G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

THE APOCALYPSE
DRAMATIC ORATORIO

Music by
PAOLO GALLICO

Text
Selected, Arranged and Written by
PAULINE ARNOUX MacARTHUR
and
HENRI PIERRE ROCHÉ

G. SCHIRMER, Inc., NEW YORK
Winner of the $5000 Prize
NATIONAL FEDERATION OF MUSIC CLUBS
1921

THE APOCALYPSE

DRAMATIC ORATORIO
In a Prologue and Three Parts

For Chorus of Mixed Voices
With Soli and Piano Accompaniment

MUSIC BY
PAOLO GALLICO

Text
Selected, Arranged and Written by
Mainly from the Book of Daniel and the Apocalypse
By
PAULINE ARNOUX MACARTHUR
and
HENRI PIERRE ROCHE

Vocal Score
Price, net, $2.00
Book of words, $2.50 per hundred

Orchestral Score and Parts may be obtained from the Publishers

G. SCHIRMER, Inc., NEW YORK
NOTICE

The copying of the separate parts or of the whole of this composition by any process whatever is forbidden and subject to the penalties provided under Section 28 of the Copyright Law.

Rights of performance can be secured only by the purchase of a copy of this score by or for each and every singer taking part.

Copyright, 1922, by G. Schirmer, Inc.
30526

Printed in the U. S. A.
INTRODUCTORY NOTE

The book of the Dramatic Oratorio "The Apocalypse" is intended to focus attention upon the subtle forces that have been destructive from the beginning of time, and to arouse in the hearts of men the hope of The Millennium as set forth in "The Apocalypse."

The Prologue, Belshazzar's Feast, represents the Babylonian Empire at the height of its sensuality and irreligion. In order to make a coherent whole of the oratorio, a Narrator is used; Drunkenness, Gluttony and Idolatry are made impersonations. The Prologue ends in the downfall of the old dispensation, signified by the words "Mene, Mene, Tekel, Upharsin."

The First Part of "The Apocalypse" is called Armageddon; the text describes what war has been from the time of Cain and Abel. Then the seven vials are poured out—the sixth poured out to gather them together before that great day of God Almighty: "And He gathered them together in a place called in the Hebrew tongue Armageddon."

The Second Part of the oratorio is called Babylon. Babylon is personified and described as the woman lacking in the maternal, the creative instinct. After the words "To me they all belong," there is an orchestral interlude. Then Babylon resumes her narrative, knowing she has lost her hold over the souls of men, and realizing also that she fulfilled a prophecy.

The Millennium opens with the words "And I saw a new heaven and a new earth." The verses chosen from the Apocalypse for The Millennium are among the most beautiful in the Bible.

An oratorio of this character seems to be especially fitting at this time. The world is beginning to realize that working of cause and effect in the spiritual world which is called prophecy. The downfall of material and sensual conditions is set against the beauty and joy of the second coming of Christ.

Behind and above this entire work we must see and feel the hand of God. The greatest hope of the whole world seems not far, and when we say, "I believe He shall come again with glory to judge both the living and the dead," that belief is becoming more and more real, and we take comfort in the words that every man shall be judged "according to his works."

Pauline Arnoux MacArthur.

December, 1920.
The text for Drunkeness, Idolatry and Babylon were written by Pauline Arnoux MacArthur.

The text for Whiteness, The Pagan Dance and Armageddon were written by Henri Pierre Rocque.

The remainder of the text was selected and arranged mainly from the Book of Daniel and the Apocalypse by Mrs. MacArthur and Mrs. Rocque.
CHARACTERS

NARRATOR
A MAN
A SPECTRE
SPIRIT OF DRUNKENNESS
SPIRIT OF GLUTONY
A VOICE
SPIRIT OF IDOLATRY
SPIRIT OF WAR
ANOTHER VOICE
BABYLON

CONTENTS

PROLOGUE:  BELSHAZZAR'S FEAST  
PART I:  ARMAGEDDON  
PART II:  BABYLON  
PART III:  THE MILLENNIUM

PAGE

2
50
90
116

Time of Performance, one hour and a half
PROLOGUE

Belshazzar's Feast

BASS SOLO: Narrator

Belshazzar the king made a feast to a thousand of his lords, and drank wine before the thousand.

CHORUS OF MEN

O, the wine mounting high,
O, the strength to defy
All who question man's right
To the revel by night,
To the hours slipping fast,
To the joys that glide past!

TENOR SOLO: A Man

I sing to the grape which can quench man's thirst,
And make him forget all life's pain and life's wrongs.
If man heeds its call, it is easily first;
To it the red blood in his veins belongs.

CONTRALTO SOLO: A Spectre

It can make him glad to murder and steal,
It can curse deep all that's good on his road,
It can deaden sense, make him cease to feel,
And lure him to reap where he has not sowed.

BARITONE SOLO: Spirit of Drunkenness

I exult when man's mind is unseated,
When his soul is stripped naked and bare;
When his purpose is thwarted, defeated;
When I've turned all his hopes to despair!
Passions that burn at fever heat
I fill with hatred, lies, deceit!
Dead bodies, souls, and all dead minds,
Dead vows that my dank wine-press grinds.

BASS SOLO: Spirit of Gluttony

Let the Earth be organized in its entirety to produce that which we eat;
The very best and the rarest of foods,
So that we may put them in our mouths
And so that we may swallow them:
All else is but a dream.

CHORUS OF MEN: The Gluttons

To have eaten plentifully
and dream lazily
of that which we shall eat
as soon as we shall
once again be hungry—

BASS SOLO: Spirit of Gluttony

The happiest and the most enviable of creatures on Earth is the swine;
He eats, lies down and sleeps.
Never can we eat enough,
Never do we enjoy this happiness to the full!

SOPRANO SOLO: A Voice

Some savage tribes
Who eat but roots
Are stronger and more hardy than you.
Sober and virtuous,
They will one day be your masters!

CHORUS OF MEN: The Gluttons

Unhappy beings!
Without meat and without wine, what strength can they have?
How impossible!
It can never, never be!
Ha! ha! ha! ha! ha!

(Loud laughter.)
THE BACCHANAL DANCE

CHORUS OF MEN
Dance!
Not the dance of virgins in their white tunics,
But the dance of concubines and slaves!

CHORUS OF WOMEN
See our supple graces!
See the madness in our eyes!
Think of the secret fire burning within us,
That is our master and yours!
It grows; it bursts into flame; it consumes us!
It opens our mouths
And makes us utter the cries of wild beasts!
It compels our limbs,
It drives our arms and legs to writhe!

CHORUS OF MEN
What a dance!
Worthy of a king,
Worthy of princes and lords!

CHORUS OF WOMEN
The Earth turns with us,
The Earth is beautiful, it is ours;
Let it burst—like an over-ripe fruit,
while we fall exhausted.

CHORUS OF MEN
Lo! they fall to the Earth!
Some of them in a drunken slumber,
Others completing the orgy
in voluptuous frenzy!

BASS SOLO: Narrator
Then they brought the golden vessels
that were taken out of the temple of the house of God.

CONTRALTO SOLO: Spirit of Idolatry
None stayed the hand that reached in
sordid stealth
To grasp the sacred vessels made of gold.

Why should so much of Earth’s hard-
gotten wealth
Be placed where it could scarce be used, or sold?
We pay no heed to superstitious thought
That clings to symbols in a craven fear:
See! of the choicest metals man has wrought
And labored for his art, year after year,
Such symbols bilest to serve an unseen power,
The fancy of an idle, o’erwrought brain:
Hold them aloft, proclaim it is Man’s hour!
Let man’s insane thought give place
to his sane.
We are too great to bow the knee in prayer.
We ask no questions when the body’s dead.
To-day is ours, no man shall make us care
To strain our eyes to see what lies ahead.

CHORUS
Then live for the day,
For short is the way!
Let sense dictate,
Deny all fate!
The way is broad:
There is no God!

BASS SOLO: Narrator
In the same hour came forth fingers of
a man’s hand, and wrote ever against
the candlestick upon the plaster of the
wall of the king’s palace; and the king
saw the part of the hand that wrote.
And this is the writing that was written:

CHORUS
“MENE, MENE, TEKEL,
 UPHARSIN.”

(Explanation: MENE: God hath numbered thy
kingdom, and finished it. TEKEL: Thou art weighed in
the balances, and art found wanting. PERSI: Thy king-
dom is divided.)
PART I
Armageddon

BASS SOLO : Narrator
And Cai'n talked with Abel his brother; and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him.

BARITONE SOLO : Spirit of War
I am the Spirit of War!
I am he who is better than his neighbor.
I am the fierceness that fills young hearts and old brains.
From cave to cave, from tribe to tribe,
From city to city, from province to province,
From nation to nation,
From group of nations to group of nations,
I have breathed rage and hatred!
And behold! to-day
I have armed one-half of the Earth against the other.

CHORUS
Strike! Strangle!
Burn! Rape! Kill!
And die!

BARITONE SOLO : Spirit of War
I am son of the lies that we each carry in our hearts.

SOPRANO SOLO : A Voice
This war shall be the last of wars.

BARITONE SOLO : Spirit of War
I laugh, I laugh, O men!
For I have heard this from the beginning of time.
The last war will only be
When you have become pure of heart,
When you have lost your greed.
I yet have time to gorge myself on your blood!

CHORUS
Peace on earth, good will toward men.

SOPRANO SOLO : A Voice
But where is the good will of men toward men?

BARITONE SOLO : Spirit of War
I forge humanity with white heat; I strike it.
And its impurities burst forth in jets and sparks.
And I will strike until its impurities of to-day have been beaten away!
Then shall I leave humanity in peace.

SOPRANO SOLO : A Voice
He is the blind fury of man!

CONTRALTO SOLO : Another Voice
Go your ways, and pour out the vials of the wrath of God upon the earth.

THE SEVEN VIALS

CHORUS
And the first angel went, and poured out his vial upon the earth.
And the second poured out his vial upon the sea, and every living soul died in the sea.
And the third poured out his vial upon the rivers and fountains of waters, and they became blood.
And the fourth poured out his vial upon the sun, and power was given unto him to scorch men with fire.
And the fifth poured out his vial upon the seat of the Beast, and his kingdom was full of darkness.
And the sixth poured out his vial upon the great river Euphrates.
And the seventh angel poured out his vial into the air, and there came a great voice, saying: "It is done."
**Bass Solo: Narrator**

For they are the spirits of devils working miracles which go forth unto the Kings of the Earth and of the whole world, to gather them to the battle of that great day of God Almighty.—And he gathered them together into a place called in the Hebrew tongue—Armageddon.

**Chorus**
The battle of that great day of God Almighty. And he gathered them together into a place called Armageddon.

**PART II**

**Babylon**

**Bass Solo: Narrator**

I saw a woman sit upon a scarlet colored beast, arrayed in purple and scarlet, decked with gold and pearls, and having in her hand a golden cup full of abominations.

And upon her forehead was a name written:

"Mystery, Babylon the Great"

**Triumphal March**

**Soprano Solo: Babylon**

I wield the greatest power o'er all the earth;
Man comes into the world athirst for love;
His lips against his mother's breast from birth,
(That holy passion, mixed with sex, above);
And milk of human kindness in great draughts
He drinks, which thrills with joy the mother heart;
And angels smile. On angels' wings
God wafts
This union, of His best design a part. Throughout his childhood mother-love man knows,
She is the only woman in his life;
And thus all guileless and all pure he grows,
Free from temptation and from lust and strife.

I wait to spring upon him unaware—
Boast that I'm called a harlot; drunk with sin,
I'm evil. Name of mystery I bear.
My poisoned shafts attack without, within.
The mother trains her son to be my prey.
I flatter with the subtle note of greed.
I crush out truth, that not the slightest ray
May show him where my deadly power may lead.
When I destroy his thought in mad embrace,
When I attack his will with wild desire.
What scorn I feel for mothers of the race: They water love; I set it all on fire,
That man may feel the smoke and flames of hell,
And choose them for the sake of passion's kiss.
I watch him slowly die, and yet I am well.
I laugh and reign a queen, and live for this
Supremest moment, when a love I've feigned
And given naught, and sapped life's tender tree,
And crowns and jewelled sceptres I have gained.
Through sin the earth is mine. This was to be!
I make a garland out of hope's dead flowers

[viii]
And name them as I weave them fast
and strong.
Faith gone, and empty aims, and wasted
hours,
And talent killed: to me they all be-
long.

SYMPHONIC INTERLUDE

SOPRANO SOLO: Babylon
I am foretold with name of Babylon,
The sum of lust, which bears the mark
of death.

I cry aloud, "What is this kingdom
won?"
I hear man curse me with his dying
breath.
The end of centuries of my vaunted
power,
The prophecy's fulfilled. This is the
hour
When I shall sit alone in market-place,
When I shall feel man's hate and know
disgrace.
I, Babylon, unthroned, the fallen queen,
Before the Christ in glory can be seen.

PART III

The Millennium

CHORUS

BOYS' VOICES
And I saw a new heaven and a new
earth, for the first heaven and the first
earth were passed away.

CHORUS
And there shall be no more death,
neither sorrow, nor crying. Neither
shall there be any more pain.

TENOR SOLO
And there shall in no wise enter into it
anything that defileth; neither whatso-
ever worketh abomination, or maketh
a lie.
A pure river of water of life clear as
crystal, proceeding out of the throne of
God; and on either side of the river the
tree of life.
And the Spirit and the bride say,
Come. And let him that heareth say,
Come. And let him that is athirst say,
Come. And whosoever will, let him take
the water of life freely.

And I heard as it were the voice of a
great multitude, and the voice of many
waters, and as the voice of mighty
thunderings, saying, Alleluia:

CHORUS
Alleluia: for the Lord God omnipo-
tent reigneth.

CONTRALTO SOLO
Blessed are they that do the com-
mandments of God, that they may have
right to the tree of life.

SOPRANO SOLO AND CHORUS
I am Alpha and Omega, the beginning
and the end, the first and the last.

BARITONE SOLO
The grace of our Lord Jesus Christ be
with you all.

CHORUS
Amen.
The Apocalypse
The Apocalypse
Prologue: Belshazzar's Feast

Text selected and arranged by
Pauline Arnoux MacArthur
and Henry Pierre Roché

Music by
Paolo Gallico

Copyright, 1922, by G. Schirmer, Inc.
Printed in the U.S.A.
Con molto brio (ma marziale)
Menomosso

Bel-shazzar the King made a great feast for a thousand of his lords, and drank wine before the thousand.

Moderato, con poco moto

O, the wine mounting high, O, the wine mounting high, O, the wine mounting high.
O, the strength to defy,
O, the strength to defy,
O, the strength to defy,
O, the strength to defy,
All who question man's right
All who question man's right
All who question man's right
All who question man's right
rev̂el by night, To the hours
rev̂el by night, To the hours
To the rev̂el by night, To the hours
To the rev̂el by night, To the hours
slip̂ping fast, To the joys, the slip̂ping fast, To the joys, the slip̂ping fast, To the joys, to the slip̂ping fast, To the
joys that glide past!

A Man (Tenor)  

I sing to the grape which can quench man's thirst, And make him forget all life's pain and life's wrongs.
E

If man needs its call,
it is easily first;

Con brio

To it the red blood in his veins belongs.
Molto moderato

A Spectre (Contralto)

It can

make him glad to murder and steal,

It can

F

curse, curse deep—all that's good in his road,

It can deaden
sense, make him cease to feel, And lure him to
reap where he has not sowed.

Spirit of Drunkenness (Baritone)
Moderato, poco mosso

I exult when man's mind is unseated,
When his
soul is stripp'd naked and bare;

When his purpose is thwarted, de-

feated;

When I've turned all his hopes to despair!
Poco animato

Passions that burn at fever heat I fill with hatred, lies, deceit! Dead bodies,
souls, and all dead minds, Dead vows that my
dank wine-press grinds.

Con moto, tempo giusto

Moderato, calmo
Spirit of Gluttony (Bass)

Let the earth be organized in its entirety to produce that which we eat; The very best and the rarest of foods, So that we may put them in our mouths, And so that we may swallow them:
All else is but a dream.

The Gluttons

TENOR I

Poco più mosso (non troppo)

TENOR II

BASS I

BASS II

transtulo

To have eaten plentifully and

Poco più mosso (non troppo)

To have eaten plentifully and dream, dream, dream, dream, dream lazily of that which we shall
To have eaten plentifully and plentifully and dream, and dream, dream lazily lazily of that which we shall eat, of eat, of that which we shall eat, of dream, and dream, dream lazily lazily of that which of that which we shall eat, of that which that which we shall eat; that which we shall eat, of that which
we shall eat, of that which we shall
we shall eat, of that which we shall
To have eaten plentifully and dream, dream
we shall eat; To

eat as soon as we shall once again be
eat as soon as we shall once again be
la zily
have eaten plentifully and dream, and dream, dream
hungry: To have eaten

hungry:

of that which we shall eat;

la-zily,

plenti-fully and dream, and dream, and dream.

To have eaten plenti-fully and dream.

dream

dream
plen-ti-ful-ly and dream, dream la - zi - ly -
plen-ti-ful-ly and dream, dream la - zi - ly -
dream, and dream, dream la - zi - ly -
dream, and dream, dream la - zi - ly -

Spirit of Gluttony (Bass)
Moderato

The hap - pi - est and the most en - via - ble of crea - tures on

Earth is the swine;
He eats,
lies down and sleeps.

Never, never can we eat enough, Never

do we enjoy this happiness to the full!

Never! Never!
A Voice (Soprano)
Molto calmo

pp but warningly

Some savage tribes Who eat but roofs Are stronger and more

hardy than you.

Sober and virtuous, They will one

day be your masters!
Mosso, ma non troppo

BASS I

BASS II

Mosso, ma non troppo

Unhappy beings! Without meat

Unhappy beings! Without meat

And without wine, what strength, what strength can they

And without wine, what strength, what strength can they
(Laughter - from a low chuckle to a boisterous laughter without definite tones or rhythm.)
The Bacchanal Dance

Con moto
TENOR I

Dance! Dance! Not the dance of

Con moto
TENOR II

Dance! Dance! Not the dance of

vir-gins in their white tu-nics, But the dance of

vir-gins in their white tu-nics, But the dance of

con-cu-bines and slaves!

con-cu-bines and slaves!

Clar.
Moderato

SOPRANO I

SOPRANO II

ALTO I

ALTO II

Chorus of Women

graces! See the madness in our eyes!
graces! See the madness in our eyes!
graces! See the madness in our eyes!
graces! See the madness in our eyes!
Think of the secret fire burning within us,
That is our master and in us,
Think of the secret fire burning within us,
That is our master and in us,
Think of the secret fire burning within us,
That is our master and in us,
yours!
yours!
yours!
yours!

Più mosso (non troppo)
poco a poco animando

It grows, it bursts into

It grows, it bursts into

It grows,

Più mosso (non troppo)
poco a poco animando

It grows,
Più mosso

flame, it con-
flame, it con-
it bursts into flame, it con-
it bursts into flame, it con-

sumes us! It opens our
sumes us! It opens our
sumes us! It opens our
sumes us! It opens our

Più mosso
mouth And makes us utter the cries of wild beasts!
It compels our
beasts!
It compels our
beasts!
It compels our
beasts!
It compels our

poco a poco cresc. ed animando
It drives our arms and legs to
writhe!

What a dance!

What a dance!

What a dance!
Worthy of a king, worthy of princes and lords!
Tempo I\textsuperscript{°}

Soprano I

Soprano II

Alto I

Alto II

Chorus of Women

\textit{as in a trance}

\textit{The Earth turns with}

\textit{The Earth turns with}

\textit{p con grazia}

\textit{us,}

\textit{it is}

\textit{us,}

\textit{it is}

\textit{The Earth is beautiful, it is}

\textit{The Earth is beautiful, it is}
ours! Let it burst like an over-ripe fruit,
while we fall exhausted.
fruit, while we fall ex-haut-ed.

espress.
Tenor I

Lol! they fall to the Earth! Some of them in a drunken slumber,

Tenor II

Lol! they fall to the Earth! Some of them in a drunken slumber,

Bass I

Lol! they fall to the Earth! Some of them in a drunken slumber,

Bass II

Lol! they fall to the Earth! Some of them in a drunken slumber,

Chorus of Men

Others completing the orgy in voluptuous frenzy!

Others completing the orgy in voluptuous frenzy!

Others completing the orgy in voluptuous frenzy!

Others completing the orgy in voluptuous frenzy!
Molto maestoso (Grave)

Narrator (Bass) largamente a piacere (calmo)

Then they brought the golden vessels that were taken out of the temple of the house of God.
Spirit of Idolatry (Contralto)  Adagio con espressione

None stayed the hand that

reached— in sor-did stealth To grasp the sacred vessels made of gold.

dolce

Why should so much of Earth's hard-gotten wealth Be placed where it can

scarce be used, or sold?_
Poco più mosso

We pay no heed to superstitious thought—That
clings to symbols in a craven fear;

poco a poco animando

See! of the choicest metals man has

poco a poco animando cresc. poco a poco

wrought And labored for his art,

year calando
calmato

after year,

animando poco a poco

Such

symbols blest to serve an unseen pow'r, The fancy of an
cresc. poco a poco

idle, o'er wrought brain:

f piu cresc.
Grave (Tempo I°)

ff (d. j. preceding)

Hold them a - loft,

ff

loft,

pro-claim it is Man's hour!

Let man's in - sane thought give place to his sane.

dimin.

Adagio come sopra

We are too great to bow the knee in prayer.

allargando molto

p dolce
We ask no questions when the body's dead.

Today is ours, no man shall make us care
To strain our eyes to see what lies ahead.

Soprano: Largamente

Alto: Then live for the day, For

Tenor: Then live for the day, For

Bass: Then live for the day, For

Largamente
The way is broad, the way is broad, the way is broad, the way is broad.
Maestoso

God!

God!

God!

Maestoso

Allegro vivo

Narrator (Bass)

In the same hour came forth fingers of a man's

hand,

and wrote o-ver a-against the
can-dle-stick up-on the plas-ter

of the wall of the king's

pal-ace;

and the king saw the
part of the hand that wrote.

And this was the writing that was written:

Grave
SOPRANO

ALTO
“MENE, MENE, TE

TENOR
“MENE, MENE, TE

BASS
“MENE, MENE, TE

Grave

30526
KEL, U-PHAR-SIN.

ME-NE, KEL, U-PHAR-SIN.

ME-NE, KEL, U-PHAR-SIN.

ME-NE, KEL, U-PHAR-SIN.

ME-NE, TE-KEL, U-PHAR-SIN.

ME-NE, TE-KEL, U-PHAR-SIN.

ME-NE, TE-KEL, U-PHAR-SIN.

ME-NE, TE-KEL, U-PHAR-SIN.
Part I: Armageddon

Tempo giusto quasi marziale, ma grave
Molto moderato
Narrator (Bass) a pianissimo

And Cain talk'd with

a tempo

Abel his brother;

a tempo

and it came to pass,

when they were in the

mf colla voce
field, that Cain rose up again

A bel his broth-er, and

Tempo I° tranquillo

slew him.
Spirit of War (Baritone)

animando il tempo poco a poco

I am the

Più mosso, marziale, feroce

spirit of war! I am he who is better than his

neighbor. I am the fierce-ness, the fierce-ness that fills young hearts and old

brairs.

From
cave to cave, from tribe to tribe, From city to city, from province to province, From nation to nation, From group of nations to group of nations, I have breathed rage and hatred!
And behold!

today I have armed one half of the

a piacere a tempo

Earth against the other.

colla voce
Mosso, alla marcia
TENOR
(almost hissed)
Strike!

BASS

(almost in a stage whisper)
Strangle!

Burn!

Strangle!

Burn!

Rape!
Kill!
And die!

Rape!
Kill!
And die!
Spirit of War (Baritone)  
Poco meno

I am son of the lies,

of the lies that we each carry in our hearts.

Tempo I° come sopra

TENOR I  

TENOR II

BASS I

BASS II

(whispered)

Strike!

Strangle!

Tempo I° come sopra
A Voice (Soprano)

This war shall be the last of wars, the last of wars.

Violin Solo

Spirit of War (Baritone)

Con moto ma moderato

I laugh, I laugh, O men! For I have heard this from the beginning of time.

The last war...
— will only be when you have been
come pure of heart, when you have lost your

Molto largamente con forza

greed.

yet have time to gorge myself on your blood!
Alla breve ma moderato molto

SOPRANO

ALTO

TENOR

BASS

Peace on earth.

Peace on earth.

Peace on earth.

Peace on earth.

Peace! Peace!

Peace! Peace!

Peace! Peace!

Peace! Peace!

Peace! Peace!
Peace on earth,  good will toward men,
Peace on earth,  good will toward men,
Peace on earth,  good will toward men.
Peace on earth,  good will toward men.

A Voice (Soprano)

But
Più animato

where,  O where is the good will of men

toward men?

Spirit of War (Baritone)
Tempo giusto ritenuto
I forge humanity with white heat; I
strike it! I strike it! I forge hu-
man-ity with white heat; I
strike it, And its impur-
ties
burst forth in jets and sparks, in
jets and sparks. And I will
strike until its impurities
ties of today have been beaten a-
way!

Thea shall I

Tromb.

A Voice (Soprano)

He is the blind

leave hu-man-i-ty in peace.

Più mosso

fu-ry of man!

accel.

Moderato (as preceding) Another Voice (Contralto)

Go your
ways, go your ways, and pour out the vials of the wrath of

colla voce

Più calmo

God upon the earth.

Trump.

The Seven Vials
Andante tranquillo

SOPRANO I

SOPRANO II

ALTO I

ALTO II

And the first angel went, and poured out his

And the first angel went, and poured out his

Andante tranquillo
And the second poured out his vital upon the sea, and

And the second poured out his vital upon the earth.

And the second poured out his vital upon the sea, and
Every living soul died in the sea.
And the third poured out his vital upon the...
vial upon the rivers and fountains of waters, and

vial upon the rivers and fountains of waters, and

on the rivers and fountains of waters, and

on the fountains of waters, and

rivers and fountains of waters, and

they became blood.

And the

they became blood.

And the

they became blood.

And the fourth poured

they became blood.

And the fourth poured

they became blood.

And the
fourth poured out his vital upon the sun, and
fourth poured out his vital upon the sun, and
fourth poured out his vital upon the sun, and
fourth poured out his vital upon the sun, and
pow'r was given unto him to scorch men with
pow'r was given unto him to scorch men with
pow'r was given unto him to scorch men with
pow'r was given unto him to scorch men with
pow'r was given unto him to scorch men with
pow'r was given unto him to scorch men with
pow'r was given unto him to scorch men with
pow'r was given unto him to scorch men with
P

fire.

And the fifth poured

fire.

And the fifth poured

fire.

And the fifth poured

fire.

And the fifth poured out his

BASS I

And the fifth poured out his

BASS II

P

30526
out his vital upon the seat of the Beast,
out his vital upon the seat of the Beast,
out his vital upon the seat of the Beast,
out his vital upon the seat of the Beast,
vital upon the seat of the Beast,
vital upon the seat of the Beast,
vital upon the seat of the Beast,
and his kingdom was full of dark
and his kingdom was full of dark
and his kingdom was full of dark
and his kingdom was full of dark
and his kingdom was full of dark
and his kingdom was full of dark
and his kingdom was full of dark
and his kingdom was full of dark
And the sixth poured out his visibility.

And the sixth poured out his vital up-
And the Euphrates.
And the Euphrates.
And the Euphrates.
And the Euphrates.
And the Euphrates.
seventh angel poured out his vial into the

And the seventh angel poured out his vial into the

seventh poured out, poured out his vial into the

p dolce

30526
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice, and there came a great
Air, and there came a great voice,
voice, saying, "It is done." "It is
voice, saying, "It is done." "It is
voice, saying, "It is done." "It is
great voice, saying, "It is done." "It is
great voice, saying, "It is done." "It is
came a great voice, saying, "It is done." "It is
great voice, saying, "It is done." "It is
Tempo giusto (come sopra)

Marziale (come sopra)
Narrator (Bass)

For they are the spirits of dev-ils work-ing

mir-a-cles, which go forth un-to the

Kings of the Earth

and of the whole world, breve to
gathered them to the battle of that great day of God Almighty.

And he gathered them together into a place.
Molto calmo

called in the Hebrew tongue Armageddon.

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

The battle of God Almighty, the
battle of God Almighty, the battle of God Almighty, the battle of God Almighty, the battle of God Almighty, the battle of that great day of God Almighty, the battle of God Almighty, the battle of God Almighty, the battle of God Almighty, the
might-y, of the great day of God Almighty.
And he gathered them together into a place,
Part II: Babylon

Molto lento, a piacere

\[\text{Oboe}\]

\[\text{a tempo}\]

\[\text{Viol. II}\]

\[\text{Viol. I}\]

\[\text{tranquillo}\]

\[\text{p dolce}\]
Narrator (Bass)

Maestoso

I saw a woman sit upon a scarlet colored beast, arrayed in purple and scarlet, decked with gold and pearls, and having in her hand a golden...
Grave

Moderato

a piacere

And up-on her fore-head was a name written:

"MYSTERY,"

dolce

BABYLON THE

30528
Marziale e maestoso
Babylon (Soprano)
Moderato

I wield the great-est pow'r o'er all the

earth;

Lento, con espressione

Man comes in-to the world a-thirst for love; His

rit. a piacere

Clar. solo

lips a-against his moth-er's breast from birth, (That ho-ly
passion, mixed with sex, above);

And milk of human kindness in great draughts He

drinks, which thrills with joy the mother

Poco animato

heart; And angels smile. On angels'

30526
wings God wafts This union, of his

Tempo I° (Lento)

best design a part.
cantabile

Throughout his childhood mother-love man knows,

She is the only woman in his
And thus all guileless and all pure he grows, Free from temptation

Poco più mosso (non troppo)
and from lust and strife.

Allegro giusto
Animato f

wait

to spring up on him unaware

G

30528
Boast that I am called a harlot; drunk with sin,

I'm evil, I'm evil. Name of

H Poco calmando

mystery I bear.

My
poisoned shafts attack without, within.

mother trains her son to be my prey.

flatter with the subtle note of greed.

I crush out
poco agitato

truth, that not the slightest ray May show him where my

calmato

deadly pow'r may lead.

When I destroy his thought in mad em-

brace, When I attack his will with wild de.
sire,

What scorn I feel for mothers of the

race: They water love; I set it all on

fire, That man may feel the smoke and flame of hell, And

choose them for the sake of passion's
Meno mosso

Lento, come sopra

kiss.

I watch him

Bassn., E. Cl.

slow - ly die,

and yet___ I am

Allegro (Tempo I°)

well.

I laugh

I and reign a queen,

and
live for this Supreme moment,

when love I've feigned, And given naught, and sapped life's tender tree, And
crows and jewelled

steepers I have gained.
cresc. poco a poco

Through

the earth is mine.
This was to be a garland out of hope's dead flow'rs. And name them as I weave them fast and strong.
N

stringendo poco a poco e cresc.

Faith gone, and empty aims, and wast-

ed hours, And talent killed: to

me they all belong.

Furioso, scatenato

30526
P

I am fore-

dolce

told with name of Bab-
y-loa, The sum of lust which

bears the mark of death;

I cry a-loud,

"What is this king-dom won?"

I hear man
curse me with his dy-ing breath.

Meno mosso

Grave, funereo

The end of cen-tu-ries of my

vaunt-ed pow'r,
This is the prophecy's fulfilled.

hour When I shall sit alone in market-

place, When I shall feel man's

hate and know disgrace. I,
Babylon, un-throned, the fallen queen, before the
Christ in glory can be seen.

pp ppp espress.
Part III: The Millennium

Moderato molto

A = preceding

p dolce

cresc.
mf

cresc.
cresc.
f

p dolce

subito
Moderato molto

saw a new heaven and a new earth,

saw a new heaven and a new earth,

saw a new heaven and a new earth,

saw a new heaven and a new earth,
a new heaven and a new
a new heaven and a new
a new heaven and a new
a new heaven and a new

earth:
for the first

earth:
for the first

earth:
for the first

20526
heaven and the first earth
were passed away,
were passed away,
were passed away,
SOPRANO I

No more death, nor sorrow,

SOPRANO II

No more death, nor sorrow,

ALTO I

No more death, nor sorrow,

ALTO II

No more death, nor sorrow,

TENOR I

And there shall be no more death, neither sorrow, nor

TENOR II

And there shall be no more death, neither sorrow, nor

BASS I

And there shall be no more death, neither sorrow, nor

BASS II

And there shall be no more death, neither sorrow, nor

D

mp Organ

poco cresc.
nor crying.

neither shall there be any more crying.

neither shall there be any more crying.
No more pain.

No more pain.

No more pain.

No more pain.

pain.

pain.

pain.

no more pain.

no more pain.

no more pain.
Soprano I  
And there shall in no wise enter into

Soprano II 
And there shall in no wise enter into

Alto I  
And there shall in no wise enter into

Alto II 
And there shall in no wise enter into

cresc.

It anything that defileth;

it anything that defileth;

it anything that defileth;

it anything that defileth;

30528
TENOR I

neither what-so-ever worketh abomination, or

TENOR II

neither what-so-ever worketh abomination, or

BASS I

neither what-so-ever worketh abomination, or

BASS II

neither what-so-ever worketh abomination, or

E
or mak - eth a lie.

mak - eth a lie.

mak - eth a lie.
F

Più mosso (non troppo)

and a new earth.
and a new earth.
and a new earth.
and a new earth.
and a new earth.

Più mosso (non troppo)

F
Tenor Solo  \( \textit{p espress.} \)

A pure river of water of life,
clear as crystal,
proceeding out of the throne of God,
proceeding out of the throne of God.
And on

either side of the

river

tree of
Tenor Solo
Più tranquillo

And the Spirit and the bride say, Come.

And let him that heareth say, Come.
And let him that is a-thirst say, Come...

And who-so-ever will, let him

allargando

take the water of life freely.

Con poco moto
Poco più mosso

Tenor Solo poco cresc.

heard as it were, as it were the voice of a great

K

multitude, and the

voice of many
waters, and as the voice, the voice of mighty thunderings, saying: "Alle-
Alleluia, Alleluia, for the Lord God omnipotent reigneth, omnipotent reigneth, the Lord

Alleluia, Alleluia, for the Lord God omnipotent reigneth, omnipotent reigneth, the Lord omnipotent

Alleluia, Alleluia, for the Lord God omnipotent reigneth, omnipotent reigneth, the Lord omnipotent

Alleluia, Alleluia, for the Lord God omnipotent reigneth, omnipotent reigneth, the Lord omnipotent
reign-eth, for the Lord omni-
reign-eth, the Lord omni-potent reign-eth, the
lu-ia, Al-le-lu-ia, for the Lord

po-tent reign-eth, for the Lord omni-potent reign-eth,
Lord God omni-potent reign-eth, omni-potent reign-eth,
God omni-potent reign-eth, omni-potent reign-eth, for the
BASS sff
Al-le-lu-ia,
for the Lord, for the Lord omnipotent
for the Lord, for the Lord God
Lord omnipotent reigneth, the Lord

Alleluia, for the Lord God omnipotent reigneth, omnipotent reigneth, Alleluia.

omnipotent reigneth, omnipotent reigneth, Alleluia.

omnipotent reigneth, omnipotent reigneth, for the

omnipotent reigneth, the Lord omnipotent reigneth,
Lord God omnipotent reigneth.

Alleluia, for the Lord God omnipotent reigneth.

Alleluia, for the Lord
ni-potent reign-eth. Al-le-lu-

ni-potent reign-eth. Al-le-lu-

God om-ni-potent reign-eth.

God om-ni-potent reign-eth.

Al-le-lu-

Al-le-lu-

Al-le-

Al-le-

Al-le-

Al-le-

Al-le-

Al-le-
Alleluia, Alleluia, for the Lord God omnipotent reigneth, for the Lord omnipotent
Alleluia, Alleluia, for the Lord God omnipotent
Alleluia, Alleluia, for the Lord God omnipotent

Cello
reigneth, for the Lord omnipotent

reigneth, for the Lord omnipotent

reigneth, for the Lord omnipotent

reigneth, for the Lord omnipotent

reigneth, for the Lord omnipotent
Lord omnipotent reigneth, for the Lord omnipotent
eth, Alleluia, Alleluia, for the Lord God omnipotent
eth, Alleluia, Alleluia, for the Lord omnipotent
reigneth, for the Lord God omnipotent
reigneth,
ni-po-tent reign-eth, om-ni-
i-po-tent reign-eth, om-ni-
i-po-tent reign-eth, the Lord
ni-po-tent reign-eth

po-tent reign-eth, om-ni-po-tent
po-tent reign-eth, om-ni-po-tent

God om-ni-po-tent
God om-ni-po-tent

30526
Calmo (poco andante)
Moderato dolce

(Organization tacet)
Bless'd are they, bless'd are they that do the commandments of God.
God, that they may have the
right, that they may have the
right
to
the
tree

Tempo giusto (come sopra)

of
life.

Tempo giusto (come sopra)
Moderato giusto

espress.

p dolce
Molto tranquillo

I am Alpha and Omega, the beginning and the

Soprano Solo

I am Alpha and Omega, the beginning and the
Alpha and Omega, the beginning and the end,
the beginning and the end,
the beginning, the beginning, the beginning, the end.

I am
the beginning and the end.
I am

I am

I am

I am
Alpha and Omega, the first and the
last.

Alpha and Omega, the first and the
last.

The be-
the first, the first and the last,
the first, the first and the last,
the first, the first and the last,

first, the first and the last,

Soprano Solo

The first and the last.

I am

(I soliloquy) and the last.

I am

the first and the last.

the first and the last.
Alpha and Omega, the first and the last,
The first and the last.
Baritone Solo

The grace of our Lord Jesus Christ be with you all.

Tempo I°

Boy Choir

Amen,

Amen,

Amen,

Amen.

Tempo I°

rit.

pp dolce

30526
## A Selected List of Oratorios and Cantatas

**Published by G. Schirmer, New York**

*For mixed voices, unless otherwise mentioned*

*(A Complete Catalogue will be sent on application)*

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be not afraid</td>
<td>Bach, J. S.</td>
<td>35</td>
</tr>
<tr>
<td>God's Time is best</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>Jesus, priceless Treasure</td>
<td></td>
<td>46</td>
</tr>
<tr>
<td>Mass in B minor</td>
<td></td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>To thee He hath shown, Mass, the right Way</td>
<td></td>
<td>60</td>
</tr>
<tr>
<td>The Lord is King</td>
<td>Barnby, J.</td>
<td>60</td>
</tr>
<tr>
<td>The Comforter</td>
<td>Barennes, E. S.</td>
<td>50</td>
</tr>
<tr>
<td>Into the World</td>
<td>Benoit, P.</td>
<td>50</td>
</tr>
<tr>
<td>Requiem. Op. 45. (English)</td>
<td>Brahms, Joh.</td>
<td>75</td>
</tr>
<tr>
<td>The Holy Night</td>
<td>Brewer, J. H.</td>
<td>75</td>
</tr>
<tr>
<td>The Minstrel's Curse</td>
<td>Brockway, H.</td>
<td>50</td>
</tr>
<tr>
<td>The Cross of Fire</td>
<td>Bruch, M.</td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>Frithiof. (Men's Voices)</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>The Lay of the Bell</td>
<td></td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>Paul Revere's Ride. (Men's Voices)</td>
<td>Buck, D.</td>
<td>75</td>
</tr>
<tr>
<td>The Holy Infant</td>
<td>Bullard, Fr. F.</td>
<td>75</td>
</tr>
<tr>
<td>The Resurrection</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>The Ancient of Days</td>
<td>Chadwick, Geo. W.</td>
<td><strong>1 50</strong></td>
</tr>
<tr>
<td>The First Christmas</td>
<td>Coombs, C. W.</td>
<td>75</td>
</tr>
<tr>
<td>The Sorrows of Death</td>
<td></td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>The Rose Maiden</td>
<td>Cowen, F. H.</td>
<td>75</td>
</tr>
<tr>
<td>National Ode. (Men's Voices)</td>
<td>Damrosch, L.</td>
<td>75</td>
</tr>
<tr>
<td>The Blessed Damozel</td>
<td>Debusayy, C. L.</td>
<td>40</td>
</tr>
<tr>
<td>The Garden of Flowers. (Women's Voices)</td>
<td>Denza, L.</td>
<td>75</td>
</tr>
<tr>
<td>Voices</td>
<td></td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>Paradise Lost</td>
<td>Dubois, Th.</td>
<td>75</td>
</tr>
<tr>
<td>The Seven Last Words of Christ</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>The Birth of Venus</td>
<td>Faure, Gabriel</td>
<td>75</td>
</tr>
<tr>
<td>Seed-Time and Harvest</td>
<td>Foster, M. B.</td>
<td>50</td>
</tr>
<tr>
<td>The Beatitudes</td>
<td>Frank, Cesar</td>
<td>50</td>
</tr>
<tr>
<td>The Erl-King's Daughter</td>
<td>Gade, N. W.</td>
<td>50</td>
</tr>
<tr>
<td>Joan of Arc, The Maid of Orleans</td>
<td>Gaul, A. R.</td>
<td>75</td>
</tr>
<tr>
<td>The 137th Psalm</td>
<td>Geetz, H.</td>
<td>50</td>
</tr>
<tr>
<td>Tobias</td>
<td>Gounod, Ch.</td>
<td>75</td>
</tr>
<tr>
<td>The Haunted Oak of Nannav</td>
<td>Haasch, Wm. E.</td>
<td>50</td>
</tr>
<tr>
<td>Young Lovel's Bride. (Women's Voices)</td>
<td></td>
<td><strong>3 5</strong></td>
</tr>
<tr>
<td>Israel in Egypt</td>
<td>Handel, G. F.</td>
<td>75</td>
</tr>
<tr>
<td>Samson</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>Melusina</td>
<td>Hofmann, H.</td>
<td>75</td>
</tr>
<tr>
<td>The Vision of the Queen. (Women's Voices)</td>
<td>Holmes, A.</td>
<td>1 00</td>
</tr>
<tr>
<td>Pater Noster. (6 Voices)</td>
<td>Huss, H. H.</td>
<td>35</td>
</tr>
<tr>
<td>Song of the Nuns. (Women's Voices)</td>
<td>Jensen, Ad.</td>
<td>35</td>
</tr>
<tr>
<td>The Viking's Farewell, (Men's Voices)</td>
<td>Knowles, J. H.</td>
<td>35</td>
</tr>
<tr>
<td>Mary Magdalen</td>
<td>Massenet, J.</td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>Life Everlasting</td>
<td>Matthews, H. A.</td>
<td>50</td>
</tr>
<tr>
<td>Christus</td>
<td>Mendelssohn, F.</td>
<td>40</td>
</tr>
<tr>
<td>Hear my Prayer</td>
<td></td>
<td><strong>2 5</strong></td>
</tr>
<tr>
<td>The same, arr. for Women's Voices</td>
<td></td>
<td><strong>4 0</strong></td>
</tr>
<tr>
<td>Adiant Angelorum Chori</td>
<td>Parker, H. W.</td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>The River of Rest. (Women's Voices)</td>
<td>Platte, A. W.</td>
<td>35</td>
</tr>
<tr>
<td>The Nativity</td>
<td>Read, A. M.</td>
<td>35</td>
</tr>
<tr>
<td>David's Lament</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>The Man of Nazareth</td>
<td>Rogers, J. H.</td>
<td>75</td>
</tr>
<tr>
<td>The Lay of the Bell</td>
<td>Romberg, B.</td>
<td>75</td>
</tr>
<tr>
<td>Night, Op. 114. (Women's Voices)</td>
<td>Saint-Saëns, C.</td>
<td>50</td>
</tr>
<tr>
<td>Voices</td>
<td></td>
<td><strong>5 0</strong></td>
</tr>
<tr>
<td>Death and Life</td>
<td>Shelley, H. R.</td>
<td>50</td>
</tr>
<tr>
<td>The Pilgrims</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>From Sepulchre to Throne. An Easter Cantata</td>
<td>Shepard, Tho. G.</td>
<td>75</td>
</tr>
<tr>
<td>The Sermon on the Mount</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>The Word made Flesh</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>Dreaming and his Love. (Men's Voices)</td>
<td>Staeiger, A.</td>
<td>50</td>
</tr>
<tr>
<td>The Golden Legend</td>
<td>Sullivan, A. S.</td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>On Shore and Sea</td>
<td></td>
<td><strong>6 0</strong></td>
</tr>
<tr>
<td>The Story of the Magpie</td>
<td>Thomson, S.</td>
<td>35</td>
</tr>
<tr>
<td>In Constant Order</td>
<td>Weber, C. M. von</td>
<td>60</td>
</tr>
<tr>
<td>O God, my Heart is ready</td>
<td>Whiting, A.</td>
<td><strong>1 00</strong></td>
</tr>
<tr>
<td>The Way of Penitence</td>
<td>Woodman, R. H.</td>
<td>50</td>
</tr>
</tbody>
</table>