

SCENE II.

Allegretto pastorale.

A SHEPHERD BOY (SOPRANO).

The

flocks of my mas-ter are bless-ed of God; . . . No harm ev-er

comes to the ten-der lambs or ewes ; They

wan-der on the moun-tains, where no man's feet has trod, They feed in sha-dy val-leys, on

herb all fresh with dews, The wind bites not, The sun smites not, And

lit-tle care Is the shepherd's share . . . Wher-ev - er night or day . . . The gen-tle sheep

may stray.

poco rit. *a tempo.*

The folds of my mas-ter are full to o-ver-flow ;

poco rit. *a tempo.*

His ox-en are as stars in number, countless, lithe, and

strong ; As far as eye can reach or a

cres. *cres.*

man by day might go, The herds are scat-tered far and wide, and no man does them

wrong. The wind bites not, the sun smites not, And

cres. *poco rit.* *a tempo.*

lit - tle care Is the shepherd's share . . Wherev - er night or day . . The gen - tle sheep . . .

poco rit. cres. *a tempo. p*

C

may stray.

cres.

mf

They need no guard, God is their ward, And ev - er is our master's

rit. *a tempo.*

help and stay.

rit. *a tempo.* *dim.*

Allegro.

Allegro.

tr *tr*

tr *cres.*

mf

SATAN.

Come, O Sa - be - an horde! Come, and de - stroy,

God hath de - liv - er - ed the flocks and herds of

Job . . . in - to your hands.

D Allegro moderato.

Allegro moderato.

Allegro.
CHORUS. SOPRANO.

See, up - on the dis-tant plain a white cloud of dust,
See, up - on the dis-tant plain a white cloud of dust,
See, up - on the dis-tant plain a white cloud of dust,
See, up - on the dis-tant plain a white cloud of dust,
Allegro. ♩ = about 108.

mf *cres.*

This block contains the vocal staves for Soprano, Alto, Tenor, and Bass, and the piano accompaniment. The lyrics are: "See, up - on the dis-tant plain a white cloud of dust,". The tempo is marked *Allegro.* with a quarter note equal to about 108. The piano part features triplet patterns and a crescendo.

The rav-a-gers come, . . . See! where gleams the
The rav-a-gers come, . . . See! where gleams the
The rav-a-gers come, . . . See! where gleams the
The rav-a-gers come, . . . See! where gleams the
The rav-a-gers come, . . . See! where gleams the

mf *f* *p*

This block contains the vocal staves and piano accompaniment for the second phrase of the chorus. The lyrics are: "The rav-a-gers come, . . . See! where gleams the". The piano part includes dynamic markings of *mf*, *f*, and *p*, along with triplet patterns.

sun a - far, the quick flash of steel, . . . The
sun a - far, the quick flash of steel, . . . The
sun a - far, the quick flash of steel, . . . The
sun a - far, the quick flash of steel, . . . The

cres.

This block contains the vocal staves and piano accompaniment for the third phrase of the chorus. The lyrics are: "sun a - far, the quick flash of steel, . . . The". The piano part features a consistent triplet pattern and a crescendo.

terror of men, . . . Hear the dread-ful thun - der of their
terror of men, . . . Hear the dread-ful thun - der of their
terror of men, . . . Hear the dread-ful thun - der of their
terror of men, . . . Hear the dread-ful thun - der of their

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "terror of men, . . . Hear the dread-ful thun - der of their". The piano accompaniment features a complex texture with triplets and a forte dynamic marking.

hor - ses on - ward rush, Shak - ing the earth,
hor - ses on - ward rush, Shak - ing the earth,
hor - ses on - ward rush, Shak - ing the earth,
hor - ses on - ward rush, Shak - ing the earth,

The second system of the musical score continues with the same vocal and piano parts. The lyrics are: "hor - ses on - ward rush, Shak - ing the earth,". The piano accompaniment maintains its complex texture with triplets and a forte dynamic marking.

Hear the shouts of spoil - ers, and the
Hear the shouts of spoil - ers, and the
Hear the shouts of spoil - ers, and the
Hear the shouts of spoil - ers, and the

The third system of the musical score concludes the page. The lyrics are: "Hear the shouts of spoil - ers, and the". The piano accompaniment features a complex texture with triplets and a forte dynamic marking.

clash of arms . . . E-cho-ing far, . . . They

clash of arms . . . E-cho-ing far, . . . They

clash of arms . . . E-cho-ing far, . . . They

clash of arms . . . E-cho-ing far, . . . They

cres. *ff*

sweep the herds be - fore them, They de - stroy the fruits of the earth, They

sweep the herds be - fore them, They de - stroy the fruits of the earth, They

sweep the herds be - fore them, They de - stroy the fruits of the earth, They

sweep the herds be - fore them, They de - stroy the fruits of the earth, They

slay the fly - ing shepherds, They fire the dwellings of men; As

slay the fly - ing shepherds, They fire the dwellings of men; As

slay the fly - ing shepherds, They fire the dwellings of men; As

slay the fly - ing shepherds, They fire the dwellings of men; As

p

p

p

cres.
lo - custs ga - ther-ing, As hail - stones

cres.
lo - custs ga - ther-ing, As hail - stones

cres.
lo - custs ga - ther-ing, As hail - stones

p cres. >
As lo - custs . . . ga - ther-ing, As hail - stones . . .

p cres. molto.

rat - tling, As sea - waves thun - der - ing ; . . .

rat - tling, As sea - waves thun - der - ing ; . . .

rat - tling, As sea - waves thun - der - ing ; . . .

rat - tling, As sea - waves thun - der - ing ; . . .

ff >

They heed not hu -

They heed not hu -

They heed not hu -

They heed not hu -

man cries, They slack not speed . . or hand, Be -

man cries, They slack not speed . . or hand, Be -

man cries, They slack not speed . . or hand, Be -

man cries, They slack not speed . . or hand, Be -

fore them all the land is bright, . . .

fore them all the land is bright, . . .

fore them all the land is bright, . . .

fore them all the land is bright, . . .

Be - hind them black . . and

Be - hind them black . . and

Be - hind them black . . and

Be - hind them black . . and

Meno mosso.

bare. The song of the

bare. The song of the

bare. The song of the

bare. The song of the

Meno mosso.

shep-herd has ceased in the land; The low-ing of

shep-herd has ceased in the land; The low-ing of

shep-herd has ceased in the land; The low-ing of

shep-herd has ceased in the land; The low-ing of

kine and the bleat-ing of sheep is stilled,

kine and the bleat-ing of sheep is stilled,

kine and the bleat-ing of sheep is stilled,

kine and the bleat-ing of sheep is stilled,

stilled, O'er all the plains . . . is

stilled, O'er all the plains . . . is

stilled, O'er all the plains . . . is

stilled, O'er all the plains . . . is

si - lence, si - - lence.

si - lence, si - - lence.

si - lence, si - - lence.

si - lence, si - - lence.

Moderato.
NARRATOR. *Lento.*

And there came a mes-sen-ger to Job, and said,

Lento.
p espressivo.

SHEPHERD (SOPRANO).

The ox - en were ploughing, and the ass - es feed - ing beside them: And the Sa -

be - ans fell . . up - on them, And drove them away; and they have slain thy servants with the sword;

and I on - ly am es - cap'd to tell thee,

NARRATOR. *p*
Then Job a - rose, . . and rent his man - tle, and fell down up - on the

earth, and said. *Andante sostenuto.*

Andante sostenuto.

p *poco cres.*

Job. *p*

The Lord gave, and the Lord hath tak - en a - way ;

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment includes markings for *pp* and *cres.* (crescendo).

bles - - - ed be the Name of the

The second system of the musical score. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a piano (*p*) dynamic marking.

NARRATOR. *mf* *cres.*

And with all this . . . Job sin - ned not, nor charged God

Lord.

The third system of the musical score. The vocal line is for the Narrator, starting with a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*). The piano accompaniment includes markings for *cres.*, *p*, and *dim.* (diminuendo).

Allegro.

fool - ish - ly.

Then Sa -

The fourth system of the musical score. The tempo is marked *Allegro.* The vocal line includes trills (*tr*) and a forte (*f*) dynamic. The piano accompaniment also includes a forte (*f*) dynamic marking.

Allegro con fuoco.

- - - tan a - rose,

and cried :

Allegro con fuoco.

The fifth system of the musical score. The tempo is marked *Allegro con fuoco.* The vocal line includes a forte (*f*) dynamic. The piano accompaniment includes a forte (*f*) dynamic marking.

sf cresc.

H SATAN.
A - rise, . . . O wind of the

sea ! From the womb of

dark - ness, Where no man dwell - eth ;

From the ends of the earth Which no man

know-eth, Hast - en, and come!

A - rise, . . . O wind of the de - sert!

From the heights of the moun - tains, Where

snows dwell in si - lence, From the depth of the

val - leys, Where light nev - er en - ters,

cres.

From the spa - ces of Heav'n, From the cav - erns of Hell,

cres. *sf*

Hast - en, and come!

sf

A - rise, O Lord of the

M *mf*

sky! From the home of the thun - der, Where fear is be -

mf *cres.*

cres.
 - got-ten, From the birthplace of light-ning, Whence leap-eth . . . de

- struc-tion, In the might of thy fu - ry, Spreading ru - in and

death, Hast - en, and

come.

CHORUS. TENOR. *mf > cres.*
 CHORUS. BASS. See the clouds that sweep o'er the *mf > cres.*

See the

SOPRANO. *mf* *cres.*

ALTO. See the clouds that sweep o'er the heavens,

See the clouds that sweep o'er the heavens,

heavens,

clouds that sweep o'er the heavens,

cres.

p

The earth is hid as with a veil;

The earth is hid as with a veil;

The earth is hid as with a veil;

The earth is hid as with a veil;

sf *p*

p *cres.*

mf *cres.*

Hear the roar - ing wind from the

mf *cres.*

Hear the

mf *cres.*

mf Hear the roar - ing wind from the deep,
mf Hear the roar - ing wind from the deep,
 deep,
 roar - ing wind from the deep,

p The for - est shak - eth as a reed.
p The for - est shak - eth as a reed.
p The for - est shak - eth as a reed.
p The for - est shak - eth as a reed.

sf *p* *Piu mosso.*
 The for - est shak - eth as a reed.

p All the bright lights of heaven are made dark,
p The
p All the bright lights of heaven are made dark,
p The

mf

The

sun is cov - ered up with cloud,

mf

The

mf

sun is cov - ered up with cloud,

mf

The

cres.

heavens all are cloth - ed with the gar - ment of dark - ness, And the

cres.

heavens all are cloth - ed with the gar - ment of dark - ness, And the

cres.

heavens all are cloth - ed with the gar - ment of dark - ness, And the

cres.

heavens all are cloth - ed with the gar - ment of dark - ness, And the

cres.

R

night and the day are as one,

f

The

night and the day are as one,

f

The

night and the day are as one,

f

The

night and the day are as one,

R

cres.

glo - ry of the for - est . . . is thrown down, The

glo - ry of the for - est . . . is thrown down,

glo - ry of the for - est . . . is thrown down, The

The glo - ry of the for - est . . . is thrown

earth shak - - eth at the fall there-of, The

The earth shak - eth at the fall there-of, The

earth shak - eth at the fall there-of, The

down, The earth shak - - eth at the fall there-of,

boughs are bro - ken by the ri - vers of the sky, And the

boughs are bro - ken by the ri - vers of the sky,

boughs are bro - ken by the ri - vers of the

The boughs are bro - ken by the ri - vers of the sky, And the

rocks are rent from the heights of the
 The rocks are rent from the heights of the
 sky, The rocks are rent from the heights of the
 rocks are rent from the heights of the

This system contains the first four staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

S
 hills, The chil-dren lie slain in the
 hills, The chil-dren lie slain in the
 hills, The chil-dren lie slain in the
 hills, The chil-dren lie slain in the

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

This system contains the next four staves of music. It includes a vocal line with a soprano (S) part and piano accompaniment. Dynamics markings include *mf* and *cres.* (crescendo).

house of feast - ing, A whirl - - wind pass - ed
 house of feast - ing, A whirl - - wind pass - ed
 house of feast - ing, A whirl - - wind pass - ed
 house of feast - ing, A whirl - - wind pass - ed

This system contains the final four staves of music on the page. It includes vocal lines and piano accompaniment. Dynamics markings include *ff* (fortissimo).

o - ver it, . . .

o - ver it, . . .

o - ver it, . . .

o - ver it, . . .

dim.

poco rit. W *p* *a tempo.*

And the place there - of shall

The place . . . there-of shall

And the place there - of shall

The place . . . there-of . . .

poco rit. W *a tempo.* *p*

know it . . . no more.

know it no more.

know it . . . no more.

shall know it no more.

pp

Lento.
p Lift up thy voice, O
p Lift up thy voice, O
p Lift up thy voice, O
p Lift up thy voice, O
Lento.
dim. *pp*

X f
 son of man, and cry!
f son of man, and cry!
f son of man, and cry!
f son of man, and cry!
f son of man, and cry!
X f
f *cres.*

p *poco cres.*
 The noise of the song ceas - eth, The sound of the harp is *poco cres.*
p *poco cres.*
 The noise of the song ceas - eth, The sound of the harp is *poco cres.*
p *poco cres.*
 The noise of the song ceas - eth, The sound of the harp is *poco cres.*
p
dim.

no more heard, The walls . . are broken down, De - stroy-ed are the plea - sant

no more heard, The walls are bro - ken down, De - stroy-ed are the plea - sant

no more heard, The walls . . are broken down, De - stroy-ed are the plea - sant

no more heard, The walls are bro - ken down, De - stroy-ed are the plea - sant

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "no more heard, The walls . . are broken down, De - stroy-ed are the plea - sant". The music features a crescendo (cres.) leading to a forte (f) dynamic. The piano accompaniment includes a triplet of eighth notes.

hous - es, Where late was a gar - den, is bar-ren rock, Where

hous - es, Where late was a gar - den, is bar-ren rock, Where

hous - es, Where late was a gar - den, is bar-ren rock, Where

hous - es, Where late was a gar - den, is bar-ren rock, Where

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "hous - es, Where late was a gar - den, is bar-ren rock, Where". The music features a piano (p) dynamic. The piano accompaniment includes triplet markings (3) over eighth notes.

late a fruitful or - chard, is ru - in and waste.

late a fruitful or - chard, is ru - in and waste.

late a fruitful or - chard, is ru - in and waste.

late a fruitful or - chard, is ru - in and waste.

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "late a fruitful or - chard, is ru - in and waste.". The music features a piano (p) dynamic and a decrescendo (dim.) marking. The piano accompaniment includes triplet markings (3) over eighth notes and a fermata over a final chord.

cres.
They that are left have cloth - ed themselves with

p
They that are left have cloth - - ed themselves with

cres.
They that are left have cloth - ed themselves with

cres.
They that are left have cloth - ed themselves with

dim.

f trem - bling, And the mourner, and the mourner, the mourner

f trem - bling, And the mourner, *p* the mourner

f trem - bling, And the mourner, the mourner

fo. trem - bling, the mourner

f *p*

rit. *pp* *Z a tempo.*
dwell - eth a - lone.

rit. *pp*
dwell - eth a - lone.

rit. *pp*
dwell - eth a - lone.

rit. *pp*
dwell - eth a - lone.

Z a tempo.
pp rit. *p*

cres. *f* A.C.Φ.Π.Ο.