

Laurence Armstrong Hughes

Scenes from Paradise Lost - Scene 5

Banished from Eden

Scenes from 'Paradise Lost'

Scene 5: Banished from Eden

Laurence
Armstrong
Hughes
2015

Moderato

♩ = c.100

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in E♭ *mf espress.*

Clarinet in B♭

Bass Clarinet in B♭ *mf*

Bassoon

Contrabassoon

Horn in F

Trumpet in B♭

Trombone

Bass Trombone

Tuba

Timpani

Timpani

Bass Drum

Cymbals

Celesta

Harp 1 *mf*

Harp 2

Solo Soprano (Eve)

Solo Contralto (Michael)

Solo Tenor (Adam) *mf*
O Eve, some fur - ther change a - waits us nigh, now ex - pect greatt - dings, for I des - cry From yon - der

Choir

Organ

Moderato

♩ = c.100

Violin I

Violin II

Viola *mf*

Violoncello *mf*

Double Bass *mf*

14

Ob.

C. A.

B. Cl.

Tpts.

Tbn.

B. Tbn.

Timp.

Cel.

Hrp. I

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

poco

mf

poco

mf

mp

mp

poco

fp

poco

mf

poco

f

pizz.

pizz.

f

f

f

con sord.

mp
con sord.

mp
con sord.

mp

mp

poco

f

blaz - ing cloud that veils the hill One of the Hea - v'nly Host. And by his gait None of the mea - nest, Some great po - ten tate Or of the thrones a - bove, Such Ma - jes ty

accel. Allegro
♩ = c.110

26

Picc. *mf*

Fl. *mf*

Ob. *mf* a2

C. A. *mf*

Bsn. *mf*

Cbsn. *mf*

Hns. *mp* senza sord. *mf*

Tpts. *mf* senza sord.

Tbn. *mf* senza sord.

B. Tbn. *mf* senza sord.

Timp. *poco* *mf*

Cel. *mf*

Hp. 1

C. Michael *f*

T. A dam, Heav'n's high be-
in-vests his com- ing.

accel. Allegro
♩ = c.110

Vln. I *f*

Vln. II *mf*

Vla. *mf* arco

Vc. *mf*

Db. *mf*

36

Hns. *mp*

Tbn. *mp*

B. Tbn. *mp*

C. quest no pre- face needs; Suf- fi- cient that thy prayers are heard; But lon- ger in this Pa- ra- dise to dwell Per- mits not; to re- move thee. I am come, And send thee from the gar- den forth to

Vla. *mf*

Vc. *mf*

Db. *mf*

47

1.

Fl. *mf*

Ob. *mf*

C. A.

B♭ Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hns. *mf*

Tpts. *f*

Tbn. *mf*

B. Tbn. *f*

Tba. *f*

S. O, un - ex - pec - ted stroke, _____ worse _____ than of death! Must I thus leave

C. _____

Vln. I till The ground whence thou wast tak'n; fit - ter soil. _____

Vln. II _____

Vla. _____

Vc. _____

Db. _____

58

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hns. *f* *mf*

Hp. I *mf*

S. Pa - ra - dise? thus leave _____ Thee, na - tive soil, these hap - py walks and shades, fit haunt of gods? Where I had hope to spend, Qui - et, though sad. the res - pite of that day That must be mor

Vln. I *f*

Vln. II *f*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf* *mp*

72

Fl.

Ob.

C. A.

Bb Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hp. I

S.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

poco f

mf

tal to us both.

How, how shall I part, and whi-ther wan-der down In-to a low-er world, to this ob-sure And wild? —

88

Fl.

Bb Cl.

Hns.

Tbn.

B. Tbn.

Hp. I

S.

C.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

fp

fp

mp

mp

mp

poco

poco

poco

mf

mf

mf

How shall we breathe in o-ther air, Less pure, ac-cus-tomed to im-mor-tal fruits? —

La-ment not,

102

B. Cl. *mf*

Hns.

Tbn.

B. Tbn.

C.

Vc.

Db.

— Eve, — but pa - tient-ly re - sign What just - ly thou hast lost; nor set thy heart, Thus ov - er - fond, on that which is not thine; thy go - ing is not lone - ly.

115

Ob.

B. Cl.

B. Cl.

Hns.

Tbn.

B. Tbn.

C.

T.

Vln. II

Vla.

Vc.

Db.

with thee goes Thyhus - band, — him to fol - low thou art bound; Where he a - bides, think there thy na - tive soil —

Ce - les - ti - al —

130

Fl.

Ob.

B. Cl.

Hns.

Hp. I

T.

Vln. II

Vla.

Vc.

Db.

Gent - ly hast thou told Thy mes - sage, which might else in tel - ling wound, and in per - for - ming end us. If by prayer in - ces sant — I could

229

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hns. *f* *senza sord.* *mf*

Tpts. *mf* *p*

Tbn. *mf* *p*

B. Tbn. *mf*

Timp. *mp* *tr*

Hp. I

C. *f* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *f*

Db. *mf* *f*

Most High _____ He shall as - cen The throne he - re - di - ta - ry, _____ and bound his reign With earth's wide bounds, his glo - ry with the

239

Picc. *mf*

Fl. *mp*

Ob. *mf*

C. A. *mf*

B♭ Cl. *mp*

Bsn. *mp*

Hns. *f*

Tpts. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf* *p*

Hp. 1 *f* *mf*

Hp. 2 *f* *mf*

C. *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 239, contains 24 measures of music for a large orchestra. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet in A, Bass Clarinet, Bassoon, Horns (two staves), Trumpets, Trombones (three staves), Timpani, Harp 1, Harp 2, Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some performance markings such as *tr* (trill) and *mf* (mezzo-forte) throughout the piece.

246

Fl. *f* 1. *mf*

Ob. *f* *mf*

C. A. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f* *mf* 1.

Hns. *f* *mf*

Timp. *f* *mf*

Hp. 1 *f* *mf*

Hp. 2 *f*

S. *f* O pro - phet of glad ti - dings, fi - ni - sher of ut - most hope! *mf*

T. O pro - phet of glad ti - dings, fi - ni - sher Of ut - most hope! — now clear I un - der - stand What oft my stead - iest thoughts have searched in vain, *mf*

Vla.

Vc. *f* *mf*

Db. *f* *mf*

257

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf* 1.

Hns. 1. *mf* 2.

Hp. 1 *mf*

Hp. 2 *mf*

S. *mf* Why our great ex - pec - ta - tion shall be called The seed of wo - man: — Vir - gin Mo - ther, Hail, High in the love of hea - ven

T. — Vir - gin Mo - ther, Hail, High in the love of hea - ven, —

Vc. *mf*

Db. *mf*

269

Picc. *f*

Fl. *f*

Ob. *f*

Bs. Cl. *f*

B. Cl. *mf* *f*

Bsn. *f* a2

Hns. *f*

Tpts. *f*

Hp. 1 *f* E₃ G₂

Hp. 2 *f* G₂

S. *f*
 And from the womb The Son of God most high; So God with man u - nites.

T. *f*
 from my loins Thou shalt pro-ceed So God with man u - nites.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *f*

Db. *f*

276

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

C. A. *mf* *f*

Bb Cl. *tr* *f*

B. Cl. *tr* *f*

Bsn. *f*

Hns. 1. *f*

Tpts. *f*

Timp. *tr* *mp* *p* *f* *mf*

Cym. *mp*

Hp. 1

Hp. 2

S. *mf* *f*
Needs must the Ser-pent now his ca-pi-tal bruise Ex-pect with mor-tal pain; say ___ when and where Their fight, ___ what stroke shall bruise the vic-tor's heel. ___

T. *mf* *f*
Needs must the Ser-pent now his ca-pi-tal bruise Ex-pect with mor-tal pain; say ___ where and when Their fight, ___ what stroke shall bruise the vic-tor's heel. ___

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *pizz.* *arco* *mf* *f*

Db. *pizz.* *arco* *mf* *f*

287

Picc.
 Fl.
 Ob.
 C. A.
 B♭ Cl.
 B. Cl.
 Bsn.
 Cbsn.
mf

Hns. *mp*
 Tbn. *mp*
 B. Tbn. *mp*

Timp. *mf*

S.
 C. *mf*
 T.
 Think not of their fight As of a du - cl, or the lo - cal wounds of head or heel: not there - for joins the Son Man - hood to God - head.

Vln. I *mp*
 Vln. II *mp*
 Vla. *mp*
 Vc. *mp*
 Db. *mp* *pizz*

A tempo
♩ = c.110

rit.

300

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf espress.*

Cbsn. *mf espress.*

Hns. *mf espress.*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

1.

a2

sfz

f

f

C.

Your pu - nish ment He shall en - dure by co - ming in the flesh To a re - proch - ful life and cur - sed death. So He dies. But soon re - vives,

mp

A tempo
♩ = c.110

rit.

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *arco*

Db. *mf espress.*

f

f

f

f

f

312

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

C. A. *mf*

B♭ Cl. *f* *mf*

B. Cl. *mf*

Bsn. *f*

Cbsn. *f*

Hns. *mf*

Tpts. *mf* Solo

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Cel. *mf*

Hp. 1 *mf*

Hp. 2 *mf*

C. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf* pizz.

Db. *mf* pizz.

Death o-ver Him no power Shall longu - surp; ere the third daw - ning light re - turn, the stars of morn - shall see Him rise out of His grave,

331

Picc. *mf*

Fl. *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

B. Cl. *mf*

Bsn. *mf* *a2*

Hns. *mf*

Tpts. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp*

Cel. *ff*

Hp. 1 *f*

Hp. 2 *f*

C. *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *f* *mf* *mf*

Db. *f* *mf* *mf*

vic - to ry, tri-umph-ing through the air O-ver his foes and thine. There He shall sur - prise the Ser-pent, Prince of Air, and drag in chains.

352

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hns. *mf* *f*

Tpts. *mp* *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *mf*

Cel. *f*

Hp. 1 *f* *ff*

Hp. 2 *ff*

S. *f*

C. *f*

T. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Db. *f*

sume His seat at God's right hand, ex-al-ted high a - bove all names in Heaven. *f*

O good-ness in - fi-nite,

O good-ness in - fi-nite!

a2

a2

21

21

arco

368

Picc.

Fl.

Ob.

C. A.

B♭ Cl.

B. Cl.

Bsn.

Hns.

Cym.

Cel.

Hp. 1

Hp. 2

S.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

by cre - a - tion first brought light from dark - ness!

by cre - a - tion first brought light from dark - ness!

398

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A. *mp*

Bb Cl. *mf*

Bsn. *mf*

Cbsn. *mp*

Hns. *mf*

Hp. 1 *mf*

Hp. 2 *mf*

S. *mf* *mp* *mp*

T. *mf* *mp* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf*

Db. *mf*

and by small Ac com - plish - ing great things, Is for - ti tude_

and by small Ac com - plish - ing great things, That suf - fer ing_ for Truth's sake_ Is

411

Fl. *mf* *rit.*

Ob. *mf*

C. A. *mf* 3

B♭ Cl. *mp*

B. Cl. *mf* 3

Bsn. *mf*

Cbsn. *mf*

Hns. *mf* 3

S. *mf* to high - est vic - to - ry. And to the faith - ful Death the source of

T. *mf* for - ti - tude to high - est vic - to - ry. And to the faith - ful Death the source of *rit.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

426

Bb Cl.

B. Cl.

Hns.

Hp. 1

Hp. 2

S. His ex - am - ple whom I now ack - now - ledge as my Re - dee - mer e - ver blest.

T. am - ple whom I now ack - now - ledge as my Re - dee - mer e - ver blest.

Vln. I *div. mp*

Vln. II *div. mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

440 *poco accel.*

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

B. Cl. *mp*

Bsn. *mp*

Hns. *mf*

Hp. 1

Hp. 2

S. *mf* But now lead on; In me is no de - lay; with thee to go, is to stay here; with-out thee

Vln. I *uniss. mf*

Vln. II *mf*

Vla. *mf*

Vc.

Db. *pizz.*

poco accel.

453

Picc. *mf*

Fl. *mf*

Ob.

B♭ Cl.

Hns.

Hp. 1 *mf*

Hp. 2 *mf*

S.

here to stay _____ Is to go hence un-wil-ling: _____ thou to me Art all things un-der heaven, all pla-ces thou _____

A tempo *poco rit.* . . ♩ = c.110

Vln. I *div.*

Vln. II

Vla.

Vc. *arco*

Db.

mp

466

Fl.

Ob.

B♭ Cl.

B. Cl.

Hns.

Cel. *mp*

Hp. 1 *mp*

Choir

So spake our Mo-ther, Eve, _____ and A-dam heard, Well pleased For now too nigh th'Arch

So spake our Mo-ther, Eve and A-dam heard, Well pleased For now too nigh th'Arch

Ten. *mp*

but ans-ered not: _____ For now too nigh th'Arch

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Db.

478

Picc. *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hns. *mp*

Timp. *p*

Cel. *mp*

Hp. 1 *p*

Hp. 2 *p*

Choir

an-gel stood, All in bright ar-ray the che-ru-bin des-cen-ded.

an-gel stood, All in bright ar-ray the che-ru-bin des-cen-ded on the ground.

an-gel stood, and from the o-ther hill To their fixed sta-tion, div. the che-ru-bin des-cen-ded.

Vln. I *div. mp*

Vln. II *div. mp*

Vla. *div. mp*

Vc. *div. mp*

Db. *div. mp*

501 **Più mosso** a2

Ob.

C. A.

B♭ Cl.

B. Cl.

Bsn.

Hns.

Tbn.

B. Tbn.

Tba.

Timp.

Cel.

Hp. I

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

God be-fore themblazed Fierce as a co-met; Be

God be-fore themblazed Fierce as a co-met; which with tor-rid heat, and va-pour as the Lib-yan air a-dust, Be

God be-fore themblazed Fierce as a co-met; Be

God be-fore themblazed Fierce as a co-met; which with tor-rid heat, and va-pour as the Lib-yan air a-dust, Be

Più mosso

rall.

524

Picc.

Fl.

C. A.

B♭ Cl.

B. Cl.

Bsn.

Hns.

Cel.

Hp. 1

Hp. 2

Led them di - rect To the sub - ject - ed plain; then dis - ap - peared.

and down the cliff as fast To the sub - ject - ed plain; then dis - ap - peared.

rect. To the sub - ject - ed plain; then dis - ap - peared.

led them di - rect To the sub - ject - ed plain; then dis - ap - peared.

Vln. I

Vln. II

Vla.

Vc.

Db.

Maestoso
♩ = c.80

poco accel.

Maestoso

G. P.

572

Picc.

Fl.

Ob.

C. A.

B♭ Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Hp. 1

Hp. 2

Choir

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

gate with dread-ful fac-es thronged_ and fier-y arms_

gate with dread-ful fac-es thronged_ and fier-y arms_

gate with dread-ful fac-es thronged_ and fier-y arms_

gate with dread-ful fac-es thronged_ and fier-y arms_

Ped. 16' + 32'

poco accel.

Maestoso

585

This page of a musical score, numbered 585, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Bass Clarinet (Bb. Cl.), Clarinet in Bb. (B. Cl.), and Bassoon (Bsn.). The brass section consists of Horns (Hns.), Horn in C (Hp. 1), Horn in F (Hp. 2), and Organ (Org.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 3/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). Performance instructions like *arco* and *pizz.* are also present. The music features complex phrasing with many slurs and ties, and includes first endings marked with "1.". The bottom of the page has a *mp* marking.

623

rit. Maestoso

Picc.

Fl.

Ob. 1. *mp*

Bsn.

Cbsn.

Hns. con sord. 1. *mp*

con sord. 3. *mp*

Hp. 1

Hp. 2

Choir

Org.

rit. Maestoso

Vln. I

Vln. II

Vla.

Vc.

Db.

