



EDEN

A DRAMATIC ORATORIO IN THREE ACTS

The Poem Written
by
Robert Bridges

Music for Soli, Chorus, and Orchestra
by

Charles Villiers Stanford

(Op. 40 - 1890)

PIANO/VOCAL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

Cover Image

“The Rebuke of Adam and Eve” by Charles Joseph Natoire, 1740



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see *The RCM Novello Library – The Musical Times*, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

Professor of Music

University of Minnesota - School of Music

Minneapolis, Minnesota USA

Source Information

Full Score Manuscript

Vocal Score

Royal College of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music Library MS 4163

Novello, Ewer & Co. no. 8138 © 1891

Ass't. Librarian - library@rcm.ac.uk

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

PREFATORY NOTE.



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

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

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

VOX CHRISTI.

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

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

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

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

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

INDEX.

ACT I.—HEAVEN.

No.	Page
1. PRELUDE	3
2. ANGEL OF THE EARTH, AND CHORUS OF ALL ANGELS "Hark, what solemn joy"	6
3. DIALOGUE AND CHORUS	19
4. CHORUS OF ALL ANGELS (<i>Madrigale Spirituale</i>) "Flames of pure love are we"	33
5. ANGEL OF THE EARTH	39
6. CHORUS OF ALL ANGELS	45

ACT II.—HELL.

7. CHORUS	67
8. SATAN AND ALL DEVILS	78
9. SATAN	82
10. CHORUS	84
11. SATAN AND CHORUS	88
12. CHORUS	93
13. SATAN	98
14. CHORUS	102

ACT III.—EARTH.

PART I.—THE FALL.

15. ADAM, EVE	113
16. ADAM, EVE	120
17. EVE, SATAN, CHORUS OF ANGELS	124
18. CHORUS OF ANGELS. MICHAEL AND TWO ANGELS { "Eyes, whom the sight of God delighteth"	141
19. ADAM, EVE, CHORUS OF ANGELS	146
20. ADAM, EVE	151
21. MICHAEL AND TWO ANGELS. ADAM	155

PART II.—ADAM'S VISION.

VISION OF WAR.

22. ADAM, MICHAEL, CHORUS OF FURIES, WARRIORS } "Such child thou wert"	161
AND VANQUISHED	
PEAN	171

VISION OF PLAGUE, FAMINE, AND DISEASES.

23. ADAM AND CHORUS	181
----------------------------	-----

VISION OF GOOD.

24. ADAM, MICHAEL, ANGELS OF POETRY AND OF MUSIC "Woe, woe to the earth"	191
25. CHORUS OF ALL-SEERS. ANGEL OF MUSIC	197

VISION OF CHRIST.

26. CHORUS OF ANGELS AND OF ALL-SEERS. ADAM, } "Glory to God on high"	202
MICHAEL, ANGELS OF POETRY AND OF MUSIC }	
27. MICHAEL AND CHORUS	208
28. CHORUS OF ALL ANGELS	213

EDEN.

ACT I.—HEAVEN.

No. 1.—PRELUDE.

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

Angel of the Earth.

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

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

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

HYMN OF THE ANGELS.

All Angels.

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

I. Seraphs.

We, Thy love-kindling fire.

Cherubs.

We, Thy all-wise desire,

Thrones.

We, Thine enduring might,

All.

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

II. Virtues.

We, of Thy beauty bright,

III. Angels.

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

All.

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

No. 8.—DIALOGUE OF THE ANGELS.

Angel of the Earth.

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

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

Angel of the Sun.

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

Angel of the Earth.

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

Angels of the Planets.

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

Angel of the Earth.

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

Angel of Visible Beauty.

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

Angel of the Earth.

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

Angel of Poetry.

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

Angel of Music.

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

No. 4.—MADRIGALE SPIRITUALE.

All Angels.

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

No. 5.—A SONG OF GOD'S LOVE.

Angel of the Earth.

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

(THE SONG OF THE EARTH.)

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

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

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

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

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

END OF ACT I.

ACT II.—HELL.

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

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

No. 8.—THE AWAKENING OF SATAN.

Satan.

I awake.

Devil.

The king awaketh from his groaning sleep.

Satan.

I awake.

Devil.

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

Satan.

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

All Devils.

Ho ! ho ! attend !
Silence ! attend !

No. 9.—SATAN'S DREAM.

Satan.

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

No. 10.—CHORUS.

All Devils.

Ha! ha! Cease!

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

Ha!

We will not hear thee. Ha!

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

So hate ye and hiss Him aye. But hearken,
fiends:

In the Creator's scheme I spy a blot.
What think ye? If spirit and matter are joined
in one,

How shall not spirit eternal pine and falter?

All Devils.

Ho!

The spirit will falter and pine.

Satan.

The senseless lump

May turn to corruption.

All Devils.

Ho! The senseless lump

May turn to corruption.

Satan.

Ours is the earth;

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

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

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

No. 13.—SATAN PROPOSES HIS DESIGN.

Satan.

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

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

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

I will go forth, &c.

No. 14.—THE PRAISE OF SATAN.

All Devils.

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

For ever in ever-increasing desolation.

Forth go thou: lead us forth; thine armed
fiends

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

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

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

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

All Devils.

Ha! ha! cease!

• END OF ACT II.

ACT III.—EARTH.

PART I. THE FALL.

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

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

To the eyes of earth thou arisest; they shine;
Thou shewest their way.

Thy glance o'ertaketh the streams in their
flight;

They drink of thy ray.

Eve.

The awakening flowers their heads of light
Uplift in the shades.

Birds arouse their hymns of delight
On the paths of the glades.

Adam.

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

Eve.

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

Together.

The waters are bright, the flowers are awake,
The sun is above.
Birds hush their songs: 'tis day
In the garden of love.

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

Eve.

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

Adam.

A brute is he.

Eve.

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

Adam.

Serpent his name.

Eve.

Bid him stay.

Adam.

He would not stay.

Eve.

Speak to him.

Adam.

He will answer not.

Eve.

Call to him.

Adam.

He would not obey.

Savage ears have they;
Tongues and no speech; minds without
thought.

Eve.

Watch him.

Adam.

He will flee anon.

Eve.

He flieth, follow!

Adam.

He is gone.

Eve.

I will follow.

Adam.

He will lead thee a vain
chase.

Eve.

I will follow.

Adam.

He will head thee in the
race.

Eve.

Follow! follow!

Adam.

He will hide him in the
grasses.

Eve.

Follow! follow!

Adam.

In the thicket where he
passes

He will lead thee a vain chase.

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

Angels.

Take heed, Eve, take heed!

Eve.

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

Angels.

Take heed, Eve, take heed!

Eve.

Who bids me fear?

Angels.

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

Satan.

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

Eve.

Thou, serpent, was't that spake?

Angels.

Take heed!

Satan.

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

Angels.

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

Satan.

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

Eve.

In wonder I hearken.

Angels.

Take heed, take heed!

Satan.

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

Angels.

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

Satan.

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

Angels.

'Tis death: consider!

Satan.

THOU SHALT NOT DIE.

Eve.

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

Angels.

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

Satan.

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

Eve.

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

Satan.

To Adam haste.

Eve.

He too shall taste.

Satan (mocking Angels).
Make speed, Eve, make speed!

Eve.

To him I haste.

Satan.

He too shall taste.

Satan (alone).

Ye boastful angels, eternal tyrants, behold,
Behold, behold!

Adam is fallen, he eateth: no longer now
In Hell to be confined I thither turn,
But thence to draw the friends of death:
hereafter

On earth with men to inhabit evermore;
'Less I with fire or flood or cumbering cold
Destroy God's fanciful fabric and them.—
Farewell.

No. 18.—THE DESCENT OF MICHAEL.—
Dialogue of Angels.

The Angels that warned Eve.

Eyes, whom the face of God delighteth,
Ye sight of His seeing!

A wonder ye see, not understood;
The earth He willed into being,
His foe to combat inviteth.

Still from our heavenly tower look we down:
The will of His good
Redemption shall crown.

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

Michael and two Angels.

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

No. 19.—ADAM'S LAMENT.—*Angels,
Adam, and Eve.*

Adam.

Fled are my joy and peace. Why was I made?
Creator of all, why madest Thou me,
A breath in the dust, to be
Of itself afraid?

My pride to be Thine Thou hast reft, the glory
and crown of my head;

My robe of innocence rent; my nakedness
Thou piercest
With fiercest
Fangs of dread.

[Distant thunder heard.]

Shall the mighty lion, his kindness forgetting,
Steal me in the night to spring and rend me?
Or must I defend me

From the onslaught of eagles, my head
besetting

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

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

No eyes of love to recall me thence.

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

Where good nor ill cometh: sun shineth there
never,

Nor horrors of soul the darkness can
darken.

[Thunder.

Angels above in the thunder.

ADAM! ADAM!

Eve.

Hearken! O hearken!

Adam.

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

[Lightning.

From dust I came.

[Thunder.

Angels above.

ADAM! ADAM!

No. 20.—THE PRAYER.—*Adam and Eve.*

Adam.

Hide, hide from heaven our shame!

Eve.

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

Adam.

Ill have we done.

Eve.

If thou despair,
How shall He hear our prayer?

Adam.

How hear our prayer?

Eve.

O, Adam, pray:
Speak for us, Adam, say
FATHER of heaven, forgive, restore—

Adam.

Father of heaven, forgive, restore.

Eve and Adam.

Turn not away.

Thy weeping children do not disregard.
Thy work of love with love amend.

Adam and Eve.

Thy making, by ourselves unmade—
In pain and grief, terror and sorrow marred,
In the dust low laid—

(Together) Create once more;

Bid Thou to honour again arise.

One hope of Thee we crave,
Our broken hearts receive; unto our heavy cries
Bow Thine ear and save.

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

Michael, with the two Angels.

Adam, thy prayer is heard in heaven.
Thou fal'n most in despair, lament no more.

From Eden tho' thou'rt driven,

Yet unto thee,

And to thy children to be born to thee,

The Earth and all her joy is given.

Take heart, look forth and see!

Lament no more!

Adam.

Angel of God!

Angels.

Lament no more.

Adam.

Of my lament,
When in despair I fell,
I do repent.

Angels.

Thy prayer is heard.

Adam.

Angel of God!

Angels.

Lament no more.

Adam.

In thy word I rejoice,

And in thy voice

I comfort me.

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

The fault wherein I fell

Shall they too rue, nor in this garden dwell?

Michael and Angels.

Fear not, rejoice at their birth;

For them shall Earth

As Eden be.

We that behold their Father's face

Will shield their grace,

Their steps of joy, their voice of mirth.

To gladden the Earth

They shall be free.

END OF PART I.

PART II.—ADAM'S VISION.

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

Michael.

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

Adam.

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

Michael.

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

See on the plain afar
With banners and armèd train,
What plague accurst
Rideth the first.

Adam.

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

Furies.

War, War ! to the attack !

Warriors, with trumpets.

The enemy ! See ! the enemy !

War.

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

Trumpets.

On ! Run ! With your onset bear them down !

War.

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

(With Furies.)

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

Trumpets.

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

War.

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

Trumpets.

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

Furies.

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

War.

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

Trumpets.

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

Furies.

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

War and Furies.

They fly, they fly !

Trumpets.

Follow, pursue the flying ! Destroy, destroy !

Vanquished.

Spare, spare !

Furies.

Die, die !

Vanquished.

We are fallen.

Furies.

Ye perish, ye die !

Vanquished.

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

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

Trumpets.

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

Vanquished.

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

Furies.

Die, die !

PÆAN.

Furies.

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

Adam.

Be these my sons! Alas!

Michael.

They are gone.

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

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

Plague.

I walk the winds unseen.

Famine.

I follow thee fast.

Plague.

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

Famine.

I powder the blast
 With mildew and mould:

Plague.

To enter the blood
 With drink and breath.

Famine.

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

Plague.

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

Famine.

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

Plague.

Men and beasts sicken and die;
 They cannot escape.

Famine.

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

Together.

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

Diseases.

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

(PAIN CHORUS.)

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

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

No. 24.—VISION OF GOOD.

Michael shews to Adam the Muses.

Adam.

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

Michael.

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

Adam.

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

Angel of Poetry.

Come, fairest spirit!

Angel of Music.

Fairest spirit, come!

Angel of Poetry.

I link my hand in thine.

Angel of Music.

I lean on thee.

Poetry.

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

Music.

I yield to thee.

Poetry.

I have launched a boat
On the ocean of thought:

Music.

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

Both.

We float.

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

Adam.

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

Michael.

Knowest thou their names?

Adam.

The memory of their names
Wings back feathers flames.

No. 25.—VISION OF ALL-SEERS.

Chorus of All-Seers.

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

In thy praise we rejoice.

The unseen we adore

In music and prayer;

In palaces fair

Hath knowledge her throne;

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

With wisdom for joy

Our pleasure hath played,

Our labour hath made

The small to be great,

A rapture of sorrow, a beauty of fate,

In forms of desire.

We follow thy thought, O beauteous best,
But yet, yet are not our spirits at rest.

Angel of Music.

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

All-Seers.

Thy smile is of God,

Thy teaching is truth;

The glory of youth

Thy wisdom hath won;

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

With eyes of desire.

But O, our heart escapeth in fire,
Our love flieth away in breath.

Angel.

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

All-Seers.

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

No. 26.—THE VISION OF CHRIST.

Chorus of Angels.

Glory to God on high!

Adam.

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

Angels.

Glory to God on high! To men be peace!

Michael.

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

Vox Christi.

Come unto Me!

Angels.

O come to Him !

Vox Christi.

We weary and heavy-laden.

Angels.

O come to Him !

Vox Christi.

And I will give you rest.

Angels.

He will give you rest.

Angels of Poetry and Music.

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

All-Seers.

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

Vox Christi.

Take My yoke upon you, and learn of Me.

Angels.

O learn of Him !

Vox Christi.

For I am lowly of heart.

Angels.

O learn of Him !

Vox Christi.

And ye shall find your rest.

Angels.

Ye shall find your rest.

[Somniferous music.]

No. 27.—SLEEP CHORUS.

Michael.

They sleep, they sleep ; they are fallen
asleep.

The night descendeth :

The promise of God hath brought them
sleep ;

The vision endeth.

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

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

Sleep, sleep !

Chorus of Angels.

In Paradise no more shall he awake :

When the day breaketh,

As a dream, when he awaketh,

His childhood shall be.

Sleep, sleep !

Of Angel-songs their sons shall tell,

Of the tree,

Of the garden where they might dwell,

Of the serpent of Hell,

Of the fruit they did take, and fell.

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

As a dream ; and their hope as a memory.

Sleep, Adam, sleep : Sleep, Eve, and rest you
well.

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

All Angels.

Glory to God on high ! To man be peace.

Alleluiah ! Alleluiah !

Amen.

THE END.

EDEN.

ACT I.—HEAVEN.

No. 1.—PRELUDE.

Lento assai. "Sanctorum meritis."*

PIANO.
♩ = 52

9

18

molto legato.

25

30

A

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

35

poco cres.
dim.

Measures 35-39: Treble clef with a key signature of two sharps (F# and C#). The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and single notes. Dynamic markings include *poco cres.* and *dim.*

40

Measures 40-45: Continuation of the melodic and accompanimental patterns from the previous system. The right hand continues with intricate sixteenth-note passages, while the left hand maintains its accompanimental role.

46

pp

Measures 46-51: The right hand has a more active melodic line with frequent slurs. The left hand accompaniment includes some chords with a *pp* dynamic marking.

52

B
mf

Measures 52-58: Measure 52 is a whole rest in the right hand, marked with a **B** above it. The left hand continues with a rhythmic accompaniment. From measure 53, the right hand enters with a melodic line. Dynamic marking is *mf*.

59

Measures 59-64: The right hand has a melodic line with some rests. The left hand accompaniment features a consistent rhythmic pattern with chords.

65

cres.

Measures 65-70: The right hand has a melodic line with some rests. The left hand accompaniment includes chords and single notes. Dynamic marking is *cres.*

71

Musical score for measures 71-76. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 71 starts with a 'C' time signature. The music features complex textures with many beamed notes and slurs. Dynamic markings include 'cres.' and 'f'. There are also several 'V' markings above the notes.

77

Musical score for measures 77-84. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 77 starts with a 'dim.' marking. The music continues with complex textures. A 'p' dynamic marking is present. There are several slurs and beamed notes.

85

Musical score for measures 85-90. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 85 starts with a slur. The music features complex textures with many beamed notes and slurs.

91

Musical score for measures 91-96. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 91 starts with a 'pp' dynamic marking. The music continues with complex textures. There are several slurs and beamed notes.

97

$d = 72.$

Musical score for measures 97-101. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 97 starts with a 'pp' dynamic marking. The music continues with complex textures. There are several slurs and beamed notes.

102

Musical score for measures 102-107. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). Measure 102 starts with a slur. The music continues with complex textures. There are several slurs and beamed notes.

108

Musical score for measures 108-113. The music is in D major and 4/4 time. It features a complex texture with multiple voices in both hands, including sixteenth-note passages and sustained chords. A fermata is placed over the final measure of this system.

114

Musical score for measures 114-121. A dynamic marking of *p* (piano) is present at the beginning. A *morendo.* (diminuendo) instruction is placed over the latter part of the system. The music continues with intricate harmonic and melodic lines.

122

Musical score for measures 122-132. A dynamic marking of *ppp* (pianissimo) is present. The system concludes with the instruction *Attacca senza pausa.* (Attaca without pause).

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

133

Musical score for measures 133-134. The tempo is marked *Andante quasi Adagio.* with a metronome marking of $\text{♩} = 80$. A dynamic marking of *p* (piano) is present. The instruction *col Ped.* (con Pedale) is written below the bass staff.

135

Musical score for measures 135-136. This system continues the melodic and harmonic development of the piece with flowing sixteenth-note passages.

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

Musical score for measures 137-142. This system begins the section where the Angel of the Earth approaches from the earth, featuring a prominent melodic line in the right hand.

139

Musical score for measures 139-140. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a continuous eighth-note accompaniment in the bass and a melodic line in the treble with slurs and ties.

141

Musical score for measures 141-142. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a continuous eighth-note accompaniment in the bass and a melodic line in the treble with slurs and ties.

143

Musical score for measures 143-144. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a continuous eighth-note accompaniment in the bass and a melodic line in the treble with slurs and ties.

145

Musical score for measures 145-146. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). An 'E' is written above the treble staff at the beginning of measure 145. The music features a continuous eighth-note accompaniment in the bass and a melodic line in the treble with slurs and ties.

147

Musical score for measures 147-148. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a continuous eighth-note accompaniment in the bass and a melodic line in the treble with slurs and ties.

149

Musical score for measures 149-150. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The upper staff is for a solo tenor voice, with the instruction "SOLO. TENOR. p" above it. The lyrics "Hark" are written below the vocal line. The lower staff is for piano accompaniment, starting with a piano (pp) dynamic. The piano part features a continuous eighth-note accompaniment in the bass and chords in the treble.

152

what so - lemn joy . . .

Sva

155

on the won - der-sha-ken ways . . of the

Sva

158

air . . . y firm - a-ment

Sva

p

Sva bassa

161

Spread . . . ing down to the

163

earth hath drawn . . . me

165

hi ther in - tent.

169

'Tis an - gel voi - ces, that

176

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

181

The hymn of man's birth.

Sua.....

mp poco marcato.

185

Sua.....

Hark!

mf

189

it is come. . . .

p *pp* *mp*

193

cres.

197

Ah near . . it com-eth:

p

201

O hark, I hear Th'e

cres. poco a poco. G

205

ter . . . nal Name.

cres. molto.

210

Piano accompaniment for measures 210-211. The music features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *cres. molto.* is present in measure 211.

212

1st SOPRANO.

God of might!

God of

2nd SOPRANO.

God of might!

God of

1st ALTO.

God of might!

God of

2nd ALTO.

God of might!

God of

1st TENOR.

God of

2nd TENOR.

God of

Sva...

mf

Piano accompaniment for measures 212-214. The music continues with a similar texture to the previous section, featuring a *mf* dynamic marking and a *Sva...* marking in measure 214.

215

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

Sva...

Piano accompaniment for measures 215-216. The music features a *cres.* dynamic marking in measure 215 and a *Sva...* marking in measure 216.

Musical score for page 219. It consists of six staves. The top two staves are vocal staves. The bottom four staves are piano accompaniment. The lyrics "We . . . Thy" are written under the first vocal staff. The piano part includes dynamic markings: *ff*, *f*, and *p*.

Musical score for page 225. It consists of six staves. The top two staves are vocal staves. The bottom four staves are piano accompaniment. The lyrics are: "love-kind - ling fré, We Thy all - wise de - sire, . . We", "We Thine en -", and "We Thy all - wise . . de - sire, . . We Thy all - wise . .".

Thine en - dur - - ing might, . . . we Thine en - dur - ing might,
 - dur - ing might, we Thine . . . en - dur - ing might,
 . . . de - sire, We . . . Thine . . . en - dur - ing, en - dur - ing might,
 A - dore

H

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

p

mf

H

art .. as Thou art, a - dore

art .. as Thou art, that art .. as Thou art,

that art . . as Thou art, that . . art, . .

that art .. as Thou art, that . . art, . .

as Thou art, that . .

a - dore Thee, that . . art as . . . Thou

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

that art as Thou art, God of might!

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

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

art . . as . . . Thou art,

art, that .. art as Thou art,

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

8va

dim.

2nd ALTO.

1st TENOR.

2nd TENOR.

We of Thy beau - ty bright, We

We war -

mf

dim.

p

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

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

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

cres.

cres.

cres.

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

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

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

mf

1st SOPRANO. *pp*

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

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

1st ALTO. *pp*

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

night, A-dore.. Thee on-

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

night, A-dore.. Thee

pp

that art as Thou art, A - dore

on - ly, that art as Thou art, that art as Thou art,

on - ly, that art . . . as Thou art, that . . . art, . .

ly, that art as Thou art, that . . . art,

that art as Thou art, that . .

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

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

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

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

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

art . . as . . . Thou art,

art, that.. art as Thou art,

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

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

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

cres. *ff*

Sua

This block contains the vocal and piano accompaniment for measures 292 through 296. It features five vocal staves and a grand staff for piano. The lyrics are "God of love! God of light! . . .". The piano part includes dynamic markings such as *cres.* and *ff*, and a *Sua* marking with a dotted line.

297 *Sua*

This block shows the piano accompaniment for measures 297 to 299. It features a grand staff with intricate melodic lines and chords. A *Sua* marking is present at the beginning of the section.

300 *dim.*

This block shows the piano accompaniment for measures 300 and 301. It features a grand staff with complex rhythmic patterns and melodic lines. A *dim.* marking is present.

302

This block shows the piano accompaniment for measures 302 and 303. It features a grand staff with dense chordal textures and melodic fragments.

304 *p* *pp*

This block shows the piano accompaniment for measures 304 and 305. It features a grand staff with a more sparse texture, including dynamic markings *p* and *pp*.

No. 8.—DIALOGUE AND CHORUS.

308

Piano accompaniment for measures 308-312. The music is in a minor key with a 3/4 time signature. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. A 'col Ped.' marking is present at the end of the system.

313

SOLO. TENOR. ANGEL OF THE EARTH.

Vocal and piano accompaniment for measures 313-318. The vocal line is in a tenor range, starting with a melisma. The piano accompaniment is in a minor key with a 3/4 time signature. Dynamics include *mf* and *pp sempre*.

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

319

Vocal and piano accompaniment for measures 319-323. The vocal line continues with a melisma. The piano accompaniment features triplet patterns in the right hand. Dynamics include *pp*.

wov - en your voi - ces, That as they

324

Vocal and piano accompaniment for measures 324-328. The vocal line continues with a melisma. The piano accompaniment features triplet patterns in the right hand. Dynamics include *pp*.

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

329

Vocal and piano accompaniment for measures 329-333. The vocal line concludes with a melisma. The piano accompaniment features triplet patterns in the right hand. Dynamics include *cre.* and *f*. A key signature change to major is indicated by a 'K' above the staff.

peace ?

333

SOLO. BARITONE. ANGEL OF THE SUN.

To

337

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

341

fill man's life with de - sire, And

345

flood his days . . as they run With the

349

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

353

Musical score for measures 353-356. The vocal line has a fermata over the final note. The piano accompaniment includes dynamics *p*, *tr*, and *fp*. A large 'L' is written above the vocal staff.

357

SOLO. TENOR.
ANGEL OF THE EARTH.

Musical score for measures 357-361. Includes lyrics: "Love - ly flow - ers at thy smile Spring . . . from the". The piano accompaniment starts with a *pp* dynamic.

362

Musical score for measures 362-365. Includes lyrics: "dus - - ky sod; Whose". The piano accompaniment features a *mp* dynamic and a *dim.* marking.

366

Musical score for measures 366-370. Includes lyrics: "won - der a - wait - - - ed a - while The pur - pose of". The piano accompaniment includes a *pp* dynamic.

371

Musical score for measures 371-374. Includes lyrics: "God : But what is man?". The piano accompaniment features a *pp* dynamic.

ANGELS OF THE FIVE OLD PLANETS.*

SOLO. 1st SOPRANO.



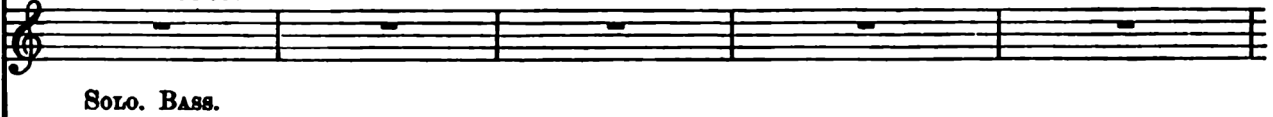
SOLO. 2nd SOPRANO.



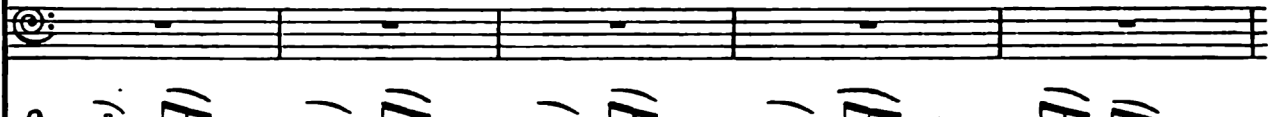
SOLO. ALTO.



SOLO. TENOR.

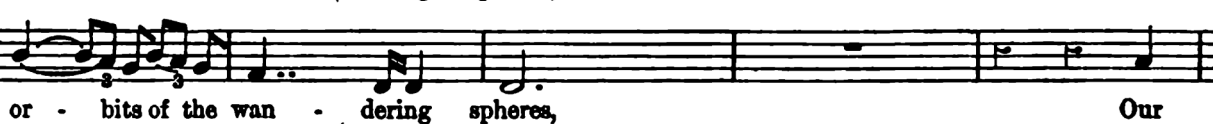


SOLO. BASS.



p

spheres,



* For distribution of parts, see Prefatory Note.

388

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

Our se - crets bright tune ..

8 8 8 8

393

bright tune to thine ears, M

bright tune to thine ears,

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

bright tune to thine ears,

. . . to thine ears, M

mf

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

our

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

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

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

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

se - crets bright, our . . .

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

Our se - crets bright, our se - crets,

Our se - crets bright, our se - crets,

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

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

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

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

our se - crets bright tune to thine ears, And

8va.

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

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

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

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

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

mf

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

pp *mf*

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

p *N* *p* *p* *p* *N*

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

dim. *pp*

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

p *p₃*

pp

442

SOLO. TENOR. ANGEL OF THE EARTH.

mp

I watch your

mp

448

cours - es from my throne, and see Your eyes are

pp

453

bent on me:

458

But what is man?

pp *cres.*

464

mf espress.

468

473

SOLO. ALTO. ANGEL OF VISIBLE BEAUTY.

477

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

481

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

486

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

490

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

Sva.

p

494

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

498

be And thy crown of gold.

P

mf *f*

502

SOLO. TENOR. ANGEL OF THE EARTH.

Glo -

f *tr*

507

Poco più mosso.

riously art thou clad, . . . as thou art fair; . . . Thy beau - ty is

Poco più mosso. ♩ = 84.

d.

511

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

515

Più mosso. SOLO. 2ND SOPRANO. ANGEL OF POETRY.

Più mosso. ♩ = 92. Me al - so He call - ed and said, . . .

519

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

523

Più lento. SOLO. 1ST SOPRANO. ANGEL OF MUSIC.

rall. And un - to me He spake, man I have made My thoughts without end. *Più lento.* ♩ = 72. *Sua.* *pp*

527

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

531

The breath of his life . . . in - to

534

mu - sic shake, That his love and

Poco a poco più mosso.

537

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

541

prayer . . . A path - - way to take.

poco rall. *Con moto.* *tr* *Con moto. ♩ = 46.*

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

547

poco cres. *Sva.*

552

Sva. *f*

No. 4.—CHORUS OF ALL ANGELS.

(MADRIGALE SPIRITUALE.)

557 $\text{♩} = 46.$

559

562

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

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

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

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

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

569

pure love, E choes of

pure . . love are we, E choes of

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

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

576

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

583

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

589

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

594

f *crea.*

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

O . . . sing, O sing, . . . O

His praise! O sing His praise! O

His praise! O sing, . . . O sing

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

599

p

sing His praise! But man,

sing His praise! But man, but man, while

sing His praise! But man, but . . . man, while .

His praise! But . . man, while so he

sing His praise! But man, while so . . . he

606

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

so he.. will - - eth, he.. will

so he will eth, will

will - - eth, he will - - eth to be,

will - - eth, will -

612

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

618

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

625

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

631

$\text{♩} = \text{♩}$

lov - - eth, of .. what he lov - - - - eth:

Ma - - ker of what he .. lov - - - eth: O . .

- - - - eth, of what he lov - - - eth: O . .

of .. what he lov - - - eth:

lov - - eth:

636

O . . sing, .. O .. sing . . his

sing, O .. sing . . his praise! O .. sing, ..

. . sing, O sing . . his praise! O . . sing . . his

O . . sing . . his

O . . sing . . his praise!

641

praise! O . . sing, .. O sing, . . . O sing his

praise! O . . sing, O . . . sing, .. O sing his

praise! O . . sing . . . his praise! O . . sing his

praise! O . . . sing, .. O sing . . . his

O . . sing . . his praise! . . O sing his

646

Più Lento e pesante. ♩ = 80.

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

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

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

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

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

651

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

656

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

No. 5.—ANGEL OF THE EARTH.

662

Allegretto ma non troppo presto. $\text{♩} = 66.$

p

666

670

674

SOLO. TENOR. ANGEL OF THE EARTH.

p

My sphere slow-ly turn-eth Thro'

679

night . . and day. . .

p

684

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

Sua.....

pp

688

ray: . . .

Sua..... *An*

p

692

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

Sua.....

696

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

cres. *mf*

700

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

cres. *poco cres.* *mf*

703

di - amonds flash to . . the stars of night.
Sua.....

fp *pp*

707

And out of the

710

bil - low - y cloud Steals to my

712

ear The song of the
Sua.....

714

cres.
 sphere, A thought of
Sua.....

716

voy - a - ging, born of

mp *cres.*

719

beau - ty a - loud,

mf *accel.* *cres.*

724

Con moto ma solenne.

Con moto ma solenne. ♩ = 104.

mp

729

O Ma - - ker, if all.. Thou

mf

734

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

738

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

742

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

746

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

750

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

754

Poco più mosso. bey : Since Thou a - lone . . . art

758

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

762

And nothing in vain, - . . .

766

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

770

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

Adagio come sopra. ♩ = 72.
Sua.....

774

dim.
p

779

No. 6.—CHORUS OF ALL ANGELS.

Allegro maestoso. ♩ = 84.

Piano accompaniment for measures 779-782. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex rhythmic pattern with many triplets and sixteenth notes. The left hand provides a steady bass line with some triplet patterns.

783

Piano accompaniment for measures 783-786. The right hand continues with intricate triplet and sixteenth-note patterns. The left hand maintains a consistent bass line with occasional triplet figures.

787

Piano accompaniment for measures 787-790. The right hand has fewer notes, focusing on chordal textures and triplet patterns. The left hand continues with a steady bass line.

791

CHORUS.
1st SOPRANO.

W

2nd SOPRANO.

1st ALTO.

2nd ALTO.

1st TENOR.

2nd TENOR.

W
8va...

cres.

A

Vocal staves for the chorus of all angels, measures 791-796. The staves are for 1st Soprano, 2nd Soprano, 1st Alto, 2nd Alto, 1st Tenor, and 2nd Tenor. The piano accompaniment is at the bottom. The vocal parts enter with a whole note 'W' (Wo) and then sing 'A' (Amen). The piano accompaniment features a crescendo and triplet patterns in the right hand.

804

Musical score for measures 804-808. The score is written for a choir and piano. The lyrics are: "rays of beau - teous life". The piano part includes trills and triplets.

809

Musical score for measures 809-813. The score is written for a choir and piano. The lyrics are: "A". The piano part includes triplets and chords.

813

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

817

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

822

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

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

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

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

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

high, Ar-rived in rays of beau - teous

Sua

827

life Our fix - ed loves . . in

life

life Our fix - ed

life Our fix - ed

life

Sua

col Ped.

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

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

845

By free de - sire, by free de -

free de - sire, by free de -

By free de - sire

by free de - sire

By free de - sire

- sire, by free de - sire

cres.

850

- sire to mul - ti - ply, . .

- sire to mul - ti - ply, . .

to mul - ti - ply, . .

to mul - ti - ply, . .

to mul - ti - ply, . .

to mul - ti - ply, . .

to mul - ti - ply, . .

8va

cres.

ff

854

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

Y

3

pv

Y

3

Detailed description: This block contains the musical score for measures 854 through 858. It features six vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are "by . . free . . de - sire". The piano accompaniment includes triplets and dynamic markings such as *pv* and accents (*>*). A fermata is placed over the final notes of the vocal lines.

859

to mul - - - ti - ply.
to mul - - - ti - ply.
to mul - - - ti - ply.
to mul - - - ti - ply.
to mul - - - ti - ply.
to mul - - - ti - ply.

Detailed description: This block contains the musical score for measures 859 through 863. It features six vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are "to mul - - - ti - ply.". The piano accompaniment includes accents (*>*) and a fermata over the final notes of the vocal lines.

865

Andante solenne.
p *>* *meno p*

O man, O man,
O man,
O man, O man,
O man, O man,
O man, O man,
O man,

Andante solenne. ♩ = 60.

874

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

- sid - er if to ex - cel . . . be
 - sid - er if to ex - cel, . . . to . . . ex - cel be
 - sid - er if . . . to ex - cel, . . . ex - cel
 if . . . to ex - cel, . . . to ex - cel . . . be
 - sid - er if to . . . ex - cel be
 if . . . to ex - cel, to . . . ex - cel

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

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

899

cres.

Piano accompaniment for measure 899, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, with a *cres.* (crescendo) marking.

904

1st & 2nd SOPRANO.

1st & 2nd ALTO.

1st TENOR.

2nd TENOR.

Let all Thy works, O God of

p sempre.

Vocal staves for Soprano, Alto, and Tenors, and piano accompaniment for measure 904. The lyrics are "Let all Thy works, O God of". The piano part includes a *p sempre.* marking.

909

Let all Thy works, O God of

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

Vocal staves and piano accompaniment for measure 909. The lyrics are "Let all Thy works, O God of might, praise Thee for ev - er, let all . . . Thy works . .".

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

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

. praise Thee for ev - er, praise
 works praise Thee for ev - er,
 love, praise Thee for ev - er, praise Thee, praise . .
sempre p

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

934

Let all Thy works, O God of love, let all Thy works, O
 might, let all Thy
 praise . . . Thee, let all Thy works,
 Let all Thy works, O God, . . . O God of love, *Sva.*.....
mf

939

God of might and love, . . . O God . .
 works, O God of love, praise Thee for ev - er, O
 . . . O God of love, praise Thee for
 let all Thy works, O God of might, praise Thee for
Sva...... *tr* B

944

Un poco più animato.

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

949

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

953

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

957

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

961

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

965

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

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

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

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

983

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

988

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

993

might and love, praise Thee for ev
 love, praise Thee for ev
 and .. love, praise Thee for ev
 might and .. love, praise Thee for ev

998

Più moto.

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

Più moto. d = 76.

1003

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

1008

praise . . Thee for ev . . .
 Thee, praise . . Thee for ev . . er,
 Thee for ev
 might, . . . praise Thee for ev
 8va.....

1012 *Più mosso.*

er, let man . . . let man . . . ev - er - more . . . er, let . . . er, let

8va. *Più mosso.* $d = 80.$

1017

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

E

1021

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

E

1025

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

Sra.....
 p

1030

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

Sra..... Sra.....

1035

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

cres. cres. cres. cres.

3 3 3 3

1040

er; God of might! God of
er; God of might! God of
er; God of
er; God of

8va.....
8va.....

f

This block contains the musical notation for measures 1040 through 1043. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are: "er; God of might! God of", "er; God of might! God of", "er; God of", and "er; God of". The piano part includes a dynamic marking of *f* and a *8va* (octave) marking with a dotted line.

1043

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

8va.....
8va.....

f

This block contains the musical notation for measures 1043 through 1046. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are: "love! God of light!", "love! God of light!", "love! God of light!", and "love! God of light!". The piano part includes a dynamic marking of *f* and a *8va* (octave) marking with a dotted line.

1046

f

This block contains the musical notation for measures 1046 through 1049. It features four vocal staves and a grand staff for piano accompaniment. The piano part begins with a dynamic marking of *f*.

1050

Musical score for measures 1050-1053. The key signature has one sharp (F#) and the time signature is 3/4. A fermata is placed over the final measure (1053). A dynamic marking 'F' is present above the staff.

(The Angel of the earth descends.)

1054

Musical score for measures 1054-1055. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking 'Sua' is written above the staff. A performance instruction 'dim. poco a poco.' is written below the staff.

1056

Musical score for measures 1056-1057. The key signature has one sharp (F#) and the time signature is 3/4.

1058

Musical score for measures 1058-1059. The key signature has one sharp (F#) and the time signature is 3/4.

1060

Musical score for measures 1060-1061. The key signature has one sharp (F#) and the time signature is 3/4.

1062

Musical score for measures 1062-1065. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking 'pp' is written below the staff.

1066

Musical score for measures 1066-1069. The key signature has one sharp (F#) and the time signature is 3/4. Performance instructions 'rall.' and 'Sua' are written below and above the staff respectively.

ACT II.—HELL.

No. 7.—CHORUS.—ALL DEVILS.

Allegro molto ma pesante. ♩ = 144.

pp

Musical notation for measures 1-7, featuring a piano introduction with a treble and bass staff.

8

Musical notation for measures 8-14, continuing the piano introduction.

15

Musical notation for measures 15-21, continuing the piano introduction.

22

Musical notation for measures 22-29, continuing the piano introduction.

30

Musical notation for measures 30-36, continuing the piano introduction.

37

Musical notation for measures 37-44, continuing the piano introduction.

44

Musical score for measures 44-51. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a fermata over measures 48-51. The left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at measure 48.

52

Musical score for measures 52-59. The right hand continues the melodic line. The left hand features a more complex accompaniment with sixteenth notes. Dynamic markings include *pp* (pianissimo) at measure 52 and *p* at measure 55.

60

Musical score for measures 60-67. A fermata is placed over the right hand at measure 60. The left hand has a simple accompaniment of quarter notes. A dynamic marking of *pp* is present at measure 61.

68

Musical score for measures 68-74. The right hand has a melodic line with some chromaticism. The left hand has a steady accompaniment. A dynamic marking of *poco a poco crea.* (poco a poco crescendo) is present at measure 70.

75

Musical score for measures 75-81. The right hand features a more active melodic line with slurs. The left hand has a complex accompaniment with sixteenth notes. A dynamic marking of *col 8vi* (colonna 8va) is present at measure 78.

82

Musical score for measures 82-89. The right hand has a melodic line with slurs. The left hand has a complex accompaniment. Dynamic markings include *8va* (8va) at measure 82, *f* (forte) at measure 86, and *crea.* (crescendo) at measure 88. A *col 8vi* marking is also present at the bottom left.

88

Sua.....

Musical score for measures 88-95. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features complex textures with many beamed notes and rests. A dynamic marking of *f* is present. A pedaling instruction *col Ped.* is written below the bass staff.

96

Sua.....

Musical score for measures 96-103. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music continues with complex textures. A dynamic marking of *p* is present.

104

Musical score for measures 104-110. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. A dynamic marking of *dim.* is present in the beginning, and *p* is present later in the system.

111

Musical score for measures 111-116. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. A dynamic marking of *pp* is present.

117

Musical score for measures 117-124. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. A dynamic marking of *pp* is present. A letter *K* is written above the upper staff.

125

CHORUS. TENOR.

Musical score for the Chorus Tenor and Bass parts. The system consists of three staves. The top staff is for the Tenor voice, with lyrics "a - wake!". The middle staff is for the Basses, with lyrics "Sa - tan, Sa - tan, a - wake!". The bottom staff is for the piano accompaniment. Dynamic markings include *mf*, *poco cres.*, and *pp*. The piano part has a *R.H.* marking at the bottom right.

Alto. mf
Sa-tan, a-wake!

mf
Sa-tan, a-wake!

mf
Sa-tan, a-wake!

mp
Thy hosts are i-dle on the clang-ing

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

L *♩ = ♩* **TENOR.** *divisi. mp*
Its hol-low cup O'er-

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

L *♩ = ♩*
cres.

161

boils with cries,
boils with cries,
with cries,

166

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

171

177

pp

col 8vi.....

col 8vi.....

Allegretto maestoso.
SOPRANO.

ALTO.

A - wake!

if by those

TENOR.

if by those yell - ing light - ning

BASS.

A - wake! . . .

Allegretto maestoso. ♩ = 86.

mf

col 8vi.....

yell - ing light - ning clefts we may slip forth, if by those
clefts, a - wake!
we may slip forth, . . . a - wake!

col 8vi.....

SOPRANO. *f* 3

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

col 8vi

211

cres. *N* *ff*
 - vade the heaven, to in - vade the heaven, and
 - vade the heaven, to in - vade the heaven, and
 - vade the heaven, to in - vade to in - vade the heaven, and
 . . . the heaven, to in - vade the heaven, and

col 8vi

217

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

8138.

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

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

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

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

8va.

mf

col 8vi

232

- wake ! a - wake ! Our

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

a - wake ! a - wake !

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

ff *Tempo lmo. Allegro molto.* *mf*

mf *p*

col 8vi

238

starved fu - ries feed, our starved fu - ries

starved fu - ries feed, our starved fu - ries

Our starved fu - ries feed,

Our starved fu - ries feed,

col 8vi

0 *mf*

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

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

our claw - - - ing lust . . .

our claw - - - ing lust . . .

col 8vi.....

251

sf *cres.*

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

sf *cres.*

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

sf *cres.*

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

sf *cres.*

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

col 8vi.....

259

col 8vi.....

Sua

P

Sa - tan, a - wake!

f

Sa - tan, a - wake!

f

Sa - tan, a - wake!

f

Sa - tan, a - wake!

P

8va.....

col 8vi.....

f

mp

8va.....

cres.

f

più f

Sa - tan, a - wake!

più f

Sa - tan, a - wake!

più f

Sa - tan, a - wake!

più f

Sa - tan, a - wake!

più f

Sa - tan, a - wake!

8va.....

f

8138.

rall. ff Sa - tan, a - wake!

rall. ff Sa - tan, a - wake!

rall. ff Sa - tan, a - wake!

rall. ff Sa - tan, a - wake!

rall. ff Sa - tan, a - wake!

8va

ff sf rall. mp

pp

pp

R.H.

C

No. 8.—SATAN AND ALL DEVILS.

Molto moderato.

SATAN. *mf*

Molto moderato. ♩ = 86.

pp

I a - wake.

CHORUS. SOPRANO. *mp*

ALTO. *mp*

TENOR. *mp*

BASS. *mp*

The king a -

The king a - -

The king a - wak - eth, a - -

The king a - wak - eth, a - -

mf

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

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

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

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

pp

323

I a - wake.

328

Molto allegro.

As smoke and fire from a far moun-tain

cres.

As smoke and fire from a far moun-tain

cres.

As smoke and fire from a far moun-tain

cres.

As smoke and fire from a far moun-tain

f

Molto allegro. ♩ = 136.

cone Burst sud - den - ly forth - the

cone Burst sud - den - ly forth - the

cone Burst sud - den - ly forth - the

cone Burst sud - den - ly forth - the

cres. *ff*

8va

ear a - waits the sound.

ear a - waits the sound.

ear a - waits the sound.

ear a - waits the sound.

p

Molto moderato. SATAN. *ad lib.*

I have dreamed a curse on

Molto moderato. ♩ = 86. *colla parte.*

pp *R*

God: the ru-in . . of all . .

f Ho! attend!

f Ho! attend!

f Ho! . . attend!

f Ho! . . attend!

f *R*

p

p Si - - lence! attend!

p Si - - lence! attend!

p Si - - lence! at - tend!

p Si - - lence! at - tend!

dim.

p si - lence!

p

p

p

6 6 3 3

No. 9.—SATAN.

357 *Piu lento.* ♩ = 66.

363

SATAN.

mp

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

369

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

374

S *Con ironia.*

mf

vault: Him now they

379

cres.

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

f *pv* *mf*

Called man: to breed as we, but in a

poco cres.

390

world Of beau - - - ty, a

Stacc. *p*

393

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

sf

396

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

mf *p*

402

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

No. 10.—CHORUS.—ALL DEVILS.

408

Molto Allegro.

will
SOPRANO.

Ha! * cease!

ALTO.

Ha! ha! * cease!

TENOR.

Ha! * cease!

BASS.

Ha! ha! * cease!

Molto Allegro. ♩ = 144.

f *ff*

412

'Tis good thou

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

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

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

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

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

U

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

Shew us not The praise . . . of God,

Shew us not The praise of God,

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

hearken, we will not heark-en ;

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

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

we will not heark - en ;

ff Ha! . . . All . . . He hath made we

ff Ha! . . . All . . . He hath made we

ff Ha! . . . All . . . He hath made we

ff Ha! . . . All . . . He hath made we

Svo . . .

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

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

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

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

Soa.....

what He mak - eth we hate;

what , He mak - eth we hate;

mak - eth we hate; and what He

mak - eth we hate; and what He

Soa.....

mp

mp

dim.

mp and what He shall make shall be

mp and what He shall make shall be

shall make shall be hate, . .

shall make shall be hate, . .

cres.

cres.

cres.

cres.

hate, .. hate, hate, hate, hate

hate, hate, hate, hate

hate, hate, hate, hate

hate, hate, hate, hate

hate, hate, hate, hate

hate, hate, hate, hate

W

443

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

for ev - er - more. We will not

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

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

8

446

Ha, ha, .. ha !

hear thee ! Ha, ha, .. ha !

Ha, ha, .. ha !

Ha, .. ha !

Sca

3

No. 11.—SATAN AND CHORUS.

449

SOLO. BASS. SATAN.

So hate ye and hiss him aye:

CHORUS. SOPRANO.

We will not

ALTO.

TENOR.

BASS.

We will not hear thee!

fp

453

hear thee!

We will not hear thee!

We will not hear . . . thee!

456

f *Lento.* *mf* *cres.*

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

Lento. ♩ = 84

461

f *Moderato assai.* ♩ = ♩ *mf*

spy a blot. What

Moderato assai. ♩ = ♩

f fp

466

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

471

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

X

fal - ter?

CHORUS. *mf* Ho! . . . The *sf*

Ho! *f* The *sf*

mf Ho! . . . ho! *f* The *f*

Ho! ho! The

p *crea.* *f*

col 8vi.....

mf

The senseless lump

3 spi-rit will fal - ter and pine.

3 spi-rit will fal - ter and pine.

3 spi-rit will fal - ter and pine.

3 spi-rit will fal - ter and pine.

p *fp*

col 8vi.....

may turn to cor-ruption.

Ho! . . .

Ho!

Ho! . . . ho!

cres. *f*

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

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

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

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

p *cres.*

fz
Ours is the

earth, Ours . . . is the

soul of man. *Sua*.....

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

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

523

No. 12.—CHORUS.—ALL DEVILS.

Allegro feroce.

me.
Allegro feroce. ♩ = 144.

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

531

CHORUS.
SOPRANO.

Ours shall man be,
A.L.T.O.

Ours shall man be,
T.E.N.O.R.

Ours shall man be,
B.A.S.S.

Ours shall man be, and all his ge-ne -

f *mf*

col 8vi.....

536

and all his ge-ne -

and all his ge-ne-ra-tions,

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

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

mf *cres.*

col 8vi

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

cres.
cres.
cres.
cres.

Sva.

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

Sva.

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

Sva.

mf

He shall hate God and good.

He shall hate God and good.

He shall hate God and good.

He shall hate God and good.

555

He shall love us and ill.

He shall love us and ill.

He shall love us and ill.

He shall love us and ill.

He shall love us and ill.

560

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

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

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

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

ff

mf

8va

A

here shall he dwell and have de - light

here shall he dwell and have de - light

here shall he dwell and have de - light

here shall he dwell, and have de - light

8va

in hell: He here for

in hell: He here for

in hell: He here for ev - er,

in hell: He here for ev - er,

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

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

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

and all his ge - ne - ra tions, and

mf *cres.*

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

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

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

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

8va

581

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

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

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

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

585

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

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

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

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

8va

Hell . . . with - out end.

Hell . . . with - out end.

Hell . . . with - out end.

Hell . . . with - out end.

Sua

mf *cres.*

col 8vi

594

Piccola pausa.

f

col 8vi

No. 18.—SATAN.

599 SATAN. *Poco Allegro ma con moto.*

f

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

Poco Allegro ma con moto. ♩ = 100.

602

sf *mf*

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

p

605

dolce.

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

pp

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

611

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

614

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

617

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

620

I will de-lude . . . His

624

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

627

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

630

and fool . . . I will go forth,

634

I will go forth, I will lie and de-

637

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

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

643

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

646

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

649

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

652

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

fu-in.

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

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

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

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

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

f *86.*

661

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

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

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

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

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

666

An - cient of cha - os, es -

An - cient of cha - os, es -

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

sfp

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

sfp *sfp* *sfp* *sfp*

670

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

f
sfp *sfp* *sfp* *sfp*

672

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

G *mp* *f*
p *f*

8 8 8138. 8 8

fire ;

mp that marr - est Beau - ty, that sap - - pest

fire ;

mp that marr - est Beau - ty, that sap - - pest

p

p that broodst de - light - ing For

strength ; *p* that broodst de - light - ing For

p that broodst de - light - ing For

p strength ; that broodst de - light - ing For

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

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

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

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

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

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

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

cres. poco a poco.

*Maestoso.
un poco ritenente.*

Forth go thou! lead us forth! thine
Forth go thou! lead us forth! thine

*Maestoso.
f un poco ritenente.*

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

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

p

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

704

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

708

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

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

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

Forth go thou!

f

mf

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

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

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

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

f

f

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

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

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

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

Sua

Sua

col 8vi

col 8vi

thy power . . . ex-tend.

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

728 col 8vi

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

732

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

poco a poco accel.

8138. col 8vi

strife and sin and thee to reign

strife and sin . . and thee . . to reign

strife and sin and thee to reign

strife and sin . . and thee . . to reign

cres.

col Svi

740

for aye.

for aye.

for aye.

for aye.

744

rall. *Quasi Adagio.*

rall. King of death! king of

rall. King of death! king of

rall. King of death! king of

rall. King of death! king of

rall. King of death! *Quasi Adagio.* ♩ = 72 king of

hate! king of night! *lunga.*

hate! king of night!

hate! king of night!

hate! king of night!

hate! king of night! *lunga.*

754

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

ppp God of might! God of

1st & 2nd ALTOS. *ppp*

God of might! God of

1st & 2nd TENORS. *ppp*

God of

ppp

757

love! God of light!

love! God of light!

love! God of light!

love! God of light!

rall.

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

760

L'istesso tempo.
SOPRANO.

ff

ALTO. Ha! ha!

TENOR. Ha! ha!

BASS. Ha! ha!

L'istesso tempo. Ha! ha!

761

cease!

cease!

cease!

cease!

763

Allegro. ♩ = 136.

p *dim.* *cres.*

767

ff

ACT III.—EARTH.

PART I.—THE FALL.

No. 15.—ADAM, EVE.

Andante con moto. ♩ = 66.

pp

Musical notation for measures 1-2, featuring a piano introduction with a treble and bass staff. The treble staff has a dynamic marking of *pp*.

3

Musical notation for measures 3-5, continuing the piano introduction.

6

Musical notation for measures 6-8, including a *w* (trill) marking.

9

Musical notation for measures 9-12, including a *w* (trill) marking.

13

8va.....

Musical notation for measures 13-16, including an *8va* (octave) marking.

17

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

Musical notation for measures 17-20, including two *8va* (octave) markings.

20 *Sua*

23 *tr*

26

29 **A**

33

36 *Sua* *cres.*

39 *v* **B** *p*

8138.

Piano accompaniment for measures 42-45, featuring a flowing arpeggiated texture in the right hand and a steady bass line in the left hand.

46

SOLO. TENOR. ADAM.

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

Vocal line for Solo Tenor Adam and piano accompaniment for measures 46-49. The piano part includes a *pp* dynamic marking.

50

My world of joy dis - play. . .

Come, cloke night's

Vocal line and piano accompaniment for measures 50-53.

54

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

Vocal line and piano accompaniment for measures 54-57. The piano part includes a *poco cres.* dynamic marking.

58

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

Vocal line and piano accompaniment for measures 58-61. The piano part includes *mf* and *pp* dynamic markings.

62

shine,

Thou shewest their way.

Vocal line and piano accompaniment for measures 62-65.

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

Cf.
They drink . . . of thy ray.

cres. *mf*

SOLO. SOPRANO. EVE.
The a-wak-en-ing flowers . . .

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

shades. Birds a-rouse their hymns of de -

81

light. . . In the paths of the glades.

84

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

87

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

90

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

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

E Eva.
The waters are
ADAM.
The waters are

cres.

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

Sua.....

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

Sua..... *tr* *tr* *tr*

cres. *f*

107

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

This system contains five staves of music. The first two staves are vocal lines with lyrics. The first staff has a dynamic marking of *f*. The second staff also has a dynamic marking of *f*. The third and fourth staves are piano accompaniment, with a dynamic marking of *p* in the third staff.

112

the gar - den of love.
 the gar . . .
 p
 pp
 tr

This system contains five staves of music. The first two staves are vocal lines. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *p*. The third and fourth staves are piano accompaniment, with a dynamic marking of *pp* in the third staff and a trill marking (*tr*) in the fourth staff.

116

- den of love.
 dim.

This system contains five staves of music. The first two staves are vocal lines. The first staff has a dynamic marking of *dim.*. The third and fourth staves are piano accompaniment.

120

ppp

This system contains five staves of music. The first two staves are vocal lines. The first staff has a dynamic marking of *ppp*. The third and fourth staves are piano accompaniment.

No. 16.—ADAM, EVE.

Allegretto scherzando ma non troppo presto. ♩ = 69.

124

Sva
mp

129

Eve. mf
Sva
 Be - hold! what beau - ty glid - eth

133

Down from yon branch - - - ing tree!

137

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

141

mf leggiero.
 See thou the
ADAM.
mf
 A brute is he.
mf *p*

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

tongue forth-danc - ing, And eyes of flame !
Ser - pent his

crea. *f!* *p*

Bid him stay ! Speak . . . to him !
name ! He would not stay. He will

G

Call . . . to him !
answer not. He would not o - bey :

162

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

166

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

thought. He will flee a - non. He is

p *legato.*

170

I will fol - low.

gone. He will lead thee a vain . .

174

I will fol - low.

chase, He will head thee in the

sempre mf

178

Fol - - low! fol - low! fol - - low! fol - low!

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

mp

182

fol - - - - low! fol - low! fol - low!

pass - es He will lead thee a vain chase.

dim. *pp*

Piccola pausa e poi' attacca.

No. 17.—EVE, SATAN, CHORUS OF ANGELS.

187

Moderato assai. ♩ = 76.

191

EVE.

1st SOPRANO.

A voice I hear, I know not

Take heed, Eve, take heed!

2nd SOPRANO.

Take heed, Eve, take heed!

1st ALTO.

Take heed, Eve, take heed!

2nd ALTO.

Take heed, Eve, take heed!

1st TENOR.

Take heed, Eve, take heed!

2nd TENOR.

Take heed, Eve, take heed!

196

whence, with-in me or a - bove.

Take heed, Eve, take

Take heed, Eve, take

Take heed, Eve, take

Take heed, Eve, take

Take heed, Eve, take

Take heed, Eve, take

mf
Who bids me fear?
heed! Guard her, An-gels of Love; Sa-tan on earth is
heed! Guard her, An-gels of Love; Sa-tan on earth is
heed! Guard her, An-gels of Love; Sa-tan on earth is
heed! Guard her, An-gels of Love; Sa-tan on earth is
heed! Guard her, An-gels of Love; Sa-tan on earth is
heed! Guard her, An-gels; Sa-tan on earth is

poco cres.
poco cres.
poco cres.
poco cres.
poco cres.
p

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

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

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

. . . that spake?
'Tis I, Whom thou didst hold brute, mute, and
CHORUS. Take heed!
Take heed!
Take heed!
Take heed!
Take heed!
Take heed!

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

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

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

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

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

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

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

poco cres.

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

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

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

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

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

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

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

K

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

Ev. $\text{♩} = \text{♩}$

In won - der I hearken,

wise : heark - en to me. heark - en to

Take
Take
Take
Take

pp

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

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

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

cres.

cres. *mf*

fa.

freed, . . . All truth I know. Man's speech he

mp *cres.*

mp *cres.*

mp *cres.*

mp *cres.*

mp *cres.*

mp *cres.*

mp *cres.*

p

252

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

255

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

258

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

263

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

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

268

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

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

276

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

280

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

284

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

'Tis death. Con - si - der!

'Tis death. Con - si - der!

'Tis death. Con - si - der!

'Tis death. Con - si - der!

'Tis death. Con - si - der!

'Tis death. Con - si - der!

'Tis death. Con - si - der!

♩ = 92.

shalt not die.

f *dim.* *p*

Evil.

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

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

otto voce. 3

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

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

mf *p*

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

314

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

f *fp*

♩ = 104.

318

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

ff

cres. ed accel. *f*

323

Più mosso. *♩ = 126.*

ff

328

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

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

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

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

3rd ALTO.
The heav'n - ly links are bro - ken :

p *dim.* *f*

dim.

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

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

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

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

mf *dim.*

Allegro con fuoco. EVE. 3

SATAN. *mf* O sweet . . . to the

The fruit of wis - dom :

pp E - - vil is done.

pp E - - vil is done.

pp E - - vil is done.

pp E - - vil is done.

pp E - - vil is done.

1st TENOR *pp* E - - vil is done.

2nd TENOR *pp* E - - vil is done.

pp E - - vil is done.

Allegro con fuoco. ♩ = 126.

pp *p*

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

344

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

349

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

354

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

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

366

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

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

ff

375

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

378

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

382

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

385

387

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

390

But thence to draw the friends of

394

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

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

cres. *f* *ff*

402

senza rall.

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

f

405

R

f

408

con ironia. *ff*

Fare - well.

ff

413

f *dim.*

f *dim.*

417

col 8vi

f

421 No. 18.—CHORUS OF ANGELS. MICHAEL AND TWO ANGELS.
Un poco ritenente. ♩ = 104.

425

1st SOPRANO.

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

2nd SOPRANO.

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

1st ALTO.

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

2nd ALTO.

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

430

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

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

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

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

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

der ye see, not un - der - stood :

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

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

Sua.....

440

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

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

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

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

cres.

col Sua.....

445

S
com - bat in - vi - teth.

S
com - bat in - vi - teth.

S
com - bat in - vi - teth.

S
com - bat in - vi - teth.

dim.

Con moto.

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

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

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

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

Con moto. ♩ = 84

pp

- demp . . . tion . . shall crown.

- demp . . . tion . . shall crown.

- demp . . . tion . . shall crown.

- demp . . . tion . . shall crown.

pp

Allegro assai.

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

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

Allegro assai. ♩ = 132

Soc

mf

-scend - ing, On Mi - chael at - tend - ing,
 -scend - ing, On Mi - chael at - tend - ing,
 Twin - balanced swords of flame . . . on Mi - chael at - tend - ing,
 Twin - balanced swords of flame . . . on Mi - chael at - tend - ing,
 Sua.....
 6 6

What mean ye? Who say - eth?
 What mean ye? Who say - eth?
 What mean ye? Who say - eth?
 What mean ye? Who say - eth?
 Sua.....
 cres.

T * SOLO. 2nd SOPRANO. FIRST ANGEL.
*** SOLO. CONTRALTO. SECOND ANGEL.**
SOLO. BARITONE. MICHAEL.
 We may not
 We may not
 We may not
 T
 f dim. p

* See Prefatory Note.

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

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

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

480

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

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

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

484 (They descend.)

pp

488

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

494

Largo e Mesto. ♩ = 58.

p espress.

497

500

ADAM.
mf molto espressivo e dolente.

Fled are my joy and peace : why was I

rall. *p*

504

più f *dim.*

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

507

to be .. Of itself a - fraid. . . My pride to be Thine Thou hast reft,

mf

cres.
 the glo - ry and crown of my head: My robe of in - nocence rent:

514

my na - kedness thou pierc - est With fierc - est Fangs of

518

Più mosso.
 dread.

Più mosso. $\text{♩} = 72.$

522

(fremete.)
 Shall the migh - ty li - on, his kind - ness for - getting, Steal

526

cres.
 . . on me in the night to spring and rend . . me?

530

Or must I de-fend me From the onslaught of

533

ea-gles, my head be-setting With fu-ri-ous beak?

536

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

539

. . . unknown?

543

In blackest night . . . I shall be shrouded for ev-er,

Away from thee, Eve, out of thy sight. No eyes of love . . . to re -

549

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

552

night, For - got - ten in black - ness dense, Where ill nor good cometh :

556

sun shineth there nev - er, Nor horrors of soul the dark - ness can

561

dark - en.

564

EVE. *ff* Hear - ken, O hearken! ADAM. No o-ther re - pose.

CHORUS. SOPRANOS. A - dam! A - dam!

ALTO. A - dam! A - dam!

Sua.....

ff *dim.* *p*

569

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

fff

572

came.

ff A - dam!

ff A - dam!

ff

575

A - dam!

A - dam!

dim. *dim.*

Sua.....

Attaca

No. 20.—THE PRAYER. ADAM, EVE.

579 ADAM.
f Più mosso.

Hide! hide . . . from heaven our shame.
Più mosso. ♩ = 86.

584

EVE.

Nay, seek we God. Call on His

p *pp*

587

name, Since ill we have done. If

ADAM.

Ill . . . have we done.

590

thou de-spair How . . . shall He hear our prayer?

How hear our

pp

593

un poco ad lib.

O, A-dam, pray: Speak for us, A-dam. Say,

prayer?

un poco ad lib.

colla parte. *poco cres.* *pp*

596

Larghetto molto espressivo.

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

mf Fa - ther of heav'n, forgive, re - store.

Larghetto molto espressivo. $\text{♩} = 66.$

p

601

way. . . Thy weep-ing chil-dren do not dis - re-gard.

Turn not a - way. . . Thy weep-ing children do . . . not dis - re-gard.

605

Thy work of love with love . . . a - mend.

Thy work of love with love . . . a - mend.

Thy mak-ing by our-selves . . un-made— In pain and grief,

Thy mak-ing by our-selves un - made— In pain and grief, . .

cres. *mf* *p* **A**

by ter - ror and sor-row marred, In the

by ter - ror and sor-row marred,

pp

dust . . low - laid, — *rall.* *a tempo.* Cre - ate once

In the dust . . low - laid, — *cres.* *rall.* *a tempo.* Cre - ate once

fp *rall.* *p a tempo.*

more: Bid Thou . . to hon - our a - gain a - rise. One hope of Thee we

more: Bid Thou . . to hon - our a - gain a - rise. One hope of Thee we

cres. *cres.* *p* *8va*

627

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

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

p

632

Poco più lento.

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

Bow Thine ear, . bow Thine ear, bow Thine

Poco più lento.

pp

p

639

ear . . and . . save.

ear . . and . . save.

B f

f

B f

f

f

647

dim.

pp

pp

No. 21.—MICHAEL AND TWO ANGELS. ADAM.

655

SOLO. BARITONE. MICHAEL.
Andante con moto.

Quasi Recit.
mp

A - dam, thy prayer is

659

SOLO. 2nd SOPRANO. AN ANGEL.

Thy prayer is heard.

SOLO. CONTRALTO. AN ANGEL.

Thy prayer is heard.

heard . . in hea - ven. Thou faln most in de - spair, la - ment no

663

Lament no more ! From E - den dri - ven, To thee,

Lament no more ! From E - den dri - ven, To thee,

more ! From E - den tho' thou'rt driven, Yet un - to Thee, . . And to thy

to thee the earth . . . is giv-en.
to thee the earth . . . is giv-en.
chil - dren to be born to thee, The earth . . and all her joy is

Look forth and see! . . Lament no more!
Look forth and see! . . Lament no more!
giv-en. Take heart, look forth and see! . . Lament no more!

Tempo 1mo. Larghetto.
La-ment no more!
ADAM. La-ment no more!
dim.
An - gel of God! Of my la - ment . . When in despair I fell, . .
Tempo 1mo. Larghetto. ♩ = 66.
Sua.....
p

Thy prayer is heard. La-ment no
 Thy prayer is heard. La-ment no
 I do re - pent. . . An - gel of God!

p *C* *mf* *dim.* *C 8va*

more!
 more! . . .
 In thy word I re-joice, And in thy voice I comfort me. But of my sons,

pp *cres.*

tell me, for thou canst tell, The fault where-in I fell, Shall they too

SOPRANO. AN ANGEL. *mf*
Fear not!

CONTRALTO. AN ANGEL. *mf*
Fear not!

re, nor in this gar - den dwell?

MICHAEL. *mf*
Fear not!

re - jice at their birth! For them shall

re-joyce at their birth! . . . For them shall

re-joyce at their birth! . . . For them shall

Earth As E - - - den be. . . We that be -

Earth As E - - - den be. . . We that be -

Earth As E - - - den be. . . We that be -

D

poco a poco animandosi.

- hold their Fa - ther's face . . . Will shield their grace, their steps of

- hold their Fa - ther's face . . . Will shield their grace, their steps of

- hold their Fa - ther's face Will shield their grace, their steps of

cres.

cres.

cres.

poco a poco animandosi.

joy, Their voice of mirth. To glad - den the Earth, They.. shall be

joy, Their voice of mirth. To glad - den the Earth, They.. shall be

joy, Their voice of mirth. To glad - den the Earth, They.. shall be

f

cres.

free. To glad - den the

free. To glad - den the

ADAM. *f* An - - - - - gel of God!

free. To glad - den the

Sea

f

f

Earth, . . .
Earth,
In thy word I re-joice, . . . And in . . . thy

f They shall . . . be free. . . .
poco rall.
f They shall . . . be free. . . .
poco rall.
voice I com - fort me. . . .
poco rall.
They shall be free. . . .
colla parte. *f*

Sua

dim.

PART II.—ADAM'S VISION.

No. 22.—VISION OF WAR.—ADAM, MICHAEL, CHORUS OF FURIES,
WARRIORS AND VANQUISHED.

743

Moderato assai. ♩ = 86.

Piano accompaniment for measures 743-746. The music is in a minor key with a common time signature. It features a complex texture with multiple voices in both the right and left hands, including chords and moving lines.

747

MICHAEL. *mp*

Such child thou wert.

Now, since man thou art, Will

Vocal line and piano accompaniment for measures 747-750. The vocal line is in a soprano or alto register, and the piano accompaniment continues with a similar complex texture.

751

ter - rors, sor - rows, deaths, and doubts surround thee.

Let

Vocal line and piano accompaniment for measures 751-754. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support.

755

wis - dom lead thee there Where in - nocence first found thee, And fear thou

Vocal line and piano accompaniment for measures 755-759. The piano accompaniment becomes sparser, featuring chords in the right hand and a bass line in the left hand.

760

ADAM.

I will not fear.

Thee ra - ther, An - gel,

not!

Vocal line and piano accompaniment for measures 760-763. The vocal line is in a lower register, and the piano accompaniment features a more active bass line.

Allegro. $\text{♩} = 104$

I bid un-fold Some of the curse to be.

Allegro.

mf

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

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

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

mf *p*

hold. Name thou each as I send him.

f *colla parte.*

Allegro giusto e con fuoco.

See on the

Allegro giusto e con fuoco. ♩ = 96.

pp

786

plain a - far, With ban - ners and

789

arm - ed train, What plague . . . ac -

792

- curst Ri-deth the first?

cres.

795

ADAM. *mf ad lib.* *f* A - las ! I call him War,

mf *colla parte.*

799

a tempo.

And Fu - ries at - tend him,

p a tempo.

802

cres. *p* *cres.*

805

* 1st CHORUS. SOPRANO (FURIES).
War! War! to the at -

* 1st CHORUS. ALTO (FURIES).
War! War! to the at -

808

tack.

tack.
* 1st CHORUS. TENOR.
The en - e - my see the en - - - - e - my!

sf *sf* *sf*

* The Chorus is here divided.

811



sf *un poco sostenuto. dim.*

816

1st CHORUS. TENOR.

1st CHORUS.
BASS (WAR).


f

Ven - geance! Vic - to-ry! On, my fu-ries, o'er - throw!

p staccato.

821



On! Run! With your

Smite them, my men re-nowned! . . . My captains of fight!

mf

826



on - set bear them down!

In the force . . . of his might, In the en - e - my's an -

mp

ger I take my de-light, In fierce re-sist-ance, and blood-y

FURIES.
SOPRANO.

ALTO.

In cries . . . of the wound-ed,
In cries . . . of the wound-ed,
breath, In cries . . . of the wound-ed, de-

de-spair . . . ing and fly-ing. In groans . . . of the
de-spair . . . ing and fly-ing. In groans of the
de-spair . . . ing and fly-ing. In groans of the

dy - ing, In corp - ses and death. Firm,
 dy - ing, In corp - ses and death.

847

firm, ye spear - men! Hold to your steel. No mas - ter but

851

I. Their kings and lords . . . Shall bow the

knee. Their wo-men shall be The slaves . . of your fu - ry, their

col 8vi.....

Ye horse - men, break them! scatter them! tread them

men the prey of your swords. . .

col 8vi.....

Thou steal - est as night. . . Thou leap -

Thou steal - est as night. . . Thou leap -

down!

est as dawn of day. Thou smit - est with noonday rays of fire.

est as dawn of day. Thou smit - est with noonday rays of fire.

Up - lift your

p *cres.* *f*

872

They tire !

They

Vic - to-ry !

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

p *f*

876

they tire !

tire !

Vic - to-ry ! To the sword ! Spare not !

p *f*

SOPRANO.

con - quer - ing king, none reign - eth but thou. Our

ALTO.

con - quer - ing king, none reign - eth but thou. Our

arms . . . re - strain . . . not our maddened steeds. . .

arms . . . re - strain . . . not our maddened steeds. . .

At ev - e - ry stroke an en - e - my bleeds, In death . . .

At ev - e - ry stroke an en - e - my bleeds, In death . . .

they bow. . . . They fly, they fly!

they bow. . . . They fly!

TENOR.

Fol - low! Pur - sue the fly - ing!

BASS.

They fly, they fly!

They fly! they fly!
 They fly! they fly!
 Destroy! de-destroy!
 They fly! they fly!

f

900

1st CHORUS.

fly! Die! die! Ye per-ish, ye
 fly! Die! die! Ye per-ish, ye
 De-destroy! de-destroy! Pur-sue the
 Die! die! Ye per-ish, ye

2nd CHORUS. SOPRANO.

Soprano: Spare! spare! We are fall-en.
 ALTO. *f* Spare! spare! We are fall-en.
 TENOR. *f* Spare! spare! We are fall-en.
 BASS. *f* Spare! spare! We are fall-en.
 Spare! spare! We are fall-en.

die!
die!
fly - ing!
die!
We yield. Our arms we yield. . . Spare!
We yield. Our arms we yield. . . Spare!
We yield. Our arms we yield. Spare!
We yield. Our arms we yield. Spare!

dim.

Die! die! Ye per-ish, ye die!
Die! die! Ye per-ish, ye die!
Die! die! Ye per-ish, ye die!
Die! die! Ye per-ish, ye die!
spare! We yield Our coun - try and ci - ties to be
spare! We yield Our coun - try and ci - ties to be
spare! We yield Our coun - try and ci - ties to be
spare! We yield Our coun - try and ci - ties to be

dim. poco a poco

K

thine: our-selves to be thy slaves;
 thine: our-selves to be thy slaves;
 thine: our-selves to be thy slaves; Our chil-dren and our
 thine: our-selves to be thy slaves; Our chil-dren and our

K

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

Pur-sue ! O'er-take !

lives !

lives ! spare, spare our lives !

lives ! spare, spare our lives !

lives ! spare, spare our lives !

pp

cres. poco a poco.

Sur-round ! sur-round and slay !

As a li - on thy

As a li - on thy

As a li - on thy

As a li - on thy

f

teeth close on us; they crush, de-vour. De-vour no

teeth close on us; they crush, de-vour. De-vour no

teeth close on us; they crush, de-vour. De-vour no

teeth close on us; they crush, de-vour. De-vour no

930

Die! die!

Die! die!

Die! die!

Die! die!

more! Spare, spare! . . Spare,

more! Spare, spare! . . Spare,

more! Spare, spare! . . Spare,

more! Spare, spare! . . Spare,

sempre cres.

col 8vi

die! die! die! die!

die! die! die! die!

die! die! die! die!

die! die! die! die!

spare! . . spare! spare! spare!

spare! . . spare! spare! spare!

spare! . . spare! spare! spare!

spare! . . spare! spare! spare!

Sva

f

col Svi

die! *rall.*

die! *rall.*

die! *rall.*

die! *rall.*

die! *rall.*

spare! *rall.*

spare! *rall.*

spare! *rall.*

spare! *rall.*

spare! *rall.*

Sva

rall. e cres.

940 1st & 2nd CHORUS.
Più lento e maestoso.

PÆAN.

SOPRANO.
Li - on of war, . . . that roar -

ALTO.
Li - on of war, . . . that roar -

TENOR.
Li - on of war, . . . that roar -

BASS.
Li - on of war, . . . that roar -

8va. Più lento e maestoso. ♩ = 80.

945

- est thy name, De - stroy - - er of

- est thy name, De - stroy - - er of

- est thy name, De - stroy - - er of

- est thy name, De - stroy - - er of

950

man ! The earth thou dost ra - vish, her chil - dren thou

man ! The earth thou dost ra - vish, her chil - dren thou

man ! The earth thou dost ra - vish, her chil - dren thou

man ! The earth thou dost ra - vish, her chil - dren thou

slay - est, When thou wilt burn . . . the winds are thy fan: The

slay - est, When thou wilt burn . . . the winds are thy fan: The

slay - est, When thou wilt burn . . . the winds are thy fan: The

slay - est, When thou wilt burn . . . the winds are thy fan: The

field . . . quak - eth where - on thou play - est, And

field quak - eth where - on . . . thou play - est, And

field . . . quak - eth where - on thou play - est, And

field quak - eth where - on thou play - est, And

when thy - self thou ar - ray - - est, The

when thy - self thou ar - ray - - est, The

when thy - self thou ar - ray - - est, The sun

when thy - self thou ar - ray - - est, The sun

sun crowns thee with flame, the sun crowns thee with flame. . .

sun crowns thee with flame, the sun crowns thee with flame. . .

crowns . . . thee with flame, the sun crowns thee with flame. . .

crowns . . . thee with flame, the sun crowns thee with flame. . .

8va.....

978

Molto Allegro.

...

...

...

...

Molto Allegro. ♩ = 120.

5 5 5 5

981

dim.

col 8vi.....

985

ADAM. *mf*

Be these . . . my sons?

mf

col 8vi

988

A - las!

991

993

995

MICHAEL. *mf*

They are gone.

Piccola pausa e poi A.acca.

No. 28.—VISION OF PLAGUE, FAMINE AND DISEASES. ADAM AND CHORUS.

998

Allegretto. **ADAM.**
mf frenante.

Ah, see! What shapes

Allegretto. ♩ = 86.
p pp

1005

hid - eous and lean float o'er the land? Their fa - ces

1011

N *mf*

veiled, twin dev - ils hand in hand With

1016

f ad lib.

ai - lent swoop. Plague, Fa - mine, and be -

colla parte.

1022

a tempo.

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

mf a tempo.

1028

Dire - ful their forms, dire - ful their names . . shall be.

CHORUS. 1st SOPRANO. (PLAGUE.)

I walk the winds unseen,

sfp *p stacc.*

1036

I tar - nish the sky, I in - gen - der the flood With atoms of

CHORUS. 2nd SOPRANO. (FAMINE.)

I fol - low thee fast.

Sca

1040

death, To en - ter the blood With drink and

I pow - der the blast With mil - dew and mould.

Sca

breath. O 3 3
 Out of my culturing

cres.

Seeds of . . worms and lo-custs rank, Rust and fun-gus dank.

Sua

1048

horn Of poi - son I show-er My curses un - clean. . .

Sua To tet - ter the vines And smirch . . the

1052

Men and beasts sick-en and die, . .

corn With blight and brand-ing sour.

1055

. . they can - not es - cape.

The earth I en - fold And she pines. Men and

pp

1059

In terror they fly, . . . They can - not es -
 beasts famish and die, . . . In terror they lie, . . . They can - not es -

1063

- cape, They sick - en and die, . . . they sick - - - en and
 - cape, They fam - ish and die, . . . and

1067

die.
 die.
 CHORUS OF DISEASES. TENOR.
 Bass. *p* We are your train. We en - termen's
 We are your train. We en - termen's

bo - dies made sick with a sign.

bo - dies made sick with a sign.

1072

cres.
Nerve, mus - cle and vein, Heart, liv - er and brain, Each hath his

cres.
Nerve, mus - cle and vein, Heart, liv - er and brain, Each hath his

1075

choice. And if they re -

choice. And if they re -

1077

pine, We cry with their

pine, We cry with their

SOPRANO. *f* Ah! . . .

ALTO. *f* Ah! . . .

voice Our cho - rus of pain. *f* Ah! . . .

voice Our cho - rus of pain. *f* Ah! . . .

1082 *♩* = 60. *f* ah! . . . Pain racks . . . us : *mf* our brains reel and

ah! . . . Pain racks . . . us : *mf* our brains reel and

ah! . . . Pain racks . . . us : *mf* our brains reel and

ah! . . . Pain racks . . . us : *mf* our brains reel and

1087 *col 8vi* . . . *p* swim : We fall : *f* with sud-den faintings fall, *Q* in spasms of hor-ror.

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

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

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

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

col 8vi . . .

With cramping cold . . . we creep : our eyes grow dim :

With cramping cold . . . we creep : our eyes grow dim :

With cramping cold . . . we creep : our eyes grow dim :

With cramping cold . . . we creep : our eyes grow dim :

1096

Our trembling limbs . . . wither : our bones de - cay : . . . With gha - st - ly

Our trembling limbs . . . wither : our bones de - cay : . . . With gha - st - ly

Our trembling limbs . . . wither : our bones de - cay : . . . With gha - st - ly

Our trembling limbs . . . wither : our bones de - cay : . . . With gha - st - ly

1101

aches . . . we pine : in ter - . . .

aches . . . we pine : in ter - . . .

aches . . . we pine : in ter - . . .

aches . . . we pine : in ter - . . .

ror, And mel-an-cho-ly shud der-ings

ror, And mel-an-cho-ly shud der-ings

ror, And mel-an-cho-ly shud der-ings

ror And mel-an-cho-ly shud der-ings

drowned, . . . our joy . . . is fled. Our beau-ty and

drowned, . . . our joy . . . is fled. Our beau-ty and

drowned, . . . our joy . . . is fled. Our beau-ty and

drowned, . . . our joy . . . is fled. Our beau-ty and

strength are dead.

strength are dead.

strength are dead.

strength are dead.

1120 *Più mosso.*

Tor - tured, we can - not sleep in pangs of fire

Tor - tured, we can - not sleep in pangs of fire

Tor - tured, we can - not sleep in pangs of fire

Tor - tured, we can - not sleep in pangs of fire

Più mosso. ♩ = 80. *8va*

col 8vi

1125

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous

8va

8vi

1130

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

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

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

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

cres. *ff*

1135

p
 Gnawed by se - cret can - k'rings deep,
 Gnawed by se - cret can - k'rings deep,
 Gnawed by se - cret can - k'rings deep,
 Gnawed by se - cret can - k'rings deep,
p *dim.* *pp*

1141

pp
 With suf - fo - cated breath, Choked, we ex - pire. . . .
 With suf - fo - cated breath, Choked, we ex - pire. . . .
 With suf - fo - cated breath, Choked, we ex - pire. . . .
 With suf - fo - cated breath, Choked, we ex - pire. . . .
 With suf - fo - cated breath, Choked, we ex - pire. . . .
 3 3 8

1147

pp

No. 24.—VISION OF GOOD. ADAM, MICHAEL, ANGELS OF POETRY AND OF MUSIC.

1152 *Moderato assai.* *f* ADAM.
 Woe, woe to the earth!

Moderato assai. ♩ = 80.

1157 *ad lib.*
 Now ra-ther far In the li - - - on's mouth of fu - ry would I be

colla parte. *f*

1161
 crushed, Than by the least Of these black ske-le-tons be possessed.

f

1165 MICHAEL.
 S *mf* Weep . . not, nor stay these e - vils to de - plore. *pp* Close . . too thine

mf *pp*

1170 *cres.*
 eyes.— Part . . now their lids a - gain, And name the

pp

Andante tranquillo.

ADAM.

Two forms I see,

sight.

Andante tranquillo. ♩ = 69.

1178

that in the even - ing sky Up - gath - er robes of splen - dour.

1181

Great their beau - - - ty, Bat - - - fling my

1184

sense. *rall.* These are the powers of Love, They should be com - fort - ers of

1188

sor - row : *a tempo.* Mu - ses I call them.

d = d

To-gether on high, O-ver for-est and plain as they fly, O'er moun-tain and

pp

1196

ANGEL OF MUSIC. *p*

ANGEL OF POETRY.

Fair - est spi - rit,

Come, . . . fair - est spi - rit.

sea Their voi - ces come float - ing.

8va . . .

1200

come. . . I lean . . .

I link my hand in thine.

1203

. . . on thee.

Thy gen'-rous phan - ta - sy To my proud thought sur -

T

pp

d = 56.

float, . . . we float, . . . we

p

d = 56.

We float, . . . we float, . . . we

pp

1224

cres.

float. . . . The prow of thy pas - - sion fur - rows the night

cres.

float. . . The prow of thy pas - - sion fur - rows the night

1227

In star - - - ry rip - ples, in star - ry

In star - - - ry rip - ples, in star - ry

1230

poco rall.

rip - ples of fly . . . ing

poco rall. *tr*

rip - ples of fly . . . ing

colla parte. *pp*

Più mosso.

light.

light.

ADAM. *mf*

Più mosso. $\text{♩} = \frac{72}{2}$ Be - hind them, O hap - py sight! My

1234

sons I see crown'd and bright As the Se - ra-phim,

1236

That in God's pre - - sence sing The three - - - fold

poco cres.

1239

hymn. *mf* The mem - o - ry of their

MICHAEL. *mf*

Know'st thou their names?

p *pp*

1242

cres.

names Wings back to me thro' time on fea - the-ry

leg.

1246

No. 25.—CHORUS OF ALL-SEERS. ANGEL OF MUSIC.

Allegro assai.

flames. CHORUS. 1st & 2nd TENORS.

Allegro assai. ♩ = 100. We come, we

f *mf*

1252

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

1260

cres.

In thy praise . . . we re-joice. . .

cres. *f*

1264

1270

W cantabile.

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

dim.

1276

pa - la-ces fair.. Hath know-ledge her throne. Thy love we have pic-tured, and

1282

carv-ed in stone The forms of de - sire.

1288

With wis - dom for joy our plea - sure hath

1293

played. . . Our la - bour hath made The small to be great, A

1298

rap - ture of.. sor - row, a beau - ty of fate,.. In forms of de -

X

sire. We fol - low thy thought, O beau -

dim. *pp* *fp*

1310

teous best, But yet, . . . yet . . . are not our spi - rits at

poco rall. *p* *colla parte.*

1317

ANGEL OF MUSIC. *ad lib.*

O wa - ver-ing mind of man, to what dost thou as - pire?

rest. *colla parte.* *p*

1322

Tempo lmo.

f

Thy smile is of

Tempo lmo. *mf* *f*

1328

God, thy teach-ing is.. truth, The glo - ry of

mf

dim. *p*

1333

youth Thy wis - dom hath won; Thy beau - ty, a.. flower, doth gaze on the

crec.

See.....

1339

sun With eyes of de - sire.

f p.

See.....

dim.

But O, our heart es-cap-eth in fire; Our love . .

mf *cres.* *f* *dim.*

1351

ANGEL OF MUSIC. The sor-row of
fi-eth a-way in breath.

dim.

1357

A-dam is it? the ter-ror of death? The

rall. molto. *Un poco più lento.* CHORUS. TENOR. *p*

p *rall. molto.* *pp* *Un poco più lento.*

1363

sor-row of A-dam it is, the ter-ror of

rall.

rall.

No. 26.—VISION OF CHRIST.
CHORUS OF ANGELS AND OF ALL-SEERS.
ADAM, MICHAEL, ANGELS OF POETRY AND OF MUSIC. VOX CHRISTI

1369 *Andante quasi Adagio. (Tempo del No. 2)*
death.
Andante quasi Adagio. (Tempo del No. 2) ♩ = 80.
pp

1371

1373

1375

1377

1379

CHORUS OF ANGELS.
Z SOPRANOS. *p* Glo

1389

that all the An - gel throng Ush-er him with glad
men be peace!

1392

song?
MICHAEL.
The vi - sion grant - eth thee to
To men be peace!
To men be peace!

1396

see . . The world's de - sire, the Son of Man: Look for no

* VOX CHRISTI. *Adagio molto.* *pp*

o - ther. Come un-to Me, CHORUS. *ppp*

O come to O come to

Adagio molto. $\text{♩} = 60.$ *ppp*

1406

Ye wea - ry and hea - vy la - den, . . . And I will

Him, O come to Him.

Him, O come to Him.

1411

give you rest. ANGEL OF MUSIC. O Son of Man, to Thee ANGEL OF POETRY. O Son of Man, to Thee

ppp He will give you rest.

ppp He will give you rest.

TENOR. *ppp* He will give you rest.

He will give you rest.

pp

* To be sung by six Baritones (of similar quality) in the Chorus.

1417

Our wings we veil. O Son of Man, *cres.*

Our wings we veil. O Son of Man, *cres.*

CHORUS. TENORS. *mf* All hail, . . . Christ, *cres.* all hail! We have

BASSES. *mf* All hail, Christ, *cres.* all hail! We have

cres. *mf* *8va...*

1422

B *p* **Vox CHRISTI**

Take My yoke up .

f to Thee Our wings we veil.

f to . . . Thee Our wings we veil.

f wait - ed, . . . wait - ed for Thee.

f wait . . . ed, wait . ed for Thee.

B *f* *p* *pp* *8va.....*

1427

d=d

- on you and learn of Me, . For I . . am low - ly of heart,

ppp O learn of Him, *pp* O learn of

ppp O learn of Him, *pp* O learn of

d=d

1432

d=d

And ye shall find your rest.

CHORUS. SOPRANO. *ppp*

Him. Ye.. shall find . . your rest.

ALTO. *ppp*

Him. Ye shall find . . your rest.

TENOR. *ppp*

Ye.. shall find . . your rest.

BASS. *ppp*

shall find . . your rest.

d=d

No. 27.—MICHAEL AND CHORUS.

1439 *Andante tranquillo.* ♩ = 69.
Sua.....

pp 3 3 3
col Pad.

1443

MICHAEL.

They sleep, they sleep. they are fall - en a -

Sua.....

1447

- sleep. The night . . do .

Sua.....

1451

- scend - eth; The pro - mise of

1455

God . . hath brought them sleep. The vi - sion end - eth.

Più lento. *p*

Più lento. ♩ = 66.

Sleep, A - dam, sleep, . . . sleep, Eve,

ppp

1468

for-get your woes . . . From all dis-tress . . . the sweet release,

1473

Of long-est day of toil the ea - sy close . . . This ev - er shall be.

1478

Sleep! Sleep!

CHORUS. SOPRANO. *pp*

ALTO. *pp*

TENOR. *pp*

BASS. *pp*

In Pa - ra -

In Pa - ra -

In Pa - ra -

D

- dise . . . no more . . . shall he . . a - wake ;

- dise . . . no more . . . shall he . . a - wake ;

- dise . no more shall he, shall he . . a - wake ;

- dise . . no more shall he, shall he . . a - wake ;

poco cres.
When the day break - eth, As a dream when he a - wak - eth,

poco cres.
When the day break - eth, As a dream . . . when he a - wak - eth,

poco cres.
When the day break - eth, As a dream when he a - wak - eth,

poco cres.
When the day break - eth, As a dream . . . when he a - wak - eth,

ppp His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

ppp His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

ppp His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

ppp His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

Un poco più mosso. $\text{♩} = 80.$

cres. tell— Of the tree— Of the gar - den where they might *cres.*

cres. tell— Of the tree— Of the gar - den where they might *cres.*

cres. tell— Of the tree— Of the gar - den where they might *cres.*

cres. tell— Of the tree— Of the gar - den where they might *cres.*

1505

mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*

mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*

mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*

mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*

1510

E Tempo lmo. fell— As a dream, as a

pp fell— As a dream, as a

pp fell— As a dream, as a

pp fell— As a dream, as a

dim. *pp*

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

1521

dream, and their hope as a me-mo-ry- Sleep, A - dam,
 dream, and their hope as a me-mo-ry- Sleep, A - dam,
 and their hope as a me-mo-ry- Sleep, A - dam,
 and their hope as a me-mo-ry- Sleep, A - dam,
 and their hope as a me-mo-ry- Sleep, A - dam,
 and their hope as a me-mo-ry- Sleep, A - dam,

1527

sleep, sleep, Eve, and rest you well. . .
 sleep, sleep, Eve, and rest you well. . .
 Sleep, A - dam, sleep, sleep, Eve, and rest you well. . .
 Sleep, A - dam, sleep, sleep, Eve, and rest you well. . .

No. 28.—CHORUS OF ALL ANGELS.

1534

Andante quasi Adagio. ♩ = 80.

Musical notation for measures 1534-1535, featuring piano accompaniment with arpeggiated chords and flowing lines in both hands.

1536

Musical notation for measures 1536-1537, continuing the piano accompaniment with similar arpeggiated patterns.

1538

Musical notation for measures 1538-1539, showing the continuation of the piano accompaniment.

1540

Musical notation for measures 1540-1541, concluding the piano accompaniment section.

1542

F SOPRANO. *p* Glo - - - ry to

ALTO. *p* Glo - - - ry to

TENOR. *p* Glo - - - ry to

BASS. *p* Glo - - - ry to

F 8va

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for measures 1542-1543. The lyrics are "Glo - - - ry to". The piano accompaniment features a rhythmic pattern of eighth notes.

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

8va. *pp*

1549

man be peace! To *pp*
 man be peace! To *pp*
 man be peace! To *pp*
 man be peace! To *pp*

cres.

1553

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

pp

d = ♩

1st SOPRANO. *pp* Al - le - lu - ia, ..

2nd SOPRANO. *pp* Al - le - lu - ia,

1st ALTO. Al - le - lu - ia,

2nd ALTO.

1st TENOR. *pp* Al - le - lu -

2nd TENOR. *pp* Al - le - lu -

BASS. Al - le - lu -

pp

8va

dvm.

A - - - - - men,

A - - - - - men,

pp Al - le - lu - ia, .. A - - - - -

pp Al - le - lu - ia, .. A - - - - -

ia, . . . A - men, Al - le - lu - ia, .. A - - - - -

ia, . . . A - men, *pp* Al - le - lu - ia, .. A - - - - -

pp Al - le - lu - ia, .. A - - - - -

8va

Al - le - lu - ia, Al - le -
- men, Al - le - lu - ia, Al - le -
- men, Al - le - lu - ia,
- men, Al - le - lu - ia,
- men,
- men,

The piano accompaniment consists of a right-hand melody with flowing eighth-note patterns and a left-hand bass line with triplets and eighth-note accompaniment.

lu - ia, Al - le -
Al - le - lu - ia,
lu - ia, Al - le -
Al - le - lu - ia,
lu - ia, Al - le -
Al - le - lu - ia,

The piano accompaniment continues with similar flowing eighth-note patterns in the right hand and bass line accompaniment in the left hand, including a 7th fret marking on the guitar-style notation.

lu . . . ia, A

ia, A

lu . . . ia, A

Al - le - lu - ia, . . . A

lu ia, A

Al - le - lu - ia, A

pp

A

p

1573 G $\text{♩} = \text{♩}$

men.

men.

men.

men.

men.

men.

men.

pp

1575

Piano accompaniment for measures 1575-1576. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

1577

Piano accompaniment for measure 1577. Similar to the previous measures, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

1579

1st & 2nd SOPRANOS.
 A . . . men, A . . . men,
 1st & 2nd ALTOS.
 A . . . men, A . . . men,
 1st & 2nd TENORS.
 A . . . men, A . . . men,
 1st & 2nd BASSES.
 A . . . men, A . . . men,
 A . . . men, A . . . men,
 A . . . men, A . . . men,

Vocal staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment for measures 1579-1583. The vocal parts are marked with dynamics like *pp* and *ppp*. The piano accompaniment continues with a steady rhythmic pattern.

1584

A . . . men, A . . . men.
 A . . . men, A . . . men.
 A . . . men, A . . . men.
 A . . . men, A . . . men.
 A . . . men, A . . . men.
 A . . . men, A . . . men.

Vocal staves and piano accompaniment for measures 1584-1588. The vocal parts are marked with *ppp*. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.2/02