

In the Presence of an Unknown Light

Victor Hugo
Translated by Isabel F. Hapgood
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Joseph Scardetta

Adagietto ♩=70

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Bishop (Tenor Solo):** Treble clef, 4/4 time, mostly rests.
- G (Bass Solo):** Bass clef, 4/4 time, mostly rests.
- Protest Chanters:** Treble clef, 4/4 time, mostly rests.
- Flute:** Treble clef, 4/4 time. Starts with a melodic line marked *mp espress.* and includes a triplet of eighth notes.
- Piano:** Grand staff (treble and bass clefs), 4/4 time. Features a melodic line in the right hand and accompaniment in the left hand, including triplets and an 8va marking.
- Percussion:** A single staff with a 4/4 time signature. Includes instructions for Timpani (G2-D3), Bell Tree, Snare Drum, Suspended Cymbal, and Vibraphone. Specific markings include "to Bell Tree", "Bell Tree", and *pp*.
- Harp:** Grand staff (treble and bass clefs), 4/4 time. Features a sustained chordal accompaniment marked *mp*.
- Contrabass:** Bass clef, 4/4 time, mostly rests.

The tempo marking **Adagietto** ♩=70 is repeated at the bottom of the page.

8

Bish.

G.

Chant.

Fl.

Pno.

Perc.

Hp.

Cb.

mf poco cresc.

dim.

p

To Vib.

pizz.

mp

16 **A**

Bish.

G.

Fl.

Pno.

Perc.

Hp.

Cb.

mp

mf

pp

dim.

p

pp

arco.

p

This is the first time since I have lived here that a - ny - one has vi - si - ted me. Who

23 *mf* *mf* *mf*

Bish. My name is Bien-ve - nu - My - riel. Bi -

G. are_ you_ sir? I have heard that name. Are you_ my_ Bi -

Fl. *pp*

Pno. *pp* *subito pp* *mp* *pp* *mp*

Perc.

Hp.

Cb. *pp* *subito pp*

B 30 *mf* *mf*

Bish. shop? Some-thing like_ that_ I am pleased to see that I have been

G. shop?

Fl. *mp*

Pno. *p* *f* *p*

Perc.

Hp. *mp*

Cb. *pizz.*

36 ← ♩ = ♩ →

Bish. mis-in - formed. _ You cer - tain-ly do not seem to me to be ill.

G. *p* Mon-sieur. I_

Fl. *mf*

Pno. *mf* *p* *pp*

Perc.

Hp.

Cb. arco *pp* *molto* *pp*

42 **C** Andante ♩=80

Bish. _ shall die. _ three hours hence. I am some-thing of a doc-tor; I know how _ the last

G. *mf* *pp*

Fl. *mp* *espress.* *pp*

Pno.

Perc. Vibraphone *pp* *senza espress.* *sim. ped.*

Hp. *mp*

Cb. Andante ♩=80 *pp*

D

50

Bish.

G. *mf*
hour_ draws_ on_ Ye - ster-day_ on-ly my feet_ were cold. To - day

Fl. *espress.* *p* *pp*

Pno. *pp* *pp*

Vib.

Hp. *mf*

Cb. *pp*

E

59

Bish.

G. *f*
the chill is in my knees. Now I feel_ it moun - ting to my

Fl. *mp* *pp* *mp*

Pno. *mp*

Vib.

Hp. *ff glissando*

Cb. *mp*

65

Bish. _____

G. *mf* *pp* *pp*
 waist. When it rea-ches my_ heart,_ I, I shall stop. It is

Fl. *pp* *pp*

Pno. *pp*

Vib. _____

Hp. *mf* *l.v.*

Cb. *pp*

74

Bish. _____

G. *mf* *p* *mf*
 good to see a man,_ a man_ on the point_ of death_ I should have liked to last

Fl. *espress.*

Pno. *pp*

Vib. *To Bell Tree*

Hp. *B:*

Cb. *pp* *(ppp)* *pp*

83

Bish.

G. *mp* *p*
 un-til the dawn, but I shall hard-ly last three hours. So be it! I shall die by star - light

Fl. *pp* *mp* *pp* *p*

Pno. *p*

Vib. Bell Tree *p*

Hp. *mp* *p*

Cb. *p*

92

Bish.

G.

Fl. flutter tongue *mp* *mf* *pp*

Pno. *mf*

Perc. To Timp. Timpani *f* gliss l.v.

Hp. glissando *mf*

Cb. *Allegro* ♩=126

H

Allegro ♩=126

96 *f* rit. . . . Andante moderato ♩=100

Bish. I con-gra-tu-late you sir. Af-ter all, you did not vote for the death of the king.

G. *mp* Do not con-gra-tu-late me

Fl.

Pno. *p*

Timp.

Hp.

Cb. rit. . . . Andante moderato ♩=100
p *mf*



102 *mf* ♩=80 (Andante) **I**

Bish. What do you mean? *mf*

G. —too much sir. I did vote for the end of the ty-rant — That man has a ty-rant

Fl.

Pno. *p* *pp*

Timp.

Hp.

Cb. ♩=80 (Andante)
pp < subito *pp*

110

Bish.

G. *f marcato* *mf dolce*
 ig - no - rance. That ty - rant en - gen - dered roy - al - ty which is au - tho - ri - ty false - ly un - der - stood. While

Fl.

Pno. *mf* *p*

Timp.

Hp.

Cb. *mf* *p*

pizz.



J

117

Bish.

G. *cresc.*
 sci - ence is au - tho - ri - ty right - ly un - der - stood Man should be go - verned on - ly by

Fl.

Pno. *cresc.*

Timp.

Hp. *mf*

Cb. *p* *cresc.*

arco

125

Bish. *f*

G. *f* *mf* *f* *mf*

Fl. *mf* *p*

Pno. *mf* *subito p* *p*

Timp.

Hp.

Cb. *mf* *mp* *subito p* *sfp* *p* *pizz.*

And con-science. It is the same thing. Con-science is the in-nate sci-ence with-in us.



K

Andantino ♩=96

134

Bish.

G. *mf*

Fl. *mp* *espress.* *molto ritard.*

Pno.

Timp.

Hp. *mf*

Cb. *Andantino* ♩=96

As for Lou-is the Six-teenth, I said no. I did not think I had the right to kill a

141

Bish.

G.

Fl.

Pno.

Perc.

Hp.

Cb.

man, but I felt it my du - ty to ex - ter - - - - mi - nate e -

f

espress.

ff

D^b A^b B^b



149

Bish.

G.

Fl.

Pno.

Perc.

Hp.

Cb.

vil. In vo - ting for the Re -

ff

glissando

mf

G[#] E[#] C^b B^b D^b E^b

154

Bish.

G.

Chant.

Fl.

Pno.

Perc.

Hp.

Cb.

pub - blic, I vo - ted for that.

f unpitched chanting

Can - ta u - na nue - va can -

Snare Drum
snares on

mf

C^b
A^b

G^b A^b

L

159 **Allegro moderato** ♩=120

Bish.

G.

Chant.

Fl.

Pno.

Perc.

Hp.

Cb.

ción!

mf

snares off
To Vib.

f

Allegro moderato ♩=120
pizz.

mf

164

Bish.

G.

Fl. *espress.*

Pno.

Perc. *Vibraphone motor off mp ped. each note*

Hp. *A⁺ A^b*

Cb.



169

Bish.

G. *f*

Fl. *mp*

Pno.

Vib. *To Snare Drum*

Hp. *mf*

Cb. *mp*

In vo - ting for... the Re-

173

Bish.

G.

Fl.

Pno.

Vib.

Hp.

Cb.

pub - - blic, I vo-ted for that. I vo-ted the

A[♯] A^b



177

Bish.

G.

Fl.

Pno.

Vib.

Hp.

Cb.

end of the ty - rant, the end of pro - sti - tu - tion for wo - man, the

A[♯]

182

Bish. _____

G. _____
 end of sla - ve - ry _____ for _____ man _____ the end of night _____ for the child. _____

Chant. _____
 ¡El de

Fl. _____

Pno. _____
p

Vib. _____
 Snare Drum
 snares on
mf

Hp. _____

Cb. _____

188

Bish. _____

G. _____
f
 In vo - ting for _____ the Re - pub - - - blic,

Chant. _____
 re-cho de vi - vir en paz!

Fl. _____
mp

Pno. _____

Perc. _____
 To Vib. snares off

Hp. _____
f
 1+1|1+1

Cb. _____
mf

192

Bish.

G. I vo-ted for that. We have caused the fall of the old world, and the

Fl. *mf*

Pno.

Perc. *mp* ped. each note
Vibraphone motor off

Hp. A# Ab

Cb.



197

Bish.

G. old world that vase of mi-se-ries has be come, through its up-set-ting u pon the

Fl.

Pno.

Vib. To Perc.

Hp. A#

Cb.

202 f 52

Bish. Mixed

G. *cresc.* *ff*

Fl. *f*

Pno. *mp*

Vib.

Hp. *Ab* *F#* *G# C# D#*

Cb.

hu - man race an urn of joy!

6

206 O

Bish. joy!

G. *mf*

Fl. *mp*

Pno. *mf* *p*

Vib.

Hp.

Cb. *arco* *p* *mf* *p* *fp*

You may say trou-bled joy, and to-day, joy which has dis - ap-

213

Bish.

G. peared A - las! The work was in - com - plete. We de - mo - lished the old. re - gime in

Fl.

Pno.

Vib.

Hp. *mp*
+++|+++|+

Cb. *mp* pizz.

220

Bish.

G.

Fl. *mf* *mp*

Pno.

Vib. *mp* ped. each note
Vibraphone motor off

Hp. *mp* G:

Cb. *mp*

226

Bish.

G. *gime in deeds, but we were not a - ble to sup press it en -*

Fl.

Pno.

Vib.

Hp. *G#*

Cb.



231

Bish.

G. *-tire ly in i - de - as. To de-destroy a - bu - ses is -*

Fl. *mf mp*

Pno.

Vib. *To Sus. Cym.*

Hp. *mf G#*

Cb. *mp*

236 *rit.* **Q** *A tempo* (♩=120) 55

Bish. You may have de-mo-lished, and it may be of

G. not e-nough. Cu-stoms must change.

Pno. *mp*

Vib.

Hp. *G#*

Cb. *rit.* *A tempo* (♩=120) *mp*

245 *f* *ff*

Bish. use to de-mo-lish, but I dis trust a de-mo-li-tion com-pli-ca-ted with wrath! *ff*

G. Right has its

Fl. *ff*

Pno. *f*

Vib. Percussion Sus. Cymbal *pp < f*

Hp. *ff* *Bb*

Cb. *arco* *f*

256

Bish.

G.

Chant.

Fl.

Pno.

Perc.

Hp.

Cb.

261

Bish.

G.

Chant.

Fl.

Pno.

Perc.

Hp.

Cb.

265

Bish.

G.

Chant.

pue - blo u - ni - do ja - más se - rá ven - ci - do!

Fl.

Pno.

Perc.

very close to sounding board

Hp.

C# C# C#

Cb.

The

269

Bish.

G.

Fl.

Pno.

Perc.

Hp.

C# C# C# C#

Cb.

French Re - vo - lu - tion is the most im - por - tant step of the

273

Bish.

G.

hu - man race since the ad - vent of Christ. It set free all the un-known

Fl.

Pno.

Perc.

To Vib.

Hp.

C \sharp E \flat G \flat A \flat D \flat arco pizz.

p mf

Cb.



279

Bish.

G.

so - cial quan - ti-ties. It caused the waves

Fl.

Pno.

Perc.

Vibraphone

mf ped. each note

Hp.

Cb.

283

Bish.

G. of ci - vi - li - za - tion to flow

Fl.

Pno.

Vib. To Perc. To Bell Tree

Hp.

Cb.

288 rit. Andantino ♩=97 U

Bish.

G. o - ver the Earth. The French Re - vo - lu - tion is the con - se - cra - tion of

Fl.

Pno. *p*

Vib. Percussion

Hp. *mf* *p* $F\flat A\flat$

Cb. rit. Andantino ♩=97 *arco* *p*

296 **Allegro** ♩ = 126 60

Bish.

G. hu - ma - ni - ty.

Fl.

Pno.

Perc. Bell Tree *p* to Snare Drum *mp* Snare Drum snares on

Hp.

Cb.



303 **V**

Bish.

G. Yes! The_ bru - ta - li - ties of pro - gress are_

Fl.

Pno.

Perc.

Hp.

Cb. pizz. ++++
Eb Gb Ab
C# Db

Bish.

G. called re - vo - lu - tions! When they are o - - ver this fact is

Fl. *mf < f*

Pno.

Perc.

Hp. *bisbigl.* *glissando*

Cb. *arco* *pizz.* *arco*
E: G: C: F#: G# A: B: C#



W

Bish.

G. re - cog nized that the hu - man race has been trea - ted harsh - ly, -

Fl. *mf < f* *mf*

Pno.

Perc.

Hp. *bisbigl.*

Cb.

Bish.

G. *ff*

Fl.

Pno. *sfz sfz sfz sfz sfz sfz sfz sfz mf f* roll

Perc. *mp*

Hp.

Cb. *sfz sfz sfz sfz sfz sfz sfz mf f*



Bish. **X**

G. *f* *mf*

Fl.

Pno. *ff - molto pp*

Perc. *sfz* to Splash Cymbal

Hp. *mp*

Cb. *ff - molto pp*

329

Bish. *God! Good can - not have an im - pi - ous ste - ward. He*

G.

Fl.

Pno.

Perc. *Splash Cymbal To Vib. dampen sus. cymbal and prepare sus. cym. over timp.*

Hp. *p*
F# D# Gb G# Bb

Cb.

339

Bish. *who is an a - the - ist is but a bad lea - der for the*

G.

Fl.

Pno. *p*

Perc.

Hp.

Cb.

Lento $\text{♩} = 56$

65

356

Bish.

G. *p* *stuttering*
O th-th-th-Thou!

Fl.

Pno. *mp* *p* *pp*

Timp. *p* *l.v.* To Vib.

Hp. *pp* *bisbigl.*

Cb. *mp* *p* *pp*

Lento $\text{♩} = 56$



361

Bish.

G. *mp*
O I-d-d-deal! Thou a-lone ex-ist! The in-fi-nite is. It is there. If the

Fl.

Pno.

Perc. *mf* *Reo.*
Vibraphone
motor on (wide vibrato)
motor off

Hp. *mf* *Reo.*

Cb. *pizz.* *arco* *mf* *pp*

Bish.

G. *mf* *mp*
 in-fi-nite had no self, the self would be a li-mit u-pon the in - fi-nite. In o-ther words it would

Fl.

Pno. *molto cresc.* *f* *subito pp*

Vib. *mf* motor on (wide vib.) motor off

Hp.

Cb. *molto cresc.* *f* *subito pp*



Bish.

G. *cresc.* *mf* *mf cresc.*
 not ex - ist. There is then an "I." That "I" _____ of the in - fi-nite is

Fl. *mp espress.* *3*

Pno. *8va* *3* *3* *3* *3*

Vib.

Hp.

Cb. *pizz.* *p*

383

Bish. *I came here as a priest, to you a lone-ly soul, to one—*

G.

Fl.

Pno. *8^{va} sempre pp*

Vib.

Hp.

Cb.

387

Bish. *—who is near-er to him who is in death. This is the hour of God. Do you not think it would be re-gret-ta*

G.

Fl. *p espress. < 3 3 > pp*

Pno. *8^{va}*

Vib. *

Hp.

Cb.

C1

392 **Andante** ♩=80

Bish. *ble if we had met in vain?*

G. *spoken (p)* *mf espress.*
Bishop, I have passed my life_ in me-di - ta-tion, stu-dy, and

Fl. *pp*

Pno.

Vib. *Vibraphone (motor off)*
pp senza espress. *sim. ped.*

Hp. *mp*

Cb. **Andante** ♩=80
pp

**D1**

399

Bish.

G. *con-tem - pla - tion. I was six-ty_ years of age_ when my coun - try com - man-ded me to con*

Fl. *pp*

Pno.

Vib. *φ*

Hp.

Cb. *mp* *pp* *mp* *pp*

Bish.

G. *cresc.* *f* *mp* *mf*
 cern my-self with its af - fairs. I o - beyed. A - bu-ses ex-i - sted; I com-ba -

Fl. *pp*

Pno. *p* *pp*

Vib. ϕ

Hp. ϕ

Cb. *pizz.* *arco*
p *pp*



Bish.

G. *mf*
 - ted them. Ty - ran-nies ex - i - sted; I de-stroyed them. Rights and prin - ci-ples

Fl. *mf*

Pno. *mf*

Vib. *mf*

Hp. *mf*

Cb. *mf*

Bish. 

G. 

 Fl. 

 Pno. 

 Vib. 

 Hp. 

 Cb. 



G1

Bish. 

G. 

 Fl. 

 Pno. 

 Vib. 

 Hp. 

 Cb. 

Bish.

G. *f* *mp* *mf*
I tore cloth from the altar; it is true. But it was to bind up the wounds

Fl. *p* *pp*

Pno. *mp* *p* *pp*

Vib. to Snare

Hp. *mf* *bisbigl.*

Cb. *mp* *p* *pp*



I1

Bish.

G. *mf* *cresc. poco a poco* *ff* *p*
of my coun-try I have al-ways up-held the march for-ward of the hu-man race: for-ward towards the

Fl. *p* *tr* *tr* *mf*

Pno. *p* *pp*

Vib. Snare Drum snares on *p* *sfz* to Vib. Vibraphone

Hp.

Cb. *mp* *pizz.* *pp* *(pizz.)*

J1

Bish.

G. *mf*
Light. I have done my du-ty_with-in my po-wers and all the good I was a -

Fl. *mp* *pp*

Pno.

Vib. *pp* *sim ped.*

Hp. *mp*

Cb. *mp* *pp* *arco*



K1

Bish.

G. *f* *mf*
- ble. Af-ter which I was hun - ted down, per - se - cu-ted_ and cursed.

Fl. *mp* *pp* *mp* *mf espress.*

Pno. *mp* *p* *p* *mf*

Vib. *pizz.* *arco*

Hp.

Cb. *mf* *p* *p* *mf*

Bish.

G. *mf* For ma - ny years *mp* I with my whitehair *mf* have been con -

Fl.

Pno.

Vib.

Hp.
 ++++++ D \flat D \natural C \sharp

Cb. *pizz.*

480 *pp*

G. *ff* - scious that ma - ny think they have the right to de-spise me. *subito p* To the poor, ig-no-rant *mp*

Fl.
p *pp*

Pno. *mf*
 8va *f* *mp*

Vib.
pp sim. ped.

Hp.
 F \sharp A \flat C \flat ++++++ *mp*

Cb. *f*

Bish.

G. mas-ses. I pre-sent the vi-sage of one damned, and I ac-cept this i-so-la-tion of

Fl. *sempre pp*

Pno. *p*

Vib.

Hp.

Cb. *arco*
pp \leftarrow *mp* \rightarrow *pp*



N1

Bish.

G. ha-tred with-out ha-ting a-ny-one my-self I am eigh-ty-six years old, I am

Fl. *mp* \rightarrow *pp*

Pno. *mp* *subito pp*

Vib.

Hp.

Cb. *sempre pp*

503 76

Bish. *p* <

G. Your

Fl. *sempre pp*

Pno.

Vib. To Bell Tree

Hp. B \flat B \flat F \sharp B \sharp

Cb. pizz. *pp*

— on the point of death. — What is it that you have come to ask of me?

512 01

Bish. *mp*

G.

Fl. flutter tongue

Pno. *p* loco

Perc. Bell Tree

Hp. *p* glissando 7

Cb. arco *p*

bles - sing

517

Lento ♩=50

P1

77

Bish.

G.

Fl.

Pno.

Perc.

Hp.

Cb.

E♭ G♭ A♭
B♭ C♭



523

Bish.

G.

Fl.

Pno.

Perc.

Hp.

Cb.

F♭
D♭