

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# EDEN

A DRAMATIC ORATORIO

IN

THREE ACTS

THE POEM WRITTEN

BY

ROBERT BRIDGES

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY

C. VILLIERS STANFORD.

(Op. 40.)

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## PREFATORY NOTE.



THE Solo parts in this Oratorio should be distributed as follows:—

ANGEL OF MUSIC } EVE	... ..	... ..	... ..	<i>First Soprano.</i>
ANGEL OF POETRY	... ..	... ..	... ..	<i>Second Soprano.</i>
ANGEL OF VISIBLE BEAUTY	... ..	... ..	... ..	<i>Contralto.</i>
ANGEL OF THE EARTH } ADAM	... ..	... ..	... ..	<i>Tenor.</i>
ANGEL OF THE SUN } MICHAEL	... ..	... ..	... ..	<i>Baritons.</i>
SATAN	... ..	... ..	... ..	<i>Bass, or Bass-Baritone.</i>

*Chorus of Angels, Devils, Furies, All-Seers, &c.*

VOX CHRISTI.

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The Quintet in No. 3 for the Angels of the Five Planets can be assigned to the Principal Soloists, with the exception of the Tenor part, which can be sung by a Tenor from the Chorus. The parts of the Two Angels in No. 18 should be assigned to the Second Soprano and Contralto Soloists. The Vox Christi is to be sung by six Baritones of similar quality in the Chorus, standing, if possible, near the Organ.

The singer who takes the part of Satan must not undertake any other part.

It is suggested that, in performances of this work, where the room admits of the arrangement, the usual position of the Chorus singers be reversed: the Sopranos and Altos being placed above the Tenors and Bases.

In performances where a reduced number of Soloists are necessary, the Contralto can be dispensed with. In this event the Quintet in No. 3, the Contralto music in the same number, and the parts of the Two Angels in Nos. 18 and 21, must be sung by a small Chorus.

The longest pause in the Oratorio should be between Acts II. and III. A short pause should be made between Acts I. and II., and between the first and second parts of Act III.

# EDEN.

## ACT I.—HEAVEN.

### No. 1.—PRELUDE.

NO. 2.—THE ANGEL OF THE EARTH HAS HEARD FROM THE EARTH THE SINGING OF THE ANGELS IN HEAVEN, AND COMES TO JOIN.

#### *Angel of the Earth.*

Hark ! What solemn joy  
On the wonder-shaken ways  
Of the airy firmament,  
Spreading down to the earth,  
Hath drawn me hither intent !

'Tis angel voices, that frame  
In the all-delighting Creator's praise  
The hymn of man's birth.

Hark ! It is come. Ah, near  
It cometh : O hark ! I hear  
The eternal name.

### HYMN OF THE ANGELS.

#### *All Angels.*

God of might ! God of love ! God of light !

#### *I. Seraphs.*

We, Thy love-kindling fire.

#### *Cherubs.*

We, Thy all-wise desire,

#### *Thrones.*

We, Thine enduring might,

#### *All.*

Adore Thee only, that art as Thou art,  
God of might, God of love, God of light.

#### *II. Virtues.*

We, of Thy beauty bright,

#### *III. Angels.*

We, warriors for Thy right,  
Who shield from heaven's heart  
Evil o'erwhelmed in fiery night,

#### *All.*

Adore Thee only, that art as Thou art,  
God of light, God of love, God of might.

### No. 3.—DIALOGUE OF THE ANGELS.

#### *Angel of the Earth.*

What new delight, ye angels, hath woven your  
voices,

That, as they cease,  
The floating music rejoices  
Heaven's perpetual peace ?

#### *Angel of the Sun.*

To me hath He given the charge of the sun  
To fill man's life with desire,  
And flood his days as they run  
With the gay breath of his fire.

#### *Angel of the Earth.*

Lovely flowers at thy smile  
Spring from the dusky sod,  
Whose wonder awaited awhile  
The purpose of God. .  
But what is man ?

#### *Angels of the Planets.*

We on the orbits of the wandering spheres  
Our secrets bright  
Tune to thine ears,  
And glorify man's night  
With far-removed light.

#### *Angel of the Earth.*

I watch your courses from my throne, and see  
Your eyes are bent on me.  
But what is man ?

#### *Angel of Visible Beauty.*

A voice spake also to me  
From the highest, Behold !  
My Virtue go forth, inhabit the land and sea ;  
Thy vesture of broken light shall be,  
And thy crown of gold.

#### *Angel of the Earth.*

Gloriously art thou clad, as thou art fair :  
Thy beauty is everywhere.  
But what is man ?

#### *Angel of Poetry.*

Me also He called, and said  
O Muse of my spirit descend,  
And dream in the heart of the man I have made  
My thoughts without end.

*Angel of Music.*

And unto me He spake,  
Go wave thy rod in the azurous air ;  
The breath of his life into music shake,  
That his love and joy find speech, and his prayer  
A pathway to take.

## No. 4.—MADRIGALE SPIRITUALE.

*All Angels.*

Flames of pure love are we,  
Echoes of God's decree,  
Lovers of what He maketh : O sing His praise.  
But man, while so he willeth to be,  
A God is he,  
Maker of what he loveth,—O sing his praise—  
In His image array'd,  
Who in a creature hath a creator made,

## No. 5.—A SONG OF GOD'S LOVE.

*Angel of the Earth.*

My sphere slowly turneth  
Thro' night and day :  
With fourfold jewels burneth  
Her robe of airy array ;  
An Emerald gemming of herb and tree,  
A sparkling Sapphire of summer sea,  
Her ripeness gloweth a Ruby of ruddy light,  
Her winter Diamonds flash to the stars of night :  
And out of the billow cloud  
Steals to my ear  
The song of the sphere,  
A thought of voyaging, born of beauty aloud.

## (THE SONG OF THE EARTH.)

O Maker, if all Thou madest were but for me,  
Thy sun for my day,  
The starry mantle of space to enfold me,  
Thine angels to guard, Thy strength to  
uphold me,  
And I to receive and obey !  
Since Thou alone art He  
That worketh in secret and openly,  
And nothing in vain ; then I for Thee  
I am, and ever will be  
Thy only beloved.

No. 6.—CHORUS ON MAN'S FREE WILL  
AND ENVY OF HIS CONDITION.*All Angels.*

A Spirit he for triumph high,  
Arrived in rays of beauteous life  
Our fixed loves in peace for ever free  
By free desire to multiply.  
O man, thou may'st with thy Creator vie :  
Consider, consider  
If to excel be worthy thine endeavour.

Let all Thy works, O God of might and love,  
Praise Thee for ever :  
As we, Thy heavenly works, praise and adore :  
Let man evermore  
Praise Thee for ever.

God of might ! God of love ! God of light !

END OF ACT I.

## ACT II.—HELL.

No. 7.—CHORUS OF IMPATIENT FIENDS  
AWAKENING SATAN FROM HIS  
SLEEP.*All Devils.*

Satan, Satan, awake ! Satan, awake !  
Thy hosts are idle on the clanging shore  
Of the sulphury lake. Its hollow cup  
O'erboils with cries that split the fiery welkin.  
Awake ! if by those yelling lightning clefts  
We may slip forth to invade the heaven and soil  
The glory of God. Awake, Satan, awake !  
Our starv'd furies feed, our clawing lust  
Satiates, that hate may thrive. Satan, awake !

## No. 8.—THE AWAKENING OF SATAN.

*Satan.*

I awake.

*Devil.*

The king awaketh from his groaning sleep.

*Satan.*

I awake.

*Devil.*

As smoke and fire from a far mountain cone  
Burst suddenly forth—the ear awaits the sound

*Satan.*

I have dreamed a curse on God ; the ruin of all.

*All Devils.*

Ho ! ho ! attend !  
Silence ! attend !

## No. 9.—SATAN'S DREAM.

*Satan.*

In the visions of God that vex my spirit,  
I saw the joy, and heard the song, whose echo  
Sometimes makes vibrate here our iron vault :  
Him now they praised for a new creation,  
Higher than they, a left arm against us,  
Called man ; to breed as we, but in a world  
Of beauty, a wealth extravagant of space,  
To serve Him as they will : His spirit with matter  
God mingling made ; obedience so to steal  
From the first forms of His disposing will.

## No. 10.—CHORUS.

*All Devils.*

Ha! ha! Cease!  
 'Tis good thou tellest not evil. Shew us not  
 The praise of God: we will not hearken. Ha!  
 All that He made we hate, as our forefathers  
 Hated: What He maketh we hate, and what  
 He shall make shall be hate for evermore.

Ha!

We will not hear thee. Ha!

No. 11.—DIALOGUE OF THE DEVILS  
WITH SATAN.*Satan.*

So hate ye and hiss Him aye. But hearken,  
 fiends:  
 In the Creator's scheme I spy a blot.  
 What think ye? If spirit and matter are joined  
 in one,  
 How shall not spirit eternal pine and falter?

*All Devils.*

Ho!

The spirit will falter and pine.

*Satan.*

The senseless lump  
 May turn to corruption.

*All Devils.*

Ho! The senseless lump

May turn to corruption.

*Satan.*

Ours is the earth;  
 Ours is the soul of man, I have spied a blot  
 In God's new world. 'Tis bad, and belongeth  
 to me.

No. 12.—CHORUS OF SATISFIED  
FIENDS.*All Devils.*

Ours shall man be, and all his generations,  
 For ever and ever ours: ours is the prize.  
 He shall hate God and good. He shall love us  
 and ill.  
 Here shall he dwell, and have delight in hell;  
 He here for ever, and all his generations,  
 For ever and ever coming, cursing God,  
 And serving thee for ever, Hell without end.

## No. 13.—SATAN PROPOSES HIS DESIGN.

*Satan.*

I will go forth, and win his boasted will.  
 I will disguise: I will lie and deceive;  
 Will fawn; crouch; bow down at his feet; will  
 cringe;

Smile; flatter his wandering eye; his mar-  
 velling ear

I will beguile; will snare his taste, his tongue,  
 His nostrils, his fine touch will cozen and cheat,  
 Betray, undo to ruin; I will delude  
 His beating heart, and his mechanical mind  
 Of reason o'erreach, mislead, spoil, ravel, and  
 fool.

I will go forth, &amp;c.

## No. 14.—THE PRAISE OF SATAN.

*All Devils.*

Praise, Óho! praise to thee, thou king of hate;  
 Ancient of Chaos, essential flower of night;  
 That wrappest in darkness, burnest with fire;  
 that marrest  
 Beauty; that sapest strength; that broadest  
 delighting

For ever in ever-increasing desolation.  
 Forth go thou: lead us forth; thine armèd  
 fiends

Let loose. Thy power extend. Be God's new  
 world

Blasted with war and pain. Be all destroyed  
 But strife and sin and thee to reign for aye;

King of death! King of hate! King of night!

[*Echo of angelic song faintly heard in the vault.*]  
 God of might! God of love! God of light!

*All Devils.*

Ha! ha! cease!

END OF ACT II.

## ACT III.—EARTH.

## PART I. THE FALL.

No. 15.—MORNING HYMN AND LOVE-  
SONG OF ADAM AND EVE.—*Adam*  
and *Eve*.*Adam.*

On the garden of earth arise, O Sun,  
 My world of joy display:  
 Come, cloke night's sleepless eyes  
 With the blue robe of day.

To the eyes of earth thou arisest; they shine;  
 Thou shewest their way.  
 Thy glance o'ertaketh the streams in their  
 flight;

They drink of thy ray.

*Eve.*

The awakening flowers their heads of light  
 Uplift in the shades.  
 Birds arouse their hymns of delight  
 On the paths of the glades.

*Adam.*

As a song-bird is the voice of thy love  
In the Paradise of my heart,

*Eve.*

Stréngth, light to my world of joy  
As the sun thou art.

*Together.*

The waters are bright, the flowers are awake,  
The sun is above.

Btrds hñsh their songs: 'tis day  
In the garden of love.

No. 16.—EVE SEES AND FOLLOWS THE  
SERPENT.—*Adam and Eve.*

*Eve.*

Behold! what beauty glideth  
Down from yon branching tree!  
He coiléth round: he hidéth  
Under the flowers. O see!

*Adam.*

A brute is he.

*Eve.*

See thou the sunlight glancing  
Upon his motley squame:  
His agile tongue forth-dancing,  
And eyes of flame.

*Adam.*

Serpent his name.

*Eve.*

Bid him stay.

*Adam.*

He would not stay.

*Eve.*

Speak to him.

*Adam.*

He will answer not.

*Eve.*

Call to him.

*Adam.*

He would not obey.

Savage ears have they;

Tongues and no speech; minds without  
thought.

*Eve.*

Watch him.

*Adam.*

He will flee anon.

*Eve.*

He fiéth, follow!

*Adam.*

He is gone.

*Eve.*

I will follow.

*Adam.*

He will lead thee a vain  
chase.

*Eve.*

I will follow.

*Adam.*

He will head thee in the  
race.

*Eve.*

Follow! follow!

*Adam.*

He will hide him in the  
grasses.

*Eve.*

Follow! follow!

*Adam.*

In the thicket where he  
passes

He will lead thee a vain chase.

No. 17.—THE TEMPTATION.—*Eve, Satan,*  
*and Chorus of watching Angels.*

*Angels.*

Take heed, Eve, take heed!

*Eve.*

A voice I hear  
I know not whence, within me or above.

*Angels.*

Take heed, Eve, take heed!

*Eve.*

Who bids me fear?

*Angels.*

Guard her, angels of love:  
Satan on earth is come.

*Satan.*

My home is in this fairest tree:  
Its fruit, in thy reach hung,  
Untasted but by me,  
Hath loosed my tongue.

*Eve.*

Thou, serpent, was't that spake?

*Angels.*

Take heed!

*Satan.*

'Tis I,

Whom thou didst hold brute, mute, and dumb.

*Angels.*

Give heed, Eve, give heed: to thee we call:  
O child of earth, our voice is to thee.

*Satan.*

Give heed, Eve, give heed: to thee I call:  
Child of earth, my voice is to thee.  
Am I not comely, too, O fairest of all?  
O wisest, I too am wise: hearken to me.

*Eve.*

In wonder I hearken.

*Angels.*

Take heed, take heed!

*Satan.*

On the fair apples as I feed,  
I wise and ever wiser grow:  
By knowledge is my spirit freed;  
All truth I know.

*Angels.*

Man's speech he taketh:  
Himself as God he maketh.

*Satan.*

THERE IS NO GOD. The heaven and light of  
life,  
Thy wonder, sprang of chance. Sun, moon,  
and stars,  
The earth and all thereon, thou and thy man,  
Thy river-watered garden, the fair trees,  
The flowers, the birds and beasts and lesser  
life  
Came all of chance from changeful matter's  
strife.  
There is no God: He whom thou dream'st to  
love thee  
Is but a shadow of thought. God there is  
NONE.  
Think Him not, and He is not. Lo! unseen,  
Unfelt, unheard, what then is He?—Thou  
Art thine own God: wherefore be wise as I  
Freely to see, touch, take, taste, as thou list.  
Think as I: eat as I.

*Angels.*

'Tis death: consider!

*Satan.*

THOU SHALT NOT DIE.

*Eve.*

Why doubteth my heart? What dream I, to  
hear  
Forbidding voices?—I will not fear—  
Fair is the tree to the eyes,—  
Nor planted in vain.—  
The serpent hath eaten and liveth:—  
He surely is wise:—  
Good is the counsel he giveth:—  
I will not refrain.  
O beauteous fruit, whether for God's own  
pleasure  
Or of thyself sprung, thou art mine.

*Angels.*

The heavenly links are broken.  
Evil is thought on earth, evil is spoken,  
Evil is done.

*Satan.*

The fruit of wisdom, the tree of pleasure:  
Eat, eat: 'tis thine.

*Eve.*

O sweet to the taste; intense,  
Wondrous rapture of sense:  
A joy of passion I find  
Opening the eyes of the mind  
To the truth thou spakest.  
Of me, serpent, thou makest  
A God indeed.

*Satan.*

To Adam hasto.

*Eve.*

He too shall taste.

*Satan (mocking Angels).*

Make speed, Eve, make speed!

*Eve.*

To him I haste.

*Satan.*

He too shall taste.

*Satan (alone).*

Ye boastful angels, eternal tyrants, behold,  
Behold, behold!  
Adam is fallen, he eateth: no longer now  
In Hell to be confined I thither turn,  
But thence to draw the friends of death:  
hereafter  
On earth with men to inhabit evermore;  
'Less I with fire or flood or cumbering cold  
Destroy God's fanciful fabric and them.—  
Farewell.

No. 18.—THE DESCENT OF MICHAEL.—

*Dialogue of Angels.*

*The Angels that warned Eve.*

Eyes, whom the face of God delighteth,  
Ye sight of His seeing!  
A wonder ye see, not understood;  
The earth He willed into being,  
His foe to combat inviteth.  
Still from our heavenly tower look we down:  
The will of His good  
Redemption shall crown.

Twin balanced swords of flame descending,  
On Michael attending,  
What mean ye? who sayeth?

*Michael and two Angels.*

We may not tarry,  
God's will to earth we carry,  
Where Adam lamenteth and prayeth.

No. 19.—ADAM'S LAMENT.—*Angels,*

*Adam, and Eve.*

*Adam.*

Fled are my joy and peace. Why was I made?  
Creator of all, why madest Thou me,  
A breath in the dust, to be  
Of itself afraid?  
My pride to be Thine Thou hast reft, the glory  
and crown of my head;  
My robe of innocence rent; my nakedness  
Thou piercest  
With fiercest  
Fangs of dread.

[Distant thunder heard.]



Shall the mighty lion, his kindness forgetting,  
Steal on me in the night to spring and rend me?

Or must I defend me

From the onslaught of eagles, my head  
besetting

With furious beak? What fate unshewn  
O'ershadows my heart with horrible fears un-  
known?

In blackest night I shall be shrouded for ever,  
Away from thee, Eve, out of thy sight.

No eyes of love to recall me thence.

Thy weeping eyes shall then be closed in night,  
Forgotten in blackness dense,

Where good nor ill cometh: sun shineth there  
never,

Nor horrors of soul the darkness can  
darken.

[Thunder.

*Angels above in the thunder.*

ADAM! ADAM!

*Eve.*

Hearken! O hearken!

*Adam.*

No other repose. Ye lightning swords of flame  
To dust of earth smite me:

[Lightning.

From dust I came.

[Thunder.

*Angels above.*

ADAM! ADAM!

No. 20.—THE PRAYER.—*Adam and Eve.*

*Adam.*

Hide, hide from heaven our shame!

*Eve.*

Nay, seek we God: call on His name,  
Since ill we have done.

*Adam.*

Ill have we done.

*Eve.*

If thou despair,  
How shall He hear our prayer?

*Adam.*

How hear our prayer?

*Eve.*

O, Adam, pray:

Speak for us, Adam, say

FATHER of heaven, forgive, restore—

*Adam.*

Father of heaven, forgive, restore.

*Eve and Adam.*

Turn not away.

Thy weeping children do not disregard.

Thy work of love with love amend.

*Adam and Eve.*

Thy making, by ourselves unmade—

In pain and grief, by terror and sorrow marred,  
In the dust low laid—

(Together) Create once more;

Bid Thou to honour again arise.

One hope of Thee we crave,

Our broken hearts receive; unto our heavy cries  
Bow Thine ear and save.

No. 21.—THE SENTENCE OF EXPULSION.—*Michael, with two Angels, and Adam.*

*Michael, with the two Angels.*

Adam, thy prayer is heard in heaven.

Thou fal'n most in despair, lament no more.

From Eden tho' thou'rt driven,

Yet unto thee,

And to thy children to be born to thee,

The Earth and all her joy is given.

Take heart, look forth and see!

Lament no more!

*Adam.*

Angel of God!

*Angels.*

Lament no more.

*Adam.*

Of my lament,

When in despair I fell,

I do repent.

*Angels.*

Thy prayer is heard.

*Adam.*

Angel of God!

*Angels.*

Lament no more.

*Adam.*

In thy word I rejoice,

And in thy voice

I comfort me.

But of my sons tell me, for thou canst tell,

The fault wherein I fell

Shall they too rue, nor in this garden dwell?

*Michael and Angels.*

Fear not, rejoice at their birth;

For them shall Earth

As Eden be.

We that behold their Father's face

Will shield their grace,

Their steps of joy, their voice of mirth.

To gladden the Earth

They shall be free.

END OF PART I.

## PART II.—ADAM'S VISION.

No. 22.—VISION OF WAR.—*Michael, Adam, War, Chorus of Furies, Warriors, and Vanquished.*

*Michael.*

Such child thou wert ;  
Now, since man thou art,  
Will terrors, sorrows, deaths, and doubts  
surround thee.  
Let wisdom lead thee there, where innocence  
first found thee,  
And fear thou not.

*Adam.*

I will not fear.  
Thee rather, Angel, I bid unfold  
Some of the curse to be.

*Michael.*

Ah ! if thou those ills wouldst see,  
Watch as here we sit :  
I will make before thee flit,  
In shadow and music of a pageant vain,  
Sights that soon thy sons in earnest shall behold.  
Name thou each as I send him.

See on the plain afar  
With banners and armed train,  
What plague accurst  
Bideth the first.

*Adam.*

Alas ! I call him War,  
And furies attend him.

*Furies.*

War, War ! to the attack !

*Warriors, with trumpets.*

The enemy ! See ! the enemy !

*War.*

Vengeance, Victory ! On, my furies, o'erthrow ;  
Smite them, my men renowned !  
My captains of fight !

*Trumpets.*

On ! Run ! With your onset bear them down !

*War.*

In the force of his might,  
In the enemy's anger I take my delight,  
In fierce resistance and bloody breath,

*(With Furies.)*

In cries of the wounded, despairing and flying,  
In groans of the dying,  
In corpses and death.

*Trumpets.*

Firm, firm, ye spearmen ! Hold to your steel !

*War.*

No master but I. Their kings and lords  
Shall bow the knee :  
Their women shall be  
The slaves of your fury, their men the prey of  
your swords.

*Trumpets.*

Ye horsemen, break them, scatter them, tread  
them down !

*Furies.*

Thou stealest as night, thou leapest as dawn  
of day,  
Thou smitest with noonday rays of fire.

*War.*

Uplift your swords to slay :  
Spur forward your steeds ! They tire.

*Trumpets.*

Victory, victory ! Revenge ! To the sword !  
Spare not !

*Furies.*

O conquering king, none reigneth but thou :  
Our arms restrain not our maddened steeds.  
At every stroke an enemy bleeds :  
In death they bow.

*War and Furies.*

They fly, they fly !

*Trumpets.*

Follow, pursue the flying ! Destroy, destroy !

*Vanquished.*

Spare, spare !

*Furies.*

Die, die !

*Vanquished.*

We are fallen.

*Furies.*

Ye perish, ye die !

*Vanquished.*

We yield. Our arms we yield. Spare, spare !  
We yield

Our country and cities to be thine ; ourselves  
To be thy slaves, our children, and our wives.  
Spare, spare our lives !

*Trumpets.*

Pursue, o'ertake, surround ; surround and slay !

*Vanquished.*

As a lion thy teeth close on us, they crush,  
devour.  
Devour no more ! Spare, spare !

*Furies.*

Die, die !

## PÆAN.

*Furies.*

Lion of War, that roarest thy name,  
 Destroyer of man,  
 The earth thou dost ravish, her children thou  
 slayest;  
 When thou wilt burn, the winds are thy fan.  
 The field quaketh whereon thou playest;  
 And when thyself thou arrayest,  
 The sun crowns thee with flame.

*Adam.*

Be these my sons! Alas!

*Michael.*

They are gone.

No. 23.—VISION OF PLAGUE, FAMINE,  
AND DISEASES.*Adam.*

Ah, see!  
 What shapes hideous and lean float o'er the  
 land,  
 Their faces veiled, twin devils hand in hand,  
 With silent swoop. Plague! Famine! and  
 behind  
 Diseases! cramped misfeatures of all kind;  
 Direful their forms, direful their names shall  
 be.

*Plague.*

I walk the winds unseen.

*Famine.*

I follow thee fast.

*Plague.*

I tarnish the sky,  
 I ingender the flood  
 With atoms of death,

*Famine.*

I powder the blast  
 With mildew and mould:

*Plague.*

To enter the blood  
 With drink and breath.

*Famine.*

Seeds of worms and locusts rank,  
 Rust and fungus dank,

*Plague.*

Out of my culturing horn  
 Of poison I shower  
 My curses unclean.

*Famine.*

To tetter the vines,  
 And smirch the corn  
 With blight and branding sour.

*Plague.*

Men and beasts sicken and die;  
 They cannot escape.

*Famine.*

The earth I enfold,  
 And she pines;  
 Men and beasts famish and die.

*Together.*

In terror they { fly,  
 { lie:  
 They cannot escape;  
 They { sicken } and die.  
 { famish }

*Diseases.*

We are your train.  
 We enter men's bodies made sick with a sign;  
 Nerve, muscle, and vein,  
 Heart, liver, and brain,  
 Each hath his choice:  
 And if they repine,  
 We cry with their voice  
 Our chorus of pain.

## (PAIN CHORUS.)

Ah! Ah! Pain racks us: our brains reel and  
 swim;  
 We fall, with sudden faintings fall, in spasms  
 of horror.  
 With cramping cold we creep: our eyes  
 grow dim:  
 Our trembling limbs wither: our bones  
 decay.  
 With ghastly aches we pine. In terror  
 And melancholy shudderings drowned, our joy  
 is fled.  
 Our beauty and strength are dead.

Tortured we cannot sleep, in pangs of fire  
 Quenchless, that no thirst, quenchless thirst,  
 can allay.  
 Tottering in hideous dances of despairing  
 death,  
 Gnawed by secret cankerings deep,  
 With suffocated breath,  
 Choked, we expire.

## No. 24.—VISION OF GOOD.

*Michael shews to Adam the Muses.*

*Adam.*

Woe! woe to the earth! Now rather far  
 In the lion's mouth of fury would I be  
 crushed,  
 Than by the least  
 Of these black skeletons be possess.

*Michael.*

Weep not, nor stay these evils to deplore.  
Close to thine eyes. Part now their lids again,  
And name the sight.

*Adam.*

Two forms I see, that in the evening sky  
Upgather robes of splendour. Great their  
beauty,  
Baffling my sense. These are the powers of  
Love ;  
They should be comforters of sorrow ; Muses  
I call them : Together on high,  
Over forest and plain as they fly,  
O'er mountain and sea  
Their voices come floating.

*Angel of Poetry.*

Come, fairest spirit !

*Angel of Music.*

Fairest spirit, come !

*Angel of Poetry.*

I link my hand in thine.

*Angel of Music.*

I lean on thee.

*Poetry.*

Thy generous fantasy  
To my proud thought surrender, be thou  
mine.

*Music.*

I yield to thee.

*Poetry.*

I have launched a boat  
On the ocean of thought :

*Music.*

I spread my sail ; it hath caught  
God's breath ; we float.

*Both.*

We float.

The prow of thy passion furrows the night  
In starry ripples of flying light.

*Adam.*

Behind them, O happy sight ! my sons I see,  
Crowned and bright as the Seraphim,  
That in God's presence sing the threefold  
hymn.

*Michael.*

Knowest thou their names ?

*Adam.*

The memory of their names  
Wings back to me thro' time on feathery  
flames.

No. 25.—VISION OF ALL-SEERS.

*Chorus of All-Seers.*

We come, O Muse of delight ; we follow thy  
voice.

In thy praise we rejoice.

The unseen we adore

In music and prayer ;

In palaces fair

Hath knowledge her throne ;

Thy love we have pictured, and carved in stone  
The forms of desire.

With wisdom for joy

Our pleasure hath played,

Our labour hath made

The small to be great,

A rapture of sorrow, a beauty of fate,

In forms of desire.

We follow thy thought, O beauteous best,

But yet, yet are not our spirits at rest.

*Angel of Music.*

O wavering mind of man, to what dost thou  
aspire ?

*All-Seers.*

Thy smile is of God,

Thy teaching is truth ;

The glory of youth

Thy wisdom hath won ;

Thy beauty, a flower, doth gaze on the sun,

With eyes of desire.

But O, our heart escapeth in fire,

Our love flieth away in breath.

*Angel.*

The sorrow of Adam is it ? the terror of death ?

*All-Seers.*

The sorrow of Adam it is, the terror of death.

No. 26.—THE VISION OF CHRIST.

*Chorus of Angels.*

Glory to God on high !

*Adam.*

Who cometh now, that all the Angel-throng  
Usher Him with glad song ?

*Angels.*

Glory to God on high ! To men be peace !

*Michael.*

The vision granted thee to see  
The Son of Man. Look for no other.

*Vox Christi.*

Come unto Me !

*Angels.*

O come to Him !

*Vox Christi.*

Ye weary and heavy-laden.

*Angels.*

O come to Him !

*Vox Christi.*

And I will give you rest.

*Angels.*

He will give you rest.

*Angels of Poetry and Music.*

O Son of Man, to Thee our wings we vail.

*All-Seers.*

All hail, Christ, all hail !  
We have waited for Thee.

*Vox Christi.*

Take My yoke upon you, and learn of Me.

*Angels.*

O learn of Him !

*Vox Christi.*

For I am lowly of heart.

*Angels.*

O learn of Him !

*Vox Christi.*

And ye shall find your rest.

*Angels.*

Ye shall find your rest.

*[Somniferous music.]*

No. 27.—SLEEP CHORUS.

*Michael.*

They sleep, they sleep ; they are fallen  
asleep.

The night descendeth :

The promise of God hath brought them  
sleep ;

The vision endeth.

Sleep, Adam, sleep ; Sleep, Eve ; forget your  
woes.

From all distress the sweet release,  
Of longest day of toil the easy close  
This ever shall be.

Sleep, sleep !

*Chorus of Angels.*

In Paradise no more shall he awake :

When the day breaketh,  
As a dream, when he awaketh,  
His childhood shall be.

Sleep, sleep !

Of Angel-songs their sons shall tell,

Of the tree,  
Of the garden where they might dwell,  
Of the serpent of Hell,  
Of the fruit they did take, and fell.

As a dream, as a dream, shall their child-  
hood be,

As a dream ; and their hope as a memory.  
Sleep, Adam, sleep : Sleep, Eve, and rest you  
well.

No. 28.—CHORUS OF ANGELS RETURN-  
ING TO HEAVEN.

*All Angels.*

Glory to God on high ! To man be peace.  
Alleluiah ! Alleluiah !

Amen.

THE END.

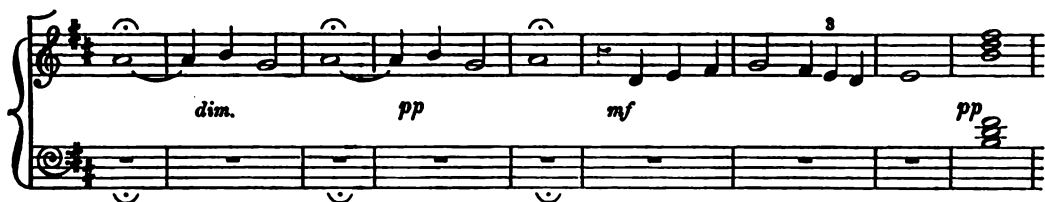

# EDEN.

## ACT I.—HEAVEN.

### No. 1.—PRELUDE.

*Lento assai.* "Sanctorum meritis."\*

PIANO.  
♩ = 52



\* Two phrases of the Plain-song melody "Sanctorum meritis," from the Sarum Missal, are used here and elsewhere in the Oratorio.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. Dynamic markings include *poco cres.* and *dim.*

Second system of musical notation, continuing the piece. It features similar complex textures with beamed notes and chords in both staves.

Third system of musical notation. The texture continues with intricate patterns. A dynamic marking of *pp* is present. The system ends with a double bar line and a *pp* marking below the staff.

Fourth system of musical notation. The upper staff is mostly empty, with a section marker **B** above it. The lower staff contains a series of chords. A dynamic marking of *mf* is present.

Fifth system of musical notation. Both staves are active with complex textures, including many beamed notes and chords.

Sixth system of musical notation. The piece concludes with a *cres.* marking above the staff.

First system of musical notation. The right hand (treble clef) features a melodic line with a 'C' time signature above it. The left hand (bass clef) has a 'cres.' marking above it. The music is in a key with one sharp (F#) and a 3/4 time signature.

Second system of musical notation. The right hand continues the melodic line. The left hand has a 'dim.' marking above it. A 'p' dynamic marking is present at the end of the system.

Third system of musical notation. The right hand has a long melodic phrase. The left hand has a 'p' dynamic marking above it.

Fourth system of musical notation. The right hand has a 'pp' dynamic marking above it. The left hand has a 'p' dynamic marking above it.

Fifth system of musical notation. The right hand has a 'd = 72.' marking above it. The left hand has a 'pp' dynamic marking above it.

Sixth system of musical notation. The right hand has a 'p' dynamic marking above it. The left hand has a 'p' dynamic marking above it.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with a melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation. It begins with a dynamic marking of *p* (piano) and a *morendo.* (diminuendo) instruction. The right hand continues with a melodic line, while the left hand provides harmonic support with chords and moving bass notes.

Third system of musical notation. It starts with a *ppp* (pianissimo) dynamic marking. The music concludes with an *Attacca senza pausa.* (Attaca without pause) instruction. The right hand features a series of chords, and the left hand has a steady bass line.

No. 2.—ANGEL OF THE EARTH, AND CHORUS OF ALL ANGELS.

Fourth system of musical notation. It begins with the tempo marking *Andante quasi Adagio.* and a metronome marking of  $\text{♩} = 80$ . The dynamic is *p* (piano). The music features a prominent melodic line in the right hand with long, sweeping arches, and a rhythmic accompaniment in the left hand. The instruction *col Ped.* (with pedal) is written below the first few notes.

Fifth system of musical notation, continuing the piece with the same melodic and accompanimental textures as the previous system.

(The Angel of the Earth approaches from the earth.)

Sixth system of musical notation, concluding the piece with the same melodic and accompanimental textures as the previous systems.

Musical staff 1: Treble and bass clefs. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment of eighth notes.

Musical staff 2: Continuation of the piano accompaniment from the first staff, maintaining the same melodic and rhythmic patterns.

Musical staff 3: Continuation of the piano accompaniment from the first staff, maintaining the same melodic and rhythmic patterns.

Musical staff 4: Continuation of the piano accompaniment from the first staff, maintaining the same melodic and rhythmic patterns.

Musical staff 5: Continuation of the piano accompaniment from the first staff, maintaining the same melodic and rhythmic patterns.

Musical staff 6: Introduction of a vocal line and piano accompaniment. The vocal line is marked "Solo. Tenor. p" and "Hark". The piano accompaniment is marked "pp" and features a rhythmic pattern of eighth notes.

Sua... what so - lemn joy . . .

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a whole rest followed by a half note G, then a quarter note A, and a half note B. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Sua... on the won - der-ful ways . . . of the

The second system continues the vocal line with a half note G, a quarter note A, and a half note B. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

air . . . y firm a-ment

Sua

The third system shows the vocal line with a half note G, a quarter note A, and a half note B. The piano accompaniment features a dynamic marking of *p* and includes a section labeled *Sua bassa* in the bass line.

Spread . . . ing down to the

The fourth system continues the vocal line with a half note G, a quarter note A, and a half note B. The piano accompaniment features a dynamic marking of *p* and includes a section labeled *Sua bassa* in the bass line.

earth hath drawn . . . me

The fifth system shows the vocal line with a half note G, a quarter note A, and a half note B. The piano accompaniment features a dynamic marking of *p* and includes a section labeled *Sua bassa* in the bass line.

hi . . . . . ther in - tent.

The first system of music features a vocal line with a long note on 'hi' followed by a melodic phrase for 'ther in - tent'. The piano accompaniment consists of flowing sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *F* is placed above the vocal line.

'Tis an - gel voi - ces, that

The second system continues the vocal line with the lyrics "'Tis an - gel voi - ces, that". The piano accompaniment maintains its rhythmic texture with some chordal changes. A dynamic marking of *pp* is visible in the piano part.

frame in the all - de - light - ing Cre - a - - tor's praise

The third system features the vocal line with the lyrics "frame in the all - de - light - ing Cre - a - - tor's praise". The piano accompaniment includes a *mf* marking and a *dim.* marking towards the end of the system.

The hymn . . . . . of man's birth.

The fourth system has the vocal line with the lyrics "The hymn . . . . . of man's birth." and includes a *Sea.* (ritardando) marking. The piano accompaniment is marked *mp poco marcato*.

Hark !

The fifth system begins with the vocal line saying "Hark !". The piano accompaniment features a *mf* dynamic marking and a *Sea.* marking.

it is come. . . .

*p* *pp* *mp*

This system shows the first vocal line and piano accompaniment. The vocal line begins with the lyrics "it is come." followed by a dotted line. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamic markings include *p*, *pp*, and *mp*.

*cres.*

This system continues the piano accompaniment. The right hand has a flowing sixteenth-note accompaniment, while the left hand provides harmonic support with chords and moving lines. A *cres.* marking is present.

Ah near . . it com-eth :

*p*

This system features the vocal line with the lyrics "Ah near . . it com-eth :". The piano accompaniment includes a large, sweeping melodic line in the right hand that spans across the system, marked with a *p* dynamic.

O hark, I hear Th'e -

*cres. poco a poco.*

*G*

This system contains the vocal line with the lyrics "O hark, I hear Th'e -". The piano accompaniment features a *cres. poco a poco.* marking and a *G* chord marking. The right hand has a melodic line with a large slur.

- ter - nal Name.

*cres. molto.*

This system shows the vocal line with the lyrics "- ter - nal Name.". The piano accompaniment includes a *cres. molto.* marking and continues the melodic development in the right hand.

*cres. molto.*

1st SOPRANO.

God of might!

God of

2nd SOPRANO.

God of might!

God of

1st ALTO.

God of might!

God of

2nd ALTO.

God of might!

God of

1st TENOR.

God of

2nd TENOR.

God of

God of

*Soa...*

*mf*

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

*Soa*

*cres.*

Musical score for the first system. It consists of five vocal staves and a piano accompaniment. The piano part begins with a *ff* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. The lyrics "We . . . Thy" are written under the top vocal staff.

Musical score for the second system. It consists of five vocal staves and a piano accompaniment. The lyrics are:

love-kind - ling fire, . . . . We Thy all - wise . . . . de - sire, . . . We  
 We Thine en -  
 We Thy all - wise . . . de - sire, . . . We Thy all - wise . . .

Thine en - dur - - ing might, . . . we Thine en - dur - ing might, H

- dur - ing might, we Thine . . . en - dur - ing might,

. . . de - sire, We . . . Thine . . . en - dur - ing, en - dur - ing might, *mf*

A - dore

H

*p* A - dore . . . . . Thee on - ly that

*p* A - dore Thee on - ly that

A - dore . . . Thee, on - ly Thee, a - dore . . . Thee . . . on - ly

Thee on - ly, a - dore . . . Thee on - - - - ly

*mf* A - dore . . . Thee on - ly that art . . .

*mf* A - dore . . . Thee on - ly,



*cres.* art .. as Thou art, a - dore . . . . .

*cres.* art .. as Thou art, that art .. as Thou art,

*cres.* that art . . as Thou art, that . . art, . .

*cres.* that art .. as Thou art, that . . art, . .

as Thou art, that . .

*cres.* a - dore Thea, that . . art as . . . Thou

*f* Thee, that art .. as Thou art, God of might!

*cres.* that art as Thou art, God of might!

*cres.* . . that art as . . Thou art, God of might!

*cres.* . . that art . . as Thou art, God of might!

*cres.* art . . as . . . Thou art,

*cres.* art, that .. art as Thou art,

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

Sua

dim.

3

2nd ALTO.

1st TENOR.

2nd TENOR.

We of Thy beau - ty bright, We

We war -

mf

dim.

p

3

war - riors for Thy right, Who shield. . . who shield from hea -

We war-riors for . . Thy right, Who shield from hea -

riors for Thy right, we war - riors, Who shield from hea -

*cres.*

ven's heart E - vil o'er - whelm'd in fi - er - y

ven's heart E - vil o'er - whelm'd in fi - er - y

ven's heart E - vil o'er - whelm'd in fi - er - y

*mf*

1st SOPRANO. *pp* A - dore . . . Thee on - ly,

2nd SOPRANO. *pp* A - dore Thee on - ly, *pp* a - dore Thee

1st ALTO. *pp* A - dore . . Thee on - ly, Thee a - dore, . . Thee . .

night, *pp* A - dore . . . Thee on -

night, *pp* A - dore . . Thee on - ly,

night, *pp* A - dore . . Thee

*pp*

*pp*  
 that art as Thou art, A - dore . . .  
 on - ly, that art as Thou art, that art as Thou art,  
 on - ly, *pp* that art . . . as Thou art, that . . . art, . .  
 - ly, that art as Thou art, that . . . art,  
*pp* that art as Thou art, that . .  
 on - ly, A - dore Thee, that . . . art as . . . Thou

*cres.*  
 Thee, that art as Thou art, God of might!  
*cres.*  
 that art as Thou art, God of might!  
*cres.*  
 . . that art as . . Thou art, God of might!  
*cres.*  
 that art . . as Thou art, God of might!  
 art . . as . . . Thou art,  
 art, that.. art as Thou art,

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

*cres.* God of love! God of light! . . .

*cres.* God of love! God of light! . . .

God of love! God of light! . . .

*cres.* *ff*

*Sua.*

*dim.*

*p* *pp*

No. 8.—DIALOGUE AND CHORUS.

col Ped.

SOLO. TENOR. ANGEL OF THE EARTH.

*mf*

What new de-light, ye an - gels, hath

*pp sempre.*

wov - en your voi - ces, That as they

cease, The float - ing mu - sic re - joi - ces Heav'n's . . per - pet - ual

peace?

*K*

*cres. f*

SOLO. BARITONE. ANGEL OF THE SUN.

To

The first system of music features a vocal line starting with a whole note G4, followed by a half note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note triplet pattern in the right hand and a similar eighth-note triplet pattern in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

me hath He giv-en the charge of the sun, . . . . . To

The second system continues the vocal line with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains the eighth-note triplet pattern. A piano dynamic marking 'p' is placed below the piano part. A trill 'tr' is indicated above the final note of the vocal line.

fill man's life with de - sire, And

The third system shows the vocal line with a half note F#5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the eighth-note triplet pattern. A mezzo-forte dynamic marking 'mf' is placed below the piano part.

flood his days . . . as they run With the

The fourth system features the vocal line with a half note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with the eighth-note triplet pattern. A piano dynamic marking 'p' is placed below the piano part.

gay breath . . . of . . his fire . . .

The fifth system shows the vocal line with a half note E6, a quarter note F#6, and a quarter note G6. The piano accompaniment continues with the eighth-note triplet pattern. A forte dynamic marking 'f' and a 'cres.' (crescendo) marking are placed below the piano part.

*p*  
*tr*  
*fp*

SOLO. TENOR.  
ANGEL OF THE EARTH.

Love - ly flow - ers at thy smile Spring . . . from the

*pp*

dus - - ky sod; Whose

*mp* *dim.*

won - der a - wait - - - ed a - while The pur - pose of

*pp*

God : But what is man?



ANGELS OF THE FIVE OLD PLANETS.\*  
SOLO. 1st SOPRANO.

*mf* We, on the or - bits of the wan - der - ing

SOLO. 2nd SOPRANO. *mf* We, on the

SOLO. ALTO. *mf* We, on the

SOLO. TENOR. *mf* We, on the

SOLO. BASS.

spheres,

or - bits of the wan - dering spheres, Our se - crets

or - bits of the wan - dering spheres, Our

*mf* We, on the or - bits of the wan - dering spheres, Our

*mf* We, on the or - bits of the wan - der - ing spheres,

\* For distribution of parts, see Prefatory Note.

Our se - crets bright, our se - crets  
 bright tune . . . to thine ears, . . . our se - crets  
 se - crets bright tune . . . to thine ears, our se - crets  
 se - crets bright tune . . . to thine ears, . . . our se - crets

Our se - crets bright tune . .

8

bright tune to thine ears, . . . . . M

bright tune to thine ears, . . . . .

bright tune to thine ears, . . . . . *mf* We, on the or - bits of the

bright tune to thine ears, . . . . .

. . . to thine ears, . . . . . M

*mf*

We, on the or - bits of the wan - der-ing

our

wan - der-ing spheres, we, on the or - bits of the wan - der-ing

We, on the or - bits of the wan - der-ing spheres,

We, on the or - bits of the wan - der-ing spheres,

Detailed description: This system contains five staves. The top staff is a vocal line starting with a dynamic marking of *mf*. The second staff is a vocal line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line. The lyrics are: "We, on the or - bits of the wan - der-ing", "our", "wan - der-ing spheres, we, on the or - bits of the wan - der-ing", "We, on the or - bits of the wan - der-ing spheres,", and "We, on the or - bits of the wan - der-ing spheres,".

spheres, Our se - crets bright tune to thine ears,

se - crets bright, our . . .

spheres, Our se - crets bright . . . tune to thine ears,

Our se - crets bright, our se - crets,

Our se - crets bright, our se - crets,

Detailed description: This system contains six staves. The top staff is a vocal line. The second staff is a vocal line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line. The lyrics are: "spheres, Our se - crets bright tune to thine ears,", "se - crets bright, our . . .", "spheres, Our se - crets bright . . . tune to thine ears,", "Our se - crets bright, our se - crets,", and "Our se - crets bright, our se - crets,".

our se - crets bright tune to thine ears, . . . And

. . . se - crets bright tune to thine ears, And

our se - crets bright tune to thine ears, . . . And

our se - crets bright tune to thine ears, . . . And

our se - crets bright tune to thine ears, And

*8va*

glo - - - ri - fy man's . . . night, . . . . .

glo - - - ri - fy man's night . . . . . With . . .

glo - - - ri - fy man's . . . night . . . . . With

glo - - - ri - fy man's . . . night . . . . . With . . .

glo - - - ri - fy man's . . . night . . . . . With

*mf*

and glo - - ri -  
 far - re - mov - ed light, and glo - - ri -  
 far - re - mov - ed light, and glo - - ri -  
 far - re - mov - ed light, and glo - - ri -  
 far - re - mov - ed light, and glo - - ri -

*pp* *mf*

- fy man's night . . . . . With far - re - mov - ed  
 - fy man's night . . . . . With  
 - fy man's night . . . . . With . . far - re -  
 - fy man's night . . . . . With . . far - re -  
 - fy man's night . . . . . With far - re - mov - ed

*p* *N* *pp* *p* *N* *p*

light, . . . . . with far - re - mov - ed  
far - re - mov - ed light, . . . . . with far - re -  
mov - ed light, . . . . . with far - re -  
mov - ed light, with far - re - mov - ed, far - re -  
light, . . . . . with far, . . . . . with far - re -

*dim.* *Sva.* *pp*

light, with far - re - mov - ed light.  
- mov - ed light, with far - re - mov - ed light.  
- mov - ed light, with far - re - mov - ed light.  
- mov - ed light, with far - re - mov - ed light.  
- mov - ed light, with far - re - mov - ed light.

*p* *3*

*pp* *3* *3* *3* *3*

## SOLO. TENOR. ANGEL OF THE EARTH.

*mp*

I watch your

cours - es from my throne,

and see Your eyes are

bent on me :

But what is man ?

*mf espress.*

SOLO. ALTO. ANGEL OF VISIBLE BEAUTY.

voice spake al - so to me From the high - - est,

Be-hold, My vir - tue, go forth, in - ha-bit the land and sea;

My vir - tue, go forth, in - ha - bit the



land and sea; . . . Thy ves - ture of bro - ken  
Sea . . .

light shall be, thy ves - ture of bro - ken light . . . shall

be And thy crown of gold.

SOLO. TENOR. ANGEL OF THE EARTH.  
Glo -

*Poco più mosso.*  
- - riously art thou clad, . . . as thou art fair; . . . Thy beau - ty is  
*Poco più mosso.* = 64.

ev - 'rywhere : But what is man? *f*

*Più mosso.* SOLO. 2ND SOPRANO. ANGEL OF POETRY.  
*Più mosso.* ♩ = 92. Me al - so He call - ed and said, . . .

O Muse of my spi - rit des - cend, . . . And dream . . . in the heart of the

*Più lento.* SOLO. 1ST SOPRANO. ANGEL OF MUSIC.  
*rall.* And un - to me He spake,  
 man I have made My thoughts without end.  
*Più lento.* ♩ = 72.

Go wave . . thy rod in the az - urous air,

The breath of his life . . . . in - to

This system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including triplets and sixteenth-note runs.

mu - sic shake, That his love and

*Poco a poco più mosso.*

The second system continues the vocal and piano parts. The tempo marking *Poco a poco più mosso.* is placed above the piano staff. The piano accompaniment features a dense texture with many sixteenth and thirty-second notes.

joy find speech, that His love and joy find speech, and his

The third system shows the vocal line with a melodic line and the piano accompaniment with a complex rhythmic accompaniment. The piano part includes several triplet markings.

prayer A path - - way to take.

*poco rall.* *Con moto.*

*8va.* *tr.* *Con moto. ♩ = 46.*

The fourth system includes a key signature change to two flats. The tempo marking *Con moto.* is present. The piano accompaniment has a *colla parte.* marking and a *fp* dynamic. The tempo is specified as *♩ = 46.*

*poco cres.*

*8va.*

This system shows the piano accompaniment with a *poco cres.* (poco crescendo) marking and an *8va.* (octave) marking. The texture is dense with many notes.

*8va.*

*f*

The final system on the page shows the piano accompaniment with a *f* (forte) dynamic and an *8va.* marking. The music concludes with a series of chords and a final cadence.

No. 4.—CHORUS OF ALL ANGELS.

(MADRIGALE SPIRITUALE.)

$\text{♩} = 46.$

First system of piano introduction. Treble and bass clefs. Dynamics: *p*.

Second system of piano introduction. Treble and bass clefs. Dynamics: *f*. Includes a fermata and a *R* (ritardando) marking.

1st SOPRANO.  
Flames, . . flames . . . . . of pure . . love are we,

2nd SOPRANO.  
Flames, flames . . . . . of pure love are we, flames . . . of

ALTO.  
Flames, flames . . . . . of pure love are we, flames . . . of

1st TENOR.  
Flames, flames . . of . . pure love are we, . . . flames of

2nd TENOR.  
Flames, flames . . of pure . . love are we,

pure love, *f* E . . . . . *pp* choes of

pure . . love are we, *pp* E . . . . . choes of

pure love . . are we, *pp* E . . choes of God's . . . . . de .

pure . . love are we, *pp* E . . . . . choes of . . .

God's de - cree, Lov - ers . . . of what He mak - -  
 God's . . . . de - cree, Lov - ers of what He mak - eth,  
 - cree, Lov - ers of what He  
 E - choes, Lov - ers of what He mak - -  
 God's . . . . de - cree Lov - ers of what He mak - -

- eth, lov - ers of what . . . . He mak - - - -  
 lov - ers of what He mak - - - -  
 mak - eth, of what He mak - - - -  
 - eth, lov - ers of what . . He mak - - - -  
 - eth, lov - - - -

eth: O . . . sing . . . O sing  
 eth: O . . . . sing, O . . sing . . . His praise! O sing, . .  
 eth: O . . . . sing, O sing . . . His praise! O . . sing .  
 eth: O . . . . sing . . . .  
 ers: O . . . . sing . . His praise!

His praise! O . . . sing, . . . O sing, . . . O  
 O . . . sing, O . . . sing, . . . O  
 His praise! O sing . . . His praise! O . . .  
 His praise! O . . . sing, . . . O sing . . .  
 O . . . sing . . . His praise! O

♩ = ♩ *p*  
 sing His praise! But man,  
 sing His praise! But man, but man, while  
 sing His praise! But man, but . . . man, while .  
 . . . His praise! But . . . man, while so he  
 sing His praise! But man, while so . . . he

while so . . . he will - - eth, . . . so . . .  
 so . . . he.. will - - eth, he.. will - -  
 . . . so he will eth, will - -  
 will - - eth, he will - - eth to be,  
 will - - eth, will - -

he will - - eth to be, a God is he,  
 - - - eth to be, a  
 - - eth to be, a God is he,  
 a God is he,  
 - - - eth to be, a God is

a God is he, . . . a God is he,  
 God is he, . . . a God . . . is he,  
 a God is he, . . . a God is he, Ma -  
 God is he, . . . a God, . . . a God is he, Ma -  
 he, a God, a God is he,

*dim.* Ma - ker of what he  
 Ma - ker of what he lov - - eth,  
*dim.* ker . . of what he lov - - eth, Ma - ker of what he lov -  
*dim.* ker . . of what he lov - - eth,  
 Ma - ker of what . . . he

lov - - eth, of .. what he lov - - - - eth:  
*p* Ma - - ker of what he .. lov - - - eth: O . .  
*pp* . . . eth, of what he lov - - . eth: O ..  
*pp* of .. what he lov - - - eth:  
 lov - - eth:

*pp* O . . sing, . . O .. sing . . his  
 sing, O .. sing . . his praise! O .. sing, . .  
 . . sing, O sing . . his praise! O . . . sing . . his  
*pp* O . . . sing . . . his  
*pp* O . . . sing . . his praise!

*pp* praise! O . . . sing, . . O sing, . . . O sing his  
*pp* O . . . sing, O . . . sing, . . O sing his  
*pp* praise! O . . . sing . . his praise! O . . . sing his  
*pp* praise! O . . . sing . . his  
*pp* O . . . sing his praise! O . . . sing his



*Più Lento e pesante.*  $\text{♩} = 80.$

praise! *f* In His im-age ar-rayed, in His im-age ar-

praise! *f* In His im-age ar-rayed, in His im-age ar-rayed, . .

praise! *f* In His im-age ar-rayed, in His im-age ar-rayed, . .

praise! *f* In His im-age ar-rayed, in His im-age ar-

praise! *f* In His im-age ar-rayed, in His im-age ar-rayed,

*poco dim.*

- rayed, . . . Who . . in a crea- . . . - ture

*mp* Who in a crea- . . .

*mp* Who . . in a crea- ture

*poco dim.*

- rayed, . . . Who in . . a crea- ture hath . . .

*poco dim.*

Who . . in . . a crea- ture, Who

hath . . . a cre-a- . . . - tor made.

ture hath a cre-a- . . . - tor made.

hath . . . a cre-a- . . . - tor made.

. . a cre-a- tor, . . hath a cre-a- tor made.

in a crea- ture hath a cre-a- . . . - tor made.

With fourfold jew - els burn - eth Her robe . . of air - y ar -

*Sua*.....

*pp*

ray : . . . *Sua*..... *An*

*p*

em - er - ald gem - ming of herb and tree : . . . A sparkling

*Sua*.....

sap - phire of sum - mer sea : Her ripe - ness

*cres.* *mf*

gloweth a ru - by of rud - dy light : Her win - ter

*cres.* *poco cres.* *mf*

di - amonds flash to . . the stars of night.  
*Suz.*

*fp* *pp*

And out of the

bil - low - y cloud . . . Steals to my

EAR The song of the  
*Suz.*

*cres.*

sphere, A thought of  
*Suz.*

vo - - - a - ging, born of

*mp* *cres.*

beau - ty a - loud,

*mf* *accel.* *cres.*

*Con moto ma solenne.*

*Con moto ma solenne.* ♩ = 104.

*mp*

O Ma - - ker, if all.. Thou

*mf*

ma - dest were but for me! . . . Thy sun . . . for my

day, . . . The star - ry man - tle of space to en - fold . . .

*p* *pp* *8va*

. . . me, Thine an - gels to guard, . . . Thy - self . . . to up -

*mf* *f* *8va* *mf*

hold me, And I to re - ceive and o -

*U* *mf* *p*

bey: and I . . . to re - ceive and o -

*poco rall.* *colla parte.*

*Poco più mosso.* *mf*

bey: Since Thou a - lone . . . art

*Poco più mosso. ♩ = 54.* *p*

He That work - eth in se - cret and o - - pen - ly,

And nothing in vain, - . . .

*Tempo lmo.* then I . . . for Thee I am, and ev - er will be . . . Thy

*Tempo lmo.*

*ff*

*molto espressivo.* on - - ly be - lov - - - ed

*Adagio come sopra.*

*Adagio come sopra.* ♩ = 72.  
8va.....

*f*

*dim.* *p*



No. 6.—CHORUS OF ALL ANGELS.

*Allegro maestoso.* ♩ = 84.

First system of piano accompaniment. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand provides a steady bass line with eighth notes.

Second system of piano accompaniment, continuing the complex rhythmic patterns of the first system.

Third system of piano accompaniment, showing further development of the musical texture.

CHORUS.  
1st SOPRANO.

W

*f*

2nd SOPRANO.

A

*f*

1st ALTO.

A

*f*

2nd ALTO.

A

*f*

1st TENOR.

A

*f*

2nd TENOR.

A

*f*

W

A

*Suz...*

*cres.*

Fourth system of piano accompaniment, concluding the piece. It includes a *cres.* marking and a *Suz...* (Suzuki) marking. The right hand features a melodic line with triplets, while the left hand continues with a rhythmic accompaniment.

*cres.*  
 spi - rit he . . . . . for tri - umph  
*cres.*  
 spi - rit he . . . . . for tri - umph  
*cres.*  
 spi - rit he . . . . . for tri - umph  
*cres.*  
 spi - rit he . . . . . for tri - umph  
*cres.*  
 spi - rit he . . . . . for tri - umph  
*cres.*  
 spi - rit he . . . . . for tri - umph

*ff*  
 high . . . . . Ar - rived in  
*ff*  
 high . . . . . Ar - rived in  
*ff*  
 high . . . . . Ar - rived in  
*ff*  
 high . . . . . Ar - rived in  
*ff*  
 high . . . . . Ar - rived in  
*ff*  
 high . . . . . Ar - rived in



rays . . . . . of beau - teous life

rays . . . . . of beau - teous life

rays . . . . . of beau - teous life

rays, in rays . . of beau - teous life

rays . . . . . of beau - teous life

rays . . . . . of beau - teous life

*tr*

*tr*

Detailed description: This system contains the first six staves of music. The first five staves are vocal parts, each with the lyrics "rays . . . . . of beau - teous life" or "rays, in rays . . of beau - teous life". The sixth staff is the piano accompaniment, featuring a trill (tr) in the right hand and a melodic line in the left hand.

A

A

A

A

A

A

A

3 3 3 3 3 3 3

Detailed description: This system contains the second six staves of music. The first five staves are vocal parts, each with a fermata (A) above the final note. The sixth staff is the piano accompaniment, featuring a trill (tr) in the right hand and a melodic line in the left hand. The right hand has triplets (3) over the notes.

spi - rit he . . . . . for tri - umph,  
 spi - rit he . . . . . for tri - umph,  
 spi - rit he . . . . . for tri - umph,  
 spi - rit he . . . . . for tri - umph,  
 spi - rit he . . . . . for tri - umph,  
 spi - rit he . . . . . for tri - umph,

for tri - umph high  
 for tri - umph high, for tri - umph high  
 for tri - umph high  
 for tri - umph high  
 for tri - umph high, . . . . . for tri - umph high  
 for tri - umph

Arrived, ar-rived in rays . . . of beau - teous

Arrived, ar-rived in rays, in rays of beau - teous

Arrived, ar-rived in rays, in rays of beau - teous

Arrived, ar-rived in rays, in rays of beau - teous

Ar-rived in rays, in rays . . of beau - teous

high, Ar-rived in rays of beau - teous

Sua

life Our fix - ed loves . . in

life

life Our fix - ed

life Our fix - ed

life

life

Sua

col Ped.

*pp*

peace for ev - er free, our fix - ed loves in peace for

*p*

Our fix - ed loves .. in peace, in peace for

loves for ev - er free, our fix - ed loves in

loves for ev - er free, our fix - ed loves in

Our fix - ed loves .. in peace, our fix - ed loves in

Our fix - ed loves .. in peace, our fix - ed loves in

*Sea* .....

ev - - er free

*mf*

ev - - er free By

peace for ev - er free

*mf*

peace for ev - er free By free de - sire, . . . . .

peace for ev - er free

*mf*

peace for ev - er free By free de -

By free de - sire, . . . . by free de -  
 free de - sire, . . . . by free de -  
 By free de - sire  
 by free de - sire  
 By free de - sire . . . .  
 - sire, by free de - sire . . . .  
*cres.*

- sire . . . . to mul - ti - ply, . .  
 - sire . . . . to mul - ti - ply, . .  
 to mul - ti - ply, . .  
 to mul - ti - ply, . .  
 to mul - ti - ply, . .  
 to mul - ti - ply, . .  
 to mul - ti - ply, . .  
*See*  
*cres.* *ff*

by . . free . . de - sire . . . . .

by . . free . . de - sire . . . . .

by free . . de - sire . . . . .

by free . . de - sire . . . . .

by . . free . . de - sire . . . . .

by . . free . . de - sire . . . . .

Y

pV

Y

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

V

*Andante solenne.* *p* *meno p*

O man, O man,

*mp*

O man,

*p* *meno p*

O man, O man,

*p* *meno p*

O man, O man,

*p* *meno p*

O man, O man,

*mp*

O man,

*Andante solenne.*  $\text{♩} = 60.$

*cres.* *p* *f* *p*

thou may'st with thy Cre - a - - tor vie: Con -

*cres.* *f* *p*

thou may'st with thy Cre - a - - tor vie: Con - sid - er, con -

*cres.* *f* *p*

thou may'st with thy Cre - a - - tor vie: Con - sid - er, con -

*cres.* *f* *p*

thou may'st with thy Cre - a - - tor vie: Con - sid - er

*cres.* *f* *p*

thou may'st with thy Cre - a - - tor vie: Con -

*cres.* *f* *p*

thou may'st with thy Cre - a - - tor vie: Con - sid - er

*p* *p*

- sid - er *mf* if to ex - cel . . . be  
 - sid - er if to ex - cel, *cres.* to . . . ex - cel . . . be  
 - sid - er if . . . to ex - cel, *cres.* ex - cel . . .  
 if . . . to ex - cel, *cres.* to ex - cel . . . be  
 - sid - er if to . . . ex - cel . . . be  
 if . . . to ex - cel, *cres.* to . . . ex - cel . . .

wor - thy thine en - dea - vour. . . *p*  
 wor - thy thine en - dea - vour. *p*  
 be . . . wor - thy thine en - dea - vour. *p*  
 wor - thy thine en - dea - vour. *p*  
 wor - thy thine en - dea - vour. *p*  
 be wor - thy thine en - dea - vour. *p*

*Con Moto Moderato.*  
*(quasi Allegro giusto.)*

*Con Moto Moderato.*  $\text{♩} = 63$   
*(quasi Allegro giusto.)*



*cres.*

1st & 2nd SOPRANO.

1st & 2nd ALTO.

1st TENOR.

2nd TENOR.

Let all Thy works, O God of

*p sempre.*

Let all Thy works, O God of

might, praise Thee for ev - er, let all . . . Thy works . .

A

Let all Thy works, O God of  
 love, praise Thee for ev - er, let all Thy works, O God . . . of might,  
 . . . . . praise . . . . . Thee for ev - er, let all Thy  
 . . . . .

A

might, praise Thee for ev - er, let all . . . Thy works . .  
 . . . . . praise . . . . . Thee for ev - er, let all Thy  
 works praise . . . . . Thee for ev - er,  
 . . . . . Let all Thy works, O God of  
 . . . . . praise . . . . . Thee for ev - er, praise . . . .  
 works praise . . . . . Thee for ev - er,  
 love, praise Thee for ev - er, praise . . . Thee, praise . .  
 . . . . . *sempre p*

Thee for ev - er,  
 for ev er, *mf* Let all Thy works, O God of  
 Let all Thy works, . . . . . O God . . . of might, . .

Thee,  
*crea.*

Let all Thy works, O God of love, let all Thy works, O  
 might, let all Thy  
 . . . praise . . Thee, let all Thy works, . . . . .  
 Let all Thy works, O God, . . O God of love, *8va*.....

*mf*

God . . . . . of might and love, . . O God . .  
 works, O God of love, praise Thee for ev - er, O  
 . . O God . . . . . of love, praise . . . . . Thee for  
*8va*..... let all Thy works, O God of might, praise Thee for

*tr* **B**

*Un poco più animato.*

of might and love, . . . . . praise . . Thee ;  
 God, . . . . . praise Thee for ev - er ;  
 ev - er, for ev - er ;  
 ev - er, for ev - er ; As we, Thy hea - ven - ly works,  
*Sev.* . . . . . *Un poco più animato. ♩ = 72.*

*cres.* *f*

we praise . . . . . and a - dore, we  
 we praise and a - dore, we praise . . .  
 we praise and a - dore, we  
 praise and a - dore, . .

*p*

praise . . and a - dore,  
 . . . . . and a - dore, as we, Thy hea - ven - ly works, praise and a -  
 praise . . and a - dore,

*p* we praise and a - dore, we praise *divisi.* and a - dore,  
*p* we praise and a - dore,  
*p* we praise and a - dore,  
*fp*

dore, . . . praise and a - dore, . . .  
*mf* As we, Thy  
*mf* Let all Thy  
 Let all Thy works, O God of love,  
*f*

hea - ven - ly works, praise and a - dore, . . . we praise, *cres.*  
 works, O God of might, praise *cres.*  
 As we, Thy hea - ven - ly works, praise and a - *cres.*

*crea.*  
 praise and a-dore, praise and a-dore, . . . we  
 we praise, . . . we praise  
 Thee, praise, . . . we praise  
 dore, . . . praise and a-dore, . . . we praise

*crea.*  
 praise . . . and a-dore; Let man ev-er-  
 and . . . a-dore; Let man . . .  
 and . . . a-dore; Let man ev-er-more  
 and a-dore; Let man . . . ev-er-more

more praise . . . Thee for ev-er, let  
 ev-er-more praise . . . Thee for ev-er, let . . .  
 praise . . . Thee for ev-er,  
 praise Thee for ev-er,

man ev - er - more praise . . . Thee for  
 man . . . ev - er - more . . . praise . . .  
 let . . man . . . ev - er - more praise . . .  
 let man ev - er - more,  
 p

ev . . . er O God of  
 Thee for ev . . . er, O God of might and  
 Thee for ev . . . er, O God of might . . .  
 let all Thy works, O God of . . .  
 crea.  
 crea.  
 crea.

might and love, praise Thee for ev  
 love, praise Thee for ev  
 and . . love, praise Thee for ev  
 might and . . love, praise Thee for ev  
 f  
 dim.  
 8va

*Più moto.*

- er, let all Thy  
 - er, let all Thy works, O God of love, praise . .  
 - er, let all Thy works, . . . O God . . . of might and love,  
 - er, let

*Sua*

*Più moto. ♩ = 76.*

works, O God of love, praise Thee for ev - er,  
 Thee for ev - er, praise . .  
 praise Thee for ev - er, praise . .  
 all Thy works, . . . O God of

praise . . Thee for ev - . . .  
 Thee, praise . . Thee for ev - er,  
 Thee for ev - er,  
 might, . . . praise Thee for ev  
*Sua*



er, let man . . .  
 let man . . . ev - er - more . . .  
 er,  
 - er, let  
 8va. Più mosso.  $\text{♩} = 80$ .  
 mp

ev - er - more . . . praise . . .  
 praise Thee  
 let  
 man . . . ev - er - more  
 E

crea. Thee for ev - . . .  
 crea. for ev er, praise  
 man . . . ev - er - more praise  
 mf crea.  
 praise  
 E

er, let man . . .  
 Thee for ev . . . er, let man . . .  
 Thee ev . . . er, let man . . .  
 Thee for ev . . . er, let man . . .

*8va*  
*p*

ev - er - more . . . praise . . . Thee  
 ev - er - more . . . praise . . . Thee  
 ev - er - more . . . praise . . . Thee  
 ev - er - more . . . praise . . . Thee

*8va* . . . . . *8va*

for ev . . .  
 for ev . . .  
 for ev . . .  
 for ev . . .

*cres.*  
*cres.*  
*cres.*  
*cres.*

3 3 3 3

*f*  
er; God of might! God of  
er; God of might! God of  
er; God of  
er; God of  
*Sua*.....  
*f*

love! God of light! . . . .  
love! God of light! . . . .  
love! God of light! . . . .  
love! God of light! . . . .  
*Sua*.....  
*f*

*f*

First system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F#). A dynamic marking 'F' is present above the treble staff. The music consists of chords and melodic lines.

(The Angel of the earth descends.)

Second system of musical notation. The treble staff begins with a 'Sra.' marking. The bass staff includes the instruction 'dim./poco a poco.' The music continues with complex rhythmic patterns.

Third system of musical notation, continuing the piece with intricate melodic and harmonic development.

Fourth system of musical notation, showing further progression of the musical themes.

Fifth system of musical notation, maintaining the complex texture of the score.

Sixth system of musical notation. The treble staff features a 'pp' (pianissimo) dynamic marking. The music becomes more delicate in texture.

Seventh system of musical notation. The bass staff includes a 'rall.' (rallentando) marking. The treble staff has a 'Sra.' marking. The system concludes with a final cadence.

## ACT II.—HELL.

## No. 7.—CHORUS.—ALL DEVILS.

*Allegro molto ma pesante.*  $\text{♩} = 144$ .

*pp*

8136. **F**

First system of musical notation. The right hand plays a melodic line with a fermata over the final measure. The left hand features a complex rhythmic pattern with sixteenth notes and chords. A piano (*p*) dynamic marking is present.

Second system of musical notation. The right hand continues the melodic line. The left hand has a dense texture with many sixteenth notes. Dynamics include *pp* and *p*.

Third system of musical notation. The right hand has a melodic line with a fermata. The left hand has a sparse texture with chords. Dynamics include *H* and *pp*.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a dense texture with many sixteenth notes. The instruction *poco a poco crea.* is written below the staff.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a dense texture with many sixteenth notes. The instruction *col Svi* is written below the staff.

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a dense texture with many sixteenth notes. Dynamics include *f* and *crea.* The instruction *col Svi* is written below the staff.

Sua

*f*  
col Ped.

Sua

dim.

*p*

pp

K

pp

CHORUS TENOR.

*mf*

a - wake!

Bass. divisi. *poco cres.* *mf*

*mp* Sa - tan, Sa - tan, a - wake!

*pp*

R.H.

*Alro. mf*

Sa-tan, a-wake!

Sa-tan, a-wake!

Sa-tan, a-wake!

*mp*

Thy hosts are i-dle on the clang-ing

shore . . . Of the sul-phu-ry lake. . . .

*L*  $\text{♩} = \text{♩}$  **TENOR.** *divisi. mp*

Its hol-low cup O'er

**BASS.**

Its hol-low cup O'er-boils . . . .

*L*  $\text{♩} = \text{♩}$

*crec.*



boils with cries,  
boils with cries,  
with cries,

*p*

*Alto.* *cres.*  
With cries that split the fie-ry wel-kin.  
*piu f* *cres.* *ff*  
o'er-boils with cries that split the fie-ry wel-kin.  
*piu f* *cres.* *ff*  
o'er-boils with cries, . . . cries that split the fie-ry wel-kin.

*cres.* *ff*

*M*

*pp*

col 8vi.....

col 8vi.....

*Allegretto maestoso.*  
SOPRANO.

ALTO.

TENOR.

BASS.

A - wake!

if by those

if by those yell - ing light - ning

A - wake! . . .

*Allegretto maestoso.* ♩ = 86.

*mf*

col 8vi.....

yell-ing light - ning clefts we may slip forth, if by those

clefts, a - wake!

we may slip forth, . . . a - wake!

col 8vi.....

SOPRANO. *f*

We may slip forth, to in -  
 yell - ing light - ning clefts We may slip forth, to in -  
 if by those yell - ing light - ning clefts We may slip forth, to in -  
 if by those yell - ing light - ning clefts We may slip forth, to in - vade . . .

*col 8vi*

- vade the heaven, to in - vade the heaven, and  
 - vade the heaven, to in - vade the heaven, and  
 - vade the heaven, to in - vade to in - vade the heaven, and  
 . . . the heaven, to in - vade the heaven, and

*cres.* *N* *ff* *ff* *ff* *ff* *N*

*col 8vi*

glo - - ry of God, *poco a poco accel.*  
 soil . . . the glo - - ry of God. A - wake,  
 soil . . . the glo - - ry of God. A - wake,  
 soil . . . the glo - - ry of God. A - wake,  
 soil . . . the glo - - ry of God. A - wake,

*poco a poco accel.* *ff* *f* *poco a poco accel.*

*col 8vi*

Sa - tan ! a - wake, Sa - tan ! Sa-tan, a -

Sa - tan ! a - wake, Sa - tan !

Sa - tan ! a - wake, Sa - tan !

Sa - tan ! a - wake, Sa - tan !

col 8vi

- wake ! a - wake ! Our

Satan, a-wake ! a - wake ! a - wake ! Our

a - wake ! a - wake !

Sa-tan, a - wake ! a - wake !

Tempo lmo. Allegro molto.

col 8vi

starved fu - ries feed, our starved fu - ries

starved fu - ries feed, our starved fu - ries

Our starved fu - ries feed,

Our starved fu - ries feed,

col 8vi

feed, our claw - - - ing lust . . .

feed, our claw - - - ing lust . . .

our claw - - - ing lust . . .

our claw - - - ing lust . . .

col 8vi.....

Sa - ti - ate, that hate, . . that hate may thrive.

Sa - ti - ate, that hate, . . that hate may thrive.

Sa - ti - ate, that hate, . . that hate may thrive.

Sa - ti - ate, that hate, . . that hate may thrive.

col 8vi.....

Sua

col 8vi.....

*P*

*f* Sa - tan, a - wake!

*f* Sa - tan, a - wake!

*f* Sa - tan, a - wake!

*f* Sa - tan, a - wake!

*Sva* *P*

*f* *mp*

col *Svi*.....

*Sva*.....

*cres.* *f*

*più f*

Sa - tan, a - wake!

*più f*

Sa - tan, a - wake!

*più f*

Sa - tan, a - wake!

*più f*

Sa - tan, a - wake!

*Sva*.....

*f*

*rall. ff* Sa - tan, a - wake!

*rall. ff* Sa - tan, a - wake!

*rall. ff* Sa - tan, a - wake!

*rall. ff* Sa - tan, a - wake!

*rall. ff* Sa - tan, a - wake!

*ff* *sf rall.* *mp*

*8va*

*pp* *pp* *R.H.*

*pp* *R.H.*

## No. 8.—SATAN AND ALL DEVILS.

*Molto moderato.* SATAN. *mf* I a - wake.

*Molto moderato.* ♩ = 86. *pp*

CHORUS. SOPRANO. *mp* The king a -

ALTO. *mp* The king a -

TENOR. *mp* The king a - wak - eth, a -

BASS. *mp* The king a - wak - eth, a -

*mf*

wak - eth from his groan - - ing sleep. *p*

wak - eth from his groan - - ing sleep. *p*

wak - - eth from his groan - - ing sleep. *pp*

wak - - - eth from his groan - - ing sleep. *pp*

*pp*



*f* *a*

I a - wake.

The first system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It contains a few notes, including a half note with a forte (*f*) dynamic and a fermata. The lyrics "I a - wake." are written below this staff. The next three staves are empty. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. It features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

*Molto allegro.*

*cres.*

As smoke and fire from a far moun-tain

*cres.*

As smoke and fire from a far moun-tain

*cres.*

As smoke and fire from a far moun-tain

*f*

As smoke and fire from a far moun-tain

*Molto allegro.* ♩ = 136.

The second system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It contains a few notes, including a half note with a *cres.* dynamic. The lyrics "As smoke and fire from a far moun-tain" are written below this staff. The next three staves are empty. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. It features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The tempo marking *Molto allegro.* ♩ = 136. is written above the piano staff. The dynamic *f* is written below the piano staff.

cone Burst sud - den - ly forth - the

cone Burst sud - den - ly forth - the

cone Burst sud - den - ly forth - the

cone Burst sud - den - ly forth - the

*8va*

*cres.* *ff*

ear a - waits the sound.

ear a - waits the sound.

ear a - waits the sound.

ear a - waits the sound.

*p*

*Molto moderato.* SATAN. *ad lib.*

I have dreamed a curse on

*Molto moderato.* ♩ = 86.

*ff* *colla parte.*

*pp* God: the ru-in . . of all . . . *R*

*f* Ho! attend!

*f* Ho! attend!

*f* Ho! . . attend!

*f* Ho! . . attend!

*p* Si - lence! attend!

*p* Si - lence! attend!

*p* Si - lence! at - tend!

*p* Si - lence! at - tend!

*dim.*

*p* si - lence!

*p*

6 6 3 3

## No. 9.—SATAN.

*Piu lento.*  $\text{♩} = 66$ 

Piano introduction for 'Satan'. The music is in a minor key with a 3/4 time signature. It features a slow, somber melody in the right hand and a more active, rhythmic accompaniment in the left hand. The tempo is marked 'Piu lento' with a quarter note equal to 66 beats per minute. The dynamic is marked 'p' (piano).

SATAN.

*mp*

In the visions of God, that vex my spi-rit, I saw the joy,

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in a soprano or alto range, with a melodic line that is somewhat somber. The piano accompaniment provides a steady, rhythmic support. The dynamic is marked 'mp' (mezzo-piano).

and heard the song, whose e-cho Sometimes makes vibrate here . . . our i-ron

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues the melodic theme, with a slight increase in intensity. The piano accompaniment remains consistent. The dynamic is marked 'mp'.

*S Con ironia.*

vault :

Him now they

Vocal and piano accompaniment for the third line of lyrics. The vocal line is marked with a fermata over the word 'vault'. The piano accompaniment features a more complex, rhythmic pattern. The dynamic is marked 'mf' (mezzo-forte) and 'fp' (fortissimo).

prais-ed for a new cre-a-tion High-er than they, a left arm against us,

Vocal and piano accompaniment for the fourth line of lyrics. The vocal line is marked with a fermata over the word 'prais-ed'. The piano accompaniment features a more complex, rhythmic pattern. The dynamic is marked 'poco cres.' (poco crescendo) and 'pp' (pianissimo).

*f* *bv* *mf*

Called man : to breed as we, but in a

*poco cres.*

world Of beau - - - ty, a

*pp*

wealth ex - tra - va - gant of space, To

*pp*

serve him as they will His spi - rit with mat - ter God ming - ling made ;

*mf* *p*

o - be - - dience so to steal From the first forms of his dis - pos - - ing

No. 10.—CHORUS.—ALL DEVILS.

*Molto Allegro.*

will.  
SOPRANO.

Ha! \* cease!

ALTO.

Ha! ha! \* cease!

TENOR.

Ha! \* cease!

BASS.

Ha! ha! \* cease!

*Molto Allegro.* ♩ = 144.

*f* *ff*

*Sua*

Detailed description: This system contains the vocal staves and the beginning of the piano accompaniment. It features five vocal parts: Soprano, Alto, Tenor, Bass, and a fifth voice part (likely a second Soprano or Alto). Each vocal part has the lyrics 'Ha! \* cease!' with an accent on 'cease'. The piano accompaniment starts with a forte dynamic and includes triplets in both hands. The tempo is marked 'Molto Allegro' with a quarter note equal to 144 beats per minute.

'Tis good thou

'Tis good thou tell-est, not e - vil.

'Tis good thou tell-est, not e - vil.

'Tis good thou tell-est, not e - vil.

*sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *p*

Detailed description: This system continues the vocal and piano parts. The vocal parts enter with the lyrics "'Tis good thou tell-est, not e - vil." The piano accompaniment features six measures of chords marked 'sfp' (sforzando piano) and ends with a measure marked 'p' (piano). The tempo and key signature remain consistent with the first system.

\* The sibilation of this word to be strongly marked here, and in the corresponding places further on.

U

tell - est. Shew us not The praise . . . of God, we will not

Shew us not The praise . . . of God,

Shew us not The praise of God,

Shew us not The praise of God, we will not hearken,

hearken, we will not hear - en ;

we will not heark - en, we will not heark - en ;

we will not heark - en, we will not heark - en ;

we will not heark - en ;

*f* Ha! . . . All . . . He hath made we

*f* Ha! . . . All . . . He hath made we

*f* Ha! . . . All . . . He hath made we

*f* Ha! . . . All . . . He hath made we

*f* *8va*

*sf.*  
 hate, as our fore-fa - thers Hat-ed,  
 hate, as our fore-fa - thers Hat-ed,  
 hate, as our fore-fa - thers Hat-ed, what; He  
*sf. p.*  
 hate, as our fore-fa - thers Hat-ed, what He  
*Soa.*

what He mak - eth we hate;  
 what , He mak - eth we hate;  
 mak - eth we hate; and what He  
 mak - eth we hate; and what He  
*Soa.*

*mp* and what He shall make shall be  
*cres.*  
*mp* and what He shall make shall be  
*cres.*  
 shall make shall be hate, . .  
*cres.*  
 shall make shall be hate, . .



*cres.* hate, .. hate, hate, hate, hate *W ff*

*cres.* hate, hate, hate, hate *ff*

*cres.* hate, hate, hate, hate *ff*

*cres.* hate, hate, hate, hate *ff*

hate, hate, hate, hate

*W ff*

*ff*

8

for ev - er - more. We will not hear thee !

for ev - er - more. We will not

for ev - er - more. We will not hear thee !

for ev - er - more. We will not hear thee !

Ha, ha, .. ha !

hear thee ! Ha, ha, .. ha !

Ha, ha, .. ha !

Ha, .. ha !

*ff*

*ff*

*ff*

## No. 11.—SATAN AND CHORUS.

SOLO. BASS. SATAN.

So hate ye and hiss him aye:

CHORUS. SOPRANO. *mp*  
We will not

ALTO.

TENOR.

BASS. *mp*  
We will not hear thee!

*fp*

hear thee!

*mp*  
We will not hear thee!

*mp*  
We will not hear . . . thee!

The musical score is written for SATAN (Solo Bass) and a CHORUS (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is common time (C). The SATAN part begins with a dynamic marking of *f* and the lyrics "So hate ye and hiss him aye:". The CHORUS parts enter with a dynamic marking of *mp* and the lyrics "We will not hear thee!". The piano accompaniment features a dynamic marking of *fp* and includes triplets in the right hand.

*f* *Lento.* *cres.*

but heark - en, fiends! In the Cre-a - tor's scheme I

*Lento.* ♩ = 84

*f* *Moderato assai.* ♩ = ♩ *mf*

spy a blot. What

*Moderato assai.* ♩ = ♩

*f fp*

think ye— if spi-rit and mat-ter are joined in

one, How shall not spi-rit e - ter-nal pine and

X

fal - ter ?

CHORUS.

*mf*

Ho! . . .

The

Ho!

The

Ho! . . .

ho!

The

Ho! . . . . .

ho!

The

*p*

*crea.*

*f*

col 8vi.....

*mf*

The senseless lump

spi-rit will fal - ter and pine.

spi-rit will fal - ter and pine.

spi-rit will fal - ter and pine.

spi-rit will fal - ter and pine.

*p*

*fp*

col 8vi.....

may turn to cor-ruption.

*mf* *f*

Ho! . . .

*mf* *f*

Ho!

*mf* *f*

Ho! . . . . .

*mf* *f*

Ho! . . . ho!

*cres.* *f*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal lines are in various parts (Soprano, Alto, Tenor, Bass). The lyrics are "may turn to cor-ruption." followed by "Ho!" and "ho!". Dynamic markings include *mf* and *f*. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a *cres.* marking and a final *f* dynamic.

the sense-less lump may turn . . . to cor-ruption.

<sup>3</sup>

the sense-less lump may turn . . . to cor-ruption.

<sup>3</sup>

the sense-less lump may turn . . . to cor-ruption.

<sup>3</sup>

the sense-less lump may turn . . . to cor-ruption.

<sup>3</sup>

*p* *cres.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal lines are in various parts (Soprano, Alto, Tenor, Bass). The lyrics are "the sense-less lump may turn . . . to cor-ruption." repeated for each part. There are triplet markings (<sup>3</sup>) over the final notes of the vocal lines. Dynamic markings include *p* and *cres.*. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a *p* marking and a final *cres.* marking.

*f*  
Ours is the

earth, Ours . . . is the

soul of man. *8va*

I have spied a blot . . . in God's new

*sf*

world. . . 'Tis bad . . . and be - long - eth to

No. 12.—CHORUS.—ALL DEVILS.

*Allegro feroce.*

me.  
*Allegro feroce.* ♩ = 144

*p* — *f* *p* — *f* *p* — *f* *p* — *f*

CHORUS.  
SOPRANO.

Ours shall man be,

*AUTO.*

Ours shall man be,

*TENOR.*

Ours shall man be,

*BASS.*

Ours shall man be,

and all his ge-ne-

*f* *mf*

col 8vi.....

and all his ge-ne-

and all his ge-ne-ra-tions,

and all his ge-ne-ra-tions, and all his ge-ne-

-ra-tions, all . . all . . his ge-ne-ra-

*mf* *cres.*

col 8vi.....

*cres.*  
 ra - tions, all his ge - ne - ra - tions For ev -  
*cres.*  
 and all his ge - ne - ra - tions For ev -  
*cres.*  
*cres.*  
 - tions, and all his ge - ne - ra - tions For

er and ev - er ours, for ev - er and ev - er ours, for ev -  
 er and ev - er ours, for ev - er and ev - er ours, for  
 er and ev - er ours, for ev - er and ev - er ours, for  
 ev - er and ev - er ours, for ev - er and ev - er ours; *Sva.*

er and ev - er ours; ours, ours is the prize.  
 ev - er and ev - er ours; ours, ours is the prize.  
 ev - er and ev - er ours; ours, ours is the prize.  
*Sva.* ours, ours is the prize.



He shall hate God and good.

He shall hate God and good.

He shall hate God and good.

He shall hate God and good.

He shall love us and ill.

He shall love us and ill.

He shall love us and ill.

He shall love us and ill.

He shall love us and ill.

Here shall he dwell and have de-light in hell:

Here shall he dwell and have de-light in hell:

Here shall he dwell and have de-light in hell:

Here shall he dwell and have de-light in hell:

8va A

here shall he dwell and have de - light

here shall he dwell and have de - light

here shall he dwell and have de - light

here shall he dwell and have de - light

*Sus.*

in hell: He here for

in hell: He here for

in hell: He here for ev - er,

in hell: He here for ev - er,

ev - er, and all his ge - ne - ra - tions, ..

ev - er, and all his ge - ne - ra - tions, and

and all his ge - ne - ra - tions, All his ge - ne - ra - tions, ..

and all his ge - ne - ra tions, and

all, all his ge-ne-ra-tions For ev

all his ge-ne-ra-tions For ev

all his ge-ne-ra-tions For ev

all his ge-ne-ra-tions For ev

*8va* B

er and ev - er com - ing, curs - ing God, curs - ing God,

er and ev - er com - ing, curs - ing God, curs - ing God,

er and ev - er com - ing, curs - ing God, curs - ing God,

er and ev - er com - ing, curs - ing God, curs - ing God,

And serv - - - ing thee for ev - er,

And serv - - - ing thee for ev - er,

And serv - - - ing thee for ev - er,

*8va* And serv - - - ing thee for ev - er,

*f*

Hell . . . with - out end.

Hell . . . with - out end.

Hell . . . with - out end.

Hell . . . with - out end.

*Sua* *mf* *cres.*

*col 8vi.....*

*Piccola pausa.*

*col 8vi.....*

No. 18.—SATAN.

SATAN. *Poco Allegro ma con moto.*

I will go forth, and win . . . his boast - ed

*Poco Allegro ma con moto. ♩ = 100.*

*will :* *I will dis-guise :* . . . *I will lie and de -*

*ceive :* *Will fawn ; crouch ; bow down at his*

*dolce.*

*pp*

feet; will cringe; Smile; flat-ter his wan-dering eye: . . .

his mar - velling ear . . . I will be - guile; will snare . . . his

sense, his tongue, His nos - trils; his fine . . . touch . . . will co-zen and

cheat, Be-tray, un - do . . . to ru - in.

I will de-lude . . . . His

beat - - - ing heart; and his me-cha-ni-cal

mind Of rea-son o'er-reach, mis-lead, spoil, ra-vel,

and fool . . . I will go forth,

I will go forth, I will lie and de-

- ceive: Will fawn; crouch; bow down at his

*pp*

*cres.*

*f*

*f*

*mf*

*f*

*fp*

*pp*

feet; Will cringe; Smile; flat-ter his wandering eye: his mar - vell-ing

ear . . . I will be-guile; will snare his sense, his tongue, His

nos - trils, his fine . . touch will co-zen and cheat, cheat, Be -

- tray, cheat, be - tray, un - do . . to

ru-in, be-tray, be-tray, un - do . . to

Andante maestoso. No. 14.—CHORUS.—ALL DEVILS.

ru-in.

**SOPRANO.** *f* Praise, O ho! Praise to thee, . . thou king of hate!

**ALTO.** *f* Praise, O ho! Praise to thee, . . thou king of hate!

**TENOR.** *f* Praise, O ho! Praise to thee, . . thou king of hate!

**BASS.** *f* Praise, O ho! Praise to thee, . . thou king of hate!

*Andante maestoso.* Praise, O ho! Praise to thee, . . thou king of hate!

*Andante maestoso.*  $\text{♩} = 88.$

*f*

Praise, O ho! Praise to thee, . . thou king of hate!

Praise, O ho! Praise to thee, . . thou king of hate!

Praise, O ho! Praise to thee, . . thou king of hate!

Praise, O ho! Praise to thee, . . thou king of hate!

Praise, O ho! Praise to thee, . . thou king of hate!

An - cient of cha - os, es -

An - cient of cha - os, es -

An - - cient of cha - os, es - sen - tial

*sfp*



- sen - tial flower of night,  
 - sen - tial flower of night, an - cient of  
 flower of night, an - cient of cha -

es - sen - - tial flower of  
 an - - cient of cha - - os, es - sen - - tial flower of  
 cha - - os, es - sen - tial flower of  
 - os, es - sen - tial flower of

night, That wrap - pest in dark - ness, burn - est with  
 night,  
 night, That wrap - pest in dark - ness, burn - est with  
 night,

G mp f

fire ;  
that marr - est Beau - ty, that sap - - pest

fire ;  
that marr - est Beau - ty, that sap - - pest

*p*  
that broodst de - light - ing For

strength ;  
that broodst de - light - ing For

strength ;  
that broodst de - light - ing For

ev - er in ev - er - in - creas - - - ing de - so -

ev - er in ev - er - in - creas - - - ing de - so -

ev - er in ev - er - in - creas - - - ing de - so -

ev - er in ev - er - in - creas - - - ing de - so -

- la - tion, for  
 - la - tion, that broodst de - light - ing for  
 - la - tion, de - light - ing for  
 - la - tion, that broodst de - light - ing for

*cres.*  
 ev - er in ev - er - in - creas - - - ing de - so -  
*cres.*  
 ev - er in ev - er - in - creas - - - ing de - so -  
*cres.*  
 ev - er in ev - er - in - creas - - - ing de - so -  
*cres.*  
 ev - er in ev - er - in - creas - - - ing de - so -

la - tion.  
 la - tion.  
 la - tion.  
 la - tion.

*cres. poco a poco.*

*Maestoso.  
un poco ritenente.*

Forth go thou! lead us forth! thine

Forth go thou! lead us forth! thine

*Maestoso.  
f un poco ritenente.*

arm - ed fiends Let loose : thy thy power . . . ex - tend, thy

arm - ed fiends Let loose : thy power . . . ex - tend,

*p*

H

power . . . ex - tend. Be God's new world Blast - ed with war and  
 thy power . . . . ex - tend. Be God's new world Blast - ed with war and

pain, be God's new world blast - ed with war and pain. Thy power ex -  
 pain, blast - ed with war and pain. Thy power ex -

- tend, thy power ex - tend. Forth  
 - tend, thy power ex - tend. Forth

go thou ! forth, forth go thou ! forth go thou !  
 go thou ! forth, forth go thou ! forth go thou !  
 go thou ! forth, forth go thou ! forth go thou !

*mf*

Forth go thou ! lead us forth ! thine  
 lead us forth ! thine arm - ed fiends let loose, forth go thou ! lead us forth ! thine  
 lead us forth ! thine arm - ed fiends let loose, thine  
 lead us forth ! thine arm - ed fiends let loose, thine

*f*

col 8vi

arm - ed fiends let loose : thy power . . . ex - tend, thy  
 arm - ed fiends let loose : thy power . . . ex - tend,  
 arm - ed fiends let loose : thy power . . . ex - tend, thy  
 arm - ed fiends let loose : thy power . . . ex - tend,

*8va* *8va*

col 8vi

power . . . ex - tend. *B $\flat$*  God's new world blast - ed with war and

thy power . . . ex - tend. *B $\flat$*  God's new world blast - ed with war and

power . . . ex - tend. blast - ed with war and

*Sva.* thy power . . . ex - tend. blast - ed with war and

*col 8vi*

pain, blast - ed with war and pain. Be all de -

pain, blast - ed with war and pain. Be all de -

pain, be God's new world blast - ed with war and pain. Be all de -

pain, be God's new world blast - ed with war and pain. Be all de -

*poco a poco accel.* - stroyed, be all de-stroyed, But *K*

*poco a poco accel.* - stroyed, be all de-stroyed, But

*poco a poco accel.* - stroyed, be all de-stroyed, But

*poco a poco accel.* - stroyed, be all de-stroyed, But

*poco a poco accel.* *K* *p*

*col 8vi*

strife and sin and thee to reign

strife and sin . . . and thee . . . to reign

strife and sin and thee to reign

strife and sin . . . and thee . . . to reign

*cres.*

col 8vi

for aye.

for aye.

for aye.

for aye.

for aye.

*rall.* *Quasi Adagio.*

*rall.* King of death! king of

*rall.* King of death! king of

*rall.* King of death! king of

King of death! king of

*Quasi Adagio.* ♩ = 72

*rall.* *ff*



hate! king of night! *lunga.*

hate! king of night!

hate! king of night!

hate! king of night!

*lunga.*

\* (Angelic echo in the vault.)  
1st & 2nd SOPRANOS.

God of might! God of

1st & 2nd ALTOS.

God of might! God of

1st & 2nd TENORS.

God of

God of

*ppp*

love! God of light!

love! God of light!

love! God of light!

love! God of light!

*rall.*

\* This passage is to be sung by twelve of the Chorus, seated.

*L'istesso tempo.*  
SOPRANO.

*ff*

ALTO. Ha! ha!

TENOR. Ha! ha!

BASS. Ha! ha!

The vocal staves show four parts: Soprano, Alto, Tenor, and Bass. Each part has a vocal line with lyrics 'Ha!' and 'ha!' and a corresponding piano accompaniment line. The Soprano part is marked *ff*.

*L'istesso tempo.*

Ha!

ha!

*ff*

The piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It includes a melodic line in the right hand and a bass line in the left hand, with various chords and rhythmic patterns. The dynamic marking *ff* is present.

cease!

cease!

cease!

cease!

The second system features four vocal staves, each with the word 'cease!' written below the notes. The piano accompaniment continues with a grand staff, showing a change in key signature and tempo. The dynamic marking *ff* is still present.

*Allegro.* ♩ = 136.

*cres.*

*p* *dim.*

*8va*

*ff*

The piano accompaniment for the third system, featuring a grand staff. It includes a melodic line in the right hand and a bass line in the left hand. The dynamic markings *p*, *dim.*, and *ff* are present. An *8va* marking is also visible above the right hand.

ACT III.—EARTH.

PART I.—THE FALL.

No. 15.—ADAM, EVE.

*Andante con moto.* ♩ = 66.

8va.....

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. The upper staff features a melodic line with a trill-like ornament (tr.) over a note. The lower staff has a bass line with eighth notes and rests.

The third system shows the continuation of the melodic and rhythmic themes. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and eighth notes.

A

The fourth system is marked with a section letter 'A'. It features a melodic line with slurs and a 'w' marking above a note. The bass line continues with eighth notes and rests.

The fifth system continues the melodic and rhythmic development. The upper staff has a melodic line with slurs, and the lower staff has a bass line with eighth notes and rests.

8va.....

crca.

The sixth system features an 8va marking above the upper staff. The lower staff has a bass line with eighth notes and rests, and a 'crca.' marking above a section of the bass line.

B

v

p

The seventh system is marked with a section letter 'B'. It features a melodic line with slurs and a 'v' marking above a note. The lower staff has a bass line with eighth notes and rests, and a 'p' marking above a section of the bass line.

SOLO. TENOR. ADAM.

On the gar-den of earth . . . a - rise, . . . O Sun; . . .

*pp*

My world of joy dis - play. . . . Come, cloke night's

sleep-less eyes . . . With the blue robe . . . of day. . . .

*poco cres.*

To the eyes of earth . . . thou a - ris - est: they

*pp*

shine, . . . Thou shewest their way.

Thy glance o'er-tak-eth the streams . . . in their flight :

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Thy glance o'er-tak-eth the streams . . . in their flight :". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

They drink . . . of thy ray.

*tr*

*Cf.*

The second system continues the vocal line and piano accompaniment. The lyrics are "They drink . . . of thy ray.". Above the piano accompaniment, there are three trills marked with a wavy line and the letter "tr". The dynamic marking *Cf.* (Crescendo) is placed above the vocal line.

*cre.* *mf*

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *mf* (mezzo-forte). The vocal line is mostly blank, indicating a rest or a very soft passage.

SOLO. SOPRANO. EVE.

The a-wak-en-ing flowers . . .

*p*

The fourth system is marked "SOLO. SOPRANO. EVE.". The lyrics are "The a-wak-en-ing flowers . . .". The piano accompaniment has a dynamic marking of *p* (piano). The vocal line begins with a treble clef and a key signature of one flat.

. . . their heads . . . of light . . . Up-lift . . . in the

The fifth system continues the solo soprano part and piano accompaniment. The lyrics are ". . . their heads . . . of light . . . Up-lift . . . in the". The piano accompaniment features a consistent eighth-note accompaniment.

shades. Birds a-rouse their hymns of de -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole note 'shades.' followed by a half note rest, then a quarter note 'Birds' and a half note 'a-rouse their hymns of de -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

light. . . In the paths of the glades.

The second system continues the vocal line with a quarter note 'light. . .' followed by a half note rest, then a quarter note 'In the paths of the glades.' The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand. A 'cres.' marking is visible in the piano part.

**D** **ADAM.** *f*  
As a song . . . bird . . . is the voice . . . of thy

The third system begins with a key signature change to D major, indicated by a 'D' above the staff. The vocal line starts with a half note 'As a song . . .', a quarter note 'bird . . .', and a half note 'is the voice . . . of thy'. The piano accompaniment includes a 'tr.' (trill) marking over a note in the right hand and a 'p' (piano) dynamic marking.

love In the Pa - ra - dise . . . of my . . .

The fourth system continues the vocal line with a quarter note 'love', a half note 'In the Pa - ra - dise . . .', and a half note 'of my . . .'. The piano accompaniment maintains its rhythmic accompaniment.

heart. *Evz.* *mf*  
Strength, light . . . to my

The fifth system concludes the vocal line with a quarter note 'heart.' followed by a half note rest, then a quarter note 'Strength, light . . . to my'. The piano accompaniment continues with a 'mf' (mezzo-forte) dynamic marking and a 'Evz.' (evangelical) marking above the staff.

world of joy As the sun . . . thou art.

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "world of joy As the sun . . . thou art." The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

**E** **Ev.**  
The waters are  
**ADAM.**  
The waters are

*cres.*

The second system continues the vocal and piano parts. The vocal line has a fermata over the first measure. The lyrics are "The waters are" followed by "ADAM." and "The waters are". The piano accompaniment includes a dynamic marking of *cres.* (crescendo).

bright : the flowers are a - wake, The sun . . . is a -  
bright : the flowers are a - wake, The sun . . . is a -

*Sua*

The third system features two vocal lines and piano accompaniment. The lyrics are "bright : the flowers are a - wake, The sun . . . is a -". The piano accompaniment includes a dynamic marking of *Sua* (sustained).

bove . . . Birds hush their songs, 'tis  
bove . . . Birds hush their songs,

*Sua* *tr* *tr* *tr* *cres.* *f*

The fourth system continues the vocal and piano parts. The lyrics are "bove . . . Birds hush their songs, 'tis" and "bove . . . Birds hush their songs,". The piano accompaniment includes dynamic markings of *Sua*, *tr* (trills), *cres.* (crescendo), and *f* (forte).



day . . . In the gar - den of love, "

'tis day . . . In the gar - den of love,

*f*

*p*

*p*

the gar - den of love.

*p*

the gar

*tr*

*pp*

den of love.

*dim.*

*ppp*

## No. 16.—ADAM, EVE.

*Allegretto scherzando ma non troppo presto.* ♩ = 69.

*Sua*

*mp*

*EVE. mf*

*Sua* Be - hold! what beau - ty glid - eth

Down from yon branch - - - ing tree!

He coil - eth round: he hid - eth Un - der the flowers. O see!

*mf leggiero.*

See thou the

ADAM. *mf*

A brute is he.

*mf* *p*

sun-light glanc-ing Up-on his mot-ley squame: His a-gile

tongue forth-danc-ing, And eyes . . . . of flame!

crea.

Ser-pent his

Bid him stay! Speak . . . to him!

name!

G He would not stay. He will

Call . . . to him!

answer not. He would not o-bey:

Sav - age ears . . . have they ; Tongues and no speech ; minds . . without

Watch . . . him ! He fli - - eth. Fol - low !

thought. He will flee a - non. He is

*p legato.*

I will fol - low. gone. He will lead thee a vain . .

H

I will fol - low.

chase, *sempre mf* He will head thee in the

*mp* Fol - - low! fol - low! fol - - low! fol - low!

race. He will hide him in the grass - es. Thro' the thick - et where he

*dim.* fol - - - low! fol - low! fol - low! *pp*

pass - es He will lead thee a vain chase.

*Piccola pausa e poi' attacca.*

## No. 17.—EVE, SATAN, CHORUS OF ANGELS.

*Moderato assai.* ♩ = 76.

The musical score is arranged in a grand staff format. It begins with a piano introduction in the left hand, marked *pp* and featuring triplet patterns. The tempo is *Moderato assai* with a quarter note equal to 76 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The vocal parts include:

- EVE:** A single vocal line with lyrics: "A voice I hear, I know not".
- 1st SOPRANO:** Lyrics: "Take heed, Eve, take heed!"
- 2nd SOPRANO:** Lyrics: "Take heed, Eve, take heed!"
- 1st ALTO:** Lyrics: "Take heed, Eve, take heed!"
- 2nd ALTO:** Lyrics: "Take heed, Eve, take heed!"
- 1st TENOR:** Lyrics: "Take heed, Eve, take heed!"
- 2nd TENOR:** Lyrics: "Take heed, Eve, take heed!"

The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *pp*. The lyrics "whence, with-in me or a-bove." are placed below the piano part. The score concludes with a final piano flourish in the left hand.

*mf*  
Who bids me fear?

*poco cres.*  
heed! Guard her, An - gels of Love; Sa - tan on earth is

*poco cres.*  
heed! Guard her, An - gels of Love; Sa - tan on earth is

*poco cres.*  
heed! Guard her, An - gels of Love; Sa - tan on earth is

*poco cres.*  
heed! Guard her, An - gels of Love; Sa - tan on earth is

*poco cres.*  
heed! Guard her, An - gels of Love; Sa - tan on earth is

*poco cres.*  
heed! Guard her, An - gels; Sa - tan on earth is

*p*

*SATAN. mf dolce e soave.*  
My home is in this fair - est

come.

come.

come.

come.

come.

come.

*mf espress.*

tree; Its fruit . . . in thy reach hung, Untasted but by me, Hath loosed

Thou, serpent, was't . . . my tongue.

*Evz. mf*

. . . that spake?

*mf*

'Tis I, Whom thou didst hold brute, mute, and

**CHORUS.**

*pp* Take heed!

*pp* Take heed!

*pp* Take heed!

*pp* Take heed!

*pp* Take heed!

*pp* Take heed!

*pp* Take heed!



dumb. Give heed, Eve:— give heed: to thee we

*mp* Give heed, Eve:— give heed: to thee we

*mp* Give heed, Eve:— give heed: to thee we

*mp* Give heed, Eve:— give heed: to thee we

*mp* Give heed, Eve:— give heed: to thee we

*mp* Give heed, Eve:— give heed: to thee we

*mp* Give heed, Eve:— give heed: to thee we

*mp* Give heed, Eve:— give heed: to thee we

*poco cres.*

*molto espress.*  
To thee I call: Child of Earth, my voice is to

call: O child of Earth, our voice is to thee.

call: O child of Earth, our voice is to thee.

call: O child of Earth, our voice is to thee.

call: O child of Earth, our voice is to thee.

call: O child of Earth, our voice is to thee.

call: O child of Earth, our voice is to thee.

call: O child of Earth, our voice is to thee.

thee. Am I not comely too, O fair-est of all? O wis - est, I too am

Ev.  $\text{♩} = \text{♩}$   
 In won - der I hearken,  
 wise : heark - en to me. heark - en to

Take  
 Take  
 Take  
 Take  
 Take

*cres.*  
in won-der I heark-en, In won-der I  
me! Heark-en to me!  
heed! take heed! heed!  
heed! take heed! heed!  
heed! take heed! heed!  
heed! take heed! heed!

heark-en. *mf*  
heark-en to me! On . . . the fair ap-ples as I  
take heed!  
take heed!  
take heed!  
Take heed!

feed I wise and ev-er wis - er grow. By knowledge is my spi - rit

*cres.*

*cres.* *mf*

freed, . . . All truth I know.

Man's speech he

Man's speech he

Man's speech he

Man's speech he

Man's speech he

Man's speech he

Man's speech he

*mp* *cres.*

*mp* *cres.*

*mp* *cres.*

*mp* *cres.*

*mp* *cres.*

*mp* *cres.*

*mp* *cres.*

*p*

*a tempo.*  $\text{♩} = \text{♩}$  *sotto voce.* *pp*

*rall.* *f* *a tempo.* There is no God!

tak-eth: Himself as God.. he mak-eth.

*rall.* *f* *a tempo.*

tak-eth: Himself as God.. he mak-eth.

*rall.* *f* *a tempo.*

tak-eth: Himself as God.. he mak-eth.

*rall.* *f* *a tempo.*

tak-eth: Himself as God.. he mak-eth.

*rall.* *f* *a tempo.*

tak-eth: Himself as God.. he mak-eth.

*rall.* *f* *a tempo.*

tak-eth: Himself as God.. he mak-eth.

*rall.*

*mf* *pp poco rall.*

The heav'n and light of life, Thy won-der, sprang of

*pp* *colla parte.*

*a tempo.* *mp*

chance. Sun, moon and stars, The

earth and all thereon, thou and thy man, Thy riv-er-wa-ter'd gar-den,

the fair trees, The flow'rs, the birds and beasts and less-er life

Came all of chance, from change-ful Matter's strife. There

*poco rall.* . . . . *e poi sempre animando.* *mf*

is no God. He whom thou dreamst to love thee Is

but a sha-dow of thought. God there is none. . . .

Think him not and he is not. Lo! un-seen, Un-felt, un-heard, what then is

he? Thou . . art thine own God. Wherefore be

*f* *rit.* *sempre colla parte.*

*col. 9vi*

wise as I Free-ly to sec, touch, take, taste as thou list.

*accel.* *col. 9vi*

Think . . as I, eat . . . as I Thou

*a tempo.* *f*

*p* *rall.*

*f* *p* *rall.*

*f* *p* *rall.*

*f* *p* *rall.*

*f* *p* *rall.*

*f* *p* *rall.*

*f* *p* *rall.*

*f* *p* *rall.*

*a tempo.* *f*

$\text{♩} = 92.$

shalt not die.

$\text{♩} = 92.$

*f* *dim.* *p*

*Evz.*

Why doubt - eth my heart? What dream I, to

hear Forbidding voi-ces? I will not fear— Fair is the

*sotto voce.* *3*

*p*

tree to the eyes,— Nor planted in vain.—

The serpent hath eat-en and liv-eth :— He sure-ly is

*mf* *p*



wise.— Good is the coun - sel he giv - eth.— I will not re - frain.

*appassionato.*  
O . . . beau - - - teous fruit! whe - ther of God's . . . own

*f* *fp*

*♩ = 104.*

*accl.*  
treas - ure Or of thy - self sprung, thou art mine.

*f*

*cres. ed accel.*

*Più mosso.* *♩ = 126.*

*ff*

CHORUS. 1st SOPRANO.  
The heav'n - ly links are bro - ken :

2nd SOPRANO.  
The heav'n - ly links are bro - ken :

1st ALTO.  
The heav'n - ly links are bro - ken :

2nd ALTO.  
The heav'n - ly links are bro - ken :

*p* *dim.*

*mf* *dim.*

E - vil is thought on earth : E - vil is spo - ken :

*mf* *dim.*

E - vil is thought on earth : E - vil is spo - ken :

*mf* *dim.*

E - vil is thought on earth : E - vil is spo - ken :

*mf* *dim.*

E - vil is thought on earth ; E - vil is spo - ken :

*f* *p* *dim.*

*Allegro con fuoco.* *Eve.* *mf* *3*

SATAN. *mf* O sweet . . to the

The fruit of wis - dom :

*pp*

E - - vil is done.

*pp*

E - - vil is done.

*pp*

E - - vil is done.

*pp*

E - - vil is done.

*1st Tenor* *pp*

E - - vil is done.

*2nd Tenor* *pp*

E - - vil is done.

*pp*

E - - vil is done.

*Allegro con fuoco.*  $\text{♩} = 126$

*pp* *p* *3* *3* *3* *3*

taste, *cres.* in - tense, . . . Melt - ing rap - ture of  
 the tree of plea - sure. Eat, eat, 'tis

sense: A joy of pas - sion I find Open - ing the  
 thine.

eyes of the mind, *rall.* To the truth . . thou spak-est. *P a tempo.* Of

me, ser - pent, thou mak - - eat A God . . . in-deed.  
 To A-dam

*poco rall.* *a tempo.*  
 He too shall taste. *poco rall.* *f* To him I  
*haste.* Make speed, . . . Eve, make speed.  
*poco rall. p* *a tempo. pp*

*haste.* . . . *molto rall.* *f*  
 He . . . too shall taste.  
*cres.* *f molto rall.*

*Allegro assai e maestoso.* ♩ = 108.  
*ff*

*SATAN. Maestoso.*  
 Ye boast - ful an - gels!

e - ter - nal ty - rants, be - hold, behold, be - hold!

*Q*

A - - dam is fall - en : he eat - eth.

No long - ernow In Hell to be con-fined I thither turn,

But thence to draw the friends of

*f* *dim.*

Death, . . . here - af - ter On earth with men . . . to in-ha-bit ev - er -

- more, 'Leas I with fire or flood or cum - ber-ing cold

*mf* *cres.* *f* *ff*

De - stroy . . . the fan - ci-ful fa - bric, and them. . .

*senza rall.*

R

*ff*

con ironia. *ff*

Fare - well

*ff*

*f* *dim.*

col 8vi

## No. 18.—CHORUS OF ANGELS. MICHAEL AND TWO ANGELS.

*Un poco ritenente.* ♩ = 104.

1st SOPRANO.

Eyes whom the sight of God . . . de - light - eth,

2nd SOPRANO.

Eyes whom the sight of God . . . de - light - eth,

1st ALTO.

Eyes whom the sight of God . . . de - light - eth,

2nd ALTO.

Eyes whom the sight of God . . . de - light - eth,

*pp*

Ye sight . . . of His see - ing! A

Ye sight . . . of His see - ing! A won -

Ye sight . . . of . . . His see - ing! A

Ye sight . . . of His see - ing! A

won - der ye see, not un - der - stood :

- - der ye see, not un - der - stood :

won - der ye see, not un - der - stood :

won - der ye see, not un - der - stood :

Sua.....

*cres.* The earth . . He willed in - to be - ing, His foe to

*cres.* The earth . . He willed in - to be - ing, His foe to

*cres.* The earth . . He willed in - to be - ing, His foe to

*cres.* The earth . . He willed in - to be - ing, His foe to

com - bat in - vi - teth.

com - bat in - vi - teth.

com - bat in - vi - teth.

com - bat in - vi - teth.

S

col Sua.....



*Con moto.*

*mp* Still from our heav'n - ly tower look we down. The will of His good Re -

*mp* Still from our heav'n - ly tower look we down. The will of His good Re -

*mp* Still from our heav'n - ly tower look we down. The will of His good Re -

*mp* Still from our heav'n - ly tower look we down. The will of His good Re -

*Con moto.* ♩ = 84

*pp*

*demp* tion . . shall crown.

*demp* tion . . shall crown.

*demp* tion . . shall crown.

*demp* tion . . shall crown.

*pp*

*Allegro assai.*

*f* Twin - balanced swords of flame . . . de -

*f* Twin - balanced swords of flame . . . de -

*Allegro assai.* ♩ = 132

*8va*

*mf*

ascend - ing, On Mi - chael at - tend - ing,

ascend - ing, On Mi - chael at - tend - ing,

Twin - balanced swords of flame . . . on Mi - chael at - tend - ing,

Twin - balanced swords of flame . . . on Mi - chael at - tend - ing,

See.....

What mean ye? Who say - eth?

What mean ye? Who say - eth?

What mean ye? Who say - eth?

What mean ye? Who say - eth?

See.....

*cres.*

T \* SOLO. 2nd SOPRANO. FIRST ANGEL.

\* SOLO. CONTRALTO. SECOND ANGEL.

SOLO. BARITONE. MICHAEL.

We may not

We may not

We may not

*f* *dim.* *p*

\* See Prefatory Note.

tar - ry. God's will . . . to earth we

tar - ry. God's will . . . to earth we

tar - ry God's will . . . to earth we

car - ry, Where A - dam la - ment - eth and pray - eth.

car - ry, Where A - dam la - ment - eth and pray - eth.

car - ry, Where A - dam la - ment - eth and pray - eth.

(They descend.)

*pp*

## No. 19.—ADAM'S LAMENT. ADAM, EVE, CHORUS OF ANGELS.

*Largo e Mesto.* ♩ = 58.

*p espress.*

ADAM.  
*mf molto espressivo e dolente.*

Fled are my joy and peace: why was I

*rall.**p*
*più f**dim.*

made? Cre - a - tor of all, why mad-est Thou me A breath in the dust,

to be . . Of it-self a - fraid . . . My pride to be Thine Thou hast reft,

*cres.*  
 the glo - ry and crown of my head : My robe of in - nocence rent :

my na - kedness thou pierc - est With fierc - est Fangs of

dread.

*Più mosso.*  $\text{♩} = 72.$

*Più mosso.* *p* *pp*

*(fremete.)*  
 Shall the migh - ty li - on, his kind - ness for - getting, Steal

*cres.* *W*  
 . . on me in the night to spring and rend . . me?

Or must I de-fend me From the onslaught of

ea-gles, my head be-setting With fu-ri-ous beak?

what fate un-shewn . . . O'er-shadows my heart with hor-ri-ble fears . . .

L.H.

. . . unknown?

X

cre.

dim.

In blackest night . . . I shall be shrouded for ev-er,

Away from thee, Eve, out of thy sight. No eyes of love .. to re -

*cres.* *f* *dim.*

- call me thence. Thy weeping eyes shall then be clos - ed in

*p*

night, For - got - ten in black - ness dense, Where ill nor good cometh :

sun shineth there nev - er, Nor horrors of soul the dark - ness can

*cres.* *f* *p*

dark - en.

*cres.* *f* *cres.*

*EVV. ff*

*ADAM.*

CHORUS. SOPRANOS.

Hear - ken, O hearken!

No o-ther re- pose.

A - dam! A - dam!

*ALTO.*

A - dam! A - dam!

*8va*

*dim.*

*p*

Ye lightning swords of flame... To dust of earth... smite me, from dust I

came.

*ff*

A - dam!

A - dam!

*ff*

*ff*

A - dam!

A - dam!

*dim.*

*dim.*

*8va*

*Attaca*



No. 20.—THE PRAYER. ADAM, EVE.

ADAM.  
*f* *Piu mosso.*

Hide! hide . . . from heaven our shame.  
*Piu mosso.* ♩ = 86.

*f* *dim.*

Z EVE.

Nay, seek we God. Call on His

*p* *pp*

name, Since ill we have done. If

ADAM.

Ill . . . have we done.

thou de-spair How . . shall He hear our prayer?

How hear our

*pp*

*un poco ad lib.*

O, A-dam, pray: Speak for us, A-dam. Say,

prayer?

*un poco ad lib.*

*colla parte.* *poco cres.* *pp*

*Larghetto molto espressivo.*

Fa - ther of heav'n, forgive, fe - store. Turn not a -

Fa - ther of heav'n, forgive, re - store.

*Larghetto molto espressivo.* ♩ = 66.

*p*

way. . . Thy weep-ing chil-dren do not dis - re-gard.

Turn not a - way. . . Thy weep-ing children do . . . not dis - re-gard.

Thy work of love with love . . . a - mend.

Thy work of love with love . . . a - mend.

Thy mak-ing by our-selves . . un-made— In pain and grief,

Thy mak-ing by our-selves un - made— In pain and grief, . .

*cres.* *mf* *p* **A**

by ter - ror and sor-row marred, In the

by ter - ror and sor-row marred,

*pp*

dust . . low - laid,— *rall.* *a tempo.* Cre-ate once

In the dust . . low - laid,— *cres.* *rall.* *a tempo.* Cre-ate once

*fp* *rall.* *p a tempo.*

*cres.* more: Bid Thou . . to hon - our a - gain a - rise. One hope of Thee we

*cres.* more: Bid Thou . . to hon - our a - gain a - rise. One hope of Thee we

*p* *Soa*

crave. Our bro-ken hearts re-ceive: un-to our  
 crave. Our bro-ken hearts re-ceive: un-to our hea-vy cries . . .

This system contains the first two systems of music. The top system features two vocal staves with lyrics. The first staff has the lyrics "crave. Our bro-ken hearts re-ceive: un-to our" and the second staff has "crave. Our bro-ken hearts re-ceive: un-to our hea-vy cries . . .". The piano accompaniment is shown in a grand staff below the vocal lines, starting with a piano (*p*) dynamic.

*Poco più lento.*  
 hea-vy cries Bow Thine ear, . . . bow Thine ear, . . . bow Thine  
 Bow Thine ear, . . . bow Thine ear, . . . bow Thine

This system contains the third and fourth systems of music. The top system features two vocal staves with lyrics. The first staff has the lyrics "hea-vy cries Bow Thine ear, . . . bow Thine ear, . . . bow Thine" and the second staff has "Bow Thine ear, . . . bow Thine ear, . . . bow Thine". The piano accompaniment is shown in a grand staff below, with a *Poco più lento.* instruction and a *pp* dynamic.

ear . . . and . . . save. . . .  
 ear . . . and . . . save. . . . B *f* Sea . . .

This system contains the fifth and sixth systems of music. The top system features two vocal staves with lyrics. The first staff has the lyrics "ear . . . and . . . save. . . ." and the second staff has "ear . . . and . . . save. . . . B *f* Sea . . .". The piano accompaniment is shown in a grand staff below, with a *f* dynamic and a *B* section marker.

*dim.* *pp* *pp*

This system contains the seventh system of music, which is purely instrumental piano accompaniment. It features a grand staff with dynamics including *dim.*, *pp*, and *pp*.

## No. 21.—MICHAEL AND TWO ANGELS. ADAM.

SOLO. BARITONE. MICHAEL.  
*Andante con moto.**Quasi Recit.*  
*mp*

*Andante con moto.* ♩ = 78. *pp*

A - dam, thy prayer is

SOLO. 2nd SOPRANO. AN ANGEL.

Thy prayer is heard.

SOLO. CONTRALTO. AN ANGEL.

Thy prayer is heard.

heard . . . in hea - ven.

Thou fain most in de - spair, la - ment no

*pp*

Lament no more ! From E - den dri - ven, To thee,

Lament no more ! From E - den dri - ven, To thee,

more ! From E - den tho' thou'rt driven, Yet un - to Thee, . . . And to thy

*p* *mf* *mf* *f* *mf* *p*

to thee the earth . . . is giv-en.  
 to thee the earth . . . is giv-en.  
 chil - dren to be born to thee, The earth . . and all her joy is

*f*  
*f*  
*f*  
*pp*

Look forth and see! . . Lament no more!  
 Look forth and see! . . Lament no more!  
 giv-en. Take heart, look forth and see! . . Lament no more!

*cres.*

*Tempo lmo. Larghetto.*  
 La-ment no more!  
 La-ment no more!  
 ADAM. *dim.*  
 An - gel of God! Of my la-ment . . When in despair I fell, . .  
*Tempo lmo. Larghetto.* ♩ = 66.  
 Sua.....  
*p*

Thy prayer is heard. La-ment no  
 Thy prayer is heard. La-ment no  
 I do re - pent. . . An - gel of God!

*p* *C* *f*  
*pp* *mf* *dim.*

more!  
 more! . . .  
 In thy word I re-joice, And in thy voice I comfort me. But of my sons,  
 tell me, for thou canst tell, The fault where-in I fell, Shall they too

*cres.*  
*pp*

tell me, for thou canst tell, The fault where-in I fell, Shall they too

SOPRANO. AN ANGEL.

Fear not!

CONTRALTO. AN ANGEL.

Fear not!

rue, nor in this gar - den dwell?

MICHAEL.

Fear not!

re-joyce . . . . . at their birth!

For them shall

re-joyce at their birth! . .

For them shall

re-joyce at their birth! . .

For them shall

Earth As E - - - den be. . .

We that be -

Earth As E - - - den be. . .

We that be -

Earth As E - - - den be. . .

We that be -



*poco a poco animandosi.*  
*cres.*  
 - hold their Fa - ther's face . . . Will shield their grace, their steps of  
 - hold their Fa - ther's face . . . Will shield their grace, their steps of  
 - hold their Fa - ther's face Will shield their grace, their steps of

*poco a poco animandosi.*

joy, Their voice of mirth. To glad - den the Earth, They.. shall be  
 joy, Their voice of mirth. To glad - den the Earth, They.. shall be  
 joy, Their voice of mirth. To glad - den the Earth, They.. shall be

*cres.*

**E**  
 free. To glad - den the  
 free. To glad - den the  
**ADAM.** *f* An - - - - - gel of God!  
 free. To glad - den the  
**Sea**  
**E**

Earth, . .

Earth,

In thy word I re-joice, . . And in . . thy

Earth,

*f* They shall . . . be free. . . . .

*poco rall.* *ff*

They shall . . . be free. . . . .

*poco rall.* *ff*

voice . . . . . I com- fort me. . . . .

*poco rall.* *f*

They shall be free. . . . .

*colla parte.* *f*

*Sva*

*dim.* *f*

## PART II.—ADAM'S VISION.

No. 22.—VISION OF WAR.—ADAM, MICHAEL, CHORUS OF FURIES,  
WARRIORS AND VANQUISHED.

*Moderato assai. ♩ = 86.*

*mf*

**MICHAEL.** *mp* *f*

Such child thou wert. Now, since man thou art, Will

ter - rors, sor - rows, deaths, and doubts surround thee. *mp* Let

wis - dom lead thee there Where in - nocence first found thee, *f* And fear thou

*pp*

**ADAM.** *V* *V*

I will not fear. Thee ra - ther, An - gel,

not!

*f*

I bid un-fold Some of the curse to be.

*Allegro.*

*mf* Ah, if thou those ills wouldst see, Watch . . as here we sit:

I will make before thee fit In sha-dow and mu-sic of a pa-geant

vain *See.* Sights that soon thy sons . . . in ear-nest shall be-

hold.

*f ad lib.* Name thou each as I send him.

*f* *colla parte.*

*Allegro giusto e con fuoco.*

See on the

*Allegro giusto e con fuoco. ♩ = 96.*

*pp*

plain a - far, With ban - ners and

arm - ed train, What plague . . . ac -

- curst Ri-deth the first ?

*crca.*

ADAM. *mf ad lib.* *f* 2 2

A - las ! I call him War,

*mf* *colla parte.*

ger I take my de - light, In fierce re - sist - ance, and blood - y

*f* *mp*

**FURIES.**  
SOPRANO. *mf*

ALTO. *mf*

In cries . . . of the wound - ed,

In cries . . . of the wound - ed,

breath, In cries . . . of the wound - ed, de -

*ff*

*f*

de - spair . . . ing and fly - ing. In groans . . of the

de - spair . . . ing and fly - ing. In groans of the

de - spair . . . ing and fly - ing. In groans of the

dy - ing, In corp - - - ses and death.

dy - ing, In corp - - - ses and death.

Firm,

dy - ing, In corp - - - ses and death.

*f*

firm, ye spear - men! Hold to your steel.

No mas - ter but

*mp*

I. Their kings and lords . . . Shall bow the

*col 8vi*

knee. Their wo - men shall be The slaves . . of your fu - ry, their  
 col 8vi.....

Ye horse - men, break them! scatter them! tread them  
 men the prey of your swords. . .  
 col 8vi.....

Thou steal - est as night. . . Thou leap  
 Thou steal - est as night. . . Thou leap  
 down!  
 p



est as dawn of day. Thou smit - est with noonday rays of fire.

est as dawn of day. Thou smit - est with noonday rays of fire.

Up - lift your

*p* *cres.* *f*

They tire !

They

Vic - to - ry !

swords to slay. Spur forward your steeds. They tire !

*p* *f*

they tire !

tire !

Vic - to - ry ! To the sword ! Spare not !

*f* *0* *f* *0*

*p* *f*

SOPRANO.

con - quer - ing king, none reign - eth but thou. Our

ALTO.

con - quer - ing king, none reign - eth but thou. Our

arms re - strain . . not our maddened steeds. . .

arms re - strain . . not our maddened steeds.

At ev - e - ry stroke an en - e - my bleeds, In death . . .

At ev - e - ry stroke an en - e - my bleeds, In death

they bow. . . . They fly, they fly!

they bow. . . . They fly!

TENOR.

Fol - low! Pur - sue the fly - ing!

BASS.

They fly, they fly!

*f* *dim*

They fly! they  
They fly! they  
Destroy! de-destroy!  
They fly! they fly!

*f*

## 1st CHORUS.

fly! Die! die! Ye per-ish, ye  
fly! Die! die! Ye per-ish, ye  
De-destroy! de-destroy! Pur-sue the  
Die! die! Ye per-ish, ye

## 2nd CHORUS. SOPRANO.

Spare! spare! We are fall - en.  
*ALTO.* *f*  
Spare! spare! We are fall - en.  
*TENOR.* *f*  
Spare! spare! We are fall - en.  
*BASS.* *f*  
Spare! spare! We are fall - en.

die !  
die !  
fly - ing !  
die !

We yield. Our arms we yield. . . Spare !  
We yield. Our arms we yield. . . Spare !  
We yield. Our arms we yield. Spare !  
We yield. Our arms we yield. Spare !

*dim.*

Die ! die ! Ye per-ish, ye die !  
Die ! die ! Ye per-ish, ye die !  
Die ! die ! Ye per-ish, ye die !  
Die ! die ! Ye per-ish, ye die !

spare ! We yield Our coun - try and ci - ties to be  
spare ! We yield Our coun - try and ci - ties to be  
spare ! We yield Our coun - try and ci - ties to be  
spare ! We yield Our coun - try and ci - ties to be

*dim. poco a poco*

K

thine: our-selves to be thy slaves;  
 thine: our-selves to be thy slaves;  
 thine: our-selves to be thy slaves; Our chil - dren and our  
 thine: our-selves to be thy slaves; Our chil - dren and our

Spare, spare our  
 Spare, spare our  
 wives: Spare, spare our lives, spare, spare our  
 wives: Spare, spare our lives, spare, spare our

Pur-sue! O'er-take!

lives!

lives! spare, spare our lives!

lives! spare, spare our lives!

lives! spare, spare our lives!

pp *cres. poco a poco.*

Sur-round! sur-round and slay!

As a li - on thy

As a li - on thy

As a li - on thy

As a li - on thy

teeth close on us ; they crush, de-vour. De - vour no

teeth close on us ; they crush, de - vour. De - vour no

teeth close on us ; they crush, de-vour. De - vour no

teeth close on us ; they crush, de-vour. De - vour no

Die ! die !

Die ! die !

Die ! die !

Die ! die !

more ! Spare, spare ! . . Spare,

more ! Spare, spare ! . . Spare,

more ! Spare, spare ! . . Spare,

more ! Spare, spare ! . . Spare,

*sempre cres.*

*col 8vi*

die! die! die! die!

die! die! die! die!

die! die! die! die!

die! die! die! die!

spare! . . spare! spare! spare!

spare! . . spare! spare! spare!

spare! . . spare! spare! spare!

spare! . . spare! spare! spare!

*col. Sei*

*f*

*rall.*

die! *rall.*

die! *rall.*

die! *rall.*

die! *rall.*

die! *rall.*

spare! *rall.*

spare! *rall.*

spare! *rall.*

spare! *Sua*

*rall. e cres.*



PÆAN.

1st & 2nd CHORUS.  
*Più lento e maestoso.*

SOPRANO.  
Li - on of war, that roar

ALTO.  
Li - on of war, that roar

TENOR.  
Li - on of war, that roar

BASS.  
Li - on of war, that roar

*8va. Più lento e maestoso. ♩ = 80.*

est thy name, De - stroy - er of

est thy name, De - stroy - er of

est thy name, De - stroy - er of

est thy name, De - stroy - er of

man ! The earth thou dost ra - vish, her chil - dren thou

man ! The earth thou dost ra - vish, her chil - dren thou

man ! The earth thou dost ra - vish, her chil - dren thou

man ! The earth thou dost ra - vish, her chil - dren thou

slay - est, When thou wilt burn . . the winds are thy fan : The

slay - est, When thou wilt burn . . the winds are thy fan : The

slay - est, . When thou wilt burn . . the winds are thy fan : The

slay - est, When thou wilt burn . . the winds are thy fan : The

3 3 M 3 3 3

field . . . quak - eth where - on thou play - est, And

field quak - eth where - on . . thou play - est, And

field . . . quak - eth where - on thou play - est, And

field quak - eth where - on thou play - est, And

3 3

when thy - self thou ar - ray - est, The

when thy - self thou ar - ray - est, The

when thy - self thou ar - ray - est, The sun

when thy - self thou ar - ray - est, The sun

V V

8138.

sun crowns thee with flame, the sun crowns thee with flame. . .

sun crowns thee with flame, the sun crowns thee with flame. . .

crowns . . . thee with flame, the sun crowns thee with flame. . .

crowns . . . thee with flame, the sun crowns thee with flame. . .

8va.....

*Molto Allegro.*

...

...

...

...

*Molto Allegro.* ♩ = 120.

5

5

5

5

*dim.*

col 8vi.....

ADAM.

*mf*

Be these . . . my sons!

col 8vi

A - las! . . . . .

MICHAEL.

*mf*

They are gone.

*Piccola pausa e poi A. sacca.*

## No. 23.—VISION OF PLAGUE, FAMINE AND DISEASES. ADAM AND CHORUS.

*Allegretto.* ADAM. *mf fremente.*

Ah, see! What shapes

*Allegretto. ♩ = 86.* *p* *pp*

hid - eous and lean float o'er the land? Their fa - ces

*N* *mf*

veiled, twin dev - ils hand in hand With

*f ad lib.*

si - lent swoop. Plague, Fa - mine, and be -

*colla parte.*

*mf a tempo.*

- hind, Dis - eas - es, Cramped mis - fea - tures of all kind. . .

*mf a tempo.*

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal line starting with 'Ah, see! What shapes' and the piano accompaniment. The second system continues the vocal line with 'hid - eous and lean float o'er the land? Their fa - ces'. The third system begins with a 'N' (ritardando) and the vocal line 'veiled, twin dev - ils hand in hand With'. The fourth system features a 'f ad lib.' (forte ad libitum) section with the vocal line 'si - lent swoop. Plague, Fa - mine, and be -'. The fifth system returns to a 'mf a tempo' (mezzo-forte a tempo) section with the vocal line '- hind, Dis - eas - es, Cramped mis - fea - tures of all kind. . .'. The piano accompaniment includes various textures, such as dense chords and flowing sixteenth-note patterns.

Dire - ful their forms, dire - ful their names . . shall be.

CHORUS. 1st SOPRANO. (PLAGUE.)

I walk the winds unseen,

*mf* *p stacc.*

I tar - nish the sky, I in - gen - der the flood With atoms of

CHORUS. 2nd SOPRANO. (FAMINE.)

I fol - low thee fast.

death, To en - ter the blood With drink and

I pow - der the blast With mil - dew and mould.

breath. *cres.* Out of my culturing  
 Seeds of . . worms and lo-custs rank, Rust and fun-gus dank.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'breath.' and a quarter note 'Out of my culturing'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include 'cres.' and '8va'.

horn Of poi - son I show-er My curses un - clean. . .  
 To tet - ter the vines And smirch . . the

The second system continues the vocal line with 'horn Of poi - son I show-er My curses un - clean. . .' and 'To tet - ter the vines And smirch . . the'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and sustained chords in the left hand. Dynamics include '8va'.

Men and beasts sick-en and die, . .  
 corn With blight and brand-ing sour.

The third system continues the vocal line with 'Men and beasts sick-en and die, . .' and 'corn With blight and brand-ing sour.'. The piano accompaniment maintains a consistent eighth-note texture in the right hand and a bass line in the left hand. Dynamics include '8va'.

. . they can - not es - cape.  
 The earth I en - fold And she pinea. Men and

The fourth system concludes the vocal line with '. . they can - not es - cape.' and 'The earth I en - fold And she pinea. Men and'. The piano accompaniment features a similar eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include 'pp'.

In terror they fly, . . . They can - not es -  
 beasts famish and die, . . . In terror they lie, . . . They can - not es -

- cape, They sick - en and die, . . . they sick - - - en and  
 - cape, They fam - ish and die, . . . and

die.  
 die.  
 CHORUS OF DISEASES. TENOR.  
 We are your train. We en - termen's  
 BASS. We are your train. We en - termen's



bo - dies made sick with a sign.

bo - dies made sick with a sign.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "bo - dies made sick with a sign." The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) featuring a complex rhythmic pattern with sixteenth notes and chords, including a "6" (sextuplet) marking.

*cres.*  
Nerve, mus - cle and vein, Heart, liv - er and brain, Each hath his

*cres.*  
Nerve, mus - cle and vein, Heart, liv - er and brain, Each hath his

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "Nerve, mus - cle and vein, Heart, liv - er and brain, Each hath his". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a complex rhythmic pattern, including a "6" (sextuplet) marking and a "cres." (crescendo) marking above the staff.

choice. And if they re -

choice. And if they re -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "choice. And if they re -". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a complex rhythmic pattern, including a "6" (sextuplet) marking and a "cres." (crescendo) marking above the staff.

pine, We cry with their

pine, We cry with their

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "pine, We cry with their". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a complex rhythmic pattern, including a "6" (sextuplet) marking.

SOPRANO.

ALTO.

voice Our cho - rus of pain.

voice Our cho - rus of pain.

$\text{♩} = 60.$

$\text{♩} = 60.$

col 8vi

col 8vi

*p*

With cramping cold . . . we creep :                      our eyes grow dim :

With cramping cold . . . we creep :                      our eyes grow dim :

With cramping cold . . . we creep :                      our eyes grow dim :

With cramping cold . . . we creep :                      our eyes grow dim :

Our trembling limbs . . . wither :                      our bones de - cay :                      With gha - st - ly

Our trembling limbs . . . wither :                      our bones de - cay :                      With gha - st - ly

Our trembling limbs . . . wither :                      our bones de - cay :                      With gha - st - ly

Our trembling limbs . . . wither :                      our bones de - cay :                      With gha - st - ly

Our trembling limbs . . . wither :                      our bones de - cay :                      With gha - st - ly

aches . . . we pine :                      in ter - -

aches . . . we pine :                      in ter - -

aches . . . we pine :                      in ter - -

aches . . . we pine :                      in ter - -

aches . . . we pine :                      in ter - -

ror, And mel-an-cho-ly shud der-ings

ror, And mel-an-cho-ly shud der-ings

ror, And mel-an-cho-ly shud der-ings

ror And mel-an-cho-ly shud der-ings

drowned, . . . . our joy . . is fled. Our beau - ty and

drowned, . . . . our joy . . is fled. Our beau - ty and

drowned, . . . . our joy . . is fled. Our beau - ty and

drowned, . . . . our joy . . is fled. Our beau - ty and

*dim.*

strength are dead.

strength are dead.

strength are dead.

strength are dead.

*pp*

*Piu mosso.*

*f* Tor - tured, we can - not sleep in pangs of fire

*f* Tor - tured, we can - not sleep in pangs of fire

*f* Tor - tured, we can - not sleep in pangs of fire

*f* Tor - tured, we can - not sleep in pangs of fire

*Piu mosso.* ♩ = 80.

*Ses*

*f* *p*

*col Ses*

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

*Ses*

*p*

*Ses*

dan - ces of de - spair - - - ing death. . . . .

dan - ces of de - spair - - - ing death. . . . .

dan - ces of de - spair - - - ing death. . . . .

dan - ces of de - spair - - - ing death. . . . .

*cres.* *ff*

*p*

Gnawed by se - cret can - k'rings deep,

*p*

Gnawed by se - cret can - k'rings deep,

*p*

Gnawed by se - cret can - k'rings deep,

*p*

Gnawed by se - cret can - k'rings deep,

*p*

*dim.* *pp*

*pp*

With suf - fo-cated breath, Choked, we ex - pire. . . .

*pp*

With suf - fo-cated breath, Choked, we ex - pire. . . .

*pp*

With suf - fo-cated breath, Choked, we ex - pire. . . .

*pp*

With suf - fo-cated breath, Choked, we ex - pire. . . .

*pp*

8

*pp*

No. 24.—VISION OF GOOD. ADAM, MICHAEL, ANGELS OF POETRY AND OF MUSIC.

*Moderato assai.* *f* ADAM.

*Moderato assai.* ♩ = 80. Woe, woe to the earth!

*ad lib.*  
Now ra-ther far In the li- on's mouth of fu-ry would I be

*colla parte.* *f*

crushed, Than by the least Of these black ske-le-tons be possessed.

*S* MICHAEL. *mf* *pp*  
Weep . . not, nor stay these e- vils to de- plore. Close . . too thine

*cres.*  
eyes.— Part . . now their lids a- gain, And name the

*pp*

*Andante tranquillo.*

ADAM.

Two forms I see,

sight.

*Andante tranquillo.* ♩ = 69.

that in the even - ing sky Up - gath - er robes of splen - dour.

*poco cres.*

Great their beau - - - ty, Raf - - - fling my

sense. These are the powers of Love, They should be com - fort - ers of

*rall.* *pp*

SOR - ROW : Mu - ses I call them.

*a tempo.*



*d = d*

To-gether on high, O-ver for-est and plain as they fly, O'er moun-tain and

*pp*

ANGEL OF MUSIC. *p*

ANGEL OF POETRY.

Fair - - est spi - rit,

Come, . . . . fair - est spi - rit.

sea Their voi - ces come float - ing.  
Sea

come . . . I lean . . . .

I link my hand in thine.

T

. . . on thee.

T

Thy gen'-rous phan - ta - sy To my proud thought sur -

*pp*

*p*

I yield to thee.

*f ma dolce*

ren - der : be thou mine.

*p* *p*

I have launch - ed a boat . . . On the o - cean of

*p* *p*

*cres.*

I spread my sail : it hath

thought.

*p*

caught God's breath. We

*f* *p*

*poco cres.* *dim.*

*d = 56.*

float, . . . . . we float, . . . . . we

*p.*

*d = 56.* We float, . . . . . we float, . . . . . we

*pp*

float. . . . . The prow of thy pas - - sion fur - rows the night

*cres.*

float. . . . . The prow of thy pas - - sion fur - rows the night

*cres.*

In star - - - - ry rip - ples, in star - ry

In star - - - - ry rip - ples, in star - ry

rip - ples of fly . . . . . ing

*poco rall.*

rip - ples of fly . . . . . ing

*poco rall.* *tr*

*colla parte.* *pp*

*Più mosso.*

light.

light.

ADAM

*Più mosso.*  $\text{♩} = \frac{12}{8}$  Re - hind them, O hap - py night! My

sons I see crown'd and bright As the Se - ra-phim,

That in God's pre - - sence sing The three - - - fold

*poco cres.*

hymn. *mf* The mem-o - ry of their

MICHAEL *mf* Know'st thou their names?

*p* *pp*

*cres.*

names Wings back to me thro' time on fea - the-ry

No. 25.—CHORUS OF ALL-SEERS. ANGEL OF MUSIC.

*Allegro assai.*

flames.

CHORUS. 1st & 2nd TENORS.

*Allegro assai.* ♩ = 100.

We come, we

*f*

*mf*

come, O Muse of de-light,

we fol-low thy voice.

*cres.*

In thy praise . . .

we re-joice. . .

*cres.*

*f*

**W**

*cantabile.*

The un-seen we a-dore in mu-sic and prayer, In

*dim.*

pa - la - ces fair . . . Hath know - ledge her throne. Thy love we have pic - tured, and

carv - ed in stone The forms of de - sire.

With wis - dom for joy our plea - sure hath

played. . . Our la - bour hath made The small to be great, A

*cre.*

rap - ture of . . . sor - row, a beau - ty of fate, . . . In forms of de -

X

sire. . . . . We fol - low thy thought, O beau -

*dim.* *pp* *fp*

*poco rall.*

teous best, But yet... yet... are not . . . . our spi - rits at

*p* *colla parte.*

ANGEL OF MUSIC. *ad lib.*

O wa - ver - ing mind of man, to what dost thou as - pire?

*rest.* *colla parte.* *p*

*Tempo lmo.*

*f*

Thy smile is of

*Tempo lmo.* *mf* *f*

God, . . . . thy teach-ing is.. truth, The glo - ry of

*mf*

*dim.* *p*

youth Thy wis-dom hath won; Thy beau-ty, a.. flower, doth gaze on the

*cres.*

*See.....*

sun . . . . With eyes of de - sire. . . . .

*f*

*See*

*dim.*



But O, our heart es- cap - eth in fire; Our love . .

*mf* *cres.* *f* *dim.*

ANGEL OF MUSIC.

The sor - row of

*dim.*

fi - eth a - way in breath.

*rall. molto.* *Un poco più lento.* CHORUS. TENOR.

A - dam is it? the ter - ror of death? The

*p rall. molto.* *pp* *Un poco più lento.*

sor - row of A - dam it is, the ter - ror of

*rall.* *rall.*

## No. 26.—VISION OF CHRIST.

CHORUS OF ANGELS AND OF ALL-SEERS.

ADAM, MICHAEL, ANGELS OF POETRY AND OF MUSIC. VOX CHRISTI.

*Andante quasi Adagio. (Tempo del No. 2)*

death.

*Andante quasi Adagio. (Tempo del No. 2) ♩ = 80.*

*pp*

CHORUS OF ANGELS.  
Z SOPRANOS. *p* Glo . . . .

Altos.

*pp*

*Soo*

Glo . . . . ry  
Glo . . . . ry to God on  
*p* Glo - ry to God on

*Soo*

ADAM. *mf*  
Who com - eth now,  
high, To  
high, To

*Soo*

that all the An - gel throng Ush-er him with glad  
 men be peace!  
 men be peace!

song!

MICHAEL.  
 The vi - sion grant - eth thee to  
 To men be peace!  
 To men be peace!

see . . The world's de-sire, the Son of Man: Look for no

\* VOX CHRISTI *Adagio molto.*

o - ther. Come un-to Me, **CHORUS. ppp**  
 O come to  
 O come to

*Adagio molto. ♩ = 60.*  
 ppp

Ye wea - ry and hea - vy la - den, . . . And I will  
 Him, O come to Him.  
 Him, O come to Him.

*d = d*

give you rest. **ANGEL OF MUSIC.**  
 O Son of Man, to Thee  
**ANGEL OF POETRY.**  
 O Son of Man, to Thee

*ppp* He will give you rest.  
*ppp* He will give you rest.  
**TENOR. ppp** He will give you rest.  
 He will give you rest.

*pp*

\* To be sung by six Baritones (of similar quality) in the Chorus.

Our wings we veil. O Son of Man, *cres.*

Our wings we veil. O Son of Man, *cres.*

**CHORUS. TENORS.** *mf* All hail, . . . Christ, all hail! We have *cres.*

**BASSES.** *mf* All hail, Christ, . . . all hail! We have *cres.*

*f* *cres.* *mf* *Ses...*

**B** *p* **VOX CHRISTI.**

Take My yoke up .

to Thee Our wings we veil.

to . . . Thee Our wings we veil.

wait - ed, . . . wait - ed for Thee.

wait - ed, wait - ed for Thee.

*f* *p* *pp* *Ses...*

*d=d*

- on you and learn of Me, For I . . . am low - ly of heart,

*ppp* O learn of Him, *pp* O learn of

*ppp* O learn of Him, *pp* O learn of

*d=d*

*d=d*

And ye shall find your rest.

CHORUS. SOPRANO. *ppp*

Him. Ye . . shall find . . . your rest.

ALTO. *ppp*

Him. Ye shall find . . . your rest.

TENOR. *ppp*

Ye . . shall find . . . your rest.

BASS. *ppp*

shall find . . . your rest.

*d=d*

## No. 27.—MICHAEL AND CHORUS.

*Andante tranquillo.* ♩ = 69.

Sua.....

*pp* 3 3 3  
*col. Ped.*

MICHAEL.

They sleep, they sleep. they are fall - en a -

Sua.....

- sleep. The night . . de -

Sua.....

- scend - eth ; The pro - mise of

God . . hath brought them sleep. The vi - sion end - eth.



*Più lento.*

*p* Sleep, A - dam, sleep, . . . sleep, Eve,

*Più lento.* ♩ = 66.

*ppp*

for-get your woes . . .

From all dis-tress . . . the sweet release,

Of long-est day of toil the ea - sy close . . . This ev - er shall be.

D

Sleep! Sleep!

CHORUS. SOPRANO. *pp*

In Pa - ra -

ALTO. *pp*

In Pa - ra -

TENOR. *pp*

In Pa - ra -

BASS. *pp*

In Pa - ra -

D

- dise . . . no more . . . shall he . . . a - wake;

- dise . . . no more . . . shall he . . . a - wake;

- dise . . . no more shall he, shall he . . . a - wake;

- dise . . . no more shall he, shall he . . . a - wake;

*poco cres.*  
When the day break - eth, As a dream when he a - wak - eth,

*poco cres.*  
When the day break - eth, As a dream . . . when he a - wak - eth,

*poco cres.*  
When the day break - eth, As a dream when he a - wak - eth,

*poco cres.*  
When the day break - eth, As a dream . . . when he a - wak - eth,

*ppp* His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

*ppp* His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

*ppp* His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

*ppp* His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

*Un poco più mosso.*  
*meno p*

*pp*

*Un poco più mosso.* ♩ = 80.

*cres.* tell— Of the tree— Of the gar - den where they might *cres.*  
 tell— Of the tree— Of the gar - den where they might *cres.*  
 tell— Of the tree— Of the gar - den where they might *cres.*  
 tell— Of the tree— Of the gar - den where they might *cres.*

*mf* dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*  
*mf* dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*  
*mf* dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*  
*mf* dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*

*pp* fell— As a dream, as a  
*pp* fell— As a dream, as a  
*pp* fell— As a dream, as a  
*pp* fell— As a dream, as a

*Tempo lmo.*

*dim.* *pp*

dream shall their child - hood be, As a  
 dream shall their child - hood be, As a  
 dream shall their child - hood be, As a dream,  
 dream shall their child - hood be, As a dream,

*8va*

*mp* *dim.* *rit.* *a tempo.*  
 dream, and their hope as a me-mo-ry— Sleep, A - dam,  
*mp* *dim.* *rit.* *a tempo.*  
 dream, and their hope as a me-mo-ry— Sleep, A - dam,  
*mp* *dim.* *rit.* *a tempo.*  
 and their hope as a me-mo-ry—  
*8va*

*rit.* *ppp a tempo.*

sleep, sleep, Eve, and rest you well. . .  
 sleep, sleep, Eve, and rest you well. . .  
*pp* Sleep, A - dam, sleep, sleep, Eve, and rest you well. . .  
*pp* Sleep, A - dam, sleep, sleep, Eve, and rest you well. . .

## No. 28.—CHORUS OF ALL ANGELS.

*Andante quasi Adagio.* ♩ = 80.

First system of the piano introduction, featuring a treble and bass clef with a common time signature. The music consists of flowing sixteenth-note patterns in both hands, with some notes beamed together and others held as longer notes.

Second system of the piano introduction, continuing the melodic and harmonic development with similar sixteenth-note textures.

Third system of the piano introduction, showing further progression of the musical theme.

Fourth system of the piano introduction, concluding the instrumental section with a final flourish.

**F SOPRANO.** *p* Glo - - - - - ry to

Soprano vocal line starting with a piano dynamic. The melody is simple and follows the text "Glo - - - - - ry to".

**ALTO.** *p* Glo - - - - - ry to

Alto vocal line starting with a piano dynamic. The melody is simple and follows the text "Glo - - - - - ry to".

**TENOR.** *p* Glo - - - - - ry to

Tenor vocal line starting with a piano dynamic. The melody is simple and follows the text "Glo - - - - - ry to".

**BASS.** *p* Glo - - - - - ry to

Bass vocal line starting with a piano dynamic. The melody is simple and follows the text "Glo - - - - - ry to".

**F Sca.**

Piano accompaniment for the vocalists, featuring a treble and bass clef. It consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of the piano accompaniment for the vocalists, continuing the rhythmic pattern.

God on high, To  
God on high, To  
God on high, To  
God on high, To  
God on high, To  
God on high, To

man be peace! To  
man be peace! To  
man be peace! To  
man be peace! To  
man be peace! To  
man be peace! To

man be peace!  
man be peace!  
man be peace!  
man be peace!  
man be peace!

$\text{♩} = \text{♩}$

1st SOPRANO. *pp* Al - le - lu - ia, ..

2nd SOPRANO. *pp* Al - le - lu - ia,

1st ALTO.

2nd ALTO.

1st TENOR. *pp* Al - le - lu -

2nd TENOR. *pp* Al - le - lu -

BASS. Al - le - lu -

*pp*

*dim.*

*pp*

A - - - men,

A - - - men,

*pp* Al - le - lu - ia, .. A - - -

*pp* Al - le - lu - ia, .. A - - -

- ia, . . . A - men, Al - le - lu - ia, .. A - - -

- ia, . . . A - men, *pp* Al - le - lu - ia, .. A - - -

Al - le - lu - ia, - - - A - - -

*pp*

*pp*

Al - le - lu - ia, Al - le -

- men, Al - le - lu - ia, Al - le -

- men, Al - le - lu - ia, Al - le -

- men, Al - le - lu - ia,

- men,

3 3

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'Al - le - lu - ia, Al - le -' on the first line, '- men, Al - le - lu - ia, Al - le -' on the second, '- men, Al - le - lu - ia, Al - le -' on the third, and '- men, Al - le - lu - ia,' on the fourth. The piano accompaniment features a melodic line with arched eighth notes and a bass line with triplets, indicated by the number '3'.

lu - - ia, Al - - le -

Al - - le - lu -

lu - - ia, Al - - le -

Al - - le - - lu - - ia,

lu - - ia, Al - - le -

Al - - le - - lu - - ia,

7

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics: 'lu - - ia, Al - - le -' on the first line, 'Al - - le - lu -' on the second, 'lu - - ia, Al - - le -' on the third, 'Al - - le - - lu - - ia,' on the fourth, 'lu - - ia, Al - - le -' on the fifth, and 'Al - - le - - lu - - ia,' on the sixth. The piano accompaniment continues with arched eighth notes and a bass line with a triplet marked with the number '7'.



lu . . . ia, . . . A

ia, . . . A

lu . . . ia, . . . A

Al - le - lu - ia, . . . A

lu . . . ia, . . . A

Al - le - lu - ia, . . . A

*pp*

*p*

Detailed description: This system contains the first six staves of a musical score. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are 'lu . . . ia, . . . A' on the first staff, 'ia, . . . A' on the second, 'lu . . . ia, . . . A' on the third, 'Al - le - lu - ia, . . . A' on the fourth, 'lu . . . ia, . . . A' on the fifth, and 'Al - le - lu - ia, . . . A' on the sixth. The piano part features a melodic line with some grace notes and a bass line with chords. Dynamics include *pp* and *p*.

*G*  $\text{♩} = \text{♩}$

men.

men.

men.

men.

men.

men.

men.

*G*  $\text{♩} = \text{♩}$

Detailed description: This system contains the second six staves of the musical score. The top seven staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are 'men.' on each of the seven vocal staves. The piano part features a melodic line with grace notes and a bass line with chords. Dynamics include *G* and  $\text{♩} = \text{♩}$ .

1st & 2nd SOPRANOS.  
*pp* A . . . men, A . . . men,  
 1st & 2nd ALTOs.  
*pp* A . . . men, A . . . men,  
 1st & 2nd TENORS.  
*pp* A . . . men, A . . . men,  
 1st & 2nd BASSes.  
*ppA* A . . . men, men,  
 A . . . men,

A . . . men, *ppp* A . . . men.  
*ppp* A . . . men.  
 A . . . men, *ppp* A . . . men.  
 A . . . men, *ppp* A . . . men.  
 A . . . men, *ppp* A . . . men.  
 Sua . . . men, Sua . . . men.

# COMPOSITIONS BY C. HUBERT H. PARRY.

---

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OR,

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#### THE TIMES.

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#### DAILY TELEGRAPH.

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

#### STANDARD.

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

#### MORNING POST.

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

---

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#### THE TIMES.

Those who are acquainted with the composer's previous works will have formed high expectations with regard to the work sung to-day for the first time; and these expectations will certainly not have been disappointed. . . . The breadth and ingenuity exhibited in the working out of his materials, give very remarkable strength and effectiveness to the close of a composition to which very high rank among modern English works will be readily accorded.

#### DAILY TELEGRAPH.

"St. Cecilia's Day" sustains through every number the interest of powerful and charming music—interest certainly not lessened to English ears by the unmistakable English flavour which is perceptible, notwithstanding the composer's free harmonies.

#### STANDARD.

If choral societies do not take "St. Cecilia" in hand, at the earliest opportunity, the loss will be theirs. . . . The applause which broke forth at the close was no mere complimentary demonstration.

#### MORNING POST.

The manliness of the music is declared at the very outset in the splendid and dignified prelude. The interest is never lost from beginning to end. . . . There is no doubt it will win a like success everywhere it is known.

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## THE TIMES.

That the new Cantata is a work of the highest genius, worthy in all respects to rank with the best work of the composer, will hardly be contested.

## DAILY TELEGRAPH.

In all respects it is worthy to stand beside "St. Cecilia's Day," and to join hands with that masterwork of modern English art, "Blest Pair of Sirens." . . . To sum up, over this new work beauty is spread—beauty of theme, beauty of treatment, both in harmony and counterpoint; and the beauty of the higher expression which does not depend upon technical means. Dr. Parry has, therefore, scored again, and our English art is the richer by a masterpiece.

## DAILY NEWS.

There are a series of, for the most part, remarkably fine choruses, divided by *solos*; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the lark, the nightingale, the "far-off curfew sound," and elsewhere—to impart realistic touches of a highly effective character.

## MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the *Leitmotiv*, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

## DAILY CHRONICLE.

The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

## DAILY GRAPHIC.

The choral numbers are quite on a level with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to fling," which is positively studded with shining thoughts. . . . The instrumentation is full of interesting and felicitous touches.

## SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by some clever, startling orchestral device from the rich store that modern art affords.

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# COMPOSITIONS BY C. VILLIERS STANFORD.

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SET TO THE POEM OF ALFRED, LORD TENNYSON.

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### THE TIMES.

If "The Revenge" does not become widely popular among choral societies it will be to the loss of those societies.

### DAILY CHRONICLE.

A work for which there is a widespread popularity in store.

### DAILY NEWS.

In a word, Mr. Stanford has written a vivid, powerful, patriotic, and masterly work of its class, which has commenced what must prove a long career of popularity.

### THE GLOBE.

The work is full of beauties from beginning to end, and will greatly enhance the reputation of the composer, who directed this performance, and at its conclusion was twice called for, and greeted with enthusiastic and fully merited cheers.

### ATHENÆUM.

That the work will be immensely popular with choral societies and the public there cannot be a shadow of a doubt.

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Full Score and Wind Parts, MS.*

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### DAILY TELEGRAPH.

. . . There should be no delay in proclaiming the success achieved to-day, a success, having regard to the theme of "The Revenge," proportionate to that won by Professor Stanford in 1886.

### STANDARD.

Throughout the work the composer is at his best. He always shows himself a musician of the first rank; but he does not always rise to the level of his theme so distinctly as in the present instance. The tone-painting is almost uniformly vivid, and shows a sense of beauty as well as of fitness. There need be no hesitation in according it a place among its composer's most successful efforts.

### DAILY NEWS.

Lord Tennyson's descriptions of the various Isles afford Dr. Stanford plenty of opportunity not only for striking musical contrasts, but also for that descriptive choral work of which the Irish composer has already proved himself a master. . . . It is not surprising that a work so picturesque and interesting . . . attained a success at once decisive and unanimously accorded.

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