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# MICHAEL SCHACHTER

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## URIEL

*for Tenor, SATB Chorus, and Orchestra*

(2015)

Full Score

DURG MUSIC, INC.

## Note from the Composer

"A foolish consistency is the hobgoblin of little minds"

- Ralph Waldo Emerson, *Self-Reliance*

*Uriel* was commissioned by Kevin Leong and the Concord Chorus in honor of the chorus' 70<sup>th</sup> anniversary season. Composed in April-June, 2015, the work draws on the eponymous epic poem by Ralph Waldo Emerson, longtime Concord native as well as one of my favorite writers and thinkers. *Uriel* was underwritten by the Concord Chorus with funds provided by the Alfred Nash Patterson Foundation. It was first premiered in May 2016 by the Concord Chorus, Kevin Leong, Music Director.

## Performing Forces

2 Clarinets in B<sup>b</sup>

2 Bassoons

1 Horn in F

2 Trumpets in B<sup>b</sup>

3 Trombones

Timpani (2 drums)

SATB Chorus

Solo Tenor

Violins

Violas

Violoncellos

Contrabasses

## Performance Duration

Approximately eighteen minutes.

## *“Uriel”*

IT fell in the ancient periods  
Which the brooding soul surveys,  
Or ever the wild Time coined itself  
Into calendar months and days.

This was the lapse of Uriel,  
Which in Paradise befell.  
Once among the Pleiads walking,  
Said overheard the young gods talking,  
And the treason too long pent  
To his ears was evident.  
The young deities discussed  
Laws of form and metre just,  
Orb, quintessence, and sunbeams,  
What subsisteth, and what seems.  
One, with low tones that decide,  
And doubt and reverend use defied,  
With a look that solved the sphere,  
And stirred the devils everywhere,  
Gave his sentiment divine  
Against the being of a line:  
"Line in nature is not found,  
Unit and universe are round;  
In vain produced, all rays return,  
Evil will bless, and ice will burn."  
As Uriel spoke with piercing eye,  
A shudder ran around the sky;  
The stern old war-gods shook their heads,  
The seraphs frowned from myrtle-beds;  
Seemed to the holy festival,  
The rash word boded ill to all;  
The balance-beam of Fate was bent;  
The bonds of good and ill were rent;  
Strong Hades could not keep his own,  
But all slid to confusion.

A sad self-knowledge withering fell  
On the beauty of Uriel.  
In heaven once eminent, the god  
Withdrew that hour into his cloud,  
Whether doomed to long gyration  
In the sea of generation,  
Or by knowledge grown too bright  
To hit the nerve of feebler sight.  
Straightway a forgetting wind  
Stole over the Celestial kind,  
And their lips the secret kept,  
If in ashes the fibre-seed slept.  
But now and then truth-speaking things  
Shamed the angels' veiling wings,  
And, shrilling from the solar course,  
Or from fruit of chemic force,  
Procession of a soul in matter,  
Or the speeding change of water,  
Or out of the good of evil born,  
Came Uriel's voice of cherub scorn;  
And a blush tinged the upper sky,  
And the gods shook, they knew not why.

Source: Early Poems of Ralph Waldo Emerson. New York:  
Thomas Y. Crowell and Company, 1899.

for Kevin Leong

# URIEL

Ralph Waldo Emerson (1803-1882)

Michael Schachter (b.1987)

**Maestoso  $\text{d} = 54$**

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bassoon 1

Bassoon 2

Horn in F

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Trombone 1

Trombone 2

Bass Trombone

Timpani

SOPRANO

ALTO

TENOR

BASS

Tenor Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

**Maestoso  $\text{d} = 54$**

2

10 *rall.* . . . *Più mosso*  $\text{♩} = 72$

Cl. 1 *p*  
 Cl. 2 *p*  
 Bsn. 1  
 Bsn. 2 *sf*  
 Hn. *p*  
 Tpt. 1 *p* *fp* *con sord.*  
 Tpt. 2 *p* *fp*  
 Tbn. 1 *p*  
 Tbn. 2  
 B. Tbn.  
 T. Solo *mf*  
 It fell in the an - cient pe - ri - ods

*Più mosso*  $\text{♩} = 72$

Vln. I *rall.* . . . *ten.* *pizz.* *ff* *3* *arco* *pp* *<mp>*  
 Vln. II *p* *espress.* *ten.* *pizz.* *3* *ff* *(non-div.)* *pp* *mp*  
 Vla. *p* *espress.* *ten.* *f* *pp*  
 Vc. *sf* *p* *ten.* *sfp* *pizz.*  
 Cb. *sf* *p* *ten.* *sf*





32 Moderato  $\text{♩} = 54$ 

Bsn. 1

Bsn. 2

T.

B.

Moderato  $\text{♩} = 54$

a punta d'arco (sim.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bsn. 1

Bsn. 2

Hn.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

45

Cl. 1      *mp*      *p*

Cl. 2      *mp*      *p*

Bsn. 1      *mp*      *p*      *ff*      *mf*      *p*

Bsn. 2      *mp*      *> p*      *< ff*      *f*      *p*

Hn.      *p*      *f*      *p*      *pp*

Tpt. 1      *f*      *senza sord.*

Tpt. 2      *f*      *senza sord.*

Tbn. 1      *f*      *senza sord.*

Tbn. 2      *f*      *senza sord.*

B. Tbn.      *f*

T.      *mp*      *p*      *ff*      *p*

B.      *mp*      *p*      *ff*      *p*

T. Solo      *mp*      *p*

Vln. I      *p*      *flautando*      *mp*      *p*      *ff*<sup>3</sup>      *ord.*      *p*

Vln. II      *mp*      *flautando*      *p*      *ff*<sup>3</sup>      *ord.*      *p*

Vla.      *mp*      *mp*      *p*      *ff*<sup>3</sup>

Vc.      *mp*      *> p*      *ff*      *arco*      *f*      *p*

Cb.      *mp*      *> p*      *< ff*      *f*      *p*

fell, \_\_\_\_\_ fell, \_\_\_\_\_ In Par - a - dise, \_\_\_\_\_ Par - a - dise be - fell,  
 Which be - fell, Par - a - dise be-fell, Par - a - dise be -  
 fell, \_\_\_\_\_ fell, \_\_\_\_\_ flautando ord. *p*

div.

## Scherzando ♩ = 72

7

55

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tpt. 1  
Tpt. 2  
B. Tbn.  
Timpani  
T. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Scherzando ♩ = 72

*p*

*mp*

*sf*

*mp*

*sf*

*sf*

*mp*

*pp*

*p*

Par - a-dise be - fell. U - ri- el.

fell, Par - a-dise be - fell. U - ri- el.

The lapse of U - ri- el.

a punta d'arco  
0  
*p* a punta d'arco  
0

*pp* 8va  
*pp*

*sf*

*pizz.*

*pizz.*

*pizz.*

*p*

*mp*

*sf*

*pizz.*

*pizz.*

*pizz.*

*p*

*mp*

64

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt. 1

Tpt. 2

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*pizz.*

*arco*

*pizz.*

*f*

*mp*

*pizz.*

*sf*

*mf*

*sf*

*sf*

*pizz.*

*sf*

*(pizz.)*

*(non-div.)*

*mp*

*p*

72

Cl. 1 *sf*

Cl. 2 *sf* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Tpt. 1 *sf* *p* *sf* *p*

Tpt. 2 *sf* *p* *sf* *p*

B. Tbn. *mp* *mp*

S. *p*  
Once, Once a-mong the Ple-iads walk - ing, Said,\* Said

A. *p*  
Once, Once a-mong the Ple-iads walk - ing, Said,\* Said

Vln. I arco *sf* *sf* *sf* *sf*

Vln. II arco *sf* *sf* *sf* *sf*

Vla. *mp*

Vc. *sf* *p* *sf* *p* *sf*

Cb. *mp* *p* *p*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

B. Tbn.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o - ver - heard the young gods talk-ing,

o - ver - heard the young gods talk-ing,

*sf*

*p*

*sf*

*f*

*sf*

*p*

*sf*

*f*

*mp*

*sf*

*p*

*arco*

*f*

*p*

*mp*

*arco*

*sf*

*f*

*sf*

*mp*

88 rall... a tempo ( $\text{♩} = 72$ )

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tbn. 1  
Timp.  
S.  
A.

rall... a tempo ( $\text{♩} = 72$ )

*And the treason too long pent*

rall... a tempo ( $\text{♩} = 72$ )

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*(non-div.) pizz. arco pizz. (non-div.)*





Musical score page 14, measure 109. The score includes parts for Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Soprano (S.), Alto (A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The vocal parts (Soprano and Alto) have lyrics: "Said!". Dynamic markings include **p** (piano), **pp** (ppiano), and **div.** (divisi).

Measure 109:

- Cl. 1:** Rests in measures 1-3, then eighth-note patterns in measures 4-5.
- Cl. 2:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- Bsn. 1:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- Bsn. 2:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- S.:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- A.:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- Vln. I:** Sixteenth-note patterns in measures 1-3, then eighth-note patterns in measures 4-5.
- Vln. II:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- Vla.:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- Vc.:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.
- Cb.:** Eighth-note patterns in measures 1-3, then rests in measures 4-5.

Text: Said!

Quasi recitativo ( $\text{♩} = \text{c.108}$ )

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

S.

A.

T.

B.

The young de - i - ties dis - cussed

Laws of form and me - tre just,

Quasi recitativo ( $\text{♩} = \text{c.108}$ )

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf* unis.

*sf*

*sf* (pizz.)

arco

*sf*

*sf*

con sord.

con sord.

con sord.

mf

*f*

**Misterioso ♩ = 90**

16 119

Cl. 1 Hn. T. B.

Vln. I Vln. II Vla. Vc. Cb.

Quasi recitativo ( $\text{♩} = \text{c.}108$ )

134

17

Tpt. 1      *f*

Tpt. 2      *f*

Tbn. 1      *f*

Tbn. 2      *f*

B. Tbn.      *f*

S.      *p*

A.      What sub - sis - teth,

A.      and what seems.

Quasi recitativo ( $\text{♩} = \text{c.}108$ )

Vln. I      *sfp*

Vln. II      *sfp*

Vla.      *sfp*

Vc.      *sfp*

Cb.      *sfp*

Vln. I      *sfp*

Vln. II      *sfp*

Vla.      *sfp*

Vc.      *sfp*

Cb.      *sfp*

Vln. I      via sord.

Vln. II      senza sord.

138 Con moto  $\text{♩} = 108$ 

Cl. 1

Bsn. 1      *p*

Bsn. 2      *mp*

Tpt. 1      *p*

Tpt. 2      *p*

Cl. 1      solo

Tpt. 1      *p*

Tpt. 2      *p*

Con moto  $\text{♩} = 108$ 

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

Cb.      *mp*

Vln. I      via sord.

Vln. II      senza sord.

Vla.      via sord.

Vc.      via sord.

Cb.      via sord.

Cl. 1 *p*

Bsn. 1

Bsn. 2 *mf*

Hn. *mp* *mf*

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp*

S. *mp* *mf*  
One, with low tones that de - cide,

A. *mp* *mf*  
One, with low tones that de - cide,

T. *mp* *mf*  
One, with low tones that de - cide,

Vln. I *pp*  
div.  
senza sord.

Vln. II *sf*  
senza sord.

Vla. *pp*

Cb. *mf*

151

Musical score for orchestra and choir, page 19, measure 151. The score includes parts for Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn, Trombone 1, Trombone 2, Bass Trombone, Soprano, Alto, Tenor, Violin I, Violin II, Cello, and Bassoon.

The instrumentation consists of:

- Woodwinds: Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn, Trombone 1, Trombone 2, Bass Trombone.
- Stringed Instruments: Violin I, Violin II, Cello, Bassoon.
- Vocalists: Soprano, Alto, Tenor.

Measure 151 starts with a dynamic of **p**. The vocal parts enter with lyrics "And doubt" and "and rev'r - ent". The vocal dynamics are **mp** and **p**. The instrumental dynamics are **p**, **mf**, **p**, **mp**, **p**, **mp**, **p**, **mp**, **p**, **mp**, **p**, **mp**, **p**, **pp**, **sfp**, **pp**, and **pp**.

20

Cl. 1      -      *p*      *mf*      -      *mf*      *mf*

Cl. 2      -      -      *mf*      -      *mf*      *mf*

Bsn. 1      -      -      -      *mf*

Bsn. 2      *mf*

Hn.      *p*

Tpt. 1      *mf*      *mp*

Tpt. 2      *mf*      *mp*

Tbn. 1      *p*

Tbn. 2      *p*

B. Tbn.      *mp*      *sfp*

S.      *p*      *mf*      *cresc. poco a poco*  
use de - fied, With a look that

A.      *p*      *mf*      *cresc. poco a poco*  
use de - fied, With a look that

T.      *p*      *mf*      *cresc. poco a poco*  
use de - fied, With a look that solved the

B.      *mf*      *cresc. poco a poco*  
With a look that solved the

Vln. I      -      *unis.*      *div.*  
-      *unis. arco*      *mp*      *mf*      *mf*

Vln. II      -      *p*      *mf*      *div.*  
-      *div. senza sord.*      *mf*

Vc.      -      *mf*

Cb.      -      *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

21

arco

*solved the sphere, With a look that solved the sphere,*

*solved the sphere, With a look that solved the sphere,*

*sphere, With a look that solved the sphere,*

*sphere, With a look that solved the sphere,*

div. pizz. *With a look that solved the sphere,*

mf arco

div. *With a look that solved the sphere,*

mf arco

mf

176 Poco più mosso ♩ = 126

Bsn. 2      ff

Hn.      ff

Tpt. 1      ff

Tpt. 2      ff

Tbn. 1      ff

Tbn. 2      ff

B. Tbn.      ff

Tim.      ff

S.      ff  
And stirred \_\_\_\_\_ the dev - ils ev' - ry - where, \_\_\_\_\_ f  
And stirred \_\_\_\_\_ the dev - ils

A.      ff  
And stirred \_\_\_\_\_ the dev - ils ev' - ry - where, \_\_\_\_\_ f  
And stirred \_\_\_\_\_ the dev - ils

T.      ff  
And stirred \_\_\_\_\_ the dev - ils ev' - ry - where, \_\_\_\_\_ f  
And stirred \_\_\_\_\_ the dev - ils

B.      ff  
And stirred \_\_\_\_\_ the dev - ils ev' - ry - where, \_\_\_\_\_ f  
And stirred \_\_\_\_\_ the dev - ils

Poco meno mosso ♩ = 108

ff

Poco più mosso ♩ = 126

Poco meno mosso ♩ = 108

Vln. I      ff

Vln. II      ff  
unis.  
non-div.

Vla.      ff

Vc.      ff  
unis.

Cb.      ff



rall.

Cl. 1      *pp*

Cl. 2      *pp*

Bsn. 1      *pp*

Bsn. 2

Hn.

Tbn. 1      *mf*      *p*      *p*

Tbn. 2      *mf*      *p*      *p*

S.      *pp*  
di - vine \_\_\_\_\_

A.      *p*

T.      *p*      *mf*      *p*      *fp*  
A - gainst the be - ing      of a \_\_\_\_\_ line: \_\_\_\_\_

B.      *p*      *mf*      *p*      *fp*  
A - gainst the be - ing      of a \_\_\_\_\_ line: \_\_\_\_\_

Vln. I      *pp*  
*8va* - div.

Vln. II      *pp*

Vc.

Cb.

Sostenuto ♩ =72

25

207

Bsn. 1      *pp*

Bsn. 2      *pp*

Tpt. 1

Tpt. 2

T. Solo      *mp* *molto intenso*

"Line \_\_\_\_\_ in na - ture is not found, Line in na - ture \_\_\_

Sostenuto ♩ =72

Vln. I      unis. *p* *glassy*

Vln. II      *pp* *leggiero* outside players

Vla.      *pp* *leggiero* outside players

Vc.      *pp* *leggiero* inside players

inside players

pp



212

Cl. 1

Cl. 2

T. Solo      is not found, U - nit and u - ni - verse are

Vln. I

Vln. II

Vla.

26

216

Tpt. 1 *poco f*

Tpt. 2 *poco f*

T. Solo *round,* *round;*

Vln. I

Vln. II

Vla.

=

T. Solo *p* *In vain* *pro duced,* *8va*

Vln. I

Vln. II

Vla. *(outside players only)*

Vc. *div.* *p dolciss.*

=

T. Solo *all rays* *re - turn,* *poco rall...* *all rays re -* *poco rall...*

Vln. I

Vln. II

Vla.

Vc. *mp*

225 **a tempo**  
**pp**

T. Solo  
turn,  
**a tempo**

Vln. I  
unis. 6

Vln. II  
**mp**  
unis.

Vla.  
**mp**

**mp**

228

T. Solo  
E - - - vil — will bless,

Vln. I  
**mp**

Vln. II  
**mp**

Vla.  
**cresc. poco a poco**

**mf**

and ice

**(mf)**

**cresc.**

**cresc. poco a poco**

**(mf)**

231

Hn.  
**pp**

Timp.  
**6**  
**mp**

T. Solo  
will  
burn."

**ff**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**tutti**  
**6**  
**mf**

**mf**

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

S.

A.

T.

B.

Furioso ♩. = 144

Vln. I

Vln. II

Vla.

Vc.

Cb.



Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

p f p

f

p f p

f

p f p

f

p f p

A shud

A shud

A shud

A shud

ff

ff

ff

f ff

ff



32 255

Hn. Tpt. 1 Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Timp. S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

*PERUSAL SCORE*

260

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*stern*      old      war - gods      shook      their

*f*

34 264

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
S.  
heads,  
A.  
heads,  
T.  
heads,  
B.  
heads,  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
S.  
A.  
T.  
B.  
Vln. I  
(8)  
Vln. II  
Vla.  
Vc.  
Cb.

aphs frowned from myrtle beds;  
aphs frowned from myrtle beds;  
aphs frowned from myrtle beds;  
aphs frowned from myrtle beds;

*f* *ff*



Musical score page 37, system 279. The score includes parts for Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn, Trumpet 1, Trumpet 2, Timpani, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I, Violin II, Cello (Vc.), Double Bass (Cb.), and Chorus.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "The rash".

Instrumental dynamics and performance instructions include:

- Cl. 1: *sfp*, *p*, *f*, *sf*, *sf*
- Cl. 2: *sfp*, *sf*, *sf*
- Bsn. 1: *sfp*, *p*
- Bsn. 2: *p*
- Hn.: *p*, *f*
- Tpt. 1: *p*
- Tpt. 2: *p*
- Tim.: *p*
- S.: *p*, The rash
- A.: -
- T.: *p*, The rash
- B.: -
- Vln. I: *p*, *f*, *sf*, *sf*
- Vln. II: *p*, *f*, *sf*, *sf*
- Vla.: *sf*, *sf*, *sf*, *sf*, *sf*
- Vc.: *p*, *p*, *p*, *p*, *p*
- Cb.: -

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

word bod-ed ill to all; ill to all; ill to all; The

*sf*

*ff*

*cresc. molto*

*p cresc. molto*

*f*

*ff*

*cresc. molto*

*p cresc. molto*

*cresc. molto*

*p cresc. molto*

*ff*

*sf*

*sf*

*sf*

*sf*

*sf*

*ff*

290

Cl. 1 ff ff ff 4

Cl. 2 ff ff ff 4

Bsn. 1 ff ff ff 4

Bsn. 2 ff ff ff 4

Hn. ff ff ff 4

Tpt. 1 ff ff ff 4

Tpt. 2 ff ff ff 4

Tbn. 1 ff ff ff 4

Tbn. 2 ff ff ff 4

B. Tbn. ff ff ff 4

Tim. f

S. ff  
bal - ance beam of fate was bent;

A. ff  
bal - ance beam of fate was bent;

T. ff  
bal - ance beam of fate was bent;

B. ff  
bal - - - ance beam of fate was bent;

Vln. I ff sff pizz. arco  
Vln. II ff sff pizz. arco  
Vla. ff sff pizz. arco  
Vc. ff sff pizz. arco



300 41

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

were rent; Strong Ha - des could not  
were rent; Strong Ha - des could not  
were rent; Strong Ha - des could not  
ill \_\_\_\_\_ were rent; Strong Ha - des could not  
unis.

42 [305]

Cl. 1

Cl. 2

Bsn. 1

*sff*

Bsn. 2

*sff*

Hn.

Tpt. 1

*sff*

Tpt. 2

*sff*

Tbn. 1

*ff*

Tbn. 2

*ff*

B. Tbn.

*sff*

S.

keep \_\_\_\_\_ his own, Strong Ha - - des,

A.

keep \_\_\_\_\_ his own, Strong Ha - - des could not keep his

T.

keep \_\_\_\_\_ his own, Strong Ha - - des

B.

keep \_\_\_\_\_ his own, Strong Ha - - des could not keep his

Vln. I

Vln. II

unis.

*ff*

Vla.

Vc.

Cb.

*ff*

*sff*

311

Cl. 1

Cl. 2

Bsn. 1

*sff*

Bsn. 2

*sff*

Hn.

*mf* *espress.*

Tpt. 1

Tpt. 2

Tbn. 1

*f*

Tbn. 2

*sff*

B. Tbn.

*sff*

Timp.

*p* *mf* *pp*

S.

his own,

A.

own,

T.

*f* But all slid

B.

own, But all

Vln. I

*f* *espress.*

Vln. II

*p*

Vla.

*p*

Vc.

*div. arco* *pizz.* *f* *espress.* *pizz.*

Cb.

*ff*

Cl. 1      *mf* *espress.*

Cl. 2      *mf* *espress.*

Bsn. 1      *mf* *espress.*

Bsn. 2

Hn.

S.      *f*  
But all      slid      to con - fu - sion,

A.      *f*  
But all      slid      to con - fu - sion,

T.      *f*  
8 to con - fu - sion,      But all      slid,      slid,      slid,

B.      *f*  
slid      to con - fu - sion,      slid,      slid,      slid,

Vln. I

Vln. II      *f* *espress.*

Vla.

Vc.      *f* *espress.*      tutti arco

Cb.

REPRODUCED BY PEPSAL SCORE

rit... Andante  $\text{♩} = 72$ 

323

Timp.

*dim. poco a poco*

S.

*slid,* *slid,* *slid.*

*p*

A.

*dim. poco a poco*

*slid,* *slid,*

*p*

T.

*dim. poco a poco*

*slid,* *slid,* *slid.*

*p*

B.

*dim. poco a poco*

*slid,* *slid.*

*p*

Vln. I

*div.*

*dim. poco a poco*

*p*

Vln. II

*div.*

*dim. poco a poco*

*p*

Vla.

*dim. poco a poco*

*p*

Vc.

*dim. poco a poco*

*p*

Cb.

*f*

*rit... Andante  $\text{♩} = 72$*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

330

Timp.

*f*

*p*

*f*

*<mf*

*mp*

Vln. I

*fp*

*f*

*f*

*p*

*p*

*unis.*

*p*

Vln. II

*fp*

*f*

*f*

*p*

*pp*

*(a2)*

Vla.

*fp*

*f*

*f*

*p*

*pp*

*(a2)*

Vc.

*fp*

*f*

*f*

*p*

L'istesso tempo

337

Bsn. 1  $\frac{3}{4}$  *p* espress.

Hn.  $\frac{3}{4}$  *pp*

Tbn. 1  $\frac{3}{4}$  *pp*

T.  $\frac{3}{4}$  *p* A sad self knowl-edge with - er-ing fell

B.  $\frac{3}{4}$  A sad self knowl-edge with - er-ing fell

Vln. I  $\frac{3}{4}$  *p*

Vln. II  $\frac{3}{4}$

Vla.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$  unis. *p*

Cb.  $\frac{3}{4}$  arco *p*

*L'istesso tempo*

div. 3 3



345

Bsn. 1  $\frac{2}{4}$  *mp*

Bsn. 2  $\frac{2}{4}$  *mp*

Hn.  $\frac{2}{4}$

Tbn. 1  $\frac{2}{4}$

T.  $\frac{2}{4}$  *mp* On the beau-ty of U - ri - el, on the beau-ty of

B.  $\frac{2}{4}$  On the beau-ty of U - ri - el, on the beau-ty of

Vln. I  $\frac{2}{4}$  (div.) 3 3

Vln. II  $\frac{2}{4}$  (div.) 3 3

Vla.  $\frac{2}{4}$

Vc.  $\frac{2}{4}$

Cb.  $\frac{2}{4}$

353

Bsn. 1

Bsn. 2

Hn.

Tbn. 1

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

U - ri - el, of U - tri - el, of U - ri - el. unis. div. (h) pp

f p

359

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p mf f f pp

p pp f pp

unis. p pp

p pp

p pp

p pp

p pp

p pp

Tranquillamente  $\text{d} = 54$ 

48

365

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

**p** **p** **p** **p**

S.  
A.

**p dolciss.** In heav - en once em - i- nent, the god With - drew that  
**p dolciss.** In heav - en once em - i- nent, the god With - drew that

Tranquillamente  $\text{d} = 54$ 

Vln. I  
Vla.

(div.) con sord. **p dolciss.** **p** **p**

374

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

**p** **p** **p** **p**

Tpt. 1  
Tpt. 2

S.  
A.

hour in - to his cloud, Wheth-er doomed to long gy - ra - tion  
hour in - to his cloud, Wheth-er doomed to long gy - ra - tion

Vln. I  
Vln. II  
Vla.

unis. **mp** **div.** **con sord.** **mp** **mp**

382

Cl. 1

Cl. 2

Bsn. 1

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

S.

A.

Vln. I

Vln. II

Vla.

49

*mf*

*p*

*fp*

*mf*

*p*

*fp*

*p*

*p*

*sf*

*p*

*sf*

*p*

*sf*

*p*

*sf*

*p*

*sf*

*p*

*fp*

In the sea of gen - er - a - tion, \_\_\_\_\_

Or by knowl-edge grown too bright \_\_\_\_\_

*mf*

unis.

*p*

*fp*

*p*

*fp*

*p*

*fp*

*div.*

*p*

*fp*

*p*

*fp*

PERUSAL SCORE

50 388

Cl. 1  
Cl. 2  
Tpt. 1 *maestoso*  
Tpt. 2 *maestoso*  
S.  
A.  
Vln. I  
Vln. II  
Vla.

402 rall. . .

Con moto ( $\text{♩} = 90$ )

51

Cl. 1      *pp*

Cl. 2      *pp*

Hn.      *p*      *sfp*

T.      -      *mp*

Vln. I      *rall. . .*      *Con moto* ( $\text{♩} = 90$ )      *unis.*  
0 0 1 0      *etc.*

Vln. II      -      *mp*

Vla.      *div.*      *tr*

Vc.      *p*      *pp*

Straight - a- way \_\_\_\_\_ a for - get-ting

407

Cl. 1

Cl. 2

Bsn. 1      *p*      *mf*

Bsn. 2      *p*      *mf*

T.      *wind*      Stole o - ver the Ce-les-tial

Vln. I

Vln. II

Vla.      (div.)      *p*      *mf*

Vc.

411

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

T.

B.

Vln. I

Vln. II

Vla.

Vc.

kind,

And their

(non-div.)

unis.

*fp*



PERUSAL SAMPLE

414

Hn.

B.

Vln. I

Vln. II

Vla.

Vc.

solo

mp

mp

the secret kept,

cresc.

*fp*

Cl. 1

Bsn. 1

Hn.

Tpt. 1 *senza sord.*

Tpt. 2 *senza sord.*

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall... Maestoso ♩ = 54

If in ash-es the fi-bre- seed slept.

via sord. senza sord.

senza sord. molto

(non-div.) (V) senza sord. unis.

sfp (V) senza sord. molto

sfp senza sord. molto

p molto f

p molto f

p molto f

Cl. 1

Cl. 2

Bsn. 1

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

S.

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

But now and then truth - speaking things

But now and then truth - speaking things

But now and then truth - speaking things

*pp*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*p*

*mp*

*mp*

*mp*

*pp*

*div.*

*div.*

*p*

*mp*

*p*

*unis.*

*unis.*

*6*

*6*

427

Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
  
(solo)  
Hn.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
  
S.  
A.  
T.  
  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

55

*p* *f*  
*p* *f*  
*p* *f*  
*mf*

*f* *p* *mf*  
*f* *p* *mf*  
*pp* > *senza cresc.* *mf*  
*pp* > *senza cresc.* *mf*  
*pp* > *senza cresc.* *mf*  
  
Shamed the an - gels' veil - ing wings, — And, shrill-ing  
Shamed the an - gels' veil - ing wings, — And, shrill-ing  
Shamed the an - gels' veil - ing wings, — And, shrill-ing  
  
div. *pp* unis. 6 *f* *mf* (non-div.)  
div. *pp* unis. 6 *f* *mf*  
> >  
> >  
  
unis. 6 *mf*  
*mf*

from the so - lar course, Or from fruit of chem-ic force,

from the so - lar course, Or from fruit of chem-ic force,

from the so - lar course, Or from fruit of chem-ic force,

Vln. I

Vln. II

Vla.

Vc.

Cb.

438 Più mosso ♩ = 72

Bsn. 1

Bsn. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

S.

A.

T.

B.

Pro - ces - sion \_\_\_\_ of a soul in mat - ter,  
soul,

Pro - ces - sion \_\_\_\_ of a soul in mat - ter,  
soul,

Pro - ces - sion \_\_\_\_ of a soul in mat - ter,  
soul,

Pro - ces - sion \_\_\_\_ of a soul in mat - ter,  
soul,

Più mosso ♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

58  
Cl

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

*sf*

*sf*

*sf*

*mp*

*f*

*fp*

*ff*

Hn.

B. Tbn.

*mp*

*f*

*ff*

*mf*

*sf*

S.

wa - ter, \_\_\_\_\_

*ff*

Or out - of the good of e - vil born, \_\_\_\_\_

*mp*

*f*

*ff*

A.

ter, \_\_\_\_\_

*ff*

Or out of the good born, \_\_\_\_\_

*mp*

*fp*

*ff*

T.

wa - ter, \_\_\_\_\_

*ff*

born, \_\_\_\_\_

*fp*

*ff*

B.

ter, \_\_\_\_\_

*ff*

Or out - of the good of e - vil born, \_\_\_\_\_

*mp*

*f*

*ff*

Vln. I

div.  
(0)

*sf*

*cresc.*

*ff*

Vln. II

*sf*

*cresc.*

*ff*

Vla.

*sf*

*cresc.*

*ff*

Vc.

*sf*

*cresc.*

Cb.

*sf*



Cl. 1      **p**      **ff**  
Cl. 2      **p**      **ff**  
Bsn. 1      **ff**  
Bsn. 2      **ff**  
  
Hn.      **p**      **ff**  
Tpt. 1      **p**      **ff**  
Tpt. 2      **p**      **ff**  
Tbn. 1      **p**      **ff**  
Tbn. 2      **p**      **ff**  
B. Tbn.      **p**      **ff**  
  
Timp.      **p**      **ff**  
  
S.  
A.  
T.  
B.  
  
T. Solo  
  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Quasi recitativo ( $\text{♩} = \text{c.}108$ )

467

62

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

S.

A.

T.

B.

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto*

*sff* *pp*

*sf*

*sf*

*sf*

*sf*

*sf*

*p* *sf*

*f* *p* *sf* *mp*

And a blush tinged the up-*per* sky, *mp*  
And the gods shook they

And a blush tinged the up-*per* sky, *mp*  
And the gods shook they

Ah!

Quasi recitativo ( $\text{♩} = \text{c.}108$ )  
unis.

*sfp* unis.

*sfp*

*sfp*

*sfp*

*sfp* non-div.

*sfp*

