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No. 6.

THE

Tower of Babel

SACRED OPERA,

BY

A. RUBINSTEIN.

(EDITED BY F. W. ROSIER.)

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THE TOWER OF BABEL.

SOLI.	<i>Characters represented.</i>	CHORUS.
NIMROD.	BASS.	RETAINERS of NIMROD.
ABRAM.	TENOR.	PEOPLE — MEN, WOMEN and CHILDREN.
OVERSEER.	BARITON.	HOST of ANGELS.
FOUR ANGELS.	CHILDREN.	INFERNAL SPIRITS.

SCENE. In the foreground, at the right, is a huge tree on which hangs a brazen gong. The tree is on a little knoll of earth. In the middle distance is an immense circular Tower; round the upper part of which projects a scaffold on which is grouped a crowd of people asleep. The scaffold and foreground is filled with furnaces, lime, crucibles, levers, stones, bricks, beams *etc.* The back represents the plain of the Land of Shinar.

English version by F. W. ROSIER.

ANTON RUBINSTEIN.

Andante.

A

poco cresc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various chordal textures and melodic lines. A dynamic marking of *mf* is present in the right hand.

B

Second system of musical notation, marked with a section letter **B**. It continues the musical themes from the first system. Dynamic markings include *p* in both hands.

(The curtain is raised.)

Third system of musical notation, with the instruction "(The curtain is raised.)" above the staff. The music features a change in texture and dynamics, with *p* markings in both hands.

C

Fourth system of musical notation, marked with a section letter **C**. The right hand has a *p* dynamic marking.

Fifth system of musical notation, continuing the piece with various harmonic and melodic developments. A *p* dynamic marking is visible in the right hand.

D

Sixth system of musical notation, marked with a section letter **D**. It concludes the page with a *mf* dynamic marking in the right hand.

(The Overseer enters accompanied by two trumpeters who at a sign from him sound their instruments to awake the people.)

Moderato assai.
OVERSEER.

A - rise! Ye peo - ple, a - rise! Be - fore the new - born

day the dark - ness flies, Be - neath whose wings ye lay re - pos - ing.

Bear - ing a gold - en mes - sage come the Sun's ef - ful - gent rays, Behold! he -

hold! his glo-ri-ous beam the roll - ing stream dis-clos - ing, a -

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "hold! his glo-ri-ous beam the roll - ing stream dis-clos - ing, a -". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ff
rise! a -

ff *trem.*

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "rise! a -". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *ff* is present in both the vocal and piano parts. The word *trem.* is written above the right hand piano part.

wake! To

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "wake! To". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

la - - - - - bor! a -

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "la - - - - - bor! a -". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

rise!

Ere he a - chieves his jour - ney thro' the skies, and on his pur - ple

fp

bed in o - cean lies, His part - ing radiance must be gleam - - ing, No

mf

lon - ger on the eve' - ning cloud, But on a work of

which we may be proud, Our lof - ty Tow'r more worth - y of his

(The people get to work by degrees, fire is made, the furnaces begin to glow. Some carry stones, others wheel truck with tackle, etc. up on the scaffolds. In general, great activity on the stage.)

Moderato con moto.

CHORUS OF PEOPLE.

beam - ing.

SOPRANO.

ALTO.

TENOR.

BASS.

To work! to work! To work! to

To work! to work! To work! to

Moderato con moto.

work! Now pre-pare we the pon - de - rous mas - ses. On high up-raise them! In or - der place them,

work! Now pre-pare we the pon - de - rous mas - ses. On high up-raise them! In or - der place them.

To work! to work! To work! to

To work! to work! To work! to

That soon the grand state - ly Halls may ap -

To work! to work! To work! to

That soon the grand state - ly Halls may ap - pear!

work! Now pre-pare we the pon-der-ous mas-ses! On high upraise them! In or-der place them!

pear. That soon the grand stately Halls may ap-pear,

work! Now pre-pare we the pon-der-ous mas-ses! On high upraise them! In or-der place them!

That soon the grand stately Halls may ap-pear!

To work! To work! That soon the grand state-ly Halls may ap-

To work! To work! To work! To

That soon the grand state-ly Halls may ap-pear To work! To

To work! To work! To work! To

B

pear. with a fort-ress of stone to de-fend them! Heaven-ward soar-ing

work, with a fort-ress of stone to de-fend them! Heaven-ward soar-ing

work, with a fort-ress of stone to de-fend them! Heaven-ward soar-ing,

work, with a fort-ress of stone to de-fend them Heaven-ward soar-ing.

Heaven-ward soaring, Heaven-ward soaring, we
 Heaven-ward soaring, Heaven-ward soaring, we shall com -
 Heavenward soaring, Heavenward soaring, we shall com -
 Heavenward soaring, Heavenward soaring, we

shall complete it, we shall com - plete it, Ere the sun shall re - cline
 plete it, we shall complete it, Ere the sun shall re - cline in the
 plete it, we shall com - plete it, Ere the sun shall re - cline —
 shall complete it, we shall complete it, Ere — the sun shall re - cline in the

in the west, we shall com-plete it, we shall com - plete it, Ere the
 west, we shall com - plete it, we shall complete it, Ere the
 in the west, we shall complete it, we shall com - plete it,
 west, we shall com-plete it, we shall com - plete it, Ere the

Più mosso.

D

sun shall re - cline in the west.

sun shall re - cline in the west.

Ere the sun shall re - cline in the west. we hear!

sun. Ere the sun shall re - cline in the west. Heat up the ov - ens,

Più mosso.

D

we hear!

stir up the crucibles, Heat up the ov - ens, stir up the crucibles, Mould we and bake we bricks for the

Heat up the ov - ens, stir up the crucibles, Heat up the

building! we hear! we hear! Join

E

Heat up the ov - ens,
 ov - ens, stir up the crucibles, mould we and bake we bricks for the building, we
 Heat up the ov - ens,
 brick firm to stone with clay and lime we

E

stir up the crucibles, Heat up the ov - ens, stir up the crucibles, mould we and
 hear! we hear! Join brick firm to stone with
 stir up the crucibles, Heat up the ov - ens, stir up the crucibles, mould we and
 hear! we hear! Join brick firm to stone with

F

bake we bricks for the building, we hear! Ply the strong hammers!
 clay and lime we hear! Ply the strong hammers!
 bake we bricks for the building, we hear! Ply the strong hammers!
 clay and lime we hear! Ply the strong hammers!

F

we hear! All now to building!

we hear! All now to building! we hear!

we hear! All now to building! we

we hear! All now to building!

G

we hear! Ply the strong hammers! we hear! we

Ply the strong hammers! we hear! we

hear! Ply the strong hammers! we hear! we

we hear! Ply the strong hammers! we hear!

hear!

hear!

hear! All now to build-ing!

hear! All now to build-ing!

we hear!

H

All now to building! Soon our

Soon our glorious Tow'r shall rise

Soon our glorious Tow'r shall rise Its lof - ty

Soon our glorious Tow'r shall rise Its lof - ty sum - mit, its lof - ty

glorious Tow'r shall rise!

shall a - rise! All now to building,

sum-mit be-yond the skies! All now to building,

sum-mit be-yond the skies! All now to building, Soon our

I

Soon our glorious Tow'r shall rise

Soon our glorious Tow'r shall rise our Tow'r shall

Soon our glorious Tow'r shall rise Its lof - ty sum - mit be-yond the

glorious Tow'r shall rise, Its lof - ty sum - mit, its lof - ty sum - mit be-yond the

I

Soon our glo - rious Tow'r shall rise, Soon our Tow'r
 rise. Soon our glo - rious Tow'r shall rise. Soon our Tow'r
 skies.. Soon our glo - rious Tow'r shall rise. Soon our Tow'r
 skies. Soon our glo - rious Tow'r shall rise. Soon our Tow'r

shall, shall rise be - yond the skies!
 shall, shall rise be - yond the skies!
 shall, shall rise be - yond the skies!
 shall, shall rise be - yond the skies!

K_f
 Ply the strong hammers, Heat up the ov - ens
 Ply the strong hammers. Heat up the ov - ens
 Ply the strong hammers, Heat up the ov - ens
 Ply the strong hammers. Heat up the ov - ens

K

Heat up the ovens, All now to build-ing!

Heat up the ovens, All now to building,

All now to build-ing!

All now to

All now to building, All now to build-ing,

All now to build-ing, All now to build-ing, come

All now to build-ing,

build-ing, All now to build-ing, come on! come

L *ritard.*

come on! from far and near hither come! Ye

on! from far and near hither come! *ritard.* Ye

come on! from far and near hither come! Ye

on! from far and near hither come! Ye

L *ritard.*

Tempo I.
OVERSEER.

To work, to work _____ to work, to

Sons of Ham! Ye Sons of Shem! Ye

Sons of Ham! Ye Sons of Shem! Ye

Sons of Ham! Ye Sons of Shem! Ye

Sons of Ham! Ye Sons of Shem! Ye

Tempo I.

work. Now prepare ye the pon-derous masses, on high upraise them, In order place them, That soon the

daugh - ters and sons of Ja - - phet come! draw nigh, draw

daugh - ters and sons of Ja - - phet come!

daugh - ters and sons of Ja - - phet come!

daugh - ters and sons of Ja - - phet come! draw nigh, draw

grand state-ly halls may ap-pear! with a fort-ress of

nigh, To work, to work! Now pre - -

draw nigh, draw nigh: to work, to work! Now pre - -

to work, to work! Now pre - -

nigh, to work, to work! Now pre - -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature lyrics such as 'grand state-ly halls may ap-pear!', 'nigh, To work, to work!', 'draw nigh, draw nigh: to work, to work!', and 'to work, to work!'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

M

stone to de-fend them, Heav-en-ward soar-ing That soon the

pare we the pon-der-ous mas-ses on high up - -

pare we the pon-der-ous mas-ses on high up - -

pare we the pon-der-ous mas-ses on high up - -

pare we the pon-der-ous mas-ses on high up - -

M

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature lyrics such as 'stone to de-fend them, Heav-en-ward soar-ing That soon the', 'pare we the pon-der-ous mas-ses on high up - -', and 'pare we the pon-der-ous mas-ses on high up - -'. A dynamic marking 'M' is placed above the first vocal staff. The piano accompaniment features chords in the right hand and a rhythmic pattern of eighth notes in the left hand, with triplets indicated by a '3' and a slur.

grand stately halls may ap - pear with a for - tress of
 raise them In or - der place them with a for - tress of
 raise them In or - der place them with a for - tress of
 raise them That soon the grand stately halls may ap - pear with a for - tress of
 raise them In or - der place them with a for - tress of

stone to de - fend them Heav - en - ward heav - en - ward heav -
 stone to de - fend them Heav - en - ward soar - ing heav - en - ward soar - ing we shall com -
 stone to de - fend them Heaven - ward soar - ing heav - en - ward soar - ing we shall com -
 stone to de - fend them Heaven - ward soar - ing heav - en - ward soar - ing we shall com -
 stone to de - fend them Heav - en - ward soar - ing heav - en - ward soar - ing we shall com -

en-ward soar - - - ing. — we shall com-plete it Ere yet the
 plete it we shall com-plete it. Ere yet the sun — shall re - cline in the west. Ere yet the
 plete it we shall com-plete it. Ere yet the sun — shall re - cline in the west. Ere yet the
 plete it we shall com-plete it. Ere yet the sun — shall re - cline in the west. Ere yet the
 plete it we shall com-plete it. Ere yet the sun — shall re - cline in the west. Ere yet the

sun shall re - cline — in the west, we shall com-plete it
 sun shall re - cline — in the west, Ere yet the sun — shall re - cline in the
 sun shall re - cline — in the west, Ere yet the sun — shall re - cline in the
 sun shall re - cline — in the west, Ere yet the sun — shall re - cline in the
 sun shall re - cline — in the west, Ere yet the sun — shall re - cline in the

Più mosso.

Ere yet the sun shall re - cline _____ in the west our glo - rious
 west Ere yet the sun shall re - cline _____ in the west.
 west Ere yet the sun shall re - cline _____ in the west.
 west Ere yet the sun shall re - cline _____ in the west. Heat up the ov - ens
 west Ere yet the sun shall re - cline _____ in the west. We

Più mosso.

Tow'r our glorious Tow'r soon shall rise,
 Heat up the ov - ens,
 Stir up the crucibles, we hear _____
 we hear _____
 hear _____

soon shall a - rise Its lof -

we hear

mould we and bake we bricks for the build-ing!

stir up the crucibles, mould we and bake we bricks for the build-ing!

P

ty sum - - mit be - yond — the

mould we and bake we bricks for the building! Join brick firm to stone with clay and

mould we and bake we bricks for the building! Join brick firm to stone with clay and

Join brick firm to stone with clay and lime

Join brick firm to stone with clay and lime

P

skies Build! build! build!

lime we hear all now to build-ing

lime All now to build-ing! we hear

we hear Ply the strong hammers

Ply the strong hammers! we hear

f

Ere our la - - - bor is done

we hear Ply the strong hammers

Ply the strong hammers we hear

we hear all now to build-ing

all now to build-ing we hear

Q

will the Earth be for - - got and heav'n be

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

Soon shall our glo - rious, our glo-rious Tow'r a - rise! whose sum - mit shall be a -

(Here NIMROD enters with his retinue, among whom is ABRAM, and stations himself on the hill, under the tree.)

won!

hove the skies!

hove the skies!

hove the skies!

hove the skies!

NIMROD.

f

Lo! now ri - ses the glorious work! Firm the rock - y ramparts en - close the

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 forte (*f*) dynamic and contains the lyrics: "Lo! now ri - ses the glorious work! Firm the rock - y ramparts en - close the". The piano accompaniment consists of chords and single notes in the right and left hands.

Tem - ple! And far a - way, look - ing o'er the blue ho - ri - zon,

The second system continues the vocal line with the lyrics: "Tem - ple! And far a - way, look - ing o'er the blue ho - ri - zon,". The piano accompaniment continues with similar harmonic support.

f

Of Shinar's a - rid plain, and south toward Hil - lah, Is seen the vast Towr!

The third system concludes the vocal line with the lyrics: "Of Shinar's a - rid plain, and south toward Hil - lah, Is seen the vast Towr!". A forte (*f*) dynamic is indicated. The piano accompaniment features a triplet of eighth notes in the right hand.

Moderato.

f

Ah! hap - py are my eyes the sight sur - vey - - ing, That

The fourth system begins the vocal line with the lyrics: "Ah! hap - py are my eyes the sight sur - vey - - ing, That". A forte (*f*) dynamic is indicated. The piano accompaniment features a more active texture with chords and moving lines in both hands.

mp

binds with firmest links the men of ev - ery na - - tion. That

The fifth system concludes the vocal line with the lyrics: "binds with firmest links the men of ev - ery na - - tion. That". A mezzo-piano (*mp*) dynamic is indicated. The piano accompaniment continues with its active texture, including triplet markings in the right hand.

I so ma-ny te-di-ous years have hoped to see!

Firm, firm now it stands! Showing the force of human skill tri-

A
um - phant! Showing the force of human skill tri - um - phant! From

animato.
you great height the earth shall seem in distance fad - - - ing,

B
as its sure roof high in the firmament shall safe - - ly bear me.

There! ov - er the thunder, there ov - er the lightning, there ov - er the tempest,

there ov - er the clouds, this Tow'r, as of all royal thrones the noblest, have I e - lect - ed

Andante con moto.

for my - self. I mount up on high, my spirit, tremble not.

animato.

Soon shall that coun - tenance un - veil - ed be be - fore me, that in the day the

sun doth hide from me, and in the night a veil of aw - ful si - lence; God shall I

Meno mosso.

see in ma-jes-ty ar - rayed! I shall be-fore him stand, and, free from ter-ror, what

yet the eye of man hath never seen, what so mys - te - ri - ously veild hath been to mortals, what

animato.

nature's lips have ne'er to me dis - closed, what nature's lips have ne'er to me dis - closed, of

Moderato con moto.

na - ture's Lord, of God him - self I'll ask it!

ABRAM.

And how wilt thou at-tain his

NIMROD.

presence? Thou art but a man! Seest thou the Tow'r? there

ABRAM. *ritard.*

there lies my way to him! O er-ring path - way!

Andante.

What only faithful ones with raptur'd eyes be-hold, Thou wilt not wrest from

Moderato con moto.

NIMROD.

him by haughty daring! Stripling, for-getest thou, to whom thou speak'st? What Nimrod wills,

ABRAM. *Andante.*

NIMROD.

Thou art a migh-ty Prince, to thee ma-ny na-tions are sub-ject, at thy
— he al-so will ac-omplish!

ABRAM.

nod they bow down be - fore thee; Yet hear the words I say to thee; Be -

Lento.

hold, on the lone plain, the shep-herd who his flock is tend - ing; who

sings with pi - ous heart, un - - ac -

com - panied save by the purling brook's sweet mu - sic;

D animato.

He sees, full of Light — divine, Je - ho - yah! Lord of Lords! — Je -

ho - vah, who now from thee him - self for ev - er hides! 0

NIMROD'S RETINENCE.

Recit. Allegro.

king, I pray thee, give up thy Tower; Thou dost but sin against thy God!

TENOR I.

TENOR II.

BASS I. Blas-

BASS II. Blasphemer!

Recit. Allegro.

Blas - phemer!

Blasphemer of Nimrod our Ru-ler! The traitor! To

phemer! of Nimrod our Ru-ler! The traitor! To

of Nimrod our Ru-ler! The traitor! To

of Nimrod our Ru-ler! The traitor! To

ABRAM.

Moderato assai.

Wilt thou draw nigh to God, who dwells in light, Bow
 ex - e - cu - tion lead him!
 ex - e - cu - tion lead him!
 ex - e - cu - tion lead him!
 ex - e - cu - tion lead him!

Moderato assai.

down thou must, not lift thy-self a - gainst him; kneel here be - fore him, beg his gracious pardon, And thy pre -

Allegro non troppo.

sumptuous work may be for - giv'n!
 NIMROD.
 In - so - lent Shepherd! Down! kneel at my foot-stool! And

NIMROD.

hear the sentence of my mighty will! Thou shalt with thy life _____ answer for the words that thou hast

ut-tered! Seize him! Cast him into the fierce glowing furnace! There let the flames

E(Abram is seized and dragged to the furnace.)

— consume him!

TENOR I.
Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

TENOR II.
Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

BASS I.
Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

BASS II.
Seize the traitor, cast him into the fierce glowing flames! Let him perish, who has

ABRAM.

(Gradually, the workmen on the Tower cease labor: with the people, they become interested in the occurrences on the stage, and come forward.)

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

spo-ken ill of our Ru-ler! Seize him! Death be his lot! Seize him! Death be his lot!

ho - - - - vah!

Allegro non troppo.

Men of the people and of Nimrod's retinue.

TENOR I.

TENOR II.

BASS I.

BASS II.

mf
How
mf
How
mf
How
How

Allegro non troppo.

fierce - ly a - round him rage now the flames! — They

fierce - ly a - round him rage now the flames! — They

fierce - ly a - round him rage now the flames! — They

fierce - ly a - round him rage now the flames! — They

cresc.

break like the waves of a sea of fire! — How

break like the waves of a sea of fire! — How

break like the waves of a sea of fire! — How

break like the waves of a sea of fire! — How

fierce - ly a - round him rage now the flames! — They

fierce - ly a - round him rage now the flames! — They

fierce - ly a - round him rage now the flames! —

fierce - ly a - round him rage now the flames! —

break like the waves of a sea of fire! —

break like the waves of a sea of fire! —

They

They

dim.

a Sea of fire!

a Sea of fire!

break like the waves of a Sea of fire!

break like the waves of a Sea of fire!

p

L istesso tempo.

THREE ANGELS. (children's voices.) (floating in the air.)

To thee the heat we tem-per, we fan thee with leaves of palm;

(they disappear.)

And fra-grant o - dors of lil - ies shall bring thee re - fresh - ing balm.

TENOR I.

TENOR II.

BASS I.

BASS II.

mf

Ha! see the

mf

Ha! see the smoke rise

mf

Ha! see the smoke rise

mf

smoke rise! see it rise!

see it rise!

See how it whirls in mur - - - ky va - por,

Ha! see the smoke rise!

This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "smoke rise! see it rise!" (top line), "see it rise!" (second line), "See how it whirls in mur - - - ky va - por," (third line), and "Ha! see the smoke rise!" (bottom line).

See how it

See how it whirls in mur -

See how it whirls in mur - - -

This system contains the third and fourth systems of music. The vocal line continues with lyrics: "See how it" (top line), "See how it whirls in mur -" (second line), and "See how it whirls in mur - - -" (third line). The piano accompaniment continues with the same eighth-note pattern.

whirls in mur - - - ky va - - - por!

ky va - - - por!

ky, in mur - - - ky va - - - por!

See how it whirls in mur - - - ky va - por!

This system contains the fifth and sixth systems of music. The vocal line concludes with lyrics: "whirls in mur - - - ky va - - - por!" (top line), "ky va - - - por!" (second line), "ky, in mur - - - ky va - - - por!" (third line), and "See how it whirls in mur - - - ky va - por!" (bottom line). The piano accompaniment continues with the same eighth-note pattern.

Red tongues en - cir - cling, All glow - ing and curl - ing!

Red tongues en - cir - cling, All glow - ing and curl - ing!

Red tongues en - cir - - - cling, All glow - - - ing and curl - - - - ing!

Red tongues en - cir - - - - cling, All glow - - - - ing and curl - - - - ing!

cresc.

F

See how it whirls in mur - ky va - - - por,

See how it whirls in mur - ky va - - - por,

See how it whirls in mur - - - ky va - - - - por,

See how it whirls in mur - - - ky va - - - - por,

F

Red tongues en - cir - - - cling, All glow - ing and curl - - - - ing!

Red tongues en - cir - - - - cling, All glow - ing and curl - - - - ing!

Red tongues en - cir - - - - cling, All glow - ing and curl - - - - ing!

Red tongues en - cir - - - - cling, All glow - ing and curl - - - - ing!

Red tongues en - cir - - - cling All glow - ing and curl - - - ing!

Red tongues en - cir - - - cling All glow - ing and curl - - - ing!

Red tongues en - cir - - - cling All glow - ing and curl - - - ing!

Red tongues en - cir - - - cling All glow - ing and curl - - - ing!

dim

ANGELS.

We sing thee songs of Zi - on That an - gels sing a - bove;

p

(they disappear.)

And from all harm we guard thee, with nev - er end - ing love.

(The fire sinks, extinguished; the smoke disappears upwards. Abram comes forward from the furnace: The Chorus stands back in astonishment; Nimrod and his followers in great consternation.)

Un poco più mosso.

TENOR I. But lo! he comes from the

TENOR II. But lo! he comes from the

BASS I. But lo! he comes from the

BASS II. But lo! he comes from the

Un poco più mosso. But lo! he comes from the

p

NIMROD.

G

But see, see!

midst of the burn - ing! — in calm and

midst of the burn - ing! — in calm and sol - - emn

midst of the burn - ing! — in calm and sol - - emn

midst of the burn - ing! — In calm and sol - emn si - lence —

he comes in solemn silence

sol - - emn si - lence, His trust - ing eyes are rais'd on high!

si - lence, His trust - ing eyes are rais'd on high! —

si - lence, His trust - ing eyes are rais'd on high! —

His trust - ing eyes are rais'd on high! — No

H

No mark, no mark is on his
 No mark is on his hair! No mark is on his
 No mark is on his hair! No mark is on his
 mark is on his hair! No mark is on his

This system contains five staves. The top staff is a vocal line in bass clef with lyrics. The second and third staves are vocal lines in treble clef with lyrics. The fourth and fifth staves are piano accompaniment in bass clef. A piano dynamic marking *f* is present at the beginning of the vocal lines. A section marker **H** is located at the end of the piano accompaniment.

mark is on his hair! Ah! 'tis a mar-vel in-
 hair!
 hair!
 hair!
 hair! Ah! 'tis a mar-vel in-

This system contains five staves. The top staff is a vocal line in bass clef with lyrics. The second, third, and fourth staves are vocal lines in treble clef with lyrics. The fifth staff is piano accompaniment in bass clef with lyrics. A piano dynamic marking *p* is present at the beginning of the piano accompaniment. A section marker **H** is located at the end of the piano accompaniment.

(he is lost in deep reflection.)

deed! Ah! 'tis a mar - - vel in - deed!

deed! Ah! 'tis a mar - - vel in - deed!

deed! Ah! 'tis a mar - - vel in - deed!

deed! Ah! 'tis a mar - - vel in - deed!

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "deed! Ah! 'tis a mar - - vel in - deed!". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment of chords. Dynamics include *mf* and *f*.

ABRAM. (comes forward)

Lord! Lord! All glo-ry be to Thee— for ev - - -
Women of the people. *mp*

A

Ah! 'tis a mar - vel in - deed!

Ah! 'tis a mar - vel in - deed!

Ah! 'tis a mar - vel in - deed!

A mar - vel!

The second system of music begins with the character ABRAM. (comes forward). It features four vocal staves and a piano accompaniment. The lyrics are: "Lord! Lord! All glo-ry be to Thee— for ev - - - Women of the people. *mp*". The piano accompaniment includes a right-hand melody and a left-hand accompaniment of chords. Dynamics include *f* and *mp*. The system concludes with the vocal line "A mar - vel!" and a piano accompaniment ending with a fermata.

er - more!

mar - vel! A mar - vel!

mp A mar - vel!

mp A mar - vel!

mp A mar - vel!

mp A mar - vel!

mf *p* *cresc.*

He retires by the left, praying.

A mar - vel! This

A mar - vel!

A mar - vel!

A mar - vel!

A mar - vel!

Moderato con moto.

CHORUS of PEOPLE
First Chorus.
Second Chorus.

SOPRAN.
marvel hath great Baal done. Great Baal. Great Baal, Praise — ye

ALT.
Great Baal. Great Baal, Praise ye

TENOR.
Great Baal. Great Baal, Praise ye

BASS.

SOPRAN.
No. no. no. evermore no! This marvel hath great Je-hovah

ALT.
No. no. no. evermore no! This marvel hath great Je-hovah

TENOR.
No. no. no. evermore no! This marvel hath great Je-hovah

BASS.

Moderato con moto.

Piano accompaniment for the first section.

him! Praise — ye him! Praise ye him! yea,

him! Praise — ye

No. no. no. evermore no! This mar-vel hath our great Baal done Praise

No. no. no. 'tis our great God, great Ba - al, who hath done this marvel. Praise

done Praise him! Praise him! Praise — ye,

done Praise him! Praise him! Praise — ye,

No. no.

No. no.

Piano accompaniment for the second section.

praise ye him! Praise ye him! Praise ye him! Praise ye him!

him! Praise ye him! Praise ye him!

him. Praise him, Praise him!

him, Praise him, Praise ye him! Praise him! Praise

praise ye him! no, no, no, ev-ermore

praise ye him! no, no, no, ev-ermore

no, ev-ermore no! Praise him, Praise

no, ev-ermore no! This marvel hath great Je-hovah done Praise him, Praise

no, ev-ermore no! Praise him, Praise

no, ev-ermore no! This marvel hath great Je-hovah done Praise him, Praise

him! no, no, our God hath done this great marvel

him! no, no, our God hath done this great marvel

him! This marvel great Jeho-vah hath done. Hal - le - lujah! Hal - le - lujah!

him! Hal - le - lujah! Hal - le - lujah!

no!

no!

him. Praise ye him! This

him! Praise ye him!

him! Praise ye him!

B

This marvel hath great Baal
Praise him!
Praise him!
Praise ye him! Praise him!

no, no, our God hath done this great marvel.
no, no, our God hath done this great marvel.

marvel hath great Baal done, great Baal, great Baal!
Great Baal, great Baal!

B

done Great Baal! This
Praise ye him! This marvel hath great Baal
Praise ye him! This marvel hath great Dagon done.
Praise ye him!

This marvel great Jeho-vah hath done Hal-le-lujah!
Praise him, Praise ye him!
Praise him, Praise ye him! Praise ye
Praise him, Praise ye him Praise ye him!

marvel Great Je-ho-vah hath done! Praise ye
 done! Praise ye
 Praise ye him!

This marvel great Astaroth hath done!
 Praise ye him! This marvel hath Great Jehovah
 Praise ye him! This marvel hath Great Jehovah done!
 him! This marvel hath Great Jehovah

This marvel hath Great Jehovah done!

him! This marvel hath Great Jehovah
 him! This marvel hath Great Je-hovah done. hath Great Jehovah
 Praise ye him! This marvel hath Great Jehovah
 This marvel hath Great Jehovah

done! great Baal great Baal
 Praise him! Praise him!
 done! Praise him! Praise him!
 Praise ye him! Praise him! Praise him!

D

done Hal-le - lujah! Hal - le - lujah!

done Hal-le - lujah! Hal - le - lujah!

done Praise him! Praise him!

done Praise him! Praise him!

This marvel our God alone hath done! Praise

This mar-vel our God a-lone hath done. our God alone hath done! Praise

This marvel our God alone hath done! Praise

This marvel our God alone hath done! Praise

D

This marvel hath Great Je-hovah done Praise him! Praise

This marvel hath Great Je-hovah done Praise him! Praise

This marvel hath Great Je-hovah done, Great Je-hovah done Praise him! Praise

This marvel hath Great Je-hovah done Praise him! Praise

him! Praise him! Praise him!

him! Praise him! Praise him!

him! Praise him! Praise him!

him! Praise him! Praise him!

E

him! This marvel hath Great Je-hovah done!

him! This marvel hath Great Je-hovah done!

him! This marvel hath Great Je-hovah done! our great God.

him! This marvel hath Great Je-hovah done!

Praise him! This

Praise him! This

Praise him! This marvel Great As-ta-roth hath

Praise him! This marvel Great As-ta-roth hath

E

our great God, our great God, our great God,

no, our great God, no, our great God,

our great God, our great God,

no, our great God, no, our great God,

marvel Great As-ta-roth hath done! As-ta-roth!

marvel Great As-ta-roth hath done! no, As-ta-roth!

done! As-ta-roth!

done! no, As-ta-roth!

F

our great God Praise ye him!

our great God Praise ye him! Praise him! Praise him!

our great God Praise ye him! Praise him! Praise him!

our great God Praise ye him! Praise him! Praise him!

As-ta-roth! no, no, 'twas our God a - lone,

As-ta-roth! no, no, no. Our God hath done this mar-vel

As-ta-roth! no, no, 'twas our God a - lone,

As-ta-roth! no, no, no. Our God hath done this mar-vel

F

no, no, 'twas our God a - lone!

no, no, 'twas our God a - lone!

no, no, 'twas our God a - lone!

no, no, no. Our God a - lone hath done this marvel.

Praise ye him, Praise ye him! This marvel Great As-ta-roth hath

Praise ye him, Praise ye him! Praise

Praise ye him, Praise ye him! Praise ye

Praise ye him! Praise

no, no, no. Our God a - lone!

no, no, no, Our God a - lone!

no, no, no. Our God a - lone!

no, no, no. Our God a - lone!

done Praise him! Yea! This marvel Great As-taroth hath

— ye him! Yea! This marvel Great As-taroth hath

him! This marvel Great As-taroth hath done! Praise — ye

— him Praise ye him! Praise him! Praise —

G *Più mosso.*

no, no, no, Our God a - lone!

no, no, no, Our God a - lone!

no, no, no, Our God a - lone!

no, no, no, Our God a - lone!

done Praise him! Praise him! Praise him!

done Praise him! Praise him! Praise him!

him! Yea! This marvel Great As-taroth hath done! Praise him!

— ye him! Ye must to our great God pay

Più mosso.

First system of musical notation. It consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The vocal line is mostly silent with some notes in the second staff. The piano accompaniment is mostly silent with some notes in the bass staff.

Bow_ before your God! no nev-ermore, nev-ermore.

Second system of musical notation. It consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The vocal line is mostly silent with some notes in the second staff. The piano accompaniment is mostly silent with some notes in the bass staff.

homage, and con-fess his bound-less might, his bound - less might,

Third system of musical notation. It consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The vocal line is mostly silent with some notes in the second staff. The piano accompaniment is mostly silent with some notes in the bass staff.

Fourth system of musical notation. It consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The vocal line is mostly silent with some notes in the second staff. The piano accompaniment is mostly silent with some notes in the bass staff.

no!

Bow be-fore

Your threats of

Fifth system of musical notation. It consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The vocal line is mostly silent with some notes in the second staff. The piano accompaniment is mostly silent with some notes in the bass staff.

Ye must to our great God pay homage and con-fess his bound-less might, his bound - less

else our ven-geance on you shall sure - - ly fall.

Sixth system of musical notation. It consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The vocal line is mostly silent with some notes in the second staff. The piano accompaniment is mostly silent with some notes in the bass staff.

H

your God! no, nevermore, nevermore, no!

ven-geance we de - spise, we scorn them, we scorn them,

Ye must to our great God pay homage, and con - fess his boundless

might, else our ven - geance on you shall sure - - ly

H

Bow be - fore your God! no, nev - er - more, nev - er - more, no,

Your threats of ven - geance we de - spise!

Your threats of ven - geance we de - spise!

Ye must to

might, his bound - less might, else our

fall! else our

Ye must to our great God pay hom - -

Bow — before your God! no, nevermore, nevermore
 we laugh at all your emp — ty
 at your threats — we mock, we scorn them we
 scorn them we
 our great God pay homage and con-fess his boundless might, his bound-less might
 ven-geance on you shall sure-ly fall!
 ven-geance on you shall sure-ly fall!
 age, and con-fess his bound-less might, his bound-less

K

no, nevermore, no! to
 rage, nevermore, no! to
 laugh at all your emp-ty rage! nevermore, no! to
 laugh at all your emp-ty rage! nevermore, no! to
 trem-ble, trem-ble and fear our vengeance dire! Ye must, pay due homage
 tremble, trem-ble and fear our ven-geance! Ye must, pay due homage
 might! Ye must, pay due homage

our own God, his great might, nevermore, nevermore, no!

our own God. his great might, nevermore, nevermore, no!

our own God. his great might, nevermore, nevermore, no!

our own God, his great might, nevermore, nevermore, no!

and acknowledge our God's bound - - less might, else our

and acknowledge our God's bound - - less might, else our

and acknowledge our God's bound - - less might, else our

and acknowledge our God's bound - - less might, else our

Your threats of vengeance we de -

Your threats of vengeance we de -

Your threats of vengeance we de -

Your threats of vengeance we de -

ven - geance on you shall sure - ly fall!

ven - geance on you shall sure - ly fall!

ven - geance on you shall sure - ly fall!

ven - geance on you shall sure - ly fall!

spise! We laugh to scorn your emp - ty

spise! We laugh to scorn your emp - ty

spise! We laugh to scorn your emp - - ty

spise! We laugh to scorn your emp - - ty

Fear our vengeance, lest on your heads it fall!

Fear our vengeance, lest on your heads it fall!

Fear our vengeance, lest on your heads it fall!

Fear our vengeance, lest on your heads it fall!

rage! To your God bow in wor - ship!

rage! To your God bow in wor - ship!

rage! To your God bow in wor - ship!

rage! To your God bow in wor - ship!

Ye must to

Ye must to our great God pay homage and con - fess his bound - less might,

Ye must to

Ye must to our great God pay homage and con - fess his bound - less might,

M

his boundless might — ac - knowledge! no! no!

his boundless might ac - knowledge! no! no!

his boundless might ac - knowledge! no! no!

his boundless might ac - knowledge! no! no!

our great God pay homage, and con-fess his boundless might. Ye must con-fess him!

our great God pay homage, and con-fess his might. Ye must con-fess him, Ye must con-

Ye must con-

no! no! no! no! no!

no! no! no! no! no!

no! no! no! no!

no! no! no!

Ye must con-fess him! Ye must con-fess. Ye must con-fess his boundless might, else our

Ye must con-fess his bound-less might! Ye must con-fess his boundless might, else our

fess him! Ye must con-fess his boundless might! else our

fess him! else our

N

Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!

Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!

Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!

Your God a - dore! your God a - dore! be - fore him bow! to him pay homage!

ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!

ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!

ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!

ven - geance yea, our ven - geance on you shall surely fall! on you shall surely fall!

N

no! no! no! no! no! no!

no! no! no! no! no! no!

no! no! no! no! no! no!

no! no! no! no! no! no!

Yea, trem - - ble, and fear, fear, lest on you our

Trem - - ble and fear, lest on you our vengeance fall! Fear, lest on you our

Ye must him worship. Ye must him worship. Ye must him worship or fear

Fear lest on you our ven - geance swift - ly fall, fear, lest on you our ven - geance

O

no! We laugh to scorn your empty rage! We laugh to

no! We laugh to scorn your empty rage! We laugh to

no! We laugh to scorn your empty rage! We laugh to

no! We laugh to scorn your empty rage! We laugh to

ven - geance fall! Trem -

ven - geance fall! Trem -

our vengeance dire! Trem -

swift - ly fall! Trem -

scorn your emp - ty rage! nevermore, never - more!

scorn your emp - ty rage! nevermore, never - more!

scorn your emp - ty rage! nevermore, never - more!

scorn your emp - ty rage! nevermore, never - more!

- ble! trem - ble!

- ble!

- ble! trem - ble!

- ble! trem - ble!

- ble! trem - ble!

Ye must him

Ye must him

P

nev-ermore, never-more! nev-ermore, nevermore, no! For

nev-ermore, never-more! nev-ermore, nevermore, no! For

nev-ermore, never-more! nev-ermore, nevermore, no! For

nev-ermore, never-more! nev-ermore, nevermore, no! For

Trem-ble! Fear, lest our vengeance on you fall!

wor-ship Ye must him wor-ship Ye must confess his boundless might!

Trem-ble! Fear, lest our vengeance on you fall!

wor-ship Ye must him wor-ship Ye must confess his boundless might!

P

Tempo I.

our God is the one true God, Praise him, Praise him!

our God is the one true God, Praise him Praise him! Ours on ly is the one true

our God is the one true God, Praise him Praise him!

our God is the one true God, Praise him, Praise him!

no, no, no! ours alone is the true God. Praise ye

no, no, no! ours alone is. Praise ye

no, no, no! ours alone is. Our God,

no, no, no! ours alone is the true God. Praise ye

Tempo I.

Praise him, Praise him! Praise
 God, Praise him, Praise him! Praise
 Praise him, Praise him! Ours on-ly is the one true God, Praise
 Praise him, Praise him! Praise

no, no, no, ours a-lone is! Praise him, Praise
 him, praise ye him! Praise him, Praise
 our God on-ly is the true God, is the migh-ty, the
 him, O praise ye him! no, no,

him, Praise him! Praise him, Praise him! Ours
 him, Praise him! Praise him, Praise him!
 him, Praise him! Praise him, Praise him! Ours
 him, Praise him! Ours on-ly is the one true God! Praise him, Praise him!
 ye him! Praise him, Praise ye him!
 ye him! Praise him, Praise ye him!
 ho-ly God, Praise him, Praise ye him!
 no,ours alone is the true God, is the migh-ty, the ho-ly God!

on-ly is the one true God! Ours

Praise ye him!

on-ly is the one true God! Ours

Praise ye him!

no, no, no, ours a-lone is the true God,

no, no, no, ours a-lone is!

no, no, no, ours a-lone is the true God,

no, no, no, ours a-lone is!

on-ly is the one true God!

Praise ye him!

on-ly is the one true God! ours on-ly is the one true

Praise ye him!

no, no, no, ours a-lone is the true God. Praise ye

no, no, no, ours a-lone is. Praise ye

no, no, no, ours a-lone is the true God, Praise ye

no, no, no, ours a-lone is. Praise ye

R

Praise him! Praise him, a-lone, Praise him a-lone and con-
 Praise ye him! Praise to him, a-lone, Praise him a-lone and con-
 God, ours only is the one true God, a-lone, Praise him a-lone and con-
 him, Praise ye him! For he a-lone, he a-lone
 him, Praise ye him! For he a-lone, he a-lone
 him, Praise ye him! For he a-lone, he a-lone
 him, Praise ye him! Praise

R

fess his boundless might, and con-fess his boundless might.
 fess his boundless might, and con-fess his boundless might.
 fess his boundless might, and con-fess his boundless might.
 fess his boundless might, and con-fess his boundless might.
 is the ho-ly God!
 is the ho-ly God!
 is the ho-ly God!
 ye him!

Più mosso.

Bow — be-fore

Bow be - fore

Ye must con -

Ye must to our great God pay homage, and con - fess his boundless might, Ye must con -

Più mosso.

mf

your God! no. never-more, nev-er-more, no!

your God! no, nev-er-more, nev-er-more, no!

Ye must to our great God pay homage, and con -

fess his bound - - less might! else our ven-geance on

fess his bound - - less might! else our ven-geance on

cresc.

f **S**

Bow be-fore your God! no, nev-er-more, nev-er-more.

Bow be - fore your God! no, nev-er-more, nev-er-more,

We laugh to scorn your emp - - - ty

We laugh to scorn your emp - ty

Ye must con - fess his bound - - - less

fess his boundless might, Ye must con - fess his bound - - - less

you shall sure - ly fall!

you shall sure - ly fall!

no, no, no.

no, no, no,

rage, no, no,

might! Trem - ble! yea, trem - ble,

might, and bow be - fore him, bow down be - fore him, bow down be -

Trem - ble! yea, trem - ble, Fear our wrath

Bow down be - fore him, bow down be - fore him,

T

no, no, we ne'er will bow be -
 no, no, to our great God must ye bow
 no, no, we ne'er will bow be -
 no, no, to our great God must ye bow

Fear our wrath, bow ye be - fore him his might con fess - ing
 fore him Fear our wrath! else our vengeance on you shall
 bow ye be - fore him: bow ye be - fore him his might con fess - ing
 wor - ship his might, else our vengeance on you shall

piu f

T

fore your God, no, nev - er! no,
 down and his might must ye con - fess. we laugh to
 fore your God, no, nev - er! no,
 down and his might must ye con - fess. we laugh to

bow ye be - fore him his might con-fessing Ye must con-fess his
 sure-ly fall Fear! lest our ven - geance on you fall. Bow to him!
 bow ye be - fore him his might con-fessing Ye must con-fess his
 sure-ly fall Trem - ble, lest our ven - geance on you fall. Bow to him!

piu f

U

no, no, no, For
 scorn your emp-ty rage! We laugh to scorn your emp-ty rage! For

bound - less might! Bow ye to him! For
 Bow ye to him! Bow to him! Bow ye to him! For

bound - less might! Bow ye to him! For
 Bow ye to him! Bow to him! Bow ye to him! For

he, our God a - lone. our God is the
 he, our God, is a - lone the true God, the
 he, our God, is a - lone the true God, the
 he, our God, is a - lone the true God, the

he, our God, is God a - lone! The true God! The
 he is God, is God a - lone! our God is the
 he is God, is God a - lone! The true God! The
 he is God, is God a - lone! The true God! The

ff

V

ho - - - ly God, The ho - - - ly
 ho - - ly, the migh - - ty, migh - ty God, ho - - - ly
 ho - - ly, the migh - - ty, migh - ty God, ho - ly God!
 ho - - ly, the migh - - ty, migh - ty God, ho - - - ly
 ho - - ly, the migh - - ty, migh - ty God, ho - - - ly
 ho - - - ly God, The ho - - - ly
 ho - - ly, the migh - - ty, migh - ty God, ho - - - ly
 ho - - ly, the migh - - ty, on - ly true God! _____

V

God! _____ Praise him!
 God! _____ Praise _____
 Praise _____ him! _____ Praise _____
 God! _____ Praise him!
 God! _____
 God! _____ Ye must to our God bow in
 God! _____ Ye must to our God bow in hom - - age,
 Ye must to our God bow in hom - - age, Ye must con -

W

Praise him! Ye must to our God bow in hom - - age,
 him! Ye must to our God bow in
 him! Praise him!
 Praise him!
 Ye must to our God bow in hom - - age.
 hom - - age, must con - - fess his
 must con - fess, con - fess his
 fess his bound - - less might,

W

Ye must con - fess his bound - less might,
 wor - ship. Ye must con - fess his boundless
 Ye must to our God bow in hom - - age ye must bow down
 Ye must to our God bow in hom - - age
 must con - fess his bound - less might!
 bound - less might, wor - ship him!
 bound - less, bound - less might, wor - ship him!
 wor - ship him! wor - ship him!

his boundless might! **X** worship and con - fess his boundless might!

might! his boundless might, Bow

worship and con - fess his boundless might. Bow

worship and con-fess his boundless might, con - fess his boundless might!

wor - ship him, Bow down to him, Bow down to him

wor - ship him, Bow down to him, Bow down to him

wor - ship him, Bow down to him, Bow down to him

wor - ship him, Bow down to him, Bow down to him

X

— or else, — woe — to you! — fear our vengeance

or else, woe to you! fear our vengeance

— or else, — woe — to you! — fear our vengeance

— or else, — woe — to you! — fear our vengeance

or, if not, death to you all, per - ish! Bow down to

or, if not, death to you all, per - ish! Bow down to

or, if not, death to you all, per - ish! Bow down to

or, if not, death to you all, per - ish! Bow down to

X

dire! fear our ven - geance dire! Per - ish!

him, or if not, death to you all, per - ish! Per - ish!

Y

Recit.

NIMROD.

(The people become aggressive, Nimrod smites upon the Gong, the conflict ceases.)

death to you all! Bow down to him, else ye die!

Silence all! go your

Recit.

NIMROD.

way, and stop this fierce con - ten-tion! Put your hand to the work and cease vain dis - sen-sion, What

ANGEL'S VOICES.
(above, invisible.)

Go
though in my-ste-ry God doth en-fold him, Build ye the Tow'r, and then ye shall be - hold him!

Moderato.

to, let us now go down among them, and destroy their foolish Tow'r, and let us there con - found their
(The people separate disputing, and retire to the back-ground.)

language, that none un - der - stand the oth - er.
The Overseer (goes among the still angry people, separating them and ordering them to resume labor.)
To work! to work! that to - day we complete it,

Come then to labor. and naught can defeat it, Come on! To la - bor!

Moderato con moto.

CHORUS of the PEOPLE.

SOPRANO. To work, to work!

ALTO. To work, to work! To work, to work! Now prepare we the

TENOR. To work, to work!

BASS. To work, to work! To work, to work! Now prepare we the

Moderato con moto.

Andante.

Let us upraise them, In or - der place them!

pon - de - rous mas - ses,

Andante.

Let us upraise them, In or - der place them!

pon - de - rous mas - ses,

Andante.

p

Moderato con moto.

we hear!

Stir up the crucibles!

we hear!

Heat up the ov-ens!

Stir up the-

Moderato con moto.

Andante.

Heat up the ov - ens!

we hear!

Ply the strongham-mers!

crucibles!

Andante.

Andante.

(It gradually becomes dark, the Chorus are in consternation.)

Lento.

See! the vault of heav'n is dark and gloomy!

Murky clouds now arise black on ev-ry side!

Lento.

p Heavy and dismal is the threatening sky!

mf The light is swallow'd up in pitchy

p How all around is o-vercast!

This system contains the first three vocal lines and the piano accompaniment. The piano part features a series of chords in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic.

darkness!

mp The air is sul - try and sti - fling!

This system contains the next three vocal lines and the piano accompaniment. The piano part continues with chords and a bass line, marked with a mezzo-piano (*mp*) dynamic.

(Abram comes forward from the left much agitated.)

mf Ah! tis in vain we seek to turn — and flee!

mf Ah! tis in vain we seek to turn and flee! Ah!

mf Ah! tis in vain we seek to turn and flee! Ah!

O hor - - - - - ror!

This system contains the final three vocal lines and the piano accompaniment. The piano part features a more active accompaniment with chords and a bass line, marked with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and a 3/4 time signature.

Con moto.

ABRAM.

Tis not of earth, all this hot and sultry va - - por, that

in ev-er deep - er gloom is en-wraps: in fire Je- ho- vah Al - migh - ty

breathes from the dark - - - ness, from the gloom that this day — up - on us doth

A
fall. Whither es- cape? for the air and the sol - - id earth by the

breath of his mouth are en - kind - led! woe — to us!

woe to us! whith - er fly? ah. woe

to us!

B
Tis fervent prayer a-lone that can de-li-ver. When from us

ev-ry hope fades and dis-ap-pears, Tho' crime and guilt seem to

pass-long un-heed-ed, God's nigh-ty arm at length shall be

seen; Then in his ven - geance he scour - ges the peo - - ple And with a

breath — he hum - - bles the na - - tions! Woe: — to us:

C

woe — to us. woe, — ah, woe, — ah, woe —

to us!

All earthly things are as nought!

NIMROD.

Recit.

Presuming slave!

Wilt thou with luring words se - duce my trusting peo-ple? Wilt thou de - coy them from

me, their Lord? For thee was wrought one mar-vel; let now the sec - ond like-wise, be wrought!

a tempo. Recit.
Seize him! Seize him! Down from the tower hurl him! From its dizzy height let him

a tempo.
go to his grave! Why tar - ry ye? Why stand ye so af - fright-ed?

SOPRANO. Animato.
ALTO.
TENOR.
BASS.
Hark! how the thunder rolls!
Hark! how the thunder rolls!
Hark! how the thunder rolls!
Hark! how the thunder rolls!

Animato.
Hark! how the thunder rolls!

Soon shall we be far o'er the thun - der - storm!

Why do ye fear? ful -

Earth trem - bling shakes!

Earth trem - bling shakes!

Earth trem - bling shakes!

Earth trem - bling shakes!

fil - what I com - mand!

mf sempre più animato.

cresc.

2. sempre più animato.

(Amid a terrific crashing accompanied by thunder and lightning, the tower is destroyed.)

Allegro.

Piano introduction featuring a series of crashing chords in the right hand and a melodic line in the left hand. The music is marked *ff* and *Allegro*. The right hand consists of vertical chords, while the left hand has a more active, rhythmic line.

Four vocal staves (Soprano, Alto, Tenor, Bass) with the word "Horror!" written across them. The notes are held for a long duration, indicating a dramatic, sustained cry. The music is marked *f*.

Piano accompaniment for the vocal section. It features arpeggiated chords in the right hand and a melodic line in the left hand. The music is marked *mf* and includes fingerings such as 7, 6, 5, 4, 3, 2, 1.

Piano accompaniment for the vocal section. It features arpeggiated chords in the right hand and a melodic line in the left hand. The music is marked *mf*, *mp*, and *f*. It includes fingerings such as 7, 6, 5, 4, 3, 2, 1.

Piano accompaniment for the vocal section. It features arpeggiated chords in the right hand and a melodic line in the left hand. The music is marked *ff* and includes a section labeled **D**. It includes fingerings such as 7, 6, 5, 4, 3, 2, 1.

Hor - - - - - ror!

Hor - - - - - ror!

Hor - - - - - ror!

Hor - - - - - ror!

f

mf *mp* *f*

sf

E

Woe - - - - - to us!

Woe - - - - - to us!

Woe - - - - - to us!

Woe - - - - - to us!

f

First system of musical notation. The right hand features a melodic line with several groups of seven notes marked with a '7' above them, indicating a seven-fingered scale. The left hand provides a harmonic accompaniment. Dynamics include *mf* and *mp*. A fermata is placed over the final notes of the right hand.

(Nimrod, having for some time beheld the upheaval of Nature, retires with his followers.)

Second system of musical notation. Both hands play a steady, rhythmic accompaniment consisting of eighth notes. The right hand has a more complex harmonic structure than the left. Dynamics are marked as *p*.

Third system of musical notation. The right hand returns to a melodic line with groups of seven notes marked with a '7'. The left hand continues with the eighth-note accompaniment. Dynamics include *f* and *p*.

Fourth system of musical notation. The right hand has a melodic line with groups of seven notes marked with a '7'. A dynamic marking *f* is placed above the staff. The left hand continues with the eighth-note accompaniment. A dynamic marking *p* is placed below the staff. A fermata is placed over the final notes of the right hand.

Fifth system of musical notation. Both hands play a steady, rhythmic accompaniment consisting of eighth notes. The right hand has a more complex harmonic structure than the left. Dynamics are marked as *p*.

Sixth system of musical notation. Both hands play a steady, rhythmic accompaniment consisting of eighth notes. The right hand has a more complex harmonic structure than the left. Dynamics are marked as *crese.* (crescendo).

G

Fly, our lives let us rescue

H

and save our children!
 haste we, haste we, and save our children!
 rescue. and save our children!
 and save our children!

The first system of the musical score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand. The vocal parts are mostly silent in this system.

The second system of the musical score features vocal entries and piano accompaniment. The vocal staves contain the lyrics: "Woe to us, Woe to us, Woe to us, Woe. ah! woe". The piano accompaniment continues with the eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f* and *pp*.

The third system of the musical score features vocal entries and piano accompaniment. The vocal staves contain the lyrics: "to us! to us! to us!". The piano accompaniment continues with the eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *pp* and *mf*.

I

The tow'r is no

I

The tow'r is no

more! The tow'r is no

more.

more.

The tow'r is no more, The
The tow'r is no
The

This system contains the first vocal entry. The vocal lines are in a key with two flats and a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

tow'r is no more!
more, is no more!
tow'r

This system continues the vocal lines. The piano accompaniment includes a dynamic marking of *f* (forte) and features a melodic line in the treble with a long slur.

This system shows the continuation of the piano accompaniment. The vocal lines are mostly rests, indicating the end of the vocal phrase. The piano accompaniment continues with the same rhythmic and melodic patterns.

K

Ah! fly!

Ah! fly!

Ah! fly!

Ah! fly!

f

f

K

Ah! fly

Ah! fly!

Ah! fly!

Ah! fly!

dimin.

fly this dread - ful place!

fly this dread - ful place!

dim

dim

(They flee in every direction, at some distance Abram is seen kneeling in prayer.)

L

First system of musical notation for section L. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a series of chords. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation for section L. The treble staff continues the melodic line. The bass staff continues the chordal accompaniment. A dynamic marking of *p* (piano) is present in the third measure of the bass staff.

M

First system of musical notation for section M. The treble staff features a melodic line with a slur. The bass staff contains chords with a dynamic marking of *p* (piano) in the second measure.

N

First system of musical notation for section N. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *pp* (pianissimo) is present in the first measure of the bass staff.

Second system of musical notation for section N. The treble staff has a melodic line with a slur. The bass staff continues the rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present in the second measure of the bass staff.

Third system of musical notation for section N. The treble staff has a melodic line with a slur. The bass staff continues the rhythmic accompaniment. A first ending bracket labeled '1' is present in the final measure of the bass staff.

Lento.

NIMROD. (enters from the right, in deep meditation.)

The tow'r. from whence in pride I

all survey'd. The cit - y, wherein my pomp ar-ray'd I sat as Lord, know-ing no e-qual,

Now are en-shrouded deep in blackest darkness. Horror! Horror! Of

Recit. *a tempo.*
or - der all dis-rupt-ed are the ties. What was my pride, a heap of ru - in lies! And

Recit.
they, my slaves, who on my nod a - wait - ed. They too are gone, to swift de-struction fat - ed!

Ter - ror and fear their minds have be-wilder'd, Naught but a way of es-cape they seek!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat). It begins with a triplet of eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex rhythmic pattern with many triplets and sixteenth notes.

I call on them vain - ly For they know not the words I speak:

dimin.

The second system continues the vocal and piano parts. The vocal line has a long note followed by a triplet. The piano accompaniment includes a section marked 'dimin.' (diminuendo) with a hairpin symbol, showing a gradual decrease in volume. The piano part features sustained chords and moving lines in both hands.

Ah me un - hap - py! No bet - ter now than one of my own servants!

The third system concludes the vocal phrase. The vocal line ends with a long note. The piano accompaniment features a long, sweeping hairpin symbol, likely indicating a crescendo or decrescendo. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Moderato assai.

Oh! — how vain and i - dle seems to me now what I built, and thought would

The fourth system begins the 'Moderato assai' section. The vocal line starts with a long note. The piano accompaniment is in a grand staff with a key signature of three flats. It features a steady, rhythmic accompaniment with chords and moving lines.

last for ev-er, My crowning work of life, — My dearest hope, My pride, Now no

The fifth system continues the vocal and piano parts. The vocal line has a long note followed by a triplet. The piano accompaniment features a steady, rhythmic accompaniment with chords and moving lines.

P

firm - er than the smallest stone rol-ling down a Moun - tain! How low - - - - - cast

down. - - - - - how deep - - - - - ly sunk - en! How low - - - - - cast down. - - - - - how

deep - - - - - ly sunk - en, I, who, but now, dar'd, with in - sane - - - - - pre-sump-tion, the

Lord of heav'n to riv-al, with God, the might-y one, to vie! A flash! - - - - - and ah! - - - - -

- - - - - my eyes - - - - - are open-ed, and my tremen-dous er - - - - - ror I see!

ABRAM.
(slowly advancing.)

A flash, and Ah! I now my er - ror see! The

Lento.

great Je - ho - vah reigns! 'Twas not his will, that in the lap of time Man -

kind im - mov-a - ble should linger. Therefore crush'd he with mighty hand the Tow - er, that to

one place them con - fined. And, that they might be hence - forth sep - a - ra - ted.

He made con - fusion in their speech, that they should not compre - hend one an - oth - er. As a

Allegro non troppo.

migh - - ty stream in - to three sub - di - vides, So

now the num - rous host on - ward glides; To

South, to West, to North they go,

Wan - - - - - dring with foot - - - - - steps slow!

Three dissolving views succeed one another as each of the departing tribes crosses the stage in procession: the Chorus sing behind the scene.

1st PICTURE.

Chorus of the Sons of Shem.

Allegro non troppo.

SOPR.

Soprano vocal line with musical notation.

TEN.

Tenor vocal line with musical notation.

1. Hark! e'en
be-
der,

Allegro non troppo.

Piano accompaniment for the first system, including treble and bass staves.

Soprano vocal line with musical notation.

now we hear with deep de-vo-tion.
hold the lof-ty ce-dars
yon-der, wend we our jour-ney.

Tenor vocal line with musical notation.

Piano accompaniment for the second system, including treble and bass staves.

Soprano vocal line with musical notation.

Jor-dans waves in gen-tle mo-
In the zeph-yrs gent-ly wav-
yon-der, yon-der wend we our jour-

Tenor vocal line with musical notation.

Piano accompaniment for the third system, including treble and bass staves.

tion!
ing!
ney!

ha!
ha!
..a!

The first system contains two vocal staves and a grand staff. The vocal lines are in a minor key with a melodic line and a lower accompaniment line. The lyrics 'tion!', 'ing!', and 'ney!' are placed under the first vocal staff. The second vocal staff has the lyrics 'ha!', 'ha!', and '..a!' under the final notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ha!
ha!
ha!

The second system continues the vocal and piano parts. The vocal lines have more notes, and the piano accompaniment features a rhythmic pattern with eighth notes in the left hand. The lyrics 'ha!', 'ha!', and 'ha!' are placed under the second vocal staff.

The third system shows the piano accompaniment. It consists of two grand staves. The piano part continues with eighth-note patterns in the left hand and chordal accompaniment in the right hand. There are some triplets and dynamics like *p* (piano) indicated.

pp

The fourth system concludes the piano accompaniment. It features a grand staff with a *pp* (pianissimo) dynamic marking. The music ends with a final chord and a double bar line.

Chorus of the Sons of Ham.

Allegro non troppo.

ALTO.

BASS.

Forth

Allegro non troppo.

The first system of the musical score features three staves. The top staff is for the Alto voice, the middle for the Bass voice, and the bottom for the piano accompaniment. The tempo is marked 'Allegro non troppo'. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part begins with a forte dynamic (mf) and consists of a rhythmic accompaniment of eighth and sixteenth notes.

The second system continues the musical score. The vocal staves contain the lyrics: "from Eu-phra - tes' fer - tile vale we wan - der, ——— forth from Eu - phrates' fer - tile vale we". The piano accompaniment continues with its rhythmic pattern.

The third system continues the musical score. The vocal staves contain the lyrics: "wan - der, ——— un - to the burn - ing sand - y des - ert, ——— un - to the". The piano accompaniment continues with its rhythmic pattern.

The fourth system concludes the musical score. The vocal staves contain the lyrics: "burn - ing sand - y des - ert, ——— Where the sun — darts forth his ray, ——— And". The piano accompaniment continues with its rhythmic pattern.

night — ne'er cools — the heat — of day!

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics "night — ne'er cools — the heat — of day!". The lower staff is a piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

We roam far and wide without rest or peace — We

The second system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics "We roam far and wide without rest or peace — We". The lower staff is a piano accompaniment, continuing the rhythmic pattern from the first system.

roam far and wide without rest or peace — Like — the sand, like the sand

The third system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics "roam far and wide without rest or peace — Like — the sand, like the sand". The lower staff is a piano accompaniment, continuing the rhythmic pattern.

— when blown — by the whirl-wind — so wan - der we — for ev - er,

The fourth system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics "— when blown — by the whirl-wind — so wan - der we — for ev - er,". The lower staff is a piano accompaniment, continuing the rhythmic pattern.

so wander we for ev - er. — so wander we for ev - er.

This system contains the first two systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with chords and arpeggiated figures.

We pitch our light tent, and our

This system contains the third and fourth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with chords and arpeggiated figures, including dynamic markings *f* and *ff*.

cat-tle graze. — we pitch our light tent, and our cat-tle graze — and the

This system contains the fifth and sixth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with chords and arpeggiated figures.

place of our so - journ-ing — and the place of our so - journing —

This system contains the seventh and eighth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with chords and arpeggiated figures.

sees us no more re-turn - - ing, sees us nev-er re - turning!

The first system of the score features a vocal line at the top with lyrics: "sees us no more re-turn - - ing, sees us nev-er re - turning!". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a section marked with an 8-measure rest (8.) above the treble staff.

The second system continues the piano accompaniment from the first system. It consists of two staves (treble and bass clef) with dense chordal textures. A dynamic marking of *mf* (mezzo-forte) is present in the lower right portion of the system.

The third system continues the piano accompaniment. It features a dynamic marking of *dimin.* (diminuendo) in the upper right portion of the system, indicating a gradual decrease in volume.

The fourth system continues the piano accompaniment. A dynamic marking of *pp* (pianissimo) is present in the upper right portion of the system, indicating a very soft dynamic level.

The fifth system continues the piano accompaniment. It features a dynamic marking of *pp* (pianissimo) in the upper right portion of the system. The system concludes with two first endings, each marked with the number "1".

Chorus of the Sons of Japhet.

Moderato con moto.

SOPRANO.

ALTO.

TENOR.

BASS.

Moderato con moto.

A

Where in in-lets deep sports the o-ccean glad, — where the murmuring streamlet the shore doth kiss,

Where in in-lets deep sports the o-ccean glad, — where the murmuring streamlet the shore doth kiss,

Where in in-lets deep sports the o-ccean glad, — where the murmuring streamlet the shore doth kiss,

Where in in-lets deep sports the o-ccean glad, — where the murmuring streamlet the shore doth kiss,

A **B**

the bright shore, all in verdure clad: there, there, make we our a - bode, there, make we

the bright shore, all in verdure clad: there, there, make we our a - bode, there, make we

the bright shore, all in verdure clad: there, there, make we our a - bode, there, make we

the bright shore, all in verdure clad: there, there, make we our a - bode, there, make we

B

our a - bode.

our a - bode.

our a - bode.

our a - bode.

p

C
mf
Where in de-so-late for-ests, in pi-ny crag ea-gles

mf
Where in de-so-late for-ests, in pi-ny crag ea-gles

mf
Where in de-so-late for-ests, in pi-ny crag ea-gles

mf
Where in de-so-late for-ests, in pi-ny crag ea-gles

mf

C

D
f
build their ey-ry, — where all a-round — is heard ne'er a sound; there, there, make we

f
build their ey-ry, — where all a-round — is heard ne'er a sound, there, there, make we

f
build their ey-ry, — where all a-round — is heard ne'er a sound, there, there, make we

f
build their ey-ry, — where all a-round — is heard ne'er a sound, there, there, make we

p

D

our a - bode, there make we our a - bode!

our a - bode, there make we our a - bode!

our a - bode, there make we our a - bode!

our a - bode, there make we our a - bode!

E

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

mp Where on high their blue peaks the mountains raise;

E

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

Where the land-scape ev - er new charms un-folds to the spi - rit's drea -

F

- my gaze; there, there make we our a - bode, there make we our a -

- my gaze; there, there make we our a - bode, there make we our a -

- my gaze; there, there make we our a - bode, there make we our a -

- my gaze; there, there make we our a - bode, there make we our a -

F **G_p**

bode, there make we our a - bode,

bode, there make we our a - bode,

bode, there make we our a - bode,

bode, there make we our a - bode,

mp

G

there make we our a - bode!

there make we our a - bode!

there make we our a - bode!

there make we our a - bode!

Moderato con moto.

ANGELS VOICES. (from above, invisible.)

Thus were they scat-ter-ed by the Lord from thence in - to all the

This system contains the vocal line for the first system and the piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "Thus were they scat-ter-ed by the Lord from thence in - to all the". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring sustained chords in the right hand and a simple bass line in the left hand.

na - tions, and they left off to build the ci - ty.

This system contains the vocal line for the second system and the piano accompaniment. The vocal line continues with the lyrics: "na - tions, and they left off to build the ci - ty.". The piano accompaniment continues with sustained chords and a simple bass line.

Allegro moderato.

(The stage again represents the former scene.)

p

This system contains the piano accompaniment for the first system of the 'Allegro moderato' section. It features a grand staff with treble and bass clefs. The right hand has a rhythmic pattern of eighth notes with triplets, and the left hand has a simple bass line. The dynamic marking is *p* (piano).

poco a poco cresc.

This system contains the piano accompaniment for the second system of the 'Allegro moderato' section. It continues the rhythmic pattern from the first system. The dynamic marking is *poco a poco cresc.* (poco a poco crescendo).

This system contains the piano accompaniment for the third system of the 'Allegro moderato' section, continuing the rhythmic pattern and dynamic markings.

A

Piano introduction for section A, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

ABRAM.

The hea - - vy mists at length are scat - - ter'd, and

Musical notation for the first line of lyrics, including vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *crese.*

gleam - ing bright, up - on the riv - - en

Musical notation for the second line of lyrics, including vocal line and piano accompaniment.

clouds with sev'n - - fold col - or'd light the

Musical notation for the third line of lyrics, including vocal line and piano accompaniment.

B

rain - - bow stands!

Musical notation for section B, including vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with eighth notes.

B

This is the heav'n - ly gate,

pp

whence now, as pil - - - grims, the three pa - - rent

na - tions pass out in - to the world!

C

Moderato.

It is the Sign of the cov - e - nant which binds them all in one, when

mf sempre legato.

they no long - er see each others fa - - - ces. Now that the pil - grim - age be - gins, it

D

D

of their common o - ri - gin reminds them, and that they all, — they all — Je -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "of their common o - ri - gin reminds them, and that they all, — they all — Je -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with some rests in the left hand.

ho - - - valis chil - - dren are.

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "ho - - - valis chil - - dren are.". The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

Recit. lento.

Where - e'er the clouds shall gath-er thro' des-ert, wood and sea, shin - eth this

The recitative section begins with a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and the lyrics: "Where - e'er the clouds shall gath-er thro' des-ert, wood and sea, shin - eth this". The piano accompaniment is sparse, with a few chords in the left hand and a few notes in the right hand.

to - ken, and, as at the sep - a - ra - tion. So shall it shine on the day when we shall be re - u -

The third system continues the recitative section. The vocal line has a treble clef and the lyrics: "to - ken, and, as at the sep - a - ra - tion. So shall it shine on the day when we shall be re - u -". The piano accompaniment remains sparse, with a few chords in the left hand.

Allegro moderato.

nit-ed! O joyful, rap-turous re - n - nion, to which man-kind, re - new'd, re -

lento.

The final section begins with a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and the lyrics: "nit-ed! O joyful, rap-turous re - n - nion, to which man-kind, re - new'd, re -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A *lento.* marking is present above the piano staff. The system ends with a double bar line.

turns; — he, who thro' name - less pains — and sor - rows, — and during

ma - ny thousand years — for this hath year - ed, up - on the breast of his long — lost

broth - - er wakes — a - gain!

E

He seems to hear the child - ish dit - ties which at his cra - - dle - side — were

p

sung. — — — — — 0 trans - port! they are re - u - nit - ed; it brings back

home_ in days_ of yore, — and they who once as chil - dren part - ed, as

F

mf

F

men_ now, as men_ now meet, to part no more. — The

f

joy_ of youth, then prized so light - ly, is now a dear - ly, dearly purchas'd bliss; In

G *animato.*

bat - tle 'gainst op-pos-ing for - tune strove oft - en-times the mailed hand, in

mp animato.

G

poco stringendo.

bat - tle 'gainst oppos-ing for - tune strove oft - en-times the mailed hand; but

poco stringendo.

esce.

now — that they — are vic - tors, with joy they look down — upon the prom - ised

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "now — that they — are vic - tors, with joy they look down — upon the prom - ised". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes a dynamic marking of *f* (forte) at the beginning.

land, up - on the promised land!

The second system continues the vocal line with the lyrics "land, up - on the promised land!". The piano accompaniment continues with the same instrumentation and key signature. A dynamic marking of *f* is present at the start of the piano part.

Con moto.

Then, — O then is the world — a

The third system begins with the tempo instruction *Con moto.* The vocal line starts with the lyrics "Then, — O then is the world — a". The piano accompaniment features a dynamic marking of *pp* (pianissimo) and includes a triplet of eighth notes in the left hand.

gold - en E - - - - den, where

The fourth system continues the vocal line with the lyrics "gold - en E - - - - den, where". The piano accompaniment continues with the same instrumentation and key signature.

all men, all are with the self - - - same spi - rit fill'd, the

The fifth system concludes the vocal line with the lyrics "all men, all are with the self - - - same spi - rit fill'd, the". The piano accompaniment continues with the same instrumentation and key signature, ending with a dynamic marking of *p* (piano).

H

self - same lan - guage speak - ing;

where man to God o - be - dient lives, who

mf

this great law to each one gives:

I

As thou lov'st thy - self, so

mf

shalt thou love thy neigh - bor!

K

Yea!

pp

As thou lov'st thy - self,

p

L

so shalt thou love thy

p

neigh - bor!

p

(Nimrod's followers draw near from different sides of the stage, unobserved by him.)

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and quarter notes in the bass line, with chords in the treble line.

Moderato assai.
NIMROD.

The second system of music includes the vocal line and piano accompaniment. The vocal line has the following lyrics: "High o'er this arch in e - ther pen - dent, the heav'n's before me o - pen wide; there, in the zones of". The piano accompaniment includes dynamic markings: *mp* (mezzo-piano) and *cresc.* (crescendo). The music continues with a similar rhythmic and harmonic structure to the first system.

The third system of music continues the vocal line and piano accompaniment. The vocal line has the following lyrics: "light transcendent, I behold the Lord on throne resplendent, round whom time's o - cean rolls its". The piano accompaniment maintains the established harmonic and rhythmic patterns.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the following lyrics: "tide!". The piano accompaniment features a more active bass line with eighth-note patterns. The system ends with a double bar line and a fermata over the final notes.

animato.

wond-rous light up - on me flash - es, and far a - bove earths' dust and ash - es.

p animato. *cresc.*

M *Andante con moto.*

I feel that I up - lift - ed am! Hence - forth let noth - ing

p animato. *cresc.* *f*

animato.

tear me from thee, my God; O hear my cry! let me be - hold thee and de -

p animato. *f*

clare thee, let me in - voke thee, let me Call thee, Je - ho - vah! Lord of Lords, Most

cresc. *p animato.*

N *Con moto.*

High, Je - ho - vah, Je - ho - vah, Lord of Lords Most High!

p animato. *cresc.*

116 (The stage, divided into three parts, represents Heaven, Earth and Hell. Heaven is illuminated by the glory of the throne of God, around which angels are grouped, hiding Him from view; the Earth is represented as heretofore. Nimrod and his retinue, to which some women have joined themselves, pray kneeling below the stage. Hell, with Satan's throne, around which infernal spirits are assembled.)

Largo.

Chorus of Angelic hosts.
 SOPR. Ho-san - - na! Ho-san - - na!
 ALT. Ho-san - - na! Ho-san - - na!
 TEN. Ho-san - - na! Ho-san - - na!
 BASS. Ho-san - - na! Ho-san - - na!

Chorus of Mortals.
 SOPR. ALT. Je - ho - - - - - vah! Je -
 TEN. BASS. Je - ho - - - - - vah! Je -

Chorus of Infernal spirits.
 SOPR. ALT.
 TEN. BASS.

Largo.
ff

They we praise, thou Maker of all;
 They we praise, thou Maker of

ho - - - - - vah! may we thro' our sins find the

Hal-le-lu - jah, Hal-le-lu - jah.

Thee, who worlds hast destroy'd and new worlds dost create.

all: —

Hal-le-lu - jah, Hal-le-lu - jah,

Thee, who worlds hast destroy'd and new worlds dost create.

way that lun - to thee, shall lead us.

Hal-le-lu - - jah! —

Thee we praise, thou Maker of all: —

Hal-le-lu - - jah! —

Thee we praise, thou Maker of

may we thro' our sins find the

Hal-le-lu - jah, Hal-le-lu - jah,

Thee who worlds hast destroy'd and new worlds dost create. Hal-le-lu - jah, Hal-le-lu - jah,

all, who worlds hast destroy'd and new worlds dost create.

way that un - to thee shall lead us.

Hal-le-lu - - jah! ——— Thee we praise, thou Maker of all; ———

Hal-le-lu - - jah! ——— Thee we praise, thou Maker of

may we thro' our sins find the

B

Hal-le-lu - jah, Hal-le-lu - jah, -
 Thee, who worlds hast de-stroy'd and new worlds dost create.
 all, — Hal-le-lu - jah, Hal-le-lu - jah,
 Thee, who worlds hast de-stroy'd and new worlds dost create.
 way — that un - to thee, — shall lead — us.

B

Hal-le-lu - - jah!
 Hal-le-lu - - jah!
 we, we, we,
 we triumph, we triumph, we triumph,
 we triumph, we triumph, we triumph,

Empty musical staves for vocal and piano parts.

triumph, hail, O Satan, we triumph, we triumph,
 boundless is thy might, boundless is thy might, Satan, we, we,

C

Empty musical staves with a 'C' time signature.

we triumph, boundless is thy might. we triumph, so long, as
 we triumph, boundless is thy might, we triumph,

C

man is left with - out a help - er, and er - ror still with truth in strife con - tends,

ff
Ho - san - - na, Ho -

ff
Ho - san - - na, Ho -

Je - ho - - - - vah!

hail, O Sa - tan!

ff

Thee we praise, thou Maker of all: —

Thee we praise, thou Maker of

may — we thro' our sins find the

may — we thro' our

we, we, we triumph,

we triumph, we triumph we triumph, hail, O Satan,

thee, who worlds hast de-stroy'd and new worlds dost cre-ate.

all; — thee, cre-a-tor of all.

all, thee, who worlds hast de-stroy'd and new worlds dost cre-ate.

way that un-to thee shall lead us.

sins find the way that un-to thee shall lead us.

we, we, we triumph, we triumph

They we praise, thou Maker of all, —
 thee, who worlds hast destroy —

They we praise, thou Maker of all, —

Hear thou us, Hear thou us, hear thou

we triumph, we triumph, hail, O Satan,

ed, thee, who worlds dost cre-ate, — Thee, crea -
 thee, who worlds hast destroy - ed, thee, who worlds dost cre-ate, —
 thee, cre-

us, hear thou us, hear thou us, hear thou us, hear thou

tor, cre-a-tor of all, thee, thee, Ho-san-na!

- tor, of all. thee, crea - - tor of all.

a - - tor, thee, cre - a - - tor, thee, cre - a - - tor of all, Ho-san-na!

thee, crea - - tor, thee, crea - - tor of all, Ho-san-na!

us, hear thou us, hear thou us, hear thou us, Je-

hear thou us,

ff

D

Ho-san-na!

Ho-san-na!

ho - - vah! Je - ho - - vah!

The musical score is arranged in systems. Each system includes a vocal line (Soprano and Bass) and a piano accompaniment. The lyrics are: "Halle-lu - Thee we praise, thou Maker of all, - Thee we praise, thou Maker of all, - hail, O Satan, hail, O Sa-tan, hail, O Sa-tan, - Thee we praise, thou Maker of all, - Hallelu - hear thou hail, O Satan, hail, O Sa-tan, - Thee we praise, thou Maker of all, - Hallelu - hear thou hail, O Satan, hail, O Sa-tan, -".

Dynamic markings include *f* (forte) and *Ef* (mezzo-forte). The piano part features a steady bass line and chordal accompaniment. The score concludes with a large letter **E** at the bottom.

Hal-le-lu - - jah, — Hal-le-lu - - jah, Ho -
 thee we praise, thou Maker of all, — thee we praise, thou Maker of all, —
 jah, — Hal-le-lu - - jah, — Hal-le-lu - - jah, Ho -
 thee we praise, thou Mak-er of all, — thee we praise, thou Maker of all, — Ho -
 us, — hear thou us, — hear thou
 hail, O Satan, hail, — hail, O Satan, hail.

san - - na, Ho - san - - na,
 san - - na, Ho - san - - na,
 us, — Je - ho - - vah, Je - ho - - vah,
 us, — Je - ho - - vah, Je - ho - - vah,

Thee we praise, thou Maker of all, — thee, who worlds hast de-royd and new

Thee, — yea, thee we praise, thou Maker of all,

Thee, O Mak - er of all, — thee, who worlds hast de-royd and new
may we thro' our sins find the way that un - to

we, — we tri - umph, — yea, yea,

F#

worlds dost create. Hal - le - lu - - ja. Hal - le - lu - jah, Hal - le - lu - -

Hal - le - lu - - ja. Hal - le - lu - jah, Hal - le - lu - -

worlds dost create.
thee shall lead us.

we, we tri - umph, so long as man-kind is left with-out a help - er, and error still with truth in

G

jah! ————— Yea, yea, Hal - le - lu -
 jah! ————— Yea, yea, Hal - le - lu -
 Hear — thou us, hear — thou us, hear — thou us, for - sake us
 strife contends, — hail, O Satan, hail, O Satan, great, boundless is thy
 Hal - le -

jah, ————— Yea, yea, Hal - le - lu -
 jah, ————— Yea, yea, Hal - le - lu -
 lu - jah, Hal - le -
 not — turn thou not a - way from us, O heark - en to our —
 might, — hail, O Satan, hail, O Satan great, boundless is thy

H

jah, ————— Thee we praise. —————
 jah, ————— Thee we praise. —————
 lu - - jah,
 pray - - ing lead — thou us, lead thou us, Lord! —————
 might, hail, O Satan, hail to thee, all hail to thee, O Satan! we, we triumph, we
 we triumph, we

This system contains the first five lines of the musical score. It features vocal staves for soprano and alto, and piano accompaniment for the right and left hands. The lyrics are: "jah, ————— Thee we praise. —————", "jah, ————— Thee we praise. —————", "lu - - jah,", "pray - - ing lead — thou us, lead thou us, Lord! —————", and "might, hail, O Satan, hail to thee, all hail to thee, O Satan! we, we triumph, we".

to thee Ho-san - - -
 to thee Ho-san - - -
 Lord, may we thro' our
 we, we, we, we, we,
 triumph, we triumph, we triumph, we triumph, we triumph, so long as man is left with -
 we - we,

This system contains the remaining five lines of the musical score. It features vocal staves for soprano and alto, and piano accompaniment for the right and left hands. The lyrics are: "to thee Ho-san - - -", "to thee Ho-san - - -", "Lord, may we thro' our", "we, we, we, we, we,", "triumph, we triumph, we triumph, we triumph, we triumph, so long as man is left with -", and "we - we,".

na, Ho-san - - na, Ho-san - - na, Ho-san - - na, Ho-

na, Ho-san - - na, Ho-san - - na, Ho-san - - na, Ho-

sins find the way, that un-to thee shall lead us. Hear thou us,

out a help - - er, and error with the truth is wrest-ling still, so long as man is left with - out a help - er,

san - - na, Ho-san - - na to thee!

san - - na, Ho-san - - na to thee!

hear thou us, lead thou us.

and error with the truth is wrest - - ling still!

(The curtain falls.)

THE TOWER OF BABEL.

ANT. RUBINSTEIN,

N
 BASS SOLO. *Je - ho - vah. Je - ho - vah. Lord of Lords most high...*

CHORUS of ANGELIC HOSTS.

Largo.
 SOPRANO I. *Ho - san - na! Ho - san - na!*

CHORUS of MORTALS.

SOPRANO II. *Je - ho - vah! Je - ho - vah.*

CHORUS of INFERNAL SPIRITS.

SOPRANO III.

Thee we praise, thou Ma-ker of all.

may we thro' our sins find the way that un - to

f
Hal - le - lu - jah, Ha - le - lu - jah, Hal - le - lu -

thee shall lead us.

A
-jah!

f
may we thro' our sins find the

Hal - le - lu - jah,
 way that un - to thee shall lead

Hal - le - lu - jah, Hal - le - lu - jah! Thee we praise, thou Ma - ker of
 us. may we thro' our

B

all;
 sins find the way, that un - to thee shall

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!
 lead us!

We, we, we tri - umph,

hail, O Sa - tan, we, we,

C

we tri - umph, boundless is thy might, we tri - umph so long as

man is left with - out a help - er, and er - ror still with truth in

ff

Ho - san - na, Ho -
Je - ho - vah!
strife con - tends. Hail, O Sa - tan!

8:

san - na! Thee we praise, thou Ma - ker of all, —
Je - ho - vah, may we thro' our sins find the

thee, who worlds hast de-stroyed and new worlds dost cre - ate,
 way that un - - to thee shall lead us.

Thee we praise, thou Ma - ker of
 may we thro' our
 We, we, we tri-umph,

all, — thee, who worlds hast destroyed and new worlds dost cre - ate.
 sins find the way that un - - to thee shall lead us.

Thee we praise, thou Ma - ker of
 we, we, we tri-umph,

all, — Thee cre - a -
 Hear thou us.

-tor, cre-a - tor of all, ——— thee, ——— thee, — Ho - san - - na!

hear thou us, hear thou us, hear thou us. — Je -

Ho - san - - na,

ho - - vah, Je - ho - vah!

Hal - le - lu - - jah, —

Hear thou us, —

hail, O Sa - tan,

Ef

Thee we praise, thou Ma - ker of all, —

hear thou —

hail, O Sa - tan,

Hal - le - lu - - jah, ——— Hal - le - lu - - jah, Ho -

us, ——— hear ——— thou us, ——— hear ——— thou

hail, O Satan, hail, ——— hail, O Satan. hail. ———

E_♭

-san - na, Ho - san - na, Thee we praise, thou Ma-ker of
us, Je - ho - vah, Je - ho - vah, may we thro' our
we, we,

all, thee, who worlds hast destroyed and new worlds dost cre-ate.
sins find the way that un - to thee shall
tri - umph yea, yea, we, we tri - umph,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
lead us.
so long as mankind is left with - out a help - er, and er - ror still with truth in

-jah! Yea, yea, Hal - le - lu -
Hear thou us, hear thou us, hear thou us, for - sake us
strife contends, hail, O Sa-tan, hail, O Sa-tan, great, boundless is thy

-jah, Yea, yea, Hal - le - lu -
not, turn thou not a - way from us, O hearken to our
might, hail, O Satan, hail, O Satan, great, boundless is thy

-jah, — Thee we praise, —
 praying, lead — thou us, lead — thou us, Lord! —
 might. hail, O Satan, hail to thee, all hail to thee, O Sa-tan!

H to thee Ho-san -
 Lord may we thro' our
 we, we, we, we, we, so long as man is left with -

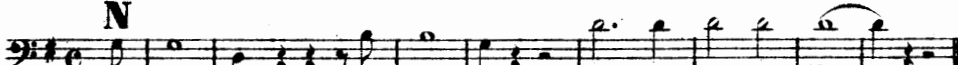
-na, — Ho-san - - na, — Ho -
 sins find the way that un - to thee shall lead us.
 -out a help - er, and er-ror with the truth is wrest - ling still,

-san - - na, Ho-san - - na, Ho-san - - na, Ho -
 Hear — thou us, — hear — thou
 so long as man is left with - out a help - - er and er-ror with the truth is

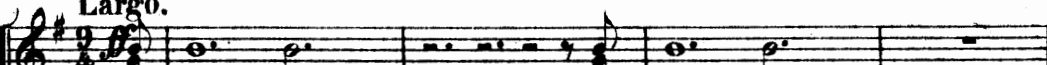
-san - na — to thee! *Fine.*
 us — lead — thou us.
 wrest - ling still!

THE TOWER OF BABEL.

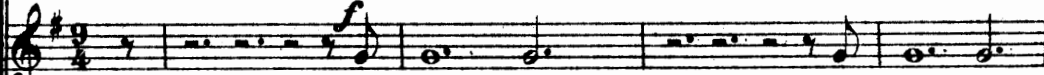
ANT. RUBINSTEIN.

N
BASS SOLO. 
Je - ho - vah, Je - ho - vah, Lord of Lords most high...

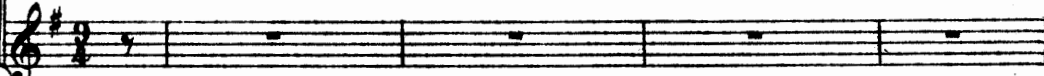
CHORUS of ANGELIC HOSTS.

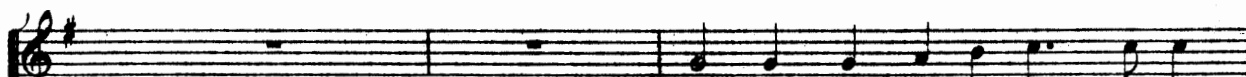

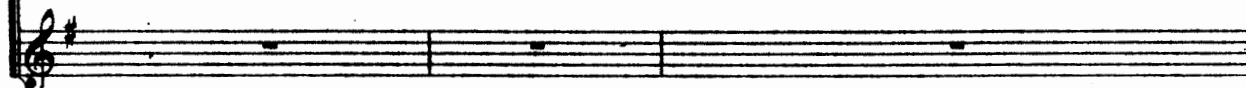
Largo.
ALTO I. 
Ho - san - na! Ho - san - na!

CHORUS of MORTALS.

ALTO II. 
Je - ho - vah! Je - ho - vah!

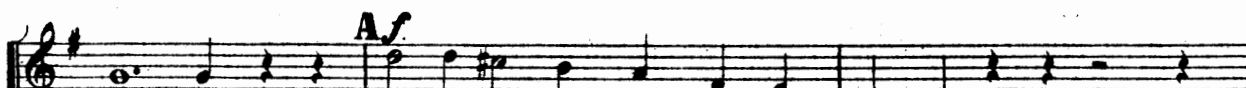
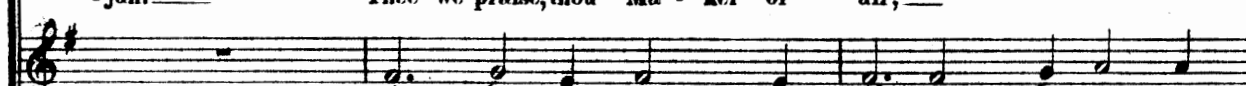
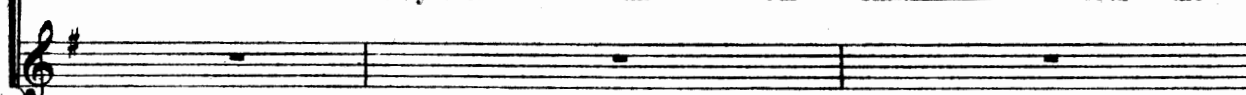
CHORUS of INFERNAL SPIRITS.

ALTO III. 


Thee, who worlds hast destroyed and new

may we thro' our sins find the way that un - to



worlds dost cre - ate. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

thee shall lead us.


Alf

-jah! Thee we praise, thou Ma - ker of all;

may we thro' our sins find the


f
Hal - le - lu - jah,
way that un - to thee shall lead

Hal - le - lu - jah! Hal - le - lu - jah!
us. may we thro' our

B
f
Thee, who worlds hast destroyed and new worlds dost cre - ate,
sins find the way that un to thee shall

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!
lead us.

We, we, we tri - umph,

hail, O Sa - tan, we tri - umph, we tri - umph,

we tri - umph, boundless is thy might. we tri - umph so long as

man is left with - out a help - er and er - ror still with truth in

Ho - san - na, Ho -
Je - ho - vah!
strife con - tends, hail, O Sa - tan!

- san - na! Thee we praise, thou Ma - ker of all.
Je - ho - vah! may we thro' our sins find the

thee, who worlds hast destroyed and new worlds dost cre - ate.
 way that un - to thee shall lead us.
 We,

Thee we praise, thou Ma - ker of all; —
 may we thro' our sins find the
 we, we triumph,

thee who worlds hast destroyed and new worlds dost cre - ate.
 way that un - to thee shall lead us.
 we, we,

f
 Thee we praise, thou Ma - ker of all — thee, who worlds hast destroy -
 Hear — thou us.
 we triumph.

-ed, thee, who worlds dost cre - ate. — Thee cre - a -
 hear — thou us, hear thou us, hear thou

D

- - tor of all, thee, cre - a - - tor of all, — Ho - san - na!

'us, hear thou us, hear thou us, hear thou us. — Je -

Ho - san - na,

- ho - vah, Je - ho - vah!

hail, O Sa-tan,

Thee we praise, thou Ma - ker of all, —

Hear thou us, —

hail, O

E

Thee we praise, thou Ma - ker of all, —

thee we praise, thou Ma - ker of

hear thou us, —

Satan,

all, —

thee we praise, thou Ma - ker of all, — Ho -

hear — thou us, — hear — thou

hail, O Sa-tan, hail, — hail, O Sa-tan, hail.

F

- san - na, Ho - san - na, Thee we praise, thou Maker of
 us, Je - ho - vah, Je - ho - vah, may we thro' our
 we, we

all, thee, who worlds hast de - stroyed and new worlds dost cre-ate.
 sins find the way that un to thee shall
 tri - umph, yea, yea, we, we tri-umph,

f Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 lead us.
 so long as mankind is left with-out a help-er and error still with truth in

f **G**
 -jah! Yea, yea, Hal-le-lu -
 Hear thou us, hear thou us, hear thou us, for - sake us
 strife contends hail, O Satan, hail, O Sa-tan, great, boundless is thy

jah, Yea, yea, Hal-le-lu -
 not, turn thou not a - way from us, O hearken to our
 might, hail, O Satan, hail, O Satan, great, boundless is thy



-jah! Thee we praise,
 pray - ing. lead - thou us, lead - thou us, Lord!
 might. hail, O Sa-tan, hail, O Sa-tan, hail to thee, O Sa-tan!




H to thee Ho -
 we, we, we, we - triumph, we - triumph, we - triumph,
 Lord,



-san - na Ho - san
 may we thro' our sins find the way that un - to thee shall
 so long as man is left with - out a help - er, and er - ror with the truth is



-na Ho - san - na, Ho - san - na, Ho -
 lead us. Hear thou us,
 wrest - ling still, so long as man is left with - out a help - er,



I -san - na, Ho - san - na to thee!
 hear thou us, lead thou us!
 and er - ror with the truth is wrestling still! *Fine.*

THE TOWER OF BABEL.

ANT. RUBINSTEIN.

BASS SOLO. *N*

Je - ho - yah, Je - ho - vah, Lord of Lords most high!

CHORUS of ANGELIC HOSTS.
Largo.

TENOR I.

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

CHORUS of MORTALS.

TENOR II.

Je - ho - vah! Je - ho - vah!

CHORUS of INFERNAL SPIRITS.

TENOR III.

Thee we praise, thou Ma - ker of all; —

may — we thro' our sins find the way — that un - to

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

thee — shall lead — us.

jah! —

may — we thro' our sins — find the

Thee, who worlds hast de-royed and new worlds dost create. Hal-le-lu-jah,
 way that un-to thee shall lead

Hal-le-lu-jah, Hal-le-lu-jah!
 us. may we thro' our

B
 Thee we praise, thou Ma-ker of all,
 sins find the way that un-to thee shall

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!
 lead us!

We triumph, we triumph, we triumph, boundless is thy

might, Hail, O Sa-tan *f* we tri-umph, we tri-umph,

C

we tri - - umph, we tri - umph so long as

man - is left with - out a hel - per, and er - ror still - with truth in

ff

Ho - - san - na! Ho -
Je - ho - vah!

strife contends, hail, - O Sa-tan!

f

-san - na, Thee we praise, thou Ma - ker of
Je - ho - vah! may - we thro' our sins find the

all, thee, who worlds hast destroyed and new worlds dost cre - ate.
 way that un - to thee shall lead us
 We_ triumph,

Thee we praise, thou Maker of
 may we thro' our
 we_ triumph, we_ triumph, hail, O Sa-tan,

all; - thee, cre - a - tor of all.
 sins find the way that un - to thee shall lead us.
 we_ triumph, we_ triumph,

Thee we praise, thou Maker of all; -
 Hear thou us, hear thou
 we, triumph, hail, O Satan,

thee - cre -
 us, hear thou us, hear thou

D

- a - tor, thee, cre - a - tor, thee, cre - a - tor of all, Ho - san - na.

us, hear thou us, hear thou - us, hear thou us. — Je -

Ho - san - na,

- ho - vah, Je - ho - vah,

hail, O

Thee we praise, thou Ma - ker of all, — thee we praise, thou Maker of

Hear thou us, —

Satan,

E

all, — Hal - le - lu - jah, —

hear thou us, —

hail, O Satan,

Hal - le - lu - jah, — Hal - le - lu - jah, Ho -

hear — thou us, — hear — thou

hail, O Sa - tan, hail, — hail, O Sa - tan, hail, —

F
 -san - na, Ho - san - na, Thee, yea,
 us, Je - ho - vah, Je - ho - vah, may we thro' our
 we, we

thee we praise, thou Ma - ker of all,
 sins find the way that un - to thee shall
 tri - umph, yea, yea, we, we tri - umph,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 lead us,
 so long as mankind is left with-out a help-er, and er-ror still with truth in

G
 -jah! Yea, yea, Hal - le - lu -
 Hear thou us, hear thou us, hear thou us, for - sake us
 strife contends, hail, O Satan, hail, O Sa-tan, great, boundless is thy

-jah, Yea, yea, Hal - le - lu -
 not, turn thou not a - way from us, O hearken to our
 might, hail, O Satan, hail, O Sa-tan, great, boundless is thy

- jah! Thee we praise
 pray - ing. lead - thou us, lead - thou us, Lord!
 might. hail, O Sa-tan, hail to thee, all hail to thee, O Sa-tan!

H

to thee Ho -
 Lord,
 we triumph, we triumph, we triumph, we triumph, we triumph, we triumph,

- san - - - na, Ho - san - - - na, Ho -
 may we thro' our sins find the way that un - to thee shall lead us.
 so long as man is left with - out a help - er, and er - ror with the truth is wrest - ling still,

- san - - - na, Ho - san - - - na, Ho - san - - - na Ho -
 Hear thou us, hear thou
 so long as man is left with - out a help - er, and er - ror with the truth is

- san - na to thee.
 us, lead thou us!
 wrest ling still

THE TOWER OF BABEL.

ANT. RUBINSTEIN.

N
BASS SOLO. *N*
Je - ho - vah. Je - ho - vah. Lord of Lords most high!_

CHORUS of ANGELIC HOSTS.

Largo.
BASS I. *ff*
Ho - san - na! Ho - san - na!
CHORUS of MORTALS.

BASS II. *f*
Je - ho - vah! Je - ho - vah!

CHORUS of INFERNAL SPIRITS.

BASS III.

Thee, who worlds hast destroyed and new
may we thro' our sins find the way that un - to

f
worlds dost cre - ate. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
thee shall lead us.

A *f*
-jah! Thee we praise, thou Ma - ker of
may we thro' our sins find the

all, who worlds hast de - stroyed and new worlds dost cre - ate. Hal - le - lu - jah,

way that un - - to thee shall lead

Hal - le - lu - jah, Hal - le - lu - jah! —

us. may — we thro' our

B

Thee.. who worlds hast de - stroyed and new worlds dost cre - ate.

sins find the way that un - to thee shall

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! —

lead us,

We tri-umph, we tri-umph, we tri-umph, boundless is thy

might, bound - less is thy might, Sa - tan, we, we, we

C

tri - umph, bound - less is thy might, we tri - umph so long as

man is left with - out a help - er and er - ror still with truth in

Ho - san - na, Je - ho - vah,
 strife contends, hail, O Sa - tan.

- san - na! Thee we praise, thou Ma - ker of
 Je - ho - vah, may we thro' our

all, thee, who worlds hast destroyed and new worlds dost cre-ate.

sins find the way that un - to thee shall lead us.

We triumph,

Thee we praise, thou Ma - ker of

may we thro' our

we triumph, we triumph, hail, O Satan,

all, thee, who worlds hast destroyed and new worlds dost cre - ate.

sins find the way that un-to thee shall lead us.

we triumph, we triumph,

Thee we praise, thou Maker of all...

Hear thou us,

we triumph, hail, O Sa-tan,

thee, who worlds hast destroy - ed.

thee, who worlds dost cre-ate, —

D

thee cre - a - tor, thee cre - a - tor of all, Ho - san - na!

us, hear thou us, hear thou us, hear thou us. Je -

Ho - sa - na, Thee we praise, thou Ma - ker of

- ho - vah, Je - ho - vah!

hail, O Sa - tan,

all, Thee,

Hear thou us,

hail, O Sa - tan,

E

thee we praise, thou Ma - ker of

hear thou us,

all, thee we praise, thou Ma - ker of all Ho -

hear thou us, hear thou

hail, O Sa - tan, hail, hail, O Sa - tan, hail,

F

- san - na, Ho - san - na, Thee, O

us, Je - ho - vah, Je - ho - vah, may we thro' our

we, we

Ma - ker of all, — thee, who worlds hast destroyed and new worlds dost cre - ate.

sins — find the way — that un - to thee — shall

tri - umph, — yea, yea, we, we triumph

f

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

lead us.

f

so long as mankind is left with-out a help - er, and er - ror still with truth in

f

-jah! — Yea, yea, Hal - le -

Hear — thou us, hear — thou us, hear — thou us, for - sake — us, —

f

strife contends, — hail, O Sa-tan, hail, O Satan, great, boundless is thy

f

lu - jah, Yea, yea, Hal - le -

not, — turn thou not — a - way from us, — O hearken to our —

f

might. Hail, O Satan, hail, O Satan, great, boundless is thy

- lu - - jah, Thee we praise.
 pray - - ing. lead thou us, lead thou us, Lord!
 might. hail to thee, all hail to thee, O Sa-tan!

H

to thee Ho -
 Lord,
 we triumph, we triumph, we triumph, we,

- san - - - na, Ho - san - -
 may we thro' our sins find the way that un - to thee shall
 so long as man is left with - out a help - er and er - ror with the truth is

- na, Ho - san - - na, Ho - san - - na, Ho -
 lead us Hear thou us.
 wrest - ling still, so long as man is left with - out a help - er

I

- san - - na, Ho - san - na - to thee. *Fine*
 hear thou us, lead thou us!
 and er - ror with the truth is wrestling still.