

*To Adrian Boult*

# JOB

## SCENE I

### INTRODUCTION

R. VAUGHAN WILLIAMS

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**Largo sostenuto**  $\text{d} = 48^*$

**II SOLO**

**FLUTES I & II**      *pp* molto sost.

**FLUTE III**  
(also Bass Fl. & Picc.)

**OBOES I & II**

**COR ANGLAIS**

**CLARINETS I & II**  
in B $\flat$

**SAXOPHONE** in E $\flat$   
(Tacet till letter F)

**BASS CLARINET**  
in B $\flat$   
later ch. to Clar. III in B $\flat$   
(ad lib.)

**FAGOTTI I & II**

**CONTRAFFAGOTTO**

**I & II**  
**HORNS** in F  
III & IV

**I & II**  
**TRUMPETS** in B $\flat$   
III

**I & II**  
**TROMBONES**  
III & TUBA

**TIMPANI** G B $\flat$  D

**PERCUSSION**  
(Tri. S.D. Cym. B. D.  
Xyl. Glock. Tam tam.)  
(3 players required)

**I SOLO**

**HARP**  
II

**ORGAN** (ad lib.)  
Tacet till Scene VI

**VIOLINI I**

**VIOLINI II**

**I**  
**VIOLE**  
II

**I**  
**VIOLONCELLI**  
II

**CONTRABASSI**

**Bass Fl. in G**      *p* sost. molto

*pp* sost. molto

Mutes on

Mutes on

I Mute on

*p* molto sost.

*p* sost.

*p* sost.

*pp* molto sost.

**Largo sostenuto**  $\text{d} = 48^*$

\* The metronome marks are approximate      \*\* Divide in proportion of 1 player on upper part to 3 on the lower part

**\* Divide in proportion of 1 player on upper part to 3 on the lower part**

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*p* molto sost.

Curtain rises. Scene (back cloth) as in Blake Illustration I.  
Job with his wife and a few servants sitting. Shepherds  
and husbandmen cross the stage, and salute him

Fl. I & II

Bass Fl. in G

Ob. I & II

C. A.

Cl. I & II in B $\flat$

B. Cl. in E $\flat$

Fag. I & II

I & II

Hn. in F

III & IV

I & II

Trpt. in E $\flat$

Harp I

Harp II

I

Vln. II

II

I

Vle. II

I

Celli II

C.B.

*Here the distant landscape lights up  
suggesting the far off sound of flocks and herds.*

*Here Job's children enter and group themselves round him.*

Fl. I & II

Bass Fl. in G

Oboe I & II

C. A.

Cl. I & II in Bb

B. Cl. in Eb

Fag. I & II

I & II

Hn. in F

III & IV

I & II  
Trpt. in Eb

Timp.

Harp I

Harp II

Vln. I

Vln. II

Vla.

Celi

C. B.

A

*mp cantabile*

*senza sord.*

*pp*

*Div.*

*v v v v*

*unis.*

*v v v v*

*unis.*



*Dance of Job's sons and daughters. First the women dance alone.*

*Allegro piacevole (♩ = ♪)*

Musical score for the first section of the dance. The score includes parts for Flute I, Flute II, Violin I, Violin II, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Fl. I:** Solo part, dynamic *p*. Measures 1-2.
- Fl. II:** Solo part, dynamic *p*. Measures 3-4.
- Vln. I:** Mutes on. Measures 5-6.
- Vln. II:** Mutes on. Measures 5-6.
- Vlc:** Mutes on. Measures 5-6.
- Celi:** Mutes on. Measures 5-6.
- C. B.:** Mutes on. Measures 5-6.

*Allegro piacevole (♩ = ♪)*

Continuation of the musical score for the women's dance. The instrumentation remains the same:

- Fl. I:** Measures 7-8.
- Fl. II:** Measures 7-8.
- Vln. I:** Measures 9-10.
- Vln. II:** Measures 9-10.
- Vlc:** Measures 9-10.
- Celi:** Measures 9-10.
- C. B.:** Measures 9-10.

**B** *Here the men dance.*

Music score for the men's dance section. The instrumentation includes Flute I, Flute II, Bassoon I, Bassoon II, Violin I, Violin II, Viola, Cello, and Double Bass. The score features:

- Fl. I:** Solo part, dynamic *p*. Measures 1-2.
- Fl. II:** Solo part, dynamic *p*. Measures 3-4.
- Fag. I:** Solo part, dynamic *poco f*. Measures 5-6.
- Fag. II:** Solo part, dynamic *poco f*. Measures 7-8.
- Vln. I:** Measures 9-10.
- Vln. II:** Measures 9-10.
- Vlc:** Div. *con sord.*, dynamic *pp*. Measures 9-10.
- Celi:** Div. *con sord.*, dynamic *pp*. Measures 9-10.
- C. B.:** I Desk Div. (pizz.). Measures 9-10.

Fl. I  
 Fl. II  
 Fag. I  
 Fag. II  
 Vln. I con sord.  
 Vln. I pp mutes off  
 Vln. I pp mutes off  
 Vle.  
 Celi.  
 C.B.

*// Here the women group themselves in the middle and the men move slowly round them. Then vice versa.*

*L'istesso tempo (d = d.)*

*solo*

Ob. I & II p  
 C.A. p  
 Fag. I & II p Oboe II  
 Vln. I  
 Vln. II  
 Vle.  
 Celi.  
 C.B.

*L'istesso tempo (d = d.)*

**C** *Here the dance becomes general.*

Fl. I & II p  
 Ob. I & II 1 ppp  
 Fag. I & II 2 p  
 Vln. I  
 Vln. II  
 Vle. unis. senza sord.  
 pp cantabile  
 Div. senza sord.  
 Celi. pp  
 C.B. I Desk Div.  
**C** (pizz.)





*Everyone kneels. Tableau as in Blake I. Angels appear at the side of the stage as in Blake II and V*

*The group breaks up into two on each side of the stage. All go off except Job and his wife who are left in meditation down stage (the Angels however remain)*

8.

Fl. I & II  
Fl. III  
Ob. I & II  
C. A.  
Cl. I & II  
in E♭  
B. Cl in B♭  
Fag. I & II  
C. Fag.  
I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B♭  
III  
Trb. I & II  
Trd. III  
& Tuba  
Timpani  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vcl.  
Celli  
C.B.

dim. pp Bass Fl. in G SOLO I  
dim. pp SOLO  
dim. pp SOLO I  
pp B.F.  
Mutes on con sord. pp  
Mutes on con sord. pp  
con sord. SOLO pp Mute off  
p pp  
G in A B♭ in C E♭ in D  
mf pp  
p  
p  
p  
p  
p  
p  
dim. pp  
dim. pp SOLO I  
dim. pp SOLO II ppp  
dim. pp Bass Clar. I Desk SOLO  
dim. pp ppp SOLO  
dim. pp ppp

D Trpt. III

D



*Heaven gradually opens and displays God sitting in majesty, surrounded by the sons of God (as in Blake II)  
The line of Angels stretches from Earth to Heaven.*

**Andante con moto  $d=80$**

## SARABAND OF THE SONS OF GOD

F

F

*All bow down in adoration*

Fl. I & II  
Fl. III  
Ob. L & II  
C. A.  
Cl. I & II  
in A  
B. Cl. in B  
Flug. I & II  
C. Fag

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in Bb  
III  
Trb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vle  
Celli.  
C. B.

G

H God arises in His majesty  
and beckons to Satan.

Satan steps forward at God's command.

8

F1. I & II      F1. III      Ob. I & II      C.A.      Cl. I & II  
in A      B.C. in B      Fag. I & II      C. Fag

Hn. in F      Hn. in F      I & II      Trpt. in Bb  
III & IV      III & IV      I & II      III

Trb. I & II      Trb. III & Tuba      Timp.      Perc.

Harp I      Harp II

Tn. I      Tn. II      Vlc.      Cello.      C. B.

*A light falls on Job. God regards him with affection and says to Satan 'Hast thou considered my servant Job?'*

Largo sostenuto ( $\text{J}=48$ )

*Satan says 'Put forth Thy hand now and touch all that he hath and he will curse Thee to Thy face!'*

Andante con moto ( $\text{d}=80$ )

F. I & II  
Picc.  
Ob. I & II  
C. A.  
Cl. I & II  
in A  
B. Cl in E  
Fag. I & II  
C. Fag.

I & II  
Hn. in F  
III & IV  
Trpt. in B  
III  
Trb. I & II  
Trb. III  
& Tuba

Harp I  
Harp II

Vln. I  
Vln. II  
Vcl.  
Cello  
C. B.

Largo sostenuto ( $\text{J}=48$ )

Andante con moto ( $d=80$ )

K God says 'All that he hath is in thy power! Satan departs (see Blake V)  
Largamente

Fl. I & II  
Pic.  
Ob. I & II  
C. A.  
Cl. I & II  
in A  
B.Cl. in Bb  
Fag. I & II  
C. Fag.  
I & II  
Hn. in F  
III & IV  
Trpt. in Bb  
III  
Trb. I & II  
Trb. III  
& Tuba  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vlc.  
Celli  
C. B.

Mutes off      senza sord.  
Mutes off      senza sord.  
Mutes off      senza sord.  
Mutes off      senza sord.  
Mutes off      senza sord. pizz.

K Largamente

*The dance of homage begins again. God leaves his throne*

**M** The stage darkens.

*Black out.*

8

The stage darkens.

**Black out.**

F.I & II  
Picc.  
Ob. I & II  
C.A.  
Cl. I & II  
in A  
B.ClnBb  
Fag. I & II  
C Fag.  
I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in Bb  
III  
Trb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
B.D. roll  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vla.  
Celli  
C. B.

# SCENE II

## SATAN'S DANCE OF TRIUMPH

*Stage gradually lightens.. Heaven is empty and God's throne vacant. Satan alone on the stage.*  
*Presto (1 in the bar) (d. = 96)*

**FLUTES I & II**

**PICCOLO**

**OBOES I & II**

**COR ANGLAIS**

**CLARINETS I & II  
in A**

**BASS CLARINET  
in B<sub>b</sub>**

**FAGOTTI I & II**

**CONTRAFAGOTTO**

**I & II**

**HORNS in E**

**III & IV**

**I & II**

**TRUMPETS in B<sub>b</sub>**

**III**

**I & II**

**TROMBONES**

**III & TUBA**

**R.A.D**

**TIMPANI**

**PERCUSSION**

**HARP I**

**HARP II**

**VIOLINI I**

**VIOLINI II**

**VIOLE**

**VIOLONCELLI**

**CONTRABASSI**

*Stage gradually lightens.. Heaven is empty and God's throne vacant. Satan alone on the stage.*  
*Presto (1 in the bar) (d. = 96)*

*A light falls on Satan, standing at the bottom of the steps of Heaven (Tableau till letter P)*

Fl. I & II  
Picc.  
Ob. I & II  
C. A.  
Cl. I & II  
in A  
B Cl. in B  
Fag. I & II  
C Fag.  
I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B  
III  
Trb. I & II  
Trb. III  
& Tuba  
Tim. Perc.  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vle.  
Celli  
C.B.

Fl. I & II  
 Picc.  
 Ob. I & II  
 C. A.  
 Cl. I & II  
 in A  
 B. Cl. in B  
 Fag. I & II  
 C. Fag.  
 I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in B  
 III  
 Trb. I & II  
 senza sord.  
 Trb. III  
 & Tuba  
 senza sord.  
 Trom. III  
 Timp.  
 Perc.  
 xylo  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 C. B.

**P** Here the dance begins

**Ft. I & II**

**Picc.**

**Ob. I & II**

**C.A.**

**Cl. I & II  
in A**

**B.Cl. in Bb**

**Fag. I & II**

**C Fag.**

**I & II  
Hn. in F**

**III & IV**

**I & II  
Trpt. in Bb**

**III**

**Trb. I & II**

**Trb. III & Tuba**

**Timp.**

**Perc.**

**Kylo.**

**Vln. I**

**Vln. II**

**Vle.**

**Celli**

**C. B.**

\* If the dance is too long for one performer, other dancers may be introduced; or, all the repeats may be omitted.

Fl. I & II

Picc.

Ob. I & II

C. A.

C. I. & II  
in A

B. Cl. in B

Fag. I & II

C. Fag.

8

*ff* dim. *pp*

*ff* dim. *pp*

*f* *p* *f* *p* *p*

*ff* dim. *pp*

*f* *p* *p*

*p* *f* *p* *f* *pp*

*p* *f* *p* *f* *pp*

I & II

Hn. in F

III & IV

I & II

Trpt. in B

III

Trb. I & II

8

*pp*

*pp*

*pp*

Xylo.

Vln. I

Vln. II

Vle.

Celli

C.B.

8

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

**Q**

Fl. I & II  
Picc.  
Ob. I & II  
*p*      *mf*  
C. A.  
*p*      *mf*  
Cl. I & II  
in A  
B. Cl. in B  
*pp cresc.*  
a 2  
*ff*      dim.  
Pag. I & II  
*pp cresc.*  
C. Fag.  
*pp cresc.*  
dim.  
  
I & II  
*p*      *mf*  
Hn. in F  
  
III & IV  
*p*      *mf*  
  
I & II  
Trpt. in B  
  
III  
  
Trb. I & II  
  
Tuba      *p cresc.*  
  
Xylo.  
  
Vln. I  
non div.  
*arco*      V  
*p*      *mf*  
Vln. II  
non div.  
*arco*      V  
*p*      *mf*  
Vle.  
*cresc.*  
Celli.  
*cresc.*  
C.B.  
  
**Q**      *cresc.*      *ff*      dim.

Fl. I & II

Pic.

Ob. I & II

C. A.

Cl. I & II  
in A

B.Cl. in B

Fag. I & II

C. Fag.

I & II

Hn. in F

III & IV

I & II

Trpt. in B<sup>b</sup>

III

Trb. III  
& Tuba

Tim. (Wooden sticks)

Perc. (Cymbals clashed)

Vln. I

Vln. II

Vle

Celli

C. B.

**R** Con fuoco

**R** Con fuoco

Fl. I & II  
Picc.  
Ob. I & II  
C. A.  
Cl. I & II  
in A  
B. Cl. in E♭  
Fag. I & II  
C. Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B♭  
III  
Tuba  
Trb. III & Tuba

Timp.  
Perc.

Vln. I  
Vln. II  
Vle  
Celli  
C.B.

**S**

Fl. I & II  
Picc.  
Ob. I & II  
C. A.  
Cl. I & II  
in A  
B.C. in B<sup>b</sup>  
Fag. I & II  
C. Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B<sup>b</sup>  
III  
Trb. III  
& Tuba  
Perc.  
Tuba

Vln. I  
Vln. II  
Vle  
Celli  
C. B.  
Perc.

**S**

Fl. I & II  
 Picc.  
 ob. I & II  
 C. A.  
 Cl. I & II  
 in A  
 B. CL in B♭  
 Fag. I & II  
 C. Fag.  
 I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in B♭  
 III  
 Trb. III  
 & Tuba  
 Perc.  
 S.D.  
 Cymbal roll  
 pp  
 Vln. I  
 Vln. II  
 Vlc  
 Celli  
 C. B.

Moderato alla marcia (d-d.)

8

PL. I & II  
Picc.  
Ob. I & II  
C.A.  
CL. I & II  
In A  
B.C. in B  
Fag. I & II  
C. Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trypt. in E  
III  
Tro. I & II  
Trb. III & Tuba

Timp.  
Perc.

Harp I  
Harp II

Vln. I  
Vln. II  
Vie.  
Celli  
C. B.

*f pesante*

*a<sup>2</sup>*  
*con bravura*  
*a<sup>2</sup>*  
*con bravura*  
*a<sup>2</sup>*  
*con bravura*  
*a<sup>2</sup>*  
*con bravura*  
*f pesante*  
*f pesante*

Naturale *bpm* *bpm* *bpm* *bpm* *bpm*

V  
*mfp* V  
*mfp* b2  
*f*

C. Fag.  
*pianiss.*  
*C. Fag.*

Moderato alla marcia (d-d.)

Fl. I & II      *f pesante*      8  
 Picc.  
 Ob. I & II      *f pesante*  
 C.A.  
 Cl. I & II In A      *ppesante*  
 B.Cl. in Bb  
 Fag. I & II  
 C. Fag.  
 I & II  
 Hin. in F  
 III & IV  
 I & III  
 Trypt. in Bb  
 III  
 Trb. I & II  
 Trb. III & Tuba  
 Timp.  
 Perc.  
 Harp I  
 Harp II  
 Violin I  
 Violin II  
 Vcl.  
 Cello  
 C.B.

**T**

31

Fl. I & II  
 Pico.  
 Ob. I & II  
 C. A.  
 Cl. I & II  
 in A  
 B.C. in B<sub>b</sub>  
 Fag. I & II  
 C. Fag.  
 I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in E<sup>b</sup>  
 III  
 Trb. I & II  
 Trb. III  
 & Tuba  
 Timp.  
 Perc.  
 Xylo.  
 Harp I  
 Harp II  
 Vln. I  
 Vln. II  
 Vlc.  
 Cello  
 C. B.

Presto

Fl. I & II  
Picc.  
Trb. I & II  
C.A.  
Cl. I & II  
in A  
B.Cl. in E♭  
Flug. I & II  
C. Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B  
III  
Trb. I & II  
Trb. III & Tuba

Timp.  
Perc.  
Xylo.

Harp I  
Harp II

Vln. I  
Vln. II  
Vle.  
Celli  
C. B.

Mutes on  
con sord.  
a2 (Pedal notes)  
D in C  
p  
p  
p

unis.  
div.  
pizz.  
pizz.

Presto

Satan climbs up  
to God's throne

U

Fl. I & II      Picc.      Ob. I & II      C. A.      Cl. I & II  
in A      B. Cl. in B      Fag. I & II      C. Fag.

I & II      Hn. in F      III & IV      I & II      Trpt. in E<sub>b</sub>  
Tr. I & II      Trb. III & Tuba      Timp.      Perc.      Xyl.

Harp I      Harp II      Vln. I      Vln. II      Vlc.      Celi.      C. B.

Fl. I & II  
 Picc.  
 Ob. I & II  
 C. A.  
 Cl. I & II  
 in A  
 B. Cl. in B  
 Fag. I & II  
 C. Fag.

I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in E♭  
 III  
 Trb. I & II  
 Trb. III  
 & Tuba

Timp.  
 Perc.  
 Xyl.

Vln. I  
 Vln. II  
 Vle.  
 Celli  
 C. B.

Satan kneels in mock adoration before God's throne

**F.I & II**

Picc.

**Ob. I & II**

C. A.

**Cl. I & II in A**

**B. Cl. in B**

**Fag. I & II**

**C. Fag.**

**I & II**

Hn. in F

**III & IV**

**I & II**

Trpt. in E<sup>b</sup>

**III**

**Trb. I & II**

Tuba

Tub. III & Tuba

**Timp.**

**Perc.**

**Xyl.**

**Vln. I**

**Vln. II**

**Vle.**

**Celli**

**C. B.**

**V**

**V**

A musical score page from Gustav Mahler's Symphony No. 5, page 8. The page features seven staves of music. From top to bottom, the instruments are: Flute II, Picc. (Piccolo), Oboe I & II, Clarinet I & II in A, Bassoon in B-flat, Bassoon I & II, and C. Fag. (Cello Bassoon). The music consists of measures 1 through 6 of the section. The instrumentation is primarily woodwind, with bassoon entries appearing in measures 5 and 6.

Musical score for orchestra section 8. The score includes parts for Vln.I, Vln.II, Vle., Celli, and C. B. The Vln.I and Vln.II parts show eighth-note patterns with grace notes. The Vle., Celli, and C. B. parts are mostly silent, with the Celli and C. B. parts showing eighth-note patterns in the later measures.

The hosts of Hell enter running, and kneel before Satan, who has risen and stands before God's throne facing the audience.

**W** Satan with a big gesture sits in God's throne

G.P.  $\frac{2}{2}$   $\text{ff}$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Picc.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Ob. I & II  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

C. A.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Cl. I & II in A  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

B.Cl. in E $\sharp$   $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Fag. I & II  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

C. Fag.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Black-out; a black curtain falls leaving the front quarter of the stage visible.

Take Fl. III  $p$   $ff$

I & II  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Hn. in F  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

III & IV  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

I & II senza sord.  $a\frac{2}{2}$   $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Trpt. in E $\sharp$  senza sord.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

III  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

senza sord.  $a\frac{2}{2}$   $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Trb. I & II  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Trb. III & Tuba  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Timp.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Perc.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Xyl.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

**G.P.**  $\frac{2}{2}$   $\text{ff}$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Vln. I  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Vln. II  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Vle.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

Celli  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

C. B.  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

**W**  $ff$   $\bar{f}$   $b\bar{f}$   $\bar{f}$   $f$   $b\bar{d}$

# SCENE III

## MINUET OF THE SONS OF JOB AND THEIR WIVES

*Enter Job's sons and their wives and dance in front of the curtain. They hold golden wine cups in their left hands which they clash at+(each time). The Dance should be formal, statuesque and slightly voluptuous, it should not be a minuet as far as choreography is concerned.*

*Stage gradually lights up*

**FLUTES I & II** Andante con moto ( $\text{♩} = 100$ )

**OBOES I & II** *I SOLO*  $\text{pp}$

**PERCUSSION** *Cymbals clashed*  $\text{p}$   $\text{PPP}$

**HARP I** *I SOLO*  $\text{pp}$

**VIOLA SOLA**

**VOLONCELLO SOLI** Andante con moto ( $\text{♩} = 100$ )  $\text{pp}$

**Fl. I II & III**

**Ob. I & II** *I SOLO*  $\text{p}$   $\text{PPP}$   $\text{p}$

**Perc.**  $\text{PPP}$   $\text{PPP}$   $\text{PPP}$

**Harp I**

**Vla Solo** + + +

**Cello Solo**

*Here the black curtain draws back and shows an interior as in Blake III*

\* Solo cello play when no Bass Clar otherwise play col tutti

**Fl. I & II**

**Fl. III**

**Ob. I & II**

**C.A.**

**B.Clin.Hn**

**Fag. I & II**

**Hn. I & II  
in F**

**Timp.**

**Perc.**

**Harp. I**

**Vln. I**

**Vln. II**

**Vlc.**

**Cello Solo**

**Celli Tutti**

**C.B.**

**I SOLO**

**FL III take Picc.**

**p**

**pp**

**pp**

**pp**

**pp**

**v**

**pp**

**v**

**p**

**(Solo col Tutti)**

Musical score page 10, measures 11-12. The score includes parts for Flute I & II, Piccolo, Clarinet A, Bass Clarinet, Trombones I & II, Bassoon, Trombone III, Percussion, Triangle, Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon. The music features complex rhythmic patterns and dynamic markings like pp (pianissimo).

Fl. I & II  
 Picc.  
 C.A.  
 Bass Clar.  
 Cl. I & II  
 in A  
 B.C. in B  
 Fag. I & II  
 Hn. I & II  
 in F  
 Perc.  
 Vln. I  
 Vln. II  
 Vle.  
 Celi.  
 C.B.  
  
 Fl. I & II  
 C. I & II  
 in A  
 B.C. in B  
 Fag. I & II  
 I & II  
 Hn. in F  
 III & IV  
 Trpt. I & II  
 in B  
 Timp.  
 Perc.  
 Harp I  
 Vln. I  
 Vln. II  
 Vle.  
 Celi.  
 C.B.

8<sup>a</sup>  
a<sup>2</sup>

Fl. I & II  
Pic.  
Ob. I & II  
C.A.  
Cl. I & II  
in A  
B.Cl. in B  
Fag. I & II  
C.Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B  
III  
Trb. I&II  
Trb. III & Tuba

Timp.  
Perc.

Harp I  
Harp II

Vln. I  
Vln. II  
Vla.  
Celli  
C.B.

*Enter Satan above. The dance stops suddenly.  
The dancers fall dead. Tableau as in Blake III.*

Aa

45



*Gradual black out. The black curtain descends.*

Fl. I & II  
Fl. III  
Ob. I & II  
C. A.  
Cl. I & II  
in A  
B.C. in B<sup>b</sup>  
Fag. I & II  
C. Fag.

pp  
f  
pp  
pp  
Ch. to Bb  
p  
pp  
p  
pp  
pp  
pp  
pp  
pp

I & II  
Hn. in F  
III & IV  
Trpt. III  
in B<sup>b</sup>  
Trb. I & II  
Trb. III  
& Tuba

I Stopped  
pp  
III Stopped  
pp  
pp  
pp  
pp  
pp  
pp

Timp.  
Perc.

G in G<sup>b</sup>  
A in E  
C in E

Vln. I  
Vln. II  
Vla.  
Celli  
C. B.

f  
f  
pp  
pp  
pizz.  
pp  
pizz.  
pp  
pp

SCENE IV  
JOB'S DREAM

Lento moderato ( $d=54$ )

**VOLINI I**

**VOLINI II**

**VIOLE** arco  $\checkmark$

**VIOLONCELLI** arco  $pp$   $\checkmark$

**CONTRABASSI**  $ppp$  arco  $\checkmark$   $pp$

Lento moderato ( $d=54$ )

**Vln. I**

**Vln. II**

**Vle.**

**Celli**

**C.B.**  $pp$

**Bb** The black curtain rises. Stage gradually lights up.  
Job discovered lying asleep as in Blake VI.

**Vln. I**

**Vln. II**

**Vle.** non div.

**Celli**  $mf$  espr.

**C.B.**  $pp$

**Bb**  $pp$

**Vln. I**

**Vln. II**

**Vle.**

**Celli**

**C.B.**

\* In the Blake illustrations, Scene V (Messengers) follows here. Producers who wish to follow Blake's order exactly can do so by making a pause (◎) at the double bar here and going straight on to Scene V.

*Job moves uneasily in his sleep.*  
Allegro ( $\text{d}=180$ )

Musical score for orchestra and choir, page 49. The score is divided into three systems. The first system (measures 1-4) features woodwind and brass instruments. The second system (measures 5-8) features brass and percussion. The third system (measures 9-12) features strings. The vocal parts are grouped by dynamic level: piano (p), forte (f), and very forte (ff).

**System 1 (Measures 1-4):**

- Ob. I & II:** *p*, *p-f-p*, *p-f-p*, *f-p*
- C. A.:** *p*, *p*, *p-f-p*, *f-p*
- Cl. I & II in B $\sharp$ :** *p*, *p*, *p-f-p*, *f-p*
- B.Clin.Bb:** *pp*, *pp*, *pp*, *pp*
- Fug. I & II:** *p*, *b $\flat$ p b $\flat$ p*, *b $\flat$ p b $\flat$ p C.Fag.!*, *b $\flat$ p b $\flat$ p*
- C. Fag.:** *pp*, *pp*, *pp*, *pp*

**System 2 (Measures 5-8):**

- Hn. I & II in F:** *p*, *p*, *p*, *p*
- Trpt. I & II in Bb:** *Mutes on*, *p*, *p*, *p*, *p*
- Trbl. I & II:** *pp*, *pp*, *pp*, *pp*
- Trb. III & Tuba:** *pp*, *pp*, *pp*, *pp*
- Tuba:** *pp*, *pp*, *pp*, *pp*

**System 3 (Measures 9-12):**

- Timp.:** *( $\frac{1}{2}$ )*, *p*, *p*, *p*
- Perc.:** *Tam Tam*, *pp*, *pp*, *pp*
- Vln. I:** *p*, *p*, *p*, *p*
- Vln. II:** *p*, *p-f-p*, *p-f-p*, *p-f-p*
- Vlo.:** *pp*, *div.*, *p*, *p*, *p*, *p*
- Celli:** *pizz.*, *pp*, *pizz.*, *pp*, *pizz.*, *pp*
- C.B.:** *pizz.*, *pp*, *pizz.*, *pp*, *pizz.*, *pp*

*Allegro ( $\text{d}=180$ )*

Enter Satan. Tableau as in Blake VI. Satan stands over Job and calls up terrorizing Visions of Plague, Pestilence, Famine, Battle, Murder and Sudden Death who posture before Job (See Blake XI). Each of these should be represented by a group of dancers. The dance should be wild and full of movement, and the stage should finally be full.

**Cc**

**a2**

**8**

Fl. I & II  
Picc.  
Ob I & II cresc.  
CA cresc.  
Cl. in Bb cresc.  
B. Cl. in Bb cresc.  
Fag. I & II p cresc.  
C. Fag. p cresc.  
I & II  
Hn. in F  
III & IV  
I & II p cresc.  
Trpt. in Bb  
III  
Trb. I & II  
Trb. III & Tuba  
Timp. wooden sticks  
Perc. Tam Tam S.D. pp  
Vln. I p cresc.  
Vln. II p cresc.  
Vla. p cresc.  
Celi. p cresc.  
C.B. p cresc. arco

50 **Cc**

*Enter Plague and Pestilence*

Fl. I & II  
Picc.  
Ob. I & II  
C.A.  
Cl. in B  
B. Cl. in B  
Fag. I & II  
C Fag.  
I & II  
Hn. in F  
III & IV  
Trpt. in B  
III  
Trb. I & II  
Trb. III & Tuba  
Tim. B to C  
Perc. Tam Tam S.D.  
Vln. I  
Vln. II  
Vla.  
Celli pizz.  
C.B. pizz.

**Dd**

Enter Famine

Fl. I & II  
Picc.  
Ob. I & II  
C.A.  
Cl. in Bb  
B.Cl. in Bb  
Fag. I & II  
C. Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in Bb  
III  
Trb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Celli  
C.B.

*p* *pp*  
*mf*  
*a2*  
*a2*  
*a2*  
*a2*  
*pp*  
*stopped*  
*open a2*  
*Trpt. I & II muted off*  
*p*  
*pp*  
*Tuba*  
*p*  
*pp*  
*S.D. f*  
*f*  
*sul G.*  
*p*  
*pp*  
*>> pp*  
*>> pp*  
*>> pp*  
*pizz.*  
*pp*  
*arco*  
**Dd**

52

Fl. I & II  
 Picc.  
 Ob. I & II  
 C.A.  
 Cl. in Bb  
 B.Cl. in Bb  
 Fag. I & II  
 C Fag.  
 I & II  
 III in F  
 III & IV  
 Trpt. in B  
 Trpt. III con sord.  
 III SOLO con sord.  
 III  
 Trb. I & II  
 Trb. III & Tuba  
 Timp.  
 Perc.  
 S.D. *p*  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 C.B.

stopped open

Trpt. III con sord.

III SOLO con sord.

*s.d. p*

pizz.

arco

**Ee** Enter Battle etc.

Fl. I & II  
Picc.  
Ob. I & II  
C.A.  
Cl. in Bb  
B.Cl. in Bb  
Fag. I & II  
C Fag.  
I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in Bb  
III  
Tuba I & II  
Trb. III & Tuba  
Timpani  
Perc.  
Xylo.  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vlc.  
Celli  
C.B.

Fl. I & II  
Picc.  
Ob. I & II  
C.A.  
Cl. in Bb  
B. Cl. in Bb  
Fag. I & II  
C. Fag.  
I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in Eb  
III  
Trb. I & II  
Trb. III & Tuba  
Timpani  
Perc.  
Xylo.  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vle.  
Celli  
C.B.

Fl.I & II  
 Picc.  
 Ob.I & II  
 C.A.  
 Clarin.B.  
 B.Cl. in B  
 Fag.  
 C. Fag.  
 I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in Bb  
 III  
 Trbd. I & II  
 Trbd. III & Tuba  
 Timp.  
 Perc.  
 Xyl.  
 Harp I  
 Harp II  
 Vln. I  
 Vln. II  
 Vlc.  
 Cello  
 C.B.

8  
 8  
 Trpt. III  
 Tuba p cresc.  
 arco  
 pizz.  
 pizz.  
 arco div.  
 arco  
 arco  
 arco  
 arco

*The dancers headed by Satan make a ring round Job and raise their hands three times*

8

Fl. I & II  
Pic.  
ob.I & II  
C.A.  
Clar.in E<sup>b</sup>  
B.Cl. in B<sup>b</sup>  
Trom.  
C. Fag.  
I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B<sup>b</sup>  
III  
Trb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
Xyl.  
  
Harp I  
  
Harp II  
  
Vln. I  
Vln. II  
Vle.  
Celli  
C.B.

Cymbals clashed

div.

8

div.

arco

div.

arco



Fl. I & II  
 Picc.  
 Ob. I & II  
 C. A.  
 Clar. in B  
 Sax. in E  
 B.Cl. in B  
 Fag.  
 C. Fag.  
 I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in B  
 III  
 Trb. I & II  
 Trb. III & Tuba  
 Timp.  
 Perc.  
 Harp I  
 Harp II  
 Vln. I  
 Vln. II  
 Vle.  
 Cello  
 C. B.

**Gg** The vision gradually disappears

Fl. I & II

Picc.

Ob. I & II

Clar. in B $\flat$

Sax. in E $\flat$

B.Clin. B $\flat$

Fag.

C.Fag.

I & II

Hn. in F

III & IV

I & II

Trypt. in B $\flat$

III

Trb.I & II

Trb.III & Tuba

Timp.

Perc.

Vln.I

Vln.II

Vlc.

Cello

C.B.

\*

Fl. I & II  
 Picc.  
 Ob.I & II  
 Clarin Bb  
 Sax in E<sup>#</sup>  
 B.Clin B  
 Fag.  
 C.Fag

I & II  
 Hn in F  
 III & IV  
 I & II  
 Trpt. in E<sup>#</sup>  
 III  
 Trb. I & II  
 Trb. III & Tuba  
 Timp.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Cello  
 C.B.

\* When Scene V is taken before the dance in Scene IV, make a pause (○) at this double bar, and go straight to Scene VI (Comforters dance).

# SCENE V

## DANCE OF THE THREE MESSENGERS

*Job awakes from his sleep and perceives three messengers, who arrive one after the other, telling him that all his wealth is destroyed. (See Blake IV)*

Lento

$\text{d} = 50$

FLUTES I & II

OBOES I & II

COR ANGLAIS

CLARINETS I & II  
in B $\flat$

BASS CLARINET  
in B $\flat$

FAGOTTI

TIMPANI

VIOLINI I

VIOLINI II

VIOLE

VIOLONCELLI

CONTRA BASSI

Lento

$\text{d} = 50$

I SOLO

senza misura - not too fast

Ob. II

p

SOLO

Bass Clar. I

p

Fl. I & II

ob. I & II

C.A.

Cl. I & II  
in B $\flat$

B.Cl. in B $\flat$

Fag.

Vln. I

Vln. II

Vle.

Celli

C.B.

pp

pp

pp

pp

pp

a 2 Soli

mp cantabile

con sord. v

p

*A sad procession passes across the back of the stage, culminating in the funeral cortège of Job's sons and their wives.*

\* **Hh** Andante con moto ( $\text{d}=64$ )

Musical score for orchestra and choir. The score includes parts for Flute I & II, Flute III, Oboe, Clarinet I & II in B $\flat$ , Bassoon, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts include Soprano, Alto, Tenor, and Bass. The score consists of two systems of music. The first system starts with a dynamic of  $p$  and includes markings for *ISOLEO*, *Naturale*, and *pp*. The second system begins with **Hh** and a dynamic of *pp*, followed by *Andante con moto ( $\text{d}=64$ )*.

Continuation of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison. The instrumentation includes Flute I & II, Flute III, Clarinet I & II in B $\flat$ , Bassoon, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows various dynamics and performance instructions such as *pp senza sord.*, *mp cantabile*, *con sord.*, and *pp cantabile*.

\* If required by the Stage a cut may be made from **Hh** to **Kk**



Lento

Ob.

C.A.

Clar. I & II  
in B<sup>b</sup>

B.Cl. in B<sup>b</sup>

Fag.

I & II

Hn. in F

III & IV

I & II

Trpt. in E<sup>b</sup>

III

Timp.

Vln. I

Vln. II

Vle.

Celli

C.B.

I SOLO

III

I SOLO

p

pp

cantabile

p cantabile

pp

Lento

Cadenza senza misura quasi lontano

(♩ = 54)

Ob. *ppp*

Clar. in Bb

Vln. I

Vln. II

Vle.

Celli

C. B.

(♩ = 54)

*Job still blesses God. 'The Lord gave and the Lord hath taken away, blessed be the name of the Lord.'*

Musical score page 1 showing parts for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vlo.), Cello (Celli), and Double Bass (C. B.). The score includes dynamic markings such as *niente*, *pp*, *div.*, *sost.*, and *pp* *sost.* Measure numbers 11 and 12 are indicated at the top right.

Musical score page 2 showing parts for Trombones I & II (I & II), Horn in F (Hn. in F), Trombones III & IV (III & IV), Violin I (Vln. I), Violin II (Vln. II), Viola (Vlo.), Cello (Celli), and Double Bass (C. B.). The score includes dynamic markings such as *pp*, *III*, and *pp*. A note in the Cello part indicates: *Play small notes when cut is made and quaver rest in upper String parts*.

Musical score page 3 showing parts for Trombones I & II (I & II), Trombones III & IV (III & IV), Violin I (Vln. I), Violin II (Vln. II), Viola (Vlo.), Cello (Celli), and Double Bass (C. B.). The score includes dynamic markings such as *PPP*, *Mutes off*, *PPP*, *Mutes off*, *unis. V*, *V*, *PPP*, *Mutes off*, and *PPP*. Measure numbers 13 and 14 are indicated at the top right.

\*A cut of 4 bars may be made here if required by the stage.

†† When Scene V is taken before the Dance in Scene IV, turn back here to Allegro (to bars before [Cc]) and play on to end of the Allegro

## SCENE VI DANCE OF JOB'S COMFORTERS

Satan introduces in turn, Job's 3 Comforters (three wily hypocrites). Their dance is at first one of pretended sympathy. But develops into anger and reproach (see Blake VII and X).

#### **Enter 1st Comforter**

*Andante doloroso* (♩ = 76)

\* The Saxophone part may be played by the Bass Clarinet player, the Bass Clarinet part is cued into the 2nd Clarinet

Mm

Poco più mosso

Fl. I & II  
Cl. I & II in B<sub>b</sub>  
Sax. in E<sub>b</sub>  
B. Cl. in B<sub>b</sub>  
Fag.

Vln. I  
Vln. II  
Vlc.  
Celli  
C. B.

Fl. I & II  
Picc.  
Ob.  
C. A.  
Cl. I & II in B<sub>b</sub>  
Sax. in E<sub>b</sub>  
B. Cl. in B<sub>b</sub>  
Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in B<sub>b</sub>  
III  
Trb. I & II  
Trb. III & Tuba  
Vln. I  
Vln. II  
Vlc.  
Celli  
C. B.

Mm

Poco più mosso

Ancora più mosso

Fl. I & II      Picc.      Ob.      C. A.      Clar. I & II in B<sup>#</sup>      Sax. in E<sup>#</sup>      B. Cl. in B<sup>#</sup>      Psg.      C. Fag.

I & II      Hn. in F      III & IV      I & II      Trpt. in B<sup>#</sup>      III      Trb. I & II      Trb. III & Tuba      Perc.

Vln. I      Vln. II      Vlc.      Cello.      C. B.

Ancora più mosso



Oo  
 fl. I & II  
 Picc.  
 Ob. I & II  
 C. A.  
 Cl. I & II  
 in Eb  
 B. Clin. Bb  
 Fag. I & II  
 C. Fag.  
 I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in Bb  
 III  
 Trb. I & II  
 Trb. III  
 & Tuba  
 Perc.  
 Vln. I  
 Vln. II  
 Vlc  
 Celli  
 C. B.

*Here the comforters return to their gestures of pretended sympathy*

**Tempo I**

*I Solo when no Sax.*

**Fl. I & II**      *p* molto espr.  
**C. I & II in B $\flat$**       *p*  
**Sax. in E**      *p* molto espr.

**Vln. I**

**Vln. II**

**Vle**      *pp*

**Cello Solo**      *p* molto espr.  
*pizz.*

**Celli Tutti**      *pp* pizz. *I Desk*

**C.B.**      *pp*

**Tempo I**

**Fl. I & II**

**C. I & II in B $\flat$**

**Sax. in E**

**Vln. I**

**Vln. II**

**Vle**

**Cello Solo**

**Celli Tutti**      div.

**C.B.**

**PP** Job stands and curses God, 'Let the day perish wherein I was born' (see Blake VIII)

**Andante maestoso (d=64)**

The musical score page features a dense arrangement of instruments across multiple staves. At the top, woodwind instruments like Flute I & II, Picc., Oboe I & II, Clarinet I & II in Bb, Bassoon I & II in F, and Bassoon III & IV provide harmonic support. The lower section is dominated by brass and percussion, including Trombones I & II, Trombone III & Tuba, Timpani, Bass Drum & Cymbal, and Percussion. The strings at the bottom—Violin I, Violin II, Viola, Cello, and Double Bass—contribute to the rhythmic complexity. The score is filled with dynamic markings such as **ff**, **p**, **mf**, **mp**, and **dim.**. Articulation marks like **marco** and **non div.** are also present. Measure numbers 8 and 9 are visible at the top left, and measure 10 is indicated at the bottom right. The title 'Job stands and curses God, "Let the day perish wherein I was born" (see Blake VIII)' is at the very top, and the section header 'Andante maestoso (d=64)' appears twice, once above the woodwinds and once below the bassoon staves.

**PP** Andante maestoso (d=64)

*Heaven gradually becomes visible, showing mysterious veiled sinister figures, moving in a sort of parody of the Sons of God in Scene I.*

\* If required by the Stage, a cut of 9 bars (to ♂) may be made here.



*Heaven is now lit up. The figures throw off their veils and display themselves as Satan enthroned, surrounded by the hosts of Hell*

Qq 8

Picc.

Ob. I & II

C.A.

Cl. I & II  
in Bb

B.Cl. in Bb

Fag. I & II

C. Fag.

I & II

Hn. in F

III & IV

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Organ ad lib.

Vln. I

Vln. II

Vle.

Cello

C. B.

Tam Tam Solo

Full Organ with Solo Reeds Coupled ♫

Qq 8

NOTE.—Where there is an Organ with very powerful reeds the bars marked ♫ may be played by Organ and Timpani only

Fl. I & II  
Picc.  
Ob. I & II  
C. A.  
Cl. I & II  
in Bb  
B. Cl. in Bb  
Fag. I & II  
C. Fag.  
I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in Bb  
III  
Trib. I & II  
Trib. III & Tuba  
Timp.  
Perc.  
Organ ad lib.  
Vln. I  
Vln. II  
Vlc.  
Celli  
C. B.

Satan stands. Job and his friends cower in terror

A page from a musical score for orchestra and organ. The score is divided into several sections by brackets on the left side. The instruments listed include Flute I & II, Picc., Oboe I & II, C. A., Cl. I & II in B $\flat$ , B. Clar. E $\flat$ , Flug. I & II, C. Flug., I & II, Hn. in F, III & IV, Trpt. in B $\flat$ , III, Trb. I & II, Trb. III & Tuba, Timp., Perc., Organ ad lib., Vln. I, Vln. II, Vlc., Celli, and C. B. The music consists of four staves of five measures each. Measure 1: Dynamics ff. Measures 2-3: Dynamics ff. Measure 4: Dynamics ff. Measure 5: Dynamics ff. The score includes various dynamic markings such as ff, f, m, pp, p, and s. There are also performance instructions like "Take Fl. III", "Mutes on", "Mute on", "Trb. III mute on", "Tam Tam", "Gym.", "R.D.", and "niente". The tempo is marked as 8 $\frac{3}{4}$  unis.

*The vision gradually disappears*

**I**

Fl. I & II  
Fl. III  
Ob. I & II  
C. A.  
Cl. I & II  
in B<sup>b</sup>  
B. Cl. in B<sup>b</sup>  
Fag. I & II  
C. Fag.

con sord.  
<sup>a 2</sup>  
I & II  
Hn. in F  
<sup>a 2</sup>  
III & IV  
con sord.  
I & II  
Trpt. in B<sup>b</sup>  
con sord.  
III  
con sord.  
Trb. I & II  
<sup>a 2 con sord.</sup>  
Trb. III  
& Tuba  
Timp.  
Perc.  
niente

A in G  
C in A<sup>b</sup>  
D<sup>b</sup> in C

Vln. I  
Vln. II  
Vle.  
Celli  
C. B.

# SCENE VII

## ELIHU'S DANCE OF YOUTH AND BEAUTY

*Enter Elihu, a beautiful young man. 'I am young and ye are very old' (see Blake XII).*

Andante tranquillo (Tempo rubato) ( $\text{♩} = 72$ )

**VIOLIN SOLO**

**VIOLIN I**

**VIOLIN II**

**VIOLE**

**VIOLONCELLI**

**CONTRABASSI**

**Vln. Solo**

**Vln. J**

**Vln. II**

**Vle.**

**Celli**

**C. B.**

**Vln. Solo**

**Vln. I**

**Vln. II**

**Vle.**

**Celli**

**C. B.**

**Vln. Solo**

**Vln. I**

**Vln. II**

**Vle.**

**Celli**

**C. B.**

**Vln. Solo**

**Vln. I**

**Vln. II**

**Vle.**

**Celli**

**C. B.**

**Rr**

\* If required by the Stage, a cut of 17 bars (to  $\sigma'$ ) may be made here

Vln. Solo  
 Vln. I  
 Vln. II  
 Vle.  
 Celli.  
 C. B.

Poco allarg. a tempo

Harp I  
 Vln. Solo  
 Vln. I  
 Vln. II  
 Vle.  
 Celli.  
 C. B.

Poco allarg. a tempo

Cl. in A.  
 Fag. I  
 Fag. II  
 Harp I  
 Vln. Solo  
 Vln. I  
 Vln. II  
 Vle.  
 Celli.  
 C. B.

Poco allarg. a tempo

Allegretto ( $\text{J} = 112$ )

Cl. in A  
 Fag. I  
 Fag. II  
 Harp I  
 Vln. Solo  
 Vln. I  
 Vln. II  
 Vle.  
 Celli.  
 C. B.

*Rit. - in tempo I* **Ss** *Poco allarg.* **TUTTI** *a tempo*

Cl. in A  
 Fag. I  
 Fag. II  
 Harp I  
 Vln. Solo  
 Vln. I  
 Vln. II  
 Vle.  
 Celli.  
 C. B.

*Rit. - in tempo I* **Ss** *Poco allarg.* **Desk I** *a tempo*

Harp I  
 Vln. Solo  
 Vln. I  
 Vln. II  
 Vle.  
 Celli.  
 C. B.

# PAVANE OF THE SONS OF THE MORNING

*Heaven gradually shines behind the stars. Dim figures are seen dancing a solemn dance. As Heaven grows lighter, they are seen to be the Sons of the morning dancing before God's Throne (see Blake XIV).*

Andante con moto ( $\text{d} = 80$ )

**Fl. I & II**

**Fl. III**

**Ob. I & II**

**C. A.**

**Cl. in A**

**B. CL in Bb**

**Fag. I & II**

**C Psg.**

**I & II**

**Hn. in F**

**III & IV**

**I & II**

**Trpt. in Bb**

**III**

**Trb. I & II**

**Trb. III & Tuba**

**Timp. G Ab C.**

**Perc.**

**Harp I**

**Harp II**

(Solo Cello TUTTI)

**Vln. I**

**Vln. II**

**I & II**

**Vle.**

**III**

**I & II**

**Celli.**

**III**

**C. B.**

**pp TUTTI**

Andante con moto ( $\text{d} = 80$ )

**Tt**

Vl. I & II      Vln. I  
Fl. III      Vln. II  
Ob. I & II  
C. A.  
Cl. in A  
B. Cl. in Bb  
Fag. I & II  
C. Fag.

I & II  
Hn. in F  
III & IV  
I & II  
Trpt. in Eb  
III  
Trb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
Harp I  
Harp II  
Vln. I  
Vln. II  
I & II  
Vle.  
III  
I & II  
Celli  
III  
C. B.

**Tt**

Fl. I & II

Fl. III

Ob. I & II

C. A.

C. Cl. in A

B. Cl. in Bb

Fag. I & II

C. Fag.

I & II

Hn. in F

III & IV

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Harp I

Harp II

Vln. I

Vln. II

I & II

Vlc.

III

I & II

Celli

III

C. B.

Fl. I & II  
 Fl. III  
 ob. I & II  
 C. A.  
 Cl. in A  
 B. Cl. in B  
 Png. I & II  
 C. Fag.  
 I & II  
 Hn. in F  
 III & IV  
 I & II  
 Trpt. in B  
 III  
 Trb. I & II  
 Trb. III & Tuba  
 Timp.  
 Pero.  
 Harp I  
 Harp II  
 Vln. I  
 Vln. II  
 I & II  
 Vle. III  
 I & II  
 Celli  
 C. B.

**VW**

Fl. I & II  
Picc.  
Ob.  
C.A.  
Cl. in A  
B.Cl in Bb  
Fag I & II  
C.Fag.  
I & II  
Hns. in F  
III & IV  
Trpt. in Bb  
III  
Trb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
Harp I  
Harp II  
Vln. I  
Vln. II  
I & II  
Vle. III  
I  
Celli  
II & III  
C.B.

**VW**

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# SCENE VIII

## GALLIARD OF THE SONS OF THE MORNING

*Enter Satan. He claims the victory over Job.*  
*Andante con moto (d=80)*

FLUTES I & II  
PICCOLO  
OBOES I & II  
COR ANGLAIS  
CLARINET in Bb  
BASS CLARINET in Bb  
PAGOTTI I & II  
CONTRA PAGOTTO

I & II  
HORNS in F III & IV  
I & II  
TRUMPETS in Bb III  
I & II  
TROMBONES III

TIMPANI  
PERCUSSION

HARP I  
HARP II

VIOLINI I  
VIOLINI II  
VIOLE  
VIOLONCELLI  
CONTRABASSI

*Andante con moto (d=80)*

*God pronounces sentence of banishment on Satan.*

**X** Largamente

*The Sons of the Morning gradually drive Satan down. (see Blake V and XVI)*

Fl. I & II  
Picc.  
Ob.  
C. A.  
Cl. in E<sup>b</sup>  
B. Cl. in E<sup>b</sup>  
Fag.  
C. Fag.  
I & II  
Hns. in F  
III & IV  
I & II  
Trpt. in E<sup>b</sup>  
III  
Teb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
Harp I  
Harp II  
Vln. I  
Vln. II  
Vle.  
Celli  
C. B.

**X** Largamente

Allegro pesante (♩=160)

YY

Vln. I & II  
 Vln. III  
 Ob.  
 C.A.  
 Cl. in Bb  
 B.Cl. in Bb  
 Fag.  
 C.Fag.

I & II  
 Bass. in F  
 III & IV  
 Trpt. in Bb  
 Trpt. III  
 III  
 Trb. I & II  
 Trb. III & Tuba  
 Timp.  
 Perc.

Harp I  
 Harp II  
 Vln. I  
 Vln. IX  
 Vle.  
 Cello  
 C.B.

YY







**BBb**

P.I & II  
Picc.  
Ob.  
C.A.  
Cl. in Bb  
B.Cl. in Bb  
Pag.  
C.Fag.

I & II  
Hns. in F  
III & IV  
I & II  
Trpt. in E<sup>b</sup>  
III  
Tb. I & II  
Tb. III & Tuba  
Timp.  
Perc.

Vln. I  
Vln. II  
Vle.  
Celli  
C.B.

1 2 3 4 5 6 7 8 9 10

*Here Satan falls out of Heaven. (Blake XVI) Black out and Curtain.*

a tempo, animato

**CCC**

Fl. I & II  
Picc.  
Ob.  
C.A.  
Cl. in Bb  
B.Cl. in Bb  
Fag.  
C. Fag.  
I & II  
Hns. in F  
III & IV  
I & II  
Trpt. in Bb  
III  
Trb. I & II  
Trb. III & Tuba  
Timp.  
Perc.  
Vln. I  
Vln. II  
Vlc.  
Cello  
C.B.

**CCC**

## ALTAR DANCE

*Curtain rises. Enter (on earth) Young men and Women playing on instruments; others bring stones and build an altar. Others decorate the altar with flowers (see Blake XXI). But Job must not play on an instrument himself.*

Allegretto tranquillo (2 beats) (♩ = 76)

I & II

Picc.

Ob.

C.A.

I & II in E

Cl. III in Eb

Fag.

C. Fag.

I & II

Hns. in F

III & IV

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

A in G, B in Ab

Timp.

Pere.

Harp I

Harp II

Vln. I

Vln. II

Vle.

Cello

C.B.

Allegretto tranquillo (2 beats) (♩ = 76)

**DDd** Job blesses the altar (see Blake XVIII).

Fl. I & II      Fl. III      Ob.      C.A.      Cl. II in Bb      Cl. III in Bb      Fag.      C.Fag.

I & II      Hns. in F      III & IV      I & II      Trpt. in Bb      III      Trb. I & II      Trb. III & Tuba      Timp.      Perc.

Harp I      Harp II

Vln. I      Vln. II      Vle.      Celli      C.B.

*The Heavenly dance begins again, while the dance on earth continues.*



Fl. I & II  
 Picc.  
 Ob.  
 C. A.  
 Cl. in Bb  
 B.Cl. in Bb  
 Fug.  
 C.Fug.  
 I & II  
 Hns. in F  
 III & IV  
 I & II  
 Trpt. in Bb  
 III  
 Trb. I & II  
 Trb. III & Tuba  
 Timp.  
 Perc.  
 Glock.  
 Harp I  
 Harp II  
 Vln. I  
 Vln. II  
 Vlc.  
 Cello  
 C. B.



## Tableau Lento ( $\sharp = 72$ )

### *Gradual black out*

Fl. I & II  
Picc.  
Ob.  
C. A.  
Cl. in B<sup>#</sup>  
B.C. in B<sup>#</sup>  
Fag.  
C. Fag.  
I & II  
Horn. in F  
III & IV  
I & II  
Trpt. in B<sup>#</sup>  
UI  
Trib. I & II  
Trib. III & Tuba  
Timp.  
Perc.  
Glock.  
Harp I  
Harp II  
Violin I  
Violin II  
Vcl.  
Celli  
C. B.

Lento ( $\text{J}=72$ )

Take Bass Flute

Mutes on

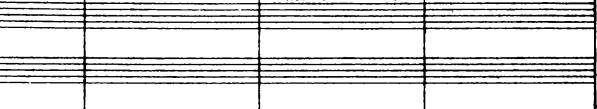
# SCENE IX

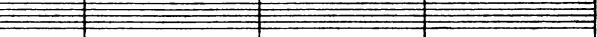
## EPILOGUE

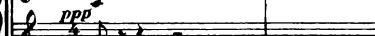
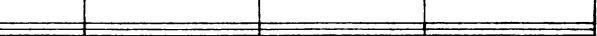
*Stage lights up again shewing the same scene as the opening. Job an old and humbled man sits with his wife. His friends come up one by one and give him presents (see Blake XIX).*

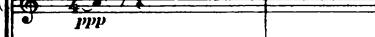
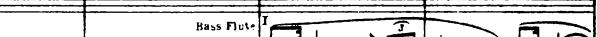
Largo sostenuto ( $\text{d}=48$ )

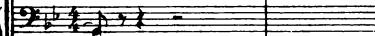
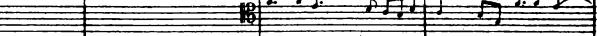
**FLUTES I & II** {  

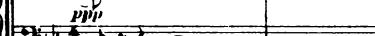
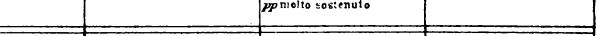
**BASS FLUTE in G** {  

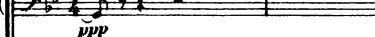
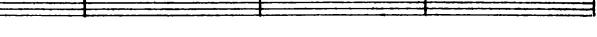
**OBOES** {  

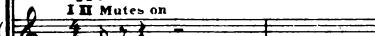
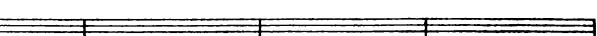
**COR ANGLAIS** {  

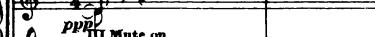
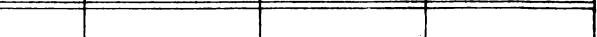
**CLARINET in Bb** {  

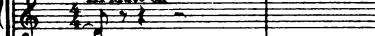
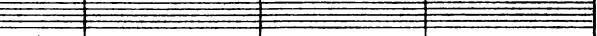
**BASS CLARINET in Bb** {  

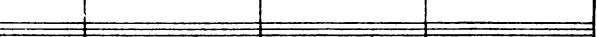
**FAGOTTI I & II** {  

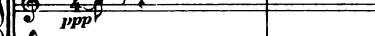
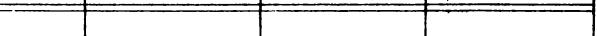
**CONTRAFFAGOTTO** {  

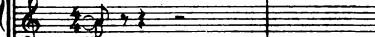
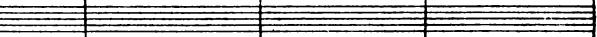
**I & II** {  

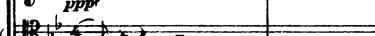
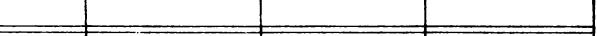
**HORNS in F** {  

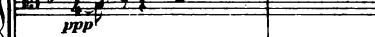
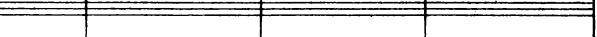
**III & IV** {  

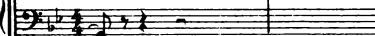
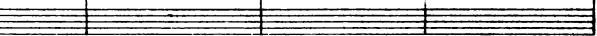
**I & II** {  

**TRUMPETS in Bb** {  

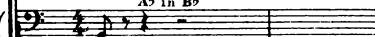
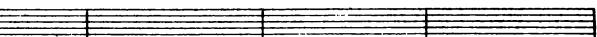
**III** {  

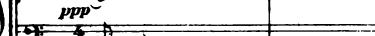
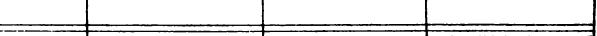
**I & II** {  

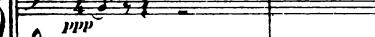
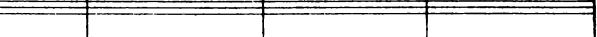
**TROMBONES** {  

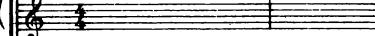
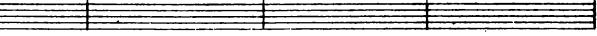
**III & TUBA** {  

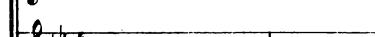
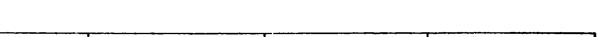
**TIMPANI** {  

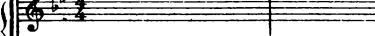
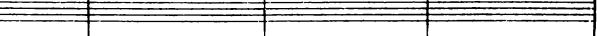
**PERCUSSION** {  

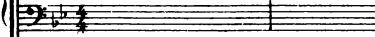
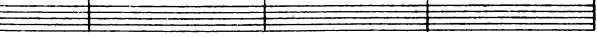
**GLOCKENSPIEL** {  

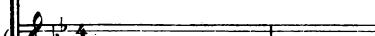
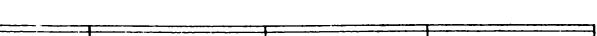
**HARP I** {  

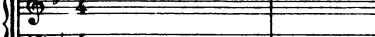
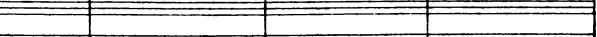
**HARP II** {  

**VIOLINI I** {  

**VIOLINI II** {  

**VIOLE** {  

**VIOLONCELLI** {  

**CONTRABASSI** {  

Largo sostenuto ( $\text{d}=48$ )

**GgG***Job stands and gesticulates on the distant cornfields*

Musical score page 106 featuring multiple staves of instrumentation. The top section includes Flute I & II, Bass Flute, Oboe, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, and C. Bassoon. The middle section includes Horns in F, Trombones III & IV, Harp I, and Harp II. The bottom section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score is annotated with dynamic markings such as *p*, *pp*, *ppp*, *ppp con sord.*, *I SOLO*, *III SOLO*, *III mute off*, *Sounds give higher*, *v*, and *unis.*. A text box at the top right reads "Job stands and gesticulates on the distant cornfields". The page number 106 is at the bottom center, and a final dynamic marking **GgG** is at the bottom right.

*Enter gradually Job's three daughters*

*They sit at his feet. He stands and blesses them. (see Blake XX)*

**HHh**

Fl. I & II      II SOLO      *p*      *ppp*

B.Fl. in G      *SOLO*      *ppp*

Ob.

C.A.

Cl. in B<sub>b</sub>

B.Cl. in B<sub>b</sub>

Fag. I      Bass Flute      *p*      *ppp*      *ppp*

Fag. II

Mutes off

I & II

Hns. in F

III & IV

Timpani      *PPP*      *P*      *PP*      *PPP*

Harp I

Harp II

Vln. I

Vln. II

Vlo.

Celli

C. B.

**HHh**

*Very slow curtain, and black out  
a tempo*

Musical score page 109 featuring multiple staves of musical notation. The instruments and their dynamics include:

- Pi. I & II: dynamic markings *ppp*, *pp*, *rit.*, *ppp*.
- Fl. in G: dynamic *pp*.
- Ob.: dynamic *pp*.
- C. A. (C. A.): dynamic *pp*.
- C. in B<sub>b</sub>: dynamic *ppp*.
- B. C. in B<sub>b</sub>: dynamic *ppp*.
- Fag. I: dynamic *pp*.
- Fag. II: dynamic *pp*.
- Bass Clt: dynamic *ppp*.
- I & II: dynamic *pp*.
- Hos. in F: dynamic *pp*.
- III & IV: dynamic *pp*.
- Tim. (Timpani): dynamic *ppp*.
- piente: dynamic *p*.
- Harp I: dynamic *p*.
- Harp II: dynamic *ppp*.
- gva bassa: dynamic *p*.
- div.: dynamic *p*.
- Vln. I: dynamic *ppp*.
- Vln. II: dynamic *ppp*.
- Vlc.: dynamic *pp*.
- Celli: dynamic *pp*.
- C. B.: dynamic *pizz.* (pizzicato), *(arco)* (bow).

Text at the bottom left: *[only when no harp II]*

Text at the bottom right: *a tempo*