be sat - - -

M. call re - plies, Now_ shall your ven - geance be sat - - -

U. ed! A - rise, a - rise, a -

B. ed! A - rise, a - rise, a -

M. ed! A - rise, a - rise, a -

U. rise!

B. rise!

M. rise!

Chorus of the Lost.

p Hell un - to our call re - plies, Hell un - to our call re - plies, *cresc.*

Hell un - to our call re - plies, Hell un - to our call re - plies, *cresc.*

fp

f Now shall your ven - geance be sat - - ed! A - rise, a -

Now shall your ven - geance be sat - - ed! A - rise, a -

f

U. *ff* De - mons, pal - lid rac - es,

B. *ff* De - mons, pal - lid rac - es,

M. *ff* De - mons, pal - lid rac - es,

rise, a - rise! Hell un - to our

rise, a - rise! Hell un - to our

f sempre marc. e cresc.

U. Whom proud Heav'n a-bas-es,
 B. Whom proud Heav'n a-bas-es,
 S. Whom proud Heav'n a-bas-es,

call re-plies, Hell un-to our
 call re-plies, Hell un-to our

U. De - mons,
 B. De - mons,
 S. De - mons,

call re-plies, A - rise, a - rise, a - rise!
 call re-plies, A - rise, a - rise, a - rise!

sempre più f

U. pal-lid rac-es, Whom proud Heav'n a-bas-es,

B. pal-lid rac-es, Whom proud Heav'n a-bas-es,

M. pal-lid rac-es, Whom proud Heav'n a-bas-es,

Hell un-to our call re-plies,

Hell un-to our call re-plies,

A - rise, a - rise, a -

A - rise, a - rise, a -

A - rise, a - rise, a -

Hell un-to our call re-plies, A - rise, a - rise, a -

Hell un-to our call re-plies, A - rise, a - rise, a -

U.
rise, a - rise, a - rise!

B.
rise, a - rise, a - rise!

V.
rise, a - rise, a - rise!

rise, a - rise, a - rise!

rise, a - rise, a - rise!

rise, a - rise, a - rise!

ff *lunga*

Recit. Largo.

Mol. *f*

When of vengeance we tell them, Trembles all Hell, heark'ning a -

non. — If there be yet a sin - gle hope that may im -

pel them, Then we shall hope: Sa - tan, say on!

f *p*

No. 3.
Aria with Chorus.
Satan, The Lost.

Andante maestoso. (♩ = 56)

Satan. *mf*

S

Since the

f *p*

S

day where-on our host as - pir - ing Found of Heav'n the por - tals de - nied, The Cre-

mf *mf* *p*

S

a - tor, nev - er tir - ing, In the void has been rear - ing New worlds a - far and

p

S

wide, new worlds _____ a - far and wide. _____

p *rit.* *pp*

S. *pp* One — they name it Earth — is the fair — est;

S. Hid in a fold of yon lov'd round There li - eth a val - ley pro -

S. *poco rit.* found — In si-lent calm — and fragrance rar - - est, *a tempo* There li -

colla voce *a tempo*

S. - eth a val - ley pro - found — In si-lent calm — and fragrance

poco rit. *colla voce*

S. *a tempo* rar - - est. *a tempo* It is the Pa-ra-dise ter -

pp *a tempo* *Red.* *Red.* *

S. res - - trial, Fa-vor'd spot, where two

And. * *And.* *

S. beings, where two be - ings He bless'd Beneath God's eye re-

rit.
dim. e rit.

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

S. *qu tempo* joyce in the pri-mal en - chant - ment of a new-ly born

qu tempo

And. *

S. world, in the primal en - chant - ment of a new-ly born

And. *

S. world. All sur-round - ed by ra - diance walk the in - no - cent

molto cresc. *ff* *p* *rall.*

Allegro vivo. (♩=160.)

pair. _____ De - spoil, _____

p poco a poco cresc. *f*

de - spoil, _____ despoil the Lord in His cre -

p

a - tion, and the Fa - ther of those He loves! _____

cresc.

Let our wi - liest

p

s. al - - - ly sa! - ly from our ranks,

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a dotted quarter note followed by a half note, then a quarter note, and a dotted half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

s. Let him be swift, — and bold - ly o'erleap the por - - tal

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a half note, a quarter note, and a dotted half note. The piano accompaniment includes a dynamic marking of *mf* and features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

s. that you mar - v'lous gar - den bars, Let him be swift, and bold -

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a half note, a quarter note, and a dotted half note. The piano accompaniment includes a dynamic marking of *f dim.* and features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

s. - ly o'erleap the por - tal that you mar - v'lous gar - den

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a half note, a quarter note, and a dotted half note. The piano accompaniment includes dynamic markings of *fp* and *cresc.* and features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

S. *p* Near - ing then the man and

bars:

Chorus.

f Despoil the Lord in His cre-a - tion!

f Despoil the Lord in His cre-a - tion!

p

S. wo - man, Night and day, their souls to win, Let him wake with-in their

S. *f* bo-soms keen and fell de-sire for sin! Despoil, _____

ff Despoil the

ff Despoil the

f *f*

s.  despoil the

Lord in His cre - a - tion, despoil the Lord in His cre - a - tion!

Lord in His cre - a - tion, despoil the Lord in His cre - a - tion!

ff

s.  Lord in His cre - a - tion, and the Father of those He loves!

ff
Despoil!

ff
Despoil!

p

s.  Let our wi - liest al - - ly sal - ly from our ranks,

f *p* *poco cresc.*

S. *mf*

Let him be swift, — and bold-ly o'er-leap the por - - tal

S. *f dim.* *p*

that you mar-'v'lous gar - den bars; Near - ing then the man and

S.

wo - man, Night and day, their souls to win, Let him wake with - in their

S. *f* *ff* *ff*

bo - soms keen and fell de-sire for sin! Despoil, — de -
Despoil, de -
Despoil, de -

S. *spoil, de - spoil, despoil the*

spoil! de - spoil!

spoil! de - spoil!

ff

S. *Lord in His cre - a - tion, and the Fa - ther of those He loves!*

ff *Despoil the*

ff *Despoil the*

p

Lord in His cre-a - tion, and the Fa - ther of those He loves! Despoil!

Lord in His cre-a - tion, and the Fa - ther of those He loves! Despoil!

S *p* They shall de - fy the Lord, And

p They shall de - fy the Lord,

p They shall de - fy the Lord,

ff *p*

S *cresc.* work their condem - na - tion, *cresc.* Then we shall o-ver -

And work their condem - na - tion,

cresc. And work their condem - na - tion,

cresc. *f*

S come thro' them, Then we shall o-ver -

f Then we shall o - ver - come thro' them,

f Then we shall o - ver - come thro' them,

S. come thro' them His might ab - horr'd!

ff

Then we shall o - ver -

ff

Then we shall o - ver -

S. come thro' them His might ab - horr'd! De-spoil, de -

ff

De-spoil, de -

come thro' them His might ab - horr'd! De-spoil, de -

ff

De-spoil, de -

S. spoil, de-spoil, de - spoil!

ff

spoil, de-spoil, de - spoil!

ff

spoil, de-spoil, de - spoil!

ff

Moloch. Recitatives and Full Chorus.
Recit. Moloch, Satan, The Lost.

M. *f*

For a task wi-ly and wil-ful Thou art thy - self ___ of all most

M. *p*

skil - ful, None with thee in val - or can

Allegro misurato Satan.

M. *f*

S. *f* *'Tis*

vie!

Yea! on Sa - tan we all re - ly!

Yea! on Sa - tan we all re - ly!

Recit. moderato

S. *f*

well! the task shall be mine! ___ For you I Heav'n ___ de -

Allegro.

S

fy!

Full Chorus of the Lost. *p marcato*

Flames that for ever-bound us, Fear-ful that

p marcato

Flames that for ever-bound us, Fear-ful that

p marcato

Flames that for ever-bound us, Fear-ful that

P marcato

Flames that for ever-bound us, Fear-ful that

Allegro. (♩=184)

p staccato sempre

rise a-round us, One moment low-er lay Your bar-riers that impoundus,

rise a-round us, One moment low-er lay Your bar-riers that impoundus,

rise a-round us, One moment low-er lay Your bar-riers that impoundus,

rise a-round us, One moment low-er lay Your bar-riers that impoundus,

cresc.
 Let Satan hie a - way, let Satan hie a - way, let Sa - - tan

cresc.
 Let Satan hie a - way, let Satan hie a - way, let Sa - - tan

cresc.
 Let Satan hie a - way, let Satan hie a - way, let Sa - - tan

cresc.
 Let Satan hie a - way, let Satan hie a - way, let Sa - - tan

f hie a - way! *ff* O King! bold - ly as -

f hie a - way! *ff* O King! bold - ly as -

f hie a - way! *ff* O King! bold - ly as -

f hie a - way! *ff* O King! bold - ly as -

cend - ing, Fare on thro'space un - end - ing, Soar a - far, —
 cend - ing, Fare on thro'space un - end - ing,
 cend - ing, Fare on thro'space un - end - ing,
 cend - ing, rare on thro'space un - end - ing,

marcato

— in thy for - bidden flight, Soar a - far —
 in thy for - bidden flight,
 Soar a - far — in thy flight, Soar a - far —
 in thy for - bidden flight,

stf

in thy for - bidden flight: Let Satan hie a - way, let Satan hie a -

in thy for - bidden flight: Let Satan hie a - way, let Satan hie a -

— in thy flight: Let Satan hie a - way, let Sata hie a -

in thy for - bidden flight: Let Satan hie a - way, let Satan hie a -

sf

way! Flames that for ev-er bound us, Fear-ful that rise a-round us,

way! Flames that for ev-er bound us, Fear-ful that rise a-round us,

way! Flames that for ev-er bound us, Fear-ful that rise a-round us,

way! Flames that for ev-er bound us, Fear-ful that rise a-round us,

p

poco u poco

One mo-ment low-er lay Your bar-riers that im-pound us, Flames that for

poco u poco

One mo-ment low-er lay Your bar-riers that im-pound us, Flames that for

poco u poco

One mo-ment low-er lay Your bar-riers that im-pound us, Flames that for

poco u poco

One mo-ment low-er lay Your bar-riers that im-pound us, Flames that for

(The Chorus rises in volume, as if attending Satan's flight.)

cresc.

ev-er bound us, Fear-ful that rise around us, One mo-ment low-er lay

cresc.

ev-er bound us, Fear-ful that rise around us, One mo-ment low-er lay

cresc.

ev-er bound us, Fear-ful that rise around us, One mo-ment low-er lay

cresc.

ev-er bound us, Fear-ful that rise around us, One mo-ment low-er lay

cresc.

Your bar-riers that im-pound us, *f* Let Sa-tan hie a-
 Your bar-riers that im-pound us, *f* Let Sa-tan hie a-
 Your bar-riers that im-pound us, *f* Let Sa-tan hie a - way,
 Your bar-riers that im-pound us, *f* Let Sa-tan hie a - way,

way, *ff* a - way! *>* O King! bold-ly as - cend - - ing,
 way, *ff* a - way! *>* O King! bold-ly as - cend - - ing,
 Let Sa-tan hie a - way! *ff* *>* O King! bold-ly as - cend - - ing,
 Let Sa-tan hie a - way! *ff* *>* O King! bold-ly as - cend - - ing,

Fare on thro' space un - end - - ing, Soar a - far, —

Fare on thro' space un - end - - ing,

Fare on thro' space un - end - - ing, Soar a - far —

Fare on thro' space un - end - - ing,

soar a - far in thy flight!

soar a - far in thy flight!

— in thy flight! On thy for -

soar a - far in thy flight! On thy for - bidden mis - sion

p

cresc.

On thy for - bid-den mis - sion

On thy for - bid-den mis-sion

bid-den mis-sion

This system contains four staves. The top three staves are vocal parts in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "On thy for - bid-den mis - sion", "On thy for - bid-den mis-sion", and "bid-den mis-sion".

Fol - low thy proud am-bi - tion,

Fol - low thy proud am-bi - tion,

Fol - low thy, fol - low thy proud am-bi - tion,

Fol - low thy proud, fol - low thy proud am-bi - tion,

This system contains five staves. The top four staves are vocal parts in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "Fol - low thy proud am-bi - tion,", "Fol - low thy proud am-bi - tion,", "Fol - low thy, fol - low thy proud am-bi - tion,", and "Fol - low thy proud, fol - low thy proud am-bi - tion,".

Wake them to mad se-di - tion, Wreak our

Wake them to mad se-di - tion, Wreak our

Wake them to mad, to mad se-di - tion, Wreak our

Wake them to mad, wake them to mad se-di - tion, Wreak our

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand. The key signature has two flats, and the time signature is 4/4.

ven - - geance a - right, wreak our re - venge a -

ven - - geance a - right, wreak our re - venge a -

ven - - geance a - right, wreak our re - venge a -

ven - - geance a - right, wreak our re - venge a -

The second system of the musical score continues with four vocal staves and two piano staves. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand. The key signature has two flats, and the time signature is 4/4.

right, Wreak our ven - geance, show them our might!_____

right, Wreak our ven - geance, show them our might!_____

right, Wreak our ven - geance, show them our might!_____

right, Wreak our ven - geance, show them our might!_____

p
— Flames that for ev - er bound us, Fear - ful that

p
— Flames that for ev - er bound us, Fear - ful that

mf
— Flames that for ev - er bound us, Fear - ful that rise a -

mf
— Flames that for ev - er bound us, Fear - ful that rise a -

p

poco a poco cresc.

rise a-round us, Flames that for ev-er bound us, Fear-ful that

poco a poco cresc.

rise a-round us, Flames that for ev-er bound us, Fear-ful that

poco a poco cresc.

round us, Flames that for ev-er bound us, Fear-ful that rise a-

poco a poco cresc.

round us, Flames that for ev-er bound us, Fear-ful that rise a-

poco a poco cresc.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo and dynamics are marked *poco a poco cresc.*

rise a-round us, One mo-ment low-er lay Your bar-riers

rise a-round us, One mo-ment low-er lay Your bar-riers

round us, One mo-ment low-er lay Your bar-riers

round us, One mo-ment low-er lay Your bar-riers

The second system continues the vocal and piano parts. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo and dynamics are marked *poco a poco cresc.*

that im-pound us, Let Sa-tan hie a - way, — let Sa-tan hie a -

that im-pound us, Let Sa-tan hie a - way, — let Sa-tan hie a -

that im-pound us, Let Sa-tan hie a - way, — let Sa-tan hie a -

that im-pound us, Let Sa-tan hie a - way, — let Sa-tan hie a -

sempre cresc.

f

sempre cresc.

f

sempre cresc.

f

sempre cresc.

cresc. sempre

way, — let him, let him hie far a - way, let

way, — let him, let him hie far a - way, let

way, — let him, let him hie far a - way, let

way, — let him, let him hie far a - way, let

Sa - tan hie a - way, let Sa - tan

Sa - tan hie a - way, let Sa - tan

Sa - tan hie a - way, let Sa - tan

Sa - tan hie a - way, let Sa - tan

hie a - way, Re - tire, that he may hie a -

hie a - way, Re - tire, that he may hie a -

hie a - way, Re - tire, that he may hie a -

hie a - way, Re - tire, that he may hie a -

ff
way!
ff
way!
ff
way!
ff
way!

Four vocal staves, each with a treble clef and a key signature of two flats. Each staff begins with a dynamic marking of *ff* and contains a melodic line with a slur over the first two notes. Below each staff is the word "way!" written on a horizontal line.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a series of chords with eighth notes, while the left hand plays a steady eighth-note bass line.

Piano accompaniment for the second system, continuing the grand staff from the first system with similar chordal and bass line patterns.

Piano accompaniment for the third system, including a first ending bracket marked with a circled '8' above the staff.

Piano accompaniment for the fourth system, including a second ending bracket marked with a circled '8' above the staff and ending with a double bar line and repeat sign.

Part III.
Paradise: The Temptation.

Nº I.
Introduction and Chorus of Spirits.

'Tis night, but night transparent and serene;
Regretful day, from Eden sinking far,
Throws yet such brightness over hill and plain,
That shadows lighten where they falling are.
The primal pair 'neath flowering fig-trees lie,
Their souls borne heavenward on a dream of joy.

Andante largo. (♩ = 56)

Piano. *pp*

pp

mf

pp

mf

Rev. *

Rev. *

Rev. *

Rev. *

Rev. *

Rev. *

Rev. *

Rev. *

8

poco più f

This system shows the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *poco più f* is placed above the lower staff.

cresc. *poco*

8

This system continues the musical piece. The upper staff has a melodic line with slurs. The lower staff has a more active bass line. Dynamic markings *cresc.* and *poco* are present.

8

cresc. *p subito*

Red. *

This system features a dense texture in the upper staff with many chords. The lower staff has a rhythmic bass line. Dynamic markings *cresc.* and *p subito* are included. At the end of the system, there are markings *Red.* and ***.

cresc.

Red. * *simile*

This system shows a change in the upper staff's texture. The lower staff continues with a rhythmic pattern. A *cresc.* marking is present. At the end, there are markings *Red.*, ***, and *simile*.

dim. *p*

Red. * *simile*

This system concludes the page. The upper staff has a melodic line with slurs. The lower staff has a rhythmic bass line. Dynamic markings *dim.* and *p* are present. At the end, there are markings *Red.*, ***, and *simile*.

poco più f *più p* *dim. sempre*

Allegro con moto. (♩. = 72)

ppp

(The darkness is gradually dissipated.)

p

mf

(The Spirits, whom God has set to guard
Paradise, awaken, and sing.)

Chorus of Spirits.

SOPRANO.

p Fair the dawn ap - pears, o'er the skies un - bound - ed Change - ful hues al -

p ALTO.

Fair the dawn ap - pears, o'er the skies un - bound - ed Change - ful hues al -

TENOR.

p ten. Fair the dawn ap - pears, o'er the skies un - bound - ed Change - ful hues al -

read - y a - broad are thrown, - Spir - its nev - er - tir - ing,

read - y a - broad are thrown, - Spir - its nev - er - tir - ing,

read - y a - broad are thrown, - Spir - its nev - er - tir - ing,

guards of E-dens' zone, - The hour of toil has sound -

guards of E-dens' zone, - The hour of toil has sound -

guards of E-dens' zone, - The hour, ----- the hour of toil has sound -

ed.

ed.

ed.

mf
Lo, be-fore our breath-ing ev-er-y

TENOR II.
mf
Lo, be-fore our breath-ing ev-er-y

mist _____ Light-ly shall de - part and van - ish a -

mf Lo, be-fore our breath - ing

mf TENOR I.
Lo, be-fore our breath - ing

mist _____ Light-ly shall de - part and van - ish a -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple harmonic accompaniment. The lyrics are: "mist _____ Light-ly shall de - part and van - ish a -". The first vocal line is marked *mf* and includes the lyrics "Lo, be-fore our breath - ing". The second vocal line is marked *mf* and includes the text "TENOR I." followed by "Lo, be-fore our breath - ing". The piano accompaniment begins with a series of chords in the right hand and a simple accompaniment in the left hand.

way, _____ The low - liest of flow'rs _____ with

van - ish light a - way, _____ The low - liest of flow'rs _____ with

van - ish light a - way, _____ The low - liest of flow'rs _____ with

way, _____ The low - liest of flow'rs _____ with

The second system of the musical score continues the vocal and piano parts. The lyrics are: "way, _____ The low - liest of flow'rs _____ with", "van - ish light a - way, _____ The low - liest of flow'rs _____ with", "van - ish light a - way, _____ The low - liest of flow'rs _____ with", and "way, _____ The low - liest of flow'rs _____ with". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a simple accompaniment. The lyrics are: "way, _____ The low - liest of flow'rs _____ with", "van - ish light a - way, _____ The low - liest of flow'rs _____ with", "van - ish light a - way, _____ The low - liest of flow'rs _____ with", and "way, _____ The low - liest of flow'rs _____ with".

dew - drops we'll spray, ——— And a - wake the

dew - drops we'll spray, ——— And a - wake the

dew - drops we'll spray, ——— Wake

dew - drops we'll spray, ——— Wake

The piano accompaniment consists of a right-hand part with a flowing sixteenth-note melody and a left-hand part with block chords.

bird in his down - y nest, ——— And a - wake the

bird in his down - y nest, ———

birds in their nest, ———

birds in their nest, ———

The piano accompaniment continues with a similar texture, featuring a melodic right hand and harmonic left hand.

bird _____ in his down - y nest, _____

And a - wake the bird _____ in his down - y

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with rests. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic line in the bass.

And a - wake the bird _____ in his down - y

And a - wake the bird in his down - y

nest, _____ wake the bird _____ in his down - y

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic line in the bass.

nest.

nest.

nest.

SOPRANO.

ALTO.

TENOR I & II.

Fair the dawn ap - pears, — o'er the skies un-

Fair the dawn ap - pears, — o'er the skies un-

Fair the dawn ap - pears, — o'er the skies un-

bound - ed Change - ful hues al - read - y a - broad are thrown, —

bound - ed Change - ful hues al - read - y a - broad are thrown, —

bound - ed Change - ful hues al - read - y a - broad are thrown, —

Spir-its nev-er - tir - ing, Guards of E - den's zone, — The hour of toil has

Spir-its nev-er - tir - ing, Guards of E - den's zone, — The hour

Spir-its nev-er - tir - ing, Guards of E - den's zone, — The hour of toil has

sound - ed. Fair the dawn ap - pears, —

— of toil has sound - ed. Fair the dawn ap - pears, —

sound - ed. Fair the dawn ap - pears, —

o'er the skies un - bound - ed Change - ful hues al - read - y a - broad are

o'er the skies un - bound - ed Change - ful hues al - read - y a - broad are

o'er the skies un - bound - ed Change - ful hues al - read - y a - broad are

thrown, Fair the dawn ap - pears, o'er the skies un - bound - ed

thrown, Fair the dawn ap - pears, o'er the skies un - bound - ed

thrown, Fair the dawn ap - pears, o'er the skies un - bound - ed

poco animato

Change - ful hues al - read - y a - broad are thrown, A - wak - en the

Change - ful hues al - read - y a - broad are thrown, Ay,

Change - ful hues al - read - y a - broad are thrown, Ay,

poco animato

poco cresc.

bird in his down - y nest, a - wak - en the bird in his down - y

poco cresc.

wake the bird in his down - y

poco cresc.

wake the bird in his down - y

poco cresc.

nest, _____ a - wak - en the bird in his down - y

nest, _____ in his down - y

nest, _____ in his down - y

mf *p*

Detailed description: This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first vocal staff has a dynamic marking of *p*. The piano accompaniment starts with a dynamic marking of *mf* in the right hand and *p* in the left hand.

nest. _____

nest. _____

nest. _____

p

Detailed description: This system contains the next three vocal staves and the next two staves of the piano accompaniment. The vocal parts continue with the word "nest." followed by a long line. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* is present in the piano part.

pp

Detailed description: This system contains the final two staves of the piano accompaniment. The right hand continues with sixteenth-note patterns, while the left hand provides harmonic support. The system concludes with a dynamic marking of *pp* (pianissimo).

No. 2.
 Recitative and Prayer.
 Adam, Eve; Satan (invisible).

Andante.
 Eve.

Ad. Adam. (awaking) *tranquillo* Recit.
 It is day: — o-ver-

S. Satan. (invisible)

Andante. (♩ = 76)
mf cantando
pp

Ad. Adam.
 head there shines a crim - son ray. — Be-lov'd com -

E. Eve.
 'Tis thou, — be-lov-ed spouse!

Ad. Adam.
 pan-ion, one gaze — be-stow up - on me.

p *p* *mf*

Adam.

Ad. A - wake_it is the hour, Now 'tis when in prayer thou dai - ly dost join_me.

The musical score for Adam's part consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "A - wake_it is the hour, Now 'tis when in prayer thou dai - ly dost join_me." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a simple harmonic accompaniment with some chords and moving lines.

Prayer.

Andante religioso. dolce con molta semplicità

E. Fa - ther and Lord, to Whom we

Ad. dolce Fa - ther and Lord, to Whom we

Andante religioso. (♩ = 50)

The musical score for the Prayer section is in a 3/4 time signature with a key signature of two flats (Bb, Eb). It is marked "Andante religioso" and "dolce con molta semplicità". The tempo is specified as "Andante religioso. (♩ = 50)". The score includes vocal lines for Soprano (E.) and Alto (Ad.) and a piano accompaniment. The lyrics are: "Fa - ther and Lord, to Whom we owe Life and de - light, - Made in Thine im - age, Thine be our thanks and Thine our hom - age Ev - er -". The piano accompaniment is written in a grand staff and features a simple, flowing accompaniment with some chords and moving lines.

E. owe Life and de - light, - Made in Thine im - age,

Ad. owe Life and de - light, - Made in Thine im - age,

This block continues the musical score for the Prayer section, showing the vocal lines for Soprano (E.) and Alto (Ad.) and the piano accompaniment. The lyrics are: "owe Life and de - light, - Made in Thine im - age, Thine be our thanks and Thine our hom - age Ev - er -". The piano accompaniment is written in a grand staff and features a simple, flowing accompaniment with some chords and moving lines.

E. Thine be our thanks and Thine our hom - age Ev - er -

Ad. Thine be our thanks and Thine our hom - age Ev - er -

This block continues the musical score for the Prayer section, showing the vocal lines for Soprano (E.) and Alto (Ad.) and the piano accompaniment. The lyrics are: "Thine be our thanks and Thine our hom - age Ev - er -". The piano accompaniment is written in a grand staff and features a simple, flowing accompaniment with some chords and moving lines.

E. more, as Thy bless - ings flow. *mf grandioso e ben ritmato*

Ad. more, as Thy bless - ings flow. When morning

Ad. wak - ens in splen - dor 'Neath Thine all - glo - ri - ous sun, — Thy gaze, fa - ther - ly and

E. *Eve.* When morn - ing *mf*

Ad. ten - der, On Thy chil - dren rests a - non.

E. wak - ens in splen - dor 'Neath Thine all - glo - ri - ous sun, — Thy

Ad. When morn - ing wak - ens in splen - dor 'Neath Thine all - -

E. gaze, fa - ther - ly and ten - - der, On thy
 Ad. glo - ri - ous sun, Thy fa - - ther - ly

cresc.

Ped. * *Ped.* *

E. chil - - dren rests a - non. O
 Ad. gaze on Thy chil - dren rests a - non. O

f

Ped. * *Ped.* * *Ped.* *

E. Lord, — our Lord! Fa - ther and Lord! to Whom we
 Ad. Lord, — our Lord! Fa - ther and Lord! to Whom we
 S. Satan. (invisible) Pray on, pray and a - dore Him, Pray on,

p *p*

E. owe Life and de - light, - Made in Thine im - age,
 Ad. owe Life and de - light, - Made in Thine im - age,
 S. ye in - - mates of Pa - ra - dise fair! But -

E. Thine - .be our
 Ad. Thine be our thanks and Thine -
 S. - a day lies be - fore ye, When ye shall know de - spair! Pray -

E. thanks and Thine our hom - age Ev - er - more, as Thy bless - ings
 Ad. - our hom - - age Ev - er - more, as Thy bless - ings
 S. on, pray on, pray and a -

E. *rit.*
 flow. O Lord, O Lord, be Thine our

Ad. *rit.*
 flow. O Lord, O Lord, be Thine our

S.
 dore Him! But a day is be - fore ye,

rit.

E. *a tempo poco più lento*
 thanks.

Ad. *a tempo poco più lento*
 thanks.

S. *a tempo poco più lento*
 but a day is be - fore ye, When ye shall know de - spair!

a tempo poco più lento *a tempo*
pp

S.

p

Red. *

No. 3.
Duet.
Adam, Eve.

Allegro.
Eve.

Ad. Adam. Recit.

Yea, well - be - lov'd! with heart e -

Allegro. *rit.* *p*

Ad. lat - ed I praise the Lord, who thee cre - at - ed To be the

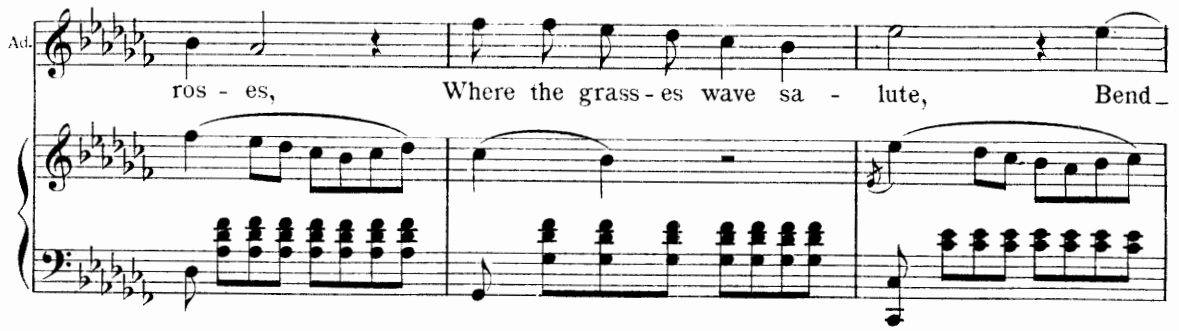
p

Ad. part - ner of my joys, And, like to me, All E - den doth thy

Andante moderato (♩ = 56) *p semplice e tenero*

Ad. beau - ty prize. When thou art pass - ing, the

p

Ad. 
 ros - es, Where the grass - es wave sa - lute, Bend -

Ad. 
 — as to kiss thy snow - y foot While be - low — them it re -

Ad. 
 pos - es, while be - low them it re - pos -

Ad. 
 es. Says the lil - y with a sigh, Where the sun - ny plain ex -

Ad. 
 tend - eth, The sis - ter God hith - er send - eth, She is

Eve. *a tempo*

In vain the o - dor - ous flow -

rit. whit - er yet than I.

rit. *a tempo*

ers O - - pen on the ver - dant mead, For I

p pass, and nev - er heed *pp* An - y sweets of E - den's

pp

poco u poco cresc.

bow - ers. My heart, wo'd by ten - der fear,

p poco u poco cresc.

Red. *

E. Finds no joy in aught a - round me, *f.* On - ly when thy arm doth

m.d.

Red. *

E. bound me, Or when thy voice I

dim.

f. *dim.*

Red. *

E. hear. Adam. *p* Let us love, let us

Ad. *p* Let us love, let us

Red. *

E. love, *f* Ah! *dolce* Let us

Ad. love, *f* Ah!

p

Red. *

Allegro moderato.
teneramente ma senza passione

E. love, let us love! — 'Tis our Master's plea - sure, Day by

Ad. *dolce*
 Let — us love! — 'Tis our Mas - - ter's

Allegro moderato. (♩ = 63)

p

E. day — our loveshall grow. — From thy

Ad. plea - sure, Day by day — our love shall grow. — From my

E. frame — He hath drawn my be - ing, Our souls in one soul shall

Ad. frame He hath drawn thy be - ing, Our souls in one —

E. flow, in one soul shall flow. — Let us love, — 'tis the Mas-ter's

Ad. — soul — shall flow. — Let us love, — 'tis the Mas-ter's

E. plea - sure, Day by day — our love shall grow; — From thy

Ad. plea - sure, Day by day — our love shall grow; — From my

E. frame — He hath drawn my be - ing, Our souls in one soul shall

Ad. frame He hath drawn — thy be - ing, Our souls in one soul shall

p a tempo

flow. Let us love, let us love, 'tis the Master's

p a tempo

flow. Let us love, let us love, 'tis the Master's

a tempo p

Più largam. p poco - rit. a tempo

plea - sure, Day by day our love shall grow, day by

p poco - rit. a tempo

plea - sure, Day by day our love shall grow, day by

Più largam. col canto poco - rit. a tempo

dim. sempre e rit.

day — our love shall grow, day by day — our love shall

dim. sempre e rit.

day — our love shall grow, day by day — our love shall

dim. sempre e rit.

a tempo

E. 

grow! _____

a tempo

Ad. 

grow! _____

Satan (invisible).

S. 

Love on, love and a - dore Him, In - mates of Para-dise

a tempo



S. 

fair! — But a day is in store When ye shall know de - spair! —

a tempo



S. 



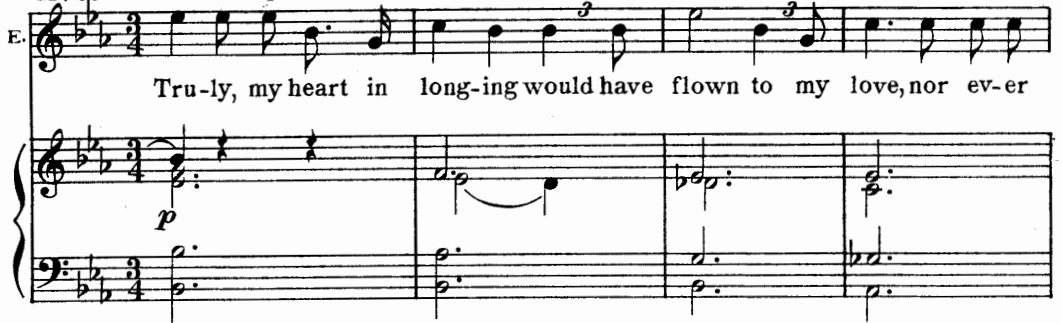
N^o 4.

Scena, Duet of the Temptation, and Chorus.

Eve, Satan, Angels.

(Eve has left her spouse)

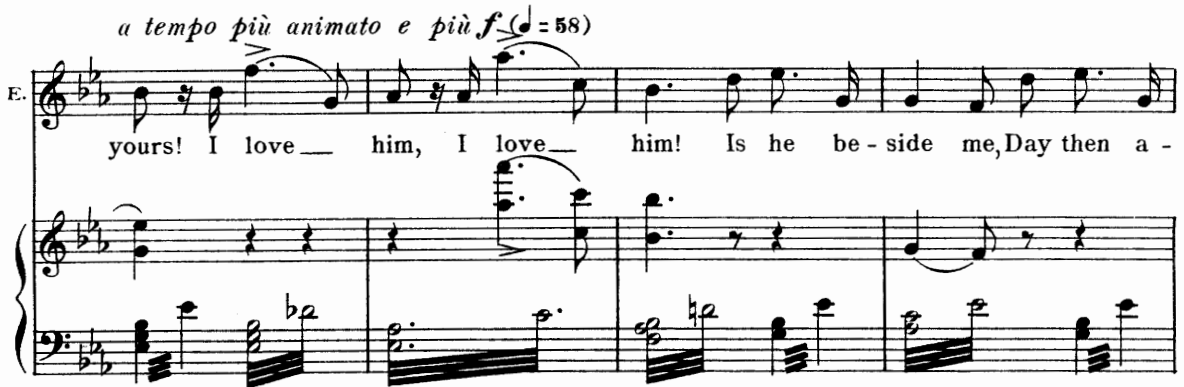
Eve. Moderato quasi recit.

E.  Tru-ly, my heart in long-ing would have flown to my love, nor ev-er

p

E.  wait - ed a com-mand-ment, ere__ our Mas-ter be - nignant had said: Love is

a tempo più animato e più f. (♩ = 58)

E.  yours! I love__ him, I love__ him! Is he be - side me, Day then a -

E.  lone__ seem-eth bright, He on-ly shin - eth to guide me, With-

E. out him 'tis ev - er night, With - out him 'tis ev - er

pp *f*

Rec. * *Rec.* * *Rec.* * *Rec.* *

rit. *p* *mf cantando* *pp*

Andante, *movto* dell'introduzione. (♩ = 52)
(Eve alone, musing, agitated)

E. night, 'tis ev - er night. I love him! let us

p rit. *mf cantando*

Rec. *

E. love! I love him! Ah! —

Rec. * *Rec.* * *Rec.* *

mf

Allegro agitato. (♩ = 152)

Eve. *Recit.* *a tempo*

What a sudden fear - steals o'er me!

pp col canto *p*

Recit.

E.  The grass doth rise and

pp

a tempo misurato

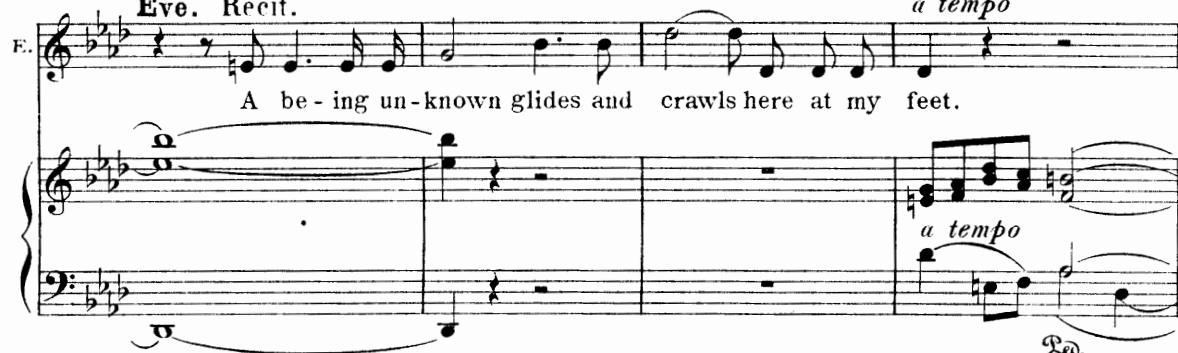
E.  fall_ you be - fore me.

pp a tempo misurato




Eve. Recit.

a tempo

E.  A be - ing un - known glides and crawls here at my feet.

a tempo

Ad.

Eve. Recit.

Satan. I am a - lone, yet I hear a voice my name re -

E - va!

a tempo

peat!

E - va!

a tempo

pp

a piacere **Allegro a tempo ben misurato.**

Who is't that calls me?

Here the shad-ows are cool - er, the

Allegro a tempo ben misurato. (♩ = 132)

col canto *p*

p poco a poco cresc.

A sul-try air en - thralls me, And im-

path - way soft - er, too!

poco a poco cresc.

E. *dim. e rit.* *a tempo*
 pels on a way I nev-er found be-fore.

S. E - - va, 'neath the
a tempo

col canto *>p*

S. branch - es Dost thou aught be-hold? Stretch out thy hand and

E. **Eve.**
 How they gleam be-low the

S. ga - ther These fair fruits of gold!

E. *rit.* *a tempo*
 branches, And so near mine eye sa - lute!

rit. *a tempo*

E. *f* No! 'tis the for-bid-den fruit! Such is the

molto cresc.

E. will of the Fa - - ther!

S. Satan. *p* He wills it so, for well is

fr

S. known, — Yon fruit yields a vast rev-e - la - tion: Thou wert the

p.

S. *cresc.* queen of all cre - a - tion, thou wert the queen of all cre -

cresc.

S. *f* *lunga* a - tion! Thy pow - er then were e - ven like His

f *lunga* *p*

Eve (hesitating).

E. Ah! — this branch is not
 S. own!

E. high, And Heav'n is so far a -
 S. *f poco rit.* *p*

E. *a tempo* bove me! I dare not, I
 S. *a tempo*

E. dare not! For in wrath di -
 S. *cresc.*

E. vine He no more would protect or love
 S. *fp*

F. *me!* *poco ritenuto* *Satan.* *portando*

S. He _____ told you false, He told you false, your jeal - ous

S. *a tempo* God! You fruit, once tast - ed, will ren - der Life a

S. dream of rap - tures ten - der, Fond love thy crown of de -

S. light, *poco a poco cresc.* When day af - ter day for

S. ev - - er, Un - know - ing toil or en - deav - - or,

a poco cresc.

S. *f* Joy shall heart with heart unite! For it

S. is the tree of know - ledge: Ye shall know all, and all pos -

S. sess, And ye shall be so great, that tho' He may not

S. par - don, He dare not punish the of - fend - - ers!

E. Eve. Ah!

f con fuoco *dim.*

E. I can re-sist no more! I can re - sist no

con fuoco
f *dim.*

E. *p* *cresc.*
more! All too long I have borne in my heart the de-sire that urg - es, o-ver-

S. **Satan.** *p cresc.*
She draws yet near - - er, she draws yet

p *cresc.*

E. *f* *dim.*
comes _____ me, o-ver - comes _____ me, o - ver -

S. *f* *dim.*
near - - - er, she draws yet near - er,

f *dim.*

E. comes _____ me!

S. Ah! _____ Now she is

S. there, and bends down a bough!

S. The fruit has fall - - - en! Quiv-er, Earth! Tremble,

pp

(♩ = 132)

S. Heav'n! _____ For Sa - tannow has won! _____

ff *col canto*

(Earth feels the shock, and trembles to her foundations.)

Allegro molto. (♩ = 176)

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with accents. The lower staff starts with a forte (*ff*) dynamic and contains a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic.

The second system continues the piece. The upper staff features a melodic line with a forte (*ff*) dynamic and accents. The lower staff provides a rhythmic accompaniment, also marked with a forte (*ff*) dynamic.

The third system shows a change in dynamics. The upper staff begins with a piano (*p*) dynamic, while the lower staff is marked with a forte (*ff*) dynamic. The system ends with a mezzo-forte (*m. f.*) dynamic.

The fourth system is primarily piano (*p*) in dynamics. The upper staff features a melodic line with accents, and the lower staff provides a rhythmic accompaniment.

The fifth system begins with a fortissimo (*fff*) dynamic. The upper staff has a melodic line with accents, and the lower staff has a rhythmic accompaniment. The system includes a *dim.* (diminuendo) marking and ends with a piano (*p*) dynamic.

The sixth system starts with a piano (*p*) dynamic. The upper staff has a melodic line with accents, and the lower staff has a rhythmic accompaniment. The system includes a *sempre dim.* (sempre diminuendo) marking and ends with a pianissimo (*ppp*) dynamic and a *poco rit.* (poco ritardando) instruction.

Chorus of Angels. (invisible)

Moderato andante.

pp SOPRANO.

Hark, how from earth be - low

Rise long wail-ings of woe!

pp ALTO.

Hark, how from earth be - low

Rise long wail-ings of woe!

Moderato andante. (♩ = 66)

Piano accompaniment for the first system, showing treble and bass staves with chords and melodic lines.

ppp *m.d.*

Tremble all worlds a - round Ah! in a ter - ror pro-found!

Tremble all worlds a - round Ah! in a ter - ror pro-found!

Piano accompaniment for the second system, showing treble and bass staves.

ppp

Fate - -ful trem - bling! Dole - -ful sound!

Fate - -ful trem - bling! Dole - -ful sound!

Piano accompaniment for the third system, showing treble and bass staves with sustained chords.

pp *simile*

No. 5.
Duet and Trio.
Adam, Eve; Satan (invisible).

Andante come eco del primo Duetto.

(Adam returns and finds Eve)

Piano introduction for the first section, marked *pp*. The music is in 3/4 time and consists of a few measures of arpeggiated chords in the right hand and sustained notes in the left hand.

Adam.

Moderato quasi recitato.

Adam's first line of music, marked *Ad.* and *dolce*. The lyrics are: "Here we have met at last, be-lov'd com-pan-ion, Thou whom my". The piano accompaniment is marked *p col canto*.

Adam's second line of music. The lyrics are: "heart hath sought, more than mine eyes!". The piano accompaniment includes triplets and is marked *p* and *poco rit.*

Più animato. Eve.

Eve's line of music, marked *Più animato*. The lyrics are: "What mat-ter". The piano accompaniment is marked *p* and includes a tempo marking of $\text{♩} = 96$.

E. cloudy skies, When radiance ev-er new with-in our heart is glow-

E. ing! Take, and

Ad. E - va! what is this? Such a flame nev-er wo'd me within thy gaze!

E. eat! Yes, look on me! I

Ad. The for - bid - den fruit! oh ill-fat - ed!

E. live, I am e - lat - ei, And I have sav'd of the gold-enfruit a part for

allurg.

Allegro agitato. (♩=144)

con calore

E. thee. Yon fruit, once tast- -ed, will ren - der Life a

E. dream of rap - tures ten- -der, Fond love thy crown of de -

E. light! Thy life a dream of

E. rap - tures ten- -der, Fond love thy crown of de -

cresc.

E. light! A life of rap-tures ten - der, Fond love thy crown of de -

f *rit.*

u tempo

E. 

light! (repulsing her)

A. Adam. *f* 

O fol- - - -ly un - heeding! In vain

u tempo



A. 

all thy plead - ing: I shall o - bey the will of God for

largamente




A. *u tempo*

ev - er - more!

S. *p* Satan (at his ear).

If God chastis - es the reb - el, Wilt

p a tempo



S. 

thou re - fuse to par - take? Tender spouse and faith - ful



Adam (despairingly).

Ad. She now is doom'd to
 S. lov- -er, Her in weal or woe for - sake?

Ad. die! She now is doom'd to die! I will fall when she fall-

Ad. (to Eve) *p* eth! Give me this fruit! I will not live An immor-tal, a-lone, when in death thou shalt *poco rit.*

Eve.

a tempo

(*amoroso*)

cresc.

The rap-ture we now feel shall re-joyce us for ev-er! My Love! My

Ad. lie!

a tempo

p *cresc.*

Ensemble.
Allegro (♩=144)

E. Life! Come to my arms! Ah!

f

molto cresc.

f

E. vain was our sub-mis - sion, Born of awe, grown in
Adam.

Ad. I par - take now in her trans - gres -

S. Satan.

Ah, feeble man's vo - li -

fp

E. dread, From to - day law is dead For us, for

Ad. sion, I par - take now in

S. tion, By my art so mis - led! In the

cresc.

E. us no more op - pres - - sion, Man is no
 Ad. her, in her trans - gres - - sion,
 S. snare, in the snare that I spread They are both in

E. long-er a ward, Peer in all of the
 Ad. For I yield - - ed
 S. - my pos - sess - - ion! By me are both un -

E. Lord! Man is no long-er a ward,
 Ad. when she pled; One
 S. done, Sa - tan fair - ly hath won! By me are

poco u poco cresc.

E. Peer in all _____ of the Lord! _____

Ad. fa - tal way we tread, For we share in se - di - tion! Ah!

S. both un - done, Sa - tan fair - ly hath won, Sa - tan

E. Ah! _____ vain was our sub - mis - sion, Born of

Ad. If Thou dost strike, — O Lord, _____ May my

S. fair - ly hath won! _____ Ah, fee - ble man's vo - li - tion,

E. awe, grown in dread, From to - day law is dead For

Ad. heart be her ward! One fa - tal way we tread, For we

S. By my art so mis - led! _____ In the snare that I spread They are

E. us, no more op - pres - sion! Man is no long - er a ward,

Ad. share in se - di - tion! If Thoudost strike, O Lord,

S. both my pos - sess - ion! By me are

E. — Peer in all of the Lord!

Ad. May my heart, may my heart be her

S. both un - done, Sa - tan fair - ly hath

E. Man is no longer a ward, Peer in all of the

Ad. ward! If Thoudost strike, O Lord, May my heart be her

S. won! By me are both un - done, Sa - tan fair - ly hath

allarg. *a tempo*

F. Lord! Peer in all of the Lord! _____

Ad. ward, may my heart be her ward! _____

S. won, Sa - tan fair - - ly hath won! _____

allarg. *a tempo*

(Adam and Eve withdraw)

(Satan remains alone.)

8

8

ff *poco animato*

(Satan vents his joy in a song of triumph)

Satan. *ff*

S. Ah! _____

No. 6.

Aria of Triumph.

Satan.

Allegro marcato energico. (♩=116)

S. Satan. Thou day so

ff stridente

S. long - ing - ly a - wait -

f

S. ed! Re-venge is sat - - ed, re-venge is sat - -

p

S. ed! It shall reward my hat - - red, my scorn it shall re-

f

S. *ba*

pay! We two wage war nev-er - end- -ing, we two wage war nev-er-

S.

end - ing, we two wage war nev-er - end- - - - -

cresc.

S.

ing! The field was thine, God un-

f

S.

bending, the field was thine, God un - bending, Now in turn I win the

cresc.

simile

S. day, now in turn I win the day!

poco più lento e più p

S. For she hath sinn'd, the be - ing once im - mor - tal, Whom He so

S. lov'd, she dared to break His law; Yon high blue dome, for us a clos-ed

poco allarg.

S. portal, All na - ture trem-bled in an - guish and awe.

Tempo I. ritmato.

f

S. Hah! now tri - umphant, in joy we are turning Our gaze toward yonder ce - les - tial

f

S. zone, For well we know how to -

martellato sempre

S. day they are mourn - - - ing, they are mourn - - -

dimin.

dimin.

S. ing, they are mourn - - - ing,

ff

f

And we know the deed they mourn

This system contains the first vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a slur over the first two measures. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

— was done — by us a - lone.

ff

8

This system contains the second vocal line and piano accompaniment. The vocal line continues with a slur. The piano accompaniment features a forte-forte (*ff*) dynamic and a triplet of eighth notes in the right hand, marked with an '8' and a dashed line.

Thou day so longing - ly a - wait -

8

This system contains the third vocal line and piano accompaniment. The vocal line continues with a slur. The piano accompaniment features a triplet of eighth notes in the right hand, marked with an '8' and a dashed line.

ed, Re-venge is sat - - - ed, re-venge is sat - - -

p

This system contains the fourth vocal line and piano accompaniment. The vocal line continues with a slur. The piano accompaniment features a piano (*p*) dynamic and a triplet of eighth notes in the right hand.

S
ed! It shall reward my hat - red, my scorn it shall re -

p *f*

S
pay! We two wage war never - end - ing, we two wage war never -

S
end - ing, we two wage war never - end - - - -

cresc.

S
ing! The field was thine, God unbending, the field was

f

5. *mf* thine, God un-bend - ing, Now in turn I win the day! The field was

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'thine', followed by a quarter note 'God', a quarter note 'un-bend - ing', a quarter note 'Now', a quarter note 'in', a quarter note 'turn', a quarter note 'I', a quarter note 'win', a quarter note 'the', a quarter note 'day!', and a half note 'The field was'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

5. thine, God un-bend - ing, Now in turn I win the day, now in

The second system of the musical score. The vocal line continues with 'thine, God un-bend - ing, Now in turn I win the day, now in'. The piano accompaniment continues with the same rhythmic patterns as the first system.

5. turn, _____ now in turn I win the day!

The third system of the musical score. The vocal line has a long horizontal line under 'turn,' followed by 'now in turn I win the day!'. The piano accompaniment features a series of chords with accents, and a dynamic marking of *ff* (fortissimo) is present.

sempre marcato

The fourth system of the musical score, which is entirely piano accompaniment. It features a series of chords with accents, and the instruction *sempre marcato* is written above the staff.

The fifth system of the musical score, which is entirely piano accompaniment. It continues the chordal and rhythmic patterns from the previous system.

Part IV.

The Judgment.

Nº 1.

Introduction, Chorus of Seraphim,
and Recitative of the Archangel.

Now unto Heav'n the painful sigh of Earth
Has risen; and if no clouds be seen on high,
The Lord's own radiance 'tis impels them forth:
But Seraphim have trembled in the sky.

Allegro moderato. (♩ = 95)

Piano.

pp

espressivo

mf

pp

mf

pp

8

mf

molto cresc. ff

pp

Chorus.
SOPRANO.

Heav'n-ward from mournful voic - - - es, ——— What moan plaintive-ly

ALTO.

Heav'n-ward from mournful voic - - - es, ——— What moan plaintive-ly

p

cresc. *f*

ris - - es? All na - ture trembles in dis - may! —

cresc. *f*

ris - - es? All na - ture trembles in dis - may! —

f dim.

p

Thro' our wings light-ly lift - - ed —

p

Thro' our wings light-ly lift - - ed —

unis.

Gusts of an-ger are waft - - ed: — What woe may be-tide, who can

Gusts of an-ger are waft - - ed: — What woe may be-tide, who can

say? what woe may be - tide, who can
 say? what woe may be - tide, who can

This system contains the first two systems of music. The top system has two vocal staves with lyrics: "say? what woe may be - tide, who can" and "say? what woe may be - tide, who can". Below are two piano staves with accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* and *2*.

say? what woe may be - tide, who can
 say? what woe may be - tide, who can

This system contains the next two systems of music. The top system has two vocal staves with lyrics: "say? what woe may be - tide, who can" and "say? what woe may be - tide, who can". Below are two piano staves with accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* and *2*.

The Archangel Michael.

Ar. Man fell in sin, man fell in
 say?
 say?

This system contains the first two systems of music for "The Archangel Michael". The top system has a vocal staff with lyrics: "Man fell in sin, man fell in". Below are two piano staves with accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p* and *poco cresc.*

Ar. sin! Un-to Earth I am descend - ing, un-to Earth I am des -

This system contains the next two systems of music for "The Archangel Michael". The top system has a vocal staff with lyrics: "sin! Un-to Earth I am descend - ing, un-to Earth I am des -". Below are two piano staves with accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p*.

Ar.
 cend - ing As a messenger of wrath di - vine, as a messenger of wrath di -

cresc. poco a poco

Ar.
 vine. Ye Ser - a - phim, ye Ser - a - phim! ye all shall

poco rit.

f *fp poco rit.*

Ar.
 join!

p

Chorus.
 Thro' our wings light - ly lift - ed

p

Thro' our wings light - ly lift - ed

a tempo *mf*

p

Gusts of an - ger are waft - - - ed, On

Gusts of an - ger are waft - - - ed,

mf

them let us soar far a - way, on
 them let us soar far a - way, on

them let us soar far a - way, on
 them let us soar far a - way, on

poco cresc.
 them let us soar far a - way. The
 them let us soar far a - way. The

f
 Lord whom man of - fend - ed Hath to
 Lord whom man of - fend - ed Hath to

dim. - -

pun - ish - - - command - ed, And - - - we shall now His will - dis -

dim. - -

pun - ish - - - command - ed, And - - - we shall now His will - dis -

dim. - -

unis. *p* play, - - - and we - - - shall now, - - -

unis. *p* play, - - - and we - - - shall now, - - -

cresc.

cresc.

p *cresc.*

poco allarg. *a tempo*

and we shall now His will - dis - play! - - -

poco allarg. *a tempo*

and we shall now His will - dis - play! - - -

col canto

a tempo

8

f *ff* *fff*

p *cresc.* *poco a poco* *poco*

cresc. molto *fff*

dim. molto *p*

sempre dim. e culmato

pp

Red. ** simile*

Detailed description: This page of a musical score for piano is divided into six systems. The first system features a treble clef staff with an 8-measure phrase and a bass clef staff with dynamics *f*, *ff*, and *fff*. The second system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked with *p*, *cresc.*, *poco a poco*, and *poco*. The third system continues the melodic and accompanimental lines, with dynamics *cresc. molto* and *fff*. The fourth system shows a *dim. molto* in the treble and *p* in the bass. The fifth system features a *sempre dim. e culmato* instruction across both staves. The sixth system concludes with a *pp* dynamic in the bass staff.

No 2.

Recitative, Aria and Concerted Piece.

Adam, Eve, The Archangel.

Adam.*) Recit.

Lightning flash - es, a thun - der-bolt has torn the

Lightning flash - es, a thun - der-bolt has torn the

Recit.

clouds, And the quiv-er-ing earth a sul-len gloom en -

clouds, And the quiv-er-ing earth a sul-len gloom en -

Come prima.

pp

colla voce

a tempo

Recit.

shrouds. Why so soon do ye

shrouds. Why so soon do ye

ppp

16474

* This recitative and aria may be sung by Eve, instead. In this case the second line, printed in small notes, should be followed, taking whichever of the two melodies is best suited for the given voice.

Ad. *van - ish, Dawn of our ear - ly days, pure hours of calm de -*
(the rest as above)

van - ish,

Recit.

p

Andante. (♩ = 52)

Ad. *light? Ere yet my*

p

Ad. *soul with sin al - lied me, I would call on Him in the skies, Fearful to -*

cantabile

Ad. *day, - to-day I tremble, I trem - ble, fain to hide me, And no long - er I*

cantabile

Ad. *p*
 dare un - to Heav'n raise mine eyes, And I dare no longer un-to

pp

Ad. Heav'n raise mine eyes, And I dare no longer un-to

f dim.

a tempo un poco più lento quasi come recitativo

Ad. Heav'n raise mine eyes.
 The Archangel. *p*
 Ar. Al - am, E - va, re - bellious pair, 'tis in vain ye would

a tempo un poco più lento quasi come recitativo

p
pp

Ad. Adam. *Allegro. con calore*
 Par - don the wo - man!

Ar. fly: For both condemnation is nigh!

Allegro. (♩ = 128)

p
ben cantando

Ad.

Par - don the wo - man! I should have been her guide and stay, Faithful guardian,

Eve.

Par - don me,

Vi.

true _ companion, I 'twas who led her a - stray,

cantabile

par - don, O Lord! The ser - pent 'twas who tempted

Vi.

I 'twas who led her a - stray.

E.

me! Par - don!

Vi.

Par - don the wo - man! Par - don!

mf *p* *mf*

F. He came in gloom thro' the gar - den,

Ad. *con nobilità*
He Who sent thee, I

F. And my heart was won fool - ish - ly.

Ad. know, is no wil - ful oppress - or, Tho'

F. Par - don! par -

Ad. I be not the sole, I am the archtransgress - or:

p *p*

E. don!

Ad. *cresc* Strike - me a - lone! strike - me a - lone! *f* strikeme a - lone!

Ad. - spare her, I pray, spare her, I

Eve. *f a tempo*

E. Par - don, oh par - don! Ah!

Ad. *rit.* pray! par - don, *a tempo* par - don the *mf*

E. the ser-pent 'twas who tempted me! Par -

Ad. *f* wo man, par - don the wo - *poco rit.*

No 3. Prediction. The Archangel.

Eve.

Andante.

Musical staff for Eve's part, first measure.

Adam. don!

Musical staff for Adam's part, first measure.

man!
The Archangel.

Musical staff for The Archangel's part, first measure.

p

Andante. (♩ = 60.)

See yon - der plain for -

Piano accompaniment for the first system.

Musical staff for The Archangel's part, second system.

bid - ding, Un - barred _____ to ev - 'ry woe, _____ With no

Piano accompaniment for the second system.

Musical staff for The Archangel's part, third system.

wide - spread - ing bough Or fruit or shade pro - vid - ing:

Piano accompaniment for the third system.

Musical staff for The Archangel's part, fourth system.

There leads thy way, from E - den a - far thou shalt

Piano accompaniment for the fourth system.

Al.

 go, And thou shalt eat thy bread in the sweat of thy

molto cresc.

Listesso movto per ogni battuta.

Al.

 brow. The spouse God hath giv'n un- to

dim. *p*

Al.

 thee, Thy part-ner in transgression, Shar-ing thy con-dem-

poco cresc.

Al.

 na- -tion, Sore pangs of trav-ail be her re-ward;

poco u poco cresc.

And, a vic-tim of your mis - deed with ye to-geth - er,

cresc. poco a poco

One of your sons shall die by the hand of his

f

broth - er: For

con maestri

fff dim. p

such is the will of the Lord.

SOPRANO. *p rit. -*

Chorus: Seraphim. For such is the will of the

ALTO *p rit. -*

For such is the will of the

p rit. -

N^o 4.
 Invocation, Concerted Piece.
 Eve, Adam, The Archangel, Seraphim.

Eve. Andante largo.

f

O God a - veng - ing and right - eous,

Adam.

f

O God a - veng - ing and right - eous,

The Archangel.

f

O God a - veng - ing and right - eous,

SOPRANO.

f

Lord. O God a - veng - ing and right - eous,

ALTO.

f

Lord. O God a - veng - ing and right - eous,

TENOR.

f

O God a - veng - ing and right - eous,

Andante largo. (♩ = 63)

p *f*

E. Thy com-mand we shall o - bey, But far from Thy lov - ing -

Ad. Thy com-mand we shall o - bey, But far from Thy lov - ing -

Ar. Par - a - dise ye leave to - day, And far from His lov - ing -

Par - a - dise ye leave to - day, And far from His lov - ing -

Par - a - dise ye leave to - day, And far from His lov - ing -

Par - a - dise ye leave to - day, And far from His lov - ing -

f *3*

E. kind - ness We shall wan - der, lost for aye.

Ad. kind - ness We shall wan - der, lost for aye.

Ar. kind - ness Ye shall wan - der, lost for aye.

kind - ness Ye shall wan - der, lost for aye.

kind - ness Ye shall wan - der, lost for aye.

kind - ness Ye shall wan - der, lost for aye.

p *3*

p

Share we no long-er Thy fa - - vor, No more the light of Thy

Share we no long-er Thy fa - - vor,

De - spair - ing sigh

p

Ye share no long - er His

p

Ye share no long - er His

p

Ye share no long - er His

poco a poco cresc.

face, Shall then Thy chil - dren for ev - er Despair - ing

poco a poco cresc.

No more the light of Thy face, Shall then Thy chil - dren for

poco a poco cresc.

for His grace! De - spair - ing

poco a poco cresc.

fa - - vor, Ye share no long - er His

poco a poco cresc.

fa - - vor, Ye share no long - er His

poco a poco cresc.

fa - - vor, Ye share no long - er His

poco a poco cresc.

E: sigh for Thy grace? Share we no long-er Thy
 Ad: ev - er Sigh in de-spair of Thy grace?
 Ar: sigh for His grace!
 fa - vor, No more the light of His face,
 fa - vor, No more the light of His face,
 fa - vor, No more the light of His face,
fp

E: fa - - vor, No more the light of Thy face,
 Ad: Share we no long-er Thy fa - vor, No more the light of Thy
 Ar: Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His

p poco a poco cresc.

E. Shall then Thy chil - dren for ev - er

Ad. face, Shall then Thy chil - dren for ev - er

Ar. face, *p poco a poco cresc.* Ye in your sin shall live for

face, *p poco a poco cresc.* Ye in your sin shall live for

face, *p poco a poco cresc.* Ye in your sin shall live for

face, *p poco a poco cresc.* Ye in your sin shall live for

p poco a poco cresc.

p

Rd. *

E. Sigh in despair of Thy grace? Shall then Thy chil - dren for

Ad. Sigh in despair of Thy grace? Shall then Thy chil - dren for

Ar. ev - er, Torn by despair of His grace,

ev - er, Torn by despair of His grace,

ev - er, Torn by despair of His grace,

ev - er, Torn by despair of His grace,

Rd. *

f ev - er *ff* Sigh in de - spair of Thy
f ev - er *ff* Sigh in de - spair of Thy
f ev - er - more de - spair, *ff* Torn by de - spair of His
f Ye in your sin shall live for ev - er, *ff*
f Ye in your sin shall live for ev - er, *ff*
f Ye in your sin shall live for ev - er, *ff*

fff grace? sigh in despair of Thy grace?
fff grace? sigh in despair of Thy grace?
fff grace, torn by despair of His grace!
Torn by despair of His grace! Ah!
Torn by despair of His grace! Ah!
Torn by despair of His grace! Ah!

SOPRANO.

p > *poco cresc.*

O God a - veng - ing and

p > *poco cresc.*

O God a -

ALTO. *divisi*

TENOR I.

*p**poco cresc.*

O God a - veng - ing and right - eous, God a -

p > *poco cresc.*

O God a - veng - ing and right - eous, O God a -

TENOR II. *divisi**p* > *poco cresc.*

O God a - veng - ing and right -

*p**poco cresc.*

right - eous, Par - a - dise ye leave to - day,

veng - ing and right - eous, Par - a - dise ye leave to -

p > *poco cresc.*
O God a - veng - ing and right - eous,

veng - ing, Par - a - dise ye leave to - day,

veng - ing and right - eous, Par - a - dise ye leave to -

eous, Par - a - dise, Par - a - dise ye leave to -

Eve.

Share we no long - er Thy fa - - - vor,

Adam.

Share we no long - er Thy fa - - - vor,

The Archangel.

Ye share no

SOPRANO.

Ye share no long - er His

day,

Ye share no long - er His

ALTO. *divisi*

Ye share no long - er His

TENOR I.

Ye share no long - er His

day,

Ye share no long - er His

TENOR II. *divisi*

Ye share no long - er His

f

E.
 No more the light of Thy face, Shall then Thy
 Ad.
 No more the light of Thy face, Shall then Thy
 Ar.
 long - er His fa - - - vor, No

SOPRANO.
 fa - - - vor, No more the light of His
 fa - - - vor, No more the light of His

ALTO. divisi
 fa - - - vor, No more the light of His

TENOR I.
 fa - - - vor, No more the light of His
 fa - - - vor, No more the light of His

TENOR II. divisi
 fa - vor No more the light of His

E. chil - - - dren for ev - - - er De-spair-ing

Ad. chil - - - dren for ev - - - er De-spair-ing

Ar. more the light of His face, De-spair-ing

face, Ye in sin shall live for ev - - - er,

face, Ye in sin shall live for ev - - - er,

face, Ye in sin shall live for ev - - - er,

E. sigh for Thy grace? Shall then Thy chil - - - dren for

Ad. sigh for Thy grace? Shall then Thy chil - - - dren for

Ar. sigh for His grace! Ye in your sin shalt live for

Torn by de-spair of His grace! Ye in your sin shall live for

Torn by de-spair of His grace! Ye in your sin shall live for

Torn by de-spair of His grace! Ye in sin shall live for

ev - - er despairing sigh for Thy grace, despairing
 ev - - er despairing sigh for Thy grace, despairing
 ev - - er Tornby de - spair of His grace, torn by de -
 ev - - er Tornby de - spair of His grace, torn by de -
 ev - - er Tornby de - spair of His grace, torn by de -
 ev - - er Tornby de - spair of His grace, torn by de -

sigh for Thy grace?
 sigh for Thy grace?
 spair of His grace!
 spair of His grace!
 spair of His grace!
 spair of His grace!

ff
ff lungu

Recitative and Grand Final Chorus.
The Son; Full Chorus.

Grave. (♩ = 56)

p *pp*

This block contains the piano introduction for the recitative. It features a grand staff with treble and bass clefs. The tempo is marked 'Grave' with a quarter note equal to 56 beats. The music begins with a piano (*p*) dynamic and transitions to a pianissimo (*pp*) dynamic. The key signature has two flats (B-flat and E-flat).

The Son. *solennemente*

O man, O wo - man! take heart, be -

Rec.

This block contains the first vocal line and piano accompaniment. The vocal line is in bass clef and begins with the lyrics 'O man, O woman! take heart, be -'. The piano accompaniment is in grand staff. The tempo is marked 'solennemente'. The vocal line is marked 'Rec.' (recitative). There is an asterisk (*) at the end of the piano accompaniment line.

hope - - - ful! The wrath of Heav'n shall not en -

Rec.

This block contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'hope - - - ful! The wrath of Heav'n shall not en -'. The piano accompaniment continues in grand staff. The vocal line is marked 'Rec.'.

dure; Your children shall once be -

Rec.

This block contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics 'dure; Your children shall once be -'. The piano accompaniment continues in grand staff. The vocal line is marked 'Rec.'.

hold me, a messen-ger sent by my Fa - - - ther, tell-ing

Rec.

This block contains the fourth vocal line and piano accompaniment. The vocal line continues with the lyrics 'hold me, a messen-ger sent by my Fa - - - ther, tell-ing'. The piano accompaniment continues in grand staff. The vocal line is marked 'Rec.'.

S. mor - tals of love _____ that shall all fear _____ de -

Led. * *Led.* * *Led.* * *Led.* *

S. stroy! _____ Their Sav - iour I shall

mf *pp*

Led. * *Led. m.d.* * *Led.* *

S. come, _____ their

f

Led. * *Led.* *

S. Sav - iour I shall come, _____ their Sav - iour I shall

pp *poco cresc.*

Led. * *Led.* * *Led.* * *Led.* *

come, bear-ing ti - dings of joy. ———

SOPRANO. *maestoso*
f Their

ALTO. *f* Their

TENOR. *f* Their

BASS. *f* Their

Ped. * Ped. *

Sav - iour He will come, ——— their Sav - iour He will

Sav - iour He will come, ——— their Sav - iour He will

Sav - iour He will come, ——— their Sav - iour He will

Sav - iour He will come, ——— their Sav - iour He will

Ped. m.d. *

come, — their Sav - iour He will come, — their Sav - iour Hewill

come, — their Sav - iour He will come, — their Sav - iour Hewill

come, — their Sav - iour He will come, — their Sav - iour Hewill

come, — their Sav - iour He will come, — their Sav - iour Hewill

Red. m.d. * *Red.* * *Red. m.d.*

allarg. ³ come, bear - ing ti - dings of joy! _____

allarg. ³ come, bear - ing ti - dings of joy! _____

allarg. ³ come, bear - ing ti - dings of joy! _____

allarg. ³ come, bear - ing ti - dings of joy! _____

Allegro. (♩ = 132)

allarg. ³ *ff* *p*

cresc. poco a poco

f
Sav- iour and Lord, praise we, praise we Thy love un - end - ing!

f
Sav- iour and

f staccato

f

f
Lord, praise we, praise we Thy love un - end - ing!

f
Here on earth our

f
Lord, praise we, praise we Thy love un - end - ing!

f

Here on earth our voice - es all

voice - es all blend - ing, here — on earth our voice - es all

Here on earth our voice - es all blend - ing, here on earth our

blend - ing With — ser - a - phim shall out - pour, Prais - ing

Here on earth our voice - es all blend - ing With ser - a - phim shall out - pour, Prais - ing

blend - ing With ser - a - phim, with ser - a - phim shall out - pour, Prais - ing

voice - es all blend - ing With ser - a - phim shall out - pour, Prais - ing

Thee_ for ev - er - more!

Thee for ev - er - more!

Thec for ev - er - more!

Thee for ev - er - more!

p *poco a poco cresc.* - -
Far and wide_ through - out cre -

p *poco a poco cresc.* - -
Far and wide through - out cre -

p *poco a poco cresc.* - -
Far and wide_ through - out cre -

p *poco a poco cresc.* - -
Far and wide through - out cre -

a - tion Be Thy glo - ry by all con - fess'd,

a - tion Be Thy glo - ry by all con - fess'd,

a - tion Be Thy glo - ry by all con - fess'd,

a - tion Be Thy glo - ry by all con - fess'd,

sempre cresc.

Let ev - 'ry voice — tell a - do - ra - tion, Thy ho - ly

sempre cresc.

Let ev - 'ry voice tell a - do - ra - tion, Thy ho - ly

sempre cresc.

Let ev - 'ry voice tell a - do - ra - tion, Thy ho - ly

sempre cresc.

Let ev - 'ry voice tell a - do - ra - tion, Thy ho - ly

sempre - cresc.

name shall for ev - er be blest! Let ev - 'ry voice —

name shall for ev - er be blest! Let ev - 'ry voice

name shall for ev - er be blest! Let ev - 'ry voice

name shall for ev - er be blest! Let ev - 'ry voice

f

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

u tempo

blest!

u tempo

blest!

u tempo

blest! Let ev-'ry voice tell a - do -

u tempo

blest! Let ev-'ry voice tell a - do - ra - tion, ev - 'ry

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, both marked *u tempo*. The first vocal staff begins with a whole rest followed by a quarter note, then a whole rest. The second vocal staff begins with a quarter note, then a whole rest. The third and fourth staves are piano accompaniment staves in treble and bass clefs, respectively. The piano part begins with a quarter note, then a whole note, and continues with a series of eighth and quarter notes. The lyrics are: "blest! Let ev-'ry voice tell a - do -" on the third staff and "blest! Let ev-'ry voice tell a - do - ra - tion, ev - 'ry" on the fourth staff.

u tempo

Let ev-'ry voice tell a - do -

Let ev-'ry voice tell a - do - ra - tion, ev-'ry voice a - do -

ra - tion, Let ev - 'ry voice tell a - do -

voice tell a - do - ra - tion, ev-'ry voice a - do -

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef. The first vocal staff begins with a whole rest followed by a quarter note, then a whole note. The second vocal staff begins with a quarter note, then a whole note. The third and fourth staves are piano accompaniment staves in treble and bass clefs, respectively. The piano part continues with a series of eighth and quarter notes. The lyrics are: "Let ev-'ry voice tell a - do -" on the first staff, "Let ev-'ry voice tell a - do - ra - tion, ev-'ry voice a - do -" on the second staff, "ra - tion, Let ev - 'ry voice tell a - do -" on the third staff, and "voice tell a - do - ra - tion, ev-'ry voice a - do -" on the fourth staff.

ra - tion, Thy ho - ly name_ be blest, Thy ho - ly

ra - tion, Thy ho - ly name be blest, Thy ho - ly

ra - tion, Thy ho - ly name_ be blest, Thy ho - ly

ra - tion, Thy ho - ly name be blest, Thy ho - ly

name be blest, for ev - er blest! Sav - iour and Lord,

name be blest, for ev - er blest! Sav - iour and Lord, praise we,

name be blest, for ev - er blest! Sav - iour and

nameshall for ev - er be blest! Sav - iour and Lord, praise we, praise we

praise we, praise we, praise we Thy love un - end - ing, praise we Thy love un -

praise we, praise we, praise we Thy love un - end - ing, praise Thy love un -

Lord, praise we, praise we Thy love un - end - ing, praise Thy love un -

Thy love un - end - ing, praise we Thy love un - end - ing, praise Thy love un -

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end - ing, praise we Thy love un - end -

end - ing, praise we Thy love un - end -

end - ing, praise we Thy love un - end -

end - ing, praise we Thy love un - end -

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

name shall be blest, Thy *allarg. ff*

name shall be blest, Thy *allarg. ff*

name shall be blest, Thy *allarg. ff*

name shall be blest, Thy *allarg. ff*

ho - ly name shall be blest!

ho - ly name shall be blest!

ho - ly name shall be blest!

ho - ly name shall be blest!

Red. * Red. *

Thy name be blest!

Thy name be blest!

Thy name be blest!

Thy name be blest!

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