

To Adrian Boult

JOB

SCENE I

INTRODUCTION

R. VAUGHAN WILLIAMS

Largo sostenuto $\text{♩} = 48^*$

II SOLO

FLUTES I & II
pp molto sost.

FLUTE III
(also Bass Fl. & Picc.)
Bass Fl. in G
p sost. molto

OBOES I & II

COR ANGLAIS

CLARINETS I & II
in Bb

SAXOPHONE in Eb
(Tacet till letter F)

BASS CLARINET
in Bb
later ch. to Clar. III in Bb
(ad lib.)

FAGOTTI I & II

CONTRAFFAGOTTO
pp sost.

I & II
Mutes on

HOENS in F
III & IV
I Mute on

I & II
TRUMPETS in Bb
III

I & II
TROMBONES
III & TUBA

TIMPANI
G Bb D

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

I SOLO
p molto sost.

I
HARPS
II

ORGAN (ad lib.)
Tacet till Scene VI

VIOLINI I
p sost.

VIOLINI II
p sost.

I
VIOLE
II
p sost.

I
VIOLONCELLI
II
p sost.

CONTRABASSI
Div. **
pp molto sost.

Largo sostenuto $\text{♩} = 48^*$

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

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

Fl. I & II *pp* *a2*

Bass Fl. in G *pp*

Ob. I & II **II SOLO** *p*

C. A. *p* Bass Flute

Cl. I & II in Bb *a2* *p*

B. Cl. in Bb *pp*

Fag. I & II *pp*

I & II *con sord.* *pp* *mutes off* *senza sord.* *pp*

Hn. in F *con sord.* *pp* *mutes off* *mp cantabile* *senza sord.*

III & IV *pp* *con sord.* *pp*

I & II Trpt. in Bb *pp molto sost.*

Harp I *p*

Harp II *p*

I Vln. *ppp*

II Vln. *ppp*

I Vle. *ppp* *mp cantabile*

II Vle. *ppp* *mp cantabile*

I Celli *ppp* *mp cantabile*

II Celli *ppp* *mp cantabile*

C. B. *ppp* *unif.* *arco* *ppp* *p*

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

Fl. I & II
Bass Fl. in G
Ob. I & II
C. A.
Cl. I & II in Bb
B. Cl. in Bb
Fag. I & II
I & II
Hr. in F
III & IV
I & II Trpt. in Bb
Timp.
Harp I
Harp II
Vln. I
Vln. II
Vle
Celli
C. B.

p, *f*, *mp cantabile*, *pp*, *senza sord.*, *cantabile*, *Div.*, *unis.*

A

Fl. I & II *p*

Bass Fl. in G *pp* Take Fl III

Ob. I & II

C. A. *pp*

Cl. I & II in Bb *pp*

B. Cl. in Bb *pp*

Fag. I & II *pp*

I & II *pp*

Hn. in F *pp*

III & IV *pp*

Trpt. in Bb *pp*

Timp. D in Eb

Harp I *pp* *ppp*

Harp II *pp* *ppp*

Vln. I *pp*

Vln. II *pp*

Vlc. *pp*

Celli *pp* Div.

C. B. *pp* Div.

pp [Play only when no Harp II *pizz.* *ppp*

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

Allegro piacevole (♩ = ♩)

Fl. I SOLO *p*

Fl. II SOLO *p*

Vln. I mutes on

Vln. II mutes on

Vle mutes on

Celli mutes on

C. B. mutes on



Allegro piacevole (♩ = ♩)

Fl. I

Fl. II

Vln. I

Vln. II

Vle

Celli

C. B.



B Here the men dance.

Fl. I *p*

Fl. II *p*

Fag. I SOLO *poco f*

Fag. II SOLO *poco f*

Vln. I

Vln. II con sord. *pp*

Vle Div. *ppp* con sord.

Celli Div. *ppp* con sord.

C. B. I Desk Div. *ppp* (pizz.)

B *ppp*



8

Fl. I *cresc.* *ff* *sost.*

Fl. II & III *cresc.* *take Bass Fl.* *ff* *sost.*

Ob. I & II *cresc.* *ff* *sost.*

C. A. *cresc.* *ff* *sost.*

Cl. I & II in B \flat *cresc.* *ff* *sost.*

B. Cl. in B \flat *cresc.* *ff* *sost.*

Fag. I & II *p* *cresc.* *ff* *sost.*

C. Fag. *p* *cresc.* *ff* *sost.*

I & II *p* *cresc.* *ff* *sost.*

Hrn. in F *cresc.* *ff* *sost.*

III & IV *cresc.* *ff* *sost.*

I & II *pp* II SOLO *ff* *sost.*

Trpt. in B \flat *ff* *sost.*

III *III mute on*

Trb. I & II *legato*

Trb. III & Tuba *III Trb.* *f* *ma non troppo* *legato*

Tuba *p* *ff* *sost.*

Timp. *f*

Harp I *ff*

Harp II *ff*

Vin. I *cresc.* *ff* *sost.*

Vin. II *cresc.* *ff* *sost.*

Vle. *cresc.* *ff* *sost.*

Celli *cresc.* *ff* *sost.*

C. B. *cresc.* *ff* *sost.*

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)

Fl. I & II dim. *pp* SOLO I *pp*

Fl. III *pp* SOLO *pp*

Ob. I & II dim. *pp*

C. A. dim. *pp*

Cl. I & II in Bb *pp*

B. Cl. in Bb *pp*

Fag. I & II *pp*

C. Fag. *mf* *pp*

I & II Mutes on con sord. *pp*

Hr. in F Mutes on con sord. *pp*

III & IV *pp*

I & II *p* *pp* con sord. SOLO *pp* Mute off

Trpt. in Bb III

Trb. I & II *mf* *p* *pp*

Trd. III & Tuba *mf* *p* *pp*

Timp. *mf* *pp* G in A Bb in C Eb in D

Harp I *p* *pp*

Harp II *p*

Vln. I dim. *pp*

Vln. II dim. *pp*

Vlc. dim. *pp* SOLO I *pp* SOLO II *ppp*

Celli dim. *pp* Bass Clar. I Desk *ppp* SOLO *ppp*

C.B. dim. *ppp*

Enter Satan
Doppio più lento (♩ = d)
Take Fl. III

a tempo

Bas. Fl. in G
pp
stringendo

Cl. I & II in Bb
Change to Cls. in A

B. Cl. in Bb

Flut. I & II
pp
pp cresc.
a2

C. Flut.
pp cresc.

I & II
Mutes off

Hr. in F
Mutes off

Vln. I
pp
stringendo

Vln. II
pp

Vlc. I & II
Soli I & II
pp

Celli I
pp
1 Desk div.

Celli II
pp

C. B.
pp
TUTTI pizz.
pp
mf
ff

Doppio più lento (♩ = d) a tempo

B. Cl. in Bb
stringendo
pp cresc.
a2

Flut. I & II
pp cresc.
pp cresc.
f cresc.

C. Flut.
pp cresc.
f cresc.

Flut. I & II in F
Trg. III I
ff

Trpt. in Bb I & II
ff

Trpt. III & Tuba
ff

Perc.
Cym. roll
pp
ff

Vln. I
pp
stringendo

Vln. II
pp

Vlc.
TUTTI
pp

Celli
pp cresc.
pp cresc.

C. B.
pp cresc.
stringendo
pp cresc.
a tempo



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 $\text{♩} = 80$

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes I & II, III, Oboes I & II, Clarinets I & II in A, Bass Clarinet in Bb, Bassoons I & II, Contrabassoon) and brass (Trumpets I & II, Horns in F, III & IV, Trumpets in Bb, Trombones I & II, Trombones III & Tuba, Timpani A Gb Df, Percussion). The bottom section includes strings (Violins I & II, Viola, Cello, Contrabass) and Harp I & II. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Dynamic markings are frequently used, including *pp* (pianissimo), *fpp* (fortissimissimo), and *p* (piano). Performance instructions such as "senza sord." (without mutes) and "Mutes on" are present for the brass instruments. The tempo is marked "Andante con moto" with a metronome marking of 80 quarter notes per minute.

Andante con moto $\text{♩} = 80$

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

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

Largo sostenuto (♩=48)

Andante con moto (♩=80)

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Flutes I & II, Piccolo, Oboes I & II, Cor Anglais (C.A.), Clarinets I & II in A, Bass Clarinet in B♭, Bassoons I & II, and Contrabassoon (C. Fag.). The middle section includes brass: Horns in F (I & II, III & IV), Trumpets in E♭ (I & II, III), and Trombones/Tuba (I & II, III & Tuba). The bottom section includes strings: Harp I and II, Violins I and II, Viola, Cello, and Double Bass (C.B.). The score is divided into two tempo sections. The first section, 'Largo sostenuto (♩=48)', begins with a *pp* dynamic and includes markings for 'senza sord.' (without mutes) for the trumpets and 'pp con sord.' (pianissimo with mutes) for the strings. The second section, 'Andante con moto (♩=80)', begins with a *ff* dynamic and includes markings for 'div.' (divisi) and 'pizzic.' (pizzicato) for the strings. The score features various musical notations such as slurs, accents, and dynamic markings throughout.

Largo sostenuto (♩=48)

Andante con moto (♩=80)

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

Fl. 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
Harp I
Harp II
Vln. I Mutes off senza sord.
Vln. II Mutes off senza sord.
Vlc. Mutes off senza sord.
Celli Mutes off senza sord.
C. B. Mutes off senza sord. pizz.

K Largamente

The dance of homage begins again. God leaves his throne

L

a tempo

Fl. I & II

Picc.

Ob. I & II

C.A.

Cl. I & II in A

B.C. in Bb

Fag. I & II

C Fag.

I & II

Hr. 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

Vla.

Celli

C. B.

ff sost.

p

mf B.D. roll

mf

a tempo

L

P Here the dance begins

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

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

8

Fl. I & II *ff* *dim.* *pp*

Picc. *ff* *dim.* *pp*

Ob. I & II *f* *p* *f* *p*

C.A. *p* *f* *p* *f* *p*

Cl. I & II in A *ff* *dim.* *pp*

H.Cl. in B \flat *f* *p* *pp*

Fag. I & II *p* *f* *p* *f* *pp*

C. Fag. *p* *f* *p* *f*

I & II

Hr. in F

III & IV

I & II *pp*

III

Trpt. in B \flat

Trb. I & II *pp*

Xylo. *pp*

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vle. *ff* *pp*

Celli *ff* *pp*

C.B. *ff* *pp*

8

a²

ff

Fl. 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. III
& Tuba

Wooden sticks

Timp.

Cymbals clashed

Perc.

Vln. I

Vln. II

Vle

Celli

C. B.

R Con fuoco

Fl. 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
Tuba
Tbn. III & Tuba
Timp.
Perc.
Vln. I
Vln. II
Vle
Celli
C. B.

R Con fuoco

S

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

Woodwind section score including Flutes (Fl. I & II), Piccolo (Picc.), Oboes (Ob. I & II), Clarinet in A (C. A.), Clarinets I & II in A (Cl. I & II in A), Bass Clarinet in Bb (B. Cl. in Bb), Bassoons I & II (Fag. I & II), and Contrabassoon (C. Fag.).

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

Brass and Percussion section score including Horns I & II in F (Hn. in F), Horns III & IV in F (Hn. in F), Trumpets I & II in Bb (Trpt. in Bb), Trumpets III in Bb (Trpt. in Bb), Tuba and Tuba (Tuba & Tuba), and Percussion (Perc.).

Vln. I
Vln. II
Vie
Colli
C. B.

String section score including Violin I (Vln. I), Violin II (Vln. II), Viola (Vie), Cello (Colli), and Double Bass (C. B.).

S

Moderato alla marcia (♩-♩)

8

FL. I & II

Picc.

Ob. I & II

C.A.

Cl. I & II
In A

B.C. In Bb

Fag. I & II

C. Fag.

I & II

Hr. In F

III & IV

I & II

Trpt. In Bb

III

Tro. I & II

Trb. III
& Tuba

Timp.

Perc.

Harp I

Harp II

Vln. I

Vln. II

Vie.

Celli

C. B.

mf

f

pesante

con bravura

tr

tr

Naturale *tr*

tr

tr

tr

tr

C. Fag.

Primi
C. Fag.

Moderato alla marcia (♩-♩)

Fl. I & II
 Pico.
 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.
 Xylo.
 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 \flat
 Fag. I & II
 C. Fag.

pp *ff* *p* *pp* *ff*

I & II
 Ha. in F
 III & IV
 I & II
 Trpt. in B \flat
 III
 Trb. I & II
 Tuba
 Trb. III & Tuba

pp *ff* *pp* *pp* *ff* *pp*

con sord. *pp* *ff* *pp* con sord. *pp* *ff* *pp*

S. D. *pp* *ff* *pp* *pp* *ff* *pp*

Timp.
 Perc.
 Xyl.

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

pp *ff* *p* *ff* *pp* *ff*

8

FL I & II

Picc.

Ob. I & II

C.A.

Cl. I & II
in A

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

Timp.

Perc.

Xyl.

Vln. I

Vln. II

Vie.

Celli

C. B.

mp

mf

f

sf

dim.

sf Cym. struck

sf Tuba gya bassa

8

37

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

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

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

G.P. a^2

Take Fl. III

I & II
Hr. in F
III & IV
I & II
Trpt. in Bb
III
Trb. I & II
Trb. III & Tuba

G.P. a^2

senza sord. a^2

senza sord. a^2

senza sord. a^2

senza sord. a^2

Timp.
Perc.
Xyl.

G.P.

Cym. clashed

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

G.P.

W

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

Andante con moto (♩ = 100)

FLUTES I & II *a 2 Soli*

OBOES I & II *I SOLO* *pp*

PERCUSSION *Cymbals clashed* *ppp*

HARP I *I SOLO* *pp* *pp*

VIOLA SOLA *+*

VIOLONCELLO SOLO *Andante con moto* (♩ = 100) *pp*

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

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

Perc. *ppp* *ppp* *ppp*

Harp I

Via Solo *+* *+* *+*

Cello Solo X

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

The musical score is divided into two systems. The first system includes Flutes I & II, Oboes I & II, Percussion, Harp I, Violin, Cello Solo, and Celli Tutti. The second system includes Flutes I & II, Flute III, Oboes I & II, Clarinet in A, Bass Clarinet in Bb, Bassoon I & II, Horns I & II in F, Timpani, Percussion (Cymbal), Harp I, Violin I & II, Viola, Cello Solo, Celli Tutti, and Contrabass. The score features various dynamic markings such as *pp*, *ppp*, *f*, *mp*, *pp cantabile*, and *arco*. Performance instructions include *a 2*, *I SOLO poco vibrato*, *pizz.*, *arco*, and *mp cantabile*. A boxed 'Y' symbol is present in the upper right of the second system.

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

Fl. I & II *pp*
 Picc. *pp*
 C.A. *pp* Bass Clar. *pp*
 Cl. I & II in A *pp* *a2*
 B.Cl. in Bb *pp*
 Fag. I & II *pp*
 Hn. I & II in F *pp* II Mute on
 Perc. *pp*
 Vln. I *pp*
 Vln. II *pp*
 Vle. *pp*
 Celli *pp*
 C.B. *pp* arco

Fl. I & II *mp*
 Cl. I & II in A *pp*
 B.Cl. in Bb *pp*
 Fag. I & II *pp* con sord.
 I & II Hn. in F *pp* con sord.
 III & IV *pp*
 Trpt. I & II in Bb *pp* sostenuto
 Timp. *pp*
 Perc. *pp* B.D. *pp* Cyma. B.D. Cyma.
 Harp I *pp*
 Vln. I *pp*
 Vln. II *pp*
 Vle. *pp*
 Celli *pp*
 C.B. *pp* pizz.

Gradual black out. The black curtain descends.

Fl. I & II *f* *pp* Take Picc.
Fl. III *f*
Ob. I & II *f* *pp*
C.A. *pp* *p* Ch. to Bb *pp* *pp*
Cl. I & II in A *pp*
B.Cl. in Bb *p* *pp* *pp*
Fag. I & II *p* *pp* *pp*
C. Fag. *pp* *pp*

I Stopped *fp+*
I & II *pp*
Hr. in F III Stopped *pp*
III & IV *pp*
Trpt. III in Eb *pp*
Trb. I & II
Trb. III & Tuba

Timp. *p* *pp* *pp*
Perc. *pp* B.D. *ppp*

Vln. I *f* *pp*
Vln. II *f* *pp*
Vlc. *pp* *pizz.* *pp*
Celli *pp* *pizz.* *pp*
C.B. *pp* *pizz.* *pp*

G in G
A in E
C in E

SCENE IV

JOB'S DREAM

Lento moderato (♩=54)

VIOLINI I

VIOLINI II

VIOLE

VIOLONCELLI

CONTRABASSI

Lento moderato (♩=54)

Vln. I

Vln. II

Vle.

Celli

C. B.

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

Vln. I

Vln. II

Vle.

Celli

C. B.

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.

Enter Satan. Tableau as in Blake VI. Satan stands over Job and calls up terrifying 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.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Fl. I & II, Piccolo, Ob. I & II, C. A., Cl. in Bb, R. Cl. in Bb, Fag. I & II, and C. Fag. The middle section includes brass: I & II, Hn. in F, III & IV, I & II, Trpt. in Bb, III, Trb. I & II, and Trb. III & Tuba. The bottom section includes strings: Violins I and II, Viola, Cello, and Double Bass. Percussion includes Timpani and various Percussion instruments (Perc.).

Key performance markings include *cresc.*, *ff*, *p*, *pp*, *dim.*, *con sord.*, *arco*, and *wooden sticks*. A **CC** copyright symbol is present at the top and bottom of the page.

Enter Famine

FL. I & II *p-pp*

Picc. *p-pp*

Ob. I & II *mf* *a2* *f* *p* *f* *p* *ff*

C.A. *mf* *a2* *f* *p* *f* *p* *ff*

Cl. in Bb *mf* *a2* *f* *p* *f* *p* *ff*

B. Cl. in Bb *mf* *a2* *f* *p* *f* *p* *ff*

Fag. I & II *mf* *a3* *f* *p* *f* *p* *ff*

C. Fag. *pp*

I & II *f* *p* *stopped* *open a2* *ff*

Hrn. in F *f* *p* *stopped* *open a2* *ff*

III & IV *f* *p* *stopped* *open a2* *ff*

I & II *ff* *p* *Trpt. I & II mutes off*

Trpt. in Bb III *ff* *p*

Trb. I & II *p* *pp*

Trb. III & Tuba *p* *pp* *Tuba* *ff*

Timp. *p* *pp*

Perc. *p* *S.D. f* *tr* *ff* *ff*

Vln. I *p* *pp* *pp* *pp* *pp* *ff* *sul G.*

Vln. II *p* *pp* *pp* *pp* *pp* *ff* *sul G.*

Vla. *p* *pp* *pp* *pp* *pp* *ff*

Celli *p* *pp* *pp* *pp* *pp* *ff*

C.B. *pp* *pizz.* *arco* *ff*

Eo 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
 Trb. I & II
 Trb. III
 & Tuba
 Timp.
 Perc.
 Xylo.
 Harp I
 Harp II
 Vln. I
 Vln. II
 Vlc.
 Celli
 C. B.

Senza sord.
Soli a 2
con sord.
naturale
sec
sec
pizz.
pizz.
pizz.
pizz.

8

Eo

Fl. I & II
 Picc.
 Ob. I & II
 C.A.
 Clar. in E
 B. Clar. in B
 Fag.
 C. Fag.
 I & II
 Hrn. in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tuba
 Tuba
 Timp.
 Perc.
 Xyl.
 Harp I
 Harp II
 Violin I
 Violin II
 Viola
 Cello
 C.B.

Ff

Fl. I & II
Picc.
Ob. I & II
C.A.
Clar. in Bb
Sax. in Eb
B.Clar. in Bb
Fag.
C.Fag.
I & II
Hn. in F
III & IV
I & II
Trpt. in Bb
VII
SOLO
mp
Trb. I & II
Trb. III & IV
Tuba
poco f
G# in G4
Timp.
Perc.
SD.
Tri.
ff Cymbals clashed
Harp I
Harp II
Vln. I
Vln. II
sul G
Vic.
Celli
C.B.

Ff

Fl. I & II
Picc.
Ob. I & II
C. A.
Clar. in Bb
Sax. in Bb
B. Cl. in Bb
Fag.
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
Vlc.
Celli
C. B.

Gg *The vision gradually disappears*

8 8 8 8

Fl. I & II *ff* *dim.* *p*

Picc. *ff* *dim.* *p*

Ob. I & II *ff*

Clar. in Bb *ff*

Sax. in Eb *ff* *dim.*

B. Clar. in Bb *ff*

Fag. *ff* *dim.*

C. Fag. *ff* *dim.* *p*

I & II *ff* *dim.*

Hr. in F *ff* *dim.*

III & IV *ff* *dim.* *p*

I & II *ff* *dim.* *p*

Trpt. in Bb *ff* *dim.* *p*

III *ff* *dim.* *p*

Trb. I & II *ff* *dim.* *p*

Trb. III & Tuba *ff* *dim.* *p*

Timp. *ff* *dim.*

Perc. *ff* *dim.*

Vln. I *ff* *sost.* *dim.*

Vln. II *ff* *dim.*

Vla. *ff* *dim.*

Celli *ff* *dim.*

C. B. *ff* *dim.*

Wooden sticks

B.D. roll

ff Cymbals clashed

Fl. I & II
 Picc.
 Ob. I & II
 Clar. in Bb
 Sax. in Eb
 B. Clar. in Bb
 Fag.
 C. Fag.
 I & II
 Horn in F
 III & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tuba
 Timp.
 Perc.
 Vln. I
 Vln. II
 Vlo.
 Celli
 C.B.

Take Fl. III
 p
 pp
 II
 p
 II
 p
 fpp
 con sord.
 p
 con sord.
 p
 fpp
 con sord.
 fpp
 E in D
 p
 pp dim.
 Tam Tam
 fpp
 fpp
 fpp niente
 fpp
 p
 pp
 pp
 pp dim.
 pias.
 fpp
 fpp
 fpp
 fpp
 fpp arco
 fpp

* 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

♩ = 50

Oboe II

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

♩ = 50

senza misura - not too fast

I SOLO

p

SOLO

p

Bass Clar. I

Fl. I & II

Ob. I & II

C.A.

Cl. I & II in B \flat

B. Cl. in B \flat

Fag.

Vln. I

Vln. II

Vlo.

Celli

C.B.

pp

ppp

pp

ppp

pp

ppp

p

Soli

mp cantabile

con sord. V

p

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

Hh Andante con moto (♩ = 64)

Fl. I & II
Fl. III
Ob.
C. A.
Clar. I & II in Bb
Fag.
Timp.
Vln. I
Vln. II
Vle.
Celli.
C. B.

ISOLO
Naturale
pp
p
p
ppizz.

Hh **pp** Andante con moto (♩ = 64)

Fl. I & II
Fl. III
Clar. I & II in Bb
Fag.
I & II
Hn. in F
III & IV
Timp.
Vln. I
Vln. II
Vle.
Celli.
C. B.

pp
pp
pp
mp cantabile
I pp senza sord.
II pp senza sord.
pp
con sord.
pp cantabile
ppp
con sord.
pp cantabile
ppp

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

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

Ob. niente

Vln. I *pp* div. \square

Vln. II *pp* div. \square

Vlc. *pp* div. \square

Celli *pp* sost

C. B. *pp* sost

\square

I & II *pp* III

Hn. in F *pp* III

III & IV *pp*

Vln. I *pp*

Vln. II *pp*

Vlc. *pp*

Celli *pp*

C. B. *pp*

pp

Play small notes when cut is made and quaver rest in upper String parts

I & II *ppp*

III & IV *ppp*

Vln. I *ppp* Mutes off

Vln. II *ppp* Mutes off

Vlc. *ppp* unis. \square

Celli *ppp* Mutes off

C. B. *ppp* Mutes off

ppp Mutes off

*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 (10 bars before \square) and play on to end of the Allegro

Here the comforters return to their gestures of pretended sympathy

The musical score is arranged in a standard orchestral layout. The instruments are grouped as follows:

- Flutes:** Fl. I & II, Piccolo (Piccu.)
- Oboes:** Ob. I & II
- Clarinets:** C.A., Cl. I & II in Bb
- Saxophones:** Sax. in Eb
- Bassoons:** B.Cl. in Bb, Fag. I & II, C. Fag.
- Brass:** I & II Hrn. in F, III & IV, I & II Trpt. in Bb, III, Trb. I & II, Trb. III & Tuba, Perc.
- Strings:** Vln. I, Vln. II, Vle, Celli, C. B.

Dynamic markings include *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). A *SOLO* marking is present for the Saxophone in Eb. A rehearsal mark '8' is indicated at the beginning of the Piccolo and Violin I staves.

Tempo I

Fl. I & II
I Solo when no Sax.
p molto espr.

Cl. I & II
in B \flat
p

Sax. in E \flat
p molto espr.

Vln. I

Vln. II

Vlc
pp

Cello Solo
p molto espr.

Celli Tutti
pp
pizz. I Desk
div.
unis.

C.B.
pp

Tempo I

Fl. I & II

Cl. I & II
in B \flat

Sax. in E \flat

Vln. I

Vln. II

Vlc

Cello Solo

Celli Tutti
div.

C.B.



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

Andante maestoso (♩=64)

8

Fl. I & II *ff*

Picc. *ff* Take Fl. III

Ob. I & II *ff* *p* *a2*

C. A. *ff*

Cl. I & II in Bb *ff* *ff* *ff*

B. Cl. in Bb *ff*

Fag. I & II *ff* *dim.*

C. Fag. *ff* *dim.*

I & II Hrn. in F *ff* *mf* *mf*

III & IV *ff* *mf* *mf*

I & II Trpt. in Bb *ff* *mp*

III *ff* *mf*

Trb. I & II *ff* *mp*

Trb. III & Tuba *ff* *dim.* *p*

Timp. *ff*

Perc. *ff* B. D. & Cym.

Vln. I *ff* *non div.*

Vln. II *ff* *non div.*

Vle. *ff* *non div.* *V* *non div.* *V*

Celli *ff* *non div.* *V*

C. B. *ff* *TUTTI arco*



Andante maestoso (♩=64)

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

Fl. I & II
Fl. III
Ob. I & II
C.A.
Cl. I & II in B \flat
B.Cl. in B \flat
Fag. I & II
C. Fag.
I & II Hn. in F
III & IV
I & II Trpt. in B \flat
III
Trb. I & II
Trb. III & Tuba
Timp.
Perc.
Vln. I
Vln. II
Vle
Celli
C. B.

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

a 2
 Fl. I & II
 Fl. III
 Ob. I & II
 C. A.
 Cl. I & II in B \flat
 B. Cl. in B \flat
 Fag. I & II
 C. Fag.
 I & II
 Hn. in F
 III & IV
 I & II
 Trpt. in B \flat
 III
 Trb. I & II
 Trb. III & Tuba
 Timp.
 Perc.
 Organ ad lib.
 Vla. I
 Vla. II
 Vle.
 Celli
 C. B.

Musical score for a symphony orchestra, page 76. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones), percussion (Timpani, Percussion), strings (Violins, Viola, Cello, Bass), and Organ. The music features various dynamics such as *f*, *mf*, *p*, *pp*, and *sfz*, and includes performance instructions like "ad lib." and "Take Piece."

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

The musical score is arranged in a standard orchestral format. The top section includes Flutes I & II, Piccolo, Oboes I & II, Clarinet in A, Clarinet in Bb, Bassoon I & II, Bassoon III, Horns in F (I & II, III & IV), Trumpets in Bb (I & II, III), Trombones I & II, Trombone III & Tuba, Timpani, and Percussion. The bottom section includes Organ ad lib., Violins I & II, Viola, Cello, and Double Bass. The score is marked with various dynamics and performance instructions, including 'Picc.', 'Tutti', 'Full Organ with Solo Reeds Coupled', and 'Tam Tam Solo'. A 'Qq' marking is present at the beginning and end of the section.

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
 Tbn. I & II
 Tbn. III & Tuba
 Timp.
 Perc.
 Organ
 ad lib.
 (senza dim.)
 Vln. I
 Vln. II
 Vlc.
 Celli
 C. B.

Satan stands. Job and his friends cower in terror

Fl. I & II
Picc.
Ob. I & II
C. A.
Cl. I & II in Bb
B. Cl. in Eb
Fag. I & II
C. Fag.
I & II
Hrn. 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
Vlc.
Celli
C. B.

Take Fl. III
Mutes on
Mutes on
Mute on
Mutes on
Trb. III mute on
dim.
Tam Tam
Cym.
niente
dim.
dim.
dim.
dim.
dim.

The vision gradually disappears

I

Fl. I & II
 Fl. III
 Ob. I & II
 C.A.
 Cl. I & II in Bb
 Clar. change to A
 B. Cl. in Bb
 Fag. I & II
 1. Bass Clar.
 C. Fag.

I & II
 Horn in F
 II. & IV
 I & II
 Trpt. in Bb
 III
 Trb. I & II
 Trb. III & Tubas
 Timp.
 Perc.
 niente

con sord.
 a 2
 Mutes off
 Mutes off
 Mutes off
 Mutes off
 Mutes off
 Mutes off
 A in G
 C in Ab
 D3 in C

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

Mutes on

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) (♩ = 72)

VIOLIN SOLO *SOLE*
pp Cadenza

VIOLIN I

VIOLIN II

VIOLONE

VIOLONCELLI *Mutes on*

CONTRABASSI

Andante tranquillo (Tempo rubato) (♩ = 72) *ppp*

Vln. Solo

Vln. I

Vln. II

Vle.

Celli

C. B.

Vln. Solo

Vln. I

Vln. II

Vle. *con sord. div.*

Celli *ppp con sord. div.*

C. B. *ppp*

Vln. Solo

Vln. I

Vln. II

Vle. *pp*

Celli *pp*

C. B.

Rr

Rr

* If required by the Stage, a cut of 17 bars (to ♩) 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.

ppp I Desk

Poco allarg. a tempo

Allegretto (♩ = 112)

Poco allarg. a tempo

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

ppp I Desk
 Poco allarg. a tempo

Allegretto (♩ = 112)

Tt

Fl. I & II *pp*

Fl. III *pp*

Ob. I & II

C.A. *pp*

Cl. in A *pp*

B.Cl. in Bb *pp*

Fag. I & II *pp*

C. Fag. *pp*

I & II

Hn. in F *pp*

III & IV *pp*

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp. *ppp*

Perc. *ppp* Cymbals.

Harp I *pp*

Harp II *pp*

Vln. I *pp*

Vln. II *pp*

I & II *pp*

Vcl. *pp*

III *pp*

I & II *pp*

Celli *pp*

III *pp*

C. B. *pp* *pizz.* *arco*

Tt

SCENE VIII

GALLIARD OF THE SONS OF THE MORNING

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

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I & II, Piccolo, Oboes I & II, Cor Anglais, Clarinet in Eb, Bass Clarinet in Bb, Fagotti I & II, and Contra Fagotto. The brass section includes Horns I & II, III & IV, Trumpets I & II, III, and Trombones I & II, III. The percussion section includes Timpani (A, Bb, D) and Percussion. The strings section includes Harp I and II, Violini I and II, Viole, Violoncelli, and Contrabassi. The score features various musical notations such as dynamics (ff, sf), articulation (accents, slurs), and performance instructions like 'div.' for the cello part. The tempo is marked 'Andante con moto' with a metronome marking of 80 quarter notes per minute.

Andante con moto (♩=80)

God pronounces sentence of banishment on Satan.

The Sons of the Morning gradually drive Satan down. (see Blake Vand XVI)

XX Largamente

Allegro pesante (♩=160)

Fl. I & II

Picc. *ff* Take Fl. III

Ob.

C. A.

Cl. in Bb *ff* *a2* *sim.*

B. Cl. in Bb *ff* *a2* *sim.*

Fag. *ff* *a2* *sim.*

C. Fag. *ff* *a2* *sim.*

I & II

Hrn. in F

III & IV

I & II

Trpt. in Bb *a2* *marcato*

III

Tbn. I & II

Tbn. III & Tuba

Timp.

Perc.

Harp I *ff* *8*

Harp II *ff* *8*

Vln. I *ff* *marcato*

Vln. II *ff* *marcato*

Vcl. *ff* *marcato div.* *sim.*

Celli *ff* *div.* *sim.*

C. B. *ff* *piu.* *arco* *sim.*

XX Largamente

Allegro pesante (♩=160)

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

Woodwind section score with various dynamics and articulations. Flutes I & II and Flute III have dynamic markings like *p* and *f*. Oboe has *a2* and *a3* markings. Clarinets and Bass Clarinet have *p* and *f* markings. Bassoon and Contrabassoon have *p* markings.

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

Brass and Percussion section score. Horns I & II and Horns III & IV have *a2* and *f marcato* markings. Trumpets I & II and Trumpet III have *p* markings. Trombones I & II, Trombone III & Tuba, and Timpani have *p* markings. Percussion has *p* markings.

Harp I
 Harp II

Harp section score for two harps, showing arpeggiated accompaniment.

Vln. I
 Vln. II
 Vie.
 Cella
 C.B.

String section score. Violins I and II have *sul G.* markings. Viola, Cello, and Double Bass have *p* markings.

Fl. I & II *a²*
f marcato
 Fl. III *f marcato*
 Ob. *a²*
f marcato
 C. A. *f marcato*
 Cl. in Bb
 B. Cl. in Bb
 Fag.
 C. Fag.
 I & II *a²*
 Hrn. in F *a²*
 III & IV *a²*
 I & II *a²*
 Trpt. in Bb *f marcato*
 III *p*
 Trb. I & II *mf* *sim.*
 Trb. III & Tuba *mf* *sim.*
 Timp. *p* *tr*
 Perc. *p*
 Harp I
 Harp II
 Vln. I *sul G*
 Vln. II *sul G*
 Vie. *unis.* *sul G* *div.*
 Celli *f marc.* *unis.* *div.*
 C. B. *f marc.*

Zz

Fl. I & II
 Fl. III
 Ob.
 C. A.
 Cl. in Bb
 B. Cl. in Bb
 Fag.
 C. Fag.
 I & II
 Euph. 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
 Vcl.
 Celli
 C. B.

Ob. II
 Take Picc.
 Trb. III
 Tuba
 Tri.
 unis.
 unis.
 sul G
 sul G
 pizz.
 unis. arco
 unis. arco
 pizz.
 pizz.
 pizz.
 pizz.

p, *f*, *pp*, *mf*, *ff*, *sfz*, *rit.*, *tr.*, *acc.*, *dim.*, *rit.*, *tr.*, *acc.*, *dim.*

Zz

CCc

8

Fl. I & II

Picc.

Ob.

C.A.

Cl. in Bb

B.Cl. in Bb

Fag.

C. Fag.

I & II

Hrn. in F

III & IV

I & II

Trpt. in Bb

III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Vln. I

Vln. II

Vlc.

Celli

C.B.

8

S.D.

pp

pp

V

V

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)

The musical score is arranged in systems. The first system includes:

- I & II (Flutes)
- Picc. (Piccolo)
- Ob. (Oboe)
- C.A. (Cor Anglais)
- I & II in B (Clarinets)
- Cl. III in Bb (Clarinet)
- Fag. (Bassoon)
- C. Fag. (Contrabassoon)

The second system includes:

- I & II (Horns)
- III & IV (Horns)
- I & II (Trumpets)
- Treb. I & II (Trombones)
- Treb. III & Tuba (Trombone/Tuba)
- Timp. (Timpani)
- Perc. (Percussion)

The third system includes:

- Harp I
- Harp II
- Vln. I (Violins)
- Vln. II (Violins)
- Vla. (Viola)
- Celli (Cellos)
- C. B. (Double Bass)

Performance markings include *p cantabile*, *f cantabile*, *pp*, *div.*, and *ad lib.*. Specific notes are marked with *a2* and *II*. The tempo is *Allegretto tranquillo (2 beats) (♩ = 76)*.

Allegretto tranquillo (2 beats) (♩ = 76)

DDd Job blesses the altar (see Blake XVIII).

Fl. I & II
cantabile

Fl. III
cantabile

Ob.
p *a2*

C.A.
p

Cl. I & II in Bb
cantabile

Cl. III in Bb
cantabile Cl. III take Bass Cl. *a2*

Fag.
p cantabile

C.Fag.

Hrn. in F
p

III & IV
p

Trpt. in Bb
III

Trb. I & II

Trb. III & Tuba

Timp.

Perc.

Harp I

Harp II

Vln. I
mp cantabile *unis.* *sul G.* *v*

Vln. II
mp cantabile *unis.* *sul G.* *v*

Vle.
mp cantabile *unis.* *sul G.* *v*

Celli
2^a *pizz.*

C.B.
pp *p*

DDd

Fl. I & II

Picc.

Ob. *pp cantabile*

C. A. *pp cantabile*

Cl. in Bb

R. Cl. in Bb

Fug.

C. Fug.

I & II

Hrn. 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 *vz*

Vln. II *vz*

Vlc. *unis.*

Celli *unis.*

C. B. *pizz.* *arco* *pizz.*

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 upon by one and give him presents (see Blake XIX).

Largo sostenuto (♩ = 48)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I & II, Bass Flute in G, Oboes, Cor Anglais, Clarinet in B♭, Bass Clarinet in B♭, and Fagotti I & II. The brass section includes Horns I & II, Horns III & IV, Trumpets I & II, Trumpets III, Trombones I & II, and Trombones III & Tuba. The percussion section includes Timpani, Percussion, and Glockenspiel. The string section includes Harp I, Harp II, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The score is marked with a tempo of Largo sostenuto and a metronome marking of ♩ = 48. Dynamics range from ppp to pp. Performance instructions include 'Bass Flute in G', 'Bass Flute I', 'I II Mutes on', 'III Mute on', 'A♭ in B♭', 'con sord', 'sost.', 'div', 'pizz', and 'Mutes on'.

Largo sostenuto (♩ = 48)

