

Conquest Of Paradise

Vangelis
Arr. : John Glenesk Mortimer
Adapdet: Renate Bichsel

Moderato

Kl.

The piano accompaniment for the first system is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with a dynamic marking of *p* (piano) and a fermata over the first two measures. The left hand provides a steady eighth-note accompaniment.

S
A
T
B

The vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged vertically. Each part begins with a rest for the first two measures, followed by a melodic line starting in the third measure. The dynamic marking *p* is indicated for each part. The lyrics "Mm..." are written below each vocal line. The Soprano and Alto parts have a fermata over the first two notes of their entry. The Tenor and Bass parts have a fermata over the first four notes of their entry.

Kl.

The piano accompaniment for the second system continues the eighth-note accompaniment in the left hand. The right hand features a series of chords, with a dynamic marking of *p* at the beginning.

Conquest Of Paradise

11

Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Kl.) parts for measures 11-15. The vocal parts feature a melodic line with some rests and slurs. The piano accompaniment consists of a rhythmic pattern of chords in the right hand and single notes in the left hand.

16

Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Kl.) parts for measures 16-20. The vocal parts feature a melodic line with some rests and slurs, and the word "Ah..." is written below the notes. The piano accompaniment consists of a rhythmic pattern of chords in the right hand and single notes in the left hand.

21

S
A
T
B
Kl.

f
In -
f
In -
f
In -
f
In -

26

S
A
T
B
Kl.

no - re-ni per - i - pe, In - no - re-ni co - ra, Ti -
no - re-ni per - i - pe, In - no - re-ni co - ra, Ti -
no - re-ni per - i - pe, In - no - re-ni co - ra, Ti -
no - re-ni per - i - pe, In - no - re-ni co - ra, Ti -

mf

Conquest Of Paradise

30

S ra - mi - ne per - i - to ne do - - mi - na.

A ra - mi - ne per - i - to ne do - - mi - na.

T ra - mi - ne per - i - to ne do - - mi - na.

B ra - mi - ne per - i - to ne do - - mi - na.

Kl.

34

S *mf* Mm...

A *mf* Mm...

T

B

Kl. *mf*

39

S
A
T
B
Kl.

43

S
A
T
B
Kl.

Ah...
Ah...
Ah...
Ah...

Conquest Of Paradise

46

Score for measures 46-48. The vocal parts (Soprano, Alto, Tenor, Bass) feature a melodic line with a long note in the first measure followed by a phrase of four notes. The piano accompaniment consists of a complex rhythmic pattern in the right hand with triplets and sextuplets, and a simple bass line in the left hand.

49

Score for measures 49-51. The vocal parts continue the melodic line with a long note in the first measure. The piano accompaniment maintains the complex rhythmic pattern in the right hand and the simple bass line in the left hand.

52

Musical score for measures 52-54. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard (Kl.). The key signature is one flat (B-flat). The tempo/mood is marked *ff* (fortissimo). The vocal parts (S, A, T, B) feature long, sustained notes with a hairpin crescendo over the three measures. The keyboard part (Kl.) consists of a complex rhythmic accompaniment in the right hand, featuring triplets and sextuplets of chords, and a simple bass line in the left hand.

55

Musical score for measures 55-57. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard (Kl.). The key signature is one flat (B-flat). The tempo/mood is marked *ff* (fortissimo). The vocal parts (S, A, T, B) continue with sustained notes and a hairpin crescendo. The keyboard part (Kl.) continues with the same complex rhythmic accompaniment of triplets and sextuplets in the right hand and a simple bass line in the left hand.

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Nach Wiederholung direkt zu Takt 77

58

Soprano (S), Alto (A), Tenor (T), Bass (B), Klavier (Kl.)

60

Soprano (S), Alto (A), Tenor (T), Bass (B), Klavier (Kl.)

62

S
A
T
B
Kl.

67

S
A
T
B
Kl.

p
Ah...
p
Ah...
p
Ah...
p
Ah...

72



Soprano (S), Alto (A), Tenor (T), Bass (B), Klavier (Kl.)

77 

mf In - no - re-ni per - i - pe, In - no - re-ni co -

mf In - no - re-ni per - i - pe, In - no - re-ni co -

mf In - no - re-ni per - i - pe, In - no - re-ni co -

mf In - no - re-ni per - i - pe, In - no - re-ni co -



Soprano (S), Alto (A), Tenor (T), Bass (B), Klavier (Kl.)

81

S
ra, Ti - ra - mine per - i - to ne do - - mi -

A
ra, Ti - ra - mine per - i - to ne do - - mi -

T
ra, Ti - ra - mine per - i - to ne do - - mi -

B
ra, Ti - ra - mine per - i - to ne do - - mi -

Kl.

85

S
na. Ah... *p*

A
na. Ah... *p*

T
na. Ah... *p*

B
na. Ah... *p*

Kl.
mp

