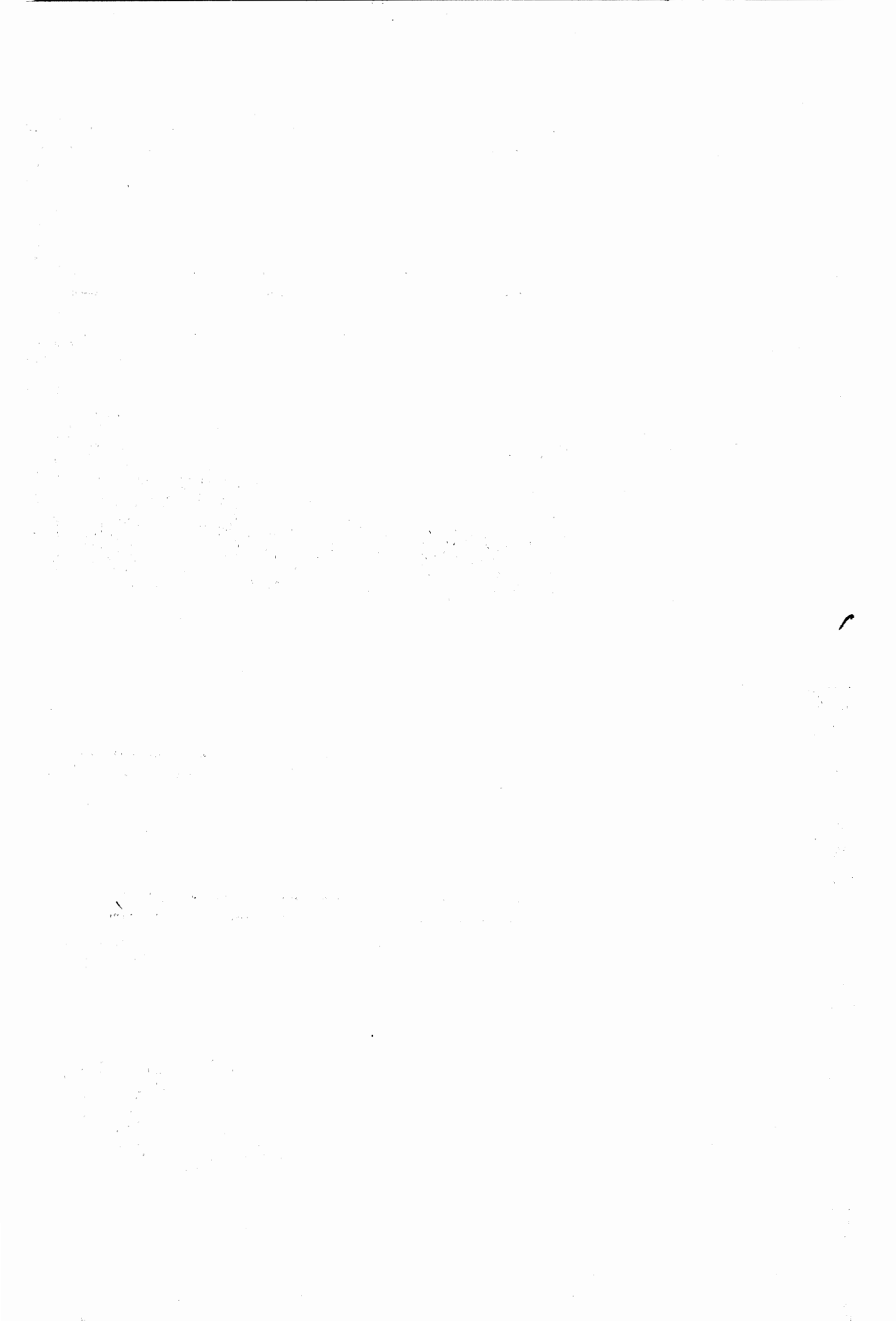


THÉODORE DVBOIS

PARADISE
LOST



NEW YORK G. SCHIRMER



PARADISE LOST

*A DRAMMATICAL ORATORIO
IN FOUR PARTS* ❖ ❖

WORDS BY EDOUARD

B LA U ❖ *MUSIC BY*

T H É O D O R E D U B O I S

TRANSLATED FROM THE FRENCH

BY D R. T H. B A K E R

Vocal Score, Pr., \$1.25 net

NEW YORK: G. SCHIRMER

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Paradise Lost.

Part I. The Revolt.

No 1.

Introduction, Chorus and Recitative.

Seraphim, The Archangel.

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

TH. DUBOIS.

Fiano.

Andante. (♩ = 58)

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

The musical score consists of four systems of staves. The first system shows the beginning with a tempo marking of 'Andante. (♩ = 58)' and a dynamic of 'p'. The second system continues with 'pp'. The third system features a dynamic change to 'mf' followed by 'p'. The fourth system ends with 'ppp' and a final measure containing the numbers '12' and '8'.

(♩ = 63)

pp

p

This system contains the first two measures of the piece. The tempo is marked as quarter note = 63. The music is in 12/8 time with a key signature of one sharp (F#). The right hand features a melody with some rests, while the left hand plays a steady eighth-note accompaniment. Dynamics include *pp* and *p*.

This system contains measures 3 and 4. The right hand continues its melodic line with some grace notes. The left hand maintains the eighth-note accompaniment. The system concludes with a double bar line and the measure number 12/8.

This system contains measures 5 and 6. The right hand has a more active melodic line. The left hand accompaniment continues. There are markings for *Red.* and ** Red.* at the end of the system.

This system contains measures 7 and 8. A first ending bracket labeled '8' is shown above the right hand. The left hand accompaniment continues. There are markings for *Red.* and ** Red.* at the end of the system.

This system contains measures 9 and 10. The right hand has some rests. The left hand accompaniment continues. The system concludes with a double bar line, the measure number 12/8, and the dynamic marking *pp*.

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

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

Third system of musical notation, featuring a *poco cresc.* dynamic marking. The right hand has a fermata over the second measure. The system ends with a fermata and a *poco cresc.* marking.

Fourth system of musical notation, featuring a *p* dynamic marking. The right hand has a fermata over the second measure. The system concludes with a *Red.* marking and a fermata.

Fifth system of musical notation, featuring a *poco cresc.* dynamic marking. The right hand has a fermata over the second measure. The system ends with a fermata and a *poco cresc.* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano introduction with a *dim.* marking. The main melody begins with a *cresc.* marking, followed by dynamic instructions: *poco u poco* and *poco più f*. The system concludes with a *f* dynamic marking. Asterisks are placed below the bass line at the end of the first and third measures.

Second system of musical notation, continuing the grand staff. It features a *mf* dynamic marking and a *f* dynamic marking. The system concludes with a *f* dynamic marking. Asterisks are placed below the bass line at the end of the second and fourth measures.

Third system of musical notation, continuing the grand staff. It features a *f* dynamic marking and a *f* dynamic marking. The system concludes with a *f* dynamic marking. Asterisks are placed below the bass line at the end of the second and fourth measures.

Fourth system of musical notation, continuing the grand staff. It features a *dim.* marking and dynamic instructions: *- poco -*, *- u -*, and *- poco*. The system concludes with a *f* dynamic marking. Asterisks are placed below the bass line at the end of the second, fourth, and sixth measures.

Fifth system of musical notation, continuing the grand staff. It features a *p* dynamic marking and a *p* dynamic marking. The system concludes with a *p* dynamic marking. Asterisks are placed below the bass line at the end of the second and fourth measures.

Sixth system of musical notation, continuing the grand staff. It features a *p* dynamic marking and a *p* dynamic marking. The system concludes with a *p* dynamic marking. Asterisks are placed below the bass line at the end of the second and fourth measures.

Chorus of Seraphim, and
Recitative of the Archangel.

Andante.

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

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

Piano. *pp sostenuto*
Andante. (♩ = 80)

ring, Let us praise the Lord, and sing Our

ring, Let us praise the Lord, and sing Our

unis.

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

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

unis.

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

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

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

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

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

unis.

più f

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

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

p

al

Come ye, in our maz - es join - ing

Come ye, in our maz - es join - ing

pp

Red. *

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

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

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

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

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

mf *rit.* *mf*

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

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

And. *ben sostenuto*

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

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

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

allarg.

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

p Chorus. Ex - tol we their names!

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

poco a poco riprendendo il movimento del Coro.

pp

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

pp

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

pp

Ad.

ring, Let us praise the Lord, and sing Our

unis.

ring, Let us praise the Lord, and sing Our

Ad.

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

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

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

Ad. *

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

più f

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

— in a-zure deeps of cre - a - tion,

of cre - a - tion, Ah! ex -

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

Rec. * *Rec.* *

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

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

Rec. * *simile*

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

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

dim. *pp* *ten.*

ten.

No 2.

Aria with Chorus.
Satan. The Seraphim.

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

Allegro agitato. (♩ = 144)

p *poco a poco cresc.*

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

sfp *fp* *cresc.* *p*

sf *sfp*

dim. *poco a poco*

Piano introduction with complex arpeggiated figures in both hands.

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

dim. *p colla voce*

Bow ye down and a -

sf *fp*

mf Moderato molto e largamente. (♩ = 58)

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

allarg. *mf portando*

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

p *fp*

cresc.

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

cresc.

S. hor! Sing on, ——— sing on, sing

f

fp

S. on, ——— sing on! A

fp

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

fp

sf

fieramente *poco più mosso*

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

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

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

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

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

rit. Be-ing thou dost call thy Son. *Movimento del Coro.* Sing

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

p rit. on, — ye ser-vile min-ions, sing

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

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

p col canto *Tempo I.* *pp*

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

p allarg. *pp*

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

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

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

Allegro vivo. (♩ = 108)

S. hor! (A distant murmur announces the beginning of the revolt.)
p *p* *molto cresc.* *f*

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

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

S. *Ah! They*

L'istesso tempo.

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

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

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

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

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

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

ff

The second system continues the vocal line with lyrics: "pas - sion he soon shall quake in fear,". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) above the vocal line and *f* (forte) below the piano part. The piano part continues with a similar rhythmic pattern.

Moderato. (♩ = 92)

S. he soon shall quake in fear!

The third system is marked "Moderato. (♩ = 92)". The vocal line has lyrics: "he soon shall quake in fear!". The piano accompaniment features a dynamic marking of *ff* and *f*. The piano part includes a melodic line with slurs and accents.

p cresc. e animato

The fourth system shows the piano accompaniment with a dynamic marking of *p cresc. e animato*. It features a series of sixteenth-note patterns in both the treble and bass staves, with a key signature change to two sharps (F#, C#).

The fifth system continues the piano accompaniment with a melodic line in the treble staff and a bass line in the bass staff. The key signature remains two sharps.

sempre cresc.

The sixth system features a dynamic marking of *sempre cresc.* (sempre crescendo). The piano accompaniment continues with a melodic line in the treble staff and a bass line in the bass staff. The key signature remains two sharps.

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

Come primo.

The musical score consists of six systems of staves. The first system features a grand staff with treble and bass clefs, marked *sf* and *p*, with a crescendo leading to *p*, *molto cresc.*, and *f*. The second system continues with *p* and *molto cresc.* leading to *f*. The third system is marked *p* and *sf*. The fourth system is marked *f* and *fp*. The fifth system is marked *f*. The sixth system continues the piece. The score includes various musical notations such as slurs, accents, and dynamic markings.

No 3.

Chorus of Revolt.

Rebels.

TENOR.

f *energico*

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

BASS.

f *energico*

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

(♩ = 116)

ff

f

fell at thy feet,

O Lord!

fell at thy feet,

O Lord! O

O Lord!

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

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

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

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

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. The lyrics are: "find un - meet! Now we feel the yoke too heav - y".

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

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

The second system continues the musical score with two vocal staves and piano accompaniment. The piano part has a consistent rhythmic accompaniment. The lyrics are: "That so long a time we bore; We have been as".

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

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

The third system concludes the musical score with two vocal staves and piano accompaniment. The piano part features a more active accompaniment with chords and moving lines. The lyrics are: "slaves be - fore thee, Our free - - dom we would re -".

store, our free - - dom we would re -

store, our free - - dom we would re -

ff

store! Of old thine angels a -

store! Of old thine angels a -

dor - ing Fearful-ly fell at thy feet,

dor - ing Fearful-ly fell at thy feet,

O Lord!

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

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

2nd TENOR.

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

2nd BASS.

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

martellato

1st TENOR.

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

1st BASS.

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

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

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

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

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

allarg.

Recitatives, Choruses, and the Combat.

The Archangel, Rebels, The Faithful.

Moderato misurato.

The Archangel.

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

store!

store!
Moderato misurato. (♩ = 96)

ff p

poco animato

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

mf *mf*

Red. *

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

Red. *

(♩ = 108)

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

ten. *ten.* *ten.*

Red. * simile

Ar. *p* *poco cresc.*

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

ten. *pp* *poco cresc.*

And.

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

f

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

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

sf col canto *sf*

(The two armies face each other defiantly.)

sf *sf* *sf*

sf

Double Chorus.

Rebels, The Faithful.

Rebels.
Allegro marcato.

TEN.

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

BASS.

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

TEN.

The Faithful.

BASS.

Allegro marcato. (♩ = 208)

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

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

sempre marcato

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

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

tan shall lead! How sore their need!

tan shall lead! How sore their need!

The Faithful.

f marcato

No de - lay,

f marcato

No de - lay,

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

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

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

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

sempre marcato

Sore is their need! God now shall lead! How

Sore is their need! God now shall lead! How

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

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

sore their need! Wear - ied is

unis.
sore their need! Wear - ied is

fp

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

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

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

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

Sub - lime res - o - lu - tion

Sub - lime res - o - lu - tion

God at your crimes; Meet re -

God at your crimes; Meet re -

cresc.

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

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

ward waits on trans - gres - sion,

ward waits on trans - gres - sion,

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

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

We shall chas - tise ye be - times!

We shall chas - tise ye be - times!

f

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

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

f

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

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

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

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

sempre marcato

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

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

Sore is their need! Yea, we

Sore is their need! Yea, we

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

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

shall chas - - - tise ye - - - be -

shall chas - - - tise ye - - - be -

lead! How sore their need! How

lead! How sore their need! How

times! Sore is their need!

times! Sore is their need!

The Archangel.

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

p

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

Rebels.

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

f *fp*

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

Sa - tan shall lead! Sore is their need!

Sa - tan shall lead! Sore is their need!

f

The first system of music is in A major (two sharps). It consists of a vocal line (Ar.) and a piano accompaniment. The vocal line has the lyrics "hold these men - ac-ing mass - es! Ex -". The piano accompaniment has two staves. The right hand has a melodic line with some grace notes, and the left hand has a bass line. A dynamic marking of *f* (forte) is present in the piano part.

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

p

The second system continues the music in A major. The vocal line (Ar.) has the lyrics "pel a - far from sight _____ The in -". The piano accompaniment features a more active right hand with triplets and a steady bass line. A dynamic marking of *p* (piano) is present.

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

The third system continues the music in A major. The vocal line (Ar.) has the lyrics "vad - ers in - fer - - nal! _____". The piano accompaniment continues with triplets in the right hand and a steady bass line.

Rebels.

ff

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

ff

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

f

Archangel.

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

mf

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

Rebels.

p

Sa-tan shall lead!

p

cresc.

Sa - tan shall lead! Sore is their need!

p cresc.

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

cresc.

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

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

f marcato

on! Lay on! lay

on! Lay on! lay

The Faithful. God now shall lead!

God now shall lead!

on!

on!

God

God now shall lead! How sore their need! How

God now shall lead! How sore their need! How

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word "on!" and continues with "God now shall lead! How sore their need! How". The piano accompaniment provides harmonic support, with a melodic line in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#).

Sa - tan shall lead!

cresc.

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

sore their need!

sore their need!

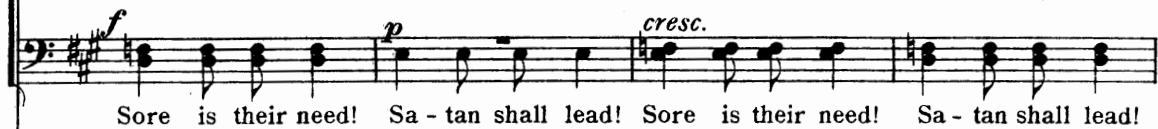
cresc.

p

The second system of the musical score continues the vocal and piano parts. The vocal line includes the phrase "Sa - tan shall lead!" and "Sore is their need! Sa - tan shall lead!". The piano accompaniment features a *cresc.* (crescendo) marking and a *p* (piano) dynamic marking. The key signature remains two sharps.



Sore is their need! Sa - tan shall lead!



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

f *p* *cresc.*

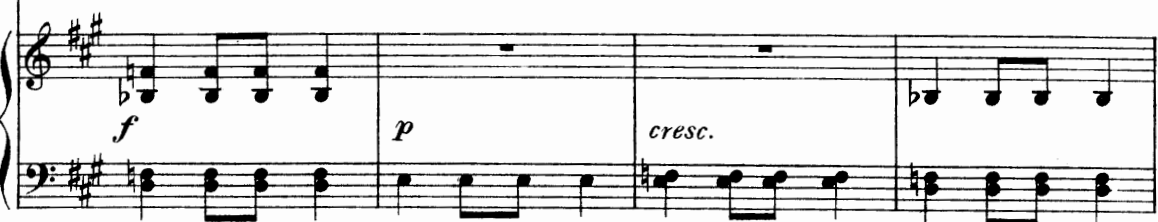


Lay on!



Lay on!

f



f *p* *cresc.*



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



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

f



Lay on! lay on! lay on! lay



Lay on! lay on! lay on! lay

f



f

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

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

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

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

The first system of music consists of four staves. The top two staves are vocal parts (Soprano and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is marked with a forte dynamic (*ff*). The lyrics are: "lay on! No de-lay, no quar-ter! For-ward!".

let us slaughter All who dare de - fy!

let us slaughter All who dare de - fy!

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

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

The second system of music consists of four staves. The top two staves are vocal parts (Soprano and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is marked with a forte dynamic (*ff*). The lyrics are: "let us slaughter All who dare de - fy!".

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

on! God is our

sempre marcato

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part is marked *sempre marcato*. The key signature has three sharps (F#, C#, G#).

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

speed! God is our

This system contains the next four measures. The vocal line continues with the lyrics "speed! God is our". The piano accompaniment continues with the same *sempre marcato* instruction.

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

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

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

The second system also consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

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

The first system consists of four staves. The top two are vocal staves (treble and bass clef) with lyrics. The bottom two are piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

need! how sore!
 need! how sore!
 their need! how sore!
 their need! how sore!

The second system consists of four staves. The top two are vocal staves with lyrics and a fermata over the phrase "how sore!". The bottom two are piano accompaniment staves. The piano part features a melodic line in the right hand and chords in the left hand. The dynamic marking *ff* (fortissimo) is present above the vocal staves and below the piano accompaniment staves.

The third system consists of two piano accompaniment staves (treble and bass clef). The piano part features a melodic line in the right hand and chords in the left hand. The dynamic marking *ff* (fortissimo) is present below the piano accompaniment staves.

How sore their need! How sore their

How sore their need! How sore their

How sore their need! How sore their

How sore their need! How sore their

The Combat.

Più animato.

(The combat begins.)

need! Lay on!

need! Lay on!

need! Lay on!

need! Lay on!

Più animato. (♩ = 88)

p

cresc.

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

The first system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The vocal lines feature a strong, accented rhythm with the lyrics 'Lay on!'. The piano accompaniment provides a steady harmonic support.

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

The second system continues the vocal and piano parts. It features dynamic markings of *mf* (mezzo-forte), *f* (forte), and *p* (piano). The vocal lines have two phrases of 'Lay on!'. The piano accompaniment includes a *p* section in the bass line and a *f* section in the treble line.

(Fierce combat, the issue at first doubtful.)

The third system is a piano solo section. It features a complex, rhythmic accompaniment in both hands, with many accented notes and slurs. The annotation '(Fierce combat, the issue at first doubtful.)' is placed above the first few measures.

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

Second system of piano accompaniment. The right hand continues the melodic line, and the left hand features a more active bass line with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Third system of piano accompaniment. The right hand has a more complex texture with chords and moving lines, while the left hand continues with a rhythmic bass line.

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

Second system of vocal notation, identical to the first system, with the vocal line and piano accompaniment.

Fourth system of piano accompaniment. The right hand has a melodic line with chords, and the left hand has a rhythmic bass line. A dynamic marking of *ff* is in the first measure, and a *p* (piano) marking is in the final measure.

Musical score for the first system. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The vocal lines are simple, with the lyrics "Lay on!" appearing below each staff. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. There are accents (>) over the notes in the vocal lines and the piano accompaniment.

Musical score for the second system, continuing the vocal and piano parts. It consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The vocal lines continue with the lyrics "Lay on!". The piano accompaniment continues with a steady bass line and chords. There are accents (>) over the notes in the vocal lines and the piano accompaniment. A piano dynamic marking (*p*) is present in the piano accompaniment.

Lay on! Lay on!

Lay on! Lay on!

Lay on! Lay on!

stridente

(The Rebels)

The Faithful.

God leads us

ff

give way.)

on! _____ God leads us on!

on! _____ God leads us on!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and bass clef, respectively, with lyrics underneath. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines.

The fight, _____ the fight _____ is won!

The fight, _____ the fight _____ is won!

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics. The piano accompaniment includes a *simile* marking above the treble clef staff, indicating that the piano should play in a similar manner to the previous section.

The third system shows the piano accompaniment for the second system, featuring complex chordal textures and melodic lines in both the treble and bass staves.

(Satan is finally defeated.)

The final system of the page shows the piano accompaniment for the third system, concluding with a final chord and melodic flourish. The lyrics "(Satan is finally defeated.)" are written above the treble clef staff.

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

The Faithful.

Ah! Ah!

fff

lungu

lungu

Andante largo.

Rebels.

How sore, how sore our need!

pp

pp

How sore, how sore our need!

Andante largo. (♩ = 56)

p

pp

f

No. 5.

Recitative; Full Chorus of the Faithful.

Grave e solenne. (♩ = 44)

The Archangel.

Ar.  *p sostenuto*

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

Ar. 

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

Ar. 

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

Ar.  *rit.*

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

col canto

Full Chorus of the Faithful.

Allegro.

more!

SOPRANO. *ff*
Vic - to - - - -

ALTO. *ff*
Vic - to - - - -

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

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

Allegro (♩=132).

p *cresc.* *ff*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

marc. sempre

The Lord led us on, For Him we con -
 won! Ho - san - na! Ho - san - na! Ho - san -
 ria! Vic - to - ria! Ho - san - -na! Ho - -san - -na! Ho - -san -

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

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

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

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

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

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

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

na! Ho-san- -na.

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

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

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

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

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

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

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

Vic - to- -ria!

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

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

ria! Vic - to- -ria!

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

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

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

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

The Lord led us

Detailed description: This system contains four vocal staves and piano accompaniment. The first vocal staff has a rest followed by the lyrics 'Ho - san - -na! Ho - san - na!'. The second vocal staff has lyrics 'tend-ed! 'Tis_ won! Ho - san - -na! Ho - san - na!'. The third vocal staff has lyrics 'na! Vic - to - - ria! Ho-san- -na! Ho - san - na!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

The Lord led us on! For Him we con-

The Lord led us on! For Him we con-

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

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

Detailed description: This system contains four vocal staves and piano accompaniment. The first vocal staff has lyrics 'The Lord led us on! For Him we con-'. The second vocal staff has lyrics 'The Lord led us on! For Him we con-'. The third vocal staff has lyrics 'The Lord led us on! For Him we con-tend-'. The fourth vocal staff has lyrics 'on! The Lord led us on! For Him we con-'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

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

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

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

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

The piano accompaniment consists of chords and rhythmic patterns in both hands, with accents (>) on the first two notes of the first four measures.

na! Ho - san-na! Ho -

na! Ho - san-na! Ho -

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

na! Ho - san-na! Ho -

The piano accompaniment continues with chords and rhythmic patterns, including some triplets in the final measures.

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

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

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

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

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

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

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

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

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

The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

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

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

ed! Ho- - -san- -na!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ff

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

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

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

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

ff

Part II.

Hell.

No. 1.

Introduction and Chorus.

Groans, confused murmurs; Chorus of the Lost.

Allegro moderato. (♩ = 80)

Piano.

ppp

simile

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute. The dynamics are 'ppp' (pianissimo) and 'simile'. The first system shows a right-hand part with a melodic line and a left-hand part with a triplet accompaniment. The second system continues the melodic line in the right hand and the triplet accompaniment in the left hand. The third system features a more active right-hand part with a melodic line and a left-hand part with a triplet accompaniment. The fourth system is marked 'animato poco' and shows a more active right-hand part with a melodic line and a left-hand part with a triplet accompaniment. The fifth system is marked 'Poco più allegro' with a quarter note equal to 104 beats per minute and shows a more active right-hand part with a melodic line and a left-hand part with a triplet accompaniment. The sixth system continues the melodic line in the right hand and the triplet accompaniment in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. A dynamic marking of *f* is present.

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

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

Fourth system of musical notation, continuing the grand staff. The right hand features a series of chords and dyads, with a dynamic marking of *f*. The left hand continues with a rhythmic pattern. A dynamic marking of *f* is also present.

Fifth system of musical notation, continuing the grand staff. The right hand features a series of chords and dyads, with a dynamic marking of *mf*. The left hand continues with a rhythmic pattern. A dynamic marking of *f* is also present.

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

Allegro ben ritmato.

Chorus.

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

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

Allegro ben ritmato. (♩ = 116)

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

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

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

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

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

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

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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key and feature a melodic line with a long note on 'pain' and a series of eighth notes on 'In the fire'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

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

The second system continues the vocal and piano parts. The vocal lines have a more dramatic feel, with a long note on 'in the fire' and a sharp exclamation 'ah!' followed by 'how we writhe in'. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system shows the vocal lines concluding with 'pain in the fire ev - er - last - ing!'. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords, maintaining the dramatic atmosphere.

cresc. molto - - - -

The fourth system is primarily for the piano, featuring a complex and increasingly dense accompaniment. The right hand has a rapid eighth-note pattern, while the left hand has a more active bass line. The instruction 'cresc. molto' indicates a significant increase in volume and intensity.

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

Listesso tempo un poco più largo.

Uriel. (menacing Satan) *energico*

U. 

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

Belial. *f*

B. 

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

Moloch. *f*

M. 

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

Listesso tempo un poco più largo.


f energico

U. 

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

B. 

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

M. 

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



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

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

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

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

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

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

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

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

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

ff

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

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

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

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

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

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

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

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

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

U.
ed!

B.
ed!

M.
ed!

S.

mf

dim.

Satan.

f

ff

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

fp

fp

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

fp

fp

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

S. *part! de - part!*

mf

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

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

cresc. *ff*

S. *ff* May

ff May

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

f

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

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

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

f

ff

f

Allegro. (♩ = 136)

f

ff

Uriel.

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

p *sempre marcato*

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

cresc. -

cresc. -

U. rise, a - rise!

Belial.

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

p

Moloch.

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

p

f *p*

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

cresc. -

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

cresc. -

cresc. -

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

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

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

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

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

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

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

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

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

U. rise!

B. rise!

M. rise!

Chorus of the Lost.

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

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

fp

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

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

f

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

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

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

rise, a - rise! Hell un - to our

rise, a - rise! Hell un - to our

f sempre marc. e cresc.

U. Whom proud Heav'n a-bas-es,
 B. Whom proud Heav'n a-bas-es,
 S. Whom proud Heav'n a-bas-es,
 call re-plies, Hell un-to our
 call re-plies, Hell un-to our

U. De - mons,
 B. De - mons,
 S. De - mons,
 call re-plies, A - rise, a - rise, a - rise!
 call re-plies, A - rise, a - rise, a - rise!
sempre più f

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

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

U. A - rise, a - rise, a -
 B. A - rise, a - rise, a -
 M. A - rise, a - rise, a -

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

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

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

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

rise, a - rise, a - rise!

rise, a - rise, a - rise!

rise, a - rise, a - rise!

ff *lunga*

Recit. Largo.

Mol. *f*

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

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

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

f *p*

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

Andante maestoso. (♩=56)

Satan. *mf*

S

Since the

f *p*

S

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

mf *mf* *p*

S

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

p

S

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

p *rit.* *pp*

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

p

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

Red.

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

poco rit. *a tempo* *colla voce* *a tempo*

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

poco rit. *colla voce* *Red.* *Red.* ***

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

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

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

And. * *And.* *

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

And. * *And.* * *And.* * *And.* * *rit.* * *And.* * *And.* *

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

qu tempo * *And.* *

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

And. * *And.* *

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

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

Allegro vivo. (♩=160.)

pair. _____ De - spoil, _____

p poco a poco cresc. *f*

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

p

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

cresc.

Let our wi - liest

p

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

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

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

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

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

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

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

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

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

Chorus. *f* Despoil the Lord in His cre-a - tion!

Despoil the Lord in His cre-a - tion!

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

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

ff Despoil the

ff Despoil the

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

ff

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

ff
ff

p

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

f *p* *poco cresc.*

S. *mf*

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

S. *f dim.* *p*

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

S.

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

S. *f* *ff* *ff*

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

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

spoil! de - spoil!

spoil! de - spoil!

ff

Detailed description: This system contains the first vocal entry. The vocal line (Soprano) begins with a long note on 'spoil,' followed by 'de - spoil,' and 'despoil the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with a forte (ff) dynamic.

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

ff *Despoil the*

ff *Despoil the*

p

Detailed description: This system contains the second vocal entry. The vocal line (Soprano) begins with 'Lord in His cre - a - tion, and the Fa - ther of those He loves!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with a piano (p) dynamic. The vocal line ends with 'Despoil the' in a forte (ff) dynamic.

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

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

Detailed description: This system contains the third vocal entry. The vocal line (Soprano) begins with 'Lord in His cre - a - tion, and the Fa - ther of those He loves! Despoil!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line ends with 'Despoil!' in a forte (ff) dynamic.

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

p They shall de - fy the Lord,

p They shall de - fy the Lord,

ff *p*

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

And work their condem - na - tion,

cresc. And work their condem - na - tion,

cresc. *f*

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

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

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

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

ff

Then we shall o - ver -

ff

Then we shall o - ver -

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

ff

De-spoil, de -

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

ff

De-spoil, de -

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

ff

spoil, de-spoil, de - spoil!

ff

spoil, de-spoil, de - spoil!

ff

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

M. *f*

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

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

Allegro misurato Satan.

M. S. vie! 'Tis

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

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

Allegro misurato

Recit. moderato

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

Allegro.

S

fy!

Full Chorus of the Lost. *p marcato*

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

p marcato

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

p marcato

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

P marcato

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

Allegro. (♩=184)

p staccato sempre

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

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

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

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

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

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

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

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

cresc.

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

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

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

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

f *ff*

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

marcato

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

stf

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

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

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

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

sf

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

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

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

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

p

poco u poco

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

poco u poco

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

poco u poco

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

poco u poco

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

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *f* (forte) appearing in the second measure of the second system.

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

The piano accompaniment continues with the grand staff. It includes a dynamic marking of *ff* (fortissimo) in the first measure of the second system, and a crescendo hairpin leading to *ff* in the third measure of the second system.

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

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

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

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

soar a - far in thy flight!

soar a - far in thy flight!

— in thy flight! On thy for -

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

p

cresc.

On thy for - bid-den mis - sion

On thy for - bid-den mis-sion

bid-den mis-sion

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

Fol - low thy proud am-bi - tion,

Fol - low thy proud am-bi - tion,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

p

poco a poco cresc.

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

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

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

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

poco a poco cresc.

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

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

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

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

poco a poco cresc.

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

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

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

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

sempre cresc.

f

sempre cresc.

f

sempre cresc.

f

sempre cresc.

cresc. sempre

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

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

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

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

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

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

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

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

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

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

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

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

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

The first system consists of four vocal staves, each with a *ff* dynamic marking and the lyric 'way!' written below. The notes are half notes with a fermata. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The right hand plays chords with eighth notes, and the left hand plays a rhythmic pattern of eighth notes.

The second system continues the piano accompaniment from the first system, with two staves (treble and bass clef). The right hand continues with chords and eighth notes, while the left hand maintains the eighth-note rhythmic pattern.

The third system continues the piano accompaniment. A first ending bracket with a repeat sign is placed above the right-hand staff, spanning the final two measures of the system.

The fourth system continues the piano accompaniment. A second ending bracket with a repeat sign is placed above the right-hand staff, spanning the final two measures of the system. The system concludes with a double bar line and a repeat sign.

8

poco più f

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

8

cresc. *poco*

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

8

cresc. *p subito*

*Red. **

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

cresc.

*Red. ** *simile*

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

dim. *p*

*Red. ** *Red. ** *simile*

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

poco più f *più p* *dim. sempre*

Allegro con moto. (♩. = 72)

ppp

(The darkness is gradually dissipated.)

p

mf

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

Chorus of Spirits.

SOPRANO.

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

p ALTO.

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

TENOR.

p ten.

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

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

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

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

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

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

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

ed.

ed.

ed.

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

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

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

mf Lo, be-fore our breath - ing

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

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

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple harmonic accompaniment. The lyrics are: "mist _____ Light-ly shall de - part and van - ish a -". The vocal parts have lyrics: "Lo, be-fore our breath - ing" and "Lo, be-fore our breath - ing". The piano accompaniment has lyrics: "mist _____ Light-ly shall de - part and van - ish a -".

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

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

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

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "way, _____ The low - liest of flow'rs _____ with", "van - ish light a - way, _____ The low - liest of flow'rs _____ with", "van - ish light a - way, _____ The low - liest of flow'rs _____ with", and "way, _____ The low - liest of flow'rs _____ with". The piano accompaniment features a more complex texture with a right-hand part that includes a melodic line and a left-hand part with a harmonic accompaniment.

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

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

dew - drops we'll spray, ——— Wake

dew - drops we'll spray, ——— Wake

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

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

bird in his down - y nest, ———

birds in their nest, ———

birds in their nest, ———

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

bird _____ in his down - y nest, _____

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "bird _____ in his down - y nest, _____". The second staff is a vocal line with a whole rest. The third staff is a vocal line with lyrics: "And a - wake the bird _____ in his down - y". The fourth staff is a piano accompaniment with a whole rest.

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

And a - wake the bird in his down - y

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "And a - wake the bird _____ in his down - y". The second staff is a vocal line with lyrics: "And a - wake the bird in his down - y". The third staff is a vocal line with lyrics: "nest, _____ wake the bird _____ in his down - y". The fourth staff is a piano accompaniment with a whole rest.

nest.

nest.

nest.

SOPRANO.

ALTO.

TENOR I & II.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

poco animato

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

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

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

poco animato

poco cresc.

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

wake the bird in his down - y

wake the bird in his down - y

poco cresc.

poco cresc.

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

nest, _____ in his down - y

nest, _____ in his down - y

mf *p*

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines. The first staff has a treble clef and a key signature of one sharp (F#). The lyrics are "nest, _____ a - wak - en the bird in his down - y". The second staff has a bass clef and the lyrics "nest, _____ in his down - y". The third staff has a bass clef and the lyrics "nest, _____ in his down - y". The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The piano part features a melodic line in the right hand and a bass line in the left hand.

nest. _____

nest. _____

nest. _____

p *pp*

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines, each with a treble clef and the lyrics "nest. _____". The fourth staff is a grand staff for piano accompaniment. It features a piano (*p*) dynamic marking and includes a piano-piano (*pp*) dynamic marking. The piano part continues with a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.

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

Andante.
 Eve.

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

S. Satan. (invisible)

Andante. (♩ = 76)
mf cantando
pp

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

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

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

p *p* *mf*

Adam.

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

The musical score for Adam's part consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Ad.' (Adagio).

Prayer.

Andante religioso. dolce con molta semplicità

E. Fa - ther and Lord, to Whom we

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

Andante religioso. (♩ = 50)

The musical score for the Prayer section features three parts: Soprano (Soprano), Alto (Alto), and Piano. The vocal parts are in treble clef with a key signature of two flats (Bb) and a 3/4 time signature. The piano accompaniment is in Bb major, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Andante religioso' with a metronome marking of quarter note = 50. The mood is 'dolce con molta semplicità'.

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

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

This block continues the musical score for the Prayer section, showing the vocal lines for Soprano and Alto and the piano accompaniment. The lyrics are: 'owe Life and de - light, - Made in Thine im - age,'.

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

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

This block concludes the musical score for the Prayer section, showing the final vocal lines for Soprano and Alto and the piano accompaniment. The lyrics are: 'Thine_ be our thanks and Thine our hom - age Ev - er -'.

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

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

pp *p*

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

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

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

poco cresc. *p*

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

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

mf

Rev. * *Rev.* * *Rev.* *

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

cresc.

Ped. * *Ped.* *

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

p *p*

f

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

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

p *p*

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

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

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

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

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

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

rit.

E. *a tempo poco più lento*
 thanks.

Ad. *a tempo poco più lento*
 thanks.

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

a tempo poco più lento *a tempo*
pp

S.

p

Red. *

No. 3.
Duet.
Adam, Eve.

Allegro.
Eve.

Ad. Adam. Recit.

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

Allegro. *rit.* *p*

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

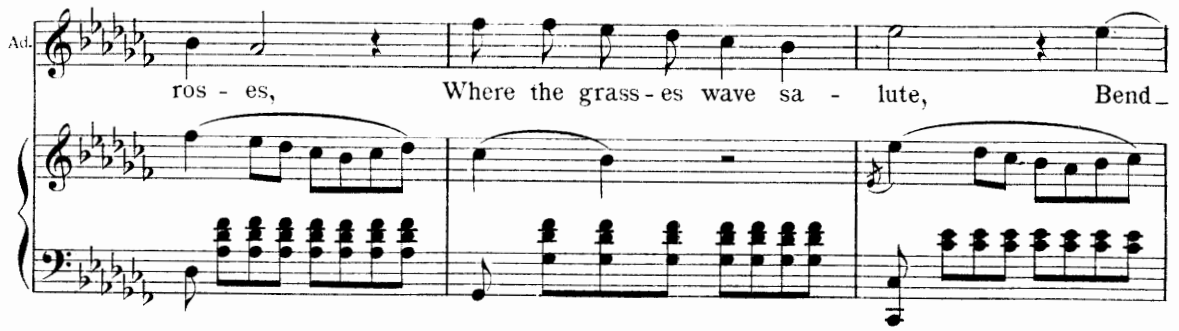
p

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

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

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

p

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

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

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

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

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

Eve. *a tempo*

In vain the o - dor - ous flow -

rit. whit - er yet than I.

rit. *a tempo*

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

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

pp

poco u poco cresc.

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

p poco u poco cresc.

Red. *

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

f.

m.d.

Red. *

E. bound me, Or when thy voice I

dim.

f.

dim.

Red. *

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

Ad. Let us love, let us

p

p

Red. *

E. love, Ah! Let us

Ad. love, Ah!

f_b

dolce

f_b

p

Red. *

Allegro moderato.
teneramente ma senza passione

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

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

Allegro moderato. (♩ = 63)

p

E. day — our loveshall grow. — From thy

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

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

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

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

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

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

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

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

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

p a tempo

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

p a tempo

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

a tempo p

Più largam. p poco - rit. a tempo

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

p poco - rit. a tempo

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

Più largam. col canto poco - rit. a tempo

dim. sempre e rit.


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

dim. sempre e rit.

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

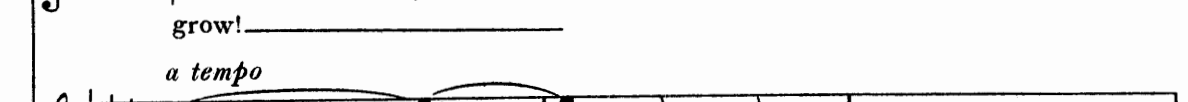
dim. sempre e rit.

a tempo

E. 

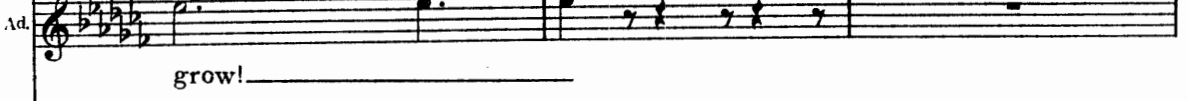
grow! _____

a tempo

Ad. 

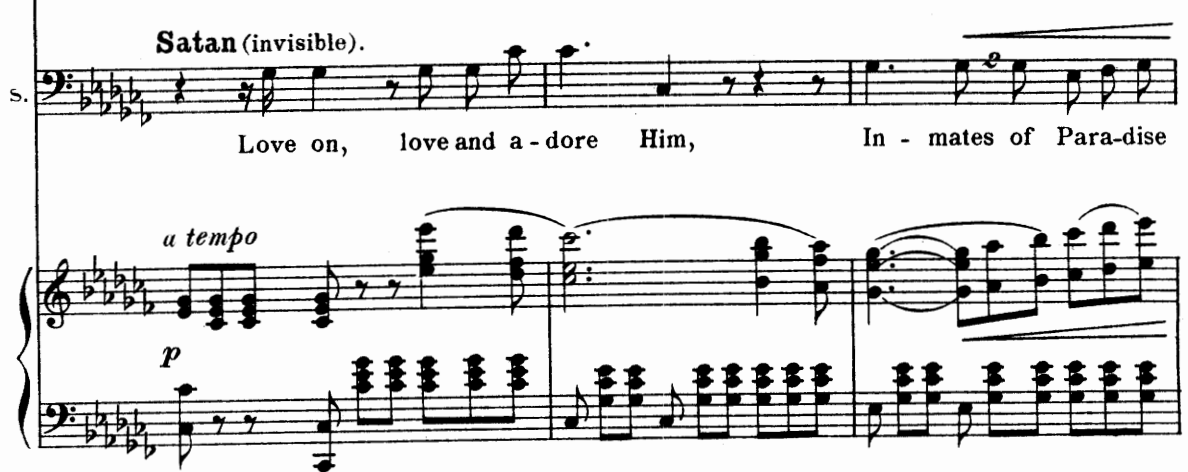
grow! _____

Satan (invisible).

S. 

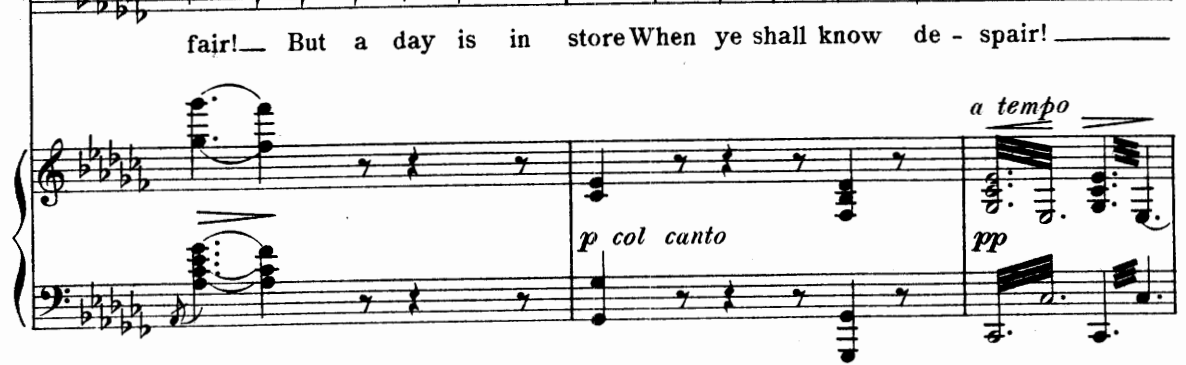
Love on, love and a - dore Him, In - mates of Para-dise

a tempo



S. 

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



S. 



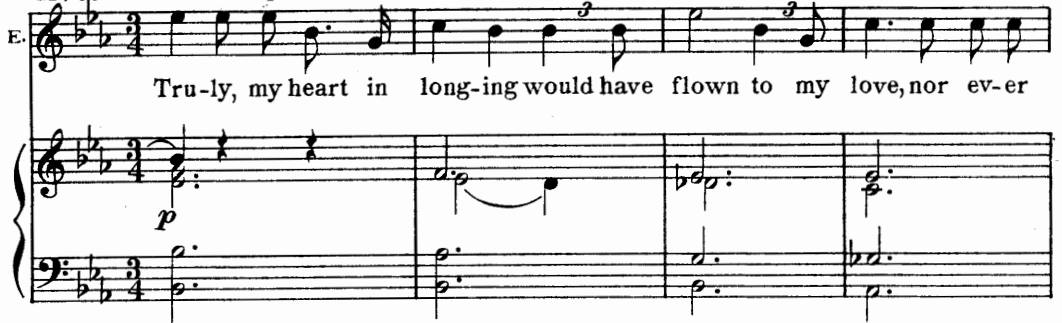
Nº 4.

Scena, Duet of the Temptation, and Chorus.

Eve, Satan, Angels.

(Eve has left her spouse)

Eve. Moderato quasi recit.

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

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

a tempo più animato e più f. (♩ = 58)

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

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

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

pp *f*

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

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

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

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

p rit. *mf cantando*

Rec. *

E. love! I love him! Ah! _

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

mf

Allegro agitato. (♩ = 152)

Eve. *Recit.* *a tempo*

What a sudden fear - steals o'er me!

pp col canto *p*

Recit.

E. 

The grass doth rise and

pp

a tempo misurato

E. 

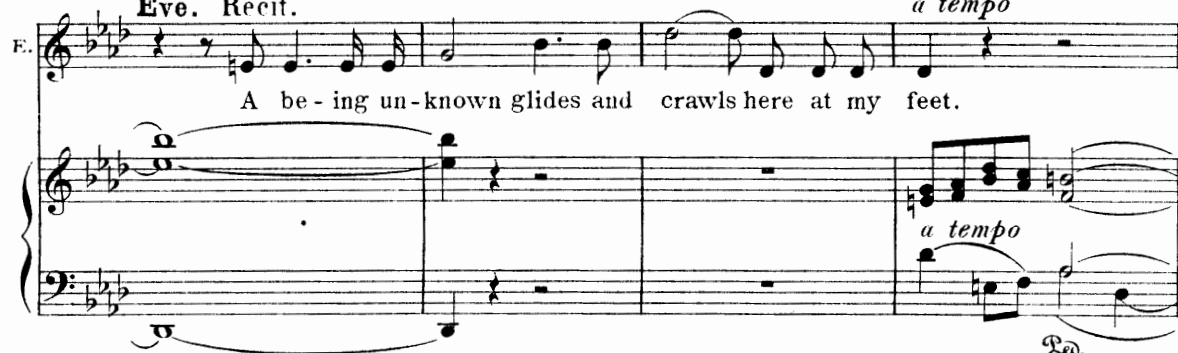
fall_ you be - fore me.

pp a tempo misurato




Eve. Recit.

a tempo

E. 

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

a tempo

Ad.

Eve. Recit.

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

E - va!

a tempo

peat!

a tempo

E - va!

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

Who is't that calls me?

Here the shad-ows are cool - er, the

Allegro a tempo ben misurato. (♩ = 132)

col canto *p*

p poco a poco cresc.

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

path - way soft - er, too!

poco a poco cresc.

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

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

col canto *>p*

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

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

S. ga - ther These fair fruits of gold!

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

rit. *a tempo*

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

molto cresc.

E. will of the Fa - - ther! Satan. *p*

S. He wills it so, for well is

fr

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

p.

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

cresc.

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

f *lunga* *p*

Eve (hesitating).

E. Ah! — this branch is not
 S. own!

E. high, And Heav'n is so far a -
 piano accompaniment: *f poco rit.* *p* *fp* *col canto*

E. a tempo above me! I dare not, I
 piano accompaniment: *a tempo* *p*

E. dare not! For in wrath di -
 piano accompaniment: *cresc.* *animato e cresc.*

E. vine He no more would protect or love
 piano accompaniment: *fp*

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

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

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

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

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

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

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

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

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

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

E. Eve. Ah!

f con fuoco *dim.*

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

con fuoco

f *dim.*

E. *p* *cresc.*

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

S. **Satan.** *p cresc.*

She draws yet near - - er, she draws yet

p *cresc.*

E. *f* *dim.*

comes _____ me, o-ver - comes _____ me, o - ver -

S. *f* *dim.*

near - - - er, she draws yet near - er,

f *dim.*

E. comes _____ me!

S. Ah! _____ Now she is

S. there, and bends down a bough!

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

(♩ = 132)

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

ff *col canto*

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

Allegro molto. (♩ = 176)

First system of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a *ff* dynamic marking and contains a series of sixteenth-note chords. The bass staff also begins with a *ff* dynamic and features a similar rhythmic pattern. The system concludes with a *p* dynamic marking.

Second system of the musical score. The treble staff starts with a *ff* dynamic and continues with sixteenth-note chords. The bass staff also maintains a *ff* dynamic. The system ends with a *p* dynamic marking.

Third system of the musical score. The treble staff begins with a *p* dynamic. The bass staff starts with a *ff* dynamic. The system concludes with a *m. d.* (moderato) dynamic marking.

Fourth system of the musical score. Both the treble and bass staves feature chords with accents (>) and a *ff* dynamic marking.

Fifth system of the musical score. The treble staff begins with a *fff* dynamic, followed by a *dim.* (diminuendo) marking. The bass staff also starts with a *fff* dynamic. The system concludes with a *p* dynamic marking.

Sixth system of the musical score. The treble staff begins with a *ppp* dynamic, followed by a *sempre dim.* (sempre diminuendo) marking. The bass staff also starts with a *ppp* dynamic. The system concludes with a *ppp poco rit.* (pianissimo poco ritardando) marking.

Chorus of Angels. (invisible)

Moderato andante.

pp SOPRANO.

Hark, how from earth be - low

Rise long wail-ings of woe!

pp ALTO.

Hark, how from earth be - low

Rise long wail-ings of woe!

Moderato andante. (♩ = 66)

Piano accompaniment for the first system, including grand staff and celesta parts. The grand staff shows a piano introduction with a *pp* dynamic and *m. d.* marking. The celesta part is marked *PPP* and features a rhythmic pattern of eighth notes.

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

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

Piano accompaniment for the second system, including grand staff and celesta parts. The celesta part continues with the same rhythmic pattern, marked with *ppp* and *ℓw.* (ritardando).

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

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

Piano accompaniment for the third system, including grand staff and celesta parts. The piano part features sustained chords in the left hand, marked *pp*. The celesta part continues with the rhythmic pattern, marked with *ppp* and *ℓw.*

simile

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

Andante come eco del primo Duetto.

(Adam returns and finds Eve)

pp

Adam.

Moderato quasi recitato.

Ad. *dolce*

Here we have met at last, be-lov'd com-pan-ion, Thou whom my

p col canto

Ad.

heart hath sought, more than mine eyes!

p *poco rit.*

Più animato. Eve.

E.

What mat-ter

Ad.

A gloom-y veil the gar-den o-ver shad-ows—

Più animato (♩=96)

p

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

E. ing! Take, and

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

E. eat! Yes, look on me! I

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

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

allurg.

Allegro agitato. (♩=144)

con calore

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

fp

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

E. *light! Thy life a dream of*

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

cresc.

cresc.

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

f

rit.

f

rit.

u tempo

E.

light! (repulsing her)
Adam. *f*

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

u tempo

A.

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

largamente

A. *u tempo*

ev - er - more!

S. *p* Satan (at his ear).
If God chastis - es the reb - - el, Wilt

S.

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

Adam (despairingly).

Ad. *She now is doom'd to*

S. *lov- -er, Her in weal or woe for - sake?*

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

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

poco rit.

Eve.

a tempo

(amoroso)

cresc.

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

Ad. *lie!*

a tempo

p

cresc.

Ensemble.
Allegro (♩=144)

E. Life! Come to my arms! Ah!

f

molto cresc.

f

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

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

S. Satan.

Ah, feeble man's vo - li -

fp

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

Ad. sion, I par - take now in

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

cresc.

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

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

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

poco u poco cresc.

E. Peer in all _____ of the Lord! _____

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

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

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

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

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

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

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

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

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

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

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

E. — Peer in all of the Lord!

Ad. May my heart, may my heart be her

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

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

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

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

allarg. *a tempo*

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

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

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

allarg. *a tempo*

(Adam and Eve withdraw)

(Satan remains alone.)

8

8

ff *poco animato*

(Satan vents his joy in a song of triumph)

Satan. *ff*

S. Ah! _____

No. 6.

Aria of Triumph.

Satan.

Allegro marcato energico. (♩=116)

S. Satan. Thou day so

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a whole rest, followed by the lyrics "Satan. Thou day so". The piano accompaniment is written in treble and bass clefs, starting with a forte dynamic (*ff*) and the instruction "stridente". The piano part features a rhythmic pattern of eighth notes with accents.

S. long - ing - ly a - wait -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur over it, corresponding to the lyrics "long - ing - ly a - wait -". The piano accompaniment continues with the same rhythmic pattern, marked with a forte dynamic (*f*).

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

The third system shows the vocal line with the lyrics "ed! Re-venge is sat - - ed, re-venge is sat - -". The piano accompaniment features a piano dynamic (*p*) and continues with the established rhythmic pattern.

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

The fourth system concludes the vocal line with the lyrics "ed! It shall reward my hat - - red, my scorn it shall re-". The piano accompaniment continues with the same rhythmic pattern, marked with a forte dynamic (*f*).

S. *ba* pay! We two wage war nev-er - end- -ing, we two wage war nev-er-

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

S. ing! The field was thine, God un-

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

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

poco più lento e più p

S. For she hath sinn'd, the be - ing once im - mor - tal, Whom He so

S. lov'd, she dared to break His law; Yon high blue dome, for us a clos-ed

poco allarg.

S. portal, All na - ture trem-bled in an - guish and awe.

Tempo I. ritmato.

f

S. Hah! now tri - umphant, in joy we are turning Our gaze toward yonder ce - les - tial

f

S. zone, For well we know how to -

martellato sempre

S. day they are mourn - - - ing, they are mourn - - -

dimin.

dimin.

S. ing, they are mourn - - - ing,

ff

f

S And we know the deed they mourn

S — was done — by us a - lone.

ff

8

S Thou day so longing - ly a - wait -

8

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

p

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

S
pay! We two wage war never - end - ing, we two wage war never -

S
end - ing, we two wage war never - end - - - -

S
ing! The field was thine, God unbending, the field was

5. *mf* thine, God un-bend - ing, Now in turn I win the day! The field was

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note 'thine', followed by a quarter note 'God', a quarter note 'un-bend - ing', a quarter note 'Now', a quarter note 'in', a quarter note 'turn', a quarter note 'I', a quarter note 'win', a quarter note 'the', a quarter note 'day!', and a half note 'The field was'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

5. thine, God un-bend - ing, Now in turn I win the day, now in

The second system of the musical score. The vocal line continues with a half note 'thine', a quarter note 'God', a quarter note 'un-bend - ing', a quarter note 'Now', a quarter note 'in', a quarter note 'turn', a quarter note 'I', a quarter note 'win', a quarter note 'the', a quarter note 'day,', and a half note 'now in'. The piano accompaniment continues with chords and a bass line.

5. turn, _____ now in turn I win the day!

The third system of the musical score. The vocal line has a half note 'turn,' followed by a long horizontal line indicating a breath or a long note, then a quarter note 'now', a quarter note 'in', a quarter note 'turn', a quarter note 'I', a quarter note 'win', a quarter note 'the', and a half note 'day!'. The piano accompaniment features a melodic line in the right hand with accents and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present.

sempre marcato

The fourth system of the musical score, which is a continuation of the piano accompaniment. It features a melodic line in the right hand with accents and a bass line in the left hand. The dynamic marking *sempre marcato* is written above the right hand.

The fifth system of the musical score, continuing the piano accompaniment. It features a melodic line in the right hand with accents and a bass line in the left hand.

Part IV.

The Judgment.

Nº 1.

Introduction, Chorus of Seraphim,
and Recitative of the Archangel.

Now unto Heav'n the painful sigh of Earth
Has risen; and if no clouds be seen on high,
The Lord's own radiance 'tis impels them forth:
But Seraphim have trembled in the sky.

Allegro moderato. (♩ = 95)

Piano.

pp

espressivo

mf

pp

mf

pp

8

mf

molto cresc. ff

pp

Chorus.
SOPRANO.

Heav'n-ward from mournful voic - - - es, ——— What moan plaintive-ly

ALTO.

Heav'n-ward from mournful voic - - - es, ——— What moan plaintive-ly

p

cresc. *f*
 ris - - es? All na - ture trembles in dis - may!
cresc. *f*
 ris - - es? All na - ture trembles in dis - may!

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The lyrics are "ris - - es? All na - ture trembles in dis - may!". The first vocal staff has a dynamic marking of *cresc.* and *f*. The second vocal staff also has *cresc.* and *f*. The piano accompaniment is on a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line. The piano part ends with a dynamic marking of *f* and *dim.*

p
 Thro' our wings light-ly lift - - ed
p
 Thro' our wings light-ly lift - - ed

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The lyrics are "Thro' our wings light-ly lift - - ed". The first vocal staff has a dynamic marking of *p*. The second vocal staff also has *p*. The piano accompaniment is on a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

unis.
 Gusts of an-ger are waft - - ed: What woe may be-tide, who can
 Gusts of an-ger are waft - - ed: What woe may be-tide, who can

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The lyrics are "Gusts of an-ger are waft - - ed: What woe may be-tide, who can". The first vocal staff has a dynamic marking of *unis.*. The second vocal staff also has *unis.*. The piano accompaniment is on a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

say? what woe may be - tide, who can
 say? what woe may be - tide, who can

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings like *p* and *2*.

say? what woe may be - tide, who can
 say? what woe may be - tide, who can

This system contains the next two systems of music, continuing the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

The Archangel Michael.

Ar. Man fell in sin, man fell in
 say?
 say?

This system contains the first two systems of music for 'The Archangel Michael'. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes dynamic markings like *p* and *poco cresc.*

Ar. sin! Un-to Earth I am des - cend - ing, un-to Earth I am des -

This system contains the next two systems of music for 'The Archangel Michael'. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes dynamic markings like *p*.

Ar.
 cend - ing As a messenger of wrath di - vine, as a messenger of wrath di -

cresc. poco a poco

Ar.
 vine. Ye Ser - a - phim, ye Ser - a - phim! ye all shall

poco rit.

f *fp poco rit.*

Ar.
 join!

p

Chorus.
 Thro' our wings light - ly lift - ed

p

Thro' our wings light - ly lift - ed

a tempo *mf*

p

Gusts of an - ger are waft - - - ed, On

Gusts of an - ger are waft - - - ed,

mf

them let us soar far a - way, on
 them let us soar far a - way, on

them let us soar far a - way, on
 them let us soar far a - way, on

poco cresc.
 them let us soar far a - way. The
 them let us soar far a - way. The

f
 Lord whom man of - fend - ed Hath to
 Lord whom man of - fend - ed Hath to

dim. - -

pun - ish - - - command - ed, And - - - we shall now His will - dis -

dim. - -

pun - ish - - - command - ed, And - - - we shall now His will - dis -

dim. - -

unis. *p* *cresc.*

play, - - - and we - - - shall now, - - -

p *unis.* *cresc.*

play, - - - and we - - - shall now, - - -

p *cresc.*

poco allarg. *a tempo*

and we shall now His will - dis - play! - - -

poco allarg. *a tempo*

and we shall now His will - dis - play! - - -

col canto

a tempo

8

f *ff* *fff*

p *cresc.* *poco a poco* *poco*

cresc. molto *fff*

dim. molto *p*

sempre dim. e culmato

pp

Red. ** simile*

Detailed description: This page of a musical score for piano is divided into six systems. The first system features a treble clef staff with an 8-measure phrase and a bass clef staff with dynamics *f*, *ff*, and *fff*. The second system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, including dynamics *p*, *cresc.*, *poco a poco*, and *poco*. The third system continues the melodic and accompanimental lines, with dynamics *cresc. molto* and *fff*. The fourth system shows a transition with dynamics *dim. molto* and *p*. The fifth system features a bass staff with a melodic line and a treble staff with a rhythmic accompaniment, with the instruction *sempre dim. e culmato*. The sixth system concludes with a bass staff and a treble staff, with the dynamic *pp*.

No 2.

Recitative, Aria and Concerted Piece.

Adam, Eve, The Archangel.

Adam.*) Recit.

Lightning flash - es, a thun - der-bolt has torn the
 Lightning flash - es, a thun - der-bolt has torn the

Recit.

clouds, And the quiv-er-ing earth a sul-len gloom en -
 clouds, And the quiv-er-ing earth a sul-len gloom en -

Come prima.

pp *colla voce*

a tempo Recit.

shrouds. Why so soon do ye
 shrouds. Why so soon do ye

ppp

16474

*) This recitative and aria may be sung by Eve, instead. In this case the second line, printed in small notes, should be followed, taking whichever of the two melodies is best suited for the given voice.

Ad. *van - ish, Dawn of our ear - ly days, pure hours of calm de -*
(the rest as above)

van - ish,

Recit.

The first system features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "van - ish, Dawn of our ear - ly days, pure hours of calm de -" followed by "(the rest as above)". Below the vocal line is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic. The system concludes with a double bar line and a 3/4 time signature.

Andante. (♩ = 52)

Ad. *light? Ere yet my*

The second system continues the vocal line with the lyrics "light? Ere yet my". The piano accompaniment features a flowing, arpeggiated texture. A piano (*p*) dynamic marking is present in the lower right of the system. The system ends with a double bar line and a 3/4 time signature.

Ad. *soul with sin al - lied me, I would call on Him in the skies, Fearful to -*

The third system continues the vocal line with the lyrics "soul with sin al - lied me, I would call on Him in the skies, Fearful to -". The piano accompaniment consists of a steady eighth-note accompaniment. A *cantabile* marking is placed below the piano part. The system ends with a double bar line and a 3/4 time signature.

Ad. *day, - to-day I tremble, I trem - ble, fain to hide me, And no long - er I*

The fourth system continues the vocal line with the lyrics "day, - to-day I tremble, I trem - ble, fain to hide me, And no long - er I". The piano accompaniment continues with the eighth-note accompaniment. A *cantabile* marking is placed below the piano part. The system ends with a double bar line and a 3/4 time signature.

Ad. *p*
 dare un - to Heav'n raise mine eyes, And I dare no longer un-to

Ad. Heav'n raise mine eyes, And I dare no longer un-to

a tempo un poco più lento quasi come recitativo

Heav'n raise mine eyes.
The Archangel. *p*

Ar. Al - am, E - va, re - bellious pair, 'tis in vain ye would

a tempo un poco più lento quasi come recitativo

Allegro.
con calore

Ad. **Adam.** Par - don the wo - man!

Ar. fly: For both condemnation is nigh!

Allegro. (♩ = 128)

ben cantando

Ad.

Par - don the wo - man! I should have been her guide and stay, Faithful guardian,

Eve.

Par - don me,

Vi.

true _ companion, I 'twas who led her a - stray,

cantabile

par - don, O Lord! The ser - pent 'twas who tempted

Vi.

I 'twas who led her a - stray.

E.

me! Par - don!

Vi.

Par - don the wo - man! Par - don!

mf *p* *mf*

F. He came in gloom thro' the gar - den,

Ad. *con nobilità*
He Who sent thee, I

F. And my heart was won fool - ish - ly.

Ad. know, is no wil - ful oppress - or, Tho'

F. Par - don! par -

Ad. I be not the sole, I am the archtransgress - or:

p *p*

E. don!

Ad. *cresc* Strike_ me a - lone! *f* strike_ me a-lone! strikeme a - lone!

Ad. -spare her, — I pray, spare her, — I

Eve. *f a tempo*

E. Par - don, oh par - don! Ah! —

Ad. *rit.* pray! par - don, *a tempo* par - don the *mf*

E. — the ser-pent 'twas who tempted me! Par - -

Ad. *f* wo man, par - - don the wo - - *poco rit.*

No 3. Prediction. The Archangel.

Eve.

Andante.

Musical staff for Eve's part, first measure.

Adam. don!

Musical staff for Adam's part, first measure.

man!

The Archangel.

Musical staff for The Archangel's part, first measure.

p

Andante. (♩ = 60.)

See yon - der plain for -

Piano accompaniment for the first system.

Musical staff for The Archangel's part, second system.

bid - ding, Un - barred _____ to ev - 'ry woe, _____ With no

Piano accompaniment for the second system.

Musical staff for The Archangel's part, third system.

wide - spread - ing bough Or fruit or shade pro - vid - ing:

Piano accompaniment for the third system.

Musical staff for The Archangel's part, fourth system.

There leads thy way, from E - den a - far thou shalt

Piano accompaniment for the fourth system.

Al.

go, And thou shalt eat thy bread in the sweat of thy

molto cresc.

Listesso movto per ogni battuta.

Al.

brow. The spouse God hath giv'n un - to

dim.

Al.

thee, — Thy part - ner in transgression, Shar - ing thy con - dem -

poco cresc.

Al.

na - - tion, Sore pangs of trav - ail be her re - ward;

poco u poco cresc.

And, a vic-tim of your mis - deed with ye to-geth - er,

cresc. poco a poco

One of your sons shall die by the hand of his

f

broth - er: For

con maestri

fff dim. p

such is the will of the Lord.

SOPRANO. *p* *rit. -*

Chorus: Seraphim. For such is the will of the

ALTO *p* *rit. -*

For such is the will of the

p rit. -

N^o 4.
 Invocation, Concerted Piece.
 Eve, Adam, The Archangel, Seraphim.

Eve. Andante largo.

f

O God a - veng - ing and right - eous,

Adam.

f

O God a - veng - ing and right - eous,

The Archangel.

f

O God a - veng - ing and right - eous,

SOPRANO.

f

Lord. O God a - veng - ing and right - eous,

ALTO.

f

Lord. O God a - veng - ing and right - eous,

TENOR.

f

O God a - veng - ing and right - eous,

Andante largo. (♩ = 63)

p *f*

E. Thy com-mand we shall o - bey, But far from Thy lov - ing -

Ad. Thy com-mand we shall o - bey, But far from Thy lov - ing -

Ar. Par - a - dise ye leave to - day, And far from His lov - ing -

Par - a - dise ye leave to - day, And far from His lov - ing -

Par - a - dise ye leave to - day, And far from His lov - ing -

Par - a - dise ye leave to - day, And far from His lov - ing -

f *3*

E. kind - ness We shall wan - der, lost for aye.

Ad. kind - ness We shall wan - der, lost for aye.

Ar. kind - ness Ye shall wan - der, lost for aye.

kind - ness Ye shall wan - der, lost for aye.

kind - ness Ye shall wan - der, lost for aye.

kind - ness Ye shall wan - der, lost for aye.

p *3*

p

Share we no long-er Thy fa - - vor, No more the light of Thy

Share we no long-er Thy fa - - vor,

De - spair - ing sigh

Ye share no long - er His

Ye share no long - er His

Ye share no long - er His

poco a poco cresc.

face, Shall then Thy chil - dren for ev - er Despair - ing

No more the light of Thy face, Shall then Thy chil - dren for

for His grace! De - spair - ing

fa - - vor, Ye share no long - er His

fa - - vor, Ye share no long - er His

fa - - vor, Ye share no long - er His

poco a poco cresc.

E: sigh for Thy grace? Share we no long-er Thy
 Ad: ev - er Sigh in de-spair of Thy grace?
 Ar: sigh for His grace!
 fa - vor, No more the light of His face,
 fa - vor, No more the light of His face,
 fa - vor, No more the light of His face,
fp

E: fa - - vor, No more the light of Thy face,
 Ad: Share we no long-er Thy fa - vor, No more the light of Thy
 Ar: Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His
 Ye share no long-er His fa - vor, No more the light of His

p poco a poco cresc.

E. Shall then Thy chil - dren for ev - er

Ad. face, Shall then Thy chil - dren for ev - er

Ar. face, *p poco a poco cresc.* Ye in your sin shall live for

face, *p poco a poco cresc.* Ye in your sin shall live for

face, *p poco a poco cresc.* Ye in your sin shall live for

face, *p poco a poco cresc.* Ye in your sin shall live for

p poco a poco cresc.

p

Rd. *

E. Sigh in despair of Thy grace? Shall then Thy chil - dren for

Ad. Sigh in despair of Thy grace? Shall then Thy chil - dren for

Ar. ev - er, Torn by despair of His grace,

ev - er, Torn by despair of His grace,

ev - er, Torn by despair of His grace,

ev - er, Torn by despair of His grace,

Rd. *

f ev - er *ff* Sigh in de - spair of Thy
f ev - er *ff* Sigh in de - spair of Thy
f ev - er - more de - spair, *ff* Torn by de - spair of His
f Ye in your sin shall live for ev - er, *ff*
f Ye in your sin shall live for ev - er, *ff*
f Ye in your sin shall live for ev - er, *ff*

fff grace? sigh in despair of Thy grace?
fff grace? sigh in despair of Thy grace?
fff grace, torn by despair of His grace!
Torn by despair of His grace! Ah!
Torn by despair of His grace! Ah!
Torn by despair of His grace! Ah!

SOPRANO. *p* > *poco cresc.*
 O God a - veng - ing and

ALTO. *divisi* *p* > *poco cresc.*
 O God a -

TENOR I. *p* *poco cresc.*
 O God a - veng - ing and right - eous, God a -

TENOR II. *divisi* *p* > *poco cresc.*
 O God a - veng - ing and right - eous, O God a -

right - eous, Par - a - dise ye leave to - day,

veng - ing and right - eous, Par - a - dise ye leave to -

p > *poco cresc.*
 O God a - veng - ing and right - eous,

veng - ing, Par - a - dise ye leave to - day,

veng - ing and right - eous, Par - a - dise ye leave to -

eous, Par - a - dise, Par - a - dise ye leave to -

Eve.

Share we no long - er Thy fa - - - vor,

Adam.

Share we no long - er Thy fa - - - vor,

The Archangel.

Ye share no

SOPRANO.

Ye share no long - er His

day, Ye share no long - er His

ALTO. *divisi*

Ye share no long - er His

TENOR I.

Ye share no long - er His

day, Ye share no long - er His

TENOR II. *divisi*

day, Ye share no long - er His

E.
 No more the light of Thy face, Shall then Thy
 Ad.
 No more the light of Thy face, Shall then Thy
 Ar.
 long - er His fa - - - vor, No

SOPRANO.
 fa - - - vor, No more the light of His
 fa - - - vor, No more the light of His

ALTO. divisi
 fa - - - vor, No more the light of His

TENOR I.
 fa - - - vor, No more the light of His
 fa - - - vor, No more the light of His

TENOR II. divisi
 fa - vor No more the light of His

E. chil - - - dren for ev - - - er De-spair-ing

Ad. chil - - - dren for ev - - - er De-spair-ing

Ar. more the light of His face, De-spair-ing

face, Ye in sin shall live for ev - - - er,

face, Ye in sin shall live for ev - - - er,

face, Ye in sin shall live for ev - - - er,

E. sigh for Thy grace? Shall then Thy chil - - - dren for

Ad. sigh for Thy grace? Shall then Thy chil - - - dren for

Ar. sigh for His grace! Ye in your sin shalt live for

Torn by de-spair of His grace! Ye in your sin shall live for

Torn by de-spair of His grace! Ye in your sin shall live for

Torn by de-spair of His grace! Ye in sin shall live for

ev - - - er despairing sigh - - - for Thy grace, despairing

ev - - - er despairing sigh - - - for Thy grace, despairing

ev - - - er Tornby de - spair - - - of His grace, torn by de -

ev - - - er Tornby de - spair - - - of His grace, torn by de -

ev - - - er Tornby de - spair - - - of His grace, torn by de -

ev - - - er Tornby de - spair - - - of His grace, torn by de -

sigh for Thy grace?

sigh for Thy grace?

spair of His grace!

spair of His grace!

spair of His grace!

spair of His grace!

ff

ff lungu

Recitative and Grand Final Chorus.
The Son; Full Chorus.

Grave. (♩ = 56)

p *pp*

This block shows the piano introduction for the recitative. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a minor key and 3/4 time. The tempo is marked 'Grave' with a quarter note equal to 56 beats. The dynamics range from piano (*p*) to pianissimo (*pp*).

The Son. *solennemente*

O man, O wo - man! take heart, be -

Rec. *

This block contains the first line of the recitative. It features a vocal line (bass clef) and a piano accompaniment (grand staff). The tempo is 'solennemente'. The lyrics are 'O man, O wo - man! take heart, be -'. The piano part has a 'Rec.' marking and an asterisk.

hope - - - ful! The wrath of Heav'n shall not en -

Rec.

This block contains the second line of the recitative. The vocal line continues with 'hope - - - ful! The wrath of Heav'n shall not en -'. The piano accompaniment continues with 'Rec.' and a 'Rec.' marking.

sure; Your children shall once be -

Rec. *

This block contains the third line of the recitative. The vocal line continues with 'sure; Your children shall once be -'. The piano accompaniment continues with 'Rec.' and an asterisk.

hold me, a messen-ger sent by my Fa - - - ther, tell-ing

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

This block contains the fourth line of the recitative. The vocal line continues with 'hold me, a messen-ger sent by my Fa - - - ther, tell-ing'. The piano accompaniment continues with 'Rec.' and asterisks.

S. mor - tals of love _____ that shall all fear _____ de -

S. stroy! _____ Their Sav - iour I shall

S. come, _____ their

S. Sav - iour I shall come, _____ their Sav - iour I shall

come, bear-ing ti - dings of joy. ———

SOPRANO. *maestoso*
f Their

ALTO. *f* Their

TENOR. *f* Their

BASS. *f* Their

Ped. * Ped. *

Sav - iour He will come, ——— their Sav - iour He will

Sav - iour He will come, ——— their Sav - iour He will

Sav - iour He will come, ——— their Sav - iour He will

Sav - iour He will come, ——— their Sav - iour He will

Ped. m.d. *

come, — their Sav - iour He will come, — their Sav - iour Hewill

come, — their Sav - iour He will come, — their Sav - iour Hewill

come, — their Sav - iour He will come, — their Sav - iour Hewill

come, — their Sav - iour He will come, — their Sav - iour Hewill

Red. m.d. * *Red.* * *Red. m.d.*

allarg. ³ *Allegro.* (♩ = 132)

come, bear - ing ti - dings of joy! _____

allarg. ³ *Allegro.* (♩ = 132)

come, bear - ing ti - dings of joy! _____

allarg. ³ *Allegro.* (♩ = 132)

come, bear - ing ti - dings of joy! _____

allarg. ³ *Allegro.* (♩ = 132)

come, bear - ing ti - dings of joy! _____

ff *p*

cresc. poco a poco

f
Sav- iour and Lord, praise we, praise we Thy love un - end - ing!

f
Sav- iour and

f staccato

f

p
Lord, praise we, praise we Thy love un - end - ing!

Here on earth our

p
Lord, praise we, praise we Thy love un - end - ing!

rit.

Here on earth our voice - es all

voice - es all blend - ing, here on earth our voice - es all

Here on earth our voice - es all blend - ing, here on earth our

blend - ing With ser - a - phim shall out - pour, Prais - ing

Here on earth our voice - es all blend - ing With ser - a - phim shall out - pour, Prais - ing

blend - ing With ser - a - phim, with ser - a - phim shall out - pour, Prais - ing

voice - es all blend - ing With ser - a - phim shall out - pour, Prais - ing

Thee_ for ev - er - more!

Thee for ev - er - more!

Thec for ev - er - more!

Thee for ev - er - more!

p *poco a poco cresc.* - -
Far and wide_ through - out cre -

p *poco a poco cresc.* - -
Far and wide through - out cre -

p *poco a poco cresc.* - -
Far and wide_ through - out cre -

p *poco a poco cresc.* - -
Far and wide through - out cre -

p *poco a poco cresc.* - -

a - tion Be Thy glo - ry by all con - fess'd,

a - tion Be Thy glo - ry by all con - fess'd,

a - tion Be Thy glo - ry by all con - fess'd,

a - tion Be Thy glo - ry by all con - fess'd,

sempre cresc.
Let ev - 'ry voice — tell a - do - ra - tion, Thy ho - ly

sempre cresc.
Let ev - 'ry voice tell a - do - ra - tion, Thy ho - ly

sempre cresc.
Let ev - 'ry voice tell a - do - ra - tion, Thy ho - ly

sempre cresc.
Let ev - 'ry voice tell a - do - ra - tion, Thy ho - ly

sempre - cresc.

name shall for ev - er be blest! Let ev - 'ry voice —

name shall for ev - er be blest! Let ev - 'ry voice

name shall for ev - er be blest! Let ev - 'ry voice

name shall for ev - er be blest! Let ev - 'ry voice

f

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

tell a - do - ra - tion, Thy ho - ly name shall for ev - er be

poco allarg.

u tempo

blest!

u tempo

blest!

u tempo

blest! Let ev-'ry voice tell a - do -

u tempo

blest! Let ev-'ry voice tell a - do - ra - tion, ev - 'ry

The first system of the musical score consists of four staves. The top two staves are vocal parts, both marked *u tempo* and containing the word "blest!". The third staff is a vocal part with the lyrics "blest! Let ev-'ry voice tell a - do -". The fourth staff is a piano accompaniment part, also marked *u tempo*, with the lyrics "blest! Let ev-'ry voice tell a - do - ra - tion, ev - 'ry".

u tempo

Let ev-'ry voice tell a - do -

Let ev-'ry voice tell a - do - ra - tion, ev-'ry voice a - do -

ra - tion, Let ev - 'ry voice tell a - do -

voice tell a - do - ra - tion, ev-'ry voice a - do -

The second system of the musical score consists of four staves. The top two staves are vocal parts, both marked *u tempo* and containing the lyrics "Let ev-'ry voice tell a - do -". The third staff is a vocal part with the lyrics "Let ev-'ry voice tell a - do - ra - tion, ev-'ry voice a - do -". The fourth staff is a piano accompaniment part, also marked *u tempo*, with the lyrics "ra - tion, Let ev - 'ry voice tell a - do -".

ra - tion, Thy ho - ly name_ be blest, Thy ho - ly

ra - tion, Thy ho - ly name be blest, Thy ho - ly

ra - tion, Thy ho - ly name_ be blest, Thy ho - ly

ra - tion, Thy ho - ly name be blest, Thy ho - ly

name be blest, for ev - er blest! Sav - iour and Lord,

name be blest, for ev - er blest! Sav - iour and Lord, praise we,

name be blest, for ev - er blest! Sav - iour and

nameshall for ev - er be blest! Sav - iour and Lord, praise we, praise we

praise we, praise we, praise we Thy love un - end - ing, praise we Thy love un -

praise we, praise we, praise we Thy love un - end - ing, praise Thy love un -

Lord, praise we, praise we Thy love un - end - ing, praise Thy love un -

Thy love un - end - ing, praise we Thy love un - end - ing, praise Thy love un -

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end - ing, praise we Thy love un - end -

end - ing, praise we Thy love un - end -

end - ing, praise we Thy love un - end -

end - ing, praise we Thy love un - end -

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

ing! Let ev-'ry voice tell a-do-ra-tion, Thy ho-ly

name shall be blest, Thy *allarg. ff*

name shall be blest, Thy *allarg. ff*

name shall be blest, Thy *allarg. ff*

name shall be blest, Thy *allarg. ff*

ho - ly name shall be blest!

ho - ly name shall be blest!

ho - ly name shall be blest!

ho - ly name shall be blest!

Red. * *Red.* *

Thy name be blest!

Thy name be blest!

Thy name be blest!

Thy name be blest!

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