

Der turm von Babel. Acc. arr. for piano

EDITION SCHIRMER.

No. 6.

3

THE

Tower of Babel

SACRED OPERA,

BY

A. RUBINSTEIN.

(EDITED BY F. W. ROSIER.)

G. SCHIRMER, NEW YORK,
35 Union Square.

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ms. W. P. Fay for Mrs. S. Schirmer

CITY OF NEW YORK MUS 2516 5763
THE TOWER OF BABEL.

SOLI.	<i>Characters represented.</i>	CHORUS.
NIMROD.	BASS.	RETAINERS of NIMROD.
ABRAM.	TENOR.	PEOPLE — MEN, WOMEN and CHILDREN.
OVERSEER.	BARITON.	HOST of ANGELS.
FOUR ANGELS.	CHILDREN.	INFERNAL SPIRITS.

SCENE. In the foreground, at the right, is a huge tree on which hangs a brazen gong. The tree is on a little knoll of earth. In the middle distance is an immense circular Tower; round the upper part of which projects a scaffold on which is grouped a crowd of people asleep. The scaffold and foreground is filled with furnaces, lime, crucibles, levers, stones, bricks, beams *etc.* The back represents the plain of the Land of Shinar.

English version by F. W. ROSIER. ANTON RUBINSTEIN.

Andante.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation, labeled with a large **B** at the beginning. It continues the piece with various chordal textures and melodic fragments. A dynamic marking of *p* is visible in the left hand.

Third system of musical notation, starting with the instruction "(The curtain is raised.)" above the staff. The music features a mix of chords and moving lines. Dynamic markings of *p* are used in both hands.

Fourth system of musical notation, labeled with a large **C** at the beginning. The piece continues with complex harmonic structures. A dynamic marking of *p* is present in the right hand.

Fifth system of musical notation, continuing the musical development. It includes various chordal patterns and melodic lines. A dynamic marking of *p* is visible in the right hand.

Sixth system of musical notation, labeled with a large **D** at the beginning. The system concludes with dense chordal textures. Dynamic markings of *mf* and *p* are present in the left and right hands respectively.

(The Overseer enters accompanied by two trumpeters who at a sign from him sound their instruments to awake the people.)

Moderato assai.
OVERSEER.

A - rise! Ye peo - ple, a - rise! Be - fore the new - born

day the dark - ness flies, Be - neath whose wings ye lay re - pos - ing.

Bear - ing a gold - en message come the Sun's ef - ful - gent rays, Behold! be -

hold! his glo-ri-ous beam the roll - ing stream dis-clos - ing, a -

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

ff.
rise! a -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note. The piano accompaniment includes a section marked *ff.* with triplets in the bass and a section marked *trem.* in the treble.

wake! To

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note. The piano accompaniment includes a section marked *ff.* with triplets in the bass and a section marked *trem.* in the treble.

la - - - - - bor! a -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note. The piano accompaniment includes a section marked *ff.* with triplets in the bass and a section marked *trem.* in the treble.

rise!

Ere he a - chieves his jour - ney thro' the skies, and on his pur - ple

fp

bed in o - cean lies, His part - ing radiance must be gleam - - ing, No

mf

lon - ger on the eve - ning cloud, But on a work of

which we may be proud, Our lof - ty Tow'r more worth - y of his

(The people get to work by degrees, fire is made, the furnaces begin to glow. Some carry stones, others wheel truck with tackle, etc. up on the scaffolds. In general, great activity on the stage.)

Moderato con moto.

CHORUS OF PEOPLE.

beam - ing.

SOPRANO.

ALTO.

TENOR.

BASS.

To work! to work! To work! to

To work! to work! To work! to

Moderato con moto.

work! Now pre-pare we the pon - de - rous mas - ses, On high up-raise them! In or - der place them,

work! Now pre-pare we the pon - de - rous mas - ses, On high up-raise them! In or - der place them,

To work! to work! To work! to

That soon the grand state - ly Halls may ap -

To work! to work! To work! to

That soon the grand state - ly Halls may ap - pear!

work! Now pre-pare we the pon-der-ous mas-ses! On high upraise them! In or-der place them!

pear, That soon the grand state-ly Halls may ap-pear,

work! Now pre-pare we the pon-der-ous mas-ses! On high upraise them! In or-der place them!

That soon the grand state-ly Halls may ap-pear!

To work! To work! That soon the grand state-ly Halls may ap-

To work! To work! To work! To

That soon the grand state-ly Halls may ap-pear To work! To

To work! To work! To work! To

pear, with a fort-ress of stone to de-fend them! Heaven-ward soar-ing

work, with a fort-ress of stone to de-fend them! Heaven-ward soar-ing

work, with a fort-ress of stone to de-fend them! Heaven-ward soar-ing,

work, with a fort-ress of stone to de-fend them Heaven-ward soar-ing,

Heaven-ward soaring, Heaven-ward soaring, we
 Heaven-ward soaring, Heaven-ward soaring, we shall com -
 Heavenward soaring, Heavenward soaring, we shall com -
 Heavenward soaring, Heavenward soaring, we

shall complete it, we shall com - plete it, Ere the sun shall re - cline
 plete it; we shall complete it, Ere the sun shall re - cline in the
 plete it, we shall com - plete it, Ere the sun shall re - cline
 shall complete it, we shall complete it, Ere the sun shall re - cline in the

in the west, we shall com-plete it, we shall com - plete it, Ere the
 west, we shall com - plete it, we shall complete it, Ere the
 in the west, we shall complete it, we shall com - plete it,
 west, we shall com-plete it, we shall com - plete it, Ere the

D *Più mosso.*

sun shall re - cline — in the west.

sun shall re - cline in the west.

Ere — the sun shall re - cline in the west. we hear!

sun. Ere the sun shall re - cline in the west. Heat up the ov - ens,

Più mosso.

D

we hear!

stir up the crucibles, Heat up the ov - ens, stir up the crucibles, Mould we and bake we bricks for the

Heat up the ov - ens, stir up the crucibles, Heat up the

building! we hear! we hear! Join

E

Heat up the ov-ens,
 ov-ens, stir up the crucibles, mould we and bake we bricks for the building, we
 Heat up the ov-ens,
 brick firm to stone with clay and lime we

stir up the crucibles, Heat up the ov-ens, stir up the crucibles, mould we and
 hear! we hear! Join brick firm to stone with
 stir up the crucibles, Heat up the ov-ens, stir up the crucibles, mould we and
 hear! we hear! Join brick firm to stone with

F

bake we bricks for the building, we hear! Ply the strong hammers!
 clay and lime we hear! Ply the strong hammers!
 bake we bricks for the building, we hear! Ply the strong hammers!
 clay and lime we hear! Ply the strong hammers!

we hear! All now to building!

we hear! All now to building! we hear!

we hear! All now to building! we

we hear! All now to building!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "we hear! All now to building!". The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

G

we hear! Ply the strong hammers! we hear! we

Ply the strong hammers! we hear! we

hear! Ply the strong hammers! we hear! we

we hear! Ply the strong hammers! we hear!

The second system begins with a large **G** time signature change. The vocal parts continue with the lyrics "Ply the strong hammers!". The piano accompaniment continues with a similar rhythmic pattern.

hear! All now to build-ing!

hear! All now to build-ing!

hear! All now to build-ing!

we hear!

The third system continues the vocal lines and piano accompaniment. The lyrics "All now to build-ing!" are repeated across the vocal parts. The piano accompaniment features a more complex rhythmic pattern with some triplets.

H

All now to building! Soon our

Soon our glorious Towr shall rise

Soon our glorious Towr shall rise Its lof - ty

Soon our glorious Towr shall rise Its lof - ty sum - mit, its lof - ty

glorious Towr shall rise!

shall a - rise! All now to building,

sum-mit be-yond the skies! All now to building,

sum-mit be-yond the skies! All now to building, Soon our

Soon our glorious Towr shall rise

Soon our glorious Towr shall rise our Towr shall

Soon our glorious Towr shall rise Its lof - ty sum - mit be-yond the

glorious Towr shall rise, Its lof - ty sum - mit, its lof - ty sum - mit be-yond the

Soon our glo - rious Tow'r shall rise, Soon our Tow'r
 rise. Soon our glo - rious Tow'r shall rise, Soon our Tow'r
 skies.. Soon our glo - rious Tow'r shall rise, Soon our Tow'r
 skies. Soon our glo - rious Tow'r shall rise, Soon our Tow'r

shall, shall rise be - yond the skies!
 shall, shall rise be - yond the skies!
 shall, shall rise be - yond the skies!
 shall, shall rise be - yond the skies!

K
 Ply the strong hammers, Heat up the ov - ens
 Ply the strong hammers, Heat up the ov - ens
 Ply the strong hammers, Heat up the ov - ens
 Ply the strong hammers, Heat up the ov - ens
K

Heat up the ov - ens, All now to build-ing!

Heat up the ov - ens, All now to building,

All now to

All now to building, All now to build-ing,

All now to build-ing, All now to build-ing, come

All now to build-ing,

build - ing, All now to build-ing, come on! come

L *ritard.*

come on! from far and near hither come! Ye

on! from far and near hither come! — *ritard.* Ye

come on! from far and near hither come! Ye

on! from far and near hither come! — Ye

L *ritard.*

Tempo I.
OVERSEER.

To work, to work _____ to work, to

Sons of Ham! Ye Sons of Shem! Ye

Sons of Ham! Ye Sons of Shem! Ye

Sons of Ham! Ye Sons of Shem! Ye

Sons of Ham! Ye Sons of Shem! Ye

Tempo I.

work, Now prepare ye the pon-derous masses, on high upraise them, In order place them, That soon the

daugh - ters and sons of Ja - - phet come! draw nigh, draw

daugh - ters and sons _____ of Ja - - phet come! _____

daugh - ters and sons _____ of Ja - - phet come! _____

daugh - ters and sons of Ja - - phet come! draw nigh, draw

grand state-ly halls may ap-pear! with a fort-ress of

nigh, To work, to work! Now pre -

draw nigh, draw nigh: to work, to work! Now pre -

to work, to work! Now pre -

nigh, to work, to work! Now pre -

M

stone to de-fend them, Heav - en - ward soar - ing That soon the

pare we the pon - der - ous mas - ses on high up -

pare we the pon - der - ous mas - ses on high up -

pare we the pon - der - ous mas - ses on high up -

pare we the pon - der - ous mas - ses on high up -

M

grand stately halls may ap - pear with — a for - tress of
 raise them In or - der place them with — a for - tress of
 raise — them In or - der place — them with — a for - tress of
 raise them That soon the grand stately halls may ap - pear with a for - tress of
 raise them In or - der place them with — a for - tress of

stone to de - fend them Heav - en - ward heav - en - ward heav -
 stone to de - fend them Heav - en - ward soar - ing heav - en - ward soar - ing we shall com -
 stone to de - fend them Heaven - ward soar - ing heav - en - ward soar - ing we shall com -
 stone to de - fend them Heaven - ward soar - ing heav - en - ward soar - ing we shall com -
 stone to de - fend them Heav - en - ward soar - ing heav - en - ward soar - ing we shall com -

N

- en-ward soar - - - ing. — we shall com-plete it Ere yet the
plete it we shall com-plete it, Ere yet the sun shall re - cline in the west. Ere yet the
plete it we shall com-plete it, Ere yet the sun shall re - cline in the west. Ere yet the
plete it we shall com-plete it, Ere yet the sun shall re - cline in the west. Ere yet the

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth staff for a lower voice part. The piano accompaniment is written for the right and left hands. The lyrics are: "- en-ward soar - - - ing. — we shall com-plete it Ere yet the", "plete it we shall com-plete it, Ere yet the sun shall re - cline in the west. Ere yet the", "plete it we shall com-plete it, Ere yet the sun shall re - cline in the west. Ere yet the", and "plete it we shall com-plete it, Ere yet the sun shall re - cline in the west. Ere yet the".

sun shall re - cline _____ in the west, we shall com-plete it
sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the
sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the
sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the
sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the

The second system of the musical score continues the vocal and piano parts. It features a large '0' time signature above the first vocal staff. The lyrics are: "sun shall re - cline _____ in the west, we shall com-plete it", "sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the", "sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the", "sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the", and "sun shall re - cline _____ in the west, Ere yet the sun shall re - cline in the".

Più mosso.

Ere yet the sun shall re - cline _____ in the west our glo - rious
 west Ere yet the sun shall re - cline _____ in the west.
 west Ere yet the sun shall re - cline _____ in the west. Heat up the ov - ens
 west Ere yet the sun shall re - cline _____ in the west. We

Più mosso.

Tow'r our glorious Tow'r soon shall rise,
 Heat up the ov - ens,
 Stir up the crucibles, we hear _____
 we hear _____
 hear _____

soon shall a - rise Its lof - - -

we hear

mould we and bake we bricks for the build-ing!

stir up the crucibles, mould we and bake we bricks for the build-ing!

P

ty sum - - mit be - yond the

mould we and bake we bricks for the building! Join brick firm to stone with clay and

mould we and bake we bricks for the building! Join brick firm to stone with clay and

Join brick firm to stone with clay and lime

Join brick firm to stone with clay and lime

P

skies Build! build! build!

lime we hear all now to build-ing

lime All now to build-ing! we hear

we hear Ply the strong hammers

Ply the strong hammers! we hear

Detailed description: This system contains five staves. The top staff is a bass line with lyrics 'skies Build! build! build!'. The second staff is a vocal line with lyrics 'lime we hear all now to build-ing'. The third staff is a vocal line with lyrics 'lime All now to build-ing! we hear'. The fourth staff is a vocal line with lyrics 'we hear Ply the strong hammers'. The fifth staff is a piano accompaniment line with lyrics 'Ply the strong hammers! we hear'. The piano part features a steady eighth-note accompaniment in the bass and sustained chords in the treble.

Ere our la - - - bor is done

we hear Ply the strong hammers

Ply the strong hammers we hear

we hear all now to build-ing

all now to build-ing we hear

Detailed description: This system contains five staves. The top staff is a bass line with lyrics 'Ere our la - - - bor is done'. The second staff is a vocal line with lyrics 'we hear Ply the strong hammers'. The third staff is a vocal line with lyrics 'Ply the strong hammers we hear'. The fourth staff is a vocal line with lyrics 'we hear all now to build-ing'. The fifth staff is a piano accompaniment line with lyrics 'all now to build-ing we hear'. The piano part continues with the same accompaniment as the first system, ending with a fermata on the final chord.

will the Earth be for - - got and heav'n be

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

f

(Here NIMROD enters with his retinue, among whom is ABRAM, and stations himself on the hill, under the tree.)

won!

bove the skies!

bove the skies!

bove the skies!

bove the skies!

And. (Cresc.)

Lento.

NIMROD.

f Lo! now ri - ses the glorious work! Firm the rock - y ramparts en - close the

The first system of music shows a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "Lo! now ri - ses the glorious work! Firm the rock - y ramparts en - close the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Tem - ple! And far a - way, look - ing o'er the blue ho - ri - zon.

The second system continues the vocal line with the lyrics "Tem - ple! And far a - way, look - ing o'er the blue ho - ri - zon." The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

Of Shinar's a - rid plain, and south toward Hil - lah, Is seen the vast Tow'r!

The third system concludes the vocal line with the lyrics "Of Shinar's a - rid plain, and south toward Hil - lah, Is seen the vast Tow'r!". The piano accompaniment features a triplet of eighth notes in the vocal line and a corresponding triplet in the piano accompaniment. The system ends with a forte (*f*) dynamic marking.

Moderato.

f Ah! hap - py are my eyes the sight sur - vey - - ing, That

The Moderato section begins with a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line starts with a forte (*f*) dynamic and contains the lyrics "Ah! hap - py are my eyes the sight sur - vey - - ing, That". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

mp binds with firmest links the men of ev'ry na - - tion. That

The second system continues the vocal line with the lyrics "binds with firmest links the men of ev'ry na - - tion. That". The piano accompaniment features a triplet of eighth notes in the vocal line and a corresponding triplet in the piano accompaniment. The system ends with a mezzo-piano (*mp*) dynamic marking.

I so ma - ny te - di - ous years have hoped to see!

Firm, firm now it stands! Showing the force of human skill tri -

A
um - phant! Showing the force of human skill tri - um - phant! From

animato.
yon great height the earth shall seem in distance fad - - - ing.

B
as its sure roof high in the firmament shall safe - - ly bear me.

There! ov-er the thunder, there ov-er the lightning, there ov-er the tempest,

there ov-er the clouds, this Tow'r, as of all royal thrones the noblest, have I e-lect-ed

Andante con moto.

for my- self. I mount up on high, my spirit, tremble not.

animato.

Soon shall that coun-tenance un-veil-ed be be-fore me, that in the day the

sun doth hide from me, and in the night a veil of aw-ful si-lence; God shall I

Meno mosso.

see in ma-jes-ty ar - rayed! I shall be-fore him stand, and, free from ter-ror, what

yet the eye of man hath never seen, what so mys - te - ri - ously veil'd hath been to mortals, what

animato.

nature's lips have ne'er to me dis - closed, what nature's lips have ne'er to me dis - closed, of

Moderato con moto.

na - ture's Lord, _____ of God him - self _____ I'll ask it!

ABRAM.

And how wilt thou at-tain his

NIMROD.

presence? Thou art but a man! See'st thou the Tow'r? there

p

ABRAM.

ritard.

there lies my way to him! O er-ring path-way!

ritard.

Andante.

What only faithful ones with raptured eyes be-hold, Thou wilt not wrest from

p *cresc.*

Moderato con moto.

NIMROD.

him by haughty daring! Stripling, for-gettest thou, to whom thou speak'st? What Nimrod wills,

ABRAM.

Andante.

NIMROD.

Thou art a migh-ty Prince, to thee ma-ny na-tions are sub-ject, at thy
— he al-so will ac-complish!

mp

ABRAM.

nod they bow down be - fore thee; Yet hear the words I say to thee; Be -

Lento.

hold, on the lone plain, the shep-herd who his flock is tend - ing; who

sings with pi - ous heart, un - - ac -

com - panied save by the purling brook's sweet mu - sic;

D animato.

He sees, full of Light — divine, Je - ho - vah! Lord of Lords! — Je -

ho - vah, who now from thee him - self for ev - er hides! 0

Recit.

Allegro.

king, I pray thee, give up thy Tower; Thou dost but sin against thy God!

TENOR I.

TENOR II.

BASS I.

BASS II.

Blas-

Blasphemer!

Blas - phemer!

Allegro.

Recit.

NIMROD'S RETRANCE.

Blasphem-er of Nim-rod our Ru-ler!

The traitor! To

phemer! of Nimrod our Ru-ler!

The traitor! To

of Nimrod our Ru-ler!

The traitor! To

of Nimrod our Ru-ler!

The traitor! To

Moderato assai.

ABRAM.

Wilt thou draw nigh to God, who dwells in light. Bow
 ex - e - cu - tion lead him!

Moderato assai.

down thou must, not lift thy-self a - gainst him; kneel here be-fore him, beg his gracious pardon, And thy pre-

sumptuous work may be for - giv'n!

Allegro non troppo.

NIMROD.

In - so - lent Shepherd! Down! kneel at my foot-stool! And

NIMROD.

hear the sentence of my mighty will! Thou shalt with thy life answer for the words that thou hast

ut-tered! Seize him! Cast him into the fierce glowing furnace! There let the flames

The first system of the score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "ut-tered! Seize him! Cast him into the fierce glowing furnace! There let the flames". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E(Abram is seized and dragged to the furnace.)

— consume him!

TENOR I. Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

TENOR II. Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

BASS I. Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

BASS II. Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

The second system features four vocal parts: Tenor I, Tenor II, Bass I, and Bass II. Each part has the same lyrics: "Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

ABRAM.

(Gradually, the workmen on the Tower cease labor: with the people, they become interested in the occurrences on the stage, and come forward.)

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

The third system features four vocal parts, all with the lyrics: "spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

a Sea of fire!

break like the waves of a Sea of fire!

break like the waves of a Sea of fire!

p

Allegretto.
 THREE ANGELS. (children's voices.) (floating in the air.)

To thee the heat we temper, we fan thee with leaves of palm;

(they disappear.)
 And fragrant odors of lilies shall bring thee refreshing balm.

TENOR I. *mf* Ha! see the

TENOR II. *mf* Ha! see the smoke rise

BASS I. *mf* Ha! see the smoke rise

BASS II. Ha! see the smoke rise

mf

smoke rise! see it rise!

see it rise!

See how it whirls in mur - - - ky va - por,

Ha! see the smoke rise!

See how it

See how it whirls in mur -

See how it whirls in mur - - - -

whirls in mur - - - ky va - - - por!

- - - ky va - - - por!

ky, in mur - - - ky va - - - por!

See how it whirls in mur - - - ky va - por!

Red tongues en - cir - cling, All glow - ing and curl - ing!

Red tongues en - cir - cling, All glow ing and curl - ing!

Red tongues en - cir - - - cling, All glow - - ing and curl - - - ing!

Red tongues en - cir - - - cling, All glow - - ing and curl - - - ing!

cresc.

F

See how it whirls in mur - ky va - - - por,

See how it whirls in mur - ky va - - - por,

See how it whirls - in mur - - - ky va - - - por,

See how it whirls - in mur - - - ky va - - - por,

F

Red tongues en - cir - - - cling, All glow - ing and curl - - - ing!

Red tongues en - cir - - - cling, All glow - ing and curl - - - ing!

Red tongues en - cir - - - cling, All glow - ing and curl - - - ing!

Red tongues en - cir - - - cling, All glow - ing and curl - - - ing!

Red tongues en - cir - - - cling All glow - ing and curl - - - ing!

dim

ANGELS.

We sing thee songs of Zi - on That an - gels sing a - bove;

p

(they disappear.)

And from all harm we guard thee, with nev - er end - ing love.

(The fire sinks, extinguished; the smoke disappears upwards. Abram comes forward from the furnace: The Chorus stands back in astonishment: Nimrod and his followers in great consternation.)

Un poco più mosso.

TENOR I. *p* But lo! he comes from the

TENOR II. *p* But lo! he comes from the

BASS I. *p* But lo! he comes from the

BASS II. *p* But lo! he comes from the

Un poco più mosso. *p* But lo! he comes from the

NIMROD.

G

But see, see!

midst of the burn - ing! in calm and

midst of the burn - ing! in calm and sol - - emn

midst of the burn - ing! in calm and sol - - emn

midst of the burn - ing! In calm and sol - emn si - lence

G

he comes in solemn silence

sol - - emn si - lence, His trust - ing eyes are rais'd on high!

si - lence, His trust - ing eyes are rais'd on high!

si - lence, His trust - ing eyes are rais'd on high!

His trust - ing eyes are rais'd on high! No

G

H

No mark, no mark is on his
 No mark is on his hair! No mark is on his
 mark is on his hair! No mark is on his

No mark is on his hair! No mark is on his
 mark is on his hair! No mark is on his

H

mark is on his hair! Ah! 'tis a mar- - vel in -
 hair! hair!
 hair! hair!
 hair! hair! Ah! 'tis a mar- - vel in -

Ah! 'tis a mar- - vel in -

p

(he is lost in deep reflection.)

deed! Ah! 'tis a mar - - vel in - deed!

mf Ah! 'tis a mar - - vel in - deed!

deed! *mf* Ah! 'tis a mar - - vel in - deed!

ABRAM. (comes forward.)

Lord! Lord! All glo-ry be to Thee— for ev - - -
Women of the people. *mp*

A

Ah! 'tis a mar - vel in - deed!

Ah! 'tis a mar - vel in - deed!

Ah! 'tis a mar - vel in - deed!

A mar - vel!

er - more!

mar - vel! A mar - vel!

mf

mp A mar - vel!

mp A mar - vel!

mp A mar - vel!

mp A mar - vel!

mf

p

crese.

He retires by the left, praying.

A mar - vel! This

A mar - vel!

A mar - vel!

A mar - vel!

A mar - vel!

A mar - vel!

Moderato con moto.

CHORUS of PEOPLE.
First Chorus.
Second Chorus.

SOPRAN.
marvel hath great Baal done. Great Baal, Great Baal, Praise ye

ALT.
Great Baal, Great Baal, Praise ye

TENOR.
Great Baal, Great Baal, Praise ye

BASS.

SOPRAN.
No, no, no, evermore no! This marvel hath great Je-hovah

ALT.
No, no, no, evermore no! This marvel hath great Je-hovah

TENOR.
No, no, no, evermore no! This marvel hath great Je-hovah

BASS.

Moderato con moto.

him! Praise ye him! Praise ye him! yea,

him! Praise ye

No, no, no, ev-ermore no! This mar-vel hath our great Baal done Praise

No, no, no, 'tis our great God, great Ba - al, who hath done this marvel. Praise

done Praise him! Praise him! Praise ye,

done Praise him! Praise him! Praise ye,

No, no.

No, no.

A

praise ye him! Praise ye him! Praise ye
 him! Praise ye him! Praise ye
 him, Praise him, Praise him!
 him, Praise him, Praise ye him! Praise him! Praise

praise ye him! no, no, no, ev-ermore
 praise ye him! no, no, no, ev-ermore
 no, ev-ermore no! Praise him, Praise
 no, ev-ermore no! This mar-vel hath great Je-hovah done Praise him, Praise

him! no, no, our God hath done this great marvel
 him! no, no, our God hath done this great marvel
 him! This marvel great Jeho-vah hath done. Hal - le - lujah! Hal - le - lujah!
 him! Hal - le - lujah! Hal - le - lujah!

no!
 no!
 him, Praise ye him! This
 him! Praise ye him!

B

This marvel hath great Baal
Praise him!
Praise him!
Praise ye him! Praise him!

no, no, our God hath done this great marvel.
no, no, our God hath done this great marvel.

marvel hath great Baal done, great Baal, great Baal!
Great Baal, great Baal!

B

done Great Baal! This
Praise ye him! This marvel hath great Baal
Praise ye him! This marvel hath great Dagon done.

Praise ye him!

This marvel great Jeho-vah hath done Hal-le-lujah!
Praise him, Praise ye him!
Praise him, Praise ye him! Praise ye
Praise him, Praise ye him Praise ye him!

marvel Great Je-ho-vah hath done! Praise ye
 done! Praise ye
 Praise ye him!

This marvel great Astaroth hath done!
 Praise ye him! This marvel hath Great Jehovah
 Praise ye him! This marvel hath Great Jehovah done!
 him! This marvel hath Great Jehovah
 This marvel hath Great Jehovah done!

8

him! This marvel hath Great Jehovah
 him! This marvel hath Great Je-hovah done. hath Great Jehovah
 Praise ye him! This marvel hath Great Jehovah
 This marvel hath Great Jehovah

done! great Baal great Baal
 Praise him! Praise him!
 done! Praise him! Praise him!
 Praise ye him! Praise him! Praise him!

8

D

done Hal-le - lujah! Hal-le - lujah!
 done Hal-le - lujah! Hal-le - lujah!
 done Praise him! Praise him!
 done Praise him! Praise him!

This marvel our God alone hath done! Praise
 This mar-vel our God a-lone hath done. our God alone hath done! Praise
 This marvel our God alone hath done! Praise
 This marvel our God alone hath done! Praise

D

This marvel hath Great Je-hovah done Praise him! Praise
 This marvel hath Great Je-hovah done Praise him! Praise
 This marvel hath Great Je-hovah done, Great Je-hovah done Praise him! Praise
 This marvel hath Great Je-hovah done Praise him! Praise

him! Praise him! Praise him!
 him! Praise him! Praise him!
 him! Praise him! Praise him!
 him! Praise him! Praise him!

E

him! This marvel hath Great Je-hovah done!

Praise him! This our great God,
Praise him! This marvel Great As-ta-roth hath

E

our great God, our great God, our great God,
no, our great God, no, our great God,
our great God, our great God,
no, our great God, no, our great God,

marvel Great As-ta-roth hath done! As-ta-roth!
no, As-ta-roth!
done! As-ta-roth!
no, As-ta-roth!

our great God Praise ye him! **F**

our great God Praise ye him! Praise him! Praise him!

our great God Praise ye him! Praise him! Praise him!

our great God Praise ye him! Praise him! Praise him!

As-ta-roth! no, no, 'twas our God a - lone,

As-ta-roth! no, no, no, Our God hath done this mar-vel

As-ta-roth! no, no, 'twas our God a - lone,

As-ta-roth! no, no, no, Our God hath done this mar-vel

F

no, no, 'twas our God a - lone!

no, no, 'twas our God a - lone!

no, no, 'twas our God a - lone!

no, no, no, Our God a - lone hath done this marvel.

Praise ye him, Praise ye him! This marvel Great As-ta-roth hath

Praise ye him, Praise ye him! Praise

Praise ye him, Praise ye him! Praise ye

Praise ye him! Praise

no, no, no. Our God a - lone!

no, no, no. Our God a - lone!

no, no, no. Our God a - lone!

no, no, no. Our God a - lone!

done Praise him! Yea! This marvel Great As-taroth hath

— ye him! Yea! This marvel Great As-taroth hath

him! This marvel Great As-taroth hath done! Praise — ye

— him Praise ye him! Praise him! Praise —

G *Più mosso.*

no, no, no, Our God a - lone!

no, no, no, Our God a - lone!

no, no, no, Our God a - lone!

no, no, no, Our God a - lone!

done Praise him! Praise him! Praise him!

done Praise him! Praise him! Praise him!

him! Yea! This marvel Great As-taroth hath done! Praise him!

— ye him! Ye must to our great God pay

Più mosso.

G

Bow— before your God! no nev-ermore, nev-ermore,

homage, and con-fess his bound-less might, his bound - less might,

no! Bow be-fore Your threats of

Ye must to our great God pay homage and con-fess his bound-less might, his bound - less else our ven - geance on you shall sure - - ly fall.

II

your God! no, nevermore, nevermore, no!

ven-geance we de - spise, we scorn them, we scorn them,

Ye must to our great God pay homage, and con - fess his boundless

might, else our ven - geance on you shall sure - - ly

II

Bow — be - fore your God! no, nev - er - more, nev - er - more, no,

Your threats of ven - geance we de - spise!

Your threats of ven - geance we de - spise!

Ye must to

might, his bound - less might, else our

fall! else our

Ye must to our great God pay hom - -

Bow_ before your God! no, nevermore, nevermore
 we laugh at all your emp - - ty
 at your threats_ we mock, we scorn them we
 scorn them we
 our great God pay homage and con-fess his boundless might, his bound-less might
 ven - geance on you shall sure - ly fall!
 ven - geance on you shall sure - ly fall!
 - age, and con-fess his bound-less might, his bound - - less

no, nevermore, no! to
 rage, nevermore, no! to
 laugh at all your emp - ty rage! nevermore, no! to
 laugh at all your emp - ty rage! nevermore, no! to
 trem - ble, trem - ble and fear our vengeance dire! Ye must, pay due homage
 tremble, trem - ble and fear our ven - geance! Ye must, pay due homage
 Ye must, pay due homage
 might! Ye must, pay due homage

our own God, his great might, nevermore, nevermore, no!

our own God. his great might, nevermore, nevermore, no!

our own God. his great might, nevermore, nevermore, no!

our own God, his great might, nevermore, nevermore, no!

and acknowledge our God's bound - - less might, else our

and acknowledge our God's bound - - less might, else our

and acknowledge our God's bound - - less might, else our

and acknowledge our God's bound - - less might, else our

Your threats of vengeance we de -

Your threats of vengeance we de -

Your threats of vengeance we de -

Your threats of vengeance we de -

ven - geance on you shall sure - ly fall!

ven - geance on you shall sure - ly fall!

ven - geance on you shall sure - ly fall!

ven - geance on you shall sure - ly fall!

spise! We laugh to scorn your emp - ty

spise! We laugh to scorn your emp - ty

spise! We laugh to scorn your emp - - ty

spise! We laugh to scorn your emp - - ty

Fear our vengeance, lest on your heads it fall!

Fear our vengeance, lest on your heads it fall!

Fear our vengeance, lest on your heads it fall!

Fear our vengeance, lest on your heads it fall!

rage! To your God bow in wor - ship!

rage! To your God bow in wor - ship!

rage! To your God bow in wor - ship!

rage! To your God bow in wor - ship!

Ye must to

Ye must to our great God pay homage and con - fess his bound-less might,

Ye must to

Ye must to our great God pay homage and con - fess his bound-less might,

his boundless might ac - knowledge! no! no!

his boundless might ac - knowledge! no! no!

his boundless might ac - knowledge! no! no!

his boundless might ac - knowledge! no! no!

our great God pay homage, and con - fess his boundless might, Ye must con - fess him!

our great God pay homage, and con - fess his might, Ye must con - fess him, Ye must con -

Ye must con -

no! no! no! no! no!

no! no! no! no! no!

no! no! no! no!

no! no! no!

Ye must con - fess him! Ye must con - fess, Ye must con - fess his boundless might, else our

Ye must con - fess his bound - less might! Ye must con - fess his boundless might, else our

fess him! Ye must con - fess his boundless might! else our

fess him! else our

N

Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!
 Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!
 Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!
 Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!

ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!
 ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!
 ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!
 ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!

N

no! no! no! no! no! no!
 no! no! no! no! no! no!
 no! no! no! no! no! no!
 no! no! no! no! no! no!

Yea, trem - - ble, and fear, fear, lest on you our
 Trem - - ble and fear, lest on you our vengeance fall! fear, lest on you our
 Ye must him worship, Ye must him worship, Ye must him worship or fear
 Fear lest on you our ven - geance swift - ly fall, fear, lest on you our ven - geance

O

no! We laugh to scorn your empty rage! We laugh to
 no! We laugh to scorn your empty rage! We laugh to
 no! We laugh to scorn your empty rage! We laugh to
 no! We laugh to scorn your empty rage! We laugh to

ven - geance fall! Trem -
 ven - geance fall! Trem -
 our vengeance dire! Trem -
 swift - ly fall! Trem -

scorn your emp - ty rage! nevermore, never - more!
 scorn your emp - ty rage! nevermore, never - more!
 scorn your emp - ty rage! nevermore, never - more!
 scorn your emp - ty rage! nevermore, never - more!

ble! trem - ble!
 ble!
 ble! trem - ble!
 ble! trem - ble!

Ye must him
 Ye must him

P

nev-ermore, never-more! nev-ermore, nevermore, no! For

nev-ermore, never-more! nev-ermore, nevermore, no! For

nev-ermore, never-more! nev-ermore, nevermore, no! For

nev-ermore, never-more! nev-ermore, nevermore, no! For

Trem-ble! Fear, lest our vengeance on you fall!

wor-ship Ye must him wor-ship Ye must confess his boundless might!

Trem-ble! Fear, lest our vengeance on you fall!

wor-ship Ye must him wor-ship Ye must confess his boundless might!

P

Tempo I.

our God is the one true God, Praise him, Praise him!

our God is the one true God, Praise him Praise him! Ours on ly is the one true

our God is the one true God, Praise him Praise him!

our God is the one true God, Praise him, Praise him!

no, no, no! ours alone is the true God.

no, no, no! ours alone is. Praise ye

no, no, no! ours alone is. Our God,

no, no, no! ours alone is the true God. Praise ye

Tempo I.

Praise him, Praise him! Praise him, Praise him!

God, Praise him, Praise him!

Praise him, Praise him! Ours on-ly is the one true God, Praise

Praise him, Praise him! Praise

no, no, no, ours a-lone is! Praise him, Praise

him, praise ye him! Praise him, Praise

our God on-ly is the true God, is the migh-ty, the

him, O praise ye him! no, no,

him, Praise him! Praise him, Praise him! Ours

him, Praise him! Praise him, Praise him!

him, Praise him! Praise him, Praise him! Ours

him, Praise him! Ours on-ly is the one true God! Praise him, Praise him!

ye him! Praise him, Praise ye him!

ye him! Praise him, Praise ye him!

ho-ly God, Praise him, Praise ye him!

no,ours alone is the true God, is the migh-ty, the ho-ly God!

on-ly is the one true God! Ours
 Praise ye him!
 on-ly is the one true God! Ours
 Praise ye him!
 no, no, no, ours a-lone is the true God,
 no, no, no, ours a-lone is!
 no, no, no, ours a-lone is the true God,
 no, no, no, ours a-lone is!

on-ly is the one true God!
 Praise ye him!
 on-ly is the one true God! ours on-ly is the one true
 Praise ye him!
 no, no, no, ours a-lone is the true God, Praise ye
 no, no, no, ours a-lone is, Praise ye
 no, no, no, ours a-lone is the true God, Praise ye
 no, no, no, ours a-lone is, Praise ye

R

Praise him! Praise him, a-lone, Praise him a-lone and con-

Praise ye him! Praise to him, a-lone, Praise him a-lone and con-

God, ours only is the one true God, a-lone, Praise him a-lone and con-

Praise him! Praise him, a-lone, Praise him a-lone and con-

him, Praise ye him! For he a-lone, he a-lone

him, Praise ye him! For he a-lone, he a-lone

him, Praise ye him! For he a-lone, he a-lone

him, Praise ye him! Praise

R

fess his boundless might, and con-fess his boundless might.

fess his boundless might, and con-fess his boundless might.

fess his boundless might, and con-fess his boundless might.

fess his boundless might, and con-fess his boundless might.

is the ho-ly God!

is the ho-ly God!

is the ho-ly God!

ye him!

Più mosso.

Bow — be-fore
Bow be - fore

Ye must to our great God pay homage, and con - fess his boundless might, Ye must con -

Più mosso.

mf

your God! no, never-more, nev-er-more, no!
your God! no, nev-er-more, nev-er-more, no!

Ye must to our great God pay homage, and con -
fess his bound - - less might! else our ven-geance on
fess his bound - - less might! else our ven-geance on

cresc.

f **S**
 Bow — be-fore your God! no, nev-er-more,nev-er-more,
 Bowbe - fore your God! no, nev-er-more,nev-er-more,
 We laugh to scorn your emp - - - ty
 We laugh to scorn your emp - ty
 Ye must con - fess his bound - - - less
 fess his boundless might, Ye must con - fess his bound - - - less
 you shall sure - ly fall!
 you shall sure - ly fall!

no, no, no,
 no, no, no,
 rage, no, no,
 might! Trem - ble! yea, trem - ble,
 might,andbow be - fore him, bow down be - fore him, bow down be -
 Trem - ble! yea, trem - ble, Fear our wrath
 Bow down be - fore him, bow down be - fore him,

no, no, we ne'er will bow be -
 no, no, to our great God must ye bow
 no, no, we ne'er will bow be -
 no, no, to our great God must ye bow

Fear our wrath, bow ye be - fore him his might con fess - ing
 fore him Fear our wrath! else our vengeance on you shall
 bow ye be - fore him: bow ye be - fore him his might con fess - ing
 wor - ship his might, else our vengeance on you shall

piu f

fore your God, no, nev - er! no,
 down and his might must ye con - fess, we laugh to
 fore your God, no, nev - er! no,
 down and his might must ye con - fess, we laugh to

bow ye be - fore him his might con-fessing Ye must con-fess his
 sure-ly fall Fear! lest our ven - geance on you fall. Bow to him!
 bow ye be - fore him his might con-fessing Ye must con-fess his
 sure-ly fall Trem - ble, lest our ven - geance on you fall. Bow to him!

piu f

U

no, no, no, For
 scorn your emp-ty rage! We laugh to scorn your emp-ty rage! For
 no, no, no, For
 scorn your emp-ty rage! We laugh to scorn your emp-ty rage! For
 bound-less might! Bow ye to him! For
 Bow ye to him! Bow to him! Bow ye to him! For
 bound-less might! Bow ye to him! For
 Bow ye to him! Bow to him! Bow ye to him! For

he, our God a-lone, our God is the
 he, our God, is a-lone the true God, the
 he, our God, is a-lone the true God, the
 he, our God, is a-lone the true God, the
 he, our God, is God a-lone! The true God! The
 he is God a-lone! our God is the
 he is God, is God a-lone! The true God! The
 he is God, is God a-lone! The true God! The

ho - - - ly God, The ho - - - ly
 ho - - ly, the migh - - ty, migh - ty God, ho - - - ly
 ho - - ly, the migh - - ty, migh - ty God, ho - ly God!
 ho - - ly, the migh - - ty, migh - ty God, ho - - - ly
 ho - - ly, the migh - - ty, migh - ty God, ho - - - ly
 ho - - ly, the migh - - ty, on - ly true God!

God! Praise him!
 God! Praise
 Praise him! Praise
 God! Praise him!
 God! Praise
 God! Ye must to our God bow in
 God! Ye must to our God bow in hom - - age,
 Ye must to our God bow in hom - - age, Ye must con -

W

Praise him! Ye must to our God bow in hom - - age,
 him! Ye must to our God bow in
 him! Praise him!
 Praise him!
 Ye must to our God bow in hom - - age,
 hom - - age, must con - - fess his
 must con - fess, con - - fess his
 fess his bound - - less might,

W

Ye must con - fess his bound - less might,
 wor - ship. Ye must con - fess his boundless
 Ye must to our God bow in hom - - age ye must bow down
 Ye must to our God bow in hom - - age
 must con - fess his bound - less might!
 bound - - less might, wor - ship him!
 bound - - less, bound - less might, wor - ship him!
 wor - ship him! wor - ship him!

his boundless might! worship and con - fess his boundless might!

might! his boundless might. Bow

worship and con - fess his boundless might. Bow

worship and con-fess his boundless might, con - fess his boundless might!

wor - ship him, Bow down to him, Bow down to him

wor - ship him, Bow down to him, Bow down to him

wor - ship him, Bow down to him, Bow down to him

wor - ship him, Bow down to him, Bow down to him

X

— or else, woe to you! fear our vengeance

— or else, woe to you! fear our vengeance

— or else, woe to you! fear our vengeance

— or else, woe to you! fear our vengeance

or, if not, death to you all, per - ish! Bow down to

or, if not, death to you all, per - ish! Bow down to

or, if not, death to you all, per - ish! Bow down to

or, if not, death to you all, per - ish! Bow down to

f

dire! fear our ven - geance dire! Per - ish!

him, or if not, death to you all, per - ish! Per - ish!

Recit.

NIMROD.

(The people become aggressive. Nimrod smites upon the Gong, the conflict ceases.) Silence all! go your

death to you all! Bow down to him, else ye die!

death to you all! Bow down to him, else ye die!

death to you all! Bow down to him, else ye die!

death to you all! Bow down to him, else ye die!

death to you all! Bow down to him, else ye die!

death to you all! Bow down to him, else ye die!

death to you all! Bow down to him, else ye die!

Recit.

NIMROD.

way, and stop this fierce con - ten-tion! Put your hand to the work and cease vain dis - sen-sion, What

ANGELS' VOICES.
(above, invisible.)

Go
though in my-ste-ry God doth en-fold him, Build ye the Tow'r, and then ye shall be - hold him!

Moderato.

to, let us now go down among them, and destroy their foolish Tow'r, and let us there con - found their
(The people separate disputing, and retire to the back-ground.)

language, that none un - der - stand the oth - er.

The Overseer (goes among the still angry people, separating them and ordering them to resume labor.)

To work! to work! that to - day we complete it,

Come then to labor, and naught can defeat it, Come on! To la - bor!

Moderato con moto.

CHORUS of the PEOPLE.

SOPRANO. To work, to work!

ALTO. To work, to work! To work, to work! Now prepare we the

TENOR. To work, to work!

BASS. To work, to work! To work, to work! Now prepare we the

Moderato con moto.

Andante.

Let us upraise them, In or-der place them!

pon - de - rous mas - ses,

Andante.

Let us upraise them, In or-der place them!

pon - de - rous mas - ses,

Andante.

p

Moderato con moto.

we hear!

Stir up the crucibles!

we hear!

Heat up the ov-ens! Stir up the

Moderato con moto.

Andante.

Heat up the ov - ens!

we hear!

Andante.

Ply the strongham-mers!

crucibles!

Andante.

p

(It gradually becomes dark, the Chorus are in consternation.)

Lento.

See! the vault of heav'n is dark and gloomy!

Murky clouds now arise black on ev-ry side!

Lento.

p

p Heavy and dismal is the threatening sky!
mf The light is swallow'd up in pitchy
p How all around is o-vercast!

This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in a minor key with a 3/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

darkness!
mp The air is sul - try and sti - fling!

This system continues the vocal lines and piano accompaniment. The vocal parts have a somber and oppressive quality. The piano accompaniment maintains its rhythmic drive.

(Abram comes forward from the left much agitated.)
mf Ah! tis in vain we seek to turn — and flee!
mf Ah! tis in vain we seek to turn and flee! Ah!
mf Ah! tis in vain we seek to turn and flee! Ah!
mf O hor - - - - - ror!

This system features the entrance of Abram, marked as agitated. The vocal parts show a shift in dynamics and intensity. The piano accompaniment becomes more dramatic, with some chords and melodic fragments that suggest a sense of panic and horror.

Con moto.

ABRAM.

'Tis not of earth, all this hot and sultry va - - por, that

in ev-er deep - er gloom is en-wraps: in fire Je-ho-vah Al-migh - ty

breathes from the dark - - - ness, from the gloom that this day — up - on us doth

A
fall. Whither es-cape? for the air and the sol - - id earth by the

breath of his mouth are en - kind - led! woe — to us!

woe to us! whith - er fly? ah, woe

to us!

B
Tis fervent prayer a - lone that can de - li - - - ver, When from us

ev - ry hope fades and dis - ap - pears, Tho' crime and guilt seem to

pass - long un - heed - - - ed, Gods - nigh - ty arm - at length shall be

seen; Then in his ven - geance he scour - ges the peo - ple And with a

C
breath — he hum - - bles the na - - tions! Woe: — to us:

woe — to us, woe, — ah, woe, — ah, woe —

to us!

All earthly things are as nought!

NIMROD.

Recit.

Presuming slave!

Wilt thou with luring words se - duce my trusting peo-ple? Wilt thou de - coy them from

me, their Lord? For thee was wrought one mar-vel; let now the sec - ond like-wise, be wrought!

a tempo. Recit.
Seize him! Seize him! Down from the tower hurl him! From its dizzy height let him

a tempo.
go to his grave! Why tar - ry ye? Why stand ye so af - fright-ed?

SOPRANO. Animato.
ALTO.
TENOR.
BASS.
Hark! how the thunder rolls!
Hark! how the thunder rolls!
Hark! how the thunder rolls!
Hark! how the thunder rolls!

Animato.

Soon shall we be far o'er the thun - der - storm!

Why do ye fear? ful -
 Earth trem - bling shakes!
 Earth trem - bling shakes!
 Earth trem - bling shakes!
 Earth trem - bling shakes!

fil - what I com - - mand!

mf sempre più animato.
cresc.

(Amid a terrific crashing accompanied by thunder and lightning, the tower is destroyed.)

Allegro, *ff*

The piano introduction features a series of powerful, crashing chords in the right hand, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro' and the dynamic is 'ff'.

Hor - - - - - ror!

Hor - - - - - ror!

Two vocal staves enter with the word 'Horror!' on a long, sustained note. The first staff is marked with a forte 'f' dynamic.

The piano accompaniment continues with intricate arpeggiated figures in both hands. The right hand features a series of descending arpeggios, while the left hand provides a steady accompaniment. The dynamic is 'mf'.

mf *mp* *f*

The piano accompaniment continues with dynamic changes from 'mf' to 'mp' and finally to 'f'. The right hand has a melodic line with arpeggiated accompaniment, while the left hand has a more rhythmic accompaniment.

ff **D**

The piano accompaniment concludes with a key signature change to D major, indicated by the 'D' above the staff. The dynamic is 'ff'. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

f
Hor - - - - - ror!

f
Hor - - - - - ror!

f
Hor - - - - - ror!

f
Hor - - - - - ror!

f

mf *mp* *f*

ff

E
f
Woe - - - - - to us!

f
Woe - - - - - to us!

f
Woe - - - - - to us!

f
Woe - - - - - to us!

f

mf mp

(Nimrod, having for some time beheld the upheaval of Nature, retires with his followers.)

p p

f p

p f F

p

cresc.

G

Fly, our lives let us

H

and save our chil - dren!
 haste we, haste we, and save our chil - dren!
 res - cue. and save our chil - dren!
 and save our chil - dren!

The first system of the musical score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The piano part features a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal staves are mostly silent, with some rests and a few notes in the Soprano and Alto parts.

The second system of the musical score features vocal entries and piano accompaniment. The vocal staves (Soprano, Alto, Tenor, Bass) enter with the lyrics "Woe to us, Woe". The piano accompaniment continues with the same eighth-note accompaniment. The system concludes with a dynamic marking of *f* and a fermata over the piano accompaniment.

The third system of the musical score shows the vocal staves and piano accompaniment. The vocal staves have the lyrics "to us!". The piano accompaniment continues with the eighth-note accompaniment. The system concludes with a dynamic marking of *f* and a fermata over the piano accompaniment.

System 1: Four staves. The top two staves are vocal parts. The third staff is the vocal line with lyrics: "The tow'r is no". The bottom staff is the piano accompaniment. A fermata is placed over the first two measures of the piano part.

System 2: Four staves. The top two staves are vocal parts with lyrics: "The tow'r is no more! The tow'r is no". The bottom staff is the piano accompaniment. A fermata is placed over the first two measures of the piano part.

System 3: Four staves. The top two staves are vocal parts with lyrics: "more.". The bottom staff is the piano accompaniment. A fermata is placed over the first two measures of the piano part.

The tow'r is no more. The
The tow'r is no
The

This system contains the first three measures of the piece. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines begin with a rest, followed by the lyrics "The tow'r is no more. The". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

tow'r is no more!
more, is no more!
tow'r

This system contains measures 4 through 6. The vocal lines continue with the lyrics "tow'r is no more!" and "more, is no more!". The piano accompaniment continues with the same rhythmic pattern, featuring a crescendo in the first measure and a decrescendo in the second measure.

This system contains measures 7 through 9. It features four staves: two vocal staves and two piano staves. The vocal lines are mostly empty, with only a few notes at the end of the system. The piano accompaniment continues with the same rhythmic pattern, featuring a crescendo in the first measure and a decrescendo in the second measure.

K

Ah! fly! Ah! fly!

f

K

Ah! fly Ah! fly! Ah! fly!

dimin.

fly this dread - ful place!

mp

(They flee in every direction, at some distance Abram is seen kneeling in prayer.)

L

M

N

Lento.

NIMROD. (enters from the right, in deep meditation.)

The tow'r. from whence in pride I

p *p* *p* *mp*

all survey'd, The cit - y, where in my pomp ar-ray'd I sat as Lord, knowing no e - qual.

f

Now are en-shrouded deep in blackest darkness. Horror! Horror! Of

p *mf* *p* *f*

Recit. *a tempo.*

or - der all dis-rupt-ed are the ties. What was my pride, a heap of ru - in lies! And

mf

Recit.

they, my slaves, who on my nod a - wait - ed, They too are gone, to swift de-struction fat - ed!

f

Lento.

Ter - ror and fear their minds have be-wilder'd, Naught but a way of es-cape they seek!

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has lyrics: "Ter - ror and fear their minds have be-wilder'd, Naught but a way of es-cape they seek!". The piano accompaniment features a complex, rhythmic pattern in the left hand and chords in the right hand.

I call on them vain - ly For they know not the words I speak:

dimin.

The second system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has lyrics: "I call on them vain - ly For they know not the words I speak:". The piano accompaniment includes a *dimin.* (diminuendo) marking. The right hand has sustained chords, while the left hand has a rhythmic accompaniment.

Ah me un - hap - py! No bet - ter now than one of my own servants!

The third system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has lyrics: "Ah me un - hap - py! No bet - ter now than one of my own servants!". The piano accompaniment is mostly silent, with some chords in the right hand.

Moderato assai.

Oh! how vain and i - dle seems to me now what I built, and thought would

p

The fourth system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has lyrics: "Oh! how vain and i - dle seems to me now what I built, and thought would". The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand, with a *p* (piano) marking.

last for ev - er, My crowning work of life, — My dearest hope, My pride, Now no

The fifth system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has lyrics: "last for ev - er, My crowning work of life, — My dearest hope, My pride, Now no". The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand.

firm - er than the smallest stone rol-ling down a Moun - tain! How low - - - east

down. - - - How deep - - - ly sunk - en! How low - - - cast down, - - - how

deep - - - ly sunk - en, I. who, but now, dar'd, with in - sane - - - pre - sump - tion, the

Lord of heav'n to riv - al, with God, the might - y one, to vie! A flash! - - - and ah! - - -

- - - my eyes - - - are open - ed, and my tremen - dous er - - - ror I see!

ABRAM.
(slowly advancing.)

A flash, and Ah! I now my er - ror see! The

Lento.

great Je - ho - vah reigns! 'Twas not his will, that in the lap of time Man -

kind im - mov-a - ble should linger. There - fore crush'd he with mighty hand the Tow - er, that to

one place them con - fined. And, that they might be hence - forth sep - a - ra - ted,

He made con - fusion in their speech, that they should not compre - hend one an - oth - er. As a

Allegro non troppo.

migh - - ty stream in - to three sub - di - vides, So

The first system of music features a vocal line in treble clef with lyrics: "migh - - ty stream in - to three sub - di - vides, So". The piano accompaniment consists of two staves (treble and bass clefs) with a steady eighth-note accompaniment. The tempo is marked "Allegro non troppo".

now the num'rous host on - ward glides; To

The second system continues the vocal line with lyrics: "now the num'rous host on - ward glides; To". The piano accompaniment remains consistent with the first system.

South, to West, to North they go,

The third system continues the vocal line with lyrics: "South, to West, to North they go,". The piano accompaniment remains consistent.

Wan - - - d'ring with foot - - - steps slow!

The fourth system continues the vocal line with lyrics: "Wan - - - d'ring with foot - - - steps slow!". The piano accompaniment remains consistent.

Three dissolving views succeed one another as each of the departing tribes crosses the stage in procession; the Chorus sing behind the scene.

The fifth system is a piano accompaniment for a scene change. It features a vocal line with a long rest and a piano accompaniment with a steady eighth-note accompaniment. The tempo is marked "Allegro non troppo".

Chorus of the Sons of Shem.

Allegro non troppo.

SOPR.

TEN.

1. Hark! e'en
2. We be-
3. Yon der,

Allegro non troppo.

p

now we hear with deep de - vo - tion.
hold the lof - ty ce - dars.
yon - der, wend we our jour - ney.

Jor - dan's waves in gen - tle mo -
In the zeph - yrs gent - ly wav -
yon - der, yon - der wend we our jour -

p

p

tion!
ing!
ney!

ha!
ha!
ha!

ha!
ha!
ha!

p

pp

The musical score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features two vocal staves at the top and a grand piano accompaniment below. The vocal parts have lyrics: "tion! ing! ney!" and "ha! ha! ha!". The piano accompaniment includes triplets and dynamic markings such as *f*, *p*, and *pp*. The score is divided into several systems, with the piano part continuing through the bottom of the page.

Chorus of the Sons of Ham.

Allegro non troppo.

ALTO.

BASS.

Allegro non troppo.

mf

f

Forth

from Eu-phra-tes' fer-tile vale we wan-der, ——— forth from Eu-phrates' fer-tile vale we

wan-der, ——— un-to the burning sand-y des-ert. ——— un-to the

burn-ing sand-y des-ert, ——— Where the sun — darts forth his ray, ——— And

G 205112

night — ne'er cools — the heat — of day!

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'night — ne'er cools — the heat — of day!' written below it. The middle staff is the bass line, and the bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) and various musical notations including notes, rests, and dynamic markings.

We roam far and wide without rest or peace — We

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'We roam far and wide without rest or peace — We' written below it. The middle staff is the bass line, and the bottom two staves are the piano accompaniment, with a grand staff and various musical notations.

roam far and wide without rest or peace, — Like — the sand, like the sand

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'roam far and wide without rest or peace, — Like — the sand, like the sand' written below it. The middle staff is the bass line, and the bottom two staves are the piano accompaniment, with a grand staff and various musical notations.

— when blown — by the whirl-wind — so wan - der we — for ev - er, —

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics '— when blown — by the whirl-wind — so wan - der we — for ev - er, —' written below it. The middle staff is the bass line, and the bottom two staves are the piano accompaniment, with a grand staff and various musical notations.

so wander we for ev - er. — so wander we for ev - er.

The first system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of chords and moving lines.

We pitch our light tent, and our

The second system of music consists of four staves. The top two staves are vocal lines with lyrics. The piano accompaniment in the bottom two staves includes dynamic markings *f* and *ff*.

cat-tle graze. — we pitch our light tent, and our cat-tle graze — and the

The third system of music consists of four staves. The top two staves are vocal lines with lyrics. The piano accompaniment in the bottom two staves includes a fermata over the final measure of the vocal line.

place of our so - journing — and the place of our so - journing —

The fourth system of music consists of four staves. The top two staves are vocal lines with lyrics. The piano accompaniment in the bottom two staves includes a fermata over the final measure of the vocal line.

sees us no more re- turn - - ing, sees us nev- er re - turning!



8



dimin.



p



pp 1 1



Chorus of the Sons of Japhet.

Moderato con moto.

SOPRANO.

ALTO.

TENOR.

BASS.

Moderato con moto.

A

Where in in-lets deep sports the o-cean glad, — where the murmuring streamlet the shore doth kiss,

Where in in-lets deep sports the o-cean glad, — where the murmuring streamlet the shore doth kiss,

Where in in-lets deep sports the o-cean glad, — where the murmuring streamlet the shore doth kiss,

Where in in-lets deep sports the o-cean glad, — where the murmuring streamlet the shore doth kiss,

A

B

the bright shore, all in verdure clad: there, there, make we our a-bode, there, make we

the bright shore, all in verdure clad: there, there, make we our a-bode, there, make we

the bright shore, all in verdure clad: there, there, make we our a-bode, there, make we

the bright shore, all in verdure clad: there, there, make we our a-bode, there, make we

B

our a - bode.

our a - bode.

our a - bode.

our a - bode.

p

C *mf*
Where in de-so-late for-ests, in pi-ny crag ea - gles

mf
Where in de-so-late for-ests, in pi-ny crag ea - gles

mf
Where in de-so-late for-ests, in pi-ny crag ea - gles

mf
Where in de-so-late for-ests, in pi-ny crag ea - gles

C

D
build their ey - ry, where all a-round is heard ne'er a sound; there, there, make we

build their ey - ry, where all a-round is heard ne'er a sound, there, there, make we

build their ey - ry, where all a-round is heard ne'er a sound, there, there, make we

build their ey - ry, where all a-round is heard ne'er a sound, there, there, make we

p

D

our a - bode, there make we our a - bode!

our a - bode, there make we our a - bode!

our a - bode, there make we our a - bode!

our a - bode, there make we our a - bode!

E

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

E

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

F

- my gaze; — there, there make we our a - bode, there make we our a -

- my gaze; — there, there make we our a - bode, there make we our a -

- my gaze; — there, there make we our a - bode, there make we our a -

- my gaze; — there, there make we our a - bode, there make we our a -

F **G**

bode, — there make we our a - bode,

bode, — there make we our a - bode,

bode, — there make we our a - bode,

bode, — there make we our a - bode,

bode, — there make we our a - bode,

bode, — there make we our a - bode,

G

there make we our a - bode!

there make we our a - bode!

there make we our a - bode!

there make we our a - bode!

there make we our a - bode!

Moderato con moto.

ANGELS VOICES. (from above, invisible.)

Thus were they scat-ter-ed by the Lord from thence in - to all the

na-tions, and they left off to build the ci-ty.

Allegro moderato.

(The stage again represents the former scene.)

p

poco a poco cresc.

A

Piano introduction for section A, consisting of three measures of music in G major, 2/4 time. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a simple harmonic accompaniment.

ABRAM. *p*

The hea - - vy mists at length are scat - - ter'd, and

p *crese.*

Vocal line for Abram, starting with a rest followed by the lyrics. The piano accompaniment begins with a *p* dynamic and includes a *crese.* marking.

gleam - ing bright, up - on the riv - - en

Vocal line continuing the lyrics. The piano accompaniment continues with a steady eighth-note accompaniment.

clouds with sev'n - - fold col - or'd light the

Vocal line continuing the lyrics. The piano accompaniment continues with a steady eighth-note accompaniment.

B

rain - - bow stands!

B

Section B, starting with a vocal line for the lyrics. The piano accompaniment features a more active eighth-note pattern. A second **B** marking appears at the bottom of the page.

This is the heavn - ly gate,

pp

whence now, as pil - - grims, the three pa - - rent

na - tions pass out in - to the world!

C

Moderato.

It is the Sign of the cov - e - nant which binds them all in one, when

mf sempre legato.

they no long - er see each others fa - - ces. Now that the pil - grim - age be - gins, it

D

D

of their common o - ri - gin reminds them, and that they all, — they all — Je -

ho - - - vah's chil - - - dren are. —

Recit. lento.

Where - e'er the clouds shall gath-er thro' des-ert, wood and sea, shin - eth this

to - ken, and, as at the sep - a - ra - tion, So shall it shine on the day when we shall be re - u -

Allegro moderato.

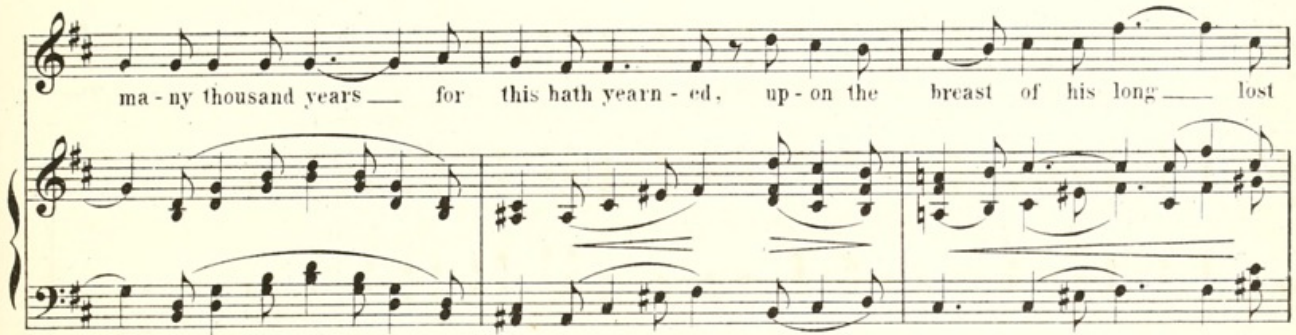
nit-ed! O joyful, rap-turous re - u - nion, to which man-kind, re - new'd, re -

lento.


turns; — he, who thro' name - less pains — and sor - rows, — and during



ma - ny thousand years — for this hath yearn - ed, up - on the breast of his long — lost

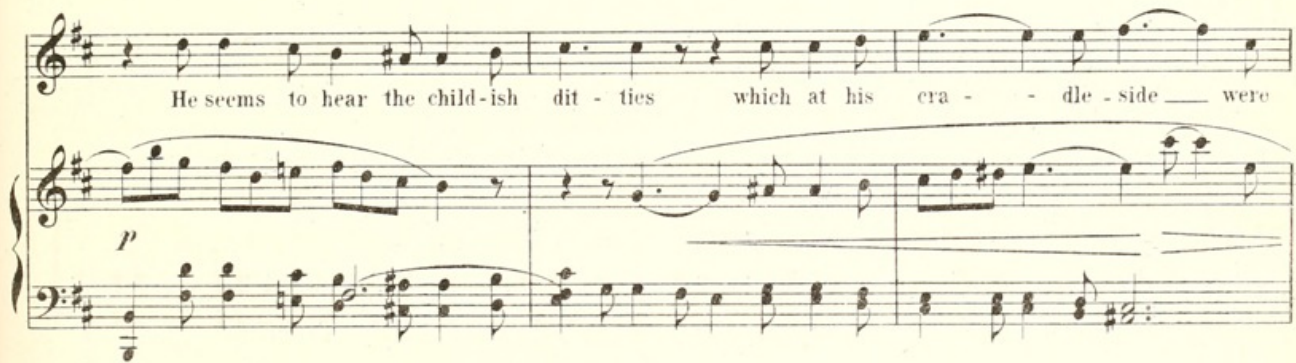


E
broth - - er wakes — a - gain! —



E

He seems to hear the child - ish dit - ties which at his era - - dle - side — were



sung. — O trans - port! they are re - u - nit - ed; it brings back



home in days of yore, — and they who once as chil - dren part - ed, as

mf

F

men now, as men now meet, to part no more. — The

f

joy — of youth, then prized so light - ly, is now a dear - ly, dearly purchas'd bliss; in

f

G *animato.*

bat - tle 'gainst op-pos-ing for - tune strove oft - en-times the mailed hand, in

mp animato.

G

poco stringendo.

bat - tle 'gainst oppos-ing for - tune strove oft - en-times the mailed hand; but

poco stringendo.

rit.

now — that they — are vic - tors, with joy they look down — upon the prom - ised

land, up - on the promised land!

Con moto.

Then, — O then is the world — a

gold - en E - - - - den, where

all men, all are with the self - - - same spi - rit fill'd, the

self - same lan - - guage speak - - - ing;

where man to God o - be - dient lives, who

this great law _____ to each one gives :

As thou lov'st _____ thy - self, so

shalt thou love _____ thy neigh - - - bor!

K

Yea!

pp

K

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) begins with a whole note 'Yea!' followed by a melodic line. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *pp* is present. The key signature has three sharps (F#, C#, G#).

Detailed description: This system contains the next four measures. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The key signature remains three sharps.

As thou lov'st thy - self,

p

Detailed description: This system contains the next four measures. The vocal line begins with the lyrics 'As thou lov'st thy - self,'. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *p* is present. The key signature remains three sharps.

L

so shalt thou love thy

L

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'so shalt thou love thy'. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *p* is present. The key signature remains three sharps.

neigh - bor!

p

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics 'neigh - bor!'. The piano accompaniment features a rising eighth-note bass line and chords. A dynamic marking of *p* is present. The key signature remains three sharps.

(Nimrod's followers draw near from different sides of the stage, unobserved by him.)

Musical score for the first system, featuring a piano accompaniment with a rising melodic line in the right hand and a steady bass line in the left hand.

Moderato assai.

NIMROD.

Musical score for the second system, including vocal line and piano accompaniment. The piano part has dynamic markings *mp* and *cresc.*

High o'er this arch in e - ther pen - dent, the heav'ns before me o - pen wide; there, in the zones of

Musical score for the third system, including vocal line and piano accompaniment.

light transcendent, I behold the Lord on throne resplendent, round whom time's o - cean rolls its

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with triplets.

... tide!

animato.

wond-rous light up - on me flash - es, and far a - bove earths' dust and ash - es.

p animato. *crese.*

M *Andante con moto.*

I feel that I up - lift - ed am! Hence - forth let noth - ing

mf

animato.

tear me from thee, my God; O hear my cry! let me be - hold thee and de -

p animato.

clare thee, let me in - voke thee, let me Call thee, Je - ho - vah! Lord of Lords, Most

crese.

Con moto.

High, Je - ho - vah, Je - ho - vah, Lord of Lords Most High!

N

the throne of God, around which angels are grouped, hiding Him from view: the Earth is represented as heretofore. Nimrod and his retinue, to which some women have joined themselves, pray kneeling below the stage. Hell, with Satan's throne, around which infernal spirits are assembled.)

Largo.

Chorus of Angelic hosts.
 SOPR. Ho-san - - na! Ho-san - - na!
 ALT. Ho-san - - na! Ho-san - - na!
 TEN. Ho-san - - na! Ho-san - - na!
 BASS. Ho-san - - na! Ho-san - - na!

Chorus of Mortals.
 SOPR. ALT. Je - ho - - - - vah! Je -
 TEN. BASS. Je - ho - - - - vah! Je -

Chorus of Infernal spirits.
 SOPR. ALT.
 TEN. BASS.

Largo.
 ff

They we praise, thou Maker of all;

They we praise, thou Mak-er of

ho - vah! may we thro' our sins find the

2792

Hal-le-lu - jah, Hal-le-lu - jah,
 Thee, who worlds hast destroy'd and new worlds dost create.
 all: Hal-le-lu - jah, Hal-le-lu - jah,
 Thee, who worlds hast destroy'd and new worlds dost create.
 way that lun to thee, shall lead us.

Hal-le-lu - jah!
 Thee we praise, thou Maker of all:
 Hal-le-lu - jah!
 Thee we praise, thou Maker of

may we thro' our sins find the

Hal-le-lu - jah, Hal-le-lu - jah,

They who worlds hast destroy'd and new worlds dost create. Hal-le-lu - jah, Hal-le-lu - jah,

all, who worlds hast destroy'd and new worlds dost create.

way that un - to thee shall lead us.

Hal-le-lu - - jah! ———— Thee we praise, thou Maker of all; ————

Hal-le-lu - - jah! ———— Thee we praise, thou Maker of

may we thro' our sins find the

Hal-le-lu - jah, Hal-le-lu - jah, -

Thee, who worlds hast de-stry'd and new worlds dost create.

all, — Hal-le-lu - jah, Hal-le-lu - jah,

Thee, who worlds hast de-stry'd and new worlds dost create.

way that un - to thee, — shall lead us.

B

Hal-le-lu - jah!

Hal-le-lu - jah!

we, we, we, we triumph, we triumph, we triumph,

f we - triumph, we - triumph, we - triumph,

tri-umph, hail, O Satan, we triumph, we triumph,
 boundless is thy might, boundless is thy might, Satan, we, we,

C

we triumph, boundless is thy might, we triumph, so long, as
 we triumph, boundless is thy might, we triumph,

C

Five staves of musical notation, each containing a whole rest, indicating that the instruments are silent during this section.

Two staves of musical notation. The upper staff is a vocal line with the lyrics: "man is left with - out a help - er, and er - ror still with truth in strife con - tends,". The lower staff is a piano accompaniment line.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and moving lines.

Four staves of musical notation. The first two staves are vocal lines with the lyrics: "Ho - san - - na, Ho -". The last two staves are piano accompaniment. The system begins with a *ff* dynamic marking.

Two staves of musical notation. The upper staff is a vocal line with the lyrics: "Ho - san - - na, Ho -". The lower staff is a piano accompaniment line. The system begins with a *ff* dynamic marking.

Two staves of musical notation. The upper staff is a vocal line with the lyrics: "hail, O Sa - tan!". The lower staff is a piano accompaniment line.

Piano accompaniment for the fifth system, consisting of two staves (treble and bass clef) with chords and moving lines. The system begins with a *ff* dynamic marking.

san - - na! *f* Thee we praise, thou Maker of

san - - na!

Je - ho - - - vah! may - - - we thro' our

all; ———— thee, who worlds hast de-stry'd and new worlds dost cre-ate.

Thee we praise, thou Maker of all, thee, who worlds hast destroy'd and new worlds dost cre-ate.

sins find the way that un - to thee shall lead us.

may - - - we thro' our sins find the way that un - to thee shall lead us.

Thee we praise, thou Maker of all;

Thee we praise, thou Maker of

may we thro' our sins find the

may we thro' our

we, we, we triumph,

we triumph, we triumph we triumph, hail, O Satan,

thee, who worlds hast de-stroy'd and new worlds dost cre-ate.

all; thee, cre-a-tor of all.

all, thee, who worlds hast de-stroy'd and new worlds dost cre-ate.

way that un-to thee shall lead us.

sins find the way that un-to thee shall lead us.

we, we, we triumph, we triumph

Thee we praise, thou Maker of all, —
 thee, who worlds hast destroy —
 Thee we praise, thou Maker of all, —

Hear thou us, Hear thou us, hear thou
 we triumph,

we triumph, —
 we triumph, hail, O Satan,

Thee, crea -
 ed, thee, who worlds dost cre - ate, — Thee, crea -
 thee, cre -
 thee, who worlds hast destroy - ed, thee, who worlds dost cre - ate, —

us, hear thou us, hear thou us, hear thou us, hear thou

tor, cre-a-tor of all, thee, thee, Ho-san-na!

- tor, of all. thee, crea - - tor of all.

a - - tor, thee, cre - a - - tor, thee, cre - a - - tor of all, Ho-san-na!

thee, crea - - tor, thee, crea - - tor of all, Ho-san-na!

us, hear thou us, hear thou us, hear thou us, Je-

hear thou us,

Ho-san-na!

Ho-san-na!

ho - - vah! Je - ho - - vah!

Halle-lu
 Thee we praise, thou Maker of all,
 Thee we praise, thou Maker of all,
 Thee we praise, thou Maker of all,
 Hear thou
 hail, O Satan
 hail, O Satan, hail, O Sa-tan
 hail, O Satan,
 jah, — Thee we praise, thou Maker of all,
 Thee we praise, thou Maker of all,
 Thee we praise, thou Maker of all, — Hallelu
 Thee, — hear thou
 us, —
 hail, O Satan,
 hail, O Satan, hail, O Satan,
 hail, O Satan,
 E

Hal-le-lu - - jah, — Hal-le-lu - - jah. Ho -
 thee we praise, thou Maker of all, — thee we praise, thou Maker of all,
 jah, — Hal-le-lu - - jah, — Hal-le-lu - jah. Ho -
 thee we praise, thou Mak-er of all, — thee we praise, thou Maker of all, — Ho -
 us. — hear thou us, — hear thou
 hail, O Satan, hail, — hail, O Satan, hail. —

san - - na, Ho - san - - na,
 san - - na, Ho - san - - na,
 us, — Je - ho - - vah, Je - ho - - vah,

Thee we praise, thou Maker of all, ——— thee, who worlds hast de-stroy'd and new
 Thee, ——— yea, thee we praise, thou Maker of all,
 Thee, O Mak - er of all, ——— thee, who worlds hast de-stroy'd and new
 may we thro' our sins find the way that un - to
 we, we tri - umph, ——— yea, yea,

F#

worlds dost create. Hal - le - lu - - ja. Hal - le - lu - jah, Hal - le - lu -
 Hal - le - lu - - ja. Hal - le - lu - jah, Hal - le - lu -
 worlds dost create.
 thee shall lead us.
 we, we tri - umph, so long as man-kind is left with-out a help - er, and error still with truth in

G

jah! ————— Yea, yea, Hal - le - lu -

Hear thou us, hear thou us, hear thou us, for - sake us

strife contends, — hail, O Satan, hail, O Satan, great, boundless is thy

G

jah, ————— Yea, yea, Hal - le - lu -

jah, ————— Yea, yea, Hal - le - lu -

lu - jah, Hal - le -

not turn thou not a - way from us, O heark-en to our

might, hail, O Satan. hail, O Satan great, boundless is thy

jah, _____ Thee we praise. _____
 jah, _____ Thee we praise. _____
 lu - - jah,
 pray - - ing lead - - thou us, lead thou us, Lord! _____
 might, hail, O Satan, hail to thee, all hail to thee, O Satan! we, we triumph, we
 we triumph, we

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features chords and melodic lines in both hands, with a prominent bass line.

to thee Ho - san - -
 to thee Ho - san - -
 Lord, may we thro' our
 we, we, we, we, we, we, we, we
 triumph, we triumph, we triumph, we triumph, we triumph, so long as man is left with -
 we - we,

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with chords and melodic lines, featuring a dynamic marking of *ff* (fortissimo).

na, Ho-san - - na, Ho-san - - na, Ho-san - - na, Ho-

na, Ho-san - - na, Ho-san - - na, Ho-san - - na, Ho-

sins find the way, that un-to thee shall lead us. Hear thou us,

out a help - - er, and error with the truth is wrest-ling still, so long as man is left with - out a help - er,

I
san - - na, Ho-san - - na to thee!

san - - na, Ho-san - - na to thee!

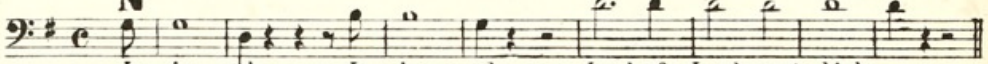
hear thou us, lead thou us.

and error with the truth is wrest - - ling still!

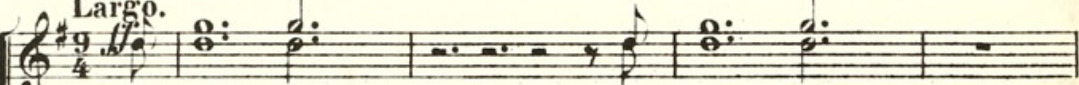
(The curtain falls.)

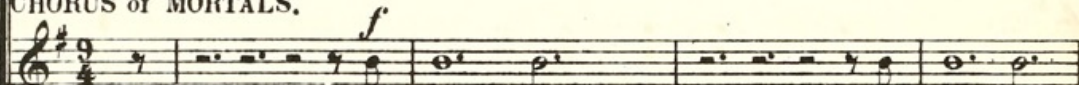
THE TOWER OF BABEL.

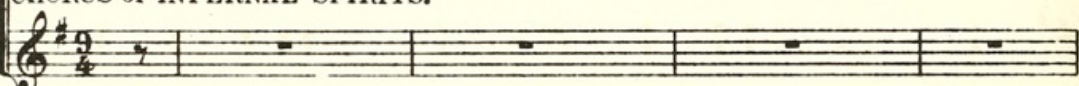
ANT. RUBINSTEIN,

N
 BASS SOLO.  *Je - ho - vah, Je - ho - vah, Lord of Lordsmost high.*

CHORUS of ANGELIC HOSTS.

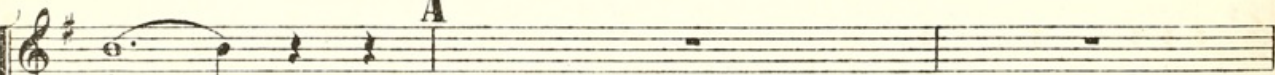
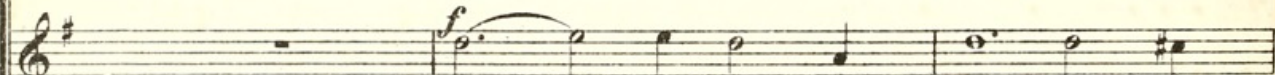
Largo.
 SOPRANO I.  *Ho - san - na! Ho - san - na!*

CHORUS of MORTALS.
 SOPRANO II.  *Je - ho - vah! Je - ho - vah.*

CHORUS of INFERNAL SPIRITS.
 SOPRANO III. 

 *Thee we praise, thou Ma-ker of all.*
 *may we thro' our sins find the way that un - to*

f
 *Hal - le - lu - jah, Ha - le - lu - jah, Hal - le - lu -*
 *thee shall lead us.*

A
 *- jah!*
 *may we thro' our sins find the*

Hal - le - lu - jah,

way that un - to thee shall lead

Hal - le - lu - jah, Hal - le - lu - jah! Thee we praise, thou Ma - ker of

us. may we thro' our

B

all;

sins find the way, that un - to thee shall

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

lead us!

We, we, we tri - umph,

hail, O Sa - tan, we, we,

C

we tri - umph, boundless is thy might, we triumph so long as

man is left with - out a help - er, and er - ror still with truth in

ff

Ho - san - na, Ho -
Je - ho - vah!
strife con - tends. Hail, O Sa - tan!

8:

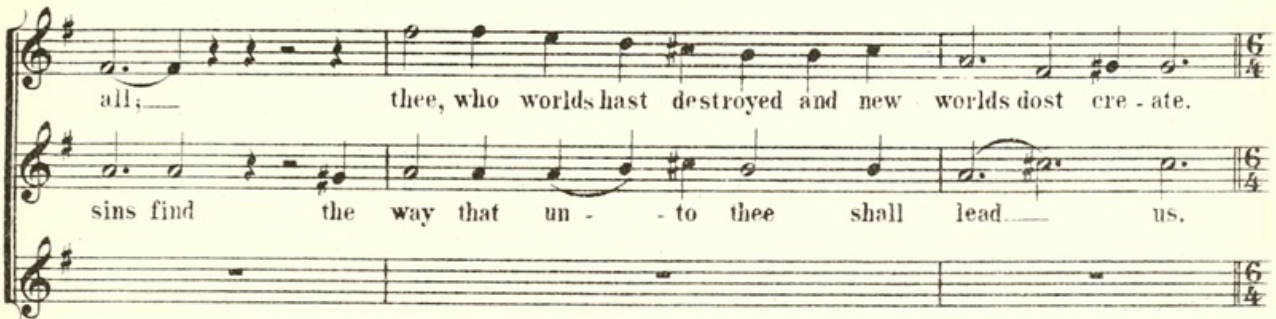
san - na! Thee we praise, thou Ma - ker of all, —
Je - ho - vah, may we thro' our sins find the



thee, who worlds hast de-stroyed and new worlds dost cre - ate,
 way that un - - to thee shall lead us.



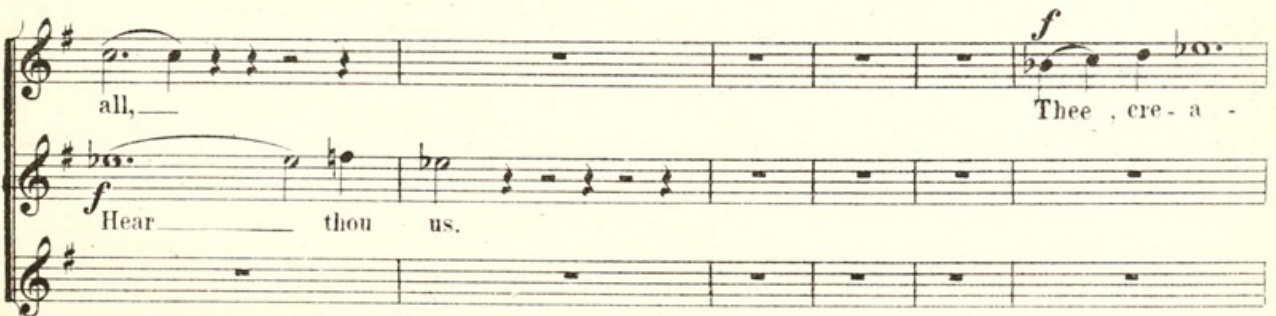
f
 Thee we praise, thou Ma - ker of
 may we thro' our
f
 We, we, we triumph,



all; — thee, who worlds hast destroyed and new worlds dost cre - ate.
 sins find the way that un - - to thee shall lead us.



f
 Thee we praise, thou Ma - ker of
f
 we, we, we triumph,



all; — *f* Thee, cre - a -
f Hear thou us.

-tor, cre-a - tor of all, — thee, — thee, — Ho - san - - na!

hear thou us, hear thou us, hear thou us. — Je -

Ho - san - - na,

ho - - vah, Je - ho - vah!

Hal - le - lu - - jah, —

Hear thou us, —

hail, O Sa - tan,

Ef

Thee we praise, thou Ma - ker of all, —

hear thou —

hail, O Sa - tan,

Hal - le - lu - - jah, — Hal - le - lu - - jah, Ho -

us, — hear — thou us, — hear — thou

hail, O Satan, hail, — hail, O Satan. hail. —

- san - na, Ho - san - na, *ff* Thee we praise, thou Ma-ker of
 us, Je - ho - vah, *f* Je - ho - vah, may we thro' our
 we, we,

all, thee, who worlds hast destroyed and new worlds dost cre - ate.
 sins find the way that un - to thee shall
 tri - umph yea, yea, we, we tri - umph,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah
 lead us.
 so long as mankind is left with - out a help - er, and er - ror still with truth in

- jah! *f* Yea, yea, **G** Hal - le - lu - jah
 Hear thou us, hear thou us, hear thou us, for - sake us
 strife contends, hail, O Sa-tan, hail, O Sa-tan, great, boundless is thy

- jah, *f* Yea, yea, Hal - le - lu - jah
 not, turn thou not a - way from us, O hearken to our
 might, hail, O Satan, hail, O Satan, great, boundless is thy

-jah, — Thee we praise, —
 praying, lead — thou us, lead — thou us, Lord! —
 might. hail, O Satan, hail to thee, all hail to thee, O Sa-tan!

H to thee Ho-san - **ff**
 Lord may we thro' our
 we, we, we, we, we, so long as man is left with -

-na, Ho-san - na, Ho -
 sins find the way that un - to thee shall lead us.
 -out a help - er, and er-ror with the truth is wrest - ling still,

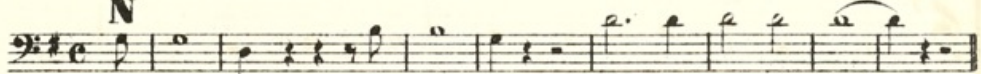
-san - na, Ho-san - na, Ho-san - na, Ho -
 Hear thou us, hear thou
 so long as man is left with - out a help - er and er-ror with the truth is

-san - na to thee! *Fine*
 us lead thou us.
 wrest - ling still!

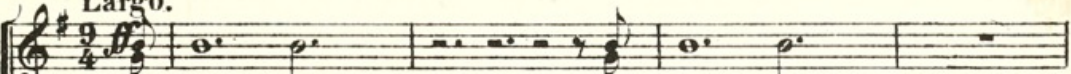
THE TOWER OF BABEL.

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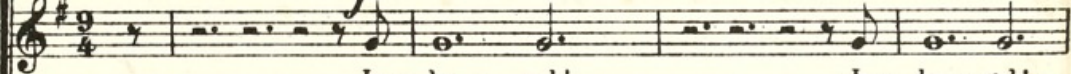
ANT. RUBINSTEIN.

N
BASS SOLO. 
Je - ho - vah, Je - ho - vah, Lord of Lords most high.

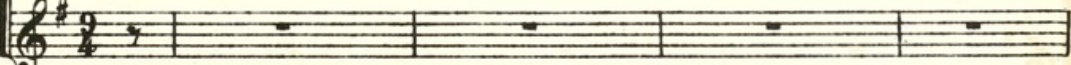
CHORUS of ANGELIC HOSTS.

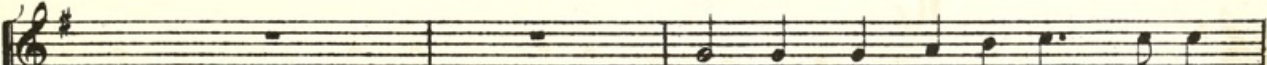
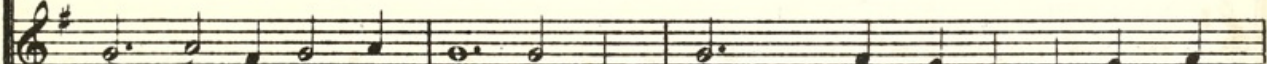
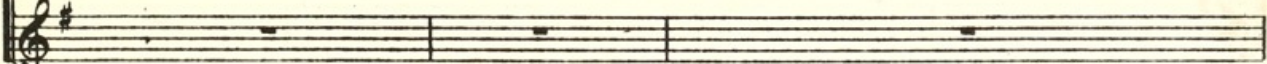
Largo.
ALTO I. 
Ho - san - na! Ho - san - na!

CHORUS of MORTALS.

ALTO II. 
Je - ho - vah! Je - ho - vah!

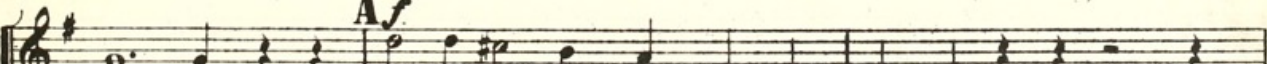
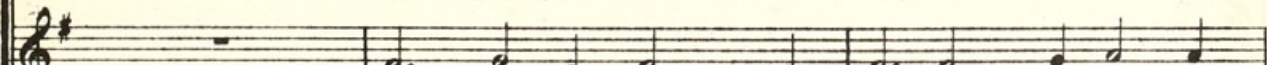
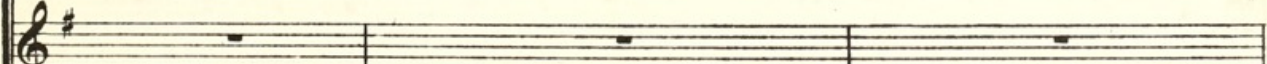
CHORUS of INFERNAL SPIRITS.

ALTO III. 


Thee, who worlds hast destroyed and new

may we thro' our sins find the way that un - - to



worlds dost cre - ate. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

thee shall lead us.


Af

- jah! Thee we praise, thou Ma - ker of all;

may we thro' our sins find the


Hal - le - lu - jah,

way that un - to thee shall lead

Hal - le - lu - jah! Hal - le - lu - jah!

us. may we thro' our

B

Thee, who worlds hast destroyed and new worlds dost cre - ate,

sins find the way that un to thee shall

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

lead us.

We, we, we tri - umph,

hail, O Sa - tan, we tri - umph, we tri - umph,

we triumph, boundless is thy might. we tri - umph so long as

man is left with - out a help - er and er - ror still with truth in

Ho - san - na, Ho -
Je - ho - vah!
strife con - tends, hail, O Sa - tan!

- san - na! Thee we praise, thou Ma - ker of all.
Je - ho - vah! may we thro' our sins find the

thee, who worlds hast destroyed and new worlds dost cre - ate.

way that un - to thee shall lead us.

We,

Thee we praise, thou Ma - ker of all; —

may we thro' our sins find the

we, we triumph,

thee who worlds hast destroyed and new worlds dost cre - ate.

way that un - to thee shall lead us.

we, we,

Thee we praise, thou Ma - ker of all — thee, who worlds hast destroy -

Hear thou us.

we triumph.

-ed, thee, who worlds dost cre - ate. Thee cre - a -

hear thou us, hear thou us, hear thou

f **D**
 - tor of all, thee, cre - a - tor of all, — Ho - san - na!
 'us, hear thou us, hear thou us, hear thou us. — Je -

Ho - san - na,
 - ho - vah, Je - ho - vah!
f
 hail, O Sa-tan,

f
 Thee we praise, thou Ma - ker of all, —
 Hear thou us, —
f
 hail, O

f **E**
 Thee we praise, thou Ma - ker of all, — thee we praise, thou Ma - ker of
 hear thou us, —
 Satan,

f
 all, — thee we praise, thou Ma - ker of all, — Ho -
 hear — thou us, — hear — thou
f
 hail, O Sa - tan, hail, — hail, O Sa - tan, hail.

- san - na, Ho - san na, **F** Thee we praise, thou Maker of
 us, Je - ho - vah, Je - ho - vah, may we thro' our
 we, we

all, thee, who worlds hast de - stroyed and new worlds dost cre-ate.
 sins find the way that un to thee shall
 tri - umph, yea, yea, we, we tri - umph,

f Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 lead us.
 so long as mankind is left with - out a help - er and error still with truth in

f - jah! Yea, yea, **G** Hal - le - lu -
 Hear thou us, hear thou us, hear thou us, for - sake us
 strife contends hail, O Satan, hail, O Sa - tan, great, boundless is thy

jah, Yea, yea, Hal - le - lu -
 not, turn thou not a - way from us, O hearken to our
 might, hail, O Satan, hail, O Satan, great, boundless is thy

-jah! Thee we praise,
 pray - ing. lead - thou us, lead - thou us, Lord!
 might. hail, O Sa-tan, hail, O Sa-tan, hail to thee, O Sa-tan!

H to thee Ho -
 Lord,
 we, we, we, we - triumph, we - triumph, we - triumph,

-san - na Ho - san
 may we thro' our sins find the way that un - to thee shall
 so long as man is left with - out a help - er, and er - ror with the truth is

-na Ho - san - na, Ho - san - na, Ho -
 lead us. Hear thou us,
 wrest - ling still, so long as man is left with - out a help - er,

I -san - na, Ho - san - na to thee! *Fine!*
 hear - hear thou us, lead - thou us!
 and er - ror with the truth is wrestling still!

THE TOWER OF BABEL.

ANT. RUBINSTEIN.

BASS SOLO. **N**

Je - ho - vah, Je - ho - vah, Lord of Lords most high!

CHORUS of ANGELIC HOSTS.

Largo.

TENOR I.

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

CHORUS of MORTALS.

TENOR II.

Je - ho - vah! Je - ho - vah!

CHORUS of INFERNAL SPIRITS.

TENOR III.

They we praise, thou Ma - ker of all; —

may — we thro' our sins find the way — that un - to

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

thee — shall lead — us.

A

jah! —

may — we thro' our sins — find the

Thee, who worlds hast de-stroyed and new worlds dost create. Hal-le-lu-jah,
way that un-to thee shall lead

Hal-le-lu-jah, Hal-le-lu-jah!
us. may we thro' our

B
Thee we praise, thou Ma-ker of all,
sins find the way that un-to thee shall

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!
lead us!

f
We triumph, we triumph, we triumph, boundless is thy

might, Hail, O Sa-tan we tri-umph, we tri-umph,

C

we tri - - umph, we tri - umph so long as

man - is left with - out a hel - per, and er - ror still - with truth in

Ho - - san - na! Ho -
Je - ho - vah!
strife contends, hall, - O Sa - tan!

- san - na, Thee we praise, thou Ma - ker of
Je - ho - vah! may - we thro' our sins find the

all, thee, who worlds hast destroyed and new worlds dost cre - ate.
 way that un - to thee shall lead us
 We triumph,

ff
 Thee we praise, thou Maker of
 may we thro' our
 we triumph, we triumph, hail, O Sa-tan,

all; - thee, cre - a - tor of all.
 sins find the way that un - to thee shall lead us.
 we triumph, we triumph,

f
 Thee we praise, thou Maker of all; -
 Hear thou us, hear thou
 we triumph, hail, O Satan,

f
 thee cre -
 us, hear thou us, hear thou

D

- a - tor, thee, cre - a - tor, thee, cre - a - tor of all, Ho - san - na.

us, hear thou us, hear thou us, hear thou us. — Je -

Ho - san - na,

- ho - vah, Je - ho - vah,

hail, O

Thee we praise, thou Ma - ker of all, — thee we praise, thou Maker of

Hear thou us, —

Sa - tan,

E

all, — Hal - le - lu - jah, —

hear thou us, —

hail, O Sa - tan,

Hal - le - lu - jah, — Hal - le - lu - jah, Ho -

hear thou us, — hear thou

hail, O Sa - tan, hail, — hail, O Sa - tan, hail, —

-san - na, Ho - san - na, Thee, yea,
us, Je - ho - vah, Je - ho - vah, may we thro' our
we, we

thee we praise, thou Ma - ker of all,
sins find the way that un - to thee shall
tri - umph, yea, yea, we, we tri - umph,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
lead us,
so long as mankind is left with-out a help - er, and er - ror still with truth in

-jah! Yea, yea, Hal - le - lu -
Hear thou us, hear thou us, hear thou us, for - sake us
strife contends, hail, O Satan, hail, O Sa-tan, great, boundless is thy

-jah, Yea, yea, Hal - le - lu -
not, turn thou not a - way from us, O hearken to our
might, hail, O Satan, hail, O Sa-tan, great, boundless is thy

-jah! Thee we praise
 pray - ing. lead - thou us, lead - thou us, Lord!
 might. hail, O Sa-tan, hail to thee, all hail to thee, O Sa-tan!

H to thee Ho -
 Lord,
 we triumph, we triumph, we triumph, we triumph, we triumph, we triumph,

- san - na, Ho - san - na, Ho -
 may we thro' our sins find the way that un - to thee shall lead us.
 so long as man is left with - out a help - er, and er -ror with the truth is wrest -ling still,

- san - na, Ho - san - na, Ho - san - na Ho -
 Hear thou us, hear thou
 so long as man is left with - out a help - er, and er -ror with the truth is

- san - na to thee.
 us, lead thou us!
 wrest ling still

THE TOWER OF BABEL.

ANT. RUBINSTEIN.

N
BASS SOLO. *Je - ho - vah. Je - ho - vah. Lord of Lords most high!*

CHORUS of ANGELIC HOSTS.

Largo.
BASS I. *Ho - san - na! Ho - san - na!*

CHORUS of MORTALS.

BASS II. *Je - ho - vah! Je - ho - vah!*

CHORUS of INFERNAL SPIRITS.

BASS III.

*Thee, who worlds hast destroyed and new
may we thro' our sins find the way that un - to*

f
*worlds dost cre - ate. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
thee shall lead us.*

A
*-jah! Thee we praise, thou Ma - ker of
may we thro' our sins find the*

all, who worlds hast de - stroyed and new worlds dost cre - ate. Hal - le - lu - jah,
 way _____ that un - - to thee _____ shall lead _____

Hal - le - lu - jah, Hal - le - lu - - jah! _____
 us. _____ may _____ we thro' our

B
f

Thee, who worlds hast de - stroyed and new worlds dost cre - ate.
 sins _____ find the way _____ that un - to thee _____ shall

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - - jah! _____
 lead _____ us,

We _____ tri - umph, we _____ tri - umph, we _____ tri - umph, boundless is _____ thy

might, bound - less is thy might, Sa - tan, we, we, we

C

tri - umph, bound - less is thy might, we tri - umph so long as

man is left with - out a help - er and er - ror still with truth in

ff Ho - san - na, Ho -
Je - ho - vah,
strife contends, hail, O Sa - tan.

f - san - na! Thee we praise, thou Ma - ker of
Je - ho - vah, may we thro' our

all, thee, who worlds hast destroyed and new worlds dost cre-ate.

sins find the way that un - to thee shall lead us.

We triumph,

Thee we praise, thou Ma - ker of

may we thro' our

we triumph, we triumph, hail, O Satan,

all, thee, who worlds hast destroyed and new worlds dost cre - ate.

sins find the way that un-to thee shall lead us.

we triumph, we triumph,

Thee we praise, thou Maker of all. -

Hear ———— thou us,

we triumph, hail, O Sa-tan,

thee, who worlds hast destroy - ed. thee, who worlds dost cre-ate, —

thee cre - a - tor, thee cre - a - tor of all, *f* Ho - sau - na!

us, hear thou us, hear thou us, hear thou us. *f* Je -

f Ho - sa - na, *f* Thee we praise, thou Ma - ker of

- ho - vah, Je - ho - vah!

f hail, O Sa - tan,

f all, Thee,

Hear thou us,

f hail, O Sa - tan,

E *f* thee we praise, thou Ma - ker of

hear thou us,

all, *f* thee we praise, thou Ma - ker of all Ho -

hear thou us, hear thou

f hail, O Sa - tan, hail, hail, O Sa - tan, hail,

- san - na, Ho - san - na, Thee, O
 us, Je - ho - vah, Je - ho - vah, may we thro' our
 we, we

Ma - ker of all, thee, who worlds hast destroyed and new worlds dost cre - ate.
 sins find the way that un - to thee shall
 tri - umph, yea, yea, we, we triumph

f Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 lead us.
 so long as mankind is left with-out a help - er, and er - ror still with truth in

f - jah! Yea, yea, Hal - le -
 Hear thou us, hear thou us, hear thou us, for - sake us,
 strife contends, hail, O Sa-tan, hail, O Satan, great, boundless is thy

f lu - jah, Yea, yea, Hal - le -
 not, turn thou not a - way from us, O hearken to our
 might. Hail, O Satan, hail, O Satan, great, boundless is thy

- lu - - jah, Thee we praise.
 pray - - ing. lead thou us, lead thou us, Lord!
 might. hail to thee, all hail to thee, O Sa-tan!

H

to thee Ho -
 Lord,
 we triumph, we triumph, we triumph, we,

- san - - - - na, Ho - san - - -
 may we thro' our sins find the way that un - to thee shall
 so long as man is left with - out a help - er and er - ror with the truth is

- na, Ho - san - - - na, Ho - san - - na, Ho -
 lead us Hear thou us.
 wrest - ling still, so long as man is left with - out a help - er

I *Fine*

- san - - - na, Ho - san - na - to thee.
 hear thou us, lead thou us!
 and er - ror with the truth is THE wrestling still.