Paradise Lost

Das verlorene Paradies

Symphonic Poem

after

John Milton

for full Orchestra

BY

CLEMENT HARRIS.

Full Score, Pr. net. Orchestral Parts, Pr. net.

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To my dear friends

Henry and Daniela Thode

I dedicate this work

Dec. 20. 1895.

THE conclusion of my "Paradise lost" is on the whole perfectly in accordance with the substance of Milton's work, though many have not found the parallel in the two: not that I should ever dream of drawing upon myself the ridicule of the world by presuming to raise my work to the same standard of creative art as exemplified in Milton's divine Epic, but I merely wish to imply that I have endeavoured throughout to mould my musical ideas as much as possible in keeping with the matter contained in the poem. Of course, what I have adopted for my inspiration has been entirely the metaphysical and not the descriptive character of Milton's work: thus the finishing bars of the symphonic poem are intended to express the strength and energy with which in the entrance into the new world the strife and toils of life are to be combated: It is no more the delusive vision of Paradise but the actual reality of existence that is intended to be here delineated.

The commencement of my work — the opening plunge — is another example of what I mean though I confess to having written on my score the words (in the first book of the Epic):

> Him the Almighty Power
> Hurl'd headlong flaming from the etherial sky,
> With hideous ruin and combustion, down
> To bottomless perdition; there to dwell etc.

against the bars in question. It is the fall from faith to doubt and misery: the descent from heaven to hell.

(Clement Harris' Journal, Sept. 25th 1895.)

Der Schluss meines „Verlorenen Paradieses" zeigt im Ganzen vollkommene Uebereinstimmung mit dem Inhalte der Milton'schen Dichtung, obgleich Viele die Analogie zwischen beiden Werken nicht haben finden können. Nicht als sollte ich jemals davon träumen — das hiesse, mich selbst vor der Welt lächerlich machen! —, mir anmaassen zu wollen, ich könnte mein Werk zu der gleichen Höhe schöpferischer Kunst erheben, welche Milton's göttlichem Epos zu eigen ist: ich wünsche nur zu verstehen zu geben, dass ich durchweg bemüht gewesen bin, meine musikalischen Ideen, soweit es möglich war, dem Gehalt der Dichtung anzupassen. Es ist wohl unnöthig, zu sagen, das ich einzig durch das Metaphysische, nicht durch das Beschreibende in Milton's Schöpfung mich habe inspiriren lassen. So beabsichtigen die Schlusstakte meiner symphonischen Dichtung die Kraft und Energie auszudrücken, mit welcher bei dem Eintritt in eine neue Welt Streit und Mühe des Lebens bekämpft werden müssen. Es ist nicht mehr die täuschende Vision des Paradieses, sondern die Wirklichkeit des Daseins, die hier gekennzeichnet wird.

Der Anfang meines Werkes — der Sprung, mit dem ich mich in dasselbe stürze — ist ein anderes Beispiel für das, was ich meine, obgleich ich bekennen muss, auf meine Partitur Verse geschrieben zu haben, die jenen Schlusstakten zu widerstreiten scheinen, nämlich die Verse aus dem ersten Gesange des „Verlorenen Paradieses":

> Ihn schleuderte kopfabwärts flammend
> Vom Himmelsaether die allmächt'ge Kraft
> In grauenvollem Brande und Verderben,
> Hinab zum Abgrund der Verdammniss u. s. w.

Es ist der Sturz aus der Höhe des Glaubens in die Tiefe des Zweifels und des Elends: die Niederfahrt vom Himmel zur Hölle.

(Aus Clement Harris' Tagebuch, 25. September 1895.)

Clement Harris' Journal.

April 5th 1897. CORFU.

THIS may be the last notice that I shall ever write in this book, however there is no reason to be sentimental. On the contrary I feel in a most prosaic frame of mind. I am off this afternoon to Arta to enlist in the Greek army, and let this be understood by those who may read this book, should I never return — of my own free will entirely, having been persuaded by nobody to risk my life in the service of the Greeks, but rather having been hindered from carrying out my intentions up till now by well-meaning friends. I have not time to write much this morning but, I only wish it to be clearly understood that no one is responsible in the least degree for the step I have taken, which to many may appear as an act of madness, but to myself (who have given the matter the fullest consideration) the least a man of honour can perform towards a country, which crying for liberty in the name of the cross has been insulted and thwarted by each so called civilised power successively. Unfortunately I have no time to explain myself more clearly, but lovers of freedom will recognize a deeper motive for my thus offering myself to the services of a distressed and misunterstood country."

CLEMENT HARRIS went to Epirus
and died, fighting for the cause of Greece at the battle of Pentepigadia on the 23rd of April 1897.

Aus Clement Harris' Tagebuch.

Am 5. April 1897. CORFU.

Dies dürfte das Letzte sein, was ich jemals noch in dieses Buch schreiben werde — immerhin sehe ich keinen Grund, sentimental zu sein. Im Gegentheil: ich fühle mich in einer höchst prosaischen Gemüthsverfassung. Heute Nachmittag gehe ich nach Arta, um in die griechische Armee einzutreten. Alle, die dieses Buch etwa lesen sollten, mögen wissen: ganz aus eigenem freien Willen, nicht von irgend Jemand überredet, setze ich im Dienste der Griechen mein Leben auf's Spiel, vielmehr wurde ich bis zu diesem Augenblicke durch wohlmeinende Freunde daran gehindert, meine Absicht auszuführen. Ich habe nicht die Zeit, heute Morgen viel zu schreiben, mein Wunsch ist nur der, dass man bestimmt erfahre: Niemand ist im Geringsten verantwortlich für den Schritt, den ich thue. Vielen mag er als ein Akt des Wahnsinns erscheinen, mir selbst aber, der ich ihn voll erwogen habe, dünkt er das Mindeste, was ein Mann von Ehre einem Lande schuldig ist, welches, im Namen des Kreuzes nach Freiheit schreiend, von allen sogenannten civilisirten Mächten nacheinander beschimpft und in seinen Plänen durchkreuzt worden ist. Unglücklicher Weise habe ich nicht Zeit, mich deutlicher zu erklären, aber wer die Freiheit liebt, wird den tieferen Beweggrund erkennen, der mich treibt, meine Dienste einem gequälten und missverstandenen Lande anzubieten".

CLEMENT HARRIS ging nach Epirus
und starb, für die griechische Sache kämpfend, in der Schlacht von Pentepigadia am 23. April 1897.

Paradise Lost.

Allegro. (♩= M. M. ca. 120)

Clement Harris.

Piccolo ó Flauto III.

Flauti I. II.

Oboi.

Corno inglese.

Clarinetti I. II. in B.

Clarinetto basso in B.

Fagotti.

I. II. Corni in F.

III. IV.

Trombe in F.

I. II. Tromboni

III.

Tuba.

3 Timpani.

F, B, C.

Gran Cassa e Piatti. Tamburo. Triangolo.

Piatti solo.

Arpa.

Allegro. (♩= M. M. ca. 120)

Violino I.

Violino II.

Viola I.

Viola II.

Violoncello.

Basso.

sempre pp

I.

II.

III.

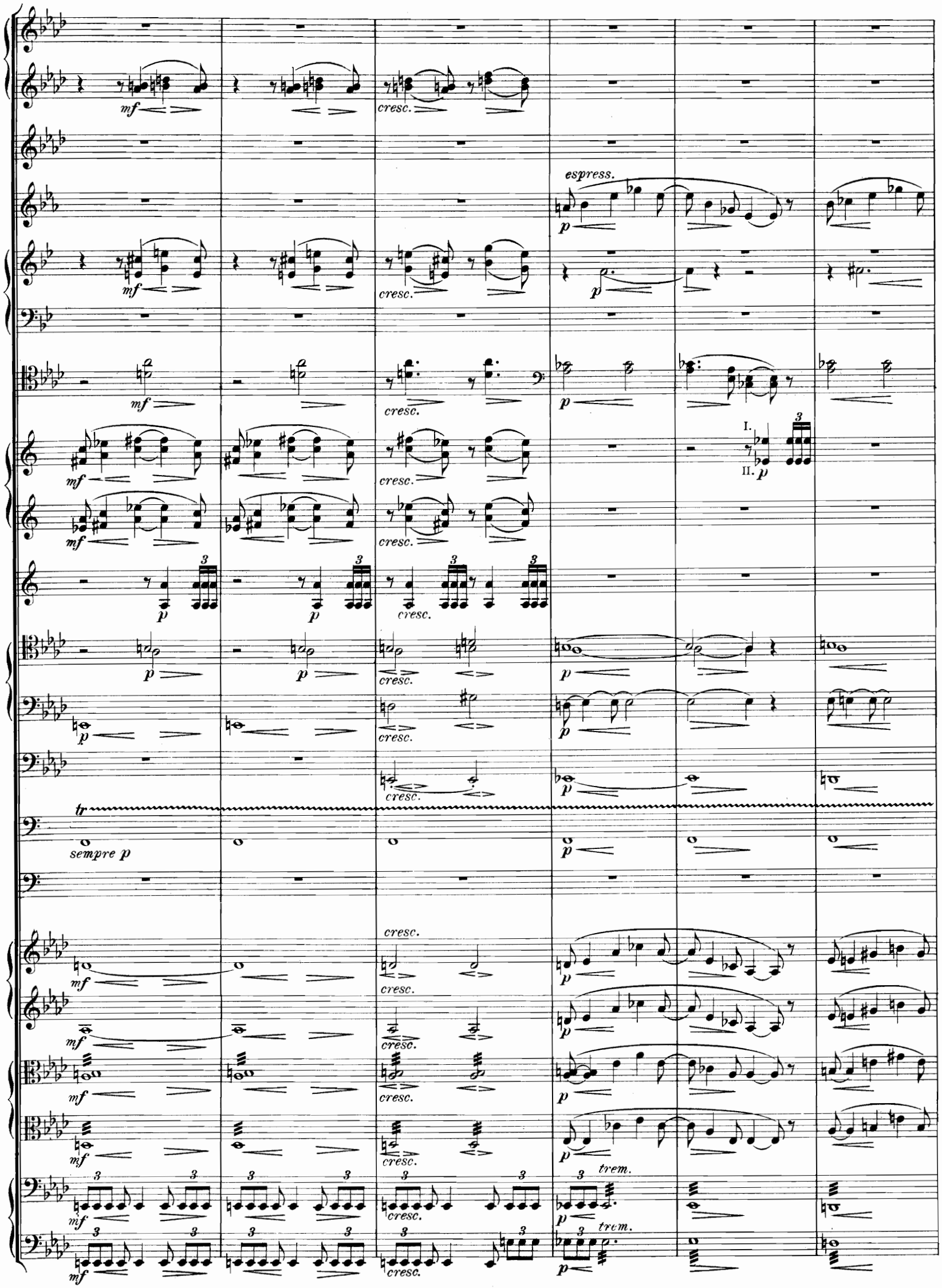
tr

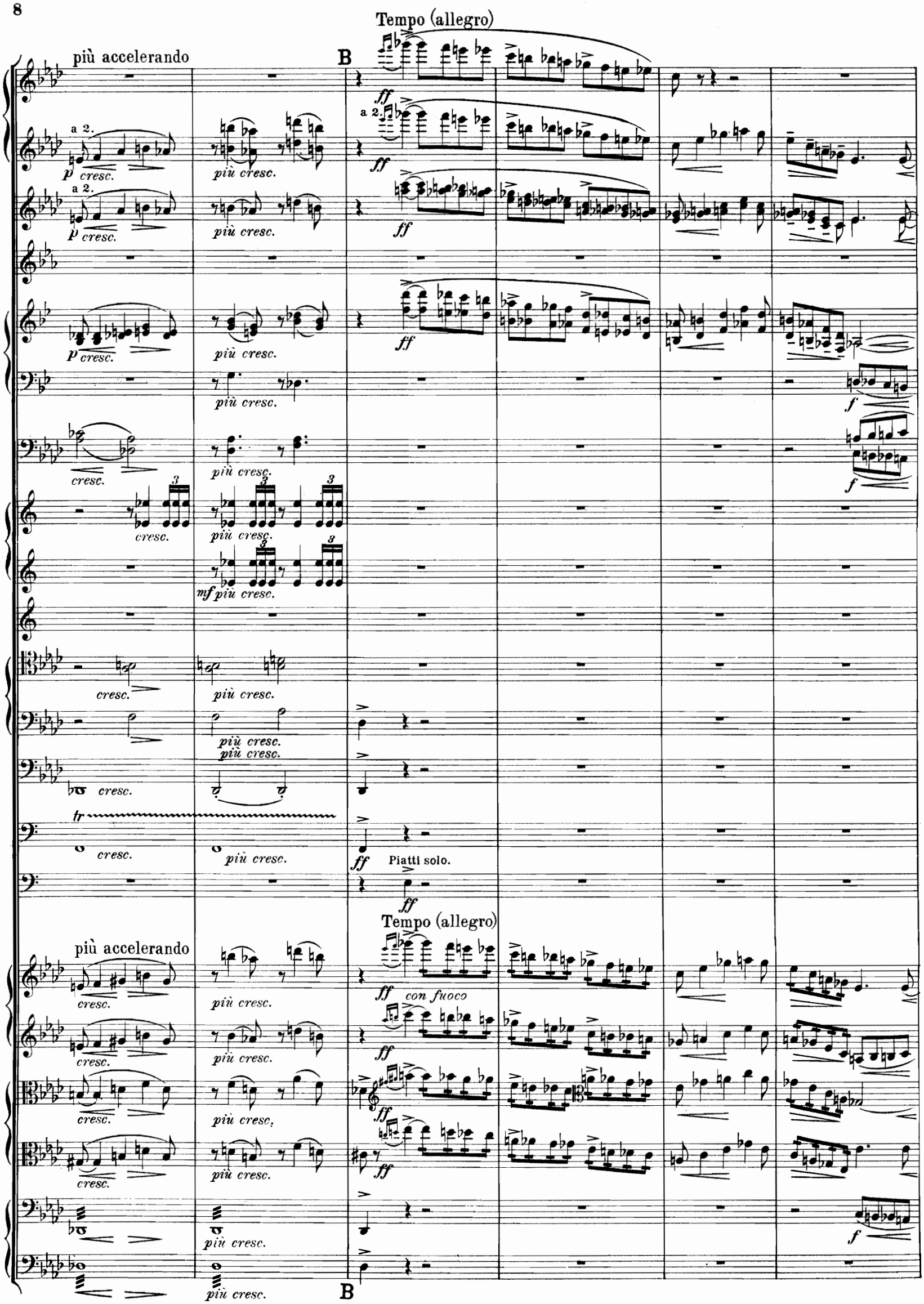
A

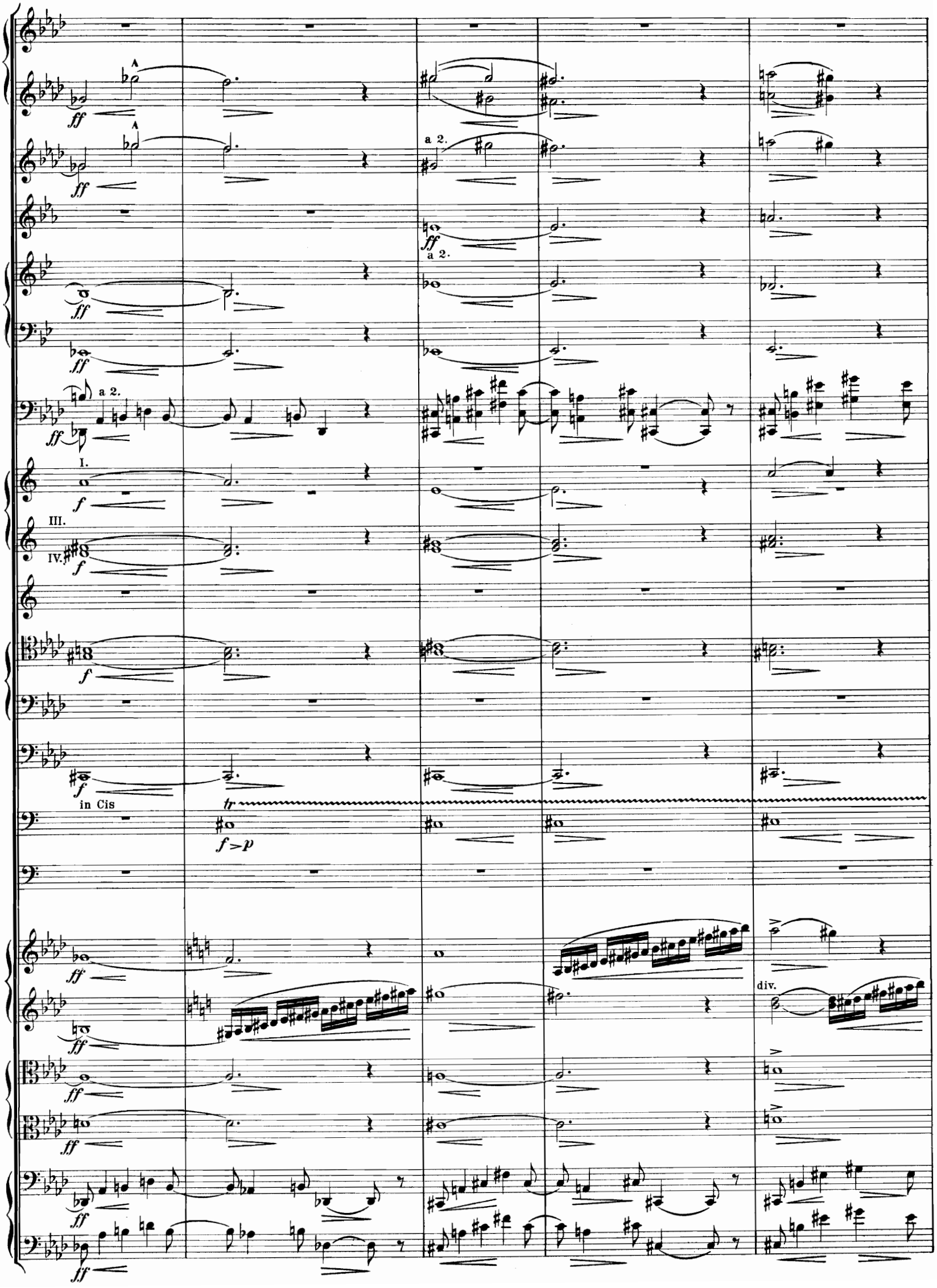
accelerando poco a poco

accelerando poco a poco

A


mf
cresc.
espress.
p
I.
II.
tr
sempre p
trem.


Tempo (allegro)
più accelerando
B
a 2.
p cresc.
più cresc.
ff
f
mf più cresc.
tr
Piatti solo.
con fuoco


ff
a 2.
I.
III.
IV.
f
in Cis
tr
f>p
div.

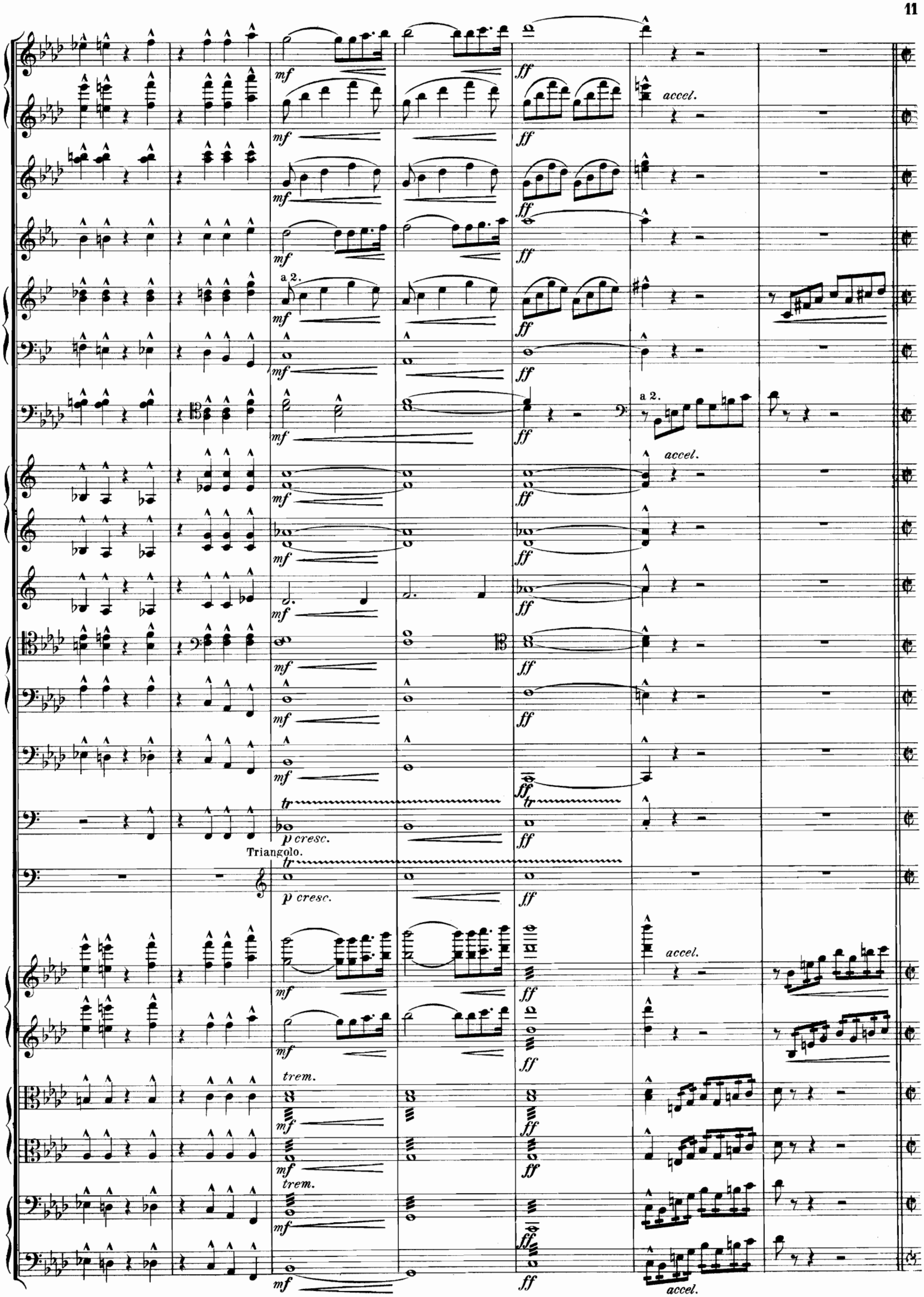
a 2.

cresc.

tr

muta C ♮

div.


mf
ff
accel.
a 2.
tr
p cresc.
Triangolo.
trem.

C Allegro con brio. (♩ = M.M. ca 88.)

a 2.

Allegro con brio.

D

espress.

a 2.

II.

IV.

pizz.

arco

D

E

tr

E

cresc.

f

ff

dim.

mf

p

a 2.

tr

p cresc. molto

Gran Cassa e Piatti

Cello I.

Cello II.

Basso.

pizz.

F

cresc.

cresc.

cresc.

cresc. - - - -

mf

tr

p cresc. molto

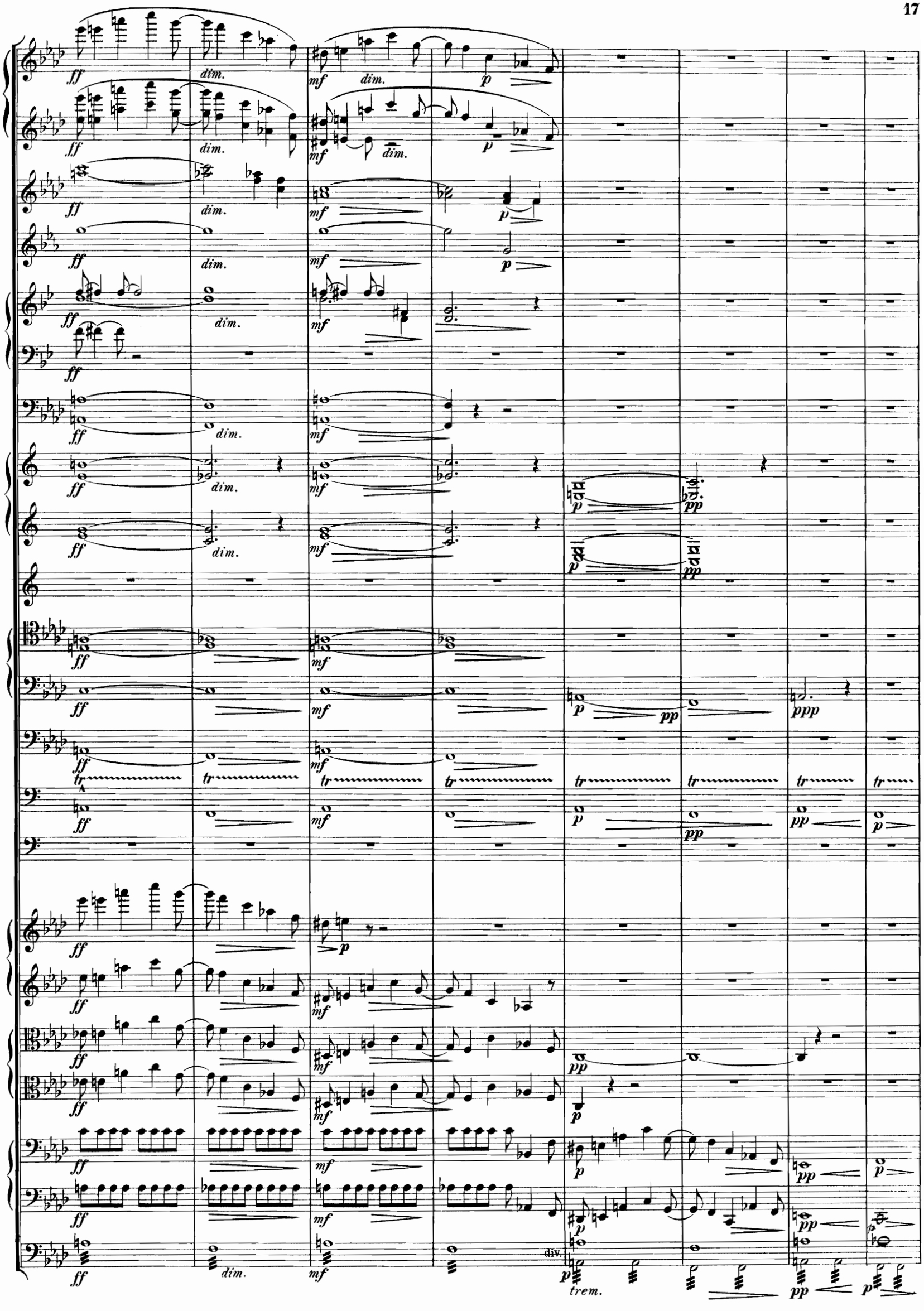
trem.

trem.

arco

arco

F


ff
dim.
mf
p
pp
ppp
tr
div.
trem.

G Grandioso un poco maëstoso. (𝄵 𝅗𝅥 = M. M. ca 58.)

a 2.

p

espress.

I.

III.

ff a 2.

pp

Tamb. picc.

dim. pp

Violino-Solo.

Grandioso un poco maëstoso.

div.

ppp

G

Fl. I.
Fl. II.
III.
Ob.
Clar.
Violino-Solo.
Viol.
Viola.
Vcl.
Cb.
pp
ppp
p
ppespr.

H

Fl.
Ob.
C. ingl.
Clar.
B. Clar.
Violino-Solo.
a 2.
pp (verklingend)
p

H

Fl.
I. II.
Ob.
C.ingl.
Clar.
B.Clar.
Fag.
Cor.
Trp.
Trb.
Tuba.
Timp.
Violino-Solo.
Viol. I. div.
Viol. II. div.
Viola-Solo.
Viola.
Vcl.-Solo.
Vcl.
Cb.

I.

II.

III.

a 2.

Harp.

Vcl. div.

I
pp
8va basso
Tamt.
Piatti.
I.
p
pp

II.

I.

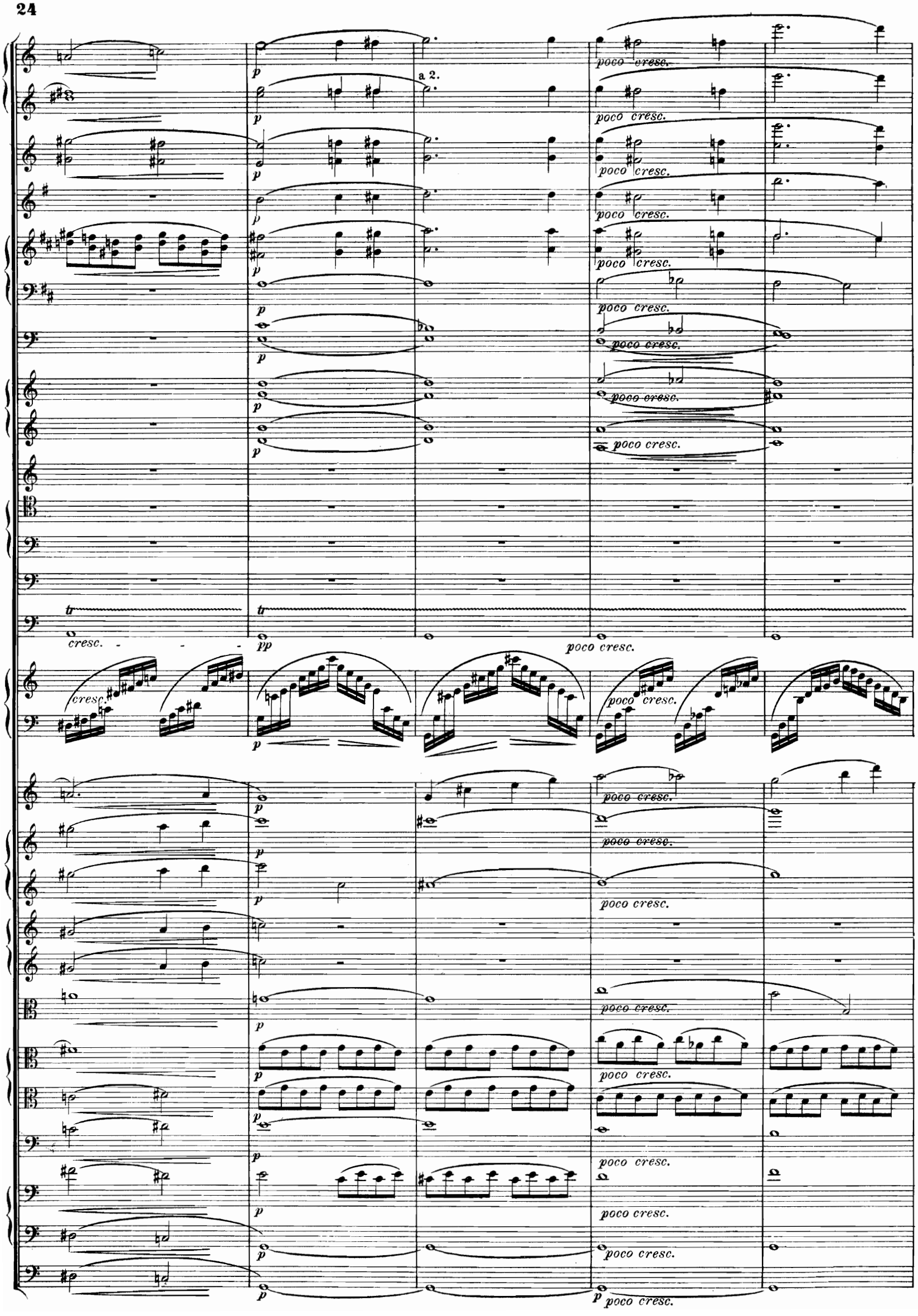
III.

8va basso

tr

pp

p


a 2.
poco cresc.
cresc.
pp
tr

f
cresc.
ff
a 2.
tr
trem.

pp

pp

I.

p

p

Solo.

pp

mf

pp

pp

pp

pp

pp

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

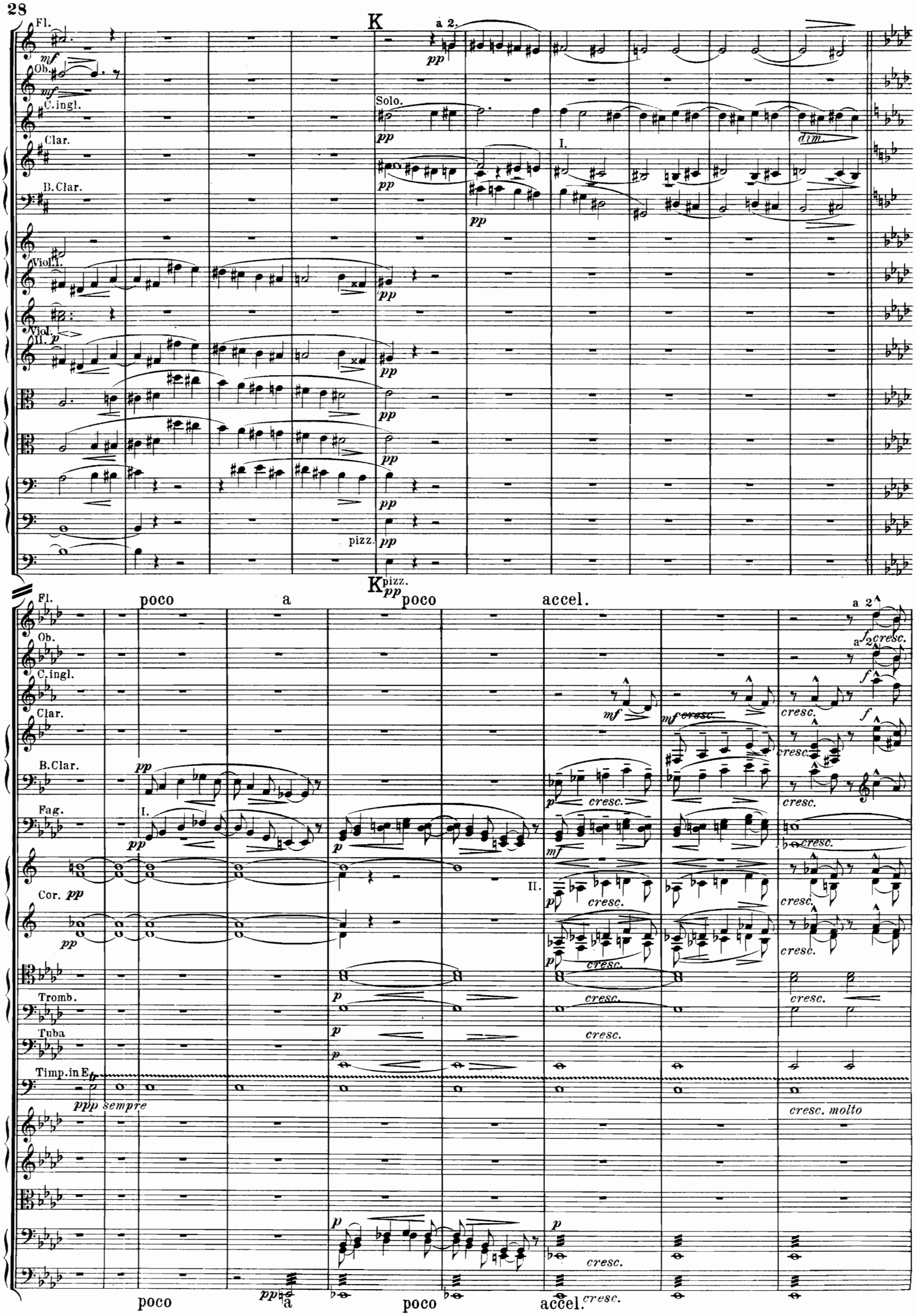
pp

pp

pp

pp

pp


K
a 2.
Fl.
Ob.
C.ingl.
Solo.
Clar.
I.
B.Clar.
Viol.I.
Viol.
II.
pizz.
poco
a
poco
accel.
Fag.
Cor.
Tromb.
Tuba
Timp.in E
ppp sempre
cresc. molto
cresc.
dim.

Tempo primo (allegro)

Piccolo

L

Piatti

Tam-Tam.

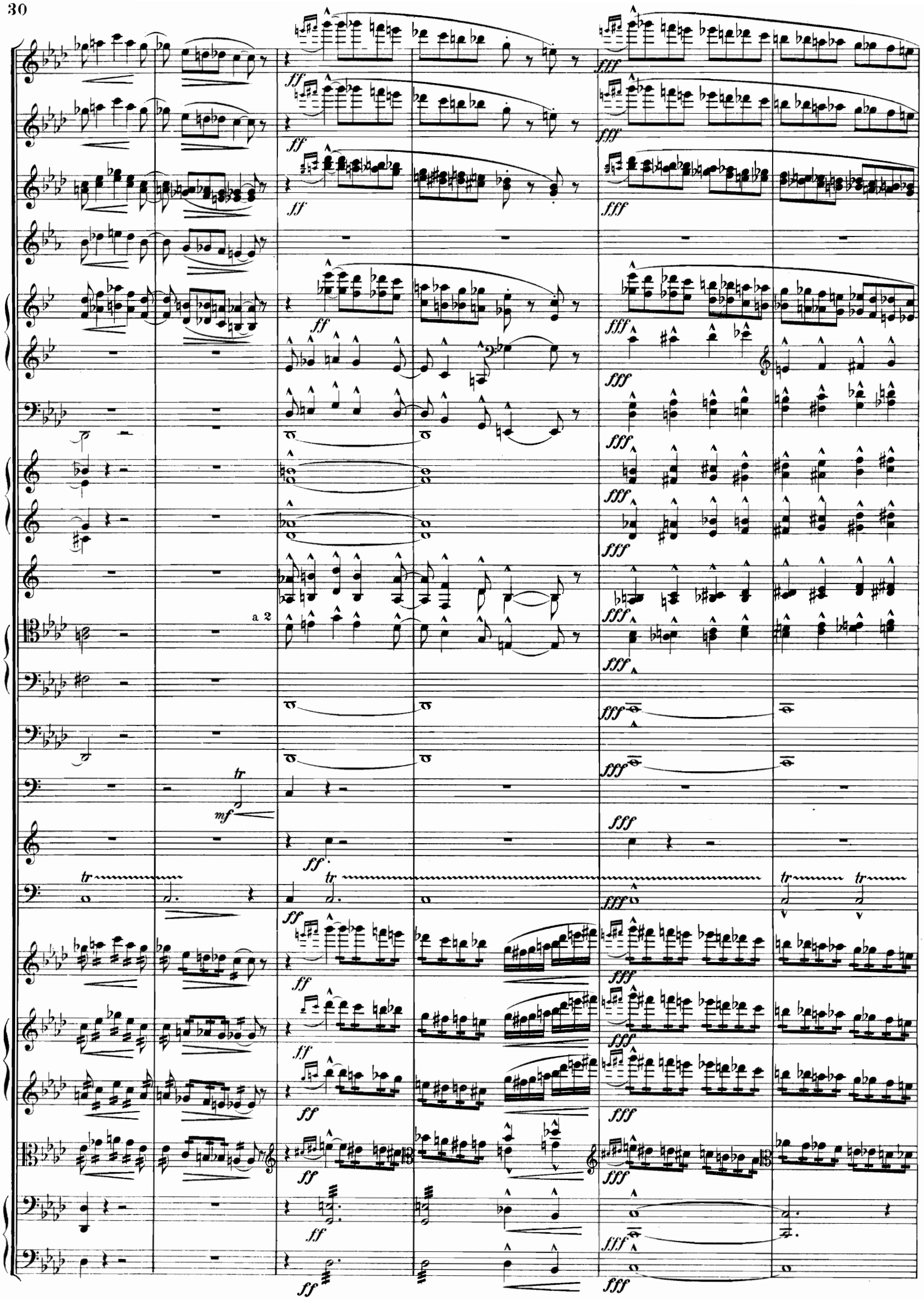
Viol. I.

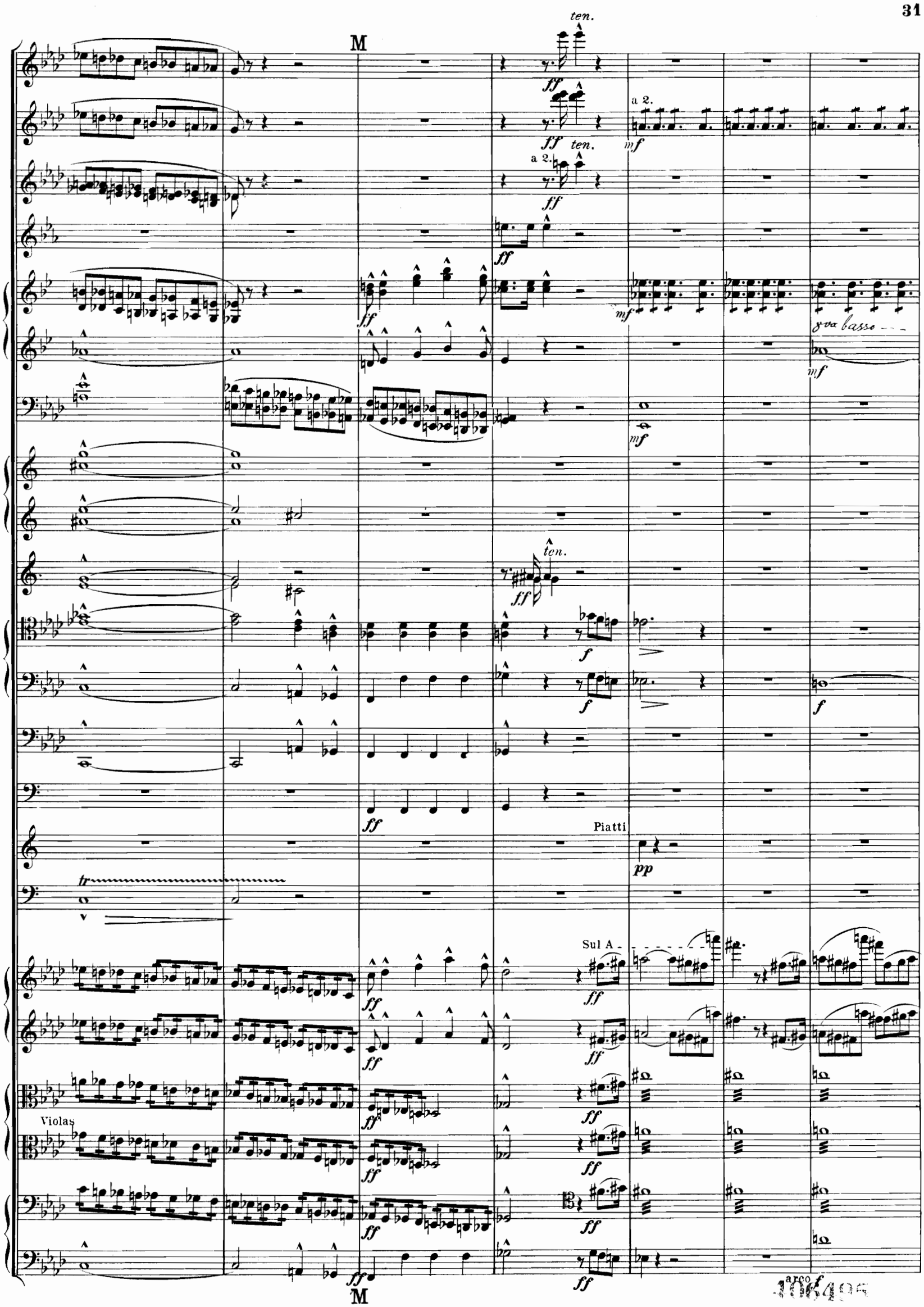
Viol. II.

div.

dim.

Tempo primo (allegro)


a 2
tr
mf
ff
fff



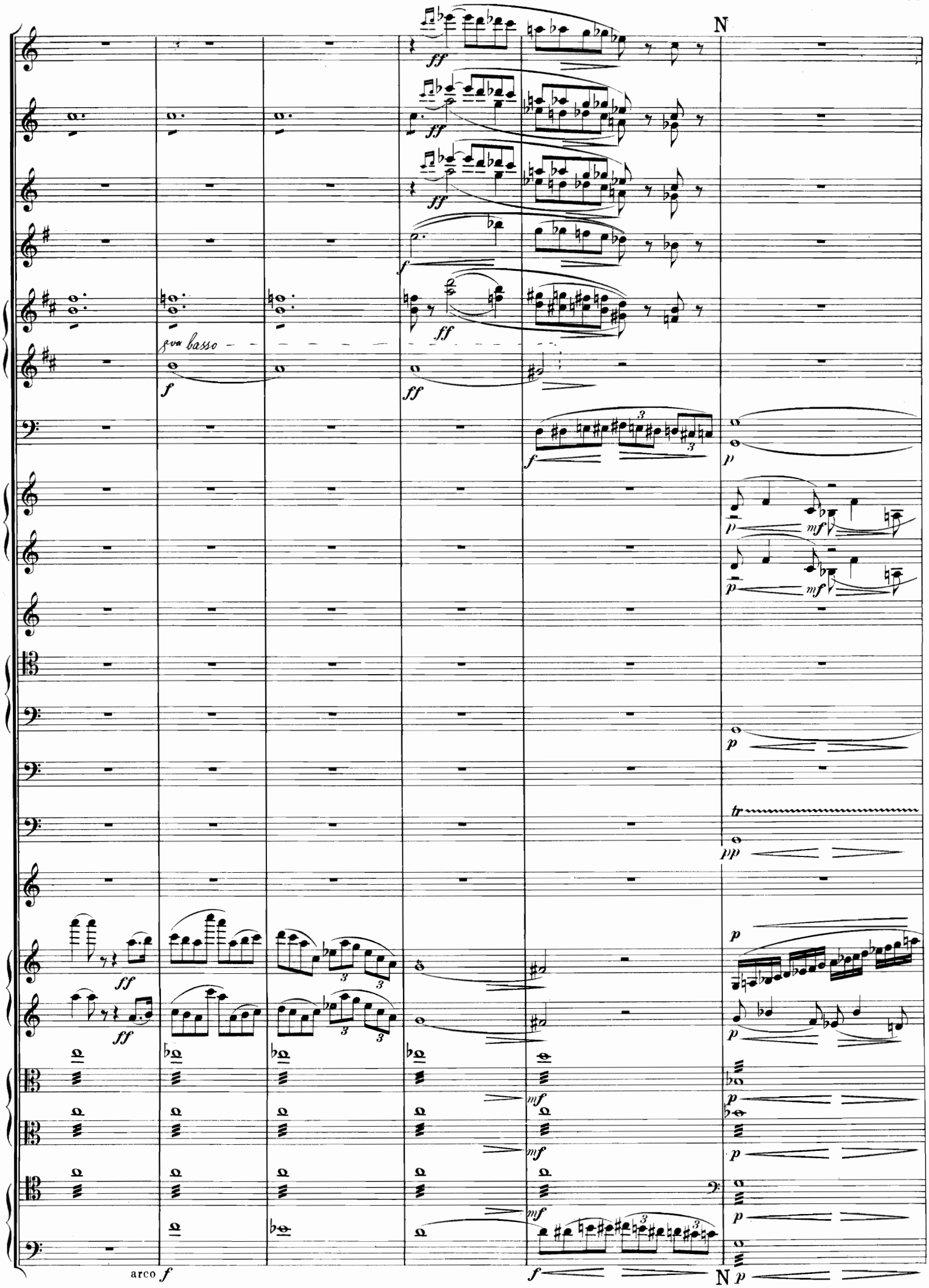
106495

ten.

a 2.

Piatti

Sul A


N
ff
f
8va basso
p
mf
pp
tr
arco f
N

a 2. stacc.
stacc.
a 2.
mf cresc.
tr
arco
pizz.
arco.

(♩ = M.M. ca. 88)

a 2.

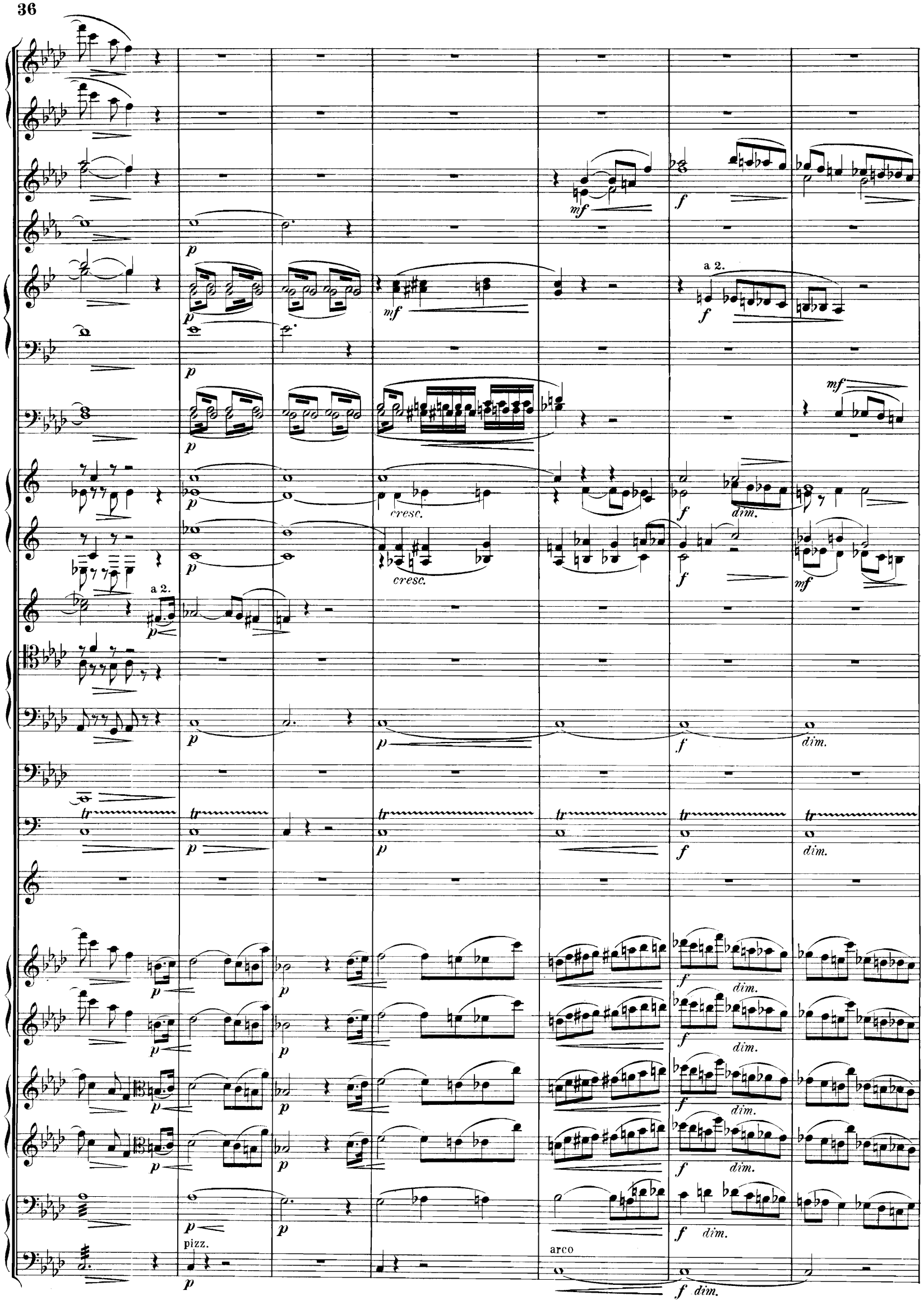
arco

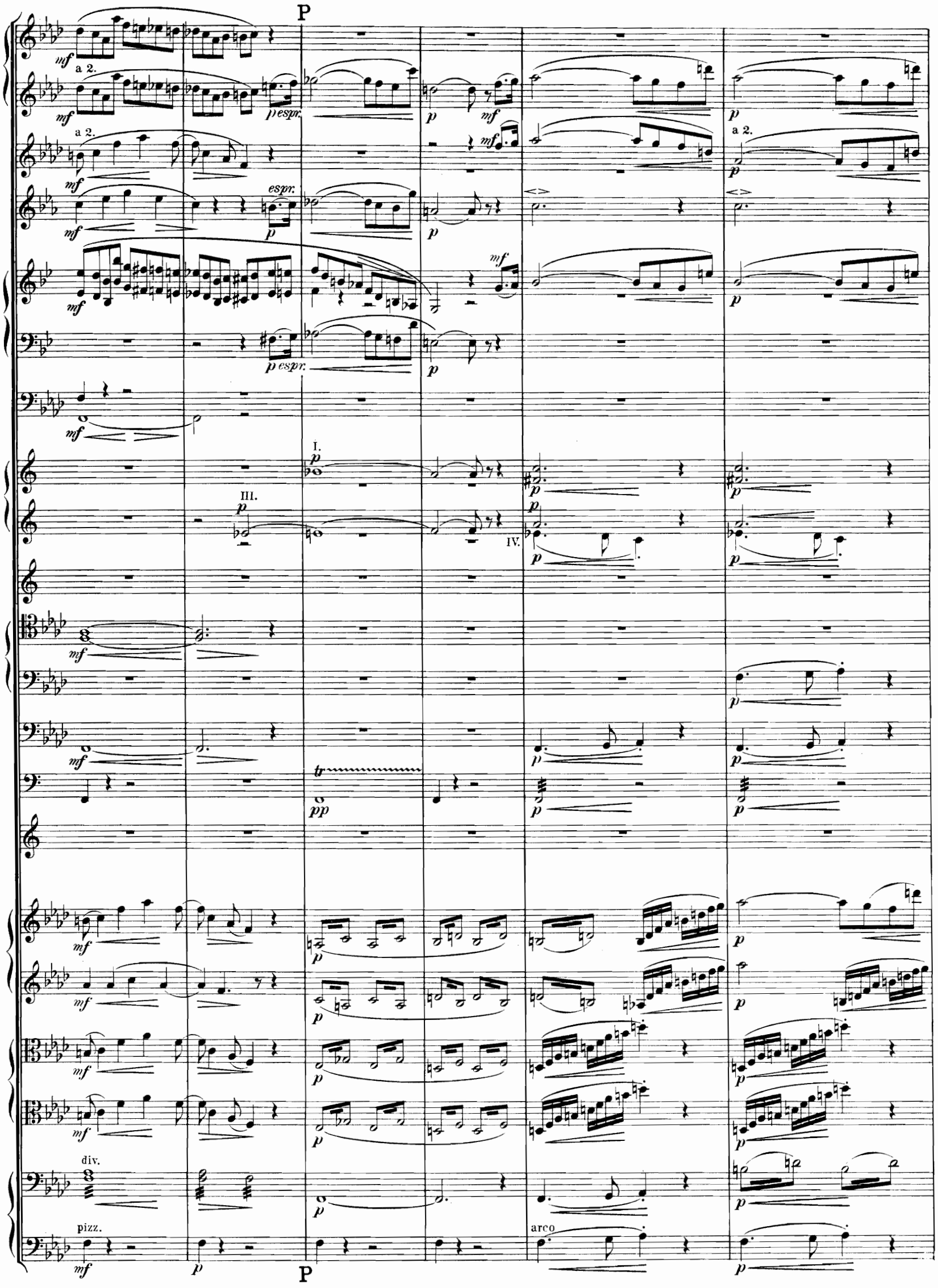
pizz.

arco

Piatti

ff tremolo


a 2.
cresc.
dim.
pizz.
arco


P
a 2.
a 2.
a 2.
espr.
p espr.
p espr.
I.
III.
IV.
tr
div.
pizz.
arco
P

Q

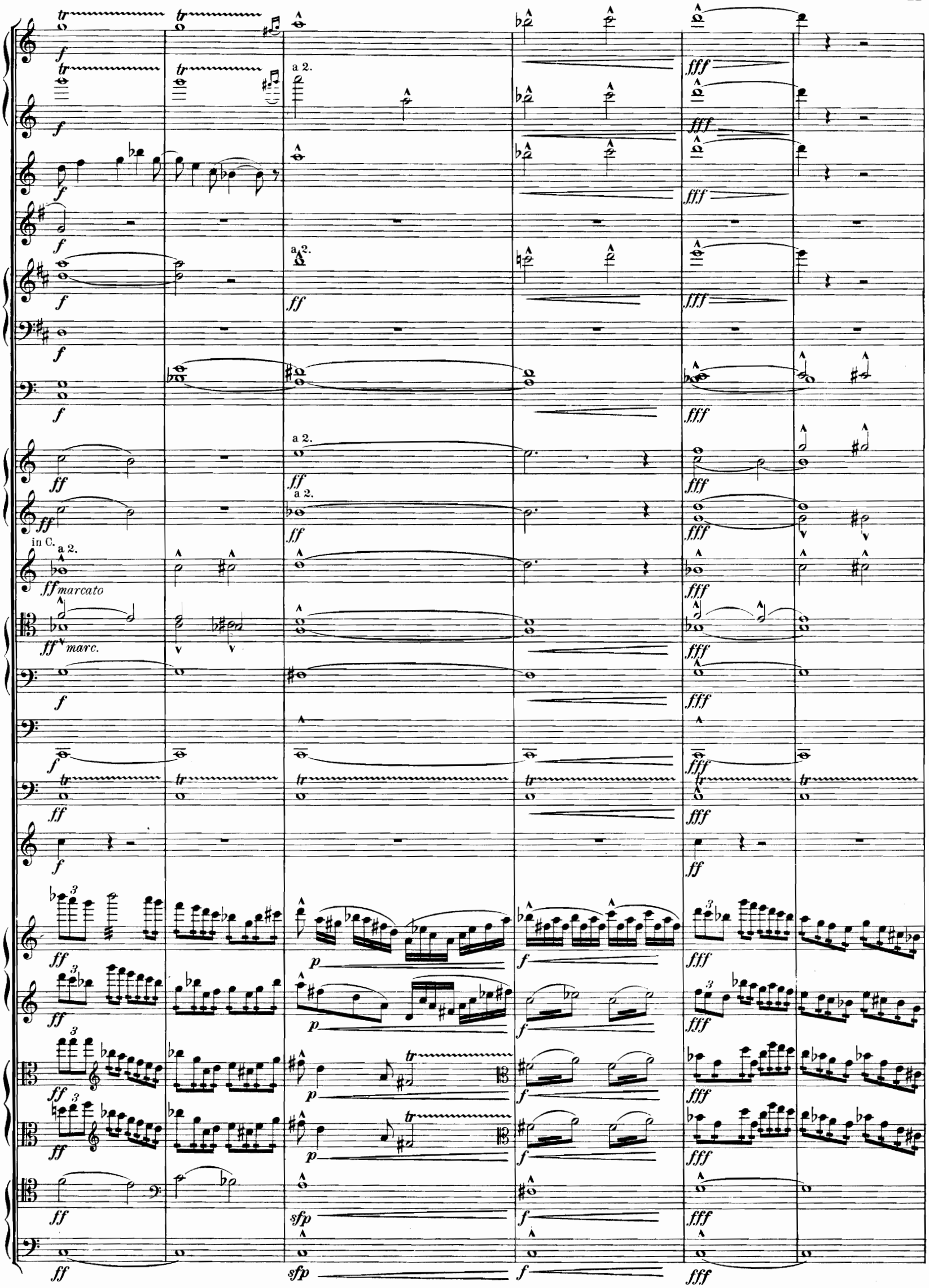
a 2.

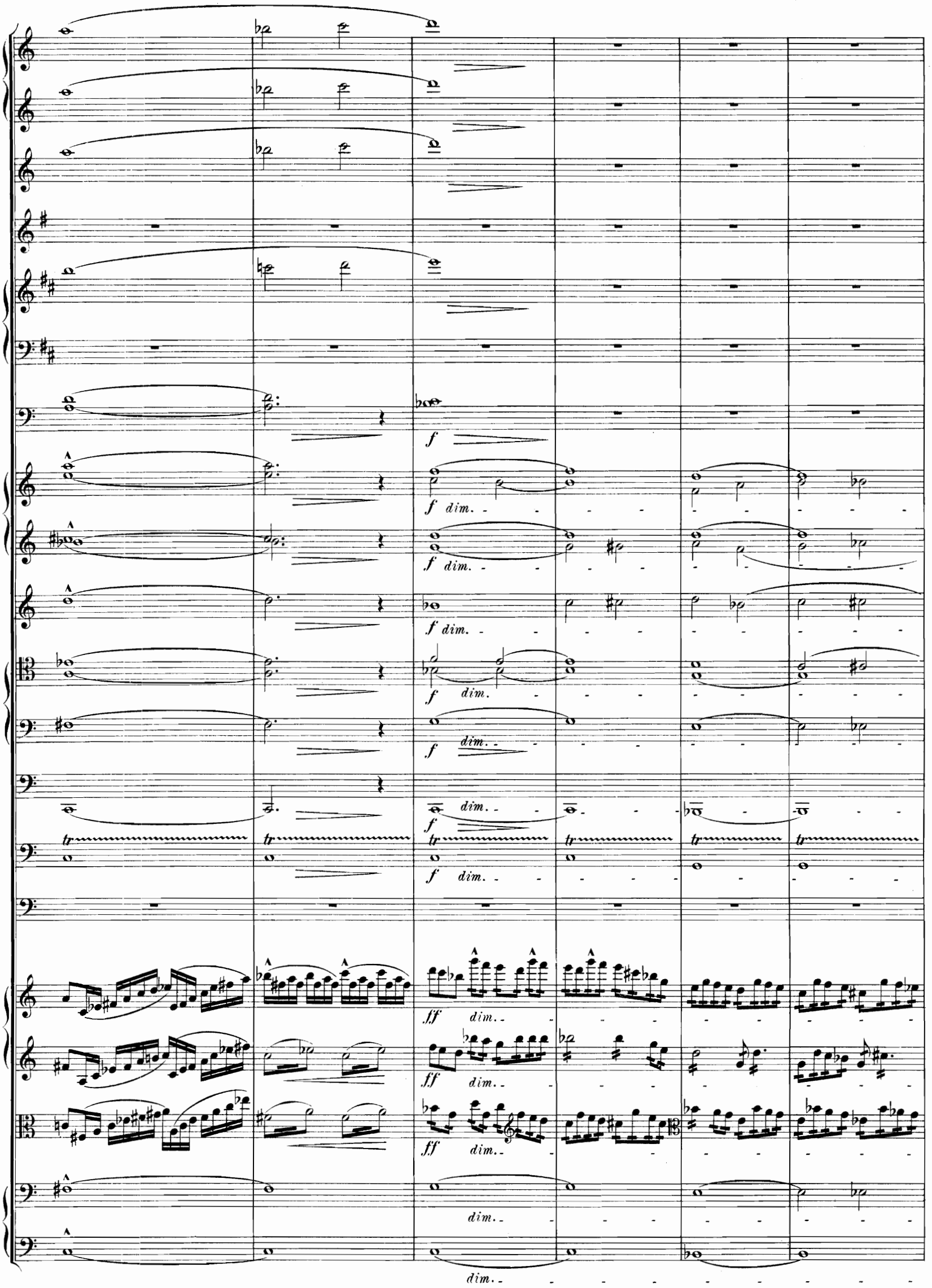
Piatti.

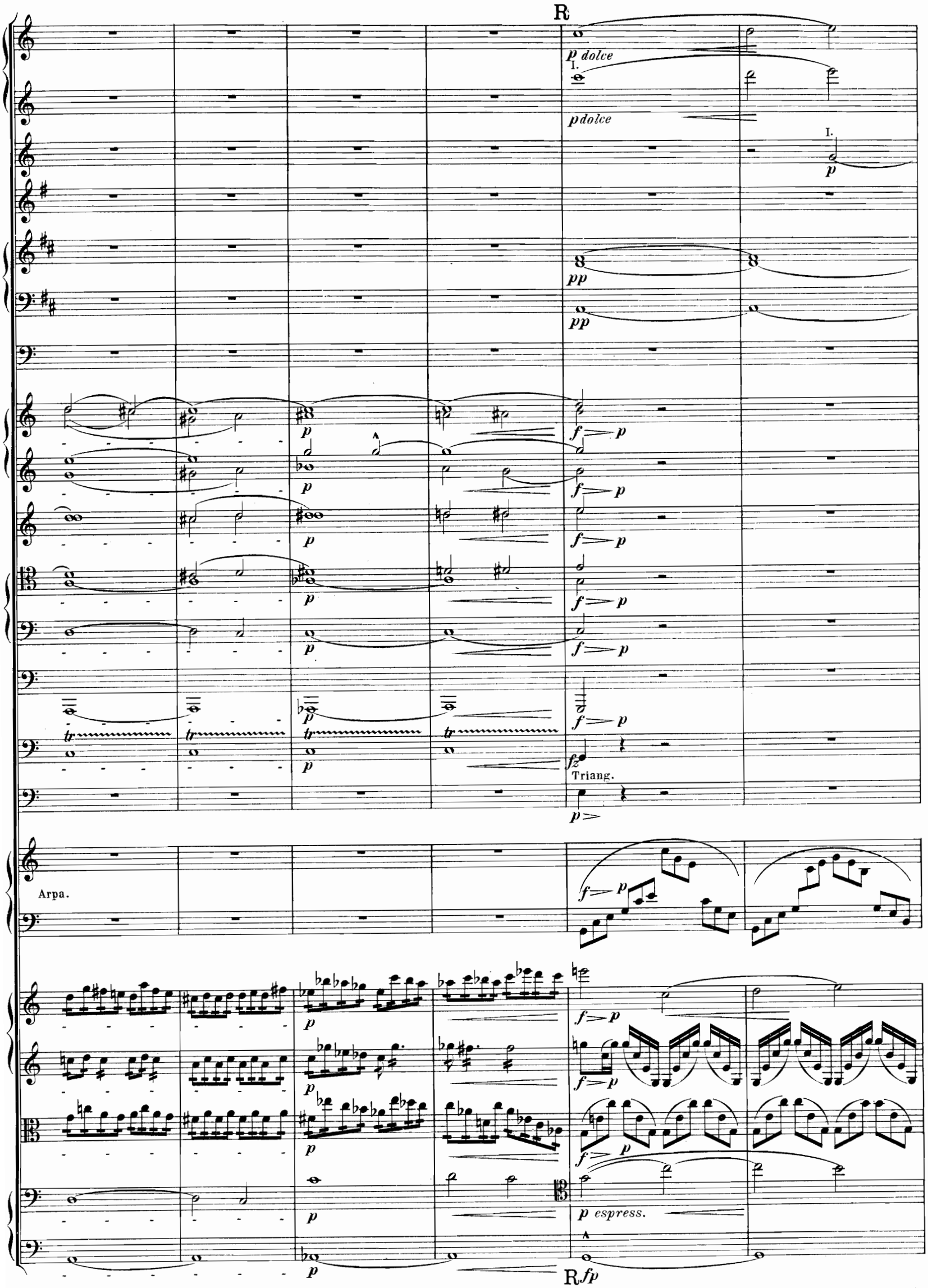
Q

tr cresc. ff a 2. fff marcato mf marc.

tr poco dim. cresc.


a 2.
in C.
ff marcato
ff marc.


f
f dim.
f dim.
f dim.
f dim.
f dim.
f dim.
f dim.
f dim.
ff dim.
ff dim.
ff dim.
dim.
dim.


R
p dolce
I.
p dolce
I.
p
pp
pp
p
f
p
tr
fz
Triang.
p
Arpa.
p espress.
R fp

Picc.

Fl.

Ob.

C. ingl.

Clar.

B. Clar.

a 2.

pp

pespress.

Arpa.

pp

pp

p

pp

p

pp

Fl.

Ob.

C. ingl.

Clar.

B. Clar.

Fag.

pp

Solo.

espress.

pp

pp

Arpa.

espress.

pp

pp

pp

Fl. a 2.
Ob. II.
C.ingl.
Clar.
B. Clar.
Fag.
Cor. I.
p
I.
p espr.
Arpa.
pp
Fl.
I.
pp
Ob.
a 2.
pp
C.ingl.
pp
Fag.
Cor. I.
pp
Arpa.
pp

Picc.

Fl.

Ob.I.

C.ingl.

Fag.

pp

Cor.I.

p

Arpa.

p

p

Picc.

rall.

Fl.

Ob.

C.ingl.

Fag.

Cor.I.

pp

pp

pp

pp

Arpa.

pp

rall.

pp

pp

pp

pp

tempo

rall.

tempo

pp

pp

pp

pp

pp

tr

pp

pp

dim.

ppp

tempo

rall.

tempo

ppp

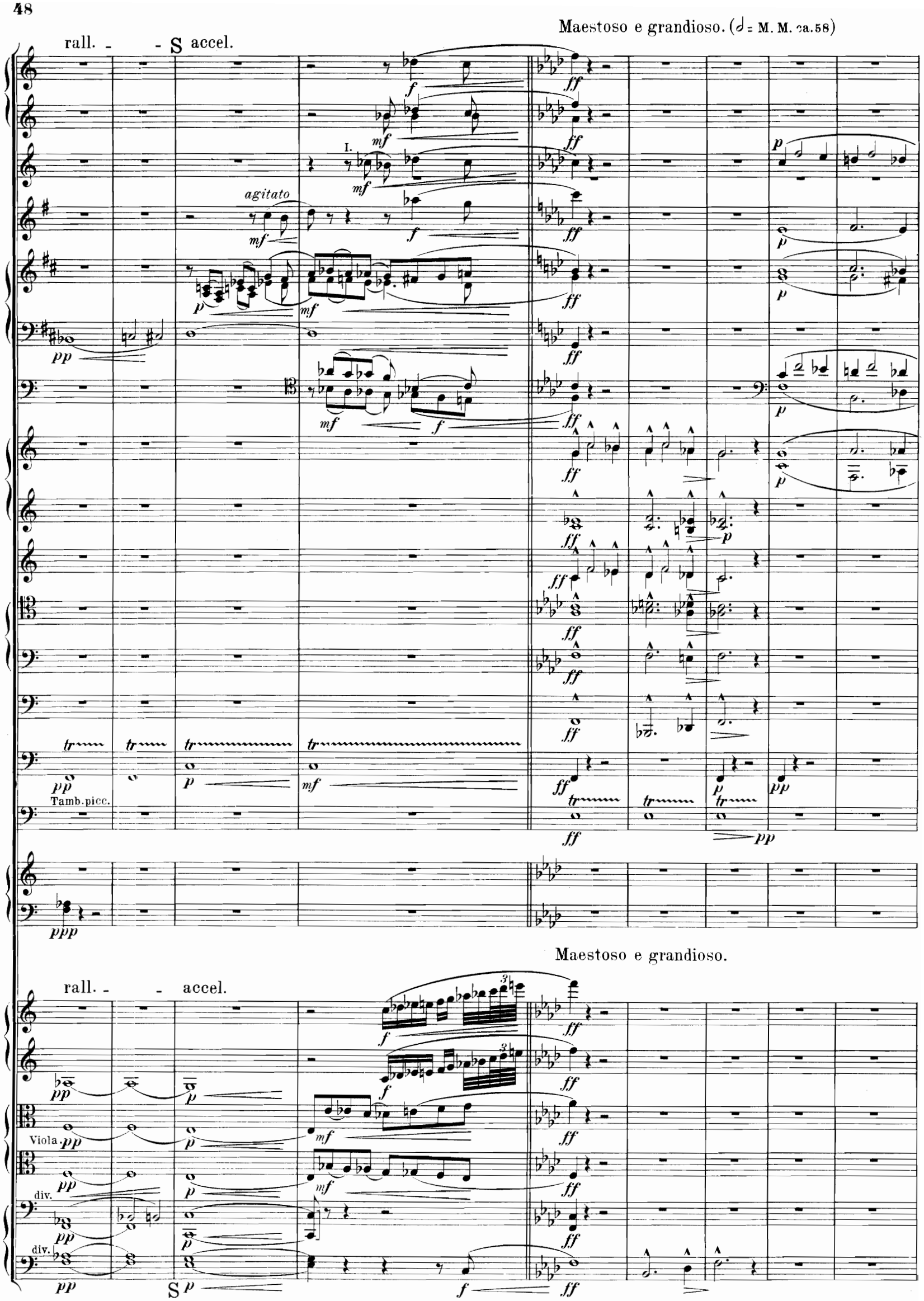
ppp

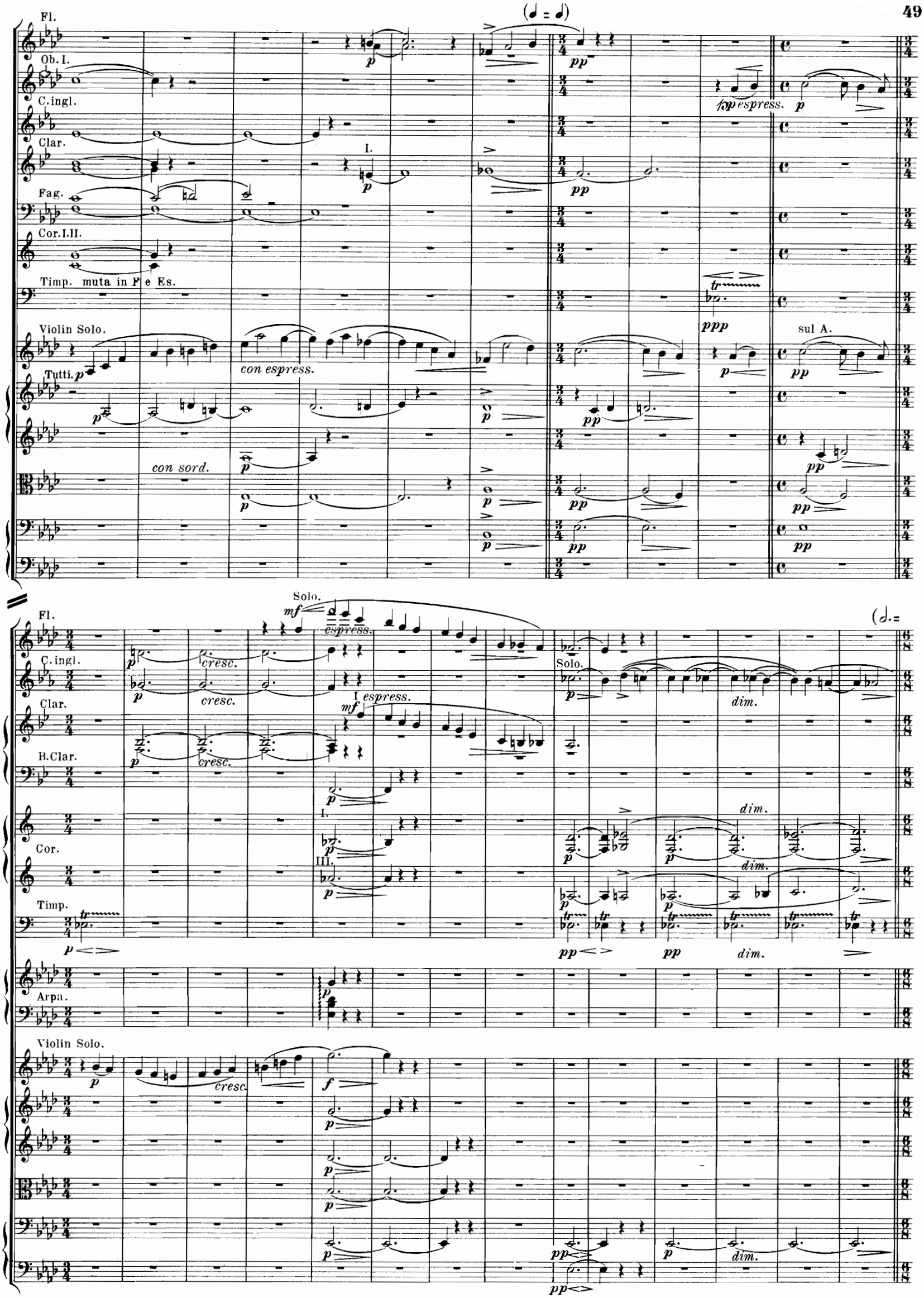
pp

pp

pp

ppp


Maestoso e grandioso. (𝅗𝅥 = M. M. ca. 58)
rall. - - S accel.
agitato
I.
Tamb. picc.
Maestoso e grandioso.
rall. - - accel.
Viola.
div.
div.
S


Fl.
Ob. I.
C. ingl.
Clar.
Fag.
Cor. I. II.
Timp. muta in F e Es.
Violin Solo.
Tutti.
con espress.
con sord.
I.
pp espress.
sul A.
Solo.
espress.
cresc.
I espress.
B. Clar.
Cor.
III.
dim.
Arpa.
Violin Solo.

50

Ob. *Molto tranquillo* Solo

Cor. ingl.

Fag. Solo

Corni.

Triang.

senza sord.

Fl.

Cor. ingl.

Clar.

B. Clar.

Fag.

Corni III.

Triang.

Solo.

Solo.

a 2.

Tutti

Tutti

Fl.
Ob.
Cor. ingl.
Clar.
B. Clar.
Corni.
div.
Viol. I.
Viol. II.
dolce
I
III.
Fl. III. gr.
Fl. I. II.

W

I.

II.

III.

I.

I.

a 2.

unis.

W

rit.

Un poco più mosso.

I. Solo.

tranquillo

I.

Solo.

Solo Viol.

rit.

Un poco più mosso.

Solo.

Viol.

Più accel.

Solo.

p

I.

p

Solo.

pp

pp

p

p *cresc.*

pp

cresc.

pp

cresc.

in F.

p

p *cresc.*

p

Più accel.

p

mf espress.

cresc.

p

cresc.

p

p *cresc.*

p

cresc.

Agitato.
string.

Piccolo.

a 2.

I.

a 2.

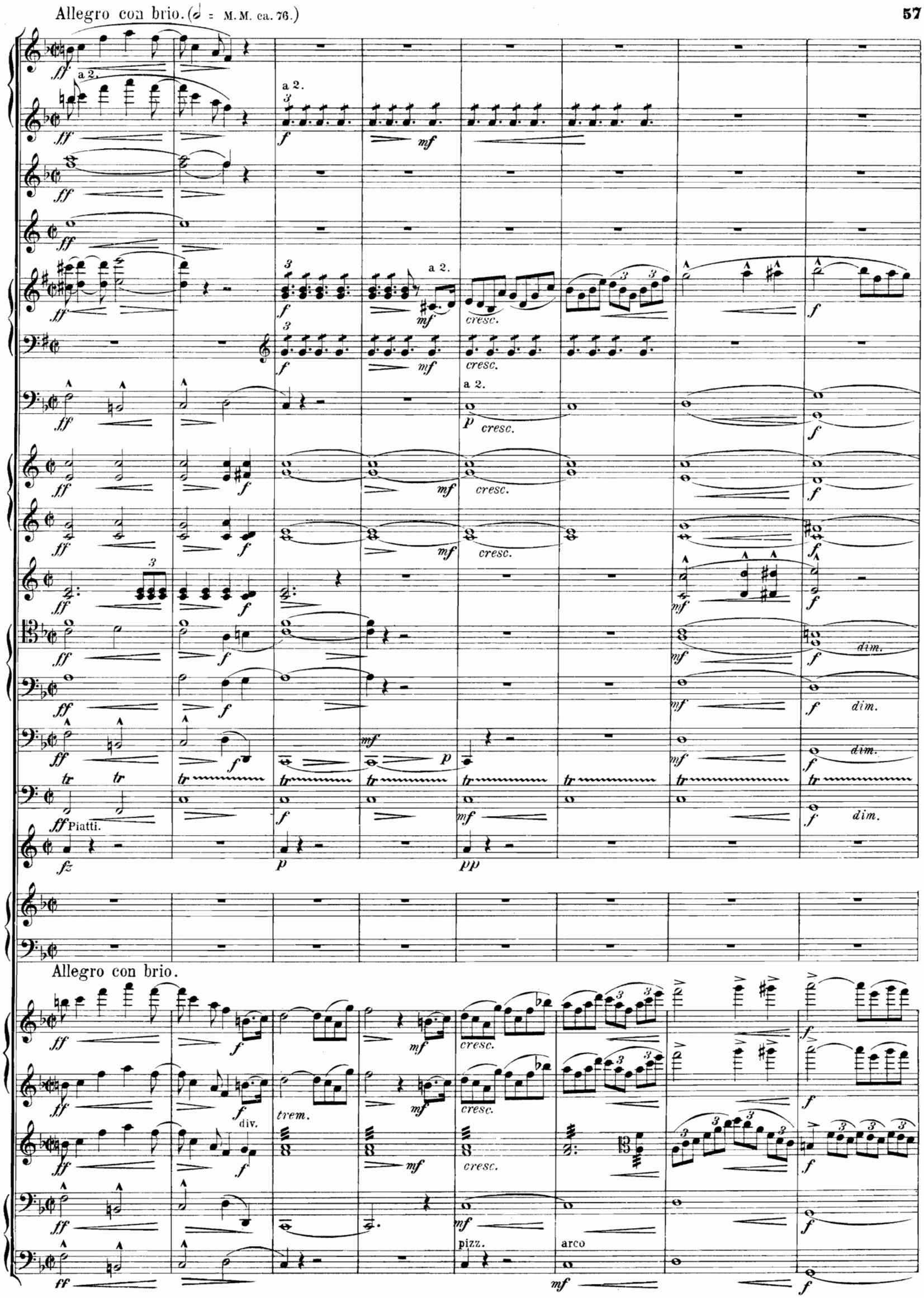
molto cresc.

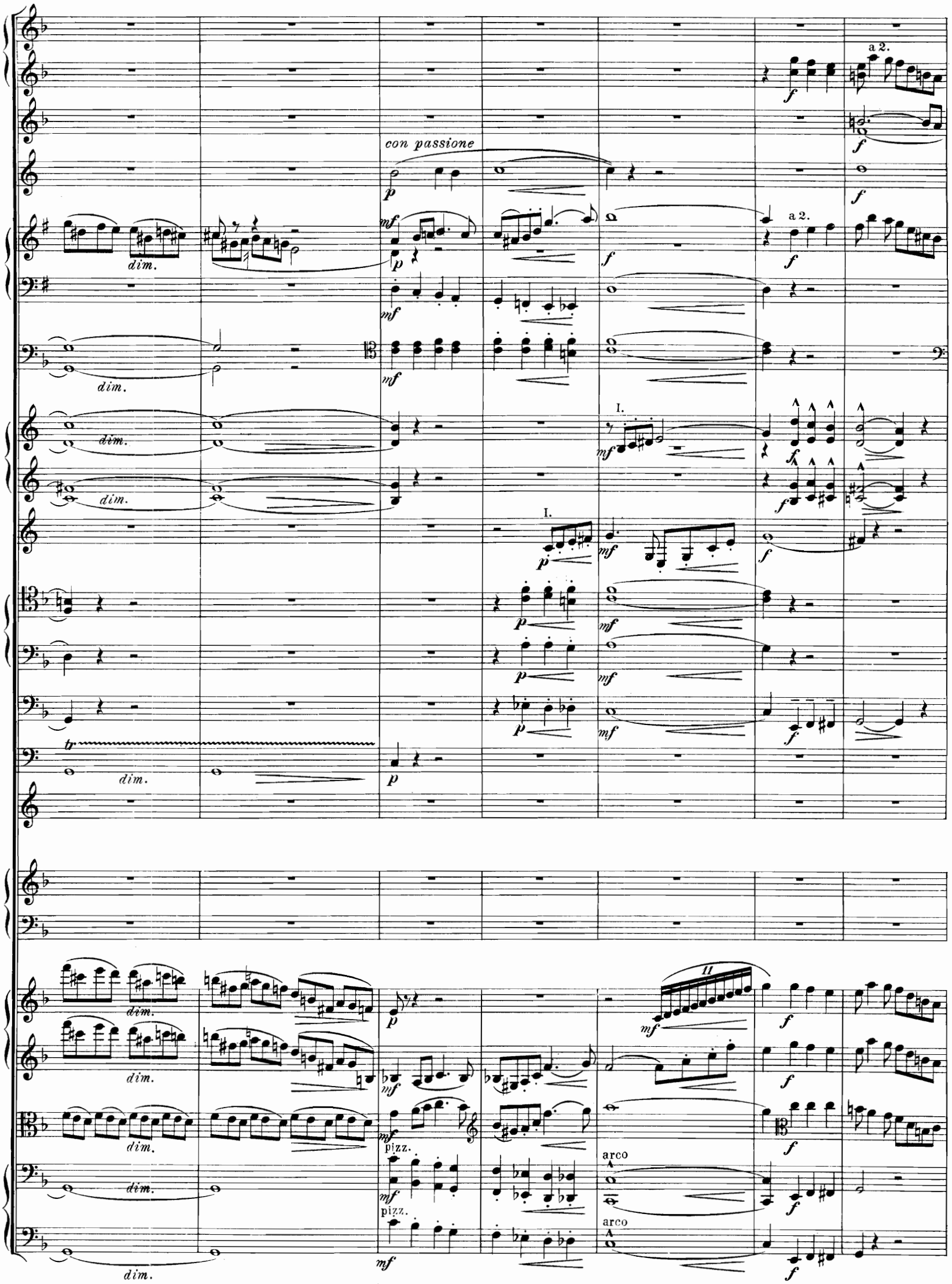
cresc.

pp subito

Agitato.
string.

Tamb. picc.


Allegro con brio. (𝅗𝅥 = M.M. ca. 76.)
a 2.
cresc.
dim.
Piatti.
Allegro con brio.
trem.
div.
pizz.
arco


con passione
a 2.
dim.
I.
pizz.
arco
11

a 2.

a 2.

pizz.

pizz.

arco

arco

a 2.

pizz.

pizz.

arco

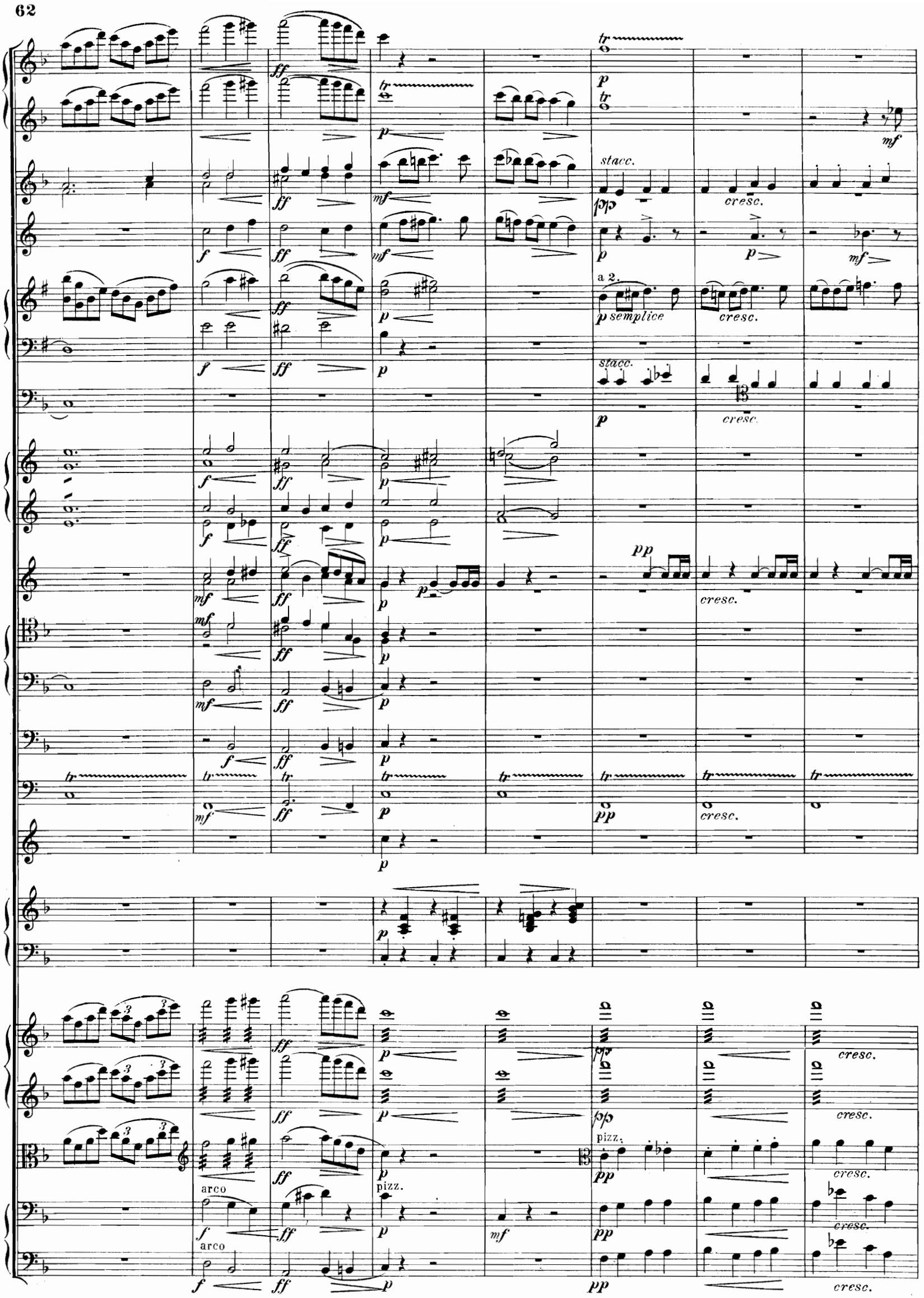
arco

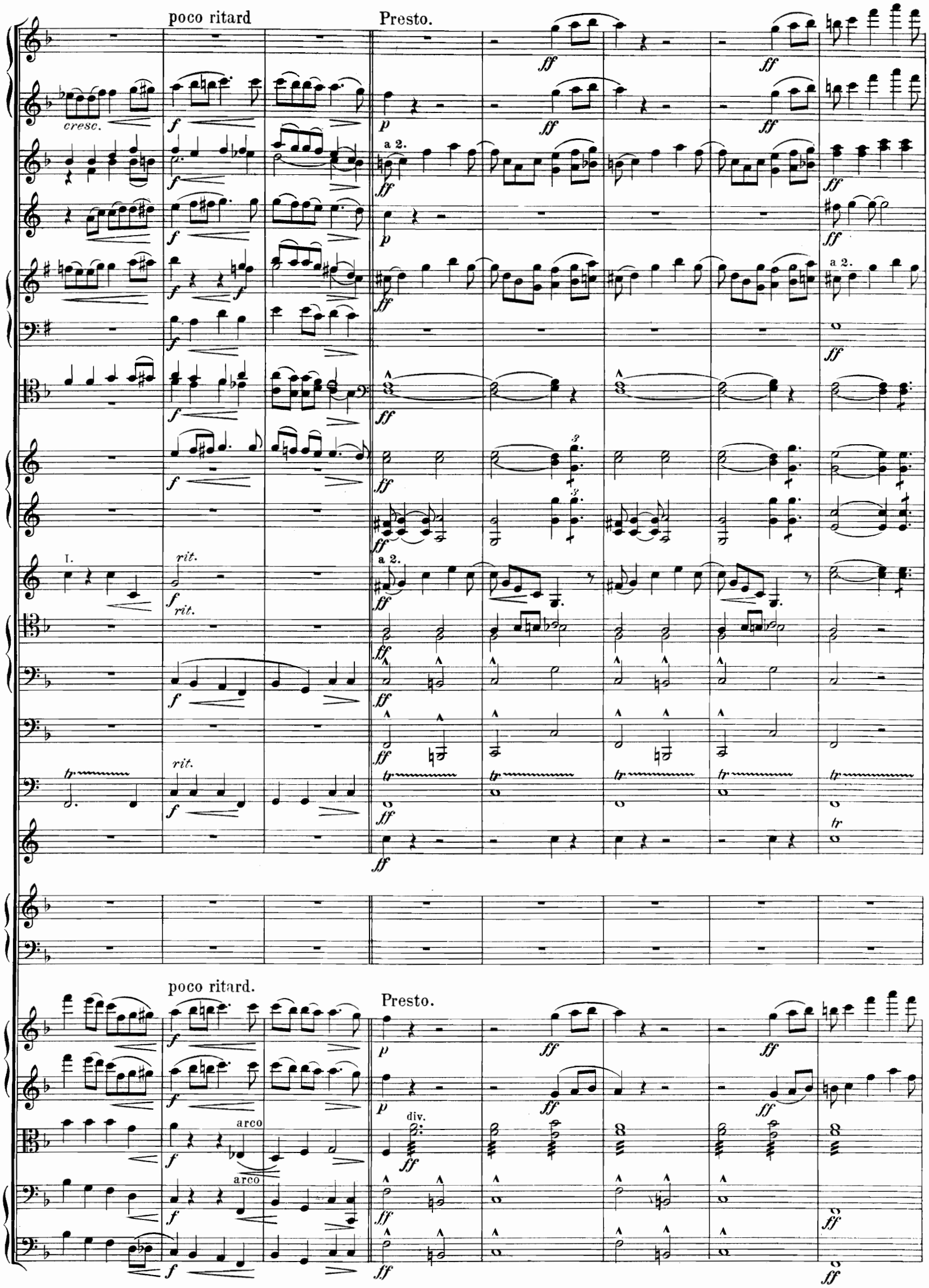
a 2.

Triangel

cresc.

pizz.


stacc.
cresc.
a 2.
semplice
pizz.
arco


poco ritard
Presto.
cresc.
a 2.
I.
rit.
poco ritard.
Presto.
arco
div.

a 2.

a 2.

tr

tr

tr

tr

fffz

sempre con tutta forza

div.

div.

div.