

To Adrian Boult

JOB

SCENE I

INTRODUCTION

R. VAUGHAN WILLIAMS

Largo sostenuto $\text{♩} = 48^*$

FLUTES I & II
II SOLO
pp molto sost.

FLUTE III
(also Bass Fl. & Picc.)
Bass Fl. in G
p sost. molto

OBOES I & II

COR ANGLAIS

CLARINETS I & II
in Bb

SAXOPHONE in Eb
(Tacet till letter F)

BASS CLARINET
in Bb
later ch. to Clar. III in Bb
(ad lib.)

FAGOTTI I & II
pp sost.

CONTRAFFAGOTTO

I & II
Mutes on

HOENS in F
III & IV
Mutes on

I & II
I Mute on

TRUMPETS in Bb
III

I & II
TROMBONES
III & TUBA

TIMPANI
G Bb D

PERCUSSION
(Tri. S.D. Cym. E. D.
Xyl. Glock. Tam tam.)
(3 players required)

I SOLO
p molto sost.

I
HARPS
II

ORGAN (ad lib.)
Tacet till Scene VI

VIOLINI I
p sost.

VIOLINI II
p sost.

I
VIOLE
II
p sost.

I
VIOLONCELLI
II
p sost.

CONTRABASSI
Div. **
pp molto sost.

Largo sostenuto $\text{♩} = 48^*$

*The metronome marks are approximate ** Divide in proportion of 1 player on upper part to 3 on the lower part

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Here Job's children enter and group themselves round him.

Fl. I & II
Bass Fl. in G
Ob. I & II
C. A.
Cl. I & II in Bb
B. Cl. in Bb
Fag. I & II
I & II
Hr. in F
III & IV
I & II Trpt. in Bb
Timp.
Harp I
Harp II
Vln. I
Vln. II
Vle
Celli
C. B.

p, *f*, *mp cantabile*, *pp*, *senza sord.*, *cantabile*, *Div.*, *unis.*

A

Fl. I & II *p*

Bass Fl. in G *pp* Take Fl III

Ob. I & II

C. A. *pp*

Cl. I & II in Bb *pp*

B. Cl. in Bb *pp*

Fag. I & II *pp*

I & II *pp*

Hn. in F *pp*

III & IV *pp*

Trpt. in Bb *pp*

Timp. D in Eb

Harp I *pp* *ppp*

Harp II *pp* *ppp*

Vln. I *pp*

Vln. II *pp*

Vlc. *pp*

Celli *pp* Div.

C. B. *pp* Div.

pp [Play only when no Harp II *pizz.* *ppp*

Dance of Job's sons and daughters. First the women dance alone.

Allegro piacevole (♩ = ♩)

Fl. I SOLO *p*

Fl. II SOLO *p*

Vln. I mutes on

Vln. II mutes on

Vle mutes on

Celli mutes on

C. B. mutes on



Allegro piacevole (♩ = ♩)

Fl. I

Fl. II

Vln. I

Vln. II

Vle

Celli

C. B.



B Here the men dance.

Fl. I *p*

Fl. II *p*

Fag. I SOLO *poco f*

Fag. II SOLO *poco f*

Vln. I

Vln. II con sord. *pp*

Vle Div. *ppp* con sord.

Celli Div. *ppp* con sord.

C. B. I Desk Div. *ppp* (pizz.)

B *ppp*



Fl. I
Fl. II
Fag. I
Fag. II
Vln. I
Vln. I
Vle
Celli
C.B.

con sord.
pp
pp
mutes off
mutes off

Here the women group themselves in the middle and the men move slowly round them. Then vice versa.

L'istesso tempo (♩ = ♩)

Ob. I & II
C.A.
Fag. I & II
Vln. I
Vln. II
Vle
Celli
C.B.

SOLO
p
p
p
Oboe II

L'istesso tempo (♩ = ♩)

C Here the dance becomes general.

Fl. I & II
Ob. I & II
Fag. I & II
Vln. I
Vln. II
Vle
Celli
C.B.

p
ppp
II
p
unis. senza sord.
pp cantabile
Div. senza sord.
pp
I Desk Div.

C (pizz.)

8

Fl. I *cresc.* *ff* *sost.*

Fl. II & III *cresc.* *take Bass Fl.* *ff* *sost.*

Ob. I & II *cresc.* *ff* *sost.*

C. A. *cresc.* *ff* *sost.*

Cl. I & II in B \flat *cresc.* *ff* *sost.*

B. Cl. in B \flat *cresc.* *ff* *sost.*

Fag. I & IV *p* *cresc.* *ff* *sost.*

C. Fag. *p* *cresc.* *ff* *sost.*

I & II *p* *cresc.* *ff* *sost.*

Hrn. in F *cresc.* *ff* *sost.*

III & IV *cresc.* *ff* *sost.*

I & II *pp* II SOLO *ff* *sost.*

Trpt. in B \flat *ff* *sost.*

III *III mute on*

Trb. I & IV *legato*

Trb. III & Tuba *III Trb.* *Tuba* *p* *ff* *sost.* *legato* *ma non troppo* *legato*

Timp. *ff* *sost.*

Harp I *ff* *sost.*

Harp II *ff* *sost.*

Vin. I *cresc.* *ff* *sost.*

Vin. II *cresc.* *ff* *sost.*

Vlc. *cresc.* *ff* *sost.*

Celli *cresc.* *ff* *sost.*

C. B. *cresc.* *ff* *sost.*

Everyone kneels. Tableau as in Blake I. Angels appear at the side of the stage as in Blake II and V

The group breaks up into two on each side of the stage. All go off except Job and his wife who are left in meditation down stage (the Angels however remain)

8

Fl. I & II *dim.* *pp* *Bass Fl. in G* *pp* *SOLO I*

Fl. III *pp* *SOLO*

Ob. I & II *dim.* *pp*

C. A. *dim.* *pp*

Cl. I & II in Bb *pp*

B. Cl. in Bb *pp*

Fag. I & II *pp* *B. Fl.* *pp*

C. Fag. *mf* *pp*

I & II *Mutes on con sord.* *pp*

Hr. in F *Mutes on con sord.* *pp*

III & IV *pp*

I & II *p* *pp* *con sord.* *SOLO* *Mute off*

Trpt. in Bb III *pp*

Trb. I & II *mf* *p* *pp*

Trd. III & Tuba *mf* *p* *pp*

Timp. *mf* *pp* *G in A Bb in C Eb in D*

Harp I *p* *pp*

Harp II *p*

Vln. I *dim.* *pp*

Vln. II *dim.* *pp* *SOLO I*

Vle. *dim.* *pp* *SOLO II ppp* *SOLO V*

Celli *dim.* *pp* *Bass Clar. I Desk* *ppp* *SOLO*

C.B. *dim.* *ppp*

D

Enter Satan
Doppio più lento (♩ = d)
Take Fl. III

a tempo

Bas. Fl. in G
pp
stringendo

Cl. I & II in Bb
Change to Cls. in A

B. Cl. in Bb

Flut. I & II
pp
pp cresc.
a2

C. Flut.
pp cresc.

I & II
Mutes off

Hr. in F
Mutes off

Vln. I
pp
stringendo

Vln. II
pp

Vlc. I & II
Soli I & II
pp

Celli I
pp
1 Desk div.

Celli II
pp

C. B.
pp
TUTTI pizz.
pp
mf
ff

Doppio più lento (♩ = d) a tempo

B. Cl. in Bb
stringendo
pp cresc.
a2

Flut. I & II
pp cresc.
pp cresc.
f cresc.

C. Flut.
pp cresc.
f cresc.

Flut. I & II in F
Trg. III I
ff

Trpt. in Bb
I & II
III

Trb. I & II

Trb. III & Tuba

Perc.
Cym. roll
pp
ff

Vln. I
pp
stringendo

Vln. II
pp

Vlc.
TUTTI
pp

Celli
pp cresc.
pp cresc.

C. B.
pp cresc.
stringendo
pp cresc.
a tempo



Heaven gradually opens and displays God sitting in majesty, surrounded by the sons of God (as in Blake II)
 The line of Angels stretches from Earth to Heaven.
 Andante con moto $\text{♩} = 80$

The musical score is arranged in several systems. The top system includes staves for Flute I & II, Flute III, Oboe I & II, Clarinet A, Clarinet I & II in A, Bass Clarinet in Bb, Bassoon I & II, and Bassoon. The second system includes Horns I & II, Horns III & IV, Trumpets I & II, and Trombones I & II. The third system includes Trombone III & Tuba, Timpani (Timp.), and Percussion (Perc.). The fourth system includes Harp I and Harp II. The fifth system includes Violin I, Violin II, Viola, Cello, and Double Bass (C.B.).

Dynamic markings include *pp*, *fpp*, and *pp*. Performance instructions include "senza sord." (without mutes), "Mutes on", and "con sord." (with mutes). There are also markings for "arco" (arco) on the string parts.

Andante con moto $\text{♩} = 80$

SARABAND OF THE SONS OF GOD

F

Fl. I & II
p

Fl. III
p

Ob. I & II

C. A.
p sub.

Cl. I & II in A
p piii sub.

B. Cl. in Bb
p sub.

Fag. I & II
pp

C. Fag.
p sub. pp

I & II
p sub.

Hr. in F
p sub.

III & IV
p sub.

I & II
p con sord.

Trpt. in Bb
pp con sord.

III
pp con sord.

Trb. I & II
p sub.

Trb. III & Tuba
p sub.

Timp.
pp

Perc.
pp
Cym. clashed

Harp I
p

Harp II
p

Vln. I
mf cantabile

Vln. II
mf cantabile

Vie.
Div.
mf cantabile

Celli
mf cantabile

C. B.
p
p

F

All bow down in adoration

This page of a musical score, numbered 14 at the bottom, contains measures 14 through 18. The score is written for a large orchestra and includes the following parts and markings:

- Flutes:** Fl. I & II, Fl. III. Dynamics: *p*.
- Oboes:** Ob. I & II. Dynamics: *p*.
- Clarinet:** C. A. Dynamics: *p*.
- Clarinets:** Cl. I & II in A, B. Cl. in B \flat . Dynamics: *p*.
- Woodwinds:** Eng. I & II, C. Fag. Dynamics: *p*.
- Brass:** I & II, III in F, III & IV, I & II, Trpt. in E \flat III, Trb. I & II, Trb. III & Tuba. Dynamics: *p*. Includes markings for "con sord" and "(Mute off)".
- Drums:** Timp., Perc. (Cym.). Dynamics: *pp*.
- String Instruments:** Harp I, Harp II, Vln. I, Vln. II, Vle, Celli., C. B. Dynamics: *p*. Includes markings for "8", "V", "un. V", "arco", and "pizz".

The score features a variety of musical notations including notes, rests, slurs, and dynamic markings. A rehearsal mark 'G' is located at the top right and bottom center of the page.

A light falls on Job. God regards him with affection and says to Satan 'Hast thou considered my servant Job'.

Satan says 'Put forth Thy hand now and touch all that he hath and he will curse Thee to Thy face'.

Largo sostenuto (♩=48)

Andante con moto (♩=80)

Largo sostenuto (♩=48)

Andante con moto (♩=80)

K God says 'All that he hath is in thy power!' Satan departs (see Blake V)
Largamente

Fl. I & II
Picc.
Ob. I & II
C. A.
Cl. I & II in A
B.Cl. in Bb
Fag. I & II
C. Fag.
I & II Hn. in F
III & IV
I & II Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Harp I
Harp II
Vln. I Mutes off senza sord.
Vln. II Mutes off senza sord.
Vlc. Mutes off senza sord.
Celli Mutes off senza sord.
C. B. Mutes off senza sord. pizz.

K Largamente

SCENE II

SATAN'S DANCE OF TRIUMPH

Stage gradually lightens. Heaven is empty and God's throne vacant. Satan alone on the stage.
 Presto (1 in the bar) (♩. = 96)

The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Piccolo, Oboes, Cor Anglais, Clarinets, Bass Clarinet, Fagotti, and Contraffagotto) play a rhythmic pattern of eighth notes with dynamic markings of *pp*, *cresc.*, *ff*, *pp*, and *ff*. The brass section (Horns, Trumpets, Trombones, and Tuba) provides harmonic support with dynamic markings of *ff* and *pp*. The percussion section includes Timpani (marked *R.A.D.*) and Percussion (marked *S.D.*), with dynamics of *pp* and *f*. The strings (Violini I & II, Viole, Violoncelli, and Contrabassi) play a rhythmic accompaniment with dynamic markings of *pp*, *cresc.*, *ff*, and *pp*. The score includes various musical notations such as *a2*, *a3*, *con sord.*, and *fr*.

Fl. I & II
 Picc.
 Ob. I & II
 C. A.
 Cl. I & II
 in A
 B. Cl. in B \flat
 Fag. I & II
 C. Fag.
 I & II
 Hn. in F
 III & IV
 I & II
 Trpt. in B \flat
 III
 Trb. I & II
 Trb. III
 & Tuba
 Timp.
 Perc.
 Xylo.
 Vln. I
 Vln. II
 Vle.
 Celli
 C. B.

p
p
p
p
p
dim.
p
dim.
p
p
p
p
p
p
p
senza sord.
ff
senza sord.
ff
pp
mf
p
mf
p
p
dim.
p
dim.
p
dim.
p

P Here the dance begins

Fl. I & II

Picc.

Ob. I & II

C.A.

Cl. I & II in A

B.Cl.in Bb

Fag. I & II

C Fag.

I & II

Hn. in F

III & IV

I & II

Trpt.in Bb

III

I SOLO

II SOLO

II

I

I SOLO

II SOLO

II p

I

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Xylo.

Vln. I

Vln. II

Vlc.

Celli

C. B.

* If the dance is too long for one performer, other dancers may be introduced; or, all the repeats may be omitted.

8

Fl. I & II *ff* *dim.* *pp*

Picc. *ff* *dim.* *pp*

Ob. I & II *f* *p* *f* *p*

C.A. *p* *f* *p* *f* *p*

Cl. I & II in A *ff* *dim.* *pp*

H.Cl. in B♭ *f* *p* *pp*

Fag. I & II *p* *f* *p* *f* *pp*

C. Fag. *p* *f* *p* *f*

I & II

Hr. in F

III & IV

I & II *pp*

III

Trpt. in B♭

I

II

III

Trb. I & II *pp*

Xylo. *pp*

8

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vle. *ff* *pp*

Celli *ff* *pp*

C.B. *ff* *pp*

Q
 Fl. I & II
 Picc.
 Ob. I & II
 C.A.
 Cl. I & II
 in A
 B. Cl. in Bb
 Fag. I & II
 C. Fag.
 I & II
 Hn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Tuba
 Xylo.
 Vln. I
 Vln. II
 Vle.
 Celli.
 C.B.
Q

Musical score for orchestra and strings, measures 1-6. The score includes parts for woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), strings (Violin, Viola, Cello, Double Bass), and Percussion (Xylophone). Dynamics range from piano (p) to fortissimo (ff). Performance markings include "cresc." and "dim.". A rehearsal mark "Q" appears at the beginning and end of the page.

Fl. I & II
 Picc.
 Ob. I & II
 C. A.
 Cl. I & II in A
 B.Cl. in Bb
 Fag. I & II
 C. Fag.
 I & II
 Hn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. III & Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vle.
 Celli
 C. B.

Musical score for a symphony orchestra. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The orchestration includes:

- Woodwinds: Flutes I & II, Piccolo, Oboes I & II, Clarinet in A, Bass Clarinet in Bb, Bassoons I & II, and Contrabassoon.
- Brass: Horns I & II, Horns III & IV (in F), Trumpets I & II, Trumpet III, Trombones III, and Tuba.
- Strings: Violins I & II, Viola, Cello, and Contrabass.
- Percussion: Timpani and Percussion (Wooden sticks and Cymbals clashed).

 The score features a variety of musical notations, including dynamics (ff), articulation (accents), and performance instructions (Wooden sticks, Cymbals clashed). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

R Con fuoco

Fl. I & II
Picc.
Ob. I & II
C. A.
Cl. I & II in A
B. Cl. in Bb
Fag. I & II
C. Fag.
I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
III
Tuba
Tbn. III & Tuba
Timp.
Perc.
Vln. I
Vln. II
Vle
Celli
C. B.

R Con fuoco

S

Fl. I & II
Picc.
Ob. I & II
C. A.
Cl. I & II
in A.
B. Cl. in Bb
Fag. I & II
C. Fag.

Woodwind section score including Flutes (Fl. I & II), Piccolo (Picc.), Oboes (Ob. I & II), Clarinet in A (C. A.), Clarinets I & II in A (Cl. I & II in A), Bass Clarinet in Bb (B. Cl. in Bb), Bassoons I & II (Fag. I & II), and Contrabassoon (C. Fag.).

I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
III
Tuba
& Tuba
Perc.

Brass and Percussion section score including Horns I & II in F (Hn. in F), Horns III & IV in F (Hn. in F), Trumpets I & II in Bb (Trpt. in Bb), Trumpets III in Bb (Trpt. in Bb), Tuba & Tuba (Tuba), and Percussion (Perc.).

Vln. I
Vln. II
Vie
Colli
C. B.

String section score including Violin I (Vln. I), Violin II (Vln. II), Viola (Vie), Cello (Colli), and Double Bass (C. B.).

S

8

Fl. I & II

Picc.

Ob. I & II

C. A.

Cl. I & II
in A

B. Cl. in Bb

Fag. I & II

C. Fag.

I & II

Hr. in F

III & IV

I & II

Trpt. in Bb

III

Trb. III
& Tuba

Perc.

S.D.

Cymbal roll

Vln. I

Vln. II

Vlc.

Celli

C. B.

p

pp

p cresc.

pp cresc.

pp

p

p

p cresc.

p cresc.

p cresc.

Moderato alla marcia (♩-♩)

8

FL. I & II

Picc.

Ob. I & II

C.A.

Cl. I & II
In A

B.C. In Bb

Fag. I & II

C. Fag.

I & II

Hn. In F

III & IV

I & II

Trpt. In Bb

III

Tro. I & II

Trb. III
& Tuba

Timp.

Perc.

Harp I

Harp II

Vln. I

Vln. II

Vie.

Celli

C. B.

mf

f

sf pesante

con bravura

sf pesante

Naturale *tr*

V

mf

f

C. Fag.

sf pesante

Moderato alla marcia (♩-♩)

T

The image shows a page of a musical score for a large orchestra. The instruments listed on the left side are: Fl. I & II, Picc., Ob. I & II, C.A., Cl. I & II in A, B.Cl. in Bb, Fag. I & II, C. Fag., I & II, Hn. in F, III & IV, Trpt. in bb, III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Harp I, Harp II, Vln. I, Vln. II, Vlo., Celli, and C.B. The score is written in a key signature of one sharp (F#) and a common time signature. It includes various musical notations such as notes, rests, dynamics (f, ff, p, mf), and articulations (accents, slurs). A section marked with a 'T' in a box is visible at the top and bottom of the page.

C

T

Fl. I & II
Pico.
Ob. I & II
C.A.
Cl. I & II in A
B.Cl. in Bb
Fag. I & II
C. Fag.
I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Xylo.
Harp I
Harp II
Vln. I
Vln. II
Vle.
Celli
C. B.

U

Satan climbs up to God's throne

8

Fl. I & II
Picc.
Ob. I & II
C. A.
Cl. I & II in A
E. Cl. in B \flat
Fag. I & II
C. Fag.
I & II in F
III & IV
I & II Trpt. in B \flat
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Xyl.
Harp I
Harp II
Vln. I
Vln. II
Vic.
Celli
C. B.

p, *mf*, *ff*, *pizz.*, *arco*, *non div.*, *arco*, *V*

mutes on
mutes on
mutes on
Tuba Solo *b \flat* III mute on

U

Fl. I & II
 Picc.
 Ob. I & II
 C. A.
 Cl. I & II in A
 B. Cl. in B \flat
 Fag. I & II
 C. Fag.

pp *ff* *p* *pp* *ff*

I & II
 Ha. in F
 III & IV
 I & II
 Trpt. in B \flat
 III
 Trb. I & II
 Tuba
 Trb. III & Tuba

pp *ff* *pp* *pp* *ff* *pp*

con sord. *pp* *ff* *pp* con sord. *pp* *ff* *pp*

S.D.
 Perc.
 Xyl.

pp *ff* *pp* *pp* *ff* *pp*

Vln. I
 Vln. II
 Vle.
 Celli
 C. B.

pp *ff* *p* *ff* *pp* *ff*

Satan kneels in mock adoration before God's throne

Fl. I & II
Picc.
Ob. I & II
C.A.
Cl. I & II in A
B. Cl. in Bb
Fag. I & II
C. Fag.
I & II
Hrn. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Tuba
ova ad lib.
Trom. III
Timp.
Perc.
Xyl.
Vln. I
Vln. II
Vlc.
Celli
C. B.

p *cresc.* *f* *sfz* *a 2* *8* *senza sord.* *con sord.* *Glor - i - a in ex - cel - sis De - o!* *Trom. III* *Cym. struck*

8

Fl. I & II

Picc.

Ob. I & II

C.A.

Cl. I & II
in A

B. Cl. in B \flat

Fag. I & II

C. Fag.

I & II

Hn. in F

III & IV

I & II

Trpt. in E \flat

III

Trb. I & II

Trb. III
& Tuba

Timp.

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Celli

C. B.

f

mp

f

sf

sfz

dim.

f

sf

Tuba gya bassa

Cym. struck

f

The hosts of Hell enter running, and kneel before Satan, who has risen and stands before God's throne facing the audience.

The musical score is arranged in several systems. The first system includes woodwinds: Flute I & II (starting with *mf*), Piccolo (starting with *f*), Oboe I & II (starting with *mf*), Clarinet in A (starting with *p*), Clarinet in Bb (starting with *p*), Bassoon I & II (starting with *p*), and Contrabassoon (starting with *dim.*). The second system includes brass: Horns in F (I & II, starting with *dim.*), Horns in Bb (III & IV, starting with *dim.*), Trumpets in Bb (I & II, marked "Mutes off"), Trombones I & II (marked "Mutes off"), Trombone III (marked "III Mute off"), and Tuba (marked "III Mute off"). The third system includes percussion: Timpani (starting with *mf dim.*), Percussion (starting with *dim.*), and Xylophone. The fourth system includes strings: Violin I (starting with *p*), Violin II (starting with *p*), Viola (starting with *dim.*), Cello (starting with *dim.*), and Double Bass (starting with *dim.*). Dynamics and performance instructions like "Picc.", "a. 2", and "PP" are scattered throughout the score.

W Satan with a big gesture sits in God's throne

Black-out; a black curtain falls leaving the front quarter of the stage visible.

Fl. I & II
Picc.
Ob. I & II
C.A.
Cl. I & II in A.
B. Cl. in Bb
Fag. I & II
C. Fag.

G.P. a^2

Take Fl. III

I & II
Hr. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba

G.P. a^2

senza sord. a^2

senza sord. a^2

senza sord. a^2

senza sord. a^2

Timp.
Perc.
Xyl.

G.P.

Cym. clashed

Vln. I
Vln. II
Vle.
Celli
C. B.

G.P.

W

SCENE III

MINUET OF THE SONS OF JOB AND THEIR WIVES

Enter Job's sons and their wives and dance in front of the curtain. They hold golden wine cups in their left hands which they clash at ♪ (each time). The Dance should be formal, statuesque and slightly voluptuous, it should not be a minuet as far as choreography is concerned.

Stage gradually lights up

Andante con moto (♩ = 100)

FLUTES I & II a 2 Soli

OBOES I & II I SOLO

PERCUSSION Cymbals clashed

HARP I I SOLO

VIOLA SOLA

VIOLONCELLO SOLO

Andante con moto (♩ = 100)

Fl. I & II

Ob. I & II I SOLO

Perc. fpp

Harp I

Via Solo

Cello Solo

Here the black curtain draws back and shows an interior as in Blake III

The musical score is divided into two systems. The first system includes Flutes I & II, Oboes I & II, Percussion, Harp I, Violin, Cello Solo, and Celli Tutti. The second system includes Flutes I & II, Flute III, Oboes I & II, Clarinet in A, Bass Clarinet in Bb, Bassoon I & II, Horns I & II in F, Timpani, Percussion (Cymbal), Harp I, Violin I & II, Violin Solo, Cello Solo, Celli Tutti, and Bassoon. The score contains various dynamic markings such as *pp*, *ppp*, *f*, *mp*, *mf*, *ppp*, *pp*, *mp cantabile*, and *pp*. Performance instructions include *a 2*, *I SOLO poco vibrato*, *pizz.*, *arco*, *Cym.*, and *mp cantabile*. A boxed 'Y' symbol is present in the upper right of the second system.

* Solo cello play when no Bass Clar otherwise play col tutti

I SOLO

Fl. I & II
 Fl. III
 Ob. I & II
 C.A.
 B. Clin. Bb
 Fag. I & II
 Hn. I & II in F
 Timp.
 Perc.
 Harp. I
 Vln. I
 Vln. II
 Vle.
 Cello Solo
 Celli Tutti
 C.B.

Fl. III take Picc.
 I SOLO
 p
 p
 pp
 pp
 pp
 p (Solo col Tutti)

Fl. I & II
 Picc.
 C.A.
 Cl. I & II in A
 B. Clin. Bb
 Fag. I & II
 Perc.
 Vln. I
 Vln. II
 Vle.
 Cello
 C.B.

Fl. I
 Picc.
 Solo-Via. cue for Bass Clar. div.
 Tri.
 pp
 pp
 pp
 pp
 pp
 pp
 pp

Fl. I & II *pp*
 Picc. *pp*
 C.A. *pp* Bass Clar. *pp*
 Cl. I & II in A *pp* *a2*
 B.Cl. in Bb *pp*
 Fag. I & II *pp*
 Hn. I & II in F *pp* II Mute on
 Perc. *pp*
 Vln. I *pp*
 Vln. II *pp*
 Vle. *pp*
 Celli *pp*
 C.B. *pp* arco

Fl. I & II *mp*
 Cl. I & II in A *pp*
 B.Cl. in Bb *pp*
 Fag. I & II *pp* con sord.
 I & II Hn. in F *pp* con sord.
 III & IV *pp*
 Trpt. I & II in Bb *pp* sostenuto
 Timp. *pp*
 Perc. *pp* B.D. *pp* Cym. B.D. Cym.
 Harp I *pp*
 Vln. I *pp*
 Vln. II *pp*
 Vle. *pp*
 Celli *pp*
 C.B. *pp* pizz.

8/4

Fl. I & II *pp*

Picc. *pp*

Ob. I & II *p*

C.A. *p*

Cl. I & II in A *p*

B.Cl. in Bb *pp*

Fag. I & II *pp*

C.Fag. *pp*

I (senza sord.)

II *p* Mute off

III & IV *Mute off*

senza sord. *p*

I & II *pp*

Trpt. in Bb *ppp*

III *ppp*

II *ppp*

Trb. I & II *ppp*

Trb. III & Tuba *ppp*

Timp. *b*

Perc. *ppp*
B.D. *ppp*
Cym.roll *ppp*

Harp I *ppp* gliss.

Harp II *ppp* gliss.

Vln. I *pp* *div.*

Vln. II *pp* *div.*

Vle. *pp* *timis*

Celli *pp*

C.B. *pp* *arco*

8

Fl. I & II *p* *pp* *p* *a2*

Picc. *mf* *pp* Picc. take Fl. *p* Fl. III

Ob. I & II *p* *pp* (Oboe II) *p* *a2*

C.A. *p* *p*

Cl. I & II in A *p*

B.C. in Bb *p*

Fag. I & II *dim.* *pp* *p* *a2* *p*

C.Fag. *pp*

I & II *mp* *p*

Hrn. in F *mp* *p*

III & IV *mp* *p*

Trpt. III in Bb *pp*

Trb. I & II *pp*

Trb. III & Tube *pp* Trb. III

Timp. *pp* *pp*

Perc. *pp* *pp* Cym.

Vln. I *p* *pp* *p* *V* *p*

Vln. II *p* *pp* *p* *V* *p*

Vla. *p* *p*

Celli *dim.* *p* *p* *V* *p*

C.B. *p*

Gradual black out. The black curtain descends.

Fl. I & II *f* *pp*
Fl. III *f*
Ob. I & II *f* *pp*
C.A. *pp* *p* *pp* Ch. to Bb *pp*
Cl. I & II in A *pp*
B.Cl. in Bb *p* *pp* *pp*
Fag. I & II *p* *pp*
C. Fag. *pp* *pp*

I & II *fp+* I Stopped
Hr. in F *pp* III Stopped
III & IV *fp+* *pp*
Trpt. III in Eb *pp*
Trb. I & II
Trb. III & Tuba

Timp. *p* *pp*
Perc. *pp* B.D. *ppp*

Vln. I *f* *pp*
Vln. II *f* *pp*
Vlc. *pp* *pizz.* *pp*
Celli *pp* *pizz.* *pp*
C.B. *pp* *pizz.* *pp*

G in G
A in E
C in E

SCENE IV

JOB'S DREAM

Lento moderato (♩=54)

VIOLINI I

VIOLINI II

VIOLE

Violoncelli

CONTRABASSI

Lento moderato (♩=54)

Vln. I

Vln. II

Vle.

Celli

C. B.

Bb The black curtain rises. Stage gradually lights up.
Job discovered lying asleep as in Blake VI.

Vln. I

Vln. II

Vle.

Celli

C. B.

Bb pp

Vln. I

Vln. II

Vle.

Celli

C. B.

* In the Blake illustrations, Scene V (Messengers) follows here. Producers who wish to follow Blake's order exactly can do so by making a pause (∞) at the double bar here and going straight on to Scene V.

Enter Satan. Tableau as in Blake VI. Satan stands over Job and calls up terrifying Visions of Plague, Pestilence, Famine, Battle, Murder and Sudden Death who posture before Job (see Blake XI). Each of these should be represented by a group of dancers. The dance should be wild and full of movement, and the stage should finally be full.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. I & II:** Flutes, starting with a **CC** (Crescendo) marking and a dynamic of **ff**.
- Picc.:** Piccolo flute, also starting with **CC** and **ff**.
- Ob. I & II:** Oboes, marked **cresc.** and **ff**.
- C.A.:** Cor Anglais, marked **cresc.** and **ff**.
- Cl. in Bb:** Clarinet in B-flat, marked **cresc.** and **ff**.
- R. Cl. in Bb:** Bass Clarinet in B-flat, marked **cresc.** and **ff**.
- Fag. I & II:** Bassoons, marked **p cresc.** and **ff**.
- C. Fag.:** Contrabassoon, marked **p cresc.** and **ff**.
- I & II:** Horns in F, marked **ff** and **dim.**.
- III & IV:** Horns in F, marked **ff** and **dim.**.
- I & II:** Trumpets in B-flat, marked **p cresc.** and **ff**.
- III:** Trumpet in B-flat, marked **con sord.** and **ff**.
- Trb. I & II:** Trombones I & II, marked **ff**.
- Trb. III & Tuba:** Trombone III & Tuba, marked **ff**.
- Timp.:** Timpani, marked **wooden sticks** and **ff**.
- Perc.:** Percussion, marked **Tam Tam** and **pp**.
- Vln. I:** Violin I, marked **p cresc.** and **ff**.
- Vln. II:** Violin II, marked **p cresc.** and **ff**.
- Vle.:** Viola, marked **p cresc.** and **ff**.
- Celli:** Cello, marked **p cresc.** and **ff**.
- C.B.:** Double Bass, marked **p cresc.** and **ff**.

The score includes various performance instructions such as **CC** (Crescendo), **ff** (fortissimo), **pp** (pianissimo), **dim.** (diminuendo), **con sord.** (con sordina), and **arco** (arco). There are also dynamic markings like **p** and **pp** throughout the piece.



Enter Plague and Pestilence

Fl. I & II
Picc.
Ob. I & II
C.A.
Cl. in Bb
B. Cl. in Bb
Fag. I & II
C. Fag.
I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Celli
C.B.

pp, *p*, *f*, *ppp*, *p cresc.*, *con sord.*, *pp*, *B to C*, *Tam Tam*, *S.D.*, *pizz.*, *arco*

Enter Famine

FL I & II *p-pp*

Picc. *p-pp*

Ob. I & II *mf* *a2* *f* *p* *f* *p* *ff*

C.A. *mf* *a2* *f* *p* *f* *p* *ff*

Cl. in Bb *mf* *a2* *f* *p* *f* *p* *ff*

B. Cl. in Bb *mf* *a2* *f* *p* *f* *p* *ff*

Fag. I & II *mf* *a3* *f* *p* *f* *p* *ff*

C. Fag. *pp*

I & II *f* *p* *stopped* *open a2* *ff*

Hrn. in F *f* *p* *stopped* *open a2* *ff*

III & IV *f* *p* *stopped* *open a2* *ff*

I & II *ff* *p* *Trpt. I & II mutes off*

Trpt. in Bb III *ff* *p*

Trb. I & II *p* *pp*

Trb. III & Tuba *p* *pp* *Tuba* *ff*

Timp. *p* *pp*

Perc. *p* *S.D. f* *tr* *ff* *ff*

Vln. I *p* *pp* *pp* *pp* *pp* *ff* *sul G.*

Vln. II *p* *pp* *pp* *pp* *pp* *ff* *sul G.*

Vla. *p* *pp* *pp* *pp* *pp* *ff*

Celli *p* *pp* *pp* *pp* *pp* *ff*

C.B. *pp* *pizz.* *arco* *ff*

Fl. I & II

Picc.

Ob. I & II

C.A.

Cl. in Bb

B. Cl. in Bb

Fag. I & II

C. Fag.

I & II

II in F

III & IV

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Celli

C.B.

420

22

stopped

open

Trpt. III con sord.

III SOLO con sord.

s.d.

pizz.

arco

mp, *f*, *p*, *sf*, *sfz*

Eo Enter Battle etc.

Fl. I & II
 Picc.
 Ob. I & II
 C.A.
 Cl. in Bb
 B. Cl. in Bb
 Fag. I & II
 C. Fag.
 I & II
 Hrn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III
 & Tuba
 Timp.
 Perc.
 Xylo.
 Harp I
 Harp II
 Vln. I
 Vln. II
 Vcl.
 Celli
 C. B.

Senza sord.
Soli a 2
con sord.
naturale
sec
sec
pizz.
pizz.
pizz.
pizz.

8

Eo

This page of the musical score includes the following parts and markings:

- Fl. I & II**: Flute parts with dynamic markings of *ff* and *f*.
- Picc.**: Piccolo part with dynamic markings of *ff* and *f*.
- Ob. I & II**: Oboe parts with dynamic markings of *ff* and *f*.
- C.A.**: Clarinet in A part with dynamic markings of *ff* and *f*.
- Clar. in Bb**: Clarinet in B-flat part with dynamic markings of *ff* and *f*.
- B.Clar. in Bb**: Bass Clarinet in B-flat part with dynamic markings of *ff* and *f*.
- Fag.**: Bassoon part with dynamic markings of *f* and *ff*.
- C. Fag.**: Contrabassoon part with dynamic markings of *f* and *ff*.
- I & II**: Violin I part with dynamic markings of *mf* and *ff*.
- III & IV**: Violin II part with dynamic markings of *mf* and *ff*.
- I & II**: Viola part with dynamic markings of *f* and *ff*.
- Trpt. in Bb III**: Trombone III part with dynamic markings of *ff*.
- Trb. I & II**: Trombone I and II parts with dynamic markings of *ff*.
- Trb. III & Tuba**: Trombone III and Tuba part with dynamic markings of *ff*.
- Tuba**: Tuba part with dynamic marking of *p cresc.*
- Trm. III**: Trombone III part with dynamic marking of *ff*.
- Timp.**: Timpani part with dynamic marking of *ff*.
- Perc.**: Percussion part with dynamic marking of *ff*.
- Xyl.**: Xylophone part with dynamic markings of *f* and *ff*.
- Harp I**: Harp I part.
- Harp II**: Harp II part.
- Vin. I**: Violin I part with dynamic markings of *pian.*, *f*, and *ff*.
- Vin. II**: Violin II part with dynamic markings of *pian.*, *f*, and *ff*.
- Vla.**: Viola part with dynamic markings of *f* and *ff*.
- Celli**: Cello part with dynamic markings of *f* and *ff*.
- C.B.**: Contrabass part with dynamic markings of *f* and *ff*.

The dancers headed by Satan make a ring round Job and raise their hands three times

8

Fl. I & II

Picc.

Ob. I & II

C. A.

Clar. in B \flat

B. Clar. in B \flat

Fag.

C. Fag.

I & II

Horn in F

III & IV

I & II

Trpt. in B \flat

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Xyl.

Harp I

Harp II

Vln. I

Vln. II

Vla.

Celli

C. B.

Cymbals clashed

arco

div.

ff

f

p

Ff

Fl. I & II
Picc.
Ob. I & II
C.A.
Clar. in Bb
Sax. in Eb
B.Clar. in Bb
Fag.
C.Fag.
I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
VII
SOLO
mp
Trb. I & II
Trb. III & Tuba
poco f
G# in G4
Timp.
Perc.
SD.
Cymbals clashed
Tri.
Harp I
Harp II
Vln. I
sul G.
Vln. II
sul G.
Vic.
sul G.
Celli
C.B.

Ff

Fl. I & II
Picc.
Ob. I & II
C. A.
Clar. in Bb
Sax. in Bb
B. Cl. in Bb
Fag.
C. Fag.
I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Harp I
Harp II
Vln. I
Vln. II
Vlc.
Celli
C. B.

Gg *The vision gradually disappears*

8 8 8 8

Fl. I & II *ff* *dim.*

Picc. *ff* *dim.* *p*

Ob. I & II *ff*

Clar. in Bb *ff*

Sax. in Eb *ff* *dim.*

B. Clar. in Bb *ff*

Fag. *ff* *dim.*

C. Fag. *ff* *dim.* *p*

I & II *ff* *dim.*

Hn. in F *ff* *dim.*

III & IV *ff* *dim.* *p*

I & II *ff* *dim.* *p*

Trpt. in Bb *ff* *dim.* *p*

III *ff* *dim.* *p*

Trb. I & II *ff* *dim.* *p*

Trb. III & Tuba *ff* *dim.* *p*

Timp. *ff* *dim.*

Perc. *ff* *dim.*

Vln. I *ff* *sost.* *dim.*

Vln. II *ff* *dim.*

Vla. *ff* *dim.*

Celli *ff* *dim.*

C. B. *ff* *dim.*

Wooden sticks

B.D. roll

ff Cymbals clashed

Fl. I & II
 Picc.
 Ob. I & II
 Clar. in Bb
 Sax. in Eb
 B. Clar. in Bb
 Fag.
 C. Fag.
 I & II
 Horn in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vlo.
 Celli
 C.B.

Take Fl. III
 II
 II
 con sord.
 con sord.
 con sord.
 E in D
 niente
 Tam Tam
 arco
 FPP

p, *pp*, *f*, *fpp*, *dim.*, *piu.*, *arco*

* When Scene V is taken before the dance in Scene IV, make a pause (⌞) at this double bar, and go straight to Scene VI (Comforters dance).

SCENE V

DANCE OF THE THREE MESSENGERS

Job awakes from his sleep and perceives three messengers, who arrive one after the other, telling him that all his wealth is destroyed. (See Blake IV)

Lento

♩ = 50

Oboe II

FLUTES I & II

OBOES I & II

COR ANGLAIS

CLARINETS I & II in B \flat

BASS CLARINET in B \flat

FAGOTTI

TIMPANI

VIOLINI I

VIOLINI II

VIOLE

VIOLONCELLI

CONTRA BASSI

Lento

♩ = 50

senza misura - not too fast

I SOLO

p

p

p

p

SOLO

p

Bass Cl \acute{a} r. I

p

Fl. I & II

Ob. I & II

C.A.

Cl. I & II in B \flat

B. Cl. in B \flat

Fag.

Vln. I

Vln. II

Vlo.

Celli

C.B.

pp

ppp

pp

ppp

pp

ppp

p

p

mp cantabile

Soli

con sord. V

p

A sad procession passes across the back of the stage, culminating in the funeral cortege of Job's sons and their wives.

Hh Andante con moto (♩ = 64)

Fl. I & II
Fl. III
Ob.
C. A.
Clar. I & II in Bb
Fag.
Timp.
Vln. I
Vln. II
Vle.
Celli.
C. B.

ISOLO
Naturale
pp
ppizz.
Mutes on

Hh *pp* Andante con moto (♩ = 64)

Fl. I & II
Fl. III
Clar. I & II in Bb
Fag.
I & II
Hn. in F
III & IV
Timp.
Vln. I
Vln. II
Vle.
Celli.
C. B.

pp
pp
pp
mp cantabile
I pp senza sord.
II pp senza sord.
III pp
con sord.
pp cantabile
pp cantabile
ppp
ppp
ppp

* If required by the Stage a cut may be made from **Hh** to **Kk**

Fl. I & II
 Fl. III
 Clar. I & II in Bb
 Fag.
 I & II
 Hn. in F
 III & IV
 Timp.
 Vln. I
 Vln. II
 Vlc.
 Celli.
 C.B.

I SOLO
 Mutes on
 con sord.
 pp pizz. sempre
 pp I
 pp II
 pp III
 pp IV
 pp cantabile

Fl. I & II
 Fl. III
 Ob.
 C. A.
 Clar. I & II in Bb
 B. Cl. in Bb
 Fag.
 I & II
 Hn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Timp.
 Vln. I
 Vln. II
 Vlc.
 Celli.
 C.B.

I SOLO
 mp cantabile
 con sord.
 con sord.
 pp molto legato
 pp molto legato
 Take Piccolo
 Horn II (play when Horn I plays)
 Trpt. II (solo)
 I & II Mutes off
 arco

Lento

Ob.

C.A.

Clar. I & II
in Bb

B.Cl. in Bb

Fag.

I & II

Hr. in F

III & IV

I & II

Trpt. in Bb

III

Timp.

Vln. I

Vln. II

Vlc.

Celli

C. B.

Lento

Cadenza senza misura quasi lontano

Ob.

Clar. in Bb

Vln. I

Vln. II

Vlc.

Celli

C. B.

(♩ = 54)

Job still blesses God. 'The Lord gave and the Lord hath taken away, blessed be the name of the Lord.'

Ob. niente

Vln. I *pp* div. \square

Vln. II *pp* div. \square

Vlc. *pp* div. \square

Celli *pp* sost

C. B. *pp* sost

\square

I & II *pp* III

Hn. in F *pp* III

III & IV *pp*

Vln. I *pp*

Vln. II *pp*

Vlc. *pp*

Celli *pp*

C. B. *pp*

pp Play small notes when cut is made and quaver rest in upper String parts

I & II *ppp*

III & IV *ppp*

Vln. I *ppp* Mutes off

Vln. II *ppp* Mutes off

Vlc. *ppp* unis. \square

Celli *ppp* Mutes off

C. B. *ppp* Mutes off

ppp Mutes off

*A cut of 4 bars may be made here if required by the stage.

†† When Scene V is taken before the Dance in Scene IV, turn back here to Allegro (10 bars before \square) and play on to end of the Allegro

Fl. I & II
 Cl. I & II in Bb
 Sax. in Eb
 B. Cl. in Bb
 Fag.
 Vln. I
 Vln. II
 Vcl.
 Celli
 C. B.

Mm Poco più mosso

Fl. I & II
 Picc.
 Ob.
 C. A.
 Cl. I & II in Bb
 Sax. in Eb
 B. Cl. in Bb
 Fag.
 I & II
 Hn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tuba
 Vln. I
 Vln. II
 Vcl.
 Celli
 C. B.

con sord. III con sord.

Mm Poco più mosso

Ancora più mosso

Fl. I & II *p*

Picc. *p*

Ob. *p*

C.A. *p*

Clar. I & II in Bb *p*

Sax. in Eb *p*

B. Cl. in Bb *p*

Eug. *p*

C. Fag. *f* 2nd time only

I & II *p*

Hr. in F *p*

III & IV *p*

I & II *f* senza sord. a 2

Trpt. in Bb *f* Mute off

III *f*

Trb. I & II *pp* *p* *pp* *p* *f* a 2

Trb. III & Tuba *pp* *p* *pp* *p* *f* (2nd time only)

Perc. *p* S.D.

Vln. I *p*

Vln. II *p*

Vlc. *p*

Calli *p*

C. B. *p*

Ancora più mosso

Fl. I & II *a²*
Picc. *a²*
Ob. I & II *a²*
C.A. *a²*
Cl. I & II in Bb
B. Cl. in Bb
Fag. I & II *a²*
C. Fag. *a²*
I & II Hn. in F *a²*
III & IV *a²*
I & II Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Perc.
Vln. I
Vln. II
Vle. *arco*
Celli *arco*
C.B. *sempre pizz*

p *f* *mp* *mf* *ff* *non div.* *arco*

Oo

Fl. I & II
Picc
Ob. I & II
C. A.
Cl. I & II in Bb
B. Clin. Bb
Fag. I & II
C. Fag.
I & II
Hr. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Perc.
Vln. I
Vln. II
Vlc
Celli
C. B.

ff
cresc.
a2
cresc.
senza sord.
cresc.
a2
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Oo

Here the comforters return to their gestures of pretended sympathy

The musical score is arranged in systems. The first system includes:

- Fl. I & II
- Picc.
- Ob. I & II
- C.A.
- Cl. I & II in Bb
- Sax. in Eb
- B.Cl. in Bb
- Fag. I & II
- C.Fag.

The second system includes:

- I & II Hn. in F
- III & IV
- I & II Trpt. in Bb
- III
- Trb. I & II
- Trb. III & Tuba
- Perc.

The third system includes:

- Vln. I
- Vln. II
- Vlc.
- Celli
- C.B.

Dynamic markings include *ff* (fortissimo) and *p* (piano). Performance instructions include *rit.* (ritardando) and *SOLO*. A rehearsal mark '8' is present at the beginning of the first and third systems.

Tempo I

Fl. I & II
I Solo when no Sax.
p molto espr.

Cl. I & II
in B \flat
p

Sax. in E \flat
p molto espr.

Vln. I

Vln. II

Vlc
pp

Cello Solo
p molto espr.

Celli Tutti
pp
pizz. *div.* *unis.*

C.B.
pp
pizz. I Desk

Tempo I

Fl. I & II

Cl. I & II
in B \flat

Sax. in E \flat

Vln. I

Vln. II

Vlc

Cello Solo

Celli Tutti
div.

C.B.



Job stands and curses God, 'Let the day perish wherein I was born!' (see Blake VIII)

Andante maestoso (♩=64)

8

Fl. I & II *ff*

Picc. *ff* Take Fl. III

Ob. I & II *ff* *p* *a2*

C. A. *ff*

Cl. I & II in B♭ *ff* *ff* *ff*

B. Cl. in B♭ *ff*

Fag. I & II *ff* *dim.*

C. Fag. *ff* *dim.*

I & II Hrn. in F *ff* *mf* *mf*

III & IV *ff* *mf* *mf*

I & II Trpt. in B♭ *ff* *mp*

III *ff* *mf*

Trb. I & II *ff* *mp*

Trb. III & Tuba *ff* *dim.* *p*

Timp. *ff*

Perc. *ff* B. D. & Cym.

Vln. I *ff* *non div.*

Vln. II *ff* *non div.*

Vle. *ff* *non div.* *V* *non div.* *V*

Celli *ff* *non div.* *V*

C. B. *ff* *TUTTI arco*



Andante maestoso (♩=64)

Heavens gradually becomes visible, showing mysterious veiled sinister figures,
moving in a sort of parody of the Sons of God in Scene I.

Fl. I & II
Fl. III
Ob. I & II
C.A.
Cl. I & II in B \flat
B.Cl. in B \flat
Fag. I & II
C. Fag.
I & II Hn. in F
III & IV
I & II Trpt. in B \flat
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Vln. I
Vln. II
Vle
Celli
C. B.

* If required by the Stage, a cut of 9 bars (to ϕ) may be made here.

Score for a full orchestra and strings. The score is divided into two systems. The first system includes woodwinds, brass, percussion, and Organ ad lib. The second system includes strings.

Woodwinds:
Fl. I & II, Fl. III, Ob. I & II, C.A., Cl. I & II in B \flat , B. Cl. in B \flat , Fag. I & II, C. Fag.

Brass:
I & II, Hn. in F, III & IV, I & II, Trpt. in B \flat , III, Trb. I & II, Trb. III & Tuba

Percussion:
Timp., Perc.

Organ:
Organ ad lib.

Strings:
Vln. I, Vln. II, Vle., Celli, C. B.

Key signature: \flat (B \flat).
Time signature: $\frac{3}{4}$.

Performance markings include *f*, *dim.*, *mf*, *p*, *pp*, *ad lib.*, and *Take Piece.* Dynamic markings are placed above or below the notes. *ad lib.* is written above the Fl. III staff. *Take Piece.* is written above the Fl. III staff. *f* is written above the Fl. I & II staff. *dim.* is written above the Ob. I & II, Cl. I & II in B \flat , B. Cl. in B \flat , Fag. I & II, C. Fag., I & II, Hn. in F, III & IV, I & II, Trpt. in B \flat , III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Vln. I, Vln. II, Vle., Celli, and C. B. staves. *mf* is written below the C. Fag. staff. *p* is written below the Fl. I & II, Ob. I & II, Cl. I & II in B \flat , B. Cl. in B \flat , Fag. I & II, C. Fag., I & II, Hn. in F, III & IV, I & II, Trpt. in B \flat , III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Vln. I, Vln. II, Vle., Celli, and C. B. staves. *pp* is written below the Fl. I & II, Ob. I & II, Cl. I & II in B \flat , B. Cl. in B \flat , Fag. I & II, C. Fag., I & II, Hn. in F, III & IV, I & II, Trpt. in B \flat , III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Vln. I, Vln. II, Vle., Celli, and C. B. staves. *ad lib.* is written above the Fl. III staff. *Take Piece.* is written above the Fl. III staff. *f* is written above the Fl. I & II staff. *dim.* is written above the Ob. I & II, Cl. I & II in B \flat , B. Cl. in B \flat , Fag. I & II, C. Fag., I & II, Hn. in F, III & IV, I & II, Trpt. in B \flat , III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Vln. I, Vln. II, Vle., Celli, and C. B. staves. *mf* is written below the C. Fag. staff. *p* is written below the Fl. I & II, Ob. I & II, Cl. I & II in B \flat , B. Cl. in B \flat , Fag. I & II, C. Fag., I & II, Hn. in F, III & IV, I & II, Trpt. in B \flat , III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Vln. I, Vln. II, Vle., Celli, and C. B. staves. *pp* is written below the Fl. I & II, Ob. I & II, Cl. I & II in B \flat , B. Cl. in B \flat , Fag. I & II, C. Fag., I & II, Hn. in F, III & IV, I & II, Trpt. in B \flat , III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Vln. I, Vln. II, Vle., Celli, and C. B. staves.

Heaven is now lit up. The figures
throw off their veils and display
themselves as Satan enthroned
surrounded by the hosts of Hell

The musical score is arranged in systems. The top system includes Flutes I & II, Piccolo, Oboes I & II, Clarinet in A, Clarinet in Bb, Bass Clarinet in Bb, Bassoon I & II, and Contrabassoon. The second system includes Horns I & II, Horns III & IV, Trumpets in Bb I & II, and Trombones I & II. The third system includes Trombone III & Tuba, Timpani, and Percussion. The fourth system is for the Organ ad libitum. The bottom system includes Violins I & II, Viola, Cello, and Contrabass. Dynamics include *ff*, *p*, *p cresc.*, and *pp*. Performance instructions include *Picc.*, *Tam Tam Solo*, and *Full Organ with Solo Reeds Coupled*. A rehearsal mark **Qq** is present at the beginning and end of the passage.

NOTE— Where there is an Organ with very powerful reeds the bars marked \diamond may be played by Organ and Timpani only

Fl. I & II
 Picc.
 Ob. I & II
 C.A.
 Cl. I & II in B \flat
 B. Cl. in B \flat
 Fag. I & II
 C. Fag.
 I & II
 Hrn. in F
 III & IV
 I & II
 Trpt. in B \flat
 III
 Tbn. I & II
 Tbn. III & Tuba
 Timp.
 Perc.
ffp B.D. roll
 Organ
 ad lib.
 (senza dim.)
 Vln. I
 Vln. II
 Vlc.
 Celli
 C. B.

Satan stands. Job and his friends cower in terror

Fl. I & II
Picc.
Ob. I & II
C. A.
Cl. I & II in Bb
B. Cl. in Eb
Fag. I & II
C. Fag.
I & II
Hr. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba.
Timp.
Perc.
Organ ad lib.
Vln. I
Vln. II
Vlc.
Celli
C. B.

8
Take Fl. III
Mutes on
Mutes on
Mutes on
Mute on
Mutes on
Trb. III mute on
dim.
Tam Tam
Cym.
niente
dim.
dim.
dim.
dim.
dim.
dim.

The vision gradually disappears

I

Fl. I & II
 Fl. III
 Ob. I & II
 C.A.
 Cl. I & II in Bb
 Clar. change to A
 B. Cl. in Bb
 Fag. I & II
 1. Bass Clar.
 C. Fag.

I & II
 Hrn. in F
 II. & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tubas
 Timp.
 Perc.
 niente

con sord.
 a 2
 Mutes off
 Mutes off
 Mutes off
 Mutes off
 Mutes off
 Mutes off
 A in G
 C in Ab
 D3 in C

Vln. I
 Vln. II
 Vle.
 Celli
 C. B.

Mutes on

SCENE VII

ELIHU'S DANCE OF YOUTH AND BEAUTY

Enter Elihu, a beautiful young man. 'I am young and ye are very old' (see Blake XII).
Andante tranquillo (Tempo rubato) (♩ = 72)

VIOLIN SOLO *SOLE* **pp** *Cadenza*

VIOLIN I

VIOLIN II

VIOLONE *Mutes on*

VIOLONCELLI

CONTRABASSI **ppp**

Andante tranquillo (Tempo rubato) (♩ = 72)

Vln. Solo

Vln. I

Vln. II

Vle.

Celli

C. B.

Vln. Solo

Vln. I

Vln. II

Vle. *con sord. div.*

Celli *ppp con sord. div.*

C. B. *ppp*

Vln. Solo **Rr**

Vln. I

Vln. II

Vle. *pp*

Celli *pp*

C. B.

Rr

* If required by the Stage, a cut of 17 bars (to ♩) may be made here

Vln. Solo
Vln. I
Vln. II
Vla.
Celli.
C. B.

Poco allarg. a tempo

Harp. I
Vln. Solo
Vln. I
Vln. II
Vla.
Celli.
C. B.

Poco allarg. a tempo

Cl. in A.
Fag. I
Fag. II
Harp I
Vln. Solo
Vln. I
Vln. II
Vla.
Celli.
C. B.

Poco allarg. a tempo

Allegretto (♩ = 112)

Cl. in A
Fag. I
Fag. II
Harp I
Vln. Solo
Vln. I
Vln. II
Vle.
Celli.
C. B.

Rit. - in tempo | **Ss** **TUTTI** Poco allarg. a tempo

Cl. in A
Fag. I
Fag. II
Harp I
Vln. Solo
Vln. I
Vln. II
Vle.
Celli.
C. B.

arco div. fpp fpp (pizz.)

Rit. - in tempo | **Ss** **ppp Desk I** Poco allarg. a tempo

Harp I
Vln. Solo
Vln. I
Vln. II
Vle.
Celli.
C. B.

ppp Desk I fpp fpp p

PAVANE OF THE SONS OF THE MORNING

Heaven gradually shines behind the stars. Dim figures are seen dancing a solemn dance. As Heaven grows lighter, they are seen to be the Sons of the morning dancing before God's Throne (see Blake XIV).

Andante con moto (♩ = 80)

Fl. I & II
Fl. III
Ob. I & II
C. A.
Cl. in A
B. Cl. in Bb
Fag. I & II
C. Fag.
I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Timp. Timp. G. Ab. C.
Perc. Cymbals clashed
Harp I
Harp II
Vln. I
Vln. II
I & II
Vla. unis.
III
I & II
Celli. unis.
III
C. B. pizz. arco

pp TUTTI
Andante con moto (♩ = 80)

Tt

Fl. I & II *pp*

Fl. III *pp*

Ob. I & II

C.A. *pp*

Cl. in A *pp*

B.Cl. in Bb *pp*

Fag. I & II *pp*

C. Fag. *pp*

I & II

Hn. in F *pp*

III & IV *pp*

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp. *ppp*

Perc. *ppp* Cymbals.

Harp I *pp*

Harp II *pp*

Vln. I *pp*

Vln. II *pp*

I & II

Vlc. *pp*

III

I & II

Celli *pp*

III

C. B. *pp* *pizz.* *arco*

Tt

This page contains the musical score for measures 86-88 of a symphony. The score is arranged in a standard orchestral layout, with woodwinds at the top, strings at the bottom, and harp in the middle. The instruments listed on the left are: Fl. I & II, Fl. III, Ob. I & II, C. A., Cl. in A, B. Cl. in Bb, Fac. I & II, C. Fac., I & II Hn. in F, III & IV, I & II Trpt. in Bb, III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Harp I, Harp II, Vln. I, Vln. II, I & II Vle., III, I & II Celli, III, and C. B. The score features various dynamics such as *cresc.*, *pp*, *ppp*, *p*, *mf*, and *ppp* (Cym.). There are also performance instructions like *senza sord.* and *Fl. III take Picc.*. The music is written in a key with one sharp (F#) and a 2/2 time signature. The bottom of the page is numbered 87.

Fl. I & II
 Picc.
 Ob.
 C.A.
 Cl. in A
 B. Cl in Bb
 Fag. I & II
 C. Fag.
 I & II
 Hrn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tuba
 Timp.
 Perc.
 Harp I
 Harp II
 Vln. I
 Vln. II
 I & II
 Vlc.
 III
 I
 Celli
 II & III
 C.B.

SCENE VIII

GALLIARD OF THE SONS OF THE MORNING

Enter Satan. He claims the victory over Job.
Andante con moto (♩=80)

FLUTES I & II
PICCOLO
OBOES I & II
COR ANGLAIS
CLARINET in Eb
BASS CLARINET in Bb
FAGOTTI I & II
CONTRA FAGOTTO
I & II
HORNS in F
III & IV
I & II
TRUMPETS in Bb
III
I & II
TROMBONES
III
TIMPANI $\frac{A \ B \ D}{4 \ 4 \ 4}$
PERCUSSION
HARP I
HARP II
VIOLINI I
VIOLINI II
VIOLE
VIOLONCELLI
CONTRABASSI

Andante con moto (♩=80)

God pronounces sentence of banishment on Satan.

The Sons of the Morning gradually drive Satan down. (see Blake Vand XVI)

XX Largamente

Allegro pesante (♩=160)

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, percussion, and strings. The score is divided into two main sections: **Largamente** (marked with **XX**) and **Allegro pesante** (marked with ♩=160). The **Largamente** section features a slow, grandioso tempo with a key signature of one sharp (F#) and a 3/4 time signature. The **Allegro pesante** section is in a 2/4 time signature. The score includes various musical notations such as dynamics (e.g., *ff*, *marcato*, *div.*), articulation (accents, slurs), and performance instructions like "Take Fl. III" and "arco". The woodwind and string parts are highly detailed, with many notes and rests. The brass parts are more rhythmic and sustained. The percussion and harp parts provide a steady accompaniment. The overall mood is dramatic and powerful.

XX Largamente

Allegro pesante (♩=160)

Fl. I & II
 Fl. III
 Ob.
 C.A.
 Cl. in Bb
 B.Cl. in Bb
 Fag.
 C. Fag.

I & II
 Hrn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tuba
 Timp.
 Perc.

Harp I
 Harp II

Vln. I
 Vln. II
 Vie.
 Cella
 C.B.

Fl. I & II *a²*
f marcato
 Fl. III *f marcato*
 Ob. *a²*
f marcato
 C. A. *f marcato*
 Cl. in Bb
 B. Cl. in Bb
 Fag.
 C. Fag.
 I & II *a²*
 Hrn. in F *a²*
 III & IV *a²*
 I & II *a²*
 Trpt. in Bb *f marcato*
 III *p*
 Trb. I & II *mf* *sim.*
 Trb. III & Tuba *mf* *sim.*
 Timp. *p* *tr*
 Perc. *p*
 Harp I
 Harp II
 Vln. I *sul G*
 Vln. II *sul G*
 Vie. *unis.* *sul G* *div.*
 Celli *f marc.* *unis.* *div.*
 C. B. *f marc.*

Zz

Fl. I & II
Fl. III
Ob.
C. A.
Cl. in Bb
B. Cl. in Bb
Fag.
C. Fag.
I & II
Sax. in F
III & IV
I & II
Tpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Harp I
Harp II
Vln. I
Vln. II
Vla.
Celli
C. B.

Ob. II
Take Picc.
Tuba
Trb. III
univ.
sul G
pizz.
univ.
arco
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

p *f* *pp* *mf* *fz* *sfz* *ff* *ppp* *fff*

Zz

BBb

fl. I & II
 Picc.
 Ob.
 C.A.
 Cl.in Bb
 B.Cl.in Bb
 Fag.
 C.Fag.
 I & II
 Hns. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III
 & Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vle.
 Celli
 C.B.

mf *cresc.*
p *cresc.*
a2 *mf* *cresc.*
mf *cresc.*
mf *cresc.*
pp *cresc.*
a2 *mf* *cresc.*
pp *cresc.*
a2 *mf* *cresc.*
pp *cresc.*
pp *cresc.*
p sub. *cresc.*
a2 *p cresc.*
pp
pp
pp
pp *cresc.*
S.D. tr
pp
sul G. *mf* *cresc.*
sul G. *mf* *cresc.*
mf arco *p cresc.*
mf *p cresc.*
arco *pp* *cresc.*
arco *pp* *cresc.*

BBb

CCc

8

Fl. I & II

Picc.

Ob.

C.A.

Cl. in Bb

B. Cl. in Bb

Fag.

C. Fag.

I & II

Hrn. in F

III & IV

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Vln. I

Vln. II

Vlc.

Celli

C.B.

8

S.D.

pp

pp

pp

V

V

CCc

ALTAR DANCE

Curtain rises. Enter (on earth) Young men and Women playing on instruments; others bring stones and build an altar. Others decorate the altar with flowers (see Blake XXI). But Job must not play on an instrument himself.

Allegretto tranquillo (2 beats) (♩ = 76)

The musical score is arranged in systems. The first system includes:

- I & II (Flutes)
- Picc. (Piccolo)
- Ob. (Oboe)
- C.A. (Cor Anglais)
- I & II in B (Clarinets)
- Cl. III in Bb (Clarinet)
- Fag. (Bassoon)
- C. Fag. (Contrabassoon)

The second system includes:

- I & II (Horns)
- III & IV (Horns)
- I & II (Trumpets)
- III (Trumpet)
- Treb. I & II (Trombones)
- Treb. III & Tuba (Trombone)
- Timp. (Timpani)
- Perc. (Percussion)

The third system includes:

- Harp I
- Harp II
- Vln. I (Violins)
- Vln. II (Violins)
- Vla. (Viola)
- Celli (Cellos)
- C. B. (Double Bass)

Performance markings include *p cantabile*, *f cantabile*, *pp*, *div.*, and *ad lib.*. Specific notes are marked with *a2*. The tempo is *Allegretto tranquillo (2 beats) (♩ = 76)*.

Allegretto tranquillo (2 beats) (♩ = 76)

DDd Job blesses the altar (see Blake XVIII).

Fl. I & II
cantabile

Fl. III
cantabile

Ob.
p

C. A.
p

Cl. I & II in Bb
cantabile

Cl. III in Bb
cantabile
Cl. III take Bass Cl.

Fag.
p cantabile

C. Fag.

I & II
Hrn. in F

III & IV

I & II
Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Harp I

Harp II

Vln. I
mp cantabile
unis.
sul G.

Vln. II
mp cantabile
unis.
sul G.

Vle.
mp cantabile
unis.
sul G.

Celli
pizz.

C. B.
p

DDd

The Heavenly dance begins again, while the dance on earth continues.

Fl. I & II
Fl. III
Ob.
C.A.
Cl. in Bb
B.Cl. in Bb
Fag.
C. Fag.
I & II
Hns. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Glock.
Harp I
Harp II
Vln. I
Vln. II
Vla.
Colli
C.B.

pp, *p*, *mp*, *Pcantabile*, *arco*, *pizz.*, *Take Picc.*, *EEe*, *Trpt. III*, *Trb. III*, *unp.*, *div.*, *arco*, *p*

Fl. I & II

Picc.

Ob. *pp cantabile*

C. A. *pp cantabile*

Cl. in Bb

R. Cl. in Bb

Fug.

C. Fug.

I & II

Hrn. in E

III & IV

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Glock.

Harp I

Harp II

Vln. I *vz*

Vln. II *vz*

Vlc. *unis.*

Celli *unis.*

C. B. *pizz.* *arco* *pizz.*

SCENE IX

EPILOGUE

Stage lights up again shewing the same scene as the opening. Job an old and humbled man sits with his wife. His friends come upon by one and give him presents (see Blake XIX).

Largo sostenuto (♩ = 48)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I & II, Bass Flute in G, Oboes, Cor Anglais, Clarinet in B♭, Bass Clarinet in B♭, and Fagotti I & II. The brass section includes Horns I & II, Horns III & IV, Trumpets I & II, Trumpet III, Trombones I & II, and Trombone III & Tuba. The percussion section includes Timpani, Percussion, and Glockenspiel. The string section includes Harp I, Harp II, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The score is marked with dynamics such as *ppp*, *pp*, and *ppizz*, and includes performance instructions like *con sord.*, *sost.*, *Mutes on*, and *div.*. The tempo is *Largo sostenuto* with a metronome marking of 48 quarter notes per minute.

Largo sostenuto (♩ = 48)

Very slow curtain, and black out
a tempo

I *ppp* *pp* *ppp*

I SOLO pp *pp* *ppp*

II *ppp* *ppp*

pp *pp* *ppp*

pp *pp* *ppp*

pp *pp* *ppp*

ppp *p* *ppp niente*

ppp *p*

gva bassa *div.*

ppp *pp* niente

pp niente

pp niente

pp niente

pp niente

pizz. (arco) *pp* niente

ppp *rit.* *a tempo*

[only when no harp II]