

# Temptation

from Fallen Angels

Piano/Vocal Score

Michael Oberhauser

Heavy ♩ = 70

Veronica

Stephen

Joshua

Piano

S

Pno.

S

Pno.

*mp*

*freely*

I could not love if my

*ff*

*mp*

*pp*

6

thought — loved not too, nor could my bo - dy touch the bo - dy of you un - less

10

first — in the dark — night of the mind love — had ful - filled — what love had well de signed.

Temptation

2

A

S *mp* Was it in thought or flesh we walked when low — the

J *mp* Was it in thought or flesh we walked when low — the

Pno. *p* *legato*

S *f* sun — dropped, and the white scar sank — in - to the dark — trees? *mp*

J *f* sun — dropped, and the white scar on the hill sank — in - to the dark — trees? *mp*

Pno. *mf* *mp*

S Could we in-deed so qui-et-ly go, bo-dy by bo dy, in - to that

J Could we in-deed so qui-et-ly go, bo-dy by bo dy, in - to that

Pno. *p*

31

S  
J

hea-ven-ly glow?  
hea-ven-ly glow?

Pno.

accel.

**B** Flowing ♩ = 80  
*mf*

37

V

The elms that rose so vast a - bove the

Pno.

*mp*

39

V

mill near leaf - less

Pno.

*p*

Temptation

4

V  
41  
were and still;

Pno.

V  
43  
*p*  
But from the branches with such loud un-ease

Pno.  
*legato*  
*pp*

V  
46  
*mf* *f*  
black flock-ing star-lings mixed their war-ring cries — that seemed the great-er noise of the

Pno.  
*mp* *mf*

Temptation

49 *p* *mf*

V creak-ing mill; — and ev-'ry branch and twig was black with birds that whist-led and heard — and

Pno. *pp* *mp*

53 *rit.*

V whist - led back, fil-ling with noise — as late with wings the skies.

Pno.

57 **C** ♩ = 70 *mf* *mf* *mp*

S Was it their noise — we heard,

J Was it their noise — we heard,

Pno. *mf* *mp*

Temptation

6

63 *mp*

S or the cla-mour of o - ther thoughts

J *mp* *pp*  
or the cla-mour of o - ther thoughts in our qui - et mind that stirred? —

Pno. *p* *pp*

68 *pp* *p*

S Then through the climb-ing ha - zel hedge — We saw the sil ver bir ches

J — New thinned by the ear ly, ra - pa cious wind We saw the sil ver bir ches

Pno. 68

Temptation

D

73

V *mf* *f* *mf*

S gleam with light of fro-zen masts in seas all wild and green. O,

J gleam with light of fro-zen masts in seas all wild and green. O,

Pno. *mp* *mf* *mf*

78

V *pp* *mp*

S were they tru - ly trees, or some un-seen thought ta king on an i - mage dark and

J were they tru - ly trees, or some un-seen thought ta king on an i - mage dark and

Pno. *p* *ppp* *pp* *p*

Temptation

8

83

V *f*  
bright? And did those bo - dies see them, or the mind? —

S *mf*  
bright? And did those bo - dies see them or the mind?

J *mf*  
bright? And did those bo - dies see them or the mind? And did those

Pno. *mp* *mf* *mp*

87

V *mf* *f* *mf*  
And did those bo - dies face once more the hill to bathe — in night, bathe — in

S *mf* *f* *mf*  
And did those bo - dies face once more the hill to bathe — in night, bathe — in

J *f* *mf*  
bo - dies face once more the hill to bathe — in — night, bathe — in

Pno. *mf* *mp*



Temptation

91

V *p mp pp p ppp* *< pp*

S *p mp pp p ppp* *< pp*

J *p mp pp p ppp* *< pp*

Pno. *pp ppp*

night, bathe — in night, bathe — in night, or on a dar - ker

night, bathe — in night, bathe — in night, or on a dar - ker

night, bathe — in night, bathe — in night, or on a dar - ker

96

V *p < mp > < mf > mp < mf > f*

S *p < mp > < mf > mp < mf > f*

J *p < mp > < mf > mp < mf > f*

Pno. *pp p < mp > p mp mf*

road our spi - rits un - see - ing, un - wea - ry - ing, rise — and rise — where these feet

road our spi - rits un - see - ing, un - wea - ry - ing, rise — and rise — where these feet

road our spi - rits un - see - ing, un - wea - ry - ing, rise — and rise — where these feet

V  
ne - ver trod?

S  
ne - ver trod?

J  
ne - ver trod? —

Pno.

*ff* *mp* *pp*

From that fa -

S  
mil-iar out-er dark ness I would rise to the in-ner, deep er, dar-ker sky, and find you in my spi rit, or

Pno.

S  
find you not, O ne-ver, ne-ver if not in my thought, O ne-ver, ne-ver if not in my

Pno.

Temptation

**F** ♩ = 60

V *mf*  
Mis-ter Clark's here. Shall I call him in? *mf*

S thought. No.

Pno. *pp*

V Of

S Ve-ro-ni-ca, do you think he'll re - mem-ber?

Pno. *mp*

♩ = 80

V *mp*  
course. Peo-ple don't for get... for-get these things. —

Pno. *mf* *p*

Temptation

12

130 *mf*

V

S

*mp*

Why would he change?

It's been so long. Too long. Will he feel the same?

Pno.

*mp*

134 *mp*

V

S

*p*

Why do peo-ple ev - er change? —

I'm a fraid. Are you e - ver a - fraid?

Pno.

*p*

**G** *f* ♩ = 80

138

V

S

*f*

Ste phen, what's got-ten in-to you? You're trem bling. Be your self. All we can e-ver real-ly

Pno.

*mf*

141

V  
S

be is our selves.

*mf*

Ve - ro - ni ca, where would I be with - out you?

Pno.

*f*

*pp*

144

S

Pro ba bly on the third floor, Shuff ling pa-per and an-swe ring phones.

Pno.

148

S

I'm rea dy now. Show him in.

J

Thank you, Miss

Ste-phen.

Pno.

*mp*

*p*

*mp*

*mf*

*mp*

**H**

Temptation

14

152

S

James. Hel-lo, Jo shu-a. Four years.

J

It's been so long.

Pno.

*pp*

Detailed description: This system covers measures 152 to 155. The Soprano part (S) has lyrics: "James. Hel-lo, Jo shu-a. Four years." The Tenor part (J) has lyrics: "It's been so long." The Piano accompaniment (Pno.) features a triplet of eighth notes in the right hand starting at measure 152, followed by an 8-measure rest in both hands. The key signature is two sharps (F# and C#) and the time signature is 5/4.

156

S

*pp*

It's good to see you, Jo-shu-a.

J

*pp*

I did - n't think I'd see you a - gain.

Detailed description: This system covers measures 156 and 157. The Soprano part (S) has lyrics: "It's good to see you, Jo-shu-a." The Tenor part (J) has lyrics: "I did - n't think I'd see you a - gain." The Piano accompaniment (Pno.) features triplets of eighth notes in the right hand. The key signature is two sharps and the time signature is 5/4.

158

S

*mf*

Put them on the desk.

J

*freely, blandly*

I have the re-ports on the Ja-me-son mer-ger from the third floor.

Pno.

*pp*

*mp*

Detailed description: This system covers measures 158 and 159. The Soprano part (S) has lyrics: "Put them on the desk." The Tenor part (J) has lyrics: "I have the re-ports on the Ja-me-son mer-ger from the third floor." The Piano accompaniment (Pno.) features triplets of eighth notes in the right hand. Dynamics include *pp* and *mp*. The key signature is two sharps and the time signature is 5/4.

160

S

I want to talk to you. You left so quickly. — What did you do?

J

*pp*

Detailed description: This system covers measures 160 to 163. The Soprano part (S) has lyrics: "I want to talk to you. You left so quickly. — What did you do?" The Tenor part (J) has lyrics: "I want to talk to you. You left so quickly. — What did you do?" The Piano accompaniment (Pno.) features triplets of eighth notes in the right hand. Dynamics include *pp*. The key signature changes to one sharp (F#) and the time signature is 5/4.

**I**

164 *mf* *f*

J *mf* *f*

Re ques ted a trans-fer to Sao Pau - lo. I learned Por - tu-guese. I climbed Cor-ca va-do Moun-tain. I

Pno. *mp* *mf*

168 *mf* *p*

J *mf* *p*

walked through the rain - fo-rest. I raf-ted down the I - guas - su Ri ver. I thought of us... to-get-her.

Pno. *mp* *pp*

**J**

172 *mf*

S *mf*

I ne ver stopped think ing a - bout us.

J *mf*

I thought of us... a-part.

Pno. *mp*

Temptation

16

177

S

I tried look-ing for you. No one would tell me where you had gone.

Pno.

181

S

Your trans-fer was so qui-et. But you have re - turned. Home. —

J

I did-n't want to be found.

Pno.

*p* *mp* *f*

*pp* *mp*

185

J

Yes, with re-ports on the Ja-me-son mer-ger. And you've moved up in the world. From this view, I

Pno.

*p* *mp* *mf*

*pp* *p* *mp*



188 *f*

S And look: there's tenth and

J think I could see all the way a - cross the ri - ver.

Pno. *mf*

191 *mf*

S Sul-li-van. We near-ly col-li-ded there the day of the sub-way ac-ci-dent. Then we wan-dered the ci - ty all af-ter-

J

Pno. *mp*

194 *p*

S noon. I go there some - times and walk that path. It's ne-ver the same.

J *mp*

Pno. *pp*

That was a

Temptation

18

198

S *mf*

J *mp*

Pno. *p*

We could re-turn.

good day... tra-ge-dy turned to joy. I can't I am changed. I am ol-der.

202

S *mf* *p*

J *mf*

Pno. *mp* *pp* *mp*

As am I, but our bo-dies will re-mem ber.

I was too young.

**K** ♩ = 90

206

J

Pno.

I did - n't know what I was do - ing. I'm not the same now.

Temptation

♩ = 90

211

J

I've learned to take care of my-self. I should go. The re-ports have been de -

Pno.

216

S

Let me help you. I can

J

li-vered, and I should go.

Pno.

*mf*

*mp*

222

S

help you. Look out the win - dow: I can give this to you,

Pno.

Temptation

227

S if you will come back to me.

J

Pno. Thy hand —  
legato  
pp

234

J — my hand, thine eyes my eyes, all of thee — caught and con - fused with me:

Pno. f mp  
mf p

239

J My hand thy hand, my eyes thine eyes, All of me

Pno. pp p

245 *mf* *f* **M** *p*

J  
 sun - ken and di - sco - vered a - new in thee... No: still a for - eign mind,

Pno.  
*mp* *mf* *pp*

249

J  
 a thought by o - ther yet un - caught; A se - cret will, strange as the wind: The

Pno.  
*ppp*

**N**

253

J  
 heart of thee be - wil - der - ing with strange fire the heart in me. Hand tou ches hand,

Pno.

258 *mp* *mf* *p* *mf*

J  
 eye to eye beck ons, but who shall guess a - no - ther's lone - li ness? Though

Pno.  
*p* *mp* *p*

Temptation

22

263

J

hand grasp hand, though the eye quick - ens, still lone \_\_\_\_\_ as the

Pno.

*mf* *mp* *f*

268

J

night re - main thy spi-rit and mine, past touch and sight.

Pno.

*mf* *mp* *p*

O

274

S

Spoken: Stephen: We can be that way again. Please, let us be that way again. I don't know what to do. I don't know what to think. I

J

Joshua: No, Mr. Carlisle. I'm expected downstairs. It's time I left.

Pno.

*pp*

278 *mf*

V Look out the win dow: the sun is

S don't know how to feel. I sud-den-ly feel so old.

Pno. *mp*

282

V set-ting. It's time that I went home, Mis ter Car lisle.

S Ve ro ni ca...

Pno. *mf* *pp*

**P**

286 *f*

V Pain has an e - le ment of

Pno. *mp* *f* *mf*

Temptation

24

V *mp* *mf*

290 blank. It

Pno. *mp* *mf*

V

292 can - not re - col - lect \_\_\_\_\_ when it be gan. \_\_\_\_

Pno. *pp*

V *mp freely*

295 or if there were a day wehn it was not. It has no fu - ture \_

Pno. *p*



298 *f* *mf*

V — but — it-self — Its in-fi-nite — realms, its in - fi nite, in - fi nite

Pno. *mf* *mp*

303 *p*

V realms con-tain its past, en - - -

Pno. *pp*

306 *mf* *f* *p*

V light - ened — to per-cieve new pe-ri-ods of pain.

Pno. *mp* *f* *mf* *pp*

309

Pno. *p* *mp* *mf*

**Q** Pained  $\text{♩} = 70$

312

S *ff* Break, — break, — break — *mf* on — thy cold grey stones, o

Pno. *f* *mp*

317

S *ff* *mp* **R**  $\text{♩} = 60$  *p*  
Sea! And I would that my tongue could utter the thoughts that arise in me.

Pno. *f* *p* *p*

322

S *mp* O, well for the fisher man's boy, that he should with his

Pno. *mp*

328

S **S**  $\text{♩} = 60$   
sis-ter at play! O, well for the sailor lad, that he sings in his boat on the

Pno.

**T**

**Plodding** ♩ = 60

336

*mf*

S

bay! And the state-ly ships go on to their ha-ven un-der the hill; but

Pno.

S

O for the touch of a va-nished hand, and the sound of a voice that is still.

Pno.

**U**

348

*mp*

S

Break, break, break, at the foot of thy

Pno.

S

crags, O Sea! but the ten-der grace of a day that is dead will

Pno.

Temptation

28

359 *mp* *pp*

S

ne - ver come back to me.

Pno.

The musical score is written for Soprano (S) and Piano (Pno.). The key signature has two sharps (F# and C#), and the time signature is 3/4. The Soprano part starts at measure 359 with a mezzo-piano (mp) dynamic. The lyrics are 'ne - ver come back to me.' The piano accompaniment is mostly silent, with some activity in the bass line in the final two measures.