

James Whittle

'*Oh mihi, Duncia!*'

- or -

*A Mob of Metaphors*

*a service for Officiant,*

*Barbershop Quartet and Female Chorus*



## Performance note

This piece was a commission by The 24, University of York, for inclusion in a concert titled, ‘*vox populi... vox dei.*’ The commission was to suggest two pieces: a new composition to sit alongside a work from before 1650, one of which represented *vox populi*, the other *vox dei*. The composer paired ‘*Oh mihi, Duncia!*’ with Carlo Gesualdo di Venosa’s ‘O vos omnes’ from *Sacrae Cantiones I* (1603):

O vos omnes qui transitis per viam, attendite et videte:  
Si est dolor similis sicut dolor meus.

‘O all you who pass by in the road, attend here and see:  
If there is another’s sorrow like my sorrow.’

The first performance of this work was accompanied by an overhead projection (similar to supertitles) displaying a slideshow of images, selected by the composer from the national media, of the August Riots 2011 in England which occurred just before this piece was composed. The contemptuous violence and mindless immorality of that event moved the composer to make much of the present texts, whose ironically heroic and hyperbolic depiction of the all-conquering ‘CHAOS’ and ‘universal Darkness’ over England is representative of the physical and psychological destruction caused by the riots.

These images were accompanied by some of the poem (overleaf). Future performers may choose whether to replicate this exact context in any shape or form, or, to recontextualise the piece if they deem another subject suitably analogous with this text. They may also choose not to present extramusical material in this way.

The theatrical directions, while only illustrative of the narrative and text, are to be adhered to strictly and sensitively. A vivid, intensely ironic performance is desired.

**Duration:** 9 minutes

## COMPLETE TEXTS

**BOOK I. INTROIT.** *A Sentence of Scripture.* “Oh mihi bis senos multum vigilata per annos,  
Duncia!”

[‘Preface’; ‘P’]

**RESPONSES.** This poem, as it celebrateth the most grave and ancient of things, Chaos, Night, and Dulness; so is it of the most grave and ancient kind.

...

This poem, therefore, celebrating him was properly and absolutely a Dunciad; which, though now unhappily lost... he considereth the causes creative of such authors—namely, Dulness and Poverty;

...

**ARGUMENT** He proceedeth to show the *qualities* they bestow on these authors, and the effects they produce; then the *materials*, or stock, with which they furnish them; and (above all) that *self-opinion*, which causeth it to seem to themselves vastly greater than it is, and is the prime motive of their setting up in this sad and sorry merchandise. The great power of these Goddesses acting in alliance (whereof as the one is the mother of industry, so is the other of plodding) was to be exemplified in some *one, great and remarkable Action*: and none could be more so than that which our poet hath chosen, viz., the restoration of the reign of Chaos and Night, by the ministry of Dulness their Daughter, in the removal of her imperial seat from the City to the polite World;

...

In like manner our author hath drawn into this single Action the whole history of Dulness and her children.

A person must next be fixed upon to support this action. This Phantom in the poet's mind must have a Name: He finds it to be ——; and he becomes, of course, the hero of the poem.

[‘Martinus Scriblerus Of the Poem’; ‘P’]

VENITE.

In vain, in vain, — the all-composing Hour  
Resistless falls: the Muse obeys the Pow'r.  
She comes! she comes! the sable Throne behold  
Of *Night* primæval, and of *Chaos* old!

BOOK II. PSALM.

Before her, *Fancy's* gilded clouds decay,  
And all its varying Rain-bows die away.  
*Wit* shoots in vain its momentary fires,  
The meteor drops, and in a flash expires.

BOOK III. LESSON.

As one by one, at dread *Medea's* strain,  
The sick'ning stars fade off th'ethereal plain;  
As *Argus' eyes* by *Hermes' wand* opprest,  
Clos'd one by one to everlasting rest;  
Thus at her felt approach, and secret might,  
*Art* after *Art* goes out, and all is Night.

BOOK IV. JUBILATE

See skulking *Truth* to her old cavern fled,  
Mountains of *Casuistry* heap'd o'er her head!  
*Philosophy*, that lean'd on Heav'n before,  
Shrinks to her second cause, and is no more.  
*Physic* of *Metaphysic* begs defence,  
And *Metaphysic* calls for aid on *Sense*!  
See *Mystery* to *Mathematics* fly!  
In vain! they gaze, turn giddy, rave, and die.  
*Religion* blushing veils her sacred fires,  
And unawares *Morality* expires.

[epilogue] HYMN

Nor *public* Flame, nor *private*, dares to shine;  
Nor *human* Spark is left, nor Glimpse *divine*!  
Lo! thy dread Empire, CHAOS! is restor'd;  
Light dies before thy uncreating word;  
Thy hand, great Anarch! lets the curtain fall;  
And universal Darkness buries All.

ff. 627-656, Book IV, *The Dunciad*

## Programme Note

In vain, in vain, — the all-composing Hour  
 Resistless falls: the Muse obeys the Pow'r.  
 She comes! she comes! the sable Throne behold  
 Of *Night* primæval, and of *Chaos* old!

A prophecy is accompanied by a lament for our fate: in the post-apocalyptic world governed once more by Night and Chaos, our religious epic voices an isolated populus stranded in a merciless, nonsensical world. Thus, an heroic epic narrates the precipitative Action that is its restoration, as commanded in the cataclysmic yawn of our goddess Dulness: 'MAKE ONE MIGHTY DUNCIAD OF THE LAND!'

[*The Dunciad* (1722, rev. 1729, 1741): a mock-epic satire in three Books by Alexander Pope (1688-1744) depicting the progress of Dulness and her chosen agents as they bring decay, imbecility, and tastelessness to the kingdom of Great Britain. 'With what apparently sovereign contempt, masterly ease, artistic calm, and judicial gravity, does he set about it!' In 1741 a fourth book was 'found' to have been written: it imparts the obliteration of sense from Britain.]

Hence, also, we learn the true title of the piece; which, we may pronounce, could have been, and can be no other than **OH MIHI, DUNCIA!** It is styled HEROIC, as being doubly so: not only with respect to its nature, which, according to the best rules of the Ancients, and strictest ideas of the Moderns, is critically such; but also with regard to the heroic disposition of the author, who dared to stir up such a formidable, irritable, and implacable race of mortals.

Thus at her felt approach, and secret might,  
*Art* after *Art* goes out, and all is Night.

The fable being thus, the structure of our epic replicates exactly that of the great account of our Doom, in its four PARAGRAPHS that take each for themselves a Book from it, also sharing in direct proportion both the duration and amount of text which each doth convey: in their content do they complement in shape and sense.

Lo! thy dread Empire, CHAOS! is restor'd;

Our epic is branched into Episodes, each of which hath its moral apart, though all conducive to the main end. These Episodes follow a SERVICE: our INTROIT doth include our *Sentence of Scripture*; thereafter we expect our RESPONSES; thereafter our VENITE; our PSALM; our LESSON; our JUBILATE; lastly our HYMN.

Light dies before thy uncreating word;

The machinery of our epic is a continued chain of allegories, as is proper: we are presented first with Martinus Scriblerus, writer of the Prolegomena; he announces the ARGUMENT. Hence, our Hero approaches, unveiling his Chorus filed in close support of him.

Thy hand, great Anarch! lets the curtain fall;

In a word, the whole piece proveth itself to be the work of our author when his faculties were in full vigour and perfection, at that exact time when years have ripened the judgment without diminishing the imagination; which by good critics is held to be punctually at forty. With good reason, therefore, did our composer choose to write his essay on that subject at twenty, and reserve for his maturer years this great and wonderful work of the Dunciad.

And universal Darkness buries All.

for The 24 choir of the University of York,

# 'Oh mihi, Duncia!'

or,

## A Mob of Metaphors - a service

James Whittle (b. 1989)  
September/October 2011

Text taken from  
the Preface and prolegomena to,  
and Book IV of, *The Dunciad*  
by Alexander Pope (1688 - 1744)

### INTROIT

♩ = 88 *A Sentence of Scripture*

*Ecclesiastical chant. Always smooth and well-articulated.*

*mf*

*f*

Wearing a dunce's hat.

OFFICIANT  
Martinus Scriblerus

Oh mihi bisenos multum vigilata per annos, Dun - - - ci -

♩ = 88

The soprano next to the OFFICIANT  
pushes him away from the group;  
he collects himself, then begins.

All looking into the audience  
(and hereafter as much as possible).

Soprano 1

*f*

Dun - ci - a!

Soprano 2

*f*

Dun - ci - a!

Alto 1

*f*

Dun - ci - a!

Alto 2

*f*

Dun - ci - a!

♩ = 88

All looking into the audience  
(and hereafter as much as possible).

TENOR  
LEAD

*f*

Dun - ci - a!

BARITONE  
BASS

♩ = 96 - 110

*Ecclesiastical chant. Begin at will after a sufficient pause; fluctuate freely according to natural speech; never rushed.*

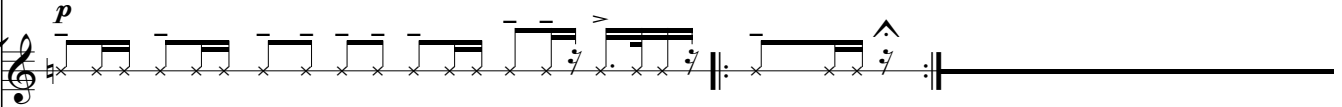
M.S. 

a! This po-em, as it ce - le - bra - teth the most grave and an-cient of

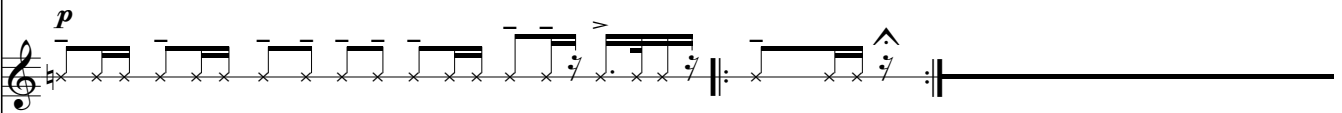
**sempre** ♩ = 88, **A melodramatic whisper under breath. Always well articulated.**

**Intense, as before.**

*Each singer independently to vary the tempo of, and duration of time between, each repetition. All exaggerate the tenuto stresses to an extreme degree.*

S. 1 

Oh mi hi bis - se nos mul-tum vi - gi - la - ta per an-nos, Dun-ci- a! Oh mi hi

S. 2 

Oh mi hi bis - se nos mul-tum vi - gi - la - ta per an-nos, Dun-ci- a! bis - se nos

A. 1 

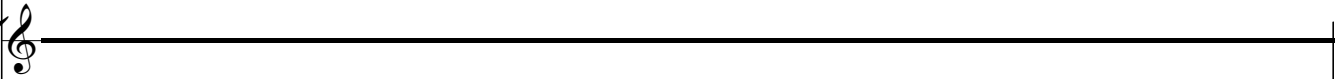
Oh mi hi bis - se nos mul-tum vi - gi - la - ta per an-nos, Dun-ci- a! mul - tum vi - gi - la - ta

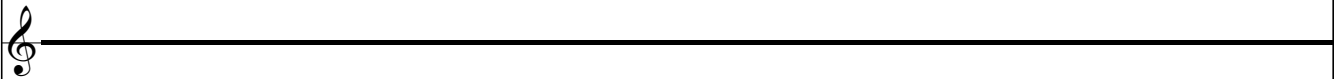
A. 2 

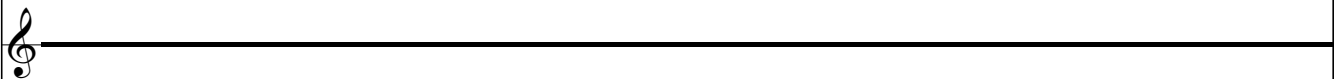
Oh mi hi bis - se nos mul-tum vi - gi - la - ta per an-nos, Dun-ci- a! per an - nos,

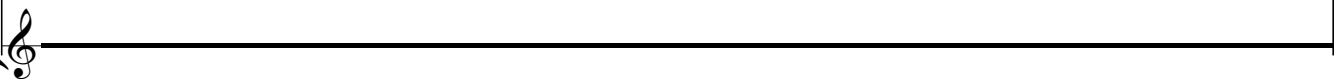
M.S. 

things Cha - os, Night, and Dul - ness; so is it of the most grave and an - cient kind.

S. 1 

S. 2 

A. 1 

A. 2 

**A** RESPONSES

♩ = 96                      [ ♩ = 96 ]

S. 1 *f* *mf* *fp* //

Dun - ci - a!                      Dun dun dun dun duh

S. 2 *f* *mf* *fp*

Dun - ci - a!                      Dun dun dun dun duh

A. 1 *f* *mf* *fp*

Dun - ci - a!                      Dun dun dun dun duh

A. 2 *f* *mf* *fp*

Dun - ci - a!                      Dun dun dun dun duh

♩ = 96

T. *f* *ff* *ff* //

Dun - ci - a!                      duh                      uh

B. *f* *ff* *ff* //

Low vocal chord tremolo (a scratchy, throat sound)                      abrupt cut-off at the barline



10 *Spoken, aristocratically; formal and loud*

M.S. This poem , therefore , celebrating him was properly and absolutely a



**B**

11 *mouthed silently* **as before** **Upbeat!** *extravagant and preposterous*

M.S. [Dunciad], which though now unhappily lost... he considereth

S. 1 *mf* Dun dun duh duh duh *rit.* *p* **Upbeat!** *p* Finger click on offbeat quavers.

S. 2 *mf* Dun dun duh duh duh *rit.* *p* Finger click on offbeat quavers. he si - de - reth

A. 1 *f* Dun - ci - ad! Dun - ci - ad! duh duh duh *rit.* *p* *mp* Finger click on offbeat quavers. he con - si - der

A. 2 *f* Dun - ci - ad! Dun - ci - ad! duh duh duh *rit.* *p* *p straight* Finger click on offbeat quavers. dn dn dn dn dn dn dn [etc.]

T. *f* Dun - ci - ad! *mf* Duh

B. *f* Dun - ci - ad! *mf* Duh

14

M.S. the Causes creative of such authors, namely Dulness and Poverty;

S. 1 *mf swung scat* ba da ba da ba da ba ba da ba da da ba da da ba

S. 2 the the of such of such auth name - ly Dul Dul Dul Dul - ness Dul Dul *f*

A. 1 the the Cau - ses of such auth - ors, name - ly Dul - ness Dul Dul Dul - ness *mf*

A. 2 *f*

[ARGUMENT]

18 *Formal and boring, but your moment. Accentuate and exaggerate the italicised words laboriously.*

M.S. **X**

He proceedeth to shew the *qualities* they bestow on these authors, and the *effects* they produce : then the *materials*, or *stock* with which they furnish them ; and (above all) that *self-opinion* which causeth it to seem to themselves vastly greater than it is, and is the prime motive of their setting up this sad and sorry merchandise. The great power of these Goddesses acting in alliance (whereof as the one is mother of Industry, so is the other of Plodding), was to be exemplified in some *one, great* and *remarkable* Action :

M.S. **X**

19 **C** *(Continuing where you left off) more alert and embued with even more self-importance.*

and none could be more so than that which our poet hath chosen, the restoration of the reign of Chaos and Night, by the ministry of Dulness their Daughter, in the removal of her imperial seat from the City to the polite World.

**INTERRUPTION: plebian chant** ♩ = 124  
*sharp and coarse*

S. 1 *mf sf*  
In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion the whole his to - ry of Dul - ness and her chil -

S. 2 *mf sf*  
In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion the whole his to - ry of Dul - ness and her chil -

A. 1 *mf sf*  
In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion the whole his - to - ry of Dul - ness and her

A. 2 *mf sf*  
In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion the whole his - to - ry of Dul - ness and her

*f* militaristic, self-righteous

M.S. *f* 4/4 A person must be fixed upon to support this Action. 3/4

S. 1 4/4 dren. 3/4

S. 2 4/4 dren. 3/4

A. 1 4/4 chil - dren. 3/4

A. 2 4/4 chil - dren.  $\text{♩} = 80$  3/4

T. *p* brooding *mp* *p* 3/4  
In vain, In vain,

B. 3/4

Calling to the Quartet.

24 *pp* *fp*

S. 1 3/4 *pp* *fp*  
Calling to the Quartet. d d d d d d d d d d d d d d d d Dun

S. 2 3/4 *pp* *fp*  
Calling to the Quartet. d d d d d d d d d d d d d d d Dun

A. 1 3/4 *pp* *fp*  
Calling to the Quartet. d d d d d d d d d d d d d d d Dun

A. 2 3/4 *pp* *fp*  
d d d d d d d d d d d d Dun

T. *mf* STAMP SHOUT  
AC - TION!

B. 3/4

Hold 'be' for as long as possible.  
Raise a pointed finger vertically upwards before turning it to the the audience searchingly.  
Eventually settle on one member and jab towards them rudely.

*ecclesiastical chant - deranged*

26 **f** *become wavering* **f** // *resignedly*

Step aside and raise a hand to gesture towards the Quartet.

M.S. This Phantom in the Poet's mind must have a Name : he finds it to be -----; and he becomes of course the Hero of the Poem.

S. 1 **f** //

S. 2 **f** //

A. 1 **f** //

A. 2 **f** //

T. //

B. //

Process towards the centre-stage Quartet position, slowly, boldly and heroically.

**D** ♩ = 188 plebian chant

Whisper intently to each other

28 **p** *fp*

S. 1 In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion the

S. 2 In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion the

A. 1 In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion

A. 2 In like man - ner our auth - or hath drawn in - to this sin - gle Ac - tion

♩ = 188 In position, look around and to each other vacantly. **p** In vain, **mf** In **p** getting agitated

T. ain, **p**

B.

♩ = 140 (instantly slower)

35

S. 1 whole his - to - ry of Dul - ness and her chil - dren.

S. 2 whole his - to - ry of Dul - ness and her chil - dren.

A. 1 the whole his - to - ry of Dul - ness and her chil

A. 2 the whole his - to - ry of Dul - ness and her chil

*mf* *mp* *mp* *f* ♩ = 140 *p* *f* *mf* *f*

vain, In vain, In vain, In vain,

T. In vain, In vain, In vain, In vain,

B. In vain, In vain, In vain, In vain,

Now gathering in confidence.

42

S. 1 ain,

S. 2 ain,

A. 1 ain,

A. 2 ain,

*pp* *fpp* *f*

In vain, In vain, In vain,

T. In vain, In vain, In vain,

B. In vain, In vain, In vain,

# E VENITE

$\text{♩} = 70$

47 *mf* ecclesiastical chant *f*

M.S. the all-com-po-sing Hour Re-sist-less falls: the Muse o-beys the Pow'r.

**Sharp and coarse - bell-like**

S. 1 *mf - sf*

S. 2 *mf - sf* the all - - com - po - - sing

A. 1 the all - - com - po - - sing

A. 2

T. *mp* In

52 *mp* *mf* *f*

M.S. She comes! She comes! She comes! She \_\_\_\_\_

S. 1 rolled 'r' *sf* *fp* *sf* **SHOUT**  
rrr Re - - zz sist - less Muse o - bey - s VE-NI-TE

S. 2 *p* *sf* *fp* *sf* **SHOUT**  
Hour rrr Re - - zz sist - less Muse o - bey - s VE-NI-TE

A. 1 *p* *sf* *fp* *sf* **SHOUT**  
Hour rrr Re - - zz sist - less Muse o - bey - s VE-NI-TE

A. 2 *p* *sf* *fp* *sf* **SHOUT**  
Hour rrr Re - - zz sist - less Muse o - bey - s VE-NI-TE

T. *mp* *f* **SHOUT**  
vain, She comes! She comes! VE-NI-TE

B. *mf* **SHOUT**  
She comes! She comes! VE-NI-TE

♩ = 60 Tentative

58

*pp* She comes!

B. She comes! She *p*

61

*< fp* She comes! *fp* be - hold *< fp* and *p*

T. the sa - ble throne *mp quasi-recitativo* be hold *mf* Of Night prim-æ - val *f* and

B. comes! She comes! *fp* be - hold *< fp* and *p*

*molto accel.* . . . . .

*molto rit.* . . . . .

66

M.S. *mf* Cha - os

*mp* *poco a poco cresc.* Cha - os

T. Cha - os

B. Cha - os *mp* *poco a poco cresc.*

♩ = 132 subito

M.S. *ff* *relaxed*  
Psalm.

old! \_\_\_\_\_

S. 1 *mp* *ff* *f* *rf* *p*  
old! \_\_\_\_\_ old! old! Dun - ci - a \_\_\_\_\_

S. 2 *mp* *ff* *f* *rf* *p*  
old! \_\_\_\_\_ old! old! Dun - ci - a \_\_\_\_\_

A. 1 *p* *ff* *f* *rf* *p*  
old! \_\_\_\_\_ old! old! Dun - ci - a \_\_\_\_\_

A. 2 *p* *ff* *f* *rf* *p*  
old! \_\_\_\_\_ old! old! Dun - ci - a \_\_\_\_\_

♩ = 132 subito

T. *ff* *rf* *rf* *f* *mp*  
old! old! old! Dun-ci- a! Dun-ci- a!

B. *ff* *rf* *rf* *f* *mp*  
old! old! old! Dun-ci- a! Dun-ci- a!



**F** PSALM

c. ♩ = 66 Sincerely, with rubato [the conductor can continue beating here]

*pp* imitating an organ, pre-empt the Quartet's chordal movement.

75

S. 1 Ah... *pp* *p*

S. 2 Ah... *pp* *p*

A. 1 Ah... *pp* *p*

A. 2 Ah... *pp* *p*

c. ♩ = 66 Sincerely, with rubato

*mf* Start each phrase after the Chorus sound the chord, lagging behind them as if there is a delay in the acoustic.

T. Be- fore her, | Fancy's gilded \* clouds de- | cay, |

B. And all its | vary- \* ing | Rainbows \* die a- | way. |

*a free plainchant*

*pp* easy-going

83

M.S. Wit shoots in vain its mo - men - ta - ry fires. \_\_\_

S. 1 *sf* 'shoots', 'vain' and 'men' all right after the Quartet sing; 'fire' just before. With the Officiant. Dun \_\_\_ ci \_\_\_

S. 2 *sf* Wit shoots vain men fire Dun \_\_\_ ci \_\_\_

A. 1 *sf* Wit shoots vain men fire Dun \_\_\_ ci \_\_\_

A. 2 *sf* Wit shoots vain men fire Dun \_\_\_ ci \_\_\_

T. *mf* Wit / shoots in \* vain its | momen- \* tary | fires, |

B. *mf* The meteor | drops, \* and | in a \* flash ex- | pires. |

[c. ♩ = 66] rit.

91 *sf* *solemnly*

M.S. A - - - - - men. Lesson.

S. 1 *fpp* a - - - - - men.

S. 2 *fpp* a - - - - - men.

A. 1 *fpp* a - - - - - men.

A. 2 *fpp* a - - - - - men.

**G** LESSON

♩ = 120 Ominous

93 *mf* 3

S. 1 Dun dun dun dun dun

S. 2 *mf* 3 Dun dun dun dun dun

A. 1 *mf* 3 Dun dun dun dun dun

A. 2 *mf* 3 Dun dun dun dun dun

♩ = 120 Ominous

T. *p* at dread In vain,

B. *mp* one by one, *sf* at dread Me - de - a's *fp* strain, *mf* The sick' - ning

As one by one,

100 *f reverential*

M.S. As Argus' eyes by Hermes' wand opprest

S. 1 *mp* *mf*  
off th'eth-e - re - al off th'eth-e - re - al Ar - gus'-es eyes by

S. 2 *mp* *mf*  
off th'eth-e - re - al off th'eth-e - re - al Ar - gu'-es eyes by

T. *mf*  
th'eth - - - e - - - real

B. stars fade off

104 *ecclesiastical chant*

M.S. *p*  
Oh mi - hi bis - se - nos mul - tum vi - gi -

S. 1 *mf* *p*  
Her - mes' wand opp - rest, Her - mes' wand opp - rest, ev - er - last - ing rest;

S. 2 *mf* *p*  
Her - mes' wand opp - rest, Her - mes' wand opp - rest, ev - er - last - ing rest;

A. 1 *mf*  
Clos'd one by one to

A. 2 *mf*  
Clos'd one by one to

T. *f* *p all whisper intently*  
plain; Oh mi - hi bis - se - nos mul - tum vi - gi - la - ta per an - nos, Dun - ci - a! Oh mi - hi

B. *f* *p all whisper intently*

107

M.S. *f* *mp* *f*  
 la - ta per an - nos, Dun - ci - a! Thu - - - - s

S. 1 *mf* *mf* *f*  
 ev - er - last - ing rest; ev - er - last - ing Thu - s

S. 2 *mf* *mf* *f*  
 ev - er - last - ing rest; ev - er - last - ing Thu - s

A. 1 *f* *mp* *f*  
 ev - er - last - ing rest; Thu - - - - s

A. 2 *f* *p* *f*  
 ev - er - last - ing rest; Thu - - - - s

T. *p* *f*  
 bis - se - nos mult - tum vi - gi - la - ta per an - nos, Dun - ci - a! Thu - - - - s

B. *p* *f*  
 Thu - - - - s

♩ = 100 Anticipatory but menacing  
molto accel.

111 *subito pp cresc.* *f*

M.S.  Thus at her felt ap - proach, and se - cret might, Art af - ter Art goes out,

S. 1 *subito pp cresc.* *f*  Thus at her felt ap - proach, and se - cret might, Art af - ter Art goes out,


S. 2 *subito pp cresc.* *f*  Thus at her felt ap - proach, and se - cret might, Art af - ter Art goes out,


A. 1 *subito pp cresc.* *f*  Thus at her felt ap - proach, and se - cret might, Art af - ter Art goes out,

A. 2 *subito pp cresc.* *f*  Thus at her felt ap - proach, and se - cret might, Art af - ter Art goes out,

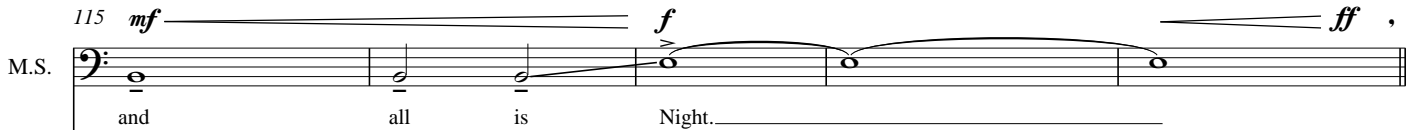
♩ = 100 Anticipatory but menacing  
molto accel.

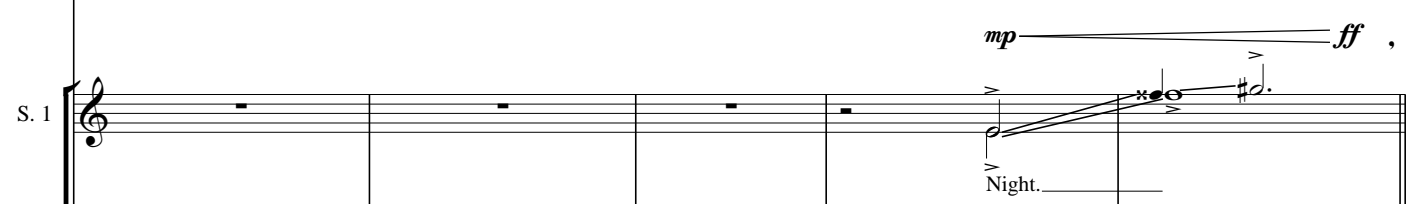
*subito pp cresc.* *f*

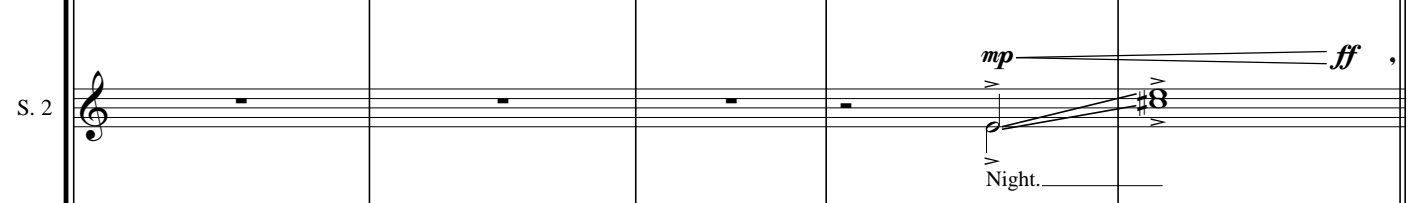
T.  Thus at her felt ap - proach, and se - cret might, Art af - ter Art goes out,

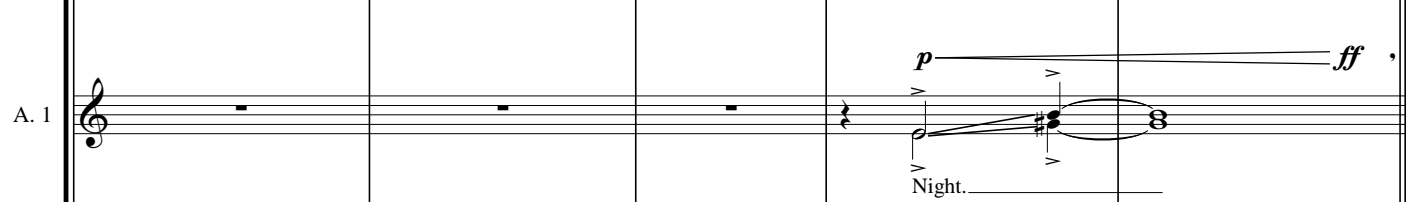
B.  Thus at her felt ap - proach, and se - cret might, Art af - ter Art goes out,

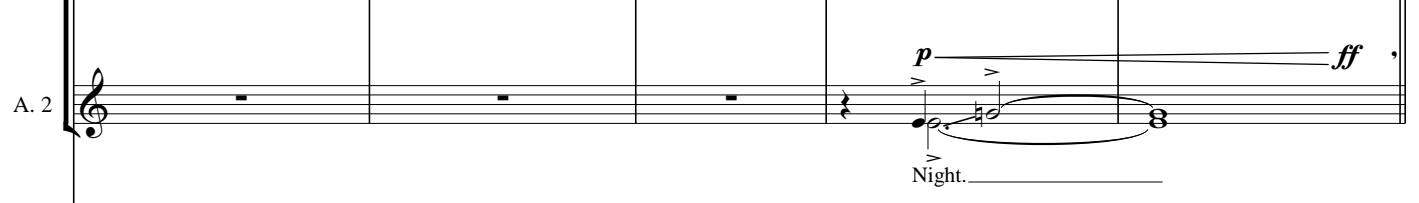
115 *mf* \_\_\_\_\_ *f* \_\_\_\_\_ *ff* ,

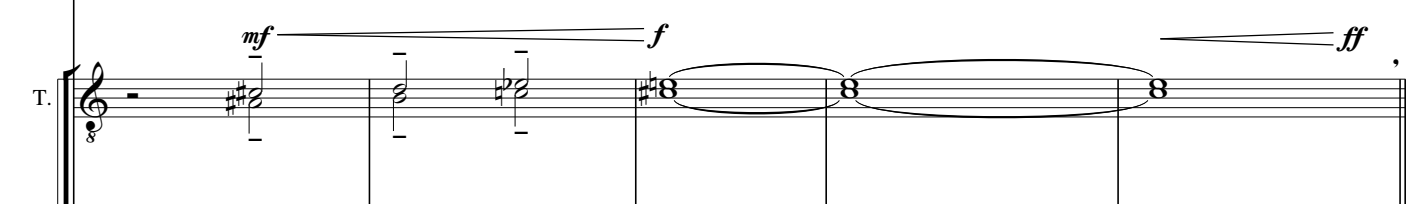
M.S.   
and all is Night. \_\_\_\_\_

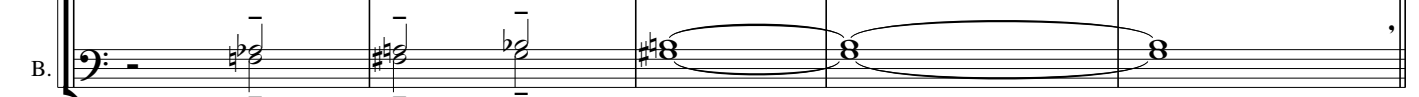
S. 1   
Night. \_\_\_\_\_

S. 2   
Night. \_\_\_\_\_

A. 1   
Night. \_\_\_\_\_

A. 2   
Night. \_\_\_\_\_

T.   
and all is Night. \_\_\_\_\_


B.   
and all is Night. \_\_\_\_\_


# H JUBILATE

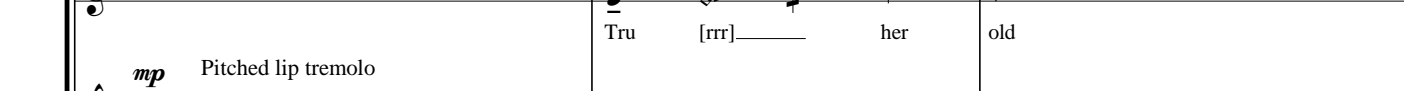
♩ = 190 Jauntily, celebratory and carefree


120

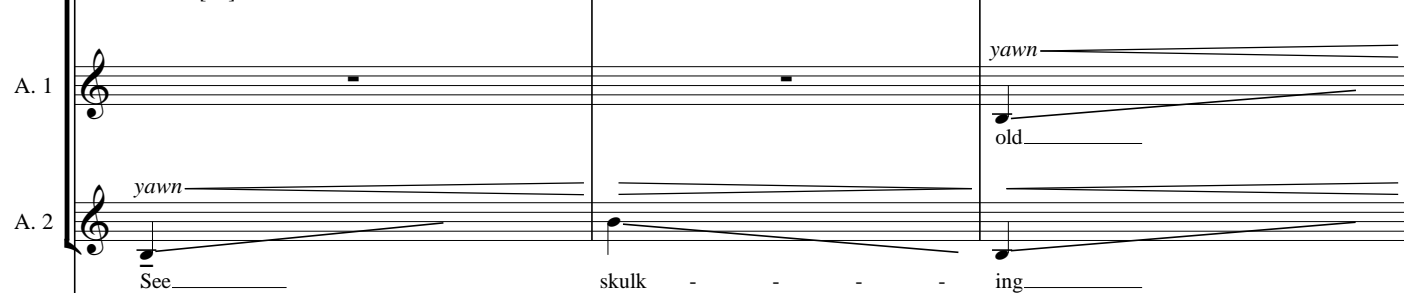
*a proclamatory shout calling to the audience*

M.S. 

S. 1  *mp sim.*

S. 2  *mp* Pitched lip tremolo

A. 1  *yawn*

A. 2  *yawn*

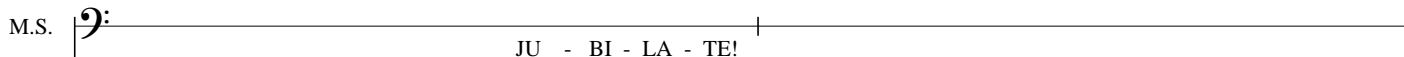
♩ = 190 Jauntily, celebratory and carefree

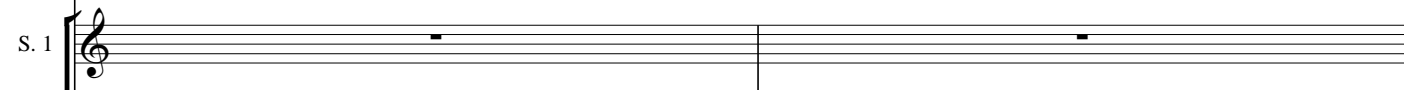
*mf*

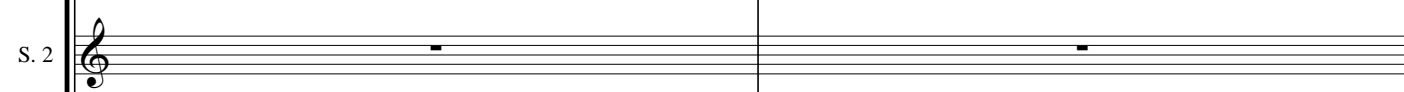
T. 


B. 

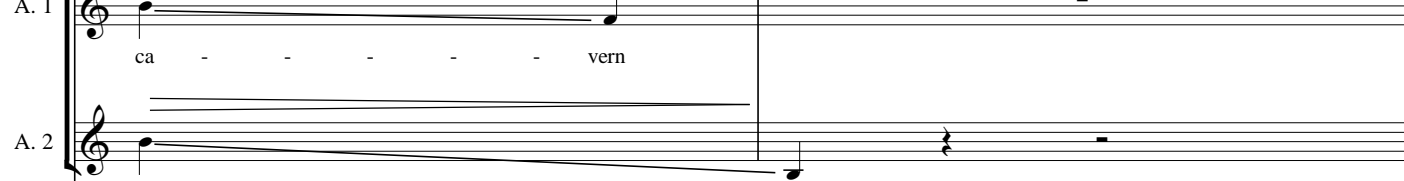
123

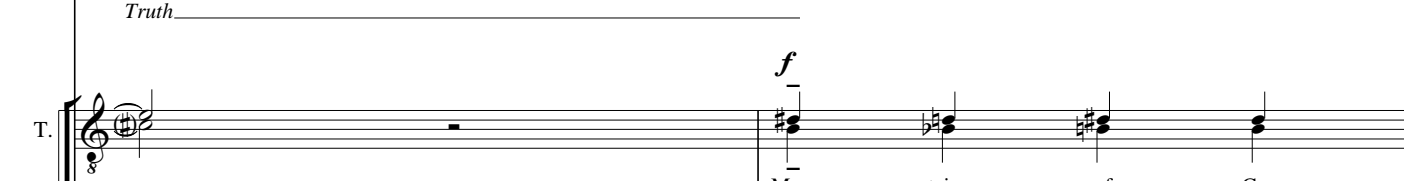
M.S. 

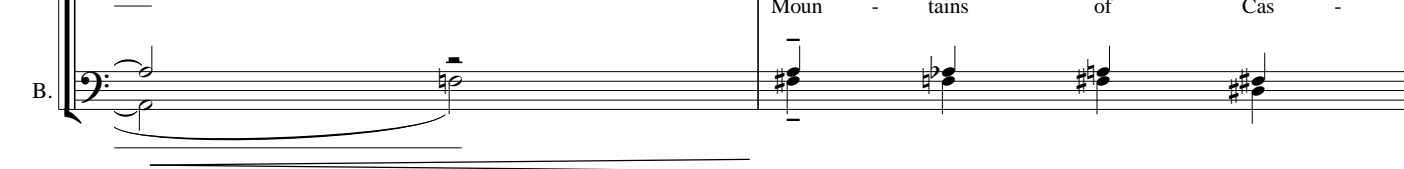
S. 1 

S. 2 

A. 1  *ca - - - - - vern*

A. 2  *Truth*

T.  *f*

B. 

125

M.S. *fp* heap'd o'er her head! —

S. 1 *fp* heap'd o'er her head! — fore,

S. 2 *fp* heap'd o'er her head! — fore,

A. 1 — fore,

A. 2 — fore,

T. *mf* u - is - try — Phi - lo - so - phy, — that lean'd on Heav'n be - fore,

B. — Phi - lo - so - phy, —

132 matter-of-fact

M.S. Shrinks to her se - cond cause

S. 1 *sf* Shrinks more.

S. 2 *sf* Shrinks more.

A. 1 *sf* Shrinks more.

A. 2 *sf* Shrinks more.

T. *sf* Shrinks *sweetly* Phy - sic of Me - ta - phy - sic begs de - fence, —

B. *mf* no more and is no Phy - sic of Me - ta - phy - sic begs de - fence, —



141

S. 1 *p* Sense! \_\_\_\_\_

S. 2 *p* Sense! \_\_\_\_\_

A. 1 *fp* Sense! \_\_\_\_\_

A. 2 Sense! \_\_\_\_\_

T. *f* And Me-ta-phy-sic calls for aid on Sense! *mf* *fp*  
 fence, And Me - ta - phy - sic calls on Sense! to Math - e - ma - tics fly! In

B. *mf* *fp*  
 And Me-ta-phy-sic calls for aid on Sense! See My-ste - ry to Math - e - ma - tics fly! \_\_\_\_\_

**I** ♩ = 140 accel. . . . .

148

S. 1 *mp* *mfp*  
 Re - li - gion blush - ing veils her sa -

S. 2 *mp* *mfp*  
 blush - ing veils her sa -

A. 1 *p* *fp sub.* *mfp*  
 ah veils her sa -

A. 2 *p* *fp sub.* *p*  
 ah veils \_\_\_\_\_

T. *subito p* *f* *p* *mfp*  
 vain! they gaze, turn gid - dy, rave and die. Re - li - gion veils \_\_\_\_\_

B. *subito p* *f* *mfp*  
 vain! they gaze, turn gid - dy, rave and die. \_\_\_\_\_

♩ = 140 accel. . . . .

155  $\text{♩} = 170$

S. 1 cred fires,

S. 2 cred fires,

A. 1 cred fires,

A. 2 *mf* *p*

$\text{♩} = 170$

T. *p* And un - a - wares Mo - ra - li - ty ex -

B. And un - a - wares Mo - ra - li - ty ex -

**ALL HERALD THE apocalypse TRIUMPHANT!**

**accel.**

160 *mf* *boldly* *cresc.*

M.S. Nor pub - lic Flame, nor pri - vate, dares to shine, Nor

*pp poco a poco cresc.*

S. 1 Dun - ci - a Dun - ci - a

S. 2 *pp poco a poco cresc.* Dun - ci - a Dun - ci - a

A. 1 *pp poco a poco cresc.* Dun - ci - a Dun - ci -

A. 2 *pp poco a poco cresc.* Dun - ci - a Dun - ci -

**accel.**

*fp* *p poco a poco cresc.*

T. pires. Nor pub - lic Flame, nor pri - vate, dares to shine; Nor

B. pires. Nor pub - lic Flame, nor pri - vate, dares to shine; Nor

165 -

M.S. hu - man Spark is left, nor Glimpse di -

S. 1 Dun - - - ci - - -

S. 2 Dun - - - ci - - -

A. 1 a Dun - - - ci - - -

A. 2 a Dun - - - ci - - -

T. hu - man Spark is left, nor Glimpse di -

B.

168 **molto rit.**

M.S. vine!

**f** **p sub. sempre cresc.**

S. 1 a di - vine! di - vine! di - vine!

**f** **p sub. sempre cresc.**

S. 2 - a di - vine! di - vine! di - vine!

**f** **p sub. sempre cresc.**

A. 1 a di - vine! di - vine! di - vine!

**f** **p sub. sempre cresc.**

A. 2 a di - vine! di - vine! di - vine!

**f** **p sub. sempre cresc.**

T. vine! di - vine! di - vine! di - vine!

B. di - vine! di - vine! di - vine!

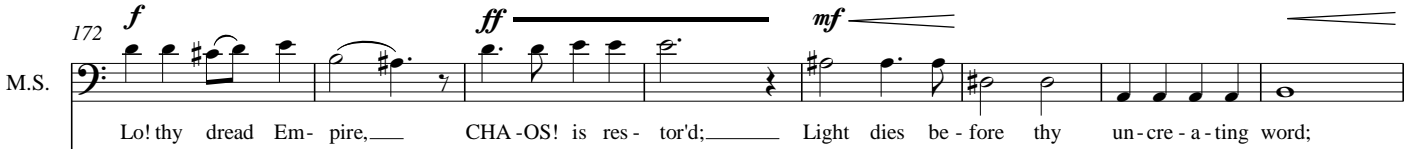
**molto rit.**

**J**

**HYMN**

**Triumphant!** ♩ = 100

M.S. *f* 172 *ff* *mf*



Lo! thy dread Em- pire, CHA - OS! is res - tor'd; Light dies be - fore thy un - cre - a - ting word;

S. 1 *f* *ff* *mf*



Lo! thy dread Em - pire, CHA - OS! is res - tor'd; Light dies be - fore thy un - cre - a - ting word;

S. 2 *f* *ff* *mf*



Lo! thy dread Em - pire, CHA - OS! is res - tor'd; Light dies be - fore thy un - cre - a - ting word;

A. 1 *f* *ff* *mf*



Lo! thy dread Em - pire, CHA - OS! is res - tor'd; Light dies be - fore thy un - cre - a - ting word;

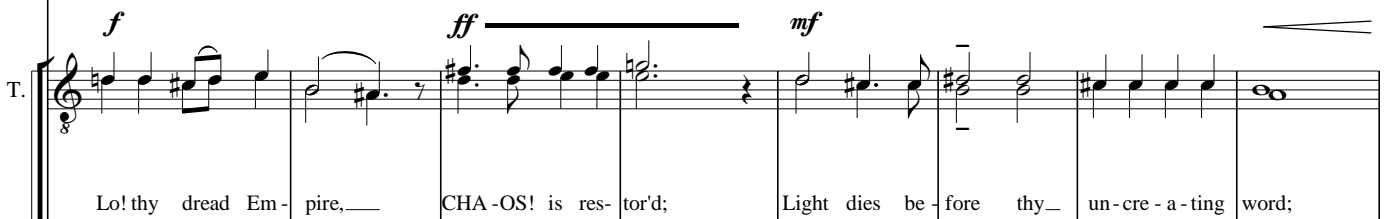
A. 2 *f* *ff* *mf*



Lo! thy dread Em - pire, CHA - OS! is res - tor'd; Light dies a be - fore thy - un - ere - ting word;

**Triumphant!** ♩ = 100

T. *f* *ff* *mf*



Lo! thy dread Em - pire, CHA - OS! is res - tor'd; Light dies be - fore thy un - cre - a - ting word;

B. *f* *ff* *mf*



Lo! thy dread Em - pire, CHA - OS! is res - tor'd; Light dies be - fore thy un - cre - a - ting word;

Jubilant 'til the last! ♩ = 160

M.S. *f* *fp*

Thy hand, great An - arch! lets the cur - tain fall;

S. 1 *sf* *p* *cresc.*

Thy Dun

S. 2 *sf* *p* *cresc.*

Thy Dun

A. 1 *sf* *fp*

Thy lets the cur - tain fall;

A. 2 *sf* *fp*

Thy lets the cur - tain fall;

Jubilant 'til the last! ♩ = 160

T. *f* *fp*

Thy hand, great An - arch! lets the cur - tain fall;

B. *f* *fp*

Hold for as long  
and loud as  
molto rit. . . . absolutely possible.

M.S. *f* *p* *fff*  
 185 Dun - ci - a! And un - i - ver - sal Dark - ness bur - ies All.

S. 1 *f* *p* *fff*  
 - ci - a! And un - i - ver - sal Dark - ness bur - ies All.

S. 2 *f* *p* *fff*  
 - ci - a! And un - i - ver - sal Dark - ness bur - ies All.

A. 1 *f* *p* *fff*  
 And un - i - ver - sal Dark - ness bur - ies All.

A. 2 *f* *p* *fff*  
 And un - i - ver - sal Dark - ness bur - ies All.

Hold for as long  
and loud as  
molto rit. . . . absolutely possible.

T. *f* *p* *fff*  
 Dun - ci - a! And un - i - ver - sal Dark - ness bur - ies All.

B. *f* *p* *fff*  
 Dun - ci - a! And un - i - ver - sal Dark - ness bur - ies All.