

## 8. From Paradise Lost: Adam beholds human warfare. Adam's Lament.

*♩ = c. 60*

Soprano Solo

The an - gel turned a - gain to Ad - am and said, "But now pre - pare thee

Alto Solo

The an - gel turned a - gain to Ad - am and said, "But now pre - pare thee

Tenor Solo

The an - gel turned a - gain to Ad - am and said,

Bass Solo

The an - gel turned a - gain to Ad - am and said,

*♩ = c. 60*

Soprano

Alto

Chorus

Tenor

Bass

*♩ = c. 60*

Violin I

*mf* *p*

Violin II

*mf* *p*

Viola

*mf*

Cello

*mf* *pizz.*

Double Bass

*mf*

$\text{♩} = \text{c. } 84, \text{ rhythmic, relentless}$

5

S Solo  
for an-oth-er Scene." He

A Solo  
for an-oth-er Scene." He

T Solo  
He

B Solo  
He

$\text{♩} = \text{c. } 84, \text{ rhythmic, relentless}$

5

S  
A  
Chor.  
T  
B

$\text{♩} = \text{c. } 84, \text{ rhythmic, relentless}$

5

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

(light accents)  
*mp*  
*f*  
div.  
arco  
*f*  
*sim.*

9

S Solo  
looked and saw wide Ter - ri - to - ry spread \_\_\_\_\_ Be - fore him,

A Solo  
looked and saw wide Ter - ri - to - ry spread \_\_\_\_\_ Be - fore him,

T Solo  
looked and saw wide Ter - ri - to - ry spread \_\_\_\_\_ Be - fore him,

B Solo  
looked and saw \_\_\_\_\_ wide Ter - ri - to - ry spread \_\_\_\_\_ Be - fore him,

Chor.  
S  
A  
T  
B

Vln. I  
Vln. II

Vla.  
Vc.  
D.B.

*mf*

*mf*

Detailed description: This page of a musical score is for the piece 'The Most Sacred Body of Jesus', page 62. It features a vocal solo section for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a choral section for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the soloists are: 'looked and saw wide Ter - ri - to - ry spread \_\_\_\_\_ Be - fore him,'. The choral parts are currently silent, indicated by horizontal lines. The instrumental section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Viola, Violoncello, and Double Bass parts begin with a dynamic marking of *mf* (mezzo-forte). The Viola part features a continuous sixteenth-note pattern. The Violoncello and Double Bass parts play sustained chords. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature.

12

S Solo  
Towns, — and ru - ral works be - tween, Cit - ies — of Men with

A Solo  
Towns, — and ru - ral works be - tween, Cit - ies — of Men with

T Solo  
Towns, — and ru - ral works be - tween, Cit - ies — of Men with

B Solo  
Towns, — and ru - ral works be - tween, Cit - ies — of Men with

12

S  
A  
Chor.  
T  
B

12

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*dim.* *mf*

*dim.* *mf*

15

S Solo  
loft - y Gates and Tow - ers, Con - course

A Solo  
loft - y Gates and Tow - ers, Con - course

T Solo  
loft - y Gates and Tow - ers, Con - course

B Solo  
loft - y Gates and Tow - ers, Con - course

15

S  
A  
Chor.  
T  
B

15

Vln. I  
*mp cresc.* *mp*

Vln. II  
*mp cresc.* *mp cresc.*

Vla.  
Vc.  
D.B.

Detailed description: This page of a musical score, numbered 64, is for the piece 'The Most Sacred Body of Jesus'. It features a vocal solo section and an instrumental section. The vocal solo section (measures 15-18) includes parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a melodic line with lyrics: 'loft - y Gates and Tow - ers, Con - course'. The instrumental section (measures 15-18) includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The violin parts are marked with 'mp cresc.' and 'mp'. The viola part has a continuous sixteenth-note accompaniment. The cello and double bass parts provide harmonic support with sustained notes and chords.

18

S Solo

A Solo

T Solo

B Solo

— in Arms, fierce Fac - es threat-'ning War.

18

S

A

Chor.

T

B

18

Vln. I

Vln. II

Vla.

Vc.

D.B.

*cresc.*

*(light accents)*

*p*

*dim.*

*dim.*

21

S Solo

A Solo

T Solo

B Solo

S

A

Chor.

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*cresc.*

*(light accents)*

*mp cresc.*

*mf*

*cresc.*

*p*

*f*

*p*

24

S Solo

A Solo

T Solo

B Solo

24

S

A

Chor.

T

B

24

Vln. I *poco a poco più marcato*

Vln. II *poco a poco più marcato* ***ff***

Vla. *poco a poco più marcato* ***ff***

Vc. ***ff***

D.B. ***f*** ***ff***

27  $\text{♩} = c. 56$

S Solo  
Vi-o-lence Pro-ceed-ed, and Op - pres-sion, and Sword-Law — Through all the Plain, and ref-uge none

A Solo  
Vi-o-lence Pro-ceed-ed, and Op - pres-sion, and Sword-Law — Through all the Plain, and ref-uge none

T Solo  
Vi-o-lence Pro-ceed-ed, and Op - pres-sion, and Sword-Law — Through all the Plain, and ref-uge none

B Solo  
Vi-o-lence Pro-ceed-ed, and Op - pres-sion, and Sword-Law — Through all the Plain, and ref-uge none

27  $\text{♩} = c. 56$

S  
A  
Chor.  
T  
B

27  $\text{♩} = c. 56$

Vln. I  
Vln. II  
Vla.  
Vc. *pizz.*  
D.B. *pizz.*

*p*

*p*

32

S Solo  
— was found. — Ad-am was all in tears, — and to his guide La-ment-ing turned full sad;

A Solo  
— was found. — Ad-am was all in tears, — and to his guide La-ment-ing turned full sad;

T Solo  
— was found. — Ad-am was all in tears, — and to his guide La-ment-ing turned full sad;

B Solo  
— was found. — Ad-am was all in tears, — and to his guide La-ment-ing turned full sad;

32 *p*  
S  
mm

32 *p*  
A  
mm

32 *p*  
T  
mm

32 *p*  
B  
mm

32  
Vln. I

32  
Vln. II

32  
Vla.

32  
Vc.

32  
D.B.





49

S Solo

A Solo

T Solo

B Solo

S

A

Chor.

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

based. — O what are these, Deaths Min-is - ters, — not Men, who thus deal

based. — O what are these, Deaths Min-is - ters, — not Men, who thus deal

based. — O what are these, Deaths Min-is - ters, — not Men, who thus deal

based. — O what are these, Deaths Min-is - ters, — not Men, who thus deal

*pizz.* *f* *cresc.* *ff* *arco* *p*

*pizz.* *f* *cresc.* *ff* *arco* *p cresc.*

JKP-1502

54

S Solo

A Solo

T Solo

B Solo

54

S

A

Chor.

T

B

Death In-hu - man - ly to men, and mul-ti-ply \_\_\_\_\_ Ten thou-sand - fold the sin

*dim.* *p*

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

*cresc.* *mf dim.* *p* *pizz.* *p*

61

S Solo

A Solo

T Solo

B Solo

61

S **SI:**\* slew, — the sin, the sin of him who slew — His Broth - er.” —  
of him who ten thou - sand - fold the sin of him who slew —

A **AI:**\* slew —  
of him who, ten thou - sand - fold the sin of him who slew His Broth —

T **TI:**\* slew His —  
of him who, ten thou - sand - fold the sin of him who slew His Broth —

B **BI:**\* slew His Broth —  
of him who, ten thou - sand - fold the sin of him who slew His Broth - er.”

61

Vln. I

Vln. II

Vla.

Vc.

D.B.



75

S Solo

A Solo

T Solo

B Solo

75 *cresc. poco a poco al fine...*

S

mm mm oo oo

75 *cresc. poco a poco al fine...*

A

mm mm oo oo

Chor.

75 *cresc. poco a poco al fine...*

T

mm mm oo oo

75 *cresc. poco a poco al fine...*

B

mm mm oo oo

75

Vln. I

*cresc. poco a poco al fine...*

3 3

Vln. II

*cresc. poco a poco al fine...*

Vla.

*cresc. poco a poco al fine...*

*molto cantabile*  
*arco*

Vc.

*cresc. poco a poco al fine...*

D.B.

*cresc. poco a poco al fine...*

81

S Solo

A Solo

T Solo

B Solo

S

A

Chor.

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

oo oh oh

oo oh oh

oo oh oh

oo oh oh

arco

arco

86

S Solo

A Solo

T Solo

B Solo

S

A

Chor.

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ah

ah

ah

ah

ah

ah

3

3

*molto cantabile*

*S<sub>va</sub>*

*f cresc.*

(b)

