

The Authorised Edition as Performed by
THE PHILHARMONIC SOCIETY.

Paradise Lost,

(Das Verlorene Paradies)

Oratorio,

IN THREE PARTS

The English Version Written by

HENRY HERSEE,

The Music Composed by

ANTON RUBINSTEIN.

Op. 54.

ENT. STA. HALL.

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PARADISE LOST:

A SACRED WORK IN THREE PARTS.

Soprani.
An Angel.
Eva.
Raphael.

Alti.
Michael.
Gabriel.

Tenor.
A Voice.

Baritone.
Adam.

Bass.
Satan.

INDEX.

PART I.

	PAGE.
N ^o 1. Chorus of Angels. "Hosanna!".....	1.
N ^o 2. A Voice, & Chorus of Angels. "Ye have assembled".....	10.
N ^o 3. Satan. "From my souls depths?".....	13.
N ^o 4. A Voice. "Lucifer, the Angel of Light?".....	19.
N ^o 5. [Raphael, Michael, Gabriel, & Chorus of Angels. "Sound, ye heav'nly trumpets?" Satan, & Chorus of Rebel Angels. "Up! and fight on Lucifer's side!"].....	20.
N ^o 6. Song of an Angel. "Once more has Heaven obtained a triumph".....	66.
N ^o 7. Chorus of Rebel Angels. "We atone in frightful torments".....	70.
N ^o 8. Satan, & Chorus of Rebel Angels. "Fight! yes, fight!".....	80.
N ^o 9. Chorus of Apparitions, & Satan. "Out of Hell's recesses".....	86.
N ^o 10. Chorus of Rebel Angels. "Vain are ever our strivings".....	90.
N ^o 11. A Voice, & Chorus of Angels. "With triumph, pain is blended".....	97.

PART II.

N ^o 12. Introduction. A Voice, & Chorus of Angels. Chaos.....	108.
N ^o 13. A Voice, & Chorus of Angels. "Let there be now the Firmament".....	114.
N ^o 14. A Voice, & Chorus of Angels. "The gathering of the Waters?".....	116.
N ^o 15. A Voice, & Chorus of Angels. "Now bring forth Fruits".....	124.
N ^o 16. A Voice, & Chorus of Angels. Creation of Light. The Sun.....	132.
N ^o 17. A Voice, & Chorus of Angels. "Now will the calm still Night".....	136.
N ^o 18. A Voice, & Chorus of Angels. "The world becomes a living thing".....	139.
N ^o 19. A Voice, & Chorus of Angels. "In fullest glory, Heaven now".....	154.
N ^o 20. Chorus of Angels. "Ring out, ye Heavenly trumpets!— <i>Hallelujah Chorus.</i> ".....	164.

PART III.

N ^o 21. Orchestral Introduction. The Temptation and the Fall.....	180.
N ^o 22. Chorus of Rebel Angels, & Chorus of Angels. "Hell holds Jubilee".....	184.
N ^o 23. Raphael, Michael, & Gabriel. "Lord of all worlds, blame not thine Angels".....	206.
N ^o 24. A Voice. "I know how great your care".....	212.
N ^o 25. Chorus of Angels. "While the trumpets ring".....	214.
N ^o 26. A Voice, Adam, & Eva. "Adam! where art thou?".....	216.
N ^o 27. Chorus of Angels. "Hosanna! The merciful Judge!".....	228.
N ^o 28. [Eva, Adam, Chorus of Angels, Chorus of Devils, Raphael, Michael, & Gabriel. "The Lord hath forsaken us".....	228.



PARADISE LOST.

PART I.

Nº 1. CHORUS OF ANGELS.

"Hosanna?"

ANTON. RUBINSTEIN, OP. 54.

Moderato. M. M. ♩ = 84.

SOPRANOS.

ALTOS.

TENORS.

BASSES.

Moderato. M. M. ♩ = 84.

PIANO.

A *mf*

Ho - san - na! Ho -

Ho - san - na! Ho -

mf *f* *Red.* *R.H.* *L.H.* *R.H.* *1+* *** *mf*

san - na!
san - na!

p From all the
p From all the

ped. *

p

star - ry Hea - - vens, From all the star - ry Hea - - vens are here as -
star - ry Hea - - vens, From all the star - ry Hea - - vens

cres.

sem - - - bled, are here as - sem - - - bled, The ra - diant
are here as - sem - bled, are here as - sem - bled, The

cres.

cres.

host of an - gels, The ra - dian host of an - gels!

ra - dian host of an - gels, The ra - dian host of an - gels!

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

In wide spread ranks, en - rob'd in

In wide spread ranks, en - rob'd in

In wide spread ranks, en - rob'd in

na!

B *p*

light, They cir - cle round Thy throne, Al - might - y and e - ter -

light, They cir - cle round Thy throne, Al - might - y and e - ter -

light, They cir - cle round Thy throne, Al - might - y and e - ter -

cres. *cres.* *cres.* *f*

Ho - san - - - - -

cres..... *f*

nal, ev - er ho - ly Fa - ther! E - ter - nal,
 nal, ev - er ho - ly Fa - ther! E - ter - nal,
 nal, ev - er ho - ly Fa - ther! E - ter - nal,

na! Ho - san - na! E - ter - nal,

might - y, ho - ly Fa - - - -
 might - y, ho - ly Fa - - - -
 might - y, ho - ly Fa - - - -

might - y, ho - ly Fa - - - -

ther.
 ther.
 ther.

ther.

animato

Thou call - - est, we ap - pear! We here ap - pear be - fore.....

Thou call - - est, we ap - pear be - fore.....

Thee! Thine..... own Spi -

Thou call - - est, we ap -

Thee, be - fore..... Thee! Thine own Spi - - rits,

rits, might - - y

Thou call - est, we ap - pear be - fore Thee, be - fore Thee! Thou call - est
 might - y Mas - ter, Ev - er, ev - er
 Mas - ter, Ev - er, ev - er

Thou call'st, Thou call'st, Thou call'st, Thou call'st, Thou call'st, Thou call'st, Thou call'st, Thou call'st

Thine own Spi - rits, Thou call - est, mighty true..... and loy - al.
 true and loy - al.

Mas - ter, Thou call'st, Mas - ter, Thou call'st, Thou call - est Thine own Spi - rits, Thou call'st, Thou call - est Thine own Spi - rits, Thou call'st,

gels. In wide spread
 an - gels. In wide spread
 an - gels. In wide spread
 gels. In wide spread

ranks, en-rob'd in light, They cir - cle round Thy throne, Al - might - y.
 ranks, en-rob'd in light, They cir - cle round Thy throne, Al - might - y
 ranks, en-rob'd in light, They cir - cle round Thy throne, Al - might - y
 ranks, en-rob'd in light, They cir - cle round Thy throne, Al - might - y

and e - ter - - nal, ev - er ho - ly Fa - - ther, Al - -
 and e - ter - - nal, ev - er ho - ly Fa - - ther, Al - -
 and e - ter - - nal, ev - er ho - ly Fa - - ther, Al - -
 and e - ter - - nal, ev - er ho - ly Fa - - ther, Al - -

might - y, ev - er - last - ing, ho - ly Fa -

might - y, ev - er - last - ing, ho - ly Fa -

might - y, ev - er - last - ing, ho - ly Fa -

might - y, ev - er - last - ing, ho - ly Fa -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ther! Ho - san - na! Ho -

ther! Ho - san - na! Ho -

ther! Ho - san - na! Ho -

ther! Ho - san - na! Ho -

The second system continues the vocal and piano parts. The vocal parts have a dynamic marking of *f* (forte). The piano accompaniment includes a *f* marking and features more complex chordal textures.

san - - - - - na!.....

san - - - - - na!.....

san - - - - - na!.....

san - - - - - na!.....

The third system shows the vocal parts holding long notes for the words "san" and "na!". The piano accompaniment continues with a similar rhythmic pattern. There are some performance markings like *rit.* and *ff.* at the bottom of the piano part.

N^o 2. A VOICE, & CHORUS OF ANGELS.

"Ye have assembled."

Andante. M. M. $\text{♩} = 48.$

dolce.

A VOICE.

PIANO.

Ye have as - sem - bled here to

serve me... In count - less shin - ing ho - ly le - gions!

Now hath ar - rived the might - y no - ment When our new works must be cre - at - ed,

The Earth, and that bright beauteous Be - ing, Cho - sen by me for a high and god - like des - ti -

ny. By you pro - lect - ed and sup - port - ed, By

you in - spired in high ad - ven - ture, - His Mak - er's im -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.

- age he shall be. Then, thron'd in

The second system continues the vocal line with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment features a more active texture with chords and moving lines in both hands.

light on my left hand, Cloth'd in the God - head's

The third system shows the vocal line with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a *cres.* (crescendo) marking above the vocal line. A *Red.* (ritardando) marking is placed below the piano part.

sun - bril - liant splen - dor, He, o - ver ye all, shall be Lord!

The fourth system features a vocal line with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment includes a dynamic marking of *f* (forte) and a ** Red.* (ritardando) marking below the piano part.

Say, will ye serve me, and be worth - y... Of your new Lord and new-form'd

The fifth system shows the vocal line with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment includes a dynamic marking of *p* (piano) and a *Red.* (ritardando) marking below the piano part.

Moderato. M. M. ♩ = 60.

SOPRANOS. *p* *cres.*

ALTOS. *p* *cres.*

TENORS. *p* *cres.*

realm? BASSES. *p* *cres.*

We bow down, we are Thine own, And Thy de -

Moderato. M. M. ♩ = 60.

p *cres.*

cree with joy o - bey, O might - y Mas - - -

cree with joy o - bey, O might, y Mas - - -

cree with joy o - bey, O might - y Mas - - -

cree with joy o - bey, O might - y Mas - - -

ter!

ter!

ter!

ter!

Nº 3. SATAN.

"From my soul's depths?"

Recitative.

SATAN. *f*

From my soul's depths spring tor - rents of rage,

PIANO. *f*

Might - y and fierce as the thun - der-storm, Shall we kneel hum - bly?

Bow down for ev - er? We, who are mon - archs too, next to Him?

Allegro. M. M. ♩ = 144.

mf

f

Up, ye spi - rits! if still of free - dom Burns the bright flame in

mf

your brave breasts!..... We still have free - dom;

let us pre - serve it! O - ver us, in the fir - ma - ment

bra - zen, Let no new - made ru - ler be set!

B

Let no new - made ru - - - ler be set!

Up! for re - bel - lion,

up!..... Up! to bat - tle, up!.....

Let us the new - made ru - ler o'er throw! Let us the

new - made ru - ler o'er - throw! Let us des - troy.....

him!..... Let us des - troy..... it..... This new

haugh - - - ty ty - ran - ni - cal throne! This new

haugh - ty ty - ran - ni - cal throne! Bet - ter ru -

- in, bet - ter des - true - tion, Than be

ev - er - pi - ti - ful slaves!.....

Up, ye spi - rits! if still of free - dom Burns the bright

flame in your brave breasts..... We still have

free - dom; let us pre - serve it! O - ver us in the

fir - ma - ment bra - zen, Let no new..... made ru - ler be

set! Let no new - made ru - ler be set!.....

No!..... Up! for re - bel - lion! up!.....

Up! to bat - tle! Rise!.....

ye spi - - rits,

up, and fight! Up! for re - bel - - lion!

Up!..... Up! to bat - - tle, up!.....

N^o 4. A VOICE.

"Lucifer, the Angel of light."

Andante. M. M. $\text{♩} = 48$.

A VOICE.

PIANO.

p

Lu-ci-fer, of light the Angel, seeks a monarch now to

be; And the lovely flowerwreath of du-ty and hu-mi-li-ty Rashly snatches from his

cres.

head. Therefore, Princes of Heaven's armies, Ra-pha-el, Mi-cha-el, Ga-bri-el,

Commence the fight! Chase hence the Fiend to the brink of Hea-ven; Then hurl him

mf

downward in-to Hell's depths, Mid flaming cha-os!

**N^o 5. RAPHAEL, MICHAEL, GABRIEL, SATAN,
& CHORUS OF ANGELS.**

"Sound! ye heav'nly trumpets!"

CHORUS OF REBELS.

"Up! and fight on Lucifer's side."

Allegro. M. M. ♩ = 92.

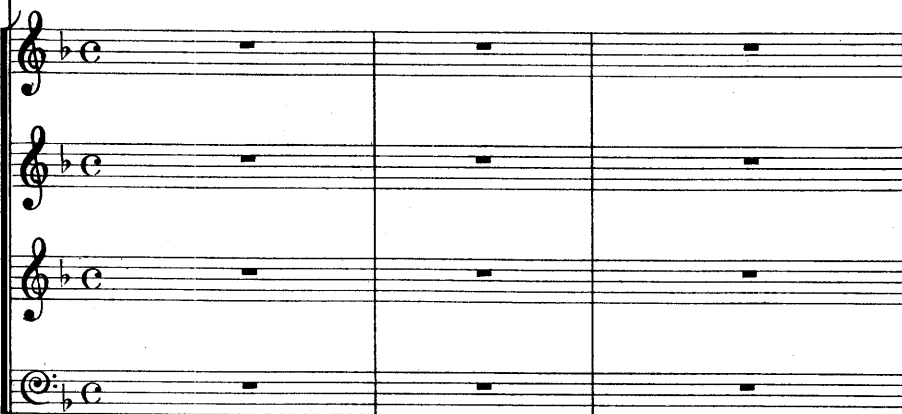
RAPHAEL.
MICHAEL.
GABRIEL.



Sound! sound, ye heav'nly trum - pets! And fill the air with your shrill

SOPRANOS.

CHORUS OF ANGELS.



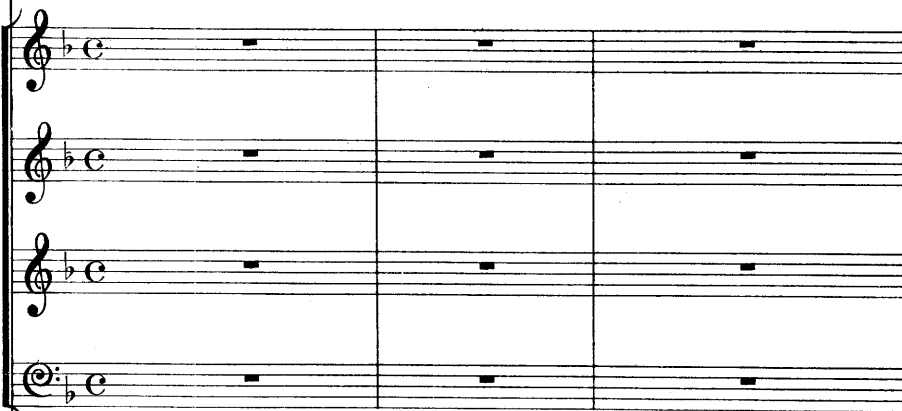
ALTOS.

TENORS.

BASSES.

SOPRANOS.

CHORUS OF REBELS.



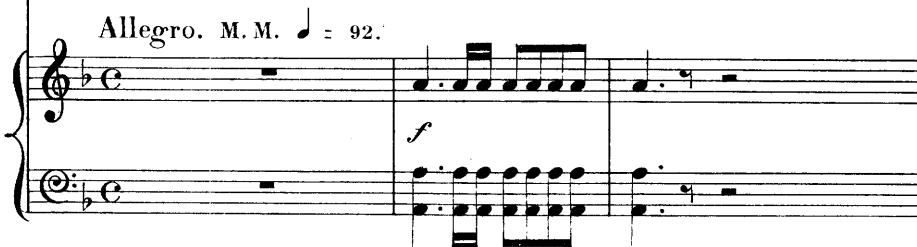
ALTOS.

TENORS.

BASSES.

Allegro. M. M. ♩ = 92.

PIANO.



CHORUS, OF ANGELS.

warlike tones! Come all to me, who are

p In ar - mour be - hold us! We *cres.* come now, we come now, to

p In ar - mour be - hold us! We *cres.* come now, we come now, to

p In ar - mour be - hold us! We *cres.* come now, we come now, to

p In ar - mour be - hold us! We *cres.* come now, we come now, to

rea - dy to com - bat for free - dom!

com - bat, While sing - ing, while sing - - ing the praise of

com - bat, While sing - ing, while sing - - ing the praise of

com - bat, While sing - ing, while sing - - ing the praise of

com - bat, While sing - ing, while sing - - ing the praise of

CHORUS OF ANGELS.

God! The praise of God, the praise of God!

God! The praise of God, the praise of God!

God! The praise of God, the praise of God!

God! The praise of God, the praise of God!

CHORUS OF REBELS.

Up! up, and fight! Up! up, and fight!

Up! up, and fight! Up! up, and fight!

Up! up, and fight! Up! up, and fight!

Up! up, and fight! Up! up, and fight!

f

God, the praise of God!.....

God, the praise of God!.....

God, the praise of God!.....

God, the praise of God!.....

fight on Lu - ci - fer's side!.....

fight on Lu - ci - fer's side!.....

fight on Lu - ci - fer's side!.....

fight on Lu - ci - fer's side!.....

ff

Ped.

*

Lo stesso tempo. M. M. ♩ = 92

p *cres.*

CHORUS OF REBELS.

BASSES.

A *f* *3*

On, on! on, on!

at - tack the Ty - rant's throne!

TENORS.

f *3*

On, on! on, on! at - tack the Ty - rant's throne! And hurl it

And hurl it down for Lu - - -

down for Lu - ci - fer's sake!

ci - fer's..... sake!

ALTOS.

On, on! On, on! at - tack the Ty - rants throne!

And hurl it down, for Lu - ci - fer's sake!

And hurl it down, for Lu - ci - fer's sake!

SOPRANOS.

On, on! On, on! at - tack the Ty - rants

And hurl it down, for Lu - ci - fer's

For Lu - ci - fer's sake, for Lu - ci - fer's

And hurl it down, for Lu - ci - fer's

B

throne! And hurl it down, and hurl it
 sake! On, on! On, on! hurl it
 sake! For Lu - ci - fer's
 sake! Hurl it down! On, on!

B

down, for Lu - ci - fer's sake, Hurl..... it down, the
 down, hurl it down, hurl it down, the Ty -
 sake! On, on! On, on! hurl it down! On, on!
 On, on! hurl it down! On, on! On, on!

Ty - rant's throne!.....
 ran - nic throne! On, on! On, on!.....
 On, on! hurl it down!.....
 hurl it down!

CHORUS OF ANGELS.

f
 Rise now, ye flames! Clouds, now a -

f

rise!..... The heav'n - - - ly fir - - ma - ment
 Rise now, ye flames!

Rise now, ye flames!

shroud - - - ing.
 Clouds, now a - - - rise!..... The
 shroud - - - ing.

Clouds, now a - - - rise!..... The

Rise now, ye flames! Clouds, now a -
heav'n - - - ly fir - ma-ment shroud - - - -
Rise now, ye flames! Clouds, now a -
heav'n - - - ly fir - ma-ment shroud - - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Rise now, ye flames! Clouds, now a - heav'n - - - ly fir - ma-ment shroud - - - -". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

rise! Foul
ing. Foul
rise! Foul
ing..... Foul smoke, in dark - some

The second system continues the vocal and piano parts. The lyrics are: "rise! Foul", "ing. Foul", "rise! Foul", and "ing..... Foul smoke, in dark - some". A "C" time signature is placed above the first measure of the vocal staves. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

CHORUS OF ANGELS.

smoke, in dark - some whirl - winds Thy ra - ven
 smoke, in dark - some whirl - winds Thy ra - ven
 smoke, in dark - some whirl - winds Thy ra - ven
 whirl - - winds, Cir - cle with ra - ven pin - ions

CHORUS OF REBELS.

mf On, on! *cres.* On,
mf On, on! *cres.* On, on!
mf On, on! *cres.* On, on!
mf On, on! *cres.* On, on!

pin - ions ev - er, ev - - er a - round the

pin - ions ev - er, ev - - er a - round the

pin - ions ev - er, ev - - er a - round the

ev - - er a - round the foe!.....

on! On, on! To the

On, on! To the

On, on! To the

On, on! To the

foe!..... To God give praise!..... To

foe!..... To God give praise!..... To

foe!..... To God give praise!..... To

..... To God give praise!..... To

Ty - rant's throne! And hurl it down!

Ty - rant's throne! And hurl it down!

Ty - rant's throne! And hurl it down!

Ty - rant's throne! And hurl it down!

f

God give praise!..... To God give praise!..... To

God give praise!..... To God give praise!..... To

God give praise!..... To God give praise!..... To

God give praise!..... To God give praise!..... To

and hurl it down,

and hurl it down, and hurl it down,

and hurl it down, and hurl it down,

and hurl it down,

God give praise!..... To God, un - to

God give praise!..... To God..... un - to

God give praise!..... To God, un - to

God give praise!..... To God..... un - to

and hurl it down, and hurl it down, and hurl it down,

and hurl it down, and hurl it down,

and hurl it down, and hurl it down,

and hurl it down, and hurl it down,

God.....	give.....	praise,	un to
God	give	praise,	un - to
God.....	give.....	praise,	un - to
God.....	give.....	praise,	un - to

	and hurl it down!		
	and hurl it down!	On,on! On,on!	attack the Ty - rant's
	and hurl it down!		
	and hurl it down!	On,on! On,on!	attack the Ty - rant's

God we give praise!

God we give praise!

God we give praise!

God we give praise!

This system contains four staves. The top three are vocal staves in treble clef, and the bottom one is a piano accompaniment staff in bass clef. The music is in 3/4 time with a key signature of one flat (Bb). The lyrics are "God we give praise!". A chord symbol "D" is written above the third measure of the piano staff.

On, on! On, on! at tack the Ty - rant's throne!.....

throne!

on!.....

On, on! On, on! at tack the Ty - rant's throne!.....

throne!

on!.....

This system contains four staves. The top three are vocal staves in treble clef, and the bottom one is a piano accompaniment staff in bass clef. The lyrics are "On, on! On, on! at tack the Ty - rant's throne!.....". The piano accompaniment includes dynamic markings *f* and *fz*. A chord symbol "D" is written above the third measure of the piano staff.

f

D

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features complex chordal textures and melodic lines. A dynamic marking *f* is present in the right hand, and a chord symbol "D" is written below the bass staff.

SATAN.

f
Up! Be strong, and in

mil - lions pour Sharp gleam - ing ar - rows

on our op - po - nents! Up!

CHORUS OF REBELS.

f
Flam - ing fal - chions, hiss and kin - dle!

f

O'er them let a blood-red ca-no-py

Flam-ing fal-chions, hiss and kin-dle,
hang!

O'er them let a blood-red ca-no-py

Flam-ing fal-chions, hiss and kin-dle,
hang!

O'er them let a blood - - red

O'er them let a blood-red ca-no-py

o - - - ver them

ca - - - no - py

Flam-ing fal-chions, hiss and kin-dle,
hang,
hang,
hang,

E

o - - - ver them hang!

o - - - ver them hang!

Flam - ing fal - chions, hiss and kin - dle,

O'er them let a blood - red ca - no - py hang!

E

O'er them let a blood - red ca - no - py hang,

Flam - ing fal - chions, hiss and kin - dle,

Spread, ca - no - py blood - red!

Spread, ca - no - py blood - red!

o - - - ver them all Flam - ing fal - chions

Spread, ca - no - py blood - red! Flam - ing fal - chions

Flam - ing fal - chions

O'er them let a blood - red ca - no - py hang!

hiss and kin - dle, hiss and kin - dle,
 hiss and kin - dle, hiss and kin - dle,
 hiss and kin - dle, hiss and kin - dle,
 hiss and kin - dle, hiss and kin - dle,

(3) (3)
 O'er them let a blood - red ca - no - py
 (3) (3)
 O'er them let a blood - red ca - no - py
 (3) (3)
 O'er them let a blood - red ca - no - py
 (3) (3)
 O'er them let a blood - red ca - no - py

hang!..... (3) (3)
 O'er them let a blood - red ca - no - py
 hang!..... (3) (3)
 O'er them let a blood - red ca - no - py
 hang!..... (3) (3)
 O'er them let a blood - red ca - no - py
 hang!..... (3) (3)
 O'er them let a blood - red ca - no - py

hang!.....

hang!.....

hang!.....

hang!.....

On, on! On, on!

F

On, on! On, on!

to..... the Ty - rant's

to..... the Ty - rant's throne! and

On, on! On, on!

to..... the Ty - rant's

to..... the Ty - rant's throne! and

hurl it down!

hurl it down!

On, on! On, on!

On, on! On, on!

to..... the Ty - rant's

to..... the Ty - rant's throne! and

hurl it down!

hurl it down!

On, on! On, on!

throne! and hurl it down!
hurl it down! On, on! On, on!
On, on! On, on! to..... the Ty - rant's
to..... the Ty - rant's throne! and

(3) (3)

On, on! On, on! and hurl it down!
to..... the Ty - rant's throne, and hurl it down!
throne!.....
hurl it down!
hurl it down!

(3) (3)

and hurl it down!
and hurl it down!
and hurl it down!
and hurl it down!

(3) (3)

For Lu - ci - fer

For Lu - ci - fer

and hurl it down!

and hurl it down!

For Lu - ci - fer

For Lu - ci - fer

(3)

(3)

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in a four-part setting. The lyrics are: 'For Lu - ci - fer' (top two staves), 'and hurl it down!' (middle two staves), and 'For Lu - ci - fer' (bottom two staves). The piano accompaniment features a right-hand part with triplets of eighth notes and a left-hand part with a steady eighth-note accompaniment.

ev - er we'll fight!

ev - er we'll fight!

ev - er we'll fight!

ev - er we'll fight!

for Lu - ci - fer

for Lu - ci - fer

for Lu - ci - fer

for Lu - ci - fer

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts have the lyrics: 'ev - er we'll fight!' (top two staves), 'for Lu - ci - fer' (middle two staves), and 'for Lu - ci - fer' (bottom two staves). The piano accompaniment continues with the same rhythmic patterns as in the first system.

CHORUS OF ANGELS.

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

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

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

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

ev - er we'll fight!

ev - er we'll fight!

ev - er we'll fight!

ev - er we'll fight!

ev - er we'll fight!

Vict' - ry's wreath, — Hea - ven's glance

Vict' - ry's wreath, — Hea - ven's glance

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of a treble and bass clef staff with chords and some melodic movement.

This block shows the piano accompaniment for the first system, including a treble clef staff with a melodic line and a bass clef staff with chords.

Smile on us from the throne! Ho san - - - -

Smile on us from the throne! Ho san - - - -

Vict' - ry's wreath—

Vict' - ry's wreath—

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of a treble and bass clef staff with chords and some melodic movement.

This block shows the piano accompaniment for the second system, including a treble clef staff with a melodic line and a bass clef staff with chords.

na!.....

Hea - ven's glance Smile on us from the throne!..... Ho -

na!.....

Hea - ven's glance Smile on us from the throne!..... Ho -

CHORUS OF ANGELS.

Vic - - ry's wreath— Hea - - ven's glance

san - - - - - na!.....

san - - - - - na! Ho -

CHORUS OF REBELS.

Flam - ing fal - chions, hiss and kin - dle, O'er them let a blood - red ca - no - py

Smile on us from the throne!

Vic - - ry's wreath— Hea - - ven's glance,

san - - - - - na! Ho -

san - - - - - na!

Flam-ing fal-chions, hiss and kin-dle, O'er them let a blood-red ca-no-py

hang! Hang, ca-no-py

Smile on us
Smile on us from the throne!
san - - - - - na!
Vict' - - - ry's wreath - - - Hea - - - ven's glance

hang!
O - - - - - ver them
Flam - ing fal-chionshiss and kin - dle, O'er them let a blood - red ca - no - py
blood - - - red! O'er them let a

capo

from the throne!

Smile on us from the

Vic - - ry's wreath— Hea - - ven's glance

Smile on us from the throne!

Flam - ing fal-chions, hiss and kin - dle, O'er them let a blood - red ca - no - py

all! o - - - ver them

hang! o - - - ver them

blood - red ca - no - py hang!.....

H

Smile on
throne! Viet' - - ry's wreath,
Smile on us from the

Viet' - - ry's wreath,—

H

hang!.....
all! Flam - ing fal - chions, hiss and kin - dle,
all!
Flam - ing falchions, hiss and kin - dle, O'er them let a blood - red ca - no - py

f
Flam - ing falchions, hiss and kin - dle, O'er them let a blood - red ca - no - py

H

us from..... the

smiles up - - on

throne!.....

Hea - - - ven's glance,

Flam - ing fal - chions, hiss and kin - dle!

O'er them let a blood - red ca - no - py hang!.....

Flam - ing fal - chions, hiss and kin - dle, O'er them let a blood - red ca - no - py

hang! o - - - ver them

II

throne! from the

us, on us

Smile on us from the

Smile on us from the

O'er them let a blood-red ca-no-py hang!

O'er them let a blood-red ca-no-py hang!

hang!..... Flam-ing fal-chions

all..... Flam-ing fal-chions

J. B. C. & C^o 8638.

throne!..... Ho -

from the throne!..... Ho -

throne!..... Ho -

throne, from the throne! Ho -

O'er them let a blood-red ca - no - py hang!

O'er them let a blood-red ca - no - py hang!

hiss and kin_dle!

hiss and kin_dle!

(3)

(3)

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

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

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

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

Woe! we fal - ter!

Woe! we fal - ter!

Woe! we fal - ter!

frem.

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

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

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

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

Woe! we fal - ter! Lu - ci - fer,

Woe! we fal - ter! Lu - ci - fer,

Woe! we fal - ter! Lu - ci - fer,

Woe! we fal - ter! Lu - ci - fer,

CHORUS OF REBELS.

Lu - ci - fer, help us, help us now!

Lu - ci - fer, help us, help us now!

Lu - ci - fer, help us, help us now!

Lu - ci - fer, help us, help us now!

I *f* SATAN.

Curs - es light up on God's throne! Bet - ter

I

ru - in, bet - ter des - truc - tion, Than be ev - er pi - ti - ful slaves!

CHORUS OF REBELS.

Curs - es light up - on God's

Curs - es light up - on God's

Curs - es light up - on God's

Curs - es light up - on God's

throne! Better ru - in, bet - ter des - truc - tion,

throne! Better ru - in, bet - ter des - truc - tion,

throne! Better ru - in, bet - ter des - truc - tion,

throne! Better ru - in, bet - ter des - truc - tion,

Than be ev - er pi - ti - ful slaves! Aye!

Than be ev - er pi - ti - ful slaves! Aye!

Than be ev - er pi - ti - ful slaves! Aye!

Than be ev - er pi - ti - ful slaves! Aye!

III
Aye!
II
Aye!
III
Aye!

Aye!

II
Aye!
II
Aye!
III
Aye!

Aye!

K
Curs - - - es

Curs - - - es light.....
K

Curs - - - es light,.....

Curs - - - es light,.....

light,.....

up -

up - on God's

up - on God's

up - on God's throne!

on God's throne!.....

Bet-ter

throne.....

throne!.....

Bet-ter ru - in, bet-ter des

Bet-ter ru - in, bet-ter des truce - - tion, Than be

ru - - in, bet-ter des truce - - tion, Than be ev - er

Bet-ter ru -

truc - - - tion, Than be ev - er
 ev - er pi - ti - ful slaves, Bet - ter ru - - (3) -
 pi - ti - ful slaves! Bet - ter ru - - in, bet - ter des -
 in, bet - ter des - truc - - - tion, Than be

pi - ti - ful slaves! Bet - ter ru - - in, bet - ter des -
 in, bet - ter des - truc - - - tion, Than be
 truc - - - tion, Than be ev - er
 ev - er pi - ti - ful slaves! Bet - ter ru - - (3) -

truc - - - tion!
 ev - er pi - ti - ful slaves!
 pi - ti - ful slaves!
 in, bet - ter des - truc - - - tion!



mf
 On, on! On, on! to the Ty - rant's throne!

mf
 On, on! On, on! to the Ty - rant's throne!

mf
 On, on! On, on! to the Ty - rant's

mf
 On, on! On, on! to the Ty - rant's

cres.
 throne! And hurl it down, and hurl it down,

cres.
 On, on! On, on!..... And

cres.
 throne! And hurl it down, and hurl it down,

cres.
 On, on! On, on!..... And

On, on! On, on!..... and hurl it down, and
 hurl it down, and hurl it down, On, on! On, on!.....
 On, on! On, on!..... and hurl it down, and
 hurl it down, and hurl it down, On, on! On, on!.....

hurl it down! On, on! On, on! For Lu - ci - fer
 ... and hurl it down! For Lu - ci - fer
 hurl it down! On, on! On, on! For Lu - ci - fer
 ... and hurl it down! For Lu - ci - fer

f trem.

ev - er we'll fight! For Lu - ci - fer ev - er we'll fight! we'll
 ev - er we'll fight! For Lu - ci - fer ev - er we'll fight! we'll
 ev - er we'll fight! For Lu - ci - fer ev - er we'll fight! we'll
 ev - er we'll fight! For Lu - ci - fer ev - er we'll fight! we'll

RAPHAEL. MICHAEL. GABRIEL.

Scat - ter them flam - ing hence! Hurl them down - wards!

fight!.....

fight!.....

fight!.....

fight!.....

hurl them down - wards To the low - est depths of

Hell!.....

To Hell, down!

To Hell, down!

To Hell, down!

To Hell, down!

To Hell, down!

CHORUS OF ANGELS.

To Hell, down!

To Hell, down!

To Hell, down!

To Hell, down!

CHORUS OF REBELS.

Curs - - - es light

Curs - - - es light..... up -

Curs - - - es light

Curs - - - es light..... up -

trem.

Down, down!
Down, down!
Down, down!
Down, down!

up - on God's throne!
on God's throne!.....
up - on God's throne!
on God's throne!.....

(3) (3) (3) (3) (3) (3) (3) trem.
(3) (3) (3) (3) (3) (3) (3)

CHORUS OF REBELS.

f *ritard.*

Woe!.....

f

Woe!.....

f

Woe!.....

f

Woe!.....

ff *dimin.* *ritard.* *p*

Moderato.

p

N

trem.

N^o 6. SONG OF AN ANGEL.

"Once more has Heaven."

Andante con moto. M. M. ♩ = 69.

AN ANGEL. *p* Once more has

PIANO. *p*

Hea - ven ob - tain'd a tri - umph! Thus will it all..... its

foes..... sub - due Thus will it all, all,.....

its foes..... sub - due.....

Yet o'er the scene is still..... la - ment - ing, In deep - est

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of five systems of music. Each system includes a vocal line for 'AN ANGEL' and a piano accompaniment for 'PIANO'. The tempo is 'Andante con moto' with a metronome marking of 69 beats per minute. The score begins with a piano (*p*) dynamic. The lyrics are: 'Once more has Heaven obtain'd a triumph! Thus will it all..... its foes..... sub - due Thus will it all, all,..... its foes..... sub - due..... Yet o'er the scene is still..... lament - ing, In deep - est'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are several dynamic markings, including *p* and *mf*. The score ends with a final chord in the piano part.

grief, the Shep - - herd true! Yet o'er the scene is

still la - ment - ing, In deep - est grief, the Shep - - herd

truel! Once more has Hea - ven, has Hea - ven ob -

tain'd a tri - - umph! Thus will it all, all,.....

..... its foes..... sub - due.....

animato

Yet o'er..... the scene, Yet o'er - the scene is

animato

still..... la - ment - - ing, In deep - est

C

grief, in deep - est grief, The Shep - herd true!.....

poco a poco mf accelerando

..... Once more has Hea - ven

poco a poco accelerando

cres.

ob - tain'd..... a tri - - umph! Thus will it

all,.... Thus will it all,..... all..... its foes..... sub - due;.....

f *ritard.*

.... Yet o'er the scene he still la - ments! The Shep - herd

p *Tempo I.*

true..... is still..... la - ment - ing, With deep -

p **D**

est grief; with deep - est grief;

p

The Shep - herd true!.....

pp *ritard.*

N^o 7. CHORUS OF REBELS.

"We atone, in frightful torments."

Andante. M. M. ♩ = 60.

SOPRANOS.

ALTOS.

TENORS.

BASSES.

CHORUS OF REBELS.

Musical score for the Chorus of Rebels, vocal parts. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is Andante, marked with a metronome of 60 (♩ = 60). The vocal lines are currently blank, with only a few notes visible in the first measure of each staff.

PIANO.

Andante. M. M. ♩ = 60.

Musical score for the Piano accompaniment. It consists of two staves: Treble and Bass. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is Andante, marked with a metronome of 60 (♩ = 60). The piano part begins with a *p* (piano) dynamic. The melody is characterized by flowing eighth-note patterns and chords, with some notes beamed together.

Continuation of the musical score for the Chorus of Rebels. It shows the vocal parts (Soprano, Alto, Tenor, Bass) and the Piano accompaniment. The vocal lines are still blank, while the piano part continues with its melodic and harmonic development. The piano part features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and phrasing marks.

A

p We a - tone, in frightful tor - ments, Our ap - pal - ling, fear - ful

p We a - tone, in frightful tor - ments, Our ap - pal - ling, fear - ful

p We a - tone, in frightful tor - ments, Our ap - pal - ling, fear - ful

p We a - tone, in frightful tor - ments, Our ap - pal - ling, fear - ful

A

crime.

crime. Sa - - tan, help us now!

crime.

crime. Sa - - tan, help us now!

p

Sa - tan, help us now!

Sa - tan, help us now!

Ah! woel. We in glow - ing flames are

Woel..... We in glow - ing flames are

Woel..... We in glow - ing flames are

Woel..... We in glow - ing flames are

Woel..... We in glow - ing flames are

burn - - ing, We in glow - ing flames are burn - -

burn - - ing; We in glow - ing flames are burn - -

burn - - ing, We in glow - ing flames are burn - -

burn - - ing, We in glow - ing flames are burn - -

ing. Ah! woe!

ing. Ah! woe! Ah! woe!

ing. Ah! woe! Ah! woe!

ing. Ah! woe!

Allegro. M. M. $\text{♩} = 72.$

Sa - tan,
Sa - tan,
Sa - tan,
Sa - tan,

Allegro. M. M. $\text{♩} = 72.$

Sa - tan, Give us cou rage, give us dar - ing,
Sa - tan, Give us cou rage, give us dar - ing,
Sa - tan, Give us cou rage, give us dar - ing,
Sa - tan, Give us cou rage, give us dar - ing,

To strike off our scorch - ing fet - ters! Bold - ly once a -
To strike off our scorch - ing fet - ters! Bold - ly
To strike off our scorch - ing fet - ters!
To strike off our scorch - ing fet - ters!

gain up - ris - ing, Bold - ly once a gain up - ris - ing,
 once a - gain up - ris - ing, once a - gain up - ris - ing,
 Bold - ly once a - gain up - ris - ing, yes, up - ris - ing,
 Bold - ly once a - gain up - ris - ing,

Give us ven - geance on yon Hea - ven, and on God!....
 Give us ven - geance on yon Hea - ven, and on God!....
 Give us ven - geance on yon Hea - ven, and on God!....
 Give us ven - geance on yon Hea - ven, and on God!....

..... Give us ven - geance, give us ven - geance,
 Give us ven - geance, Give us ven - geance,
 Give us ven - geance, give us ven - geance,
 Give us ven - geance,

20.

*

ven - geance on yon Hea - ven, and on God!

ven - geance on yon Hea - ven, and on God!

ven - geance on yon Hea - ven, and on God!

ven - geance on yon Hea - ven, and on God!

D

Sa - - tan,

Sa - - tan,

Sa - - tan,

Sa - - tan,

Sa - - tan,

Sa - - tan,

Sa - - tan,

Sa - - tan,

Give us cou - rage, give us dar - ing, scorch - ing fet - ters

Give us cou - rage, give us dar - ing, scorch - ing fet - ters.

Give us cou - rage, give us dar - ing, scorch - ing fet - ters

Give us cou - rage, scorch - ing. fet - ters

wide to scat - ter!

wide to scat - ter!

wide to scat - ter! Bold - ly once a - gain up - ris - ing,

Bold - ly once a -

This system contains the first three measures of the vocal and piano parts. The vocal line has three staves, and the piano accompaniment has two staves. The lyrics are: "wide to scat - ter!" (repeated on the first two staves), "wide to scat - ter! Bold - ly once a - gain up - ris - ing," (on the third staff), and "Bold - ly once a -" (on the piano staff).

Bold - ly once a - gain up - ris - ing, once a -

once a - gain up - ris - ing,

gain up - ris - ing, once a - gain up -

This system contains measures 4-6. The vocal line continues with: "Bold - ly once a - gain up - ris - ing, once a -" (top staff), "once a - gain up - ris - ing," (middle staff), and "gain up - ris - ing, once a - gain up -" (bottom staff). The piano accompaniment continues with chords and melodic lines.

gain up - ris - ing, up - ris - ing,

gain up - ris - ing, once a - gain up - ris - ing,

Bold - ly once a - gain up - ris - ing, all up - ris - ing,

ris - ing, Bold - ly once a - gain up - ris - ing,

This system contains measures 7-9. The vocal line continues with: "gain up - ris - ing, up - ris - ing," (top staff), "gain up - ris - ing, once a - gain up - ris - ing," (middle staff), "Bold - ly once a - gain up - ris - ing, all up - ris - ing," (bottom staff), and "ris - ing, Bold - ly once a - gain up - ris - ing," (piano staff).

Esf

Give us vengeance on yon Hea - ven, and on God!.....

Give us vengeance on yon Hea - ven, and on God!.....

Give us vengeance on yon Hea - ven, and on God!.....

Give us vengeance on yon Hea - ven, and on God!.....

E

Give us vengeance on yon Hea - ven, and on God!.....

Give us vengeance on yon Hea - ven, and on God!.....

Give us vengeance on yon Hea - ven, and on God!.....

Give us vengeance on yon Hea - ven, and on God!.....

Give us ven - geance! give us ven - geance! ven - geance on yon

Give us ven - geance! ven - geance on yon

Give us ven - geance! give us ven - geance! ven - geance on yon

Give us ven - geance! ven - geance on yon

Hea - ven, and on God! Sa - tan!

Hea - ven, and on God! Sa - tan!

Hea - ven, and on God! Sa - tan!

Hea - ven, and on God! Sa - tan!

Detailed description: This system contains four vocal staves. The first three are for different vocal parts (Soprano, Alto, Tenor), and the fourth is for the Bass. Each staff has the lyrics "Hea - ven, and on God!" followed by "Sa - tan!". The music is in a key with one flat (B-flat) and a common time signature. Dynamics include *f* (forte) and *ff* (fortissimo). There are fermatas over the notes for "God!" and "Sa - tan!".

Piano accompaniment for the first system. The right hand features a melodic line with a trill-like figure, and the left hand provides a rhythmic accompaniment. Dynamics include *f* and *ff*. The key signature is B-flat major, and the time signature is common time.

Sa - tan! Help!.....

Sa - tan! Help!.....

Sa - tan! Help!.....

Sa - tan! Help!.....

Sa - tan! Help!.....

Detailed description: This system contains five vocal staves. The lyrics are "Sa - tan!" followed by "Help!.....". The music is in a key with one flat and common time. Dynamics include *f* and *ff*. There are fermatas over the notes for "Help!".

Piano accompaniment for the second system. The right hand has a melodic line with a trill-like figure, and the left hand provides a rhythmic accompaniment. Dynamics include *f* and *ff*. The key signature is B-flat major, and the time signature is common time.

Piano accompaniment for the third system. The right hand has a melodic line with a trill-like figure, and the left hand provides a rhythmic accompaniment. Dynamics include *f* and *ff*. The key signature is B-flat major, and the time signature is common time.

N^o. 8. SATAN, & CHORUS OF REBELS.

"Fight! yes, fight!"

Andante con moto. M. M. ♩ = 76.

SATAN.

Fight! yes, fight! in warfare cloak'd or o - - pen!

PIANO.

In - vin - ci - ble ev - er, by us, is Hea - ven; So the new world that

God now intends to make, The god - like Be - ing whom He is a - bout to shape,

At these alone we'll aim! Be these our prize! From out God's hand in - to Sa - tan's

let it be giv - en, this new made world!.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "let it be giv - en, this new made world!.....". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a dynamic marking of *mf*.

A *mf*
From poi - son - ous ca - verns, from reek - ing re - ces - ses,

The second system continues the vocal line and piano accompaniment. It includes a section marked **A** with a dynamic marking of *mf*. The lyrics are "From poi - son - ous ca - verns, from reek - ing re - ces - ses,". The piano accompaniment features a dynamic marking of *p* and includes a fermata over the first two measures.

Whirl ye a - loft,..... O fright - ful choir!

The third system continues the vocal line and piano accompaniment. The lyrics are "Whirl ye a - loft,..... O fright - ful choir!". The piano accompaniment includes a dynamic marking of *p* and features a fermata over the first two measures.

The most might - y of all my fierce sleuth - - hounds, -

The fourth system continues the vocal line and piano accompaniment. The lyrics are "The most might - y of all my fierce sleuth - - hounds, -". The piano accompaniment includes a dynamic marking of *p* and features a fermata over the first two measures.

Of my Hell the proud - est pos - ses - sion!

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "Of my Hell the proud - est pos - ses - sion!". The piano accompaniment includes a dynamic marking of *f* and features a fermata over the first two measures. The system ends with a 3/4 time signature.

Molto moderato. M. M. ♩ = 58.

p

Trembling soar up a - bove, flutt'ring up and down,

mf *p*

Thou mo - ther of sin! Rise!..... O Night!.....

CHORUS OF REBELS.

p Night!.....
p Night!.....
p Night!.....
p Night!.....

p

Animato. M. M. ♩ = 80.

mf

*Ped. ma p *sìmile*

And thou, love-ly dread-ful fe-male form, With a

snake a-round thee twin'd, Whose sting darts ma-gic poi-son:

Adagio. M. M. ♩ = 72. (3)

Sin!..... And thou with wide-grin-ning teeth, long -

CHORUS.

Sin!.....

Sin!.....

Adagio.

reaching stride, and fal-ter-ing gait, Ev-er craving, and re-sist-less,

Most ter-ri-ble of Be-ings, Death!

Death!

Death!

And ye, Pride, Lust,

Frail - ty, ev - er on my side, Hail to ye, my
Pride! Lust!.....
Pride! Lust!.....

The first system features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Frail - ty, ev - er on my side, Hail to ye, my" and includes the exclamations "Pride!" and "Lust!.....". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes, including triplets.

no - ble troops!.....
Frail - ty! come!.....
Frail - ty! come!.....

The second system continues the vocal line with "no - ble troops!....." and "Frail - ty! come!.....". The piano accompaniment features a prominent triplet pattern in the left hand, marked with *ff* (fortissimo).

The third system shows the continuation of the piano accompaniment. It features a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes, including triplets. The dynamics range from *p* (piano) to *ff* (fortissimo).

Nº 9. CHORUS OF APPARITIONS, & SATAN.

"Out of Hell's recesses."

Adagio. M. M. ♩ = 66. *pp*

SOPRANOS & ALTOS.

TENORS & BASSES.

PIANO.

pp

Out of

Out of

Hell's re - ces - ses deep - est, Where we slept while hoarse - ly

Hell's re - ces - ses deep - est, Where we slept while hoarse - ly

breath - ing, At thy call we all a - rise! At thy

breath - ing, At thy call we all a - rise! At thy

call we all a - rise! We, all glow - ing, hast - en to thee,

call we all a - rise! We, all glow - ing, hast - en to thee,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

And with Hell's in - tens - est ar - dour All our gloom - y

And with Hell's in - tens - est ar - dour All our gloom - y

The second system of the musical score continues the vocal and piano parts. The lyrics are "And with Hell's in - tens - est ar - dour All our gloom - y". The piano accompaniment maintains the same rhythmic texture. Dynamics include *mf* and *f*.

band are fill'd, All our gloom - y band are fill'd!

band are fill'd, All our gloom - y band are fill'd!

The third system of the musical score concludes the vocal and piano parts. The lyrics are "band are fill'd, All our gloom - y band are fill'd!". The piano accompaniment features a more complex rhythmic pattern in the final measures. Dynamics include *f*.

SATAN.
Recit.

Now to fight for God's new world! Soon as it shall be built up,

As soon as the new-made Being laughing shouts, "I'm the Free Lord of Cre - a - tion, and the

nearest heir of Hea - ven!" Then we'll haste to work des - truction! Then, for ruin, des_o -

Moderato.

lation! Then on high..... and far and wide, Let all your tents be seen!

Tempo I.

CHORUS.

We will all o - bey thy bid - ding, We will soon breakdown the

We will all o - bey thy bid - ding, We will soon breakdown the

por - tal Which the treach' - rous God - has built, Which the
 por - tal Which the treach' - rous God has built, Which the

treachrous God has built!.....
 treachrous God has built!.....

SATAN.
 Recit.

Moderato.

All things, all, must be destroy'd! Work unseen, and work unheard! Hell shall give you

help, and lead you safe,..... through boundless space, to victory!

attacca

Nº 10. CHORUS OF REBELS.

"Vain are ever our strivings?"

Andante con moto. M. M. ♩ = 72.

SOPRANOS. Vain it is to

ALTOS. Vain it is to

TENORS. Vain are ev - er our striv -

BASSES. Vain are ev - er our striv - - ings

PIANO. (3) (3) (3) (3) (3) (3) (3) (3)

strive 'gainst His pow - er,

strive 'gainst His pow - er, Vain are

- ings 'gainst Hea - ven's pow - er, Vain are ev - er our

'gainst Hea - ven's pow - er,

(3) (3) (3) (3) (3) (3) (3) (3)

Vain it is to strive 'gainst His pow - er;
 ev - er our striv - - ings 'gainst Hea - ven's pow - er;
 striv - - ings 'gainst Hea - ven's pow - er;

Vain to strive 'gainst His pow - er;

There - fore the world which God in - tends to make, The
 There - fore the world which God in - tends to make,
 There - fore the world . . .

There - fore the world . . .

Be - ing whom He will en - dow with life, Shall
 The Be - ing whom He will en - dow with life, Shall
 The Be - ing whom He will en - dow with life, Shall

which God in - tends to make Shall

be our war - fare's aim, our war - fare's prize!.....

be our war - fare's aim, our war - fare's prize!.....

be our war - fare's aim, our war - fare's prize!.....

be our war - fare's aim, our war - fare's prize!.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "be our war - fare's aim, our war - fare's prize!....."

From God's own hand to

From God's own hand to

From God's own hand to

From God's own hand to

The second system continues the vocal and piano parts. The lyrics are: "From God's own hand to". The piano accompaniment includes a section with a forte dynamic marking.

Sa - - - tan's hand Let it be

Sa - - - tan's hand Let it be

Sa - - - tan's hand Let it be

Sa - - - tan's hand Let it be

The third system concludes the vocal and piano parts. The lyrics are: "Sa - - - tan's hand Let it be". The piano accompaniment continues with a similar rhythmic pattern.

giv - - en, this new - made world! From

giv - - en, this new - made world! From

giv - - en, this new - made world! From

giv - - en, this new - made world! From

God's own hand to Sa - - - tan's

God's own hand to Sa - - - tan's

God's own hand to Sa - - - tan's

God's own hand to Sa - - - tan's

hand Let it be giv - en,

hand Let it be giv - en,

hand Let it be giv - en,

hand Let it be giv - en,

B

this new - made world! Let ru - in, des -
 this new - made world! Let ru - in, des -
 this new - made world! Let ru - in, des -
 this new - made world! Let ru - in, des -

truc - tion, seize these new - made works!..... Let
 truc - tion, seize these new - made works!..... Let
 truc - tion, seize these new - made works!..... Let
 truc - tion, seize these new - made works!..... Let

ru - in, des - truc - tion, seize these new - made
 ru - in, des - truc - tion, seize these new - made
 ru - in, des - truc - tion, seize these new - made
 ru - in, des - truc - tion, seize these new - made

works!..... works!..... works!..... works!.....

mp All, yes, all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd,

cres. All, yes, all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd,

cres. All, yes, all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd,

cres. All, yes all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd,

cres. All, yes all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd, All, yes all, must be des_troy'd,

f be des_troy'd, be des_troy'd! And Sa - tan's And Sa - tan's And Sa - tan's And Sa - tan's

f be des_troy'd, be des_troy'd! And Sa - tan's And Sa - tan's And Sa - tan's And Sa - tan's

f All, yes all, must be des_troy'd! And Sa - tan's And Sa - tan's And Sa - tan's And Sa - tan's

f All, yes all, must be des_troy'd! And Sa - tan's And Sa - tan's And Sa - tan's And Sa - tan's

trem.

hand shall lead us on,..... Through boundless space.... shall

hand shall lead us on,..... Through boundless space.... shall

hand shall lead us on,..... Through boundless space.... shall

hand shall lead us on,..... Through boundless space.... shall

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "hand shall lead us on,..... Through boundless space.... shall".

guide..... us!

guide..... us!

guide..... us!

guide..... us!

guide..... us!

The second system continues the vocal and piano parts. The vocal parts have long notes with dotted lines indicating they continue. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "guide..... us!".

The third system shows the vocal parts with rests, indicating they are silent during this section. The piano accompaniment continues with a consistent eighth-note bass line and chords. There are no lyrics for this system.

N^o 11. A VOICE, & CHORUS OF ANGELS.

“With triumph, pain is blended.”

Andante. M. M. $\text{♩} = 48.$ *dolce.*

A VOICE. *Tru - ly with tri - umph pain is blended!*

PIANO. *p*

In place of all... that met ex - tin - ction, Now let a new - born world be founded,

Adagio.

And let a new - born race have be - ing. And this new world shall “Earth” be

Tempo I.

call - ed, Her race shall bear the name of “Man;”.....

With mine own breath will I in - spire them, And they shall be with us..... al -

Moderato. M. M. ♩ = 72.

CHORUS OF ANGELS.

- lied.

mp All thy thoughts bring forth deeds! and all thy won' - drous work - ings

mp All thy thoughts bring forth deeds! and all thy won' drous work - ings

mp All thy thoughts bring forth deeds! and all thy won' drous work - ings

mp All thy thoughts bring forth deeds! and all thy won' drous work - ings

All thy thoughts bring forth deeds! and all thy won' drous work - ings

Moderato. M. M. ♩ = 72.

mp

cres.

cres. shall be praised, shall be praised, shall..... be prais - - -

cres. shall be praised, shall be praised, shall..... be prais - - -

cres. shall be praised, shall be praised, shall..... be prais - - -

cres. shall be praised, shall be praised, shall..... be prais - - -

shall be praised, shall be praised, shall..... be prais - - -

f

Allegro moderato M. M. ♩ = 108.

- ed.
- ed.
- ed.
- ed.

Allegro moderato M. M. ♩ = 108.

Songs of joy, Songs of joy are
Songs of joy, Songs of joy are

fill - - ing all cre - a - tion; From
fill - - ing all cre - a - tion; From

gold - - en harps are sound - - ing, are
gold - - en harps are sound - - ing, are

sound - - ing, sound - - ing, Songs.....
sound - - ing, sound - - ing, Songs.....

.... of prais - - - -
.... of prais - - - -
Songs of joy, Songs of joy are
Songs of joy, Songs of joy are

es; From
 es; From
 fill - ing all cre - a - tion; From
 fill - ing all cre - a - tion; From

gold - en harps are sound - ing
 gold - en harps are sound - ing
 gold - en harps are sound - ing
 gold - en harps are sound -

songs of prais - es! The
 songs of prais - es!
 songs of prais - es! The
 - - ing songs of prais - es!

A

Lord has down from his might - - y throne des -
 The Lord has down from his might - - y throne des -
 Lord has down from his might - - y throne des -
 The Lord has down from his might - - y throne des -

A

end - - ed; The Lord has down from his
 end - - ed; The Lord has down from his
 end - - ed; The Lord has down from his
 end - - ed; The Lord has down from his

might - - y throne des - cend - - ed, And
 might - - y throne des - cend - - ed, And
 might - - y throne des - cend - - ed,
 might - - y throne des - cend - - ed,

calls..... and calls..... to life new

calls..... and calls..... to life new

And calls,..... and calls..... to life new

And calls,..... and calls..... to life new

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

worlds, new worlds, with splen - - - - - dour

worlds, new worlds, with splen - - - - - dour

worlds, new worlds, with splen - - - - - dour

worlds, new worlds, with splen - - - - - dour

This system contains the next four staves of music. It continues the vocal and piano parts from the first system. The piano accompaniment includes triplet markings (3) in both hands. The lyrics are: "worlds, new worlds, with splen - - - - - dour".

B

bright! Songs of praise, Songs of

bright! Songs of praise, Songs of

bright! Songs of praise, Songs of

bright! Songs of praise, Songs of

B

This system contains the final four staves of music. It begins with a section marker **B**. The vocal lines have lyrics: "bright! Songs of praise, Songs of". The piano accompaniment features a rhythmic pattern with triplet markings (3) in the left hand. A second section marker **B** appears at the bottom left of the piano part.

praise re - sound - ing fill the Hea -

praise re - sound - ing fill the Hea - vens, fill the

praise re - sound - ing fill the Hea -

praise re - sound - ing fill the Hea -

vens!.....

Hea - vens!.....

vens!.....

vens!.....

Songs of joy, Songs of joy re -

Songs of joy, Songs of joy re -

Songs of joy, Songs of joy re -

Songs of joy, Songs of joy re -

sound - - ing fill the Hea - vens! The

sound - - ing fill the Hea - vens! The

sound - - ing fill the Hea - vens! The

sound - - ing fill the Hea - vens! The

The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with a similar rhythmic pattern.

Lord has down from his

Lord has down from his

Lord has down from his

Lord has down from his

The piano accompaniment continues with eighth-note triplets in both hands.

might - - y throne des - cend - - ed, And

might - - y throne des - cend - - ed, And

might - - y throne des - cend - - ed, And

might - - y throne des - cend - - ed, And

The piano accompaniment continues with eighth-note triplets in both hands.

calls to life new
 calls to life new
 calls to life new
 calls to life new

worlds,..... new worlds with splen - - dour
 worlds, new worlds with splen - - dour
 worlds,..... new worlds with splen - - dour
 worlds, new worlds with splen - - dour

bright! Sing, O
 bright! Sing, O
 bright! Sing, O
 bright! Sing, O

The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line with chords and triplets. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

sing his prais
 sing his prais
 sing his prais
 sing his prais

es!
 es!
 es!
 es!

marcato

J. B. C. & C^o 8638.

END OF PART I.

PART II.Nº 12. INTRODUCTION. A VOICE, & CHORUS OF ANGELS.Chaos.

Andante. M. M. ♩ = 60.

PIANO.

The musical score is written for piano and consists of five systems of grand staff notation. The first system is marked *p* and *Andante. M. M. ♩ = 60.*. The second system includes a *cres.* marking. The third system has a section labeled *A* and is marked *p*. The fourth system also includes a *cres.* marking. The fifth system features dynamic markings *f*, *p*, *f*, *p*, and *f p*.

First system of musical notation. The right hand features a complex melodic line with many triplets and slurs. The left hand has a bass line with some chords and a few notes. A dynamic marking of *p* is present.

Second system of musical notation. The right hand continues with triplets and slurs. The left hand has a steady bass line. A dynamic marking of *cres.* is present.

Third system of musical notation. The right hand has a dense texture of chords and notes. The left hand has a bass line with some chords. A dynamic marking of *f* is present. A section marker **B** is located above the right hand.

Fourth system of musical notation. The right hand has a complex melodic line with many slurs. The left hand has a bass line with some chords.

Fifth system of musical notation. The right hand has a melodic line with slurs and some triplets. The left hand has a dense texture of chords and notes. Dynamic markings of *f* and *p* are present.

Sixth system of musical notation. The right hand has a melodic line with slurs and some triplets. The left hand has a dense texture of chords and notes. Dynamic markings of *f* and *p* are present.

p (3) (3) (3) (3) *cres.*

cres. *do*

A VOICE

Recitative.

f Cha - os, now end thee! And now let vi - tal pow'r and

ff

warmth flow down-ward! Let Air now be spread a - round;.....

Andante non troppo. M. M. ♩ = 72.

p Let there be Light!.....

pp

CHORUS OF ANGELS.

p Light, through the dark gloom - y air, Comes spring - ing, and dazz - ling with
cres.
p Light, through the dark gloom - y air, Comes spring - ing, and dazz - ling with
cres.
p Light, through the dark gloom - y air, Comes spring - ing, and dazz - ling with
cres.

bright - - ness! O Light!..... E - the - re - al
 bright - - ness! O Light!.....
 bright - - ness! O Light!.....
 bright - - ness! O Light!.....

beam! Pur - est thou.....
 E - the - re - al beam! Pur - est thou.....
 Pur - est thou.....

.... art..... of all things!

.... art..... of all things!

.... art of all things!

.... art..... of all things!

mf Prais'd be the Lord, praise the Lord, praise the Lord, who

mf Prais'd be the Lord, praise the Lord, who

mf Prais'd be the Lord, praise the Lord who

mf Prais'd be the Lord! praise..... ye,

such great wonders works! Prais'd be the Lord,.....

such great wonders works! *mf* Prais'd be the Lord, praise

such great wonders works! *mf* Prais'd be the Lord, praise Him, praise.....

praise the Lord! *mf* Prais'd be the

praise ye Him, who such great wonders works! Praise ye Him,
 ye Him, who such great wonders works! Praise ye Him,
 ye Him, who such great wonders works! Prais'd be the Lord,
 Lord, praise ye Him, praise ye Him,
 (3) (3) *crs.*

praise the Lord, for ev - er -
 praise ye the Lord, praise ye Him for ev - er -
 praise the Lord, praise ye Him for ev - er -
 praise the Lord, praise ye Him for ev - er -

more!.....
 more!.....
 more!.....
 more!.....

Nº 13. A VOICE, & CHORUS OF ANGELS.

“Let there be now the Firmament.”

Recitative.

A VOICE. *mf*

Now let there in the clear pure E - ther rise A lof - ty

PIANO. *p*

vault, the new-made world sur - rounding: Let there now be the Fir - ma -

Andante. M. M. ♩ = 63.

ment!

CHORUS OF ANGELS. *pp*

See! it ri - ses, bright - ly

See! it ri - ses, bright - ly

See! it ri - ses,

See it ri - ses,.....

Andante. M. M. ♩ = 63.

p

sempre con Pedale.

shin - ing! Out of E - ther, up it springs! And in
 shin - ing! Out of E - ther, up it springs! And in
 bright.ly shin - - ing! Out of E - - ther, up it springs!
 bright.ly shin_ing!..... Out of E - ther, up it springs!

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 three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: 'shin - ing! Out of E - ther, up it springs! And in shin - ing! Out of E - ther, up it springs! And in bright.ly shin - - ing! Out of E - - ther, up it springs! bright.ly shin_ing!..... Out of E - ther, up it springs!'.

deep - est rev' rence bend - ing, Thy An - gels chant..... Thy
 deep - est rev' rence bend - ing, Thy An - gels chant Thy
 And in deep - - est rev' rence bend - ing, Thy An - gels chant Thy
 And in deep - est rev - rence bend - ing,..... Thy An - gels chant Thy

This system contains the next four staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'deep - est rev' rence bend - ing, Thy An - gels chant..... Thy deep - est rev' rence bend - ing, Thy An - gels chant Thy And in deep - - est rev' rence bend - ing, Thy An - gels chant Thy And in deep - est rev - rence bend - ing,..... Thy An - gels chant Thy'.

praise!.....
 praise!.....
 praise!.....
 praise!.....

This system contains the final four staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'praise!..... praise!..... praise!..... praise!.....'. The piano part includes a *pp* dynamic marking and fermatas over the final notes.

Nº 14. A VOICE, & CHORUS OF ANGELS.

“The gathering of the Waters.”

Recitative.

A VOICE. *Let now be ga_ther.ed... in_ to one place the Wa_ ters,*

PIANO. *mf*

Moderato. M. M. $\text{♩} = 60.$

And from their depths let the Land then a - rise!.....

mp

cres.

CHORUS OF ANGELS.

A f

Fierce rag - ing bil - lows,

Fierce rag - ing bil - lows,

Fierce rag - ing bil - lows,

Fierce rag - ing bil - lows,

f

A

roar - - ing and rush - ing, Speed on their way,
 roar - - ing and rush - ing, Speed on their way,
 roar - - ing and rush - ing, Speed on their way,
 roar - - ing and rush - ing, Speed on their way,

Still must they flow on, and, ba - nish'd, must
 Still must they flow on, and, ba - nish'd, must
 Still must they flow on, and, ba - nish'd, must
 Still must they flow on, and, ba - nish'd, must

hast - en To sea, and sea, To
 hast - en To sea, and sea, To
 hast - en To sea, and sea, To
 hast - en To sea, and sea, To

sea and sea!

sea and sea!.....

sea and sea! And the

sea and sea!..... And the

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 range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The lyrics are: "sea and sea!" for the first three vocal parts, and "And the" for the fourth. The piano accompaniment has a key signature of one sharp (F#) and a time signature of 4/4.

And the o - the law - less

And the o - the law - less

o - ther law - less wa - - - - ters_

o - ther law - less wa - - - - ters_

The second system continues the vocal and piano parts. The lyrics are: "And the o - the law - less" for the first two vocal parts, and "o - ther law - less wa - - - - ters_" for the last two. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp (F#) and the time signature is 4/4.

wa - - - - ters_ Change to

wa - - - - ters_ Change to

Change to streams and to ri - - - -

Change to streams and to ri - - - -

The third system concludes the vocal and piano parts. The lyrics are: "wa - - - - ters_ Change to" for the first two vocal parts, and "Change to streams and to ri - - - -" for the last two. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one sharp (F#) and the time signature is 4/4.

B *p*

ri - vers; peace - ful, might - - y,
 ri - vers; peace - ful, might - - y,
 vers; peace - ful, might - - y,
 vers; peace - ful, might - - y,

B

cres.

cres. smooth, and splen - - did. Soon doth the
cres. smooth, and splen - - did. Soon doth the
cres. smooth, and splen - - did. Soon doth the
 smooth, and splen - - did. Soon doth the

cres.

ba - nish'd flood sub - - side.
 ba - nish'd flood sub - - side.
 ba - nish'd flood sub - - side.....
 ba - nish'd flood sub - - side.

1

Earth di - vides her - self from yon - der

Earth di - vides her - self from yon - der

Earth di - vides her - self from yon - der

Earth di - vides her - self from yon - der

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are "Earth di - vides her - self from yon - der".

wa - ters, Spreads her - self

wa - ters, Spreads her - self

wa - ters, Spreads her - self

wa - ters, Spreads her - self

The second system continues the vocal and piano parts. The lyrics are "wa - ters, Spreads her - self". The piano accompaniment maintains its rhythmic pattern while providing harmonic support for the vocal lines.

out. In vast and

out. In

out.

out.

The third system concludes the vocal and piano parts. The lyrics are "out. In vast and" and "out. In". The piano accompaniment features a dynamic marking of *f* and a key signature change to C major, indicated by a 'C' above the staff. The system ends with a fermata over the final notes.

The musical score consists of four systems, each with vocal staves and piano accompaniment. The lyrics are in French and English.

System 1:

- Vocal 1: wond' - - - rous gran - - -
- Vocal 2: vast and wond' - - - rous gran - - -
- Vocal 3: In vast and wond' - - -
- Piano: Accompaniment with a steady eighth-note pattern.

System 2:

- Vocal 1: deur, In vast and wond' - - - rous
- Vocal 2: deur, In vast and wond' - - - rous
- Vocal 3: rous, in vast and wond' - - - rous
- Piano: Accompaniment with a steady eighth-note pattern.

System 3:

- Vocal 1: wond' - - - rous gran - - -
- Vocal 2: wond' - - - rous gran - - -
- Vocal 3: wond' - - - rous gran - - -
- Piano: Accompaniment with a steady eighth-note pattern.

System 4:

- Vocal 1: gran - - - deur! Moun - tains
- Vocal 2: gran - - - deur! Moun - tains
- Vocal 3: gran - - - deur! Moun - tains
- Piano: Accompaniment with a steady eighth-note pattern.

lift their necks, and tow - er up on
lift their necks, and tow - er up on
lift their necks, and tow - er up on

lift their necks, and tow - er up on

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a continuous eighth-note pattern.

high! Their lof - ty sun - mits bold - ly
high! Their lof - ty sun - mits bold - ly
high! Their lof - ty sun - mits bold - ly

high! Their lof - ty sun - mits bold - ly

This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the same melody and accompaniment as the first system.

to the realms of cloud-land rise!.....
to the realms of cloud-land rise!.....
to the realms of cloud-land rise!.....
to the realms of cloud-land rise!.....

This system contains four vocal staves and a piano accompaniment. The vocal parts end with a long note marked with a fermata. The piano accompaniment features a more complex melodic line in the right hand.

.... To the realms of cloud - land

.... To the realms of cloud - land

.... To the realms of cloud - land

.... To the realms of cloud - land

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all singing the lyrics ".... To the realms of cloud - land". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a key signature of one flat and a common time signature.

rise!.....

rise!.....

rise!.....

rise!.....

rise!.....

rise!.....

The second system continues the vocal and piano parts. The vocal lines are marked with "rise!....." and feature a long, sustained note. The piano accompaniment includes a melodic line with a crescendo leading to a triplet of notes, marked with a *mf* dynamic, and a *mp* dynamic marking. The piano part also includes a triplet of notes in the right hand.

p *dim.*

The third system shows the piano accompaniment continuing. The right hand has a melodic line with a triplet of notes, and the left hand has a supporting bass line. The dynamics are marked *p* and *dim.* (diminuendo). The system concludes with a final chord in the right hand.

Nº 15. A VOICE, & CHORUS OF ANGELS.

"Now bring forth Fruits."

Recitative.

A VOICE. *mf*

Now bring forth fruits, vir-gin womb of Na-ture, From small-est

PIANO. *mf*

mos-ses to cloud - piercing palm-trees; And let the Plant-world be!.....

Moderato assai. M. M. ♩ = 60.

.....

p

CHORUS OF ANGELS.

mp **A** *mp*

All a - round, see, the buds are start - ing!

With fresh - est green the

p **A**

bar-ren Earth is deck'd!

mp And

The flow-er-blossoms their bright eyes are op-'ning;

And fruit with fruit...

fruit with fruit is vy-ing in at-trac-tion.

The blos-soms

is vy-ing in at-trac-tion, And

All a-round, see, the buds are start-ing!

Fruit with fruit...

their bright eyes are op-'ning,

fruit with fruit..... is

is vy - - ing in at - trac - tion.

And fruit with fruit is

vy - - ing in at - - trac - - tion. *mp* How *mp*

Fresh and green the bar - ren Earth! How

in at - - trac - - tion.

vy - - ing in at - trac - - - tion.

B

wond'rous - ly the co - lours round us glow!

wond'rous - ly the co - lours round us glow! *mp* How *mp* How

mp

B

cres

How
cres.

How

wond'rous - ly the o - dours round us spread!
wond'rous - ly the o - dours round us spread!

cres.

The
cres.

The

wond' - rous - ly the o - dours round us spread!
wond' - rous - ly the o - dours round us spread!

fresh - born dew makes all seem soft and bright.
fresh - born dew makes all seem soft and bright.

Now... Earth ap - pears... like an -
 Now... Earth ap - pears... like an -
 yes
 yes
 o - - - ther Heav'n...
 o - - - ther Heav'n...
 Now... Earth ap - pears... like an -
 Now... Earth ap - pears... like an -
 Now... Earth ap - pears... like an - o - - - ther
 Now... Earth ap - pears... like an - o - - - ther
 o - - - ther Heav'n, an - o - - - ther
 o - - - ther Heav'n, an - o - - - ther
 Now... Earth ap - pears... like an - o - - - ther
 Now... Earth ap - pears... like an - o - - - ther

C

Heav'n!
Heav'n!
Heav'n!

mf
All a - round, see, the

Heav'n!
All a - round, a -

p

C

All a - round, ... see, how the buds are start - ing!
buds are starting. With freshest green the bar - ren Earth is deck'd.
All a - round see the buds are start - ing forth!

round, see, see how the buds break forth!

mf
Love - ly blossoms their bright eyes are op'ning,
And fruit with fruit is
Love - ly blossoms

p
Now freshest green a - dorns the Earth,

cres.
mf

cres.

Love - ly blossoms! Now Earth ap-pears like an - o - ther Heav'n,.....
 vy - ing in at - trac - tion. Now Earth ap-pears like an - o - ther Heav'n,.....
 now are op - 'ning, Now Earth ap - pears like an - o - ther
 Now Earth ap-pears like an - o - ther Heav'n,.....

cres.

... an - o - ther Heav'n! Now Earth ap - pears like an -
cres.
 ... an - o - ther Heav'n! Now Earth ap - pears like an -
cres.
 Heav'n, an - o - ther Heav'n! Now Earth ap -
cres.
 ... an - o - ther Heav'n! Now Earth ap - pears like an -

mf

o - ther Heav'n, an - o - ther
 o - ther Heav'n, yes, an - o - ther Hea -
 pears like an - o - ther Heav'n, yes, like
 o - ther Heav'n, yes, like

D

Hea - - ven, like Hea - - ven bright!

Hea - - ven, like Hea - - ven bright!

Hea - - ven, like Hea - - ven bright!

Hea - - - - - ven bright!

p

D

p

Like Hea - ven bright, Like Hea - ven

Like Hea - ven bright, Like Hea - ven

Like Hea - ven bright, Like Hea - ven

Like Hea - ven bright, Like Hea - ven

p

bright!.....

bright!.....

bright!.....

bright!.....

dim al fin

pp

N^o. 16. A VOICE, & CHORUS OF ANGELS.

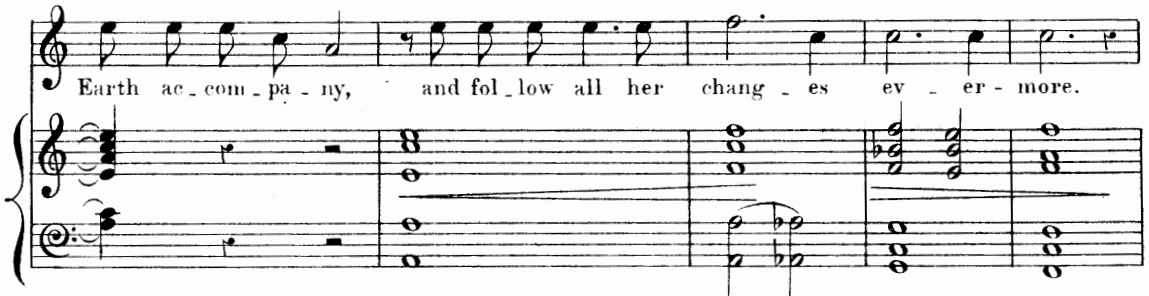
Creation of Light. The Sun.

Recitativo.

A VOICE. 

Now there should Lights in the Heavns be shining, And they should ev - er

PIANO. 



Earth ac - com - pa - ny, and fol - low all her chang - es ev - er - more.


Moderato.



So now a - rise, thou gold - en star of day, in heav'n - ly

p *cres.*

Maestoso. M. M. ♩ = 84.



splen - dor cloth'd! yes, now let the Sun be!

p *cres.*



CHORUS OF ANGELS.

A

Light now glad-dens all the U - ni - verse; A
 Light now glad-dens all the U - ni - verse; A
 Light now glad-dens all the U - ni - verse; A

Light now glad-dens all the U - ni - verse; A

f

A

sea of light pours forth! Tune - ful the sound!
 sea of light pours forth! Tune - ful the sound!
 sea of light pours forth! Tune - ful the sound!

sea of light pours forth! Tune - ful the sound!

f Sun En - kind - ler!.....
f Sun En - kind - ler!.....
f Sun En - kind - ler!.....

Sun En - kind - ler!.....

f

Earth Cre - a - tor!.....

Earth Cre - a - tor!.....

Earth Cre - a - tor!.....

Earth Cre - a - tor!.....

B. f.
Won - der - ful,..... won - der - ful,.....

Won - der - ful won - der - ful,

Won - der - ful, won - der - ful,

Won - der - ful, won - der - ful,

are all Thy works, for ev - er - more!

are all Thy works, for ev - er - more!

are all Thy works, for ev - er - more!

are all Thy works, for ev - er - more!

Won - der - ful,.... won - der - ful,..... are all Thy
 Won - der - ful, won - der - ful are all Thy
 Won - der - ful, won - der - ful are all Thy
 Won - der - ful, won - der - ful are all Thy

works, for ev - er - more!.....
 works, for ev - er - more!.....
 works, for ev - er - more!
 works, for ev - er - more!.....

Nº 17. A VOICE, & CHORUS OF ANGELS.

"Now will the calm still Night?"

Recitative.

Lento.

A VOICE.

Now will the calm still Night a calm light need. In silvry light let the

PIANO.

Moon now a - rise, And with her, through measureless space, Let there be

Andante. M. M. ♩ = 63.

Stars!

Stars!

con Ped.

CHORUS OF ANGELS.

Calm - ly shin - ing, gold -

Calm - ly shin - ing, gold -

Calm - ly shin - ing, gold -

Calm - ly shin - ing, gold -

gold - en, glitt - 'ring, Let us
 gold - en, glitt - 'ring, Let us in your
 - en, glitt - 'ring, Let us in your
 in your beams for ev - er Quench our doubt - ings,
 Let us in your beams for ev - er Quench our doubt - ings, ba -
 beams for ev - er Quench our doubt - ings, ba -
 beams for ev - er Quench our doubt - ings, ba -
 ba - nish fear! Let us in your ra - diance
 - er, Let us in your ra - diance
 - nish fear! Ba - nish fear!.....
 - nish fear! Ba - nish fear!.....

B *p*

p

p

B

for ev - er Quench our doubt - ings, ba - nish fear!.....
for ev - er Quench our doubt - ings, ba - nish fear!.....
Ba - - - nish fear!.....

Ba - - - nish fear!.....

.....

.....

.....

.....

Nº 18. A VOICE, & CHORUS OF ANGELS.

“The World becomes a living thing.”

Recitative.

A VOICE. *mf*

Now has the world be - come a liv - ing thing! Wa - ter, Air,

PIANO.

Earth, ge - ne - rate hosts of liv - ing creatures without number, And they

all have their own dear homes, In wave and air, in field and wood; And

cheer - ful - ly doth each en - joy ex - is - tence, — Render - ing thanks

Allegro moderato. M. M. $\text{♩} = 88$.

to the Lord of All!.....

The image displays a page of piano sheet music, numbered 140. It consists of six systems of staves, each with a treble and bass clef. The music is written in G major (one sharp) and 2/4 time. The first system includes a *cres.* marking. The second system features a *f* marking and a 7-measure arpeggiated figure. The third system is marked with a large 'A' and contains several triplet markings (3). The fourth system includes a *f* marking and a triplet with fingerings 1, 2, 3, 4. The fifth system shows a melodic line in the treble clef and a bass line with a repeat sign. The sixth system concludes with a *f* marking and a triplet in the bass line. The piece ends with a double bar line.

The piano accompaniment consists of three systems. The first system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef part contains a continuous eighth-note triplet pattern. The second system begins with a *cres.* (crescendo) marking and continues the triplet pattern. The third system shows a change in the bass clef part to a more rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end.

CHORUS OF ANGELS.

mf **B**

How it stirs, how it moves! How it springs and soars! How it

mf

How it stirs, how it moves! How it springs and soars! How it

The vocal part for the Chorus of Angels is written in a four-part setting (Soprano, Alto, Tenor, Bass) across four staves. The lyrics are: "How it stirs, how it moves! How it springs and soars! How it". The piano accompaniment for this section is in the bass clef, featuring a steady eighth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is present. A section marker **B** is placed at the beginning of the piano part.

works, and boils up, and strives, and lives! How it peo - ples all

works, and boils up, and strives, and lives! How it peo - ples all

space with its in - crease!

space with its in - crease! *mf* How it stirs,

mf How it stirs, how it moves! How it

How it stirs, how it moves! How it

How it stirs, how it moves!

how it moves!

springs and soars! How it works, and boils up, and strives,..... and

springs and soars! How it works, and boils up, and strives,..... and

cres.

How it peo - - ples all space..... with its in - crease!
 lives! How it peo - ples all space with its in - crease!
 lives! How it peo - ples all space with its in - crease!

Through the e - ther rock - ing, fly - ing, Through the wa - ter
 Through the e - ther rocking, fly - ing, Through the wa - ter
 Through the e - ther rock - ing, Through the wa -
 Through the, e - - ther rock - ing, Through the wa -

driv - ing, hast - ing, Through the e - ther, Through the wa - ter
 driving, hast - ing, Through the e - ther, Through the wa - ter
 wa - ter driv - ing, Through the e - ther, Through the wa - ter
 - ter driv - ing, Through the e - - ther, Through the wa -

driv - ing, hast - ing, How it stirs, how it moves! How it

driv - ing, hast - ing, How it stirs, how it moves! How it

driv - ing, hast - ing, How it stirs, how it moves! How it

- ter driv - ing, hast - ing, How it stirs, how it moves! How it

C

springs, and soars! How it works, and boils up, and strives!

springs, and soars! How it works, and boils up, and strives,..... and

springs, and soars! How it works, and boils up, and strives!.....

springs, and soars! How it works, and boils up, and strives, and lives!

How it peo - ples all space..... with its in - crease!

lives! How it peo - ples all space with its in - crease!

How it peo - ples all space with its in - crease!

How it peo - ples all space..... with its in - crease!

Through the e - ther rock - ing, fly - - - ing,
 Through the e - ther rock - ing, fly - - - ing,
 Through the wa - - ter driv - ing, hast - ing,
 Through the wa - ter driv - ing, hast - ing,

Through the wa - ter hast - ing, driv - - -
 Through the wa - ter driv - - - ing, hast - - -
 Through the e - ther rock - - - ing, fly - - -
 Through the e - ther rock - ing, fly - - -

ing. On the
 ing. On the mountains, in the val - leys,
 ing. On the mountains, in the val - leys,
 ing. On the mountains,

D

mountains, in the val_leys, Comes it,
 in the val_leys, Comes it, drawn on,
 Comes it, drawn on, comes it,
 in the val_leys, Comes it, drawn on, comes it,

mf

drawn on Through a - bys - ses and deep
 comes it, drawn on Through a - bys - ses and deep
 drawn on Through a - bys - ses and deep ca - verns
 drawn on Through a - bys - ses and deep ca - verns

ca - verns, Through the meadows and the fo - rests,
 ca - verns, Through the meadows and the fo - rests,
 Through the meadows and the fo - rests, It comes
 Through the meadows and the fo - rests, It comes

It comes fly - ing, it comes fly - ing, fly - ing, It comes fly - ing, twitt' - ring and

twitt' - ring and sing - ing, neigh - ing and roar - ing, sing - ing, neigh - ing and roar - ing, sing - ing, neigh - ing and roar - ing,

ing, twitt' - ring and sing - ing, neigh - ing and ing, twitt' - ring and sing - ing, neigh - ing and twitt' - ring and sing - ing, neigh - ing and

roar - - - ing. Through a -
 roar - - - ing. On the moun-tains,
 roar - ing. Through a - bys - ses,
 roar - ing. On the moun-tains,
 bys - ses, and deep ca-vern, in the va - leys,
 and deep ca-vern, On the
 in the val-leys, Through the meadows,
 On the mountains, in the
 Through the meadows, and the fo - rests,
 moun-tains, in the val-leys,
 and the fo - rests,

val - leys,
How it stirs, how it moves!
How it stirs, how it moves!
How it stirs, how it moves!
How it springs and

How it springs and soars!
How it springs and soars!
soars!
How it strives, and
soars!
How it strives, and

cres.

How it lives!.....
strives, and lives!
lives!.....
lives!.....
How it peo - ples all
How it peo - ples all
How it peo - ples all
How it peo - -

F

space with its in - crease! How it peo - ples all space with its

space with its in - crease! How it peo - ples all space with its

space with its in - crease! How it peo - ples all space with its

ples all space with its in - crease! How it

in - crease! How it peo - ples all space!

in - crease! How it peo - ples all space!

in - crease! How it peo - ples all space!

peo - ples all space..... Ev' ry -

On the mountains, in the

On the mountains, in the val - leys, in the

Through a - bys - ses, in the ca - verns,

where!

G

val - leys; How it stirs, how it moves! How it springs, and soars! How it
fo - rests; How it stirs, how it moves! How it springs, and soars! How it
mf How it stirs, how it moves! How it springs, and soars! How it
mf How it stirs, how it moves! How it springs, and soars! How it

mf

G

works, and boils up, and strives, and lives! How it peo - ples all
works, and boils up, and strives, and lives! How it peo - ples all
works, and boils up, and strives, and lives! *cres.* How it
works, and boils up, and lives! How it peo - ples all

cres.

cres.

space with its in - crease! How it peo - ples all space, all
space with its in - crease! How it peo - ples all space, all
peo - ples all space with its in - crease! How it peo - ples all
space with its in - crease! How it peo - ples all

space with its in - - - - - crease!.....

space with its in - - - - - crease!.....

space with its in - - - - - crease!.....

space, all space with its in - - - - - crease!

Ah! yes, the Earth is a live.....

Ah! yes, the Earth is a live.....

Ah! yes, the Earth is a live.....

Ah! yes, the Earth is a live.....

... now!..... Ah! yes, the

... now!..... Ah! yes, the

... now!..... Ah! yes, the

... now!..... Ah! yes, the

Earth is a live now! Earth is a live now! Earth is a live now! Earth is a live now!

This system contains four vocal staves. The first three are for different voices (Soprano, Alto, Tenor) and the fourth is for the Bass. Each staff has the lyrics 'Earth is a live now!' written below it. The music is in a major key with a sharp sign on the F line.

The piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Yes! Yes! Yes! Yes!

This system contains four vocal staves, each with the word 'Yes!' written below it. The vocal lines are melodic and feature long notes with ties.

The piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The right hand has a rhythmic pattern of chords, and the left hand has a bass line. A dynamic marking of *ff* (fortissimo) is present.

Four empty vocal staves, likely representing a rest or a specific instruction for the vocalists.

The piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The right hand has a rhythmic pattern of chords, and the left hand has a bass line. A dynamic marking of *ff* (fortissimo) is present.

No. 19. A VOICE, & CHORUS OF ANGELS.

"In fullest glory, Heaven now."

Recitative.

A VOICE.

In full-est glo-ry Hea-ven now is shining; The Earth is

PIANO.

sweet-ly laugh-ing, full of joy. Air, Wa-ter, Land, are

rich-ly fill'd with count-less hosts of hap-py dwel-lers, But still Cre-a-tion's

mas-ter-work is want-ing: Last work of all, and great-est too, of all;

Andante. M. M. ♩ = 76.

A Be-ing, nev-er doom'd to crawl up-on the earth; His

A mf

head held high to the light and to Heaven; With God-like reason en-dow'd

Worth - y of Hea - ven, a - ble to re - cog-nize the

Source of Mer - cy E - ter - nal! So, let there be an

cres.

im - age in Our like - ness, The lord of this Earth and

p

joint heir of Hea - - ven!..... Earth's dust, with God-like

p **B**

spi-rit! Let Man now be!.....

CHORUS OF ANGELS.

Con moto. M. M. ♩ = 108.

Hail to thee, O Man! Made in God's like

Hail to thee, O Man! Made in God's like

Hail to thee, O Man! Made in God's like

Hail to thee, O Man! Made in God's like

Con moto. M. M. ♩ = 108.

ness, Hail to thee! Hail to thee!.....

ness, Hail to thee! Hail to thee!.....

ness, Hail to thee! Hail to thee!.....

A VOICE.
Recit.

Lento.

ADAM. *p* Thou art The Man! The Lord of all this Earth! To thee is
Who am I? What am I?

8^{va} Lento.

sub-ject all..... thou dost be - hold. ADAM.

For me, a - lone, this lof - ty

C A VOICE.

To thee there shall be giv'n, for life, a helpmate; A Woman, whose love shall crown thy
majes - ty?

C

Andante. $\text{♩} = 76.$

hap - pi - ness. Let her out of thine own self be cre - a - ted!

Recit.

A - dam, born of earth, be - hold here, thy Wife!

CHORUS OF ANGELS.

f Con moto. M. M. ♩ = 108.

Hail to thee, O Wife! Cre - a - tion's bright - est tri -

Hail to thee, O Wife! Cre - a - tion's bright - est tri -

Hail to thee, O Wife! Cre - a - tion's bright - est tri -

Hail to thee, O Wife! Cre - a - tion's bright - est tri -

Con moto. M. M. ♩ = 108.

umph! Hail to thee! Hail to thee!.....

umph! Hail to thee! Hail to thee!.....

umph! Hail to thee! Hail to thee!.....

umph! Hail to thee! Hail to thee!.....

EVA.

p Lento.

Who am I? Where am I?

ADAM.

Recit.

Lento.

My Wife! E - va, O love - ly, gracious creature!

Moderato. M. M. ♩ = 88.

EVA.

Un - to thee I be - long; That is my first per -

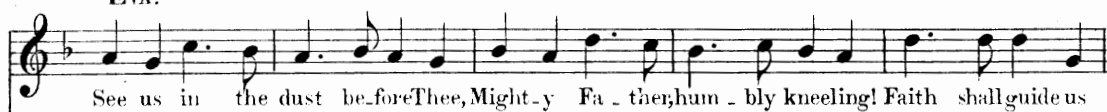
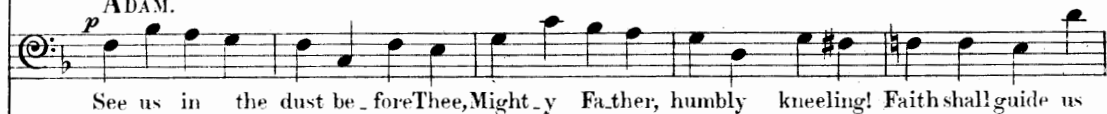
cep - - - tion; My self, yes, all my

be - ing, I feel is link'd with thee, with thee!.....

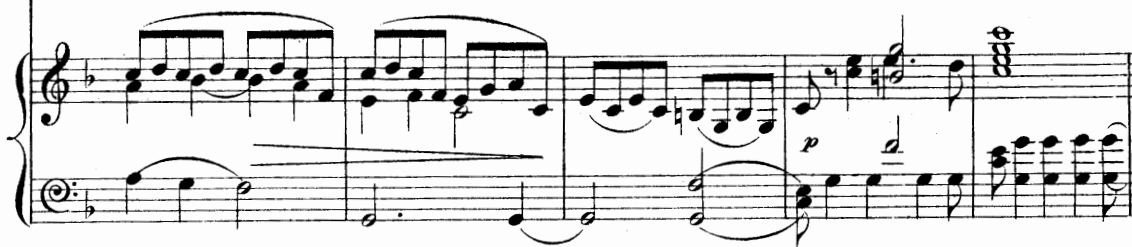
A VOICE.
Recit.

..... Now bless ye the Lord, your God!

Andante con moto. M. M. ♩ = 69.

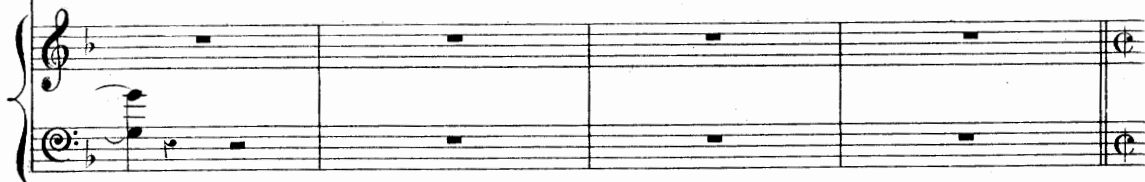
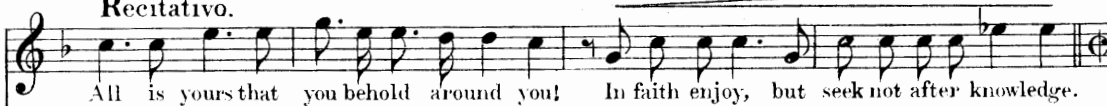
D
EVA.p
ADAM.

D



A VOICE.

Recitativo.

Lento. M. M. $\text{♩} = 48$.

tree, as a test of your de-vout o - be-dience. On it grows the fruit call'd

Know - ledge. A - void it, both! A - void it, both!

Else on ye both will fall..... your Ma - ker's wrath!

Else on ye both will fall..... your Ma - - ker's

ritard.
wrath!.....
ritard.

Andante con moto. M. M. ♩ = 69.

EVA.

Lead us, Thou, to un - der - standing All Thy wis - dom, all Thy goodness!

ADAM.

Lead us, Thou, to un - der - standing All Thy wis - dom, all Thy goodness!

Andante con moto. M. M. ♩ = 69.

p legato

Love shall be our dear - est blos - som, To behold Thee our best knowledge!

Love shall be our dear - est blos - som, To be - hold Thee our best knowledge!

p legato

animato *f* *cres.*
Lead us, give us un - der - standing,

f *cres.*
Lead us, give us un - der - stand -

animato *mf* *cres.*

Love,..... yes, Love,..... shall be our dear - est

ing, Love, yes, Love, shall be our dear - est

f

F

blos - som, To be - hold..... Thee, our best know -

blos - som, To be - hold Thee, our best know -

F *Red.* * *Red.* * *Red.* * *Red.* *

ledge, To be - hold..... Thee, our best know -

- ledge, To be - hold..... Thee, our best

mf *Red.* * *Red.* * *Red.* *

ledge!.....

know - - - ledge!.....

Red. * *Red.*

p

Nº 20. CHORUS OF ANGELS.

"Ring out, ye Heavenly trumpets!"

Maestoso. M. M. ♩ = 88.

f *SOLO.*

SOPRANOS. Loud - ly ring out, ye Hea - ven - ly trum - - - pets!.....

f *SOLO.*

ALTOS. Loud - ly ring out, ye Hea - ven - ly trum - - - pets!.....

f *SOLO.*

TENORS. Loud - ly ring out, ye Hea - ven - ly trum - - - pets!.....

f *SOLO.*

BASSES. Loud - ly ring out, ye Hea - ven - ly trum - - - pets!.....

Maestoso. M. M. ♩ = 88.

PIANO.

f

.... Shin - ing por - tals, op - en wide at our call!.....

.... Shin - ing por - tals, op - en wide at our call!.....

.... Shin - ing por - tals, op - en wide at our call!.....

.... Shin - ing por - tals, op - en wide at our call!.....

A

.... Far, far and wide, through-out all space,.....

.... Far, far and wide, through-out all space,.....

.... Far, far and wide, through-out all space,.....

.... Far, far and wide, through-out all space,.....

A

.... Join in loud, joy-ful Hal-le-lu-jahs,

.... Join in loud, joy-ful Hal-le-lu-jahs,

.... Join in loud, joy-ful Hal-le-lu-jahs,

.... Join in loud, joy-ful Hal-le-lu-jahs,

all things cre-a-ted!.....

all things cre-a-ted!.....

all things cre-a-ted!.....

all things cre-a-ted!.....

Allegro maestoso. M. M. $\text{♩} = 88.$

TUTTI.
 Praise ye the
 Praise ye the Might - y One, the world's..... great Found -

f
 Allegro maestoso. M. M. $\text{♩} = 88.$

Might - y One, the world's..... great Found - er!
 er! Praise ye Him! praise ye Him!

B

TUTTI.
 Praise ye the Might - y One, the world's..... great
 Praise ye Him! yes, praise ye Him! praise ye Him! yes,
 praise ye Him! praise..... ye, praise ye

B

f

Praise ye the Might - y One, the world's great

Found - er! Praise ye Him!

praise ye Him!

Him! praise ye Him!

Found - er! Praise ye Him! praise ye Him!

praise ye Him! praise ye Him! praise ye

yes, praise ye Him! praise ye Him!

Praise ye the Might - y One, the world's

praise ye Him! yes, praise ye Him!

Him! praise ye, praise ye Him!

praise ye Him! praise ye Him!

great Found - er!

Praise ye Him! Praise ye

Praise ye Him! Praise ye

Praise ye Him! Praise ye

Praise ye Him! Praise ye

Him!

Him! Praise ye the Mighty One, the world's great

Him!

Him! Praise ye the Mighty One,

Praise ye the Mighty One, the world's great

Found - er!

Praise ye the Mighty One, the world's great Found -

praise ye Him! praise ye

..... great Found - er! Praise..... ye Him!

er! Praise ye Him! praise ye, Praise.... ye Him! praise.... ye Him!

Him! praise ye Him! praise ye Him!

praise ye Him! Praise ye, praise ye the

praise..... ye Him! praise..... ye Him!

Him! praise ye Him! praise ye Him!

praise..... ye Him! praise..... ye Him!

Might - y One, the world's..... great Found - er!

Praise..... Him!..... praise the Might - y One, Praise ye the Might - y One, Praise ye the Might - y One, the world's great

er!..... Praise ye the Might - y One, the world's.....
 praise ye Him! Praise...
 praise ye Him! Praise ye the

Found - er!

..... great Found - er!.....
 the world's great Found - er, praise ye Him!
 Might - y One, praise ye the world's great Found - er!

Praise ye the Might - y One, praise ye Him!

D
 Hal - le - lu - jah! Hal - le - lu - jah!.....
 Hal - le - lu - jah! Hal - le - lu - jah!.....
 Hal - le - lu - jah! Hal - le - lu - jah!.....

Hal - le - lu - jah! Hal - le - lu - jah!.....

D

Hal-le-lu - - jah!
Hal-le-lu - - jah!
Hal-le-lu - - jah!
Hal-le-lu - - jah!

Hal-le-lu - - jah!.....
Hal-le-lu - - jah!.....
Hal-le-lu - - jah!.....
Hal-le-lu - - jah!.....

Hal-le-lu - - jah!.....
Hal-le-lu - - jah!.....
Hal-le-lu - - jah!.....
Hal-le-lu - - jah!.....

Hal - le - lu - - jah!.....

Praise ye the

Hal - le - lu - - jah!.....

Praise ye the

Hal - le - lu - - jah!.....

Hal - le - lu - - jah!.....

E *f*

E

Might - y One, the world's great Found - er! Praise ye the

Might - y One, the world's great Found - er! Praise ye the

f Praise ye the Might - y One, the world's great Found - er!

Praise ye the Might - y One, the world's great Found - er!

Might - y One, the world's great Found - er! Hal - le - lu - -

Might - y One, the world's great Found - er! Hal - le - lu - -

f Praise ye the Might - y One, the world's great Found - er!

Praise ye the Might - y One, the world's great Found - er!

First system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "jah,..... Hal - le - lu - jah,.....". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of musical notation. It consists of four vocal staves and a piano accompaniment. The lyrics are: "Hal - le - lu - jah!..... Hal - le - lu - jah!.....". The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation. It consists of four vocal staves and a piano accompaniment. The lyrics are: "Hal - le - lu - jah!..... Hal - le - lu - jah!.....". The piano accompaniment continues with the same rhythmic pattern as the first system.

F *f* $\frac{6}{8}$

All! praise ye Him! praise ye

All! the world's

All! praise ye Him!

Praise ye the Might - y One, the world's great Found -

F $\frac{6}{8}$ *And.*

animato

Him! praise ye Him! praise ye Him!

..... great Found - er! praise ye

the world's great Found - er!

animato

er!

animato

*

praise ye Him! praise ye Him!

Him! praise ye Him!

praise ye Him! yes, praise ye

praise ye, praise ye the Might - y One, the world's great
 Him! praise ye the Might - y One, the world's great
 Him! praise ye the Might - y One, the world's great

This system contains three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "praise ye, praise ye the Might - y One, the world's great Him! praise ye the Might - y One, the world's great Him! praise ye the Might - y One, the world's great". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Found - er! Praise..... Him!.....
 Found - er! Praise..... Him!.....
 Found - er! Praise..... Him!.....
 Found - er! Praise..... Him!.....

This system continues the vocal and piano parts. The lyrics are: "Found - er! Praise..... Him!.....". The piano accompaniment consists of a continuous eighth-note pattern in both hands, with a key signature change to F major in the second measure.

G Poco piu mosso. M. M. ♩ = 100.
 Hal - le - lu - jah! Hal - le - lu -
 Hal - le - lu - jah! Hal - le - lu -
 Hal - le - lu - jah! Hal - le - lu -
 Hal - le - lu - jah! Hal - le - lu -

G Poco piu mosso. M. M. ♩ = 100.

This system introduces a new section with the tempo marking "G Poco piu mosso. M. M. ♩ = 100." The lyrics are: "Hal - le - lu - jah! Hal - le - lu -". The piano accompaniment features a more complex, rhythmic pattern with chords and moving lines in both hands.

jah, Hal - le - lu - jah, Hal -
 jah, Hal - le - lu - jah, Hal - le -
 jah, Hal - le - lu - jah, Hal -
 jah, Hal - le - lu - jah, Hal -

- le - lu - jah, Hal - le - lu -
 lu - jah, Hal - le - lu -
 le - lu - jah, Hal - le - lu -
 le - lu - jah, Hal - le - lu -

jah, Hal - le - lu - jah, Hal - le -
 jah, Hal - le - lu - jah, Hal - le -
 jah, Hal - le - lu - jah, Hal - le -
 jah, Hal - le - lu - jah, Hal - le -

lu - - - jah, Hal - le - lu - - jah,.....

lu - - - jah, Hal - - le - lu - - jah,

lu - - - jah, Hal - le - - lu - - jah,

lu - - - jah, Hal - le - lu - - jah,.....

Hal - le - lu - - jah, Hal - - le - lu - -

Hal - - le - lu - - jah, Hal - le - - lu - -

Hal - le - lu - - jah, Hal - - le - lu - -

Hal - le - lu - - jah, Hal - - le - lu - -

acceler.

- jah!.....

- jah!.....

- jah!.....

- jah!.....

facceler.

I f

Hal - le - lu - - - jah,
f Hal - le - lu - - - jah,
f Hal - le - lu - - - jah,
 Hal - le - lu - - - jah,

I f

Hal - - le - lu - - - jah!.....
 Hal - - le - lu - - - jah!.....
 Hal - - le - lu - - - jah!.....
 Hal - - le - lu - - - jah!.....

f

Hal - le -
 Hal - le -
 Hal - le -
 Hal - le -

lu - - jah, Hal - le - lu - -
lu - - jah, Hal - le - lu - -
lu - - jah, Hal - le - lu - -
lu - - jah, Hal - le - lu - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "lu - - jah, Hal - le - lu - -". The piano accompaniment features a steady bass line and chords in the right hand.

K
jah!.....
jah!.....
jah!.....
jah!.....

K

The second system continues the vocal parts with the word "jah!". Each vocal line has a dotted line indicating a long note. The piano accompaniment continues with a similar texture. A key signature change to one sharp (F#) is indicated by a 'K' above the first vocal staff.

The third system shows the vocal parts with sustained notes and the piano accompaniment. The piano part includes some trills and grace notes in the right hand. The system concludes with a double bar line.

PART III.

Nº 21. ORCHESTRAL INTRODUCTION.

The Temptation and the Fall.

Andante. M. M. ♩ = 60.

PIANO.

The first system of musical notation for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The tempo is marked 'Andante' and the metronome marking is 'M. M. ♩ = 60'. The music begins with a piano (*p*) dynamic. The right hand features a complex melodic line with many slurs and fingerings (e.g., 2, 3, 1, 2, 2, 1, 1, 2, 2, 1). The left hand provides a rhythmic accompaniment with slurs and fingerings (e.g., 1, 1, 2, 3, 1, 2, 1, 1, 1, 3+2).

The second system of musical notation, marked with a section letter 'A'. It continues the piano introduction with a *p dolce* dynamic. The right hand has a melodic line with slurs and the left hand has a bass line with slurs and sustained notes.

The third system of musical notation, continuing the piano introduction. It features a *p* dynamic. The right hand has a melodic line with slurs and the left hand has a bass line with slurs and sustained notes.

The fourth system of musical notation, continuing the piano introduction. It features a *p* dynamic. The right hand has a melodic line with slurs and the left hand has a bass line with slurs and sustained notes.

The fifth system of musical notation, marked with a section letter 'B'. It continues the piano introduction with a *p* dynamic and a *legato* marking. The right hand has a melodic line with slurs and the left hand has a bass line with slurs and sustained notes.

First system of musical notation. Treble clef with a wavy line above the staff. Bass clef. Includes fingerings: +2, +2, 1+, 4+, and +.

Second system of musical notation. Treble clef with a wavy line above the staff. Bass clef. Includes fingerings: +1+, +3, and +8. A *cres.* marking is present.

Third system of musical notation. Treble clef. Bass clef. Includes fingerings: + and +.

Fourth system of musical notation. Starts with a 'C' time signature. *mf* dynamic marking. Treble clef. Bass clef.

Fifth system of musical notation. Treble clef. Bass clef. Includes fingerings: + and +.

Sixth system of musical notation. Treble clef. Bass clef. Includes a *p* dynamic marking. Ends with a 3/4 time signature.

legato

Moderato. M. M. ♩ = 80.

The first system of music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line.

The second system is marked *animato* and *mp*. The right hand features a more active melodic line with slurs, while the left hand continues with chords.

The third system is marked *D a tempo* and *p*. It features a large slur over the right hand's melody, which includes some chromatic movement.

The fourth system is marked *animato*, *mp*, and *trem.*. The right hand has a melodic line with slurs, and the left hand has a tremolo accompaniment.

The fifth system is marked *mf*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

The sixth system is marked *poco a poco accelerando* and *cres.*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

f *ritard.*

a tempo
con R^{ed.}
p

1

E
p

Tempo I.
ritard.
p

pp
R^{ed.}
attaca

Nº 22. CHORUS OF REBELS, & CHORUS OF ANGELS.

“Hell holds Jubilee!”

Allegro con fuoco. M. M. $\text{♩} = 100$

PIANO.

CHORUS OF REBELS.

SOPRANOS. *A. ff*

ALTOS. *ff*

TENORS. *ff*

BASSES. *ff*

Joy, now!

Joy, now! Hell holds Ju - bi - lee! For 'tis Hell that

Joy, now! Hell holds Ju - bi - lee! For 'tis Hell that

Joy, now! Hell holds Ju - bi - lee!

Joy, now! Hell holds Ju - bi - lee!

con- quers now!

con- quers now!

For 'tis Hell that con- quers now!

For 'tis Hell that con- quers now! Fast the news in

cres.

For 'tis Hell that con- quers now; Hell! keep glow- ing,

For 'tis Hell that con- quers now; Hell! keep glow- ing,

Fast the news through all the worlds doth fly..... Hell! keep glow- ing,

has - ty tu- mult Hence through all the worlds doth fly.

hot - ter! hot - ter! Sa - tan, sput - ter fier - cer flam - ings,

hot - ter! hot - ter! Sa - tan, sput - ter fier - cer flam - ings,

hot - ter! hot - ter! Sa - tan, sput - ter fier - cer flam - ings,

Hell! keep glow - ing, Sa - tan, sput - ter!

For 'tis Hell that con- quers now! Hell it is, con - quers now!.....

For 'tis Hell that con- quers now! Hell it is, con - quers now!.....

For 'tis Hell that con- quers now! Hell it is, con - quers now!.....

For 'tis Hell that con- quers now! con - quers now!.....

mp *f*

B

Joy, now! Joy, now!

Joy, now! Joy, now!

Joy, now! Joy, now!

Joy, now! Joy, now!

Joy, now! Joy, now!

f *ff*

Hell holds Ju - bi - lee! For 'tis Hell that

Hell holds Ju - bi - lee! For 'tis Hell that

Hell holds Ju - bi - lee! For 'tis Hell that con- quers now!

Hell holds Ju - bi - lee! For 'tis Hell that con- quers now!

mp

con- quers now!

con- quers now!

For 'tis Hell that

Fast the news through all the world doth

Fast the news in has - ty tu- mult Hence through all the

cres

conquers now! Hell, keep glowing! hot-ter! hot-ter! Sa- tan, sputter fiercer flannings,

con- quers now! Hell, keep glowing! hot-ter! hot-ter! Sa- tan, sputter fiercer flannings,

fly..... Hell, keep glowing! hot-ter! hot-ter! Sa- tan, sputter fiercer flannings,

worlds doth fly. Hell, keep glowing! Sa - tan, sput-ter!

f

For 'tis Hell that con- quers now, con- quers now, con - quers now.

For 'tis Hell that con- quers now, con- quers now, con - quers now!

For 'tis Hell that con- quers now, con- quers now, con - quers now!

For 'tis Hell that con- quers now, con - quers now!

mf *f*

C

CHORUS OF ANGELS.

Woe, now! Woe, now! A sin - ner now is Man!.....

Woe, now! Woe, now! A sin - ner now is Man!.....

Woe, now! Woe, now! A sin - ner now is Man!.....

Woe, now! Woe, now! A sin - ner now is Man!.....

CHORUS OF REBELS.

Joy, now!

Joy, now!

Joy, now!

Joy, now!

f *mf*

Woe, now! Woe, now! A sin - ner now is

Woe, now! Woe, now! A sin - ner now is

Woe, now! Woe, now! A sin - ner now is

Woe, now! Woe, now! A sin - ner now is

Joy, now! Joy, now!

Joy, now! Joy, now!

Joy, now! Joy, now!

Joy, now! Joy, now!

f *f* *mf*

Man!
Man!
Man!
Man!

On the earth is anguish'd wailing, With a gleam of weak de-fiance,
On the earth is anguish'd wailing, With a gleam of weak de-fiance,
On the earth is anguish'd wailing, With a gleam of weak de-fiance,
On the earth is anguish'd wailing, With a gleam of weak de-fiance,

f

Joy and light have left..... the earth!

Joy and light have left the earth!

Joy and light have left the earth!

Joy and light have left the earth!

For 'tis Hell that conquers now!

For 'tis Hell that conquers now!

J. B. C. & C^o 8538.

Four empty musical staves, each with a treble clef and a key signature of two sharps (F# and C#). The staves are arranged vertically and are currently blank.

Musical score for four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "And in Heaven, what commotion! And in Heaven, what commotion!" and "For 'tis Hell that conquers now! And in Heaven, what commotion! And in Heaven, what commotion!". The score includes dynamic markings such as *f* and *f*.

Piano accompaniment musical score for the piece, featuring a grand staff with treble and bass clefs. The score includes dynamic markings such as *f*.

Joy..... and light have left the earth!

Joy and light have left..... the earth!

Joy and light have left the earth!

Joy and light have left the earth!

This system contains four staves of music. The top three staves are vocal parts, each with a dynamic marking of *f*. The bottom staff is the piano accompaniment. The lyrics are: "Joy..... and light have left the earth!" for the first voice, "Joy and light have left..... the earth!" for the second voice, and "Joy and light have left the earth!" for the third voice and piano.

For 'tis Hell that conquers now!

For 'tis Hell that conquers now!

This system contains four staves of music. The top three staves are vocal parts, mostly containing rests. The bottom staff is the piano accompaniment. The lyrics are: "For 'tis Hell that conquers now!" for the first voice and "For 'tis Hell that conquers now!" for the piano.

This system contains two staves of piano accompaniment. It features complex chordal textures and melodic lines in both the right and left hands.

D *f*

Hear,..... O hear now

Hear,..... O hear now

Hear,..... O hear now

Hear,..... O hear now

D *f*

For 'tisHell that conquers now! Joy, now!

For 'tisHell that conquers now! Joy, now!

Joy, now!

Joy, now!

f

D

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: Hell's..... taunt!..... Hell's..... wild. The score includes a piano (*f*) dynamic marking.

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: For 'tis Hell that conquers now! Joy, now!. The score includes a piano (*f*) dynamic marking.

Piano accompaniment for the musical score, featuring chords and a bass line in G major. The score includes a piano (*f*) dynamic marking.

in - so - lent taunt!.....

in - so - lent taunt!.....

in - so - lent taunt!.....

in - so - lent taunt!.....

Joy, now! For'tis Hell that conquers now! For'tis Hell that conquers now!

For'tis Hell that conquers now! For'tis Hell that conquers now!

f Joy now! For'tis Hell that conquers now! For'tis Hell that conquers now!

For'tis Hell that conquers now! For'tis Hell that conquers now!

mf *cres.*

Da - ring - ly as - cends.....

mf

Da -

p *cres.*

On the earth is anguish'd wailing, With a gleam of weak de-fiance, On the earth is

p *cres.*

On the earth is anguish'd wailing, With a gleam of weak de-fiance, On the earth is

p *cres.*

On the earth is anguish'd wailing, With a gleam of weak de-fiance, On the earth is

mf cres.

On the earth is

p

.... up to..... the throne..... of

f

Da - ring -

cres.

ring - ly as - cends..... up

mf

Da - ring -

anguish'd wailing, With a gleam of weak defiance, And in Heaven, what commotion!

anguish'd wailing, With a gleam of weak defiance, And in Heaven, what commotion!

anguish'd wailing, With a gleam of weak defiance, And in Heaven, what commotion!

anguish'd wailing, With a gleam of weak defiance, And in Heaven, what commotion!

Piano accompaniment for the third system, showing the left and right hand parts.

God..... To God's..... high.....

ly as - - - cends up to..... the

to,..... up to the throne

ly..... to the..... throne

And in Heaven, what commotion! And in Heaven, what commotion!

And in Heaven, what commotion! And in Heaven, what commotion!

And in Heaven, what commotion! And in Heaven, what commotion!

And in Heaven, what commotion! And in Heaven, what commotion!

E

... throne!.....

throne! of God!.....

of God!.....

of God!.....

E

For 'tis Hell that conquers now! For 'tis Hell that conquers now!

For 'tis Hell that conquers now! For 'tis Hell that conquers now!

For 'tis Hell that conquers now! For 'tis Hell that conquers now!

For 'tis Hell that conquers now! For 'tis Hell that conquers now!

For 'tis Hell that conquers now! For 'tis Hell that conquers now! Fast the news in

mf

cres.

E

Four empty musical staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The staves are arranged vertically and are currently blank.

Three vocal staves with lyrics and dynamics. The first staff has a dynamic marking *f* above the first measure. The second staff has a dynamic marking *f* above the first measure. The third staff has a dynamic marking *f* above the first measure. The lyrics are: "Conquers now! Hell, keep glowing, hotter! hotter! Satan, sputter" (top staff); "For 'tis Hell that conquers now! Hell, keep glowing, hotter! hotter! Satan, sputter" (middle staff); "Fast thenews through all the worlds doth fly!..... Hell, keep glowing, hotter! hotter! Satan, sputter" (bottom staff). Below the staves, the lyrics "has - ty tu - mult Hencethroughall the worlds doth fly! Hell, keep glowing," are written.

Piano accompaniment consisting of two staves. The right hand is in treble clef and the left hand is in bass clef. Both staves have a key signature of three sharps. The music features chords and melodic lines, with a dynamic marking *f* in the right hand.

Four empty musical staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The staves are arranged vertically and are currently blank.

Four vocal staves with lyrics. The lyrics are: "fiercer flaminings, For'tis Hell that conquers now! conquers now! con - quers now!"

fiercer flaminings, For'tis Hell that conquers now! conquers now! con - quers now!
 fiercer flaminings, For'tis Hell that conquers now! conquers now! con - quers now!
 fiercer flaminings, For'tis Hell that conquers now! conquers now! con - quers now!
 Sa - tan, sput - ter! For'tis Hell that conquers now! conquers now! con - quers now!

Piano accompaniment for the vocal parts. It features a grand staff with a treble and bass clef. The music includes chords and a melodic line in the bass. Dynamics markings include *mf* and *f*.

Woe, now! Woe, now!

Woe, now! Woe, now!

Woe, now! Woe, now!

Woe, now! Woe, now!

Hell holds Ju - bi - lee! Hell holds Ju - bi - lee!

Hell holds Ju - bi - lee! Hell holds Ju - bi -

Hell holds Ju - bi - lee!..... Hell holds Ju - bi -

Hell holds Ju - bi - lee! Hell holds Ju - bi -

F *f*

For..... a sin - - ner now..... is.....

For..... a sin - - ner now..... is.....

For..... a sin - - ner now..... is.....

For..... a sin - - ner now..... is.....

F *f*

leel Joy, now! Joy, now!

leel Joy, now! Joy, now!

leel Joy, now! Joy, now!

leel Joy, now! Joy, now!

F *f*

leel Joy, now! Joy, now!

Man!.....

Man!.....

Man!.....

Man!.....

Joy!..... Joy!.....

Joy!..... Joy!.....

Joy!..... Joy!.....

Joy!..... Joy!.....

f *ff* *ff*

N^o 23. RAPHAEL, MICHAEL, & GABRIEL.

“Lord of all worlds, blame not thine angels?”

Moderato. M. M. ♩ = 92.

RAPHAEL.

MICHAEL.

GABRIEL.

Moderato. M. M. ♩ = 92

PIANO.

A

p Lord of all..... worlds! blame not thine an - gels, Who

p Lord of all.....

sempre legato.

p

A

faith - ful watch have kept, who faith - ful watch have kept! O

..... worlds! blame not thine an - gels, Who faith - ful watch have kept!

blame not thine an - gels, who faith - ful watch have

Blame not thine an - gels, who faith - ful watch have

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

kept...

kept... *mp*

Lord of all worlds! blame not thine an - gels,

The second system continues the vocal and piano parts. The piano accompaniment has a dynamic marking of *p* (piano) and includes a *mp* (mezzo-piano) marking for the vocal line. The piano part features a complex rhythmic texture with many sixteenth notes.

A - round the

A - round the

who faith - ful watch have kept... A - round...

The third system concludes the piece. It includes a section labeled 'B' at the beginning and end. The piano accompaniment has a dynamic marking of *p* (piano) and features a final flourish of sixteenth notes in the right hand.

Earth - born, who now, a - las!..... are

Earth - born, who now, a - las!..... are

..... the Earth - born, who now, a - las!..... are

lost! *mf* A - round the Earth - born,

lost! *mf* A - round the Earth - - born, who

lost! *mf* A - round the Earth - - born, who

who now,..... a - las! are lost! *C*

now,..... a - las!..... are lost! *cres.* A - las, they were

now,..... a - las! are lost!

C

cres.
A - las! they were fa - ted to
fa - ted to suf - fer af - flic - tion,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a rest and then moving to the lyrics 'A - las! they were fa - ted to'. The second staff is another vocal line, with lyrics 'fa - ted to suf - fer af - flic - tion,'. The third staff is a piano accompaniment line with a treble clef, and the fourth staff is the bass line with a bass clef. The piano part features a rhythmic pattern of eighth notes and chords. A 'cres.' (crescendo) marking is placed above the piano part in the fourth measure.

suf - fer af - flic - tion, We could..... not a - vert.....
We could not a - vert
We could not a - vert.....

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'suf - fer af - flic - tion, We could..... not a - vert.....'. The second staff is another vocal line with lyrics 'We could not a - vert'. The third staff is a vocal line with lyrics 'We could not a - vert.....'. The fourth staff is the piano accompaniment. A 'f' (forte) marking is placed above the piano part in the second measure.

it, For too great was the pow - er of Hell!
it, For too great was the pow - er of Hell! A -
it, For too great was the pow - er of Heill!

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'it, For too great was the pow - er of Hell!'. The second staff is another vocal line with lyrics 'it, For too great was the pow - er of Hell! A -'. The third staff is a vocal line with lyrics 'it, For too great was the pow - er of Heill!'. The fourth staff is the piano accompaniment. A 'p' (piano) marking is placed below the piano part in the second measure, and a 'cres.' (crescendo) marking is placed above the piano part in the fourth measure.

D

cres. A - las! they were

las! they were fa - ted to suf - fer af - flic - tion.

cres. A - las! they were fa - ted to

D

Detailed description: This system contains the first two systems of music. The first system has a vocal line starting with a rest, followed by the lyrics 'A - las! they were'. The piano accompaniment features a rhythmic pattern of eighth notes. The second system continues the vocal line with 'las! they were fa - ted to suf - fer af - flic - tion.' and the piano accompaniment continues with similar rhythmic patterns. The key signature is one sharp (F#) and the time signature is 8/8.

fa - ted to suf - fer af - flic - tion, We could..... not a -

We could not a -

suf - fer af - flic - tion, We could not a -

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with 'fa - ted to suf - fer af - flic - tion, We could..... not a -'. The piano accompaniment features a rhythmic pattern of eighth notes. The key signature is one sharp (F#) and the time signature is 8/8.

vert..... it, For too great was the pow -

vert it, For too great.....

vert..... it, For too great was the pow - er..... of Hell!....

Detailed description: This system contains the fifth and sixth systems of music. The vocal line continues with 'vert..... it, For too great was the pow -'. The piano accompaniment features a rhythmic pattern of eighth notes. The key signature is one sharp (F#) and the time signature is 8/8.

E

- er, was the pow - er of Hell!

..... was the pow - er of Hell! *mf* Lord of all.....

.... the pow - er of Hell!

E

p Who faith-ful

.... worlds! blame not thine an - gels, *p* who faith-ful

p Blame not thine an -

pp watch have kept!..... Faith - ful watch!.....

pp watch have kept!..... Faith - ful watch!.....

pp - gels, who faithful watch..... have kept!.....

N^o 24. A VOICE.

"I know how great your care?"

Andante. M.M. $\text{♩} = 84$.

A VOICE.

I know how great your

PIANO.

care, how true your watch-ing, I had fore - seen the E - vil

One's suc - cess. I en-dow'd Man with free-dom; 'Twas left to him to

act as to him seem'd best; But, from a - far off, with gen-tle in-flu-ence to

guide him, I im-plant-ed good-will in his breast. He fell,

.... through his..... own fault, And there fore he must suf fer for his sin.

From hence, to sin ful Earth I will descend now, His sin to pu nish

Che rubs, pre pare ye, and loud ly let the Judg ment Trumpets

sound! Make known to Man from E den he is ba nish'd; The Earth

born by the Earth must live.....

N^o 25. CHORUS OF ANGELS.

“While the trumpets ring:”

Grave. M. M. ♩ = 60.

PIANO.

SOPRANOS. A *f*

ALTOS. *f*

TENORS. *f*

BASSES. *f*

While the trum-pets ring

While the trum-pets ring

While the trum-pets ring

While the trum-pets ring

While the trum-pets ring

A

He go-eth forth, The Lord of all worlds, to sin-ful Earth descending. We wait to hear the

He go-eth forth, The Lord of all worlds, to sin-ful Earth descending. We wait to hear the

He go-eth forth, The Lord of all worlds, to sin-ful Earth descending. We wait to hear the

He go-eth forth, The Lord of all worlds, to sin-ful Earth descending. We wait to hear the

He go-eth forth, The Lord of all worlds, to sin-ful Earth descending. We wait to hear the

B

sentence He will now pronounce on the sinner: We wait to hear what
 sentence He will now pronounce on the sinner: We wait to hear what
 sentence He will now pronounce on the sinner: We wait to hear what

sentence He will now pronounce on the sinner: We wait to hear what

B

des - ti - ny, Im - pends o'er the sin - ful world. We wait to hear what
 des - ti - ny, Im - pends o'er the sin - ful world. We wait to hear what
 des - ti - ny, Im - pends o'er the sin - ful world. We wait to hear what
 des - ti - ny, Im - pends o'er the sin - ful world. We wait to hear what

des - ti - ny, Im - pends o'er the sin - ful world.....
 des - ti - ny, Im - pends o'er the sin - ful world.....
 des - ti - ny, Im - pends o'er the sin - ful world.....
 des - ti - ny, Im - pends o'er the sin - ful world.....

N^o 26. A VOICE, ADAM, & EVA.

“Adam! where art thou?”

A VOICE. *Recitative.*

A - dam! where art thou?

PIANO.

A - dam! why didst hide thy-self?

Andante. M. M. ♩ = 69.

ADAM.

Ah, Lord, I did fear when I heard Thy voice.

A VOICE. *Recit.*

A - dam! what wast thou did? Per - jur'd, faith - less A - dam!

Andante.

ADAM.

I ac - cuse the help-mate Thou for life didst give me! Ah she a-lone was

cause of my trans-gres - sion, my pride, my fall, my ru - in!

A VOICE. Recit.

Thou with lov - ing gui - dance should'st have led her To One, and One on - ly, -

B *a tempo cres.*
The High - est! Now thou hast lost for ev - er thy high calling, Be - stow'd on thee, as

mp a tempo

First of all this world! And thou, O Woman, how could'st thou forget My ex - istence,

Ev' - ry - where found, in the soft low breath of zephyrs, in ev' - ry quiv'ring sunbeam?

Andante.

EVA.

C

Ah, Lord, the ser - pent, so beau - ti - ful and

glitt' - ring, With his en - chant - ing, beau - ti - ful speech - es,

cres.

He, Lord, cor - rupt - ed the wo - man weak! Yes, he cor - rupt - ed

A VOICE. Recit.

the wo man weak. Thou Sa - ta - ni - cal Ser - pent, who hast man -

Moderato. M.M. ♩ = 60.

D

kind se - duced and cor - rupt - ed, Be ac - curst..... be -

mf

yond all things cre - a - ted! Dust shall be henceforth thy food, And thy

speech an im - po - tent hiss - ing.

Recit.

E - va! to sub - jec - tion thou can'st through list'ning to temp - ta - tion,

And un - to sub - jec - tion didst bring the man's will al - so.

E Allegretto. M.M. ♩ = 100.

So thou, hence - forth, thy life, thine af - fec - tions,

Sub - ject un - to fears and an - guish, Must sub - ject

be un - to the will of thy hus - band, and his af -

fec - tion!

F
Recit.

f

A-dam, unto thy wife's voice thou didst listen, and heeded not the voice of thy Cre-

Andante. M.M. ♩ = 72.

ator, 'Tis therefore curst, the ground which thee sustains! Far from golden Para-

dise, Each day, in the sweat of thy brow, shalt thou thy bread earn by la-bour, And

shalt at last return to Earth's bosom From which thou wert ta-ken first. Thou wert but

p *cres.*

G

dust, and un-to dust shalt thou re-turn!.....

Recit.

And now, my faithful

an_gel troops haste forward with your flaming falchions, And thrust this pair from out my Pa-ra-

Lento. M. M. ♩ = 54.

dise! Yet, let them not quite un-con_sold depart, An_nounce to them, a bright-er

Fu_ture dawns, Which they may win by Faith's all_po_tent pow'r, And by the grace....

..... of God.....

Nº 27. CHORUS OF ANGELS.

“Hosanna! The merciful Judge!”

Allegro maestoso. M. M. ♩ = 84.

SOPRANOS.
Ho - san - na, Ho - san - na, Ho -

ALTOS.
Ho - san - na, Ho -

TENORS.
Ho - san - na, Ho - san - na, Ho -

BASSES.
Ho - san - na, Ho -

Allegro maestoso. M. M. ♩ = 84.

PIANO.

A

san - na! to Him, the all - mer - ci - ful One! Ho - san - na, Ho -

san - na! to Him, the all - mer - ci - ful One! Ho - san - na, Ho - san - na,

san - na! to Him, the all - mer - ci - ful One! Ho - san - na, Ho - san - na,

san - na! to Him, the all - mer - ci - ful One! Ho - san - na, Ho - san - na,

A

san - na, Ho-san - na, Ho - san - na, Ho - san - na, Ho -
 Ho-san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -
 Ho-san - na, Ho-san - na, He - san - na, Ho -
 Ho-san - na, Ho-san - na, Ho-san - na, Ho -

B

san - na! to Him, the all-mer - ci - ful One! Ho - san - na, Ho -
 san - na! to Him, the all-mer - ci - ful One! Ho - san - na, Ho - san - na,
 san - na! to Him, the all-mer - ci - ful One! Ho - san - na, Ho - san - na,
 san - na! to Him, the all-mer - ci - ful One! Ho - san - na, Ho - san - na,

B *con 8^{va} ad lib.*

san - na, Ho - san - na, Ho - san - na, Ho -
 Ho-san - na, Ho-san - na, Ho - san - na,
 Ho-san - na, Ho-san - na, Ho - san - na, Ho -
 Ho - san - na, Ho - san - na, Ho - san - na,

C

san - na! to Him, the all -
 Ho - san - na! to Him, the all -
 san - na! to Him, the all -
 Ho - san - na, Ho - san - na, Ho -

mer - ci - ful One! The mer - ci - ful One! Ho -
 mer - ci - ful One! The mer - ci - ful One! Ho -
 mer - ci - ful One! The mer - ci - ful One!
 san - na to Him, the all - mer - ci - ful One!

san - na! the mer - ci - ful One! Ho -
 san - na! the mer - ci - ful One!
 Ho - san - na! the mer - ci - ful One!
 Ho - san - na! to Him... the all - mer - ci - ful One!

This musical score is for the piece 'Ho-san'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each containing vocal staves and piano accompaniment staves.

System 1: The vocal line begins with a long note on 'san' followed by 'na, Ho-san'. The piano accompaniment consists of chords and a simple bass line. Dynamics include *mf* and *f*. A chord symbol 'D' is present above the piano staff.

System 2: The vocal line continues with 'na, Ho-san na, Ho-san'. The piano accompaniment features a more active bass line with eighth notes. Dynamics include *mf* and *dim.*. A chord symbol 'D' is present below the piano staff.

System 3: The vocal line has 'na, Ho-san na, Ho-san'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* and *dim.*.

System 4: The vocal line concludes with 'Ho-san na, Ho-san na, Ho-san na, Ho-san'. The piano accompaniment features a more active bass line with eighth notes. Dynamics include *dim.* and *p*.

na, Ho san - na,
na, Ho san - na,
Ho san - na,
Ho san - na,

Ho san - na, Ho -
Ho san - na, Ho -
Ho san - na, Ho -
Ho -

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

Nº 28. EVA, ADAM, CHORUS OF ANGELS, CHORUS OF DEVILS,


RAPHAEL, MICHAEL, & GABRIEL.

"The Lord hath forsaken us?"

Moderato assai. M. M. ♩ = 72.

EVA. *mf* **A**
The Lord

ADAM.

PIANO. Moderato assai. M. M. ♩ = 72.


hath us for - sa - - ken, The clouds bear Him up on

mf
The Lord hath us for - sa - -



high, We here must re - main, Wait - ing till

ken, The clouds bear Him up on high, We



Death..... ar - rives, With des - truction and ob -
 here must re - main, Wait - ing till Death..... ar -

li - vion. What fear - ful si - lence! The Lord
 rives, With des - truction and ob - li - vion. What

hath us for - sa - ken!
 fear - ful si - lence! The Lord hath us for - sa -

B
 I must wi - ther be - neath his wrath! be -
 ken! I must

neath..... his wrath!

wi - ther be - neath his wrath, be - neath..... his

cres.

Thy spring runs dry, O E - ter - nal Life! O E -

wrath! *cres.* Thy spring runs

f

ter - nal Life!

dry, O E - ter - nal Life! O E - ter - nal

cres. - -

Life!

f

C

mf

The Lord hath us for - sa - ken, *mf* The

The Lord

clouds bear Him up on high, We here must re - main,

hath us for - sa - ken, The clouds bear Him up on

Wait - ing till Death..... ar - rives, With des -

high, We here must re - main, Wait - ing till

truc - tion and ob - li - vion. What fear - ful si -

Death..... ar - rives, With des - truc - tion and ob -

lence! The Lord hath us for sa - - ken!

li - vion. What fear - ful si - - lence! The Lord

The Lord hath

hath us for - sa - - ken! The Lord hath

us for - sa - - ken!

us for - sa - - ken!

Recit.
Allegro.

Threatning stand the holy an - gels; In their hands are flaming fal - chions!

How soon have pe-rish'd all the de-lights of Pa-ra-
 I can see them, far off passing!

cres.

Allegro non troppo. M. M. ♩ = 100.

disel.

Ah! the Sun's bright

Allegro non troppo. M. M. ♩ = 100.

beams are chang - ing... To the dark - - ness

D

Storms are mutt' - ring,
 of..... the tomb!

D

light - ning flash - ing, Clouds are heap'd in

gloom - - y night. *accelerando*
All our bliss.....

accelerando
mf

All our bliss..... is now de -
... is now de - part - -

cres.

part - - ed, Ah mel Yes! the hour.....
- - ed, Yes! the hour of our doom hath

f

of our doom..... hath sound ed.

sound ed. Ah

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'of', followed by a dotted half note 'our', and then a half note 'doom' with a long dotted line extending to the right. This is followed by a half note 'hath', a dotted half note 'sound', and a half note 'ed.'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* (forte) and an accent (>) over the final chord.

Ah..... me!

me! Ah me!

The second system continues the vocal line with a long 'Ah' followed by a dotted line and then 'me!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a dynamic marking of *f* and accents (>) over several chords.

Ah..... me!

più accelerando

più. f

The third system shows the vocal line with 'Ah..... me!'. The piano accompaniment becomes more complex and faster, marked with *più accelerando* and *più. f* (piano fortissimo). The right hand has a busy texture of chords and moving lines, while the left hand continues with a steady eighth-note accompaniment.

The fourth system is a continuation of the piano accompaniment from the previous system, showing a dense texture of chords and moving lines in both hands, maintaining the *f* dynamic.

The fifth system continues the piano accompaniment, featuring a mix of chords and moving lines, with a dynamic marking of *f* and a final cadence.

CHORUS OF ANGELS.

ff Forth,..... Forth,.....
 ff Forth,..... Forth,.....
 ff Forth,..... Forth,.....
 ff Forth,..... Forth,.....

ff

F *f*
 Earth-born ones, de-part! De-part, de-part from Pa-ra-dise, De-part, de-part from
 Earth-born ones, de-part! De-part from Pa-ra-dise!
 Earth-born ones, de-part! De-part, de-part from Pa -
 Earth-born ones, de-part! De-part from Pa - ra -

F *f*

Pa-ra-dise! De-part, Forth de-part from Pa-ra-dise!
 De-part, Forth.....
 Pa-ra-dise, De-part,..... de-part, Forth de-part from Pa-ra-dise!
 de! De-part, Forth.....

mf

Forth depart from Pa - radise. Forth de-part, forth, de-part, forth de -
 Ferth! forth de-part, forth, de-part. forth de -
 Forth depart from Pa - radise. Forth de-part, forth, de-part, forth de -
 Forth! Earth - born ones, de - part de -

cres. - -

part from Pa - ra - dise!..... Forth!..... Forth!.....
 part from Pa - ra - dise!..... Forth!..... Forth!.....
 part from Pa - ra - dise!..... Forth!..... Forth!.....
 part from Pa - ra - dise!..... Forth!..... Forth!.....

..... Forth!..... Earthborn ones..... go
 Forth!..... Earth - born ones, go
 Forth!.....
 Forth!..... Earthborn ones, de - part, de - part, de - part from

G

forth! de - part! Forth, Earth - born ones, de - part!

forth! de - part! Earthborn ones, go forth! depart! de - part from Pa - ra - dize!

Earthborn ones, de - part, de - part from Pa - ra - dize!

Pa - ra - dize, de - part.

part, forth, de - part, forth, de - part....

dize! Earthborn ones, de - part, forth, de - part, from Pa - ra - dize!

dize! forth, Earthborn ones, de - part, forth, de - part.....

Earthborn ones, de - part,..... forth..... forth de - part,.....

from Pa - ra - dize! Forth,.....

ra - dize! Forth,.....

.... depart from Pa - ra - dize! Forth de - part from Pa - ra - dize! Forth depart from

..... from Pa - ra - dize! Forth,.....

mf *cres.*

Forth, forth, de-part, forth, de-part, forth, de-part..... from Para -

Forth, forth, de-part, forth, de-part, forth, de-part..... from Para -

Pa - ra-dise! Forth, de-part, forth, de-part, forth, de-part..... from Para -

Forth, forth, de-part, forth, de-part, forth, de-part..... from Para -

H EVA
Close em-brac-ing, nev-er doubt-ing, ne'er.....

f ADAM.
Close em-brac-ing, nev-er doubt-ing, ne'er.....

dise!

dise!

dise!

dise!

CHORUS OF DEVILS.

H

We have tempt - ed, we have tri - umph'd O'er Cre - a - tion's Mas - ter-work,

We have tempt -

.... com - plain - - ing, I..... with
 com - plain - - ing, I..... with

We have tempt - ed, we have tri -
 ed, we have tri - umph'd O'er Cre - a - tion's Mas - terwork, To
 To Sa - tan's hon - our, Yes, to

thee, with thee o'er..... earth will..... roam,
 thee, with thee o'er..... earth will..... roam,

We have tempt - ed, we have tri - umph'd O'er Cre - a - tion's
 unph'd O'er Cre - a - tion's Mas - terwork, To Sa - tan's hon -
 Sa - tan's hon - our, Yes, to Sa - tan's hon -
 Sa - tan's hon - our, To Sa - tan's

Close..... em - brac - ing,..... nev - er

Close..... em - brac - ing,

Mas - ter - work, To Sa - tan's hon - our,

- our, Yes! we honour Sa - tan's might, Yes!

- our, Yes! we honour Sa - tan's might,

hon - our, Yes! we honour Sa - tan's might, Yes!

doubt - ing..... I..... with thee,

nev - er doubt - ing, I with

we honour Sa - tan's might! We have tempt -

we honour Sa - tan's might! We.....

We have tempt - ed, we have tri - umph'd O'er Cre -

we honour Sa - tan's might! Sa -

I with thee.....
thee. with thee.....

CHORUS OF ANGELS.

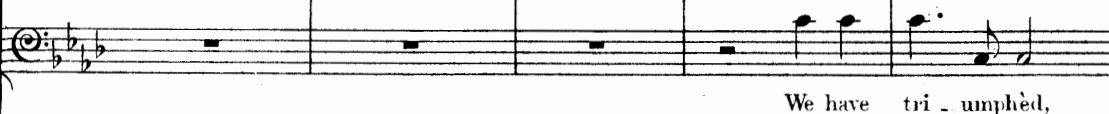
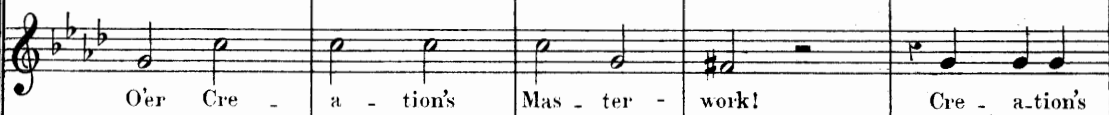
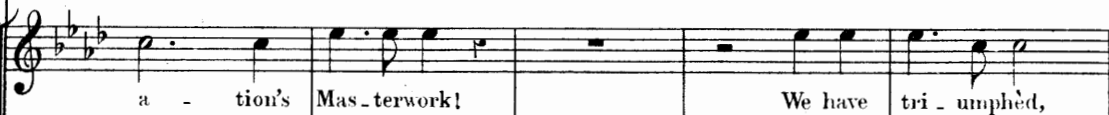
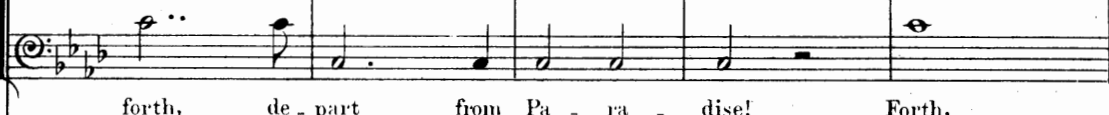
f
Forth, forth, de-part from Pa-ra-
Forth, forth, de-part from Pa-ra-
Forth, forth, de-part from Pa-ra-
Forth, forth, de-part from Pa-ra-

ed, we have tri-umph'd O'er Cre-a-tion's Mas-terwork,
..... have tri-umph'd O'er Cre-a-tion's Mas-ter-
a-tion's Mas-terwork,
-tan's might!

o'er earth will roam,..... will roam,.....
o'er the earth will roam,.....

dise! Forth,
dise! Forth,
dise! Forth,
dise! Forth,

We have tempt - ed, we have tri - umph'd O'er Cre -
work, we..... have tri - umph'd
We have tempt - ed, we have tri - umph'd O'er Cre - a - tion's Mas - terwork!
Sa - - - tan's might!



hope - less Who true.....

are they hope - - less Who true love, true.....

forth, forth, de - part from Pa - ra -

forth, forth, de - part from Pa - ra -

forth, forth, de - part from Pa - ra -

forth, forth, de - part from Pa - ra -

we have tri - umphèd,

Mas - ter-work! We have tempt - ed,

hon - our! We have tempt - ed,

we have tri - umphèd, We have tempt -

love che - - - rish still,

.... love che - - rish still,.....

dise! Forth de - part from Pa - ra - dise!

dise! Forth' de - part from Pa - ra - dise!

dise! Forth de - part from Pa - ra - dise!

dise! Forth de - part from Pa - ra - dise!

We have tempt - ed, we have tri - umph'd, we have tri -

We have tri - umph'd, we have tri -

We have tri - umph'd, we have tri - umph'd,

ed, we have tri - umph'd, we have tri - umph'd,

K

Love..... can..... to..... the sor - row -

Love..... can..... to..... the sor - row -

Ye have sin - ned, sin - ned 'Gainst

Ye have sin - ned, sin - ned 'Gainst

Ye have sin - ned, sin - ned

Ye have sin - ned, sin - ned 'Gainst

K

umph'd O'er..... Cre - a - tions' Mas - ter - work, Cre -

umph'd O'er Cre - a - tion's Mas - ter - work, Cre - a - tion's Mas - ter - work, Cre -

O'er Cre - a - tion's Mas - ter - work, Cre - a - tion's Mas - ter - work, Cre -

O'er Cre - a - tion's Mas - ter - work, Cre - a - tion's Mas - ter - work, Cre -

f

K

ing Im - part..... new life.....

ing Im - part new life.....

.... the God of Heav'n! Go!

.... the God of Heav'n! Go!

'Gainst the God of Heav'n! Go!

.... the God of Heav'n! Go!

a - tion's Mas - ter - work!

a - tion's Mas - ter - work, Mas - ter - work!

a - tion's Mas - ter - work, Mas - ter - work! To Satan's

a - tion's Mas - ter - work, Mas - ter - work! To Satan's hon -

Forth, forth, de - part, forth, forth,
 Forth, forth, de - part, forth, forth,
 Forth, forth, de - part, forth, forth,
 Forth, forth, de - part, forth, forth,

To Satan's hon - - - our, and by his
 To Satan's hon - - - our,
 hon - - - our, and by his might!.....
 our, and by his might!.....

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

forth, de - part!.....

forth, de - part!.....

forth, de - part!.....

forth, de - part!.....

forth, de - part!.....

might! Yes!.....

and by his might!.....

..... Yes!.....

..... Yes!.....

..... Yes!.....

Moderato. M. M. $\text{♩} = 76$.

RAPHAEL.

On - ly cloud - ed, not de - part - ed, Is the bliss of

MICHAEL.

On - ly cloud - ed, not de - part - ed, Is the bliss of

GABRIEL.

On - ly cloud - ed, not de - part - ed, Is the bliss of

Pa - ra - dise; And by new - born Vir - tue's striv - ings,

Pa - ra - dise; And by new - born Vir - tue's striv - ings,

Pa - ra - dise; And by new - born Vir - tue's striv - ings,

Ye may win it back a - gain! Vir - tue's might

Ye may win it back a - gain! Vir - tue's might

Ye may win it back a - gain! Vir - tue's might

can re - store Your heav'n - ly bliss.....

can re - store Your heav'n - ly bliss.....

can re - store Your heav'n - ly bliss.....

Vir - tue pure, Faith's warm glow, Bring great re -

Vir - tue pure, Faith's warm glow, Bring great re -

Vir - tue pure, Faith's warm glow, Bring great re -

ward..... On - ly cloud - ed, not de - part - ed,

ward..... On - ly cloud - ed, not de - part - ed,

ward..... On - ly cloud - ed, not de - part - ed,

M mf

Is the bliss of Pa - ra - dise, And by

Is the bliss of Pa - ra - dise, By new -

Is the bliss of Pa - ra - dise,

M

new - born Vir - tue's striv - ings, Ye.....

- born Vir - tue's striv - ings, Ye

mf

And by new-born Vir - tue's striv - ings,

ritard.

... may win..... it back..... a - gain!.....

may win it back..... a - gain!.....

Ye..... may win it back a - gain!.....

ritard.

CHORUS OF ANGELS.

ff

Forth!..... forth!.....
 Forth!..... forth!.....
 Forth!..... forth!.....
 Forth!..... forth!.....

Tempo I. M.M. ♩ = 100.

.... Earth-born ones, go forth, De -
 *f* Earth-born ones, go
 Earth-born ones, go forth,.... De -

.... Earth-born ones, go

part, de - part from Pa - ra - dise, de - part, de - part from
 forth, De - part! de - part from Pa -
 part, de - part! from Pa -
 forth, De - part! from Pa - ra -

Pa - ra - dise, de - part, forth de - part from
 ra - dise, de - part,
 ra - dise, de - part,..... de - part, forth de - part from
 dise, de - part,

mf

Pa - ra - dise! forth de - part from Pa - ra - dise, forth, de - part,
 forth,..... forth, forth, de - part,
 Pa - ra - dise, forth de - part from Pa - ra - dise, forth, de - part,
 forth,..... forth, Earth - born

cres.

forth, de - part, forth de - part from Pa - ra - dise.....
 forth, de - part, forth de - part from Pa - ra - dise.....
 forth, de - part, forth de - part from Pa - ra - dise.....
 ones, go forth! de - part from Pa - ra - dise.....

f

... Go,..... go,.....

... Go,..... go,.....

... Go,..... go,.....

... Go,..... go,.....

CHORUS OF DEVILS.

f Hon - our Sa - tan, and Sa - tan's might! Hon - our

f Hon - our Sa - tan, and Sa - tan's might! Hon - our

f Hon - our Sa - tan, and Sa - tan's might! Hon - our

f Hon - our Sa - tan, and Sa - tan's might! Hon - our

N

forth!..... Earthborn ones,..... de -

forth!..... Earth - born ones, de -

forth!.....

forth!..... Earthbornones,de - part! go forth,go forth from

N

Sa - tan, and Sa-tan's might! Hon - our Sa -

Sa - tan, and Sa-tan's might! Hon - our Sa -

Sa - tan, and Sa-tan's might! Hon -

Sa - tan, and Sa-tan's might! Hon - our Sa -

Sa - tan, and Sa-tan's might! Hon - our Sa -

N

part, de - part, Earth - - - born ones, de -

part, de - part, Earthborn ones, de - part, go forth, de - part from Pa - ra -

Earthborn ones, de - part, go forth, forth..... de -

Para-dise, de - part,

- - - - tan,

- - - - tan, Hon - our Sa - - -

- our Sa - tan,..... Hon - - -

- - - tan, Hon - our Sa - - -

part, Hence, de - part! Hence, de - part!
 dise, Earthborn ones, de - part, Earthborn ones, de - part,
 part, forth, Earthborn ones, de - part, Hence,.... de -
 Earthborn ones, de - part,..... forth..... Hence de -

Hon_our Sa - tan, and Sa_tan's might!
 tan, Hon_our Sa - tan, and Sa_tan's might!
 our, Hon_our Sa - tan, and Sa_tan's might!
 tan, Hon_our Sa - tan, and Sa_tan's might!

f

from Pa - - ra - - dise, Go,.....
de - part..... from Pa - ra - - dise,..... Go,.....
part,..... de - part from Pa - ra - - dise, forth depart from Pa - radise,
part, de - part..... from Pa - ra - - dise, Go,.....

Hon - - our Sa - tan,
Hon - - our Sa - tan,
Hon - - our Sa - tan,
Hon - - our Sa - tan,

mf

.... go! Ye have sin - ned a - gainst the God

.... go! Ye have sin - ned a - gainst the God

forth de - part from Pa - ra - dise, Ye have sin - ned a - gainst the God

.... go! Ye have sin - ned a - gainst the God

Hon - our, Hon - our,

Hon - our, Hon - our,

Hon - our, Hon - our,

Hon - our, Hon - our,

Hon - our, Hon - our,

Hon - our, Hon - our,

cres. - -

O EVA.

f Close em - brac - ing, nev - er doubt - -

ADAM.

f Close em - brac - ing, nev - er doubt - -

..... of Heav'n! Forth, de -

..... of Heav'n! Forth, de -

..... of Heav'n! Forth, de -

..... of Heav'n! Forth, de -

O *f* Yes!..... Hon_our Sa - tan, and Sa_tan's might,

f Yes!..... Hon_our Sa - tan, and Sa_tan's might,

f Yes!..... Hon_our Sa - tan, and Sa_tan's might,

f Yes!..... Hon_our Sa - tan, and Sa_tan's might,

f

ing, nor..... com - plain - - - ing,
ing, nor..... com - plain - - - ing,
part, forth, de - part! forth, de -
part, forth, de - part!
part, forth, de - part!
part, forth, de - part!
part, forth, de - part!
part, forth, de - part!
Hon_our Sa - tan, and Satan's might!
Hon_our Sa - tan, and Satan's might!
Hon_our Sa - tan, and Satan's might!
Hon_our Sa - tan, and Satan's might!
Hon_our Sa - tan, and Satan's might! and Satan's

I with thee, with thee, o'er the Earth.....

I with thee, with thee, o'er the Earth.....

part!

forth! de - part!

forth! de - part!

forth! de - part!

forth! de - part!

forth de -

forth de -

forth de -

forth de -

and Sa-tan's might! Hon - our Sa - tan,

and Sa-tan's might!

and Sa-tan's might!

and Sa-tan's might!

and Sa-tan's might!

Hon - our Sa - tan,

Hon - our Sa - tan,

Hon - our Sa - tan,

Hon - our Sa - tan,

.... will roam!.....

.... will roam!.....

part! Forth! Go!.....

part! Forth! Go!.....

part! Forth! Go!.....

part! Forth! Go!.....

and Sa - tan's might!.....

and Sa - tan's might!.....

and Sa - tan's might!.....

and Sa - tan's might!.....

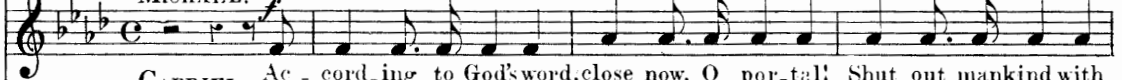
J. B. C. & C^o 8638.

Andante. M. M. ♩ = 66.

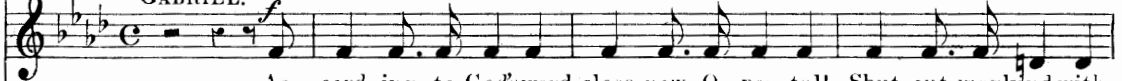
RAPHAEL.



MICHAEL. Ac - cord - ing to God's word, close now, O por - tal! Shut out mankind with

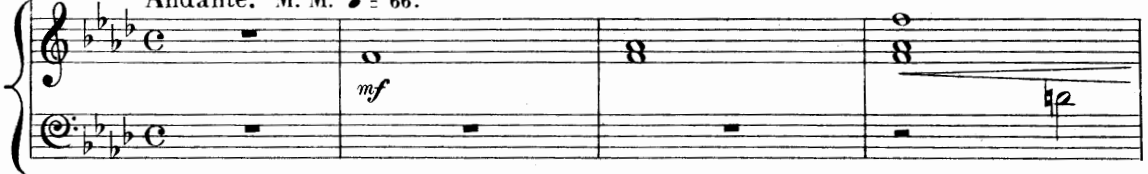


GABRIEL. Ac - cord - ing to God's word, close now, O por - tal! Shut out mankind with



Ac - cord - ing to God's word, close now, O por - tal! Shut out mankind with

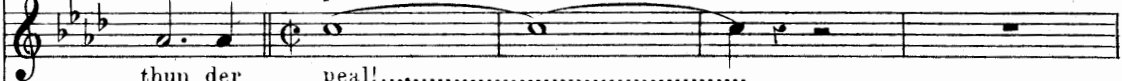
Andante. M. M. ♩ = 66.



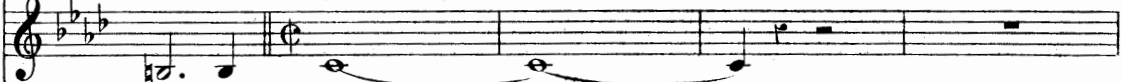
Tempo I.



thun - der - peal!.....



thun - der - peal!.....



thun - der - peal!.....

