

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 billowy 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 armèd 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.*

We 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

The first system of the prelude consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of chords and then moves to a melodic line. The lower staff is in bass clef and provides harmonic support with chords and some melodic fragments. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

The second system continues the musical piece. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides harmonic accompaniment. Dynamics include *dim.* (diminuendo), *pp*, *mf*, and *pp* with a hairpin.

The third system shows further development of the melodic and harmonic themes. The upper staff has a melodic line with some grace notes. The lower staff continues with harmonic support. The dynamic marking *molto legato.* is present.

The fourth system features more complex melodic and harmonic textures. The upper staff has a melodic line with some grace notes. The lower staff continues with harmonic support. Dynamics include *pp* and *mf*.

The fifth system concludes the prelude. The upper staff has a melodic line with some grace notes. The lower staff continues with harmonic support. Dynamics include *pp* and *mf*.

\* 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. The dynamics are not explicitly marked in this system.

Third system of musical notation. The texture continues with intricate patterns. A dynamic marking of *pp* is present. The system concludes 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, featuring a dense texture of chords and moving lines. The dynamics are not explicitly marked in this system.

Sixth system of musical notation. The texture continues with complex patterns. A dynamic marking of *cres.* is present.

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) provides a rhythmic accompaniment with 'cres.' and 'f' markings.

Second system of musical notation. The right hand continues the melodic line with a 'dim.' marking. The left hand accompaniment includes a 'p' marking.

Third system of musical notation. The right hand features a long, sweeping melodic phrase. The left hand accompaniment is more active, with 'p' and 'f' markings.

Fourth system of musical notation. The right hand has a 'pp' marking. The left hand accompaniment is steady and rhythmic.

Fifth system of musical notation. The right hand has a tempo marking '♩ = 72.' and a 'pp' marking. The left hand accompaniment is rhythmic.

Sixth system of musical notation. The right hand has a 'p' marking. The left hand accompaniment is rhythmic.



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 some chords and rests.

Second system of musical notation. It begins with a dynamic marking of *p* (piano) and a *morendo.* instruction. The music continues with similar sixteenth-note patterns and chords.

Third system of musical notation. It starts with a *ppp* (pianissimo) dynamic marking. The music concludes with a *Attacca senza pausa.* instruction, indicating a direct transition to the next piece.

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 music features a *p* (piano) dynamic and includes the instruction *col Ped.* (with pedal). The melody is characterized by long, sweeping arches over sixteenth-note accompaniment.

Fifth system of musical notation, continuing the piece with the same melodic and accompaniment style 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 accompaniment style.

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 second staff, showing the ongoing development of the musical texture.

Musical staff 4: Continuation of the piano accompaniment from the third staff. An 'E' is written above the treble clef staff, possibly indicating a fingering or a specific note.

Musical staff 5: Continuation of the piano accompaniment from the fourth staff, leading towards the end of the piano part.

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 complex rhythmic pattern in the bass clef.

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 piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics 'Sua... what so - lemn joy . . .' are written below the vocal line.

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

The second system continues the vocal line and piano accompaniment. The lyrics 'Sua... on the won - der-ful ways . . . of the' are written below the vocal line. The piano accompaniment maintains its rhythmic pattern.

air . . . y firm a - ment

Sua

The third system shows the vocal line and piano accompaniment. The lyrics 'air . . . y firm a - ment' are written below the vocal line. The piano part includes a dynamic marking 'p' (piano) and a section labeled 'Sua bassa' in the bass line.

Spread . . . ing down to the

The fourth system continues the vocal line and piano accompaniment. The lyrics 'Spread . . . ing down to the' are written below the vocal line. The piano accompaniment features a series of sixteenth-note patterns in the right hand, with dynamic markings 'p' and 'p'.

earth hath drawn . . . me

The fifth system concludes the vocal line and piano accompaniment. The lyrics 'earth hath drawn . . . me' are written below the vocal line. The piano accompaniment continues with its characteristic rhythmic accompaniment.

hi . . . . . ther in - tent.

*F*

*pp*

'Tis an - gel voi - ces, that

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

*mf* *dim.*

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

*mp poco marcato.*

Hark!

*mf*

it is come. . . .

*p* *pp* *mp*

This system shows the first vocal line and piano accompaniment. The vocal line has a dotted line indicating a long note. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *p*, *pp*, and *mp*.

*cres.*

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

Ah near . . . it com-eth :

*p*

This system begins with the vocal line. The piano accompaniment starts with a *p* dynamic and features a large, sweeping melodic line in the right hand that spans across the system.

O hark, I hear Th'e -

*cres. poco a poco.*

*G*

This system continues the vocal line and piano accompaniment. The piano accompaniment has a *cres. poco a poco.* marking and a *G* chord marking. The right hand has a melodic line with a large slur, and the left hand has a rhythmic accompaniment.

- ter - nal Name.

*cres. molto.*

This system concludes the vocal line and piano accompaniment. The piano accompaniment has a *cres. molto.* marking and features a large, sweeping melodic line in the right hand with a large slur.

*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 (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano accompaniment. The vocal parts are mostly rests, with the Soprano part having the lyrics "We . . . Thy" at the end. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *ff*, *f*, and *p*.

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

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

The piano accompaniment continues with chords and a rhythmic pattern. Dynamics include *f* and *p*.

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.

2nd ALTO.

1st TENOR.

2nd TENOR.

We of Thy beau - ty bright, We

We war -

mf dim. p

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, *pp*

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*

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

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,  
 art, that.. 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! . . .

God of love! God of light! . . .

God of love! God of light! . . .

*cres.* *ff*

*8va*

This system contains six vocal staves and a piano accompaniment. The vocal parts are arranged in two groups of three. The lyrics are "God of love!" and "God of light!". The piano accompaniment features a melodic line with a crescendo and fortissimo dynamic, and a bass line with a dotted line indicating an octave shift.

*8va*

This system shows the piano accompaniment for the second system, featuring a melodic line with a dotted line indicating an octave shift and a bass line.

*dim.*

This system shows the piano accompaniment for the third system, featuring a melodic line with a decrescendo dynamic and a bass line.

This system shows the piano accompaniment for the fourth system, featuring a melodic line and a bass line.

*p* *pp*

This system shows the piano accompaniment for the fifth system, featuring a melodic line and a bass line with piano and pianissimo dynamics.

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?

*crec. f*

SOLO. BARITONE. ANGEL OF THE SUN.

To

The first system of music features a vocal line starting with a whole note rest, followed by a half note G4. The piano accompaniment consists of a steady triplet eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. A trill is indicated in the vocal line at the end of the system.

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

The second system continues the vocal line with the lyrics "me hath He giv-en the charge of the sun, . . . . . To". The piano accompaniment maintains the triplet pattern. A piano dynamic marking (*p*) is present at the beginning of the system.

fill man's life with de - sire, And

The third system features the lyrics "fill man's life with de - sire, And". The piano accompaniment continues with the triplet pattern. A mezzo-forte dynamic marking (*mf*) is placed in the piano part.

flood his days . . . as they run With the

The fourth system contains the lyrics "flood his days . . . as they run With the". The piano accompaniment continues with the triplet pattern. A piano dynamic marking (*p*) is present at the beginning of the system.

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

The fifth system concludes with the lyrics "gay breath . . of . . his fire . . .". The piano accompaniment continues with the triplet pattern. A forte dynamic marking (*f*) and a crescendo marking (*crec.*) are present in 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?

*pp*



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

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

SOLO. 2nd SOPRANO. *mf*

SOLO. ALTO. We, on the

SOLO. TENOR. We, on the

SOLO. BASS.

*p*

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 - dering 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 music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

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 music continues with similar rhythmic patterns and includes some slurs and accents.

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

mu - sic shake, That his love and

*Poco a poco più mosso.*

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

prayer A path - - way to take.

*poco rall.* *Con moto.*

*8va.* *tr.* *Con moto. ♩ = 46.*

*colla parte.* *fp* *poco a*

*poco cres.*

*8va.*

*8va.*

*f*

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 - -

*poco.*

*poco.*

*poco.*

*pp* *mf*

- 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 - - - -

*p* *cres.*

*p* *cres.*

*mf*

*p* *cres.*

*f*

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!

*mf*

*mf*

*mf*

*mf*

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 *p* Ma - ker of what he  
 Ma - ker of what he lov - - eth,  
*dim.* ker . . . of what he lov - - eth, *p* Ma - ker of what he lov -  
*dim.* ker . . . of what he lov - - eth,  
*p* 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, .. O sing . . . his  
 O . . sing . . his praise!.. O sing his



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

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

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

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

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

praise! 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 : . .

*Sua*.....

A sparkling

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.*

mp *cres.*

voy - a - ging, born of

beau - ty a - loud,

*mf accel. cres.*

*Con moto ma solenne.*

*Con moto ma solenne.* ♩ = 104.

*mp*

*mf*

O Ma - - ker, if all.. Thou

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*

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

*p* *mf*

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 *ff*

*Tempo lmo.*

*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, featuring a crescendo and more complex rhythmic figures. The right hand has a melodic line with triplets, while the left hand continues with a rhythmic accompaniment.

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

*mf*

*3*

*3*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

high . . . . . Ar - rived in

high . . . . . Ar - rived in

high . . . . . Ar - rived in

high . . . . . Ar - rived in

high . . . . . Ar - rived in

high . . . . . Ar - rived in

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*3*

*3*

*3*



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 top two staves are vocal lines with lyrics. The next four staves are piano accompaniment. The lyrics are: 'rays . . . . . of beau - teous life' (repeated), 'rays, in rays . . of beau - teous life', and 'rays . . . . . of beau - teous life' (repeated). The piano part includes trills marked with 'tr'.

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 top five staves are vocal lines, each with a fermata and the letter 'A' below it. The bottom two staves are piano accompaniment, featuring triplets of eighth notes marked with '3'.

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

*pp*

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 . . . . . Y

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

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

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

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

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

The first system of music consists of six staves. The top five staves are vocal parts, each with the lyrics "by . . free . . de - sire . . . . .". The sixth staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and a dynamic marking of *pv*. A fermata is placed over the final chord of the piano part, which is marked with a "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.

The second system of music consists of seven staves. The top six staves are vocal parts, each with the lyrics "to mul - ti - ply.". The seventh staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and a dynamic marking of *v*. A fermata is placed over the final chord of the piano part.

*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 . . .

*Con Moto Moderato.*  
*(quasi Allegro giusto.)*  
 wor - thy thine en - dea - - - vour. . . .  
 wor - thy thine en - dea - - - vour.  
 be . . . wor - thy thine en - dea - - - vour.  
 wor - thy thine en - dea - - - vour.  
 wor - thy thine en - dea - - - vour.  
 be wor - thy thine en - dea - - - vour.  
*Con Moto Moderato.*  $\text{♩} = 63.$   
*(quasi Allegro giusto.)*  
*p* *mf*



*cres.*

1st & 2nd SOPRANO.

1st & 2nd ALTO.

1st TENOR.

Let all Thy works, O God of

2nd TENOR.

*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,  
*Sca.* . . . . . *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,

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

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

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

*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, *Sua* let

*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, *mf* let man *p* let man . . .  
 let man . . . ev - er - more *dim.*

- er, *mp* let

*Soc. Più mosso. ♩ = 80.*

*mp*

ev - er - more . . . praise . . .  
 praise . . . Thee *mf* let

man . . . ev - er - more

*p*

*E*

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

*crea.*

*crea.*

*crea.*

*crea.*

*E*

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

*Sua* *p*

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

*Sua* *Sua*

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 Sua.....

love! God of light! . . . .  
love! God of light! . . . .  
love! God of light! . . . .  
love! God of light! . . . .  
Sua Sua

*f*

First system of musical notation, featuring a treble and bass clef. It includes a dynamic marking 'F' and a fermata over a melodic line in the treble clef.

(The Angel of the earth descends.)

Second system of musical notation, starting with a *Sua.* marking. It includes a dynamic marking *dim./poco a poco.*

Third system of musical notation, continuing the piece with various melodic and harmonic developments.

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

Fifth system of musical notation, featuring more complex rhythmic patterns.

Sixth system of musical notation, including a dynamic marking *pp* and a fermata over a melodic line.

Seventh system of musical notation, concluding the page with a *rall.* marking and a *Sua.* marking.

## 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 (treble clef) features a melodic line with a fermata over the final measure. The left hand (bass clef) has a rhythmic accompaniment with a piano (*p*) dynamic marking.

Second system of musical notation. The right hand continues the melodic line. The left hand has a piano (*pp*) dynamic marking at the beginning and a piano (*p*) dynamic marking later in the system.

Third system of musical notation. The right hand has a fermata (*H*) over the first measure. The left hand has a piano (*pp*) dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a piano (*p*) dynamic marking. The instruction *poco a poco crea.* is written below the right hand.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a piano (*p*) dynamic marking. The instruction *col Svi* is written below the right hand.

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a piano (*p*) dynamic marking. The instruction *col Svi* is written below the right hand. The instruction *crea.* is written below the left hand.

Sua

*f*  
col Ped.

Sua

*dim.*

*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

*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*

*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,

*col 8vi* *poco a poco accel.*

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

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.....

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 . .

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



*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. Below it are four staves for piano accompaniment, including a grand staff (treble and bass clefs) and two additional treble clef staves. The piano part 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 six staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It contains the lyrics "As smoke and fire from a far moun-tain" with a crescendo (*cres.*) marking. Below it are five staves for piano accompaniment, including a grand staff and two additional treble clef staves. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The tempo is marked *Molto allegro.* with a quarter note equal to 136 (♩ = 136). The system ends with a forte (*f*) dynamic marking.

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 . . .

*f* Ho! attend!  
*f* Ho! attend!  
*f* Ho! . . attend!

*f* *R*

*p*  
*p* Si - - lence! attend!  
*p* Si - - lence! attend!  
*p* Si - - lence! at - tend!  
*p* Si - - lence! at - tend!

*dim.*

*p* si - lence!

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 complex, chromatic texture with many accidentals and a dynamic marking of *p* (piano). The melody is highly decorative and somewhat dissonant.

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 minor key and features a melodic line with some grace notes. The piano accompaniment is in a similar style to the introduction, with a dynamic marking of *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, and the piano accompaniment provides harmonic support. The dynamic marking is *mp*.

*S Con ironia.*

vault :

Him now they

Vocal and piano accompaniment for the third line of lyrics. The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features a dynamic marking of *fp* (fortissimo) and includes a *pp* (pianissimo) marking at the end of the phrase.

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 has a dynamic marking of *pp* (pianissimo). The piano accompaniment includes a *poco cres.* (poco crescendo) marking.

*f* *bv* *mf*

Called man : to breed as we, but in a

*poco cres.*

world Of beau - - - ty,

*pp*

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

*sf*

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 a dynamic marking of *f*. The piano accompaniment starts with a *f* dynamic and includes triplet figures 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.

*asp asp asp asp asp asp p*

Detailed description: This system continues the vocal staves and piano accompaniment. The vocal parts sing the lyrics: 'Tis good thou', 'Tis good thou tell-est, not e - vil.', 'Tis good thou tell-est, not e - vil.', and 'Tis good thou tell-est, not e - vil.'. The piano accompaniment features a rhythmic pattern of eighth notes with dynamic markings of *asp* (accidental piano) and *p* (piano). The tempo remains *Molto Allegro*.

\* 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 hear - en, we will not hear - en ;

we will not hear - en, we will not hear - en ;

we will not hear - 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*

hate, as our fore-fa - thers Hat-ed, what; He

hate, as our fore-fa - thers Hat-ed, what He

hate, as our fore-fa - thers Hat-ed, what He

hate, as our fore-fa - thers Hat-ed, what He

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

and what He shall make shall be

and what He shall make shall be

shall make shall be hate, . .

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*

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* *Sca.*

## 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 consists of two systems. The first system includes a solo bass line for Satan and four vocal parts (Soprano, Alto, Tenor, Bass) for the chorus. The piano accompaniment is shown below. The second system continues the vocal parts and piano accompaniment. The piano part features a prominent bass line with triplets and accents.

*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 staves. The top staff is a vocal line with lyrics 'may turn to cor-ruption.' followed by 'Ho! . . .'. The second and third staves are vocal lines with lyrics 'Ho!' and 'Ho! . . . . .' respectively. The fourth staff is a vocal line with lyrics 'Ho! . . . ho!'. The bottom two staves are piano accompaniment, with dynamics *cres.* and *f*.

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 staves. The top four staves are vocal lines, each with the lyrics 'the sense-less lump may turn . . . to cor-ruption.' and a triplet of eighth notes marked with a '3'. The bottom two staves are piano accompaniment, with dynamics *p* and *cres.*

*f*  
Ours is the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over a whole note, followed by the lyrics "Ours is the". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is placed above the piano part.

earth, Ours . . . is the

The second system continues the vocal line with the lyrics "earth, Ours . . . is the". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present. The system concludes with a fermata over a whole note in the vocal line.

soul of man.

The third system shows the vocal line with the lyrics "soul of man." followed by a fermata. The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a steady bass line. A dynamic marking of *f* is present. The system ends with a fermata over a whole note in the vocal line.

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

The fourth system begins with the vocal line and lyrics "I have spied a blot . . . in God's new". The piano accompaniment has a dynamic marking of *sf*. The system ends with a fermata over a whole note in the vocal line.

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

The fifth system continues with the vocal line and lyrics "world. . . 'Tis bad . . . and be - long-eth to". The piano accompaniment features a dynamic marking of *f*. The system concludes with a double bar line and repeat signs in both the vocal and piano parts.

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* *p* *crea.*

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,

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

*8va*

*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

The first system of music 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 two flats. The lyrics are: "feet; Will cringe; Smile; flat-ter his wandering eye: his mar - vell-ing". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

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

The second system continues the musical piece. The vocal line has the lyrics: "ear . . . I will be-guile; will snare his sense, his tongue, His". The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

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

The third system features the lyrics: "nos - trils, his fine . . touch will co-zen and cheat, cheat, Be -". A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment includes a *mf* (mezzo-forte) marking in the left hand.

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

The fourth system has the lyrics: "- tray, cheat, be - tray, un - do . . to". The vocal line includes a dynamic marking of *f*. The piano accompaniment features a *mf* marking and continues with complex harmonic textures.

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

The fifth system concludes the piece with the lyrics: "ru-in, be-tray, be-tray, un - do . . to". The vocal line ends with a fermata over the final note. The piano accompaniment also concludes with a final chord and a fermata.

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!

*f*  $\text{♩} = 88.$

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 -

*sfz* *sfz* *sfz* *sfz*

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

*f*

*sfz* *sfz* *sfz* *sfz*

**G** *mp* *f*  
 night, That wrap - pest in dark - ness, burn - est with  
 night,  
 night, That wrap - pest in dark - ness, burn - est with  
 night,  
**G**

*p* *f*

8138. 8

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.  
*p*

*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

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*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 the lyrics "Ha!" and "ha!". The Soprano part is marked *ff*. The Alto, Tenor, and Bass parts also have *ff* markings.

*L'istesso tempo.*

Ha!

ha!

*ff*

The piano accompaniment for the first system features a complex rhythmic pattern with sixteenth and thirty-second notes. It includes a grand staff with treble and bass clefs. The dynamics are marked *ff*.

cease!

cease!

cease!

cease!

The second system features vocal staves for Soprano, Alto, Tenor, and Bass, each with the word "cease!". The piano accompaniment continues with a similar rhythmic pattern. The dynamics are marked *ff*.

*Allegro.* ♩ = 136.

*cres.*

*p* *dim.*

*8va*

*ff*

The third system features piano accompaniment with a grand staff. The dynamics are marked *p*, *dim.*, and *ff*. There is an *8va* marking above the treble clef staff. The tempo is marked *Allegro* with a quarter note equal to 136 beats per minute.

ACT III.—EARTH.

PART I.—THE FALL.

No. 15.—ADAM, EVE.

*Andante con moto.* ♩ = 66.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat major or D minor).

- System 1:** Features a melodic line in the treble clef starting with a dotted quarter note, marked *8va* with a dotted line. The bass clef provides a rhythmic accompaniment.
- System 2:** Continues the melodic development in the treble clef, including a trill-like figure. The bass clef accompaniment remains consistent.
- System 3:** Shows a change in the bass clef accompaniment, moving to a more harmonic, block-chord style.
- System 4:** Marked with a section letter **A** at the beginning. The treble clef has a melodic line with a *w* (accidental) above it. The bass clef accompaniment is active.
- System 5:** The treble clef continues with a melodic line, while the bass clef features a dense, rhythmic accompaniment of sixteenth notes.
- System 6:** The treble clef has a melodic line with a *8va* marking. The bass clef accompaniment is marked *cres.* (crescendo).
- System 7:** Marked with a section letter **B** at the beginning. The treble clef has a melodic line with a *p* (piano) dynamic marking. The bass clef accompaniment is marked *v* (forte) and *p* (piano).

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 :

They drink . . . of thy ray.

*tr*

*Cf.*

*crea.* *mf*

SOLO. SOPRANO. EVE.

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

*p*

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

shades. Birds a-rouse their hymns of de -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (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 complex texture with many sixteenth notes in the right hand and a more rhythmic bass line.

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 trill ('tr.') and a 'Sva' marking. Dynamics include 'f' and 'p'.

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 features a steady eighth-note accompaniment in the right hand.

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

The fifth system continues 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 eighth-note patterns. A 'Evz.' marking is present above the vocal line.

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

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

*cres.*

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

*Sua*

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

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



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 bass line in the left hand. The lyrics "whence, with-in me or a-bove." are placed below the vocal lines. 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 :  
Give heed, Eve:— give heed : to . . thee . . we  
Give heed, Eve:— give heed : to thee we  
Give heed, Eve:— give heed : to thee we  
Give heed, Eve:— give heed : to thee . . we  
Give heed, Eve:— give heed : to thee . . we  
Give heed, Eve:— give heed : to thee . . we  
poco cres.

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.  
molto espress.

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

*pp*

*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.*

*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.*

*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. 8vi*

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

*accl.* *fp* *p*

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

*a tempo.* *f*

*p* *rall.*

'Tis death. Con - si - der!

*f* *p* *rall.*

'Tis death. Con - si - der!

*f* *p* *rall.*

'Tis death. Con - si - der!

*f* *p* *rall.*

'Tis death. Con - si - der!

*f* *p* *rall.*

'Tis death. Con - si - der!

*f* *p* *rall.*

'Tis death. Con - si - der!

*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

*soffo voce.* *3*

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

*cres.*

*col Sua*.....

com - bat in - vi - teth.

com - bat in - vi - teth.

com - bat in - vi - teth.

com - bat in - vi - teth.

*S*

*dim.*

*p*



*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.

*Allegro assai.*

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

*Allegro assai.* ♩ = 132

*8va*

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

-scend - 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.* *3* *3* *3* *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

*pp*

*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-set-ting With fu-ri-ous beak?

what fate un-shewn . . . O'er-shadows my heart with hor-ri-ble fears . . .

L.H.

. . . unknown?

X

crec. 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 -

*f* *dim.*

- call me thence. Thy weeping eyes shall then be clos - ed in

*p* *f*

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*

*ff dim.*

*p*

Ye lightning swords of flame... To dust of earth... smite me, from dust I

*fff*

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.*

*mf* Fa - ther of heav'n, forgive, fe - store. Turn not a -

*mf* 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

*pp* *Soa*

crave. Our bro-ken hearts re-ceive: un-to our

crave. Our bro-ken hearts re-ceive: un-to our hea-vy cries . . .

*p*

*Poco più lento.*

hea-vy cries Bow Thine ear, . . . bow Thine ear, . . . bow Thine

Bow Thine ear, . . . bow Thine ear, . . . bow Thine

*Poco più lento.*

*pp*

ear . . . and . . . save. . . .

ear . . . and . . . save. . . .

*B f*

*B* Sea . . . . .

*f*

*dim.*

*pp*

*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*

*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!

ADAM. La-ment no more!

*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

*f*  
*cres.*

**E**  
 free. To glad - den the  
 free. To glad - den the  
**ADAM.** *f* An - - - - - gel of God!  
 free. To glad - den the

*8va*  
**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.*  
 voice . . . . . I com- fort me. . . . .  
*poco rall.*  
*f* They shall be free. . . . .  
*ff*  
*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.* *f* *tr* *tr* *sf* *mf*

Ah, if thou those ills wouldst see, Watch . . . as here we sit:

*mf* *F*

I will make before thee fit In sha-dow and mu-sic of a pa-geant

vain Sights that soon thy sons . . . in ear-nest shall be-

*Seca.* *mf* *p*

hold. Name thou each as I send him.

*f ad lib.* *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*

In cries . . . of the wound - ed,

ALTO.

*mf*

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

*f*

*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 !

*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-stry!  
 They fly! they fly!

*f*

**1st CHORUS.**

fly! Die! die! Ye per-ish, ye  
 fly! Die! die! Ye per-ish, ye  
 De-stry! de-stry! 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

K

Spare, spare our

Spare, spare our

wives: Spare, spare our lives, spare, spare our

wives: Spare, spare our lives, spare, spare our

The musical score is arranged in systems. The first system features vocal staves with lyrics: "Pur-sue! O'er-take!". The second system continues the vocal lines with lyrics: "lives! spare, spare our lives!". The piano accompaniment in the third system is marked *pp* and *cres. poco a poco.* The fourth system shows the vocal line with lyrics: "Sur-round! sur-round and slay!". The fifth system features vocal staves with lyrics: "As a li - on thy". The piano accompaniment continues throughout the piece.

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*





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

8122.

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.*

*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 frenete.*

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.*

*a tempo.*

- hind, Dis - eas - es, Cramped mis - fea - tures of all kind. . .

*mf a tempo.*

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.

The musical score is written for voice and piano. It features two vocal parts: a 1st Soprano (Plague) and a 2nd Soprano (Famine). The piano accompaniment includes dynamic markings such as *mf* and *p stacc.*, and articulation like *8va*. The score is divided into several systems, each with vocal lines and piano accompaniment. The lyrics are interspersed between the musical staves.

breath. *cres.* O 3 3  
 Out of my culturing  
 Seeds of . . worms and lo-custs rank, Rust and fun-gus dank.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note 'breath.' followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#).

horn Of poi - son I show-er My curses un - clean. . .  
*Sua* . . . To tet - ter the vines And smirch . . the

The second system continues the vocal line with a half note 'horn Of poi - son I show-er' and a quarter note 'My curses un - clean. . .'. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one sharp.

Men and beasts sick-en and die, . . .  
 corn With blight and brand-ing sour.

The third system features a vocal line with a half note 'Men and beasts sick-en and die, . . .' and a quarter note 'corn With blight and brand-ing sour.'. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one sharp.

. . they can - not es - cape.  
 The earth I en - fold And she pinea. Men and

*pp*

The fourth system features a vocal line with a half note '. . they can - not es - cape.' and a quarter note 'The earth I en - fold And she pinea. Men and'. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one sharp.

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 some triplets.

*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, continuing the rhythmic pattern from the first system. A "cres." (crescendo) marking is placed above the first vocal 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, continuing the rhythmic pattern. A "cres." marking is placed above the piano accompaniment 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, continuing the rhythmic pattern. A "cres." marking is placed above the piano accompaniment staff.

SOPRANO.

ALTO.

voice Our cho - rus of pain.

voice Our cho - rus of pain.

Ah!

Ah!

Ah!

Ah!

$\text{♩} = 60.$

ah! Pain racks us: our brains reel and

ah! Pain racks us: our brains reel and

ah! Pain racks us: our brains reel and

ah! Pain racks us: our brains reel and

$\text{♩} = 60.$

col 8vi

swim: We fall: with sud-den faintings fall, in spasms of hor-ror.

swim: We fall: with sud-den faintings fall, in spasms of hor-ror.

swim: We fall: with sud-den faintings fall, in spasms of hor-ror.

swim: We fall: with sud-den faintings fall, in spasms of hor-ror.

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

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.

*Sca*

*f* *p*

*col Svi*

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

*Sca*

*p*

*Svi*

dan - ces of de - spair - - - ing death. *ff*

dan - ces of de - spair - - - ing death. *ff*

dan - ces of de - spair - - - ing death. *ff*

dan - ces of de - spair - - - ing death. *ff*

*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.

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*



*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.*  $\text{♩} = \frac{Re}{12}$  Be - 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

come, O Muse of de-light, we fol-low thy voice.

*cres.*

In thy praise . . . we re-joice.

*cres.*

*W cantabile.*

The un-seen we a-dore in mu-sic and prayer, In

*dim.*

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 'flames.' and the piano accompaniment. The second system begins the vocal line with 'We come, we come, O Muse of de-light, we fol-low thy voice.' The piano accompaniment continues. The third system has the vocal line 'In thy praise . . . we re-joice.' with a crescendo marking. The piano accompaniment also has a crescendo marking. The fourth system shows the vocal line 'The un-seen we a-dore in mu-sic and prayer, In' with a 'cantabile' marking and a 'W' above the staff. The piano accompaniment has a 'dim.' marking. The fifth system continues the piano accompaniment.

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*

The musical score consists of six systems. The first system shows the vocal line and the beginning of the piano accompaniment. The piano part starts with a *pp* dynamic and features a melodic line with many slurs and ties. The tempo is marked *Andante quasi Adagio* with a metronome marking of 80 quarter notes per minute. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the word "death." The piano accompaniment features a melodic line with many slurs and ties, and a bass line with chords and moving lines.

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.

*Adagio molto. ♩ = 60.*

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. Pad.

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.

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.* = 80.

*pp*

*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.

The piano accompaniment consists of four systems of grand staff notation. Each system features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by flowing, arched melodic lines in the right hand and a steady, rhythmic accompaniment in the left hand. The tempo is marked 'Andante quasi Adagio' with a quarter note equal to 80 beats per minute.

The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. Each staff begins with a dynamic marking of *p* (piano). The lyrics are: "Glo - - - ry to". The Soprano part has a fermata over the first measure. Below the vocal staves is a grand staff for piano accompaniment, starting with a dynamic marking of *F* (forte) and a *Solo* instruction. The piano accompaniment features a complex, rhythmic texture with many sixteenth notes in the right hand and chords in the left hand.

God on high, To  
God on high, To  
God on high, To  
God on high, To  
God on high, To

*pp*

man be peace! To  
man be peace! To  
man be peace! To  
man be peace! To  
man be peace! To

*pp*

man be peace!  
man be peace!  
man be peace!  
man be peace!

*d = d*

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.

*d = d*

*pp*

The first system of the musical score features six vocal staves (1st Soprano, 2nd Soprano, 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, and Bass) and a piano accompaniment. The vocal parts are marked with *pp* (pianissimo). The piano accompaniment includes triplets and a *dim.* (diminuendo) marking. The key signature is one sharp (F#) and the time signature is 3/2.

The second system continues the vocal and piano parts. The vocal staves show the continuation of the 'Al - le - lu - ia' text, with some parts marked with *pp*. The piano accompaniment features a *Sua* marking and continues with harmonic support for the voices. The key signature and time signature remain consistent with the first system.

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 music. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. 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 a trill-like figure 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 music. The top five staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are 'men.' on each of the five vocal staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. 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.

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

#### 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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POEM BY ALEXANDER POPE.

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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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---

### 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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### 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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