

HAYDN

The Creation

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THE CREATION

AN ORATORIO

IN VOCAL SCORE

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J. HAYDN.

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THE CREATION.

Part the First.

INTRODUCTION.

REPRESENTATION OF CHAOS.

RECITATIVE.

Raphael.

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

RECITATIVE.

Uriel.

And God saw the light, that it was good: and God divided the light from the darkness.

AIR.

Now vanish before the holy beams
The gloomy shades of ancient night.
The first of days appears.
Now chaos ends, and order fair prevails.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing cursing rage attends their rapid fall.
A new-created world springs up at God's command.

RECITATIVE.

Raphael.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Now furious storms tempestuous rage,
Like chaff, by the winds impelled are the clouds,
By sudden fire the sky is inflamed,
And awful thunders are rolling on high.
Now from the floods in steam ascend reviving showers of rain,
The dreary wasteful hail, the light and flaky snow.

AIR—*Gabriel.*

The marvellous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God, and of the second day.

RECITATIVE.

Raphael.

And God said, Let the waters under the heavens be gathered together to one place, and let the dry land appear: and it was so. And God called the dry land earth, and the gathering of waters called he seas: and God saw that it was good.

AIR.

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

RECITATIVE.

Gabriel.

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant.
With copious fruit the expanded boughs
are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

RECITATIVE.

Uriel.

And the heavenly host proclaimed the third day, praising God, and saying,

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For he both heaven and earth
Has clothed in stately dress.

RECITATIVE.

Uriel.

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

RECITATIVE.—(*Accompanied.*)

In splendour bright is rising now the sun,
And darts his rays; a joyful happy spouse,
A giant proud and glad
To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through silent night.
The space immense of th' azure sky
A countless host of radiant orbs adorns.
And the sons of God announced the fourth day,
In song divine, proclaiming thus his power:

CHORUS.

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

TRIO.

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

TRIO.

In all the lands resounds the word,
Never unperceived, ever understood.

CHORUS.

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

Part the Second.

RECITATIVE.

Gabriel.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air,
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

RECITATIVE.

Raphael.

And God created great whales, and every living creature that moveth; and God blessed them, saying, Be fruitful all, and multiply.
Ye winged tribes, be multiplied,
And sing on every tree; multiply,
Ye finny tribes, and fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.
And the angels struck their immortal harps,
and the wonders of the fifth day sung.

TRIO.

Gabriel.

Most beautiful appear, with verdure young
adorn'd,
The gently sloping hills; their narrow sinuous
veins
Distil, in crystal drops, the fountain fresh and
bright.

Uriel.

In lofty circles play, and hover in the air,
The cheerful host of birds; and as they flying
whirl
Their glittering plumes are dy'd as rainbows
by the sun.

Raphael.

See flashing through the deep in thronging
swarms
The fish a thousand ways around.
Upheaved from the deep, th' immense *Levia-*
than
Sports on the foaming wave.

Gabriel, Uriel, and Raphael.

How many are thy works, O God!
Who may their number tell?

TRIO AND CHORUS.

The Lord is great, and great his might,
His glory lasts for ever and for evermore.

RECITATIVE.

Raphael.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth, after his kind.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.

Cheerful, roaring, stands the tawny lion. With sudden leap

The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.
The cattle, in herds, already seek their food
On fields and meadows green.

And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms arose
The hosts of insects. In long dimension
Creeps, with sinuous trace, the worm.

AIR.

Now heaven in fullest glory shone ;
Earth smil'd in all her rich attire ;
The room of air with fowl is filled ;
The water swell'd by shoals of fish ;
By heavy beasts the ground is trod :
But all the work was not complete ;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice his goodness praise.

RECITATIVE.

Uriel.

And God created Man in his own image, in the image of God created he him. Male and female created he them.

He breathed into his nostrils the breath of life, and Man became a living soul.

AIR.

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat !
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly-smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

RECITATIVE.

Raphael.

And God saw every thing that he had made and behold, it was very good. And the heavenly choir, in song divine, thus closed the sixth day

CHORUS.

Achieved is the glorious work ;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO.

Gabriel and Uriel.

On thee each living soul awaits ;
From thee, O Lord, all seek their food ;
Thou openest thy hand,
And fillest all with good.

Raphael.

But when thy face, O Lord, is hid,
With sudden terror they are struck ;
Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael.

Thou sendest forth thy breath again,
And life with vigour fresh returns ;
Revived earth unfolds new strength
And new delights.

CHORUS.

Achieved is the glorious work ;
Our song let be the praise of God.
Glory to his Name for ever.
He sole on high exalted reigns.
Hallelujah !

Part the Third.

INTRODUCTION.—MORNING.

RECITATIVE.

Uriel.

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair.
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go: their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon ; then let our voices ring,
United with their song.

DUET.

Adam and Eve.

By thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd.
This world so great, so wonderful.
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be his power,
His Name be ever magnified.

Adam.

Of stars the fairest, pledge of day,
That crown'st the smiling morn ;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all ;

CHORUS.

Proclaim in your extended course
Th' almighty power and praise of God.

Eve.

And thou that rul'st the silent night
And all ye starry hosts,
Ev'rywhere spread wide his praise
In choral songs about.

Adam.

Ye mighty elements, by his power
Your ceaseless changes make ;
Ye dusky mists, and dewy streams,
That rise and fall thro' th' air ;

CHORUS.

Resound the praise of God our Lord.
Great his name, and great his might.

Eve.

Ye purling fountains, tune his praise ;
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep ;
Ye birds that sing at heaven's gate,
And ye that swim the stream ;

Eve and Adam.

Ye creatures all, extol the Lord ;

CHORUS.

Ye creatures all, extol the Lord ;
Him celebrate, him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song,
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS.

Hail ! bounteous Lord ! Almighty, hail !
Thy word call'd forth this wondrous frame,
The heavens and earth thy power adore ;
We praise thee now and evermore.

RECITATIVE.

Adam.

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be ; and every step
Pours new delights into our breasts,
Shows wonders everywhere.
Then mayst thou feel and know the high
Of bliss the Lord allotted us, [degree
And with devoted heart His bounties celebrate.
Come, follow me, thy guide I'll be.

Eve.

O thou for whom I am, my help, my shield,
My all, thy will is law to me ;
So God our Lord ordains ; and from obedience
Grows my pride and happiness.

DUET.

Adam and Eve.

Adam. Graceful consort, at thy side
Softly fly the golden hours ;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.

Eve. Spouse adored, at thy side
Purest joys o'erflow the heart ;
Life and all I have is thine ;
My reward thy love shall be.

Both. The dew-dropping morn, O how she
quicken all !
The coolness of even, O how she all
restores !
How grateful is of fruits the savour
sweet !
How pleasing is of fragrant bloom the
smell !
But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom ?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

RECITATIVE.

Uriel.

O happy pair ! and happy still might be
If not misled by false conceit.
Ye strive at more than granted is ;
And more desire to know, than know ye should.

CHORUS.

Sing the Lord, ye voices all,
Magnify his name thro' all creation,
Celebrate his power and glory,
Let his name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure. Amen.

THE CREATION.

PART I.

No. 1.

INTRODUCTION.—REPRESENTATION OF CHAOS.

Largo. $\text{♩} = 60.$

The musical score is written for piano and treble clef. It begins with a tempo marking of *Largo.* and a metronome marking of $\text{♩} = 60.$. The key signature has two flats (B-flat major). The score consists of six systems of two staves each. The first system includes dynamics *f* and *p*, and articulation marks. The second system features a trill (*tr*) and triplets. The third system has accents and dynamics *f* and *p*. The fourth system shows a complex texture with dynamics *f*, *p*, and *ff*. The fifth system is marked with a blue number '1' and includes dynamics *f* and *ff*. The sixth system continues the melodic and harmonic development.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff features a complex rhythmic pattern with many sixteenth notes. The bass staff has a more sparse accompaniment with some rests.

Third system of musical notation. The treble staff has a melodic line with some triplets. The bass staff has a rhythmic accompaniment. A crescendo line is present above the bass staff, leading to a forte (*f*) dynamic marking.

2

Fourth system of musical notation. The treble staff begins with a fortissimo (*ff*) dynamic marking. The bass staff has a rhythmic accompaniment with some triplets. The system ends with a piano (*p*) dynamic marking.

Fifth system of musical notation. The treble staff has a melodic line with many sixteenth notes. The bass staff has a rhythmic accompaniment. The system features alternating forte (*f*) and piano (*p*) dynamic markings.

Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. The system begins with a pianissimo (*pp*) dynamic marking.

Seventh system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. The system ends with a pianissimo (*pp*) dynamic marking.

No. 2.

RECITATIVE (BASS).—" IN THE BEGINNING."

RAPHAEL. $\text{♩} = 72.$

In . . the be - gin - ning God cre - a - ted the heav'n and the earth;

5

and the earth was without form, and void ;

11

and dark - ness was up - on the face of the deep.

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17

CHORUS. $\text{♩} = 120.$ All: sing very smooth and without expression

SOPRANO. *pp* *sotto voce.* (Sops) staggered

And the Spi - rit of God mov'd up - on the face of the

ALTO. *pp* *sotto voce.*

And the Spi - rit of God mov'd up - on the face of the

TENOR. *pp* *sotto voce.*

And the Spi - rit of God mov'd up - on the face of the

BASS. *pp* *sotto voce.*

And the Spi - rit of God mov'd up - on the face of the

wa - - ters. And God said, Let there be

wa - - ters. And God said, Let there be

wa - - ters. And God said, Let there be

wa - - ters. And God said, Let there be

p

//

25

light : and there was light.

light : and there was light.

light : and there was light.

light : and there was light.

ff

//

29

URIEL (TENOR).

And God saw the light, that it was

f

//

33

good : and God di - vi - ded the light from the dark-ness.

No. 3. AIR (TENOR).—"NOW VANISH BEFORE THE HOLY BEAMS."

Andante. ♩ = 88.

5

mf

5

fz p f

10

fz fz fz p f p

15

URIEL.

Now van-ish be-fore the ho-ly beams

tr fz p p

20

The gloomy shades of an-cient night, Now van-ish before the

p

25

ho-ly beams The gloom-y shades of an-cient night.

a tempo fz

30

The first of days ap-pears, the first of days ap-pears.

p *f* *fp*

35

Now cha-os ends, and or-der, and

p *f* *fp*

39

or-der fair pre-vails, Now cha-os ends,

p *f* *fp*

2

43

now cha-os ends, and or-der fair pre-vails, and or-der

p *f* *fp*

48

fair pre-vails.

fz *ff*

3 (in 2)

53

Allegro moderato.

Af-fright - ed fly hell's spi-rits black in throngs : Down they

Allegro moderato. ♩ = 120.

fz *p* *fz* *p*

59

sink in the deep a - byss To end - less night,

64

Down they sink in the deep . a

68

- byss To end - less night,

fp

72

to end - less

fp

75

SOPRANO.

ALTO.

TENOR. *p* night, to end - All Men less night. Des -

BASS. *f* CHORUS. Des - pair - ing, curs - - ing rage

Tenors CHORUS.

// 79

CHORUS. Des - pair - ing, curs - - ing rage

CHORUS. Des - pair - ing, curs - ing rage, curs - - ing

pair - ing curs - - ing rage attends their rap - id fall, at - tends their rap - id

at - tends their rap - id fall, rap - id fall, des -

// 84

at - tends their rap - id fall, at - tends their rap - id fall,

rage at - tends their rap - id fall, at - tends their rap - id fall,

fall, des - pair - ing, curs - ing rage at - tends their rap - id fall,

pair - ing, curs - - ing rage at - tends their rap - id fall,

4

89

des - pair - ing rage, des - pair - ing, at - tends their rap - id

des - pair - ing, curs - ing rage, des - pair - ing, at - tends their rap - id

des - pair - ing, curs - ing rage . . . at - tends their rap - id

des - pair - ing, curs - ing rage at - tends their rap - id

// 94 5

fall. A new - cre - a - ted world, a

fall. A new - cre - a - ted world, a

fall. A new - cre - a - ted world, a

fall. A new - cre - a - ted world, a

// 99

new - cre - a - ted world springs up, springs up at God's com -

new - cre - a - ted world springs up, springs up at God's com -

new - cre - a - ted world springs up, springs up at God's com -

new - cre - a - ted world springs up, springs up at God's com -

mand, a new - cre - a - ted world, a new - cre - a - ted
 mand, a new - cre - a - ted world, a new - cre - a - ted
 mand, a new - cre - a - ted world, a new - cre - a - ted
 mand, a new - cre - a - ted world, a new - cre - a - ted

// 109

world springs up, springs up at God's com - mand.
 world springs up, springs up at God's com - mand. URIEL.
 world springs up, springs up at God's com - mand. Af -
 world springs up, springs up at God's com - mand.

// 114

- fright - - ed fly hell's spi - rits black in throngs : Down they sink in the deep a -

CHORUS. *f*

Des - pair - ing rage, des - pair - ing, at -

CHORUS. *f*

Des - pair - ing, curs - ing rage at - tends, at -

CHORUS. *f*

byss To end - less night. Des - pair - ing, curs - ing rage . . at -

CHORUS. *f*

Des - pair - ing, curs - ing rage . . at - tends their

124

mf

- tends their rap - id fall. A new - cre - a - ted

mf

- tends their rap - id fall. A new - cre - a - ted

mf

- tends their rap - id fall. A new - cre - a - ted

mf

rap - id fall. A new - cre - a - ted

p

129

world, a new - cre - a - ted world springs up, springs up at

world, a new - cre - a - ted world springs up, springs up a

world, a new - cre - a - ted world springs up, springs up at

world, a new - cre - a - ted world springs up, springs up a.

God's com - mand, a new - cre - a - ted world, a
 God's com - mand, a new - cre - a - ted world, a
 God's com - mand, a new - cre - a - ted world, a
 God's com - mand, a new - cre - a - ted world, a

139 *cres.* ✓
 new - cre - a - ted world springs up, springs up at God's com -
cres. ✓
 new - cre - a - ted world springs up, springs up at God's . . com -
cres. ✓
 new - cre - a - ted world springs up, springs up at God's . . com -
cres. ✓
 new - cre - a - ted world springs up, springs up at God's com -

144 *f* (try) ✓
 - mand, springs up at God's com - mand, springs up at God's com - mand.
f ✓
 - mand, springs up at God's com - mand, springs up at God's com - mand.
f ✓
 - mand, springs up at God's com - mand, springs up at God's com - mand.
f ✓
 - mand, springs up at God's com - mand, springs up at God's com - mand.

No. 4. RECITATIVE (Bass).—“AND GOD MADE THE FIRMAMENT.”

RAPHAEL.

And God made the fir - ma - ment, and di - vi - ded the wa - ters which were un - der the fir - ma -

ment from the wa - ters which were a - bove the fir - ma - ment: and it was so.

Allegro assai.

Allegro assai. ♩ : 132.

f

Now fu - rious storms tem - pes - tu - ous rage,

ff

Like chaff, by the winds im-pell'd are the clouds,

By sud-den fire the sky is in -

- flam'd,

f *cres.*

And aw-ful thunders are roll-ing on high

ff *p*

Piano introduction for the first system, featuring a treble and bass staff with complex arpeggiated figures.

Now from the floods in steam as - cend re - vi - ving show - ers of rain,

Piano introduction for the second system, featuring a treble and bass staff with complex arpeggiated figures. Dynamics *p* and *f* are indicated.

The drea - ry waste - ful - hail,

the light and fla - ky snow.

No. 5. SOLO (SOPRANO) AND CHORUS.—“THE MARV’LLOUS WORK.”

Allegro. ♩ = 144.
Oboe Solo.

4

GABRIEL.

The mar - v'l'lous, the marv'l'lous work be - hold a-maz'd

7

The glo - rious hier - arch - y of heav'n; And

10

to thr'e-thereal vaults re-sound The praise of God,

13

the praise of God, and of the sec - ond day, and of the sec - ond

1

day, And to th'e-thereal vaults re - sound The praise of

CHORUS. SOPRANO.
And to th'e-thereal vaults re - sound The praise of

ALTO.
And to th'e-thereal vaults re - sound The praise of

TENOR.
And to th'e-thereal vaults re - sound The praise of

BASS.
And to th'e-thereal vaults re - sound The praise of

And to th'e-thereal vaults re - sound The praise of

God, the praise of God, and of the sec - - ond day, and of the

God, the praise of God, and of the sec - - ond day, and of the

God, the praise of God, and of the sec - ond day, the

God, the praise of God, and of the sec - ond day, the

God, the praise of God, and of the sec - ond day, the

sec - ond day, The marv' llous work be - hold a - maz'd The

sec - ond day,

sec - ond day,

sec - ond day,

sec - ond day,

sec - ond day,

p

glo - rious hier - arch - y of heav'n ; And to th'e - the - real vaults

And to, and to th'e - the - real

And to, and to th'e - the - real

And to, and to th'e - the - real

And to, and to th'e - the - real

And to, and to th'e - the - real

f

38

The praise of God, the praise of God,
 to the vaults re-sound The praise of God, the praise of
 to the vaults re-sound The praise of God, the praise of
 to the vaults re-sound The praise of God, the praise of
 to the vaults re-sound The praise of God, the praise of

p *f* *p* *f*

// 41

and of the sec - - ond day, And to th'e-the-real vaults . .
 God, and of the sec - - ond day, and of the sec : ond day, And to the
 God, and of the sec-ond day, the sec - ond . . day, And to the
 God, and of the sec-ond day, the sec - ond day, And to the
 God, and of the sec-ond day, the sec - - ond day, And to the

re - sound The praise of God, and of the sec - ond
 vaults, and to th'e-the-real vaults re - sound The praise of God, and of the sec - ond
 vaults, and to th'e-the-real vaults re - sound The praise of God, and of the sec - ond
 vaults, and to th'e-the-real vaults re - sound The praise of God, and of the sec - ond
 vaults, and to th'e-the-real vaults re - sound The praise of God, and of the sec - ond

// 47

day.
 day.
 day.
 day.
 day.

No. 6. RECITATIVE (BASS).—"AND GOD SAID, LET THE WATERS."

RAPHAEL.

And God said, Let the wa - ters un - der the heav - ens be gath - er - ed to - geth - er to
 one . . place, and let the dry land ap - pear : and it was so. And God call - ed the dry land
 earth, and the gathering of waters call - ed he seas, and God saw that it was good.

No. 7. AIR (BASS).—"ROLLING IN FOAMING BILLOWS."

Allegro assai. ♩ = 132.

f *p* *f*

First system of piano introduction. Treble clef with a key signature of one sharp (F#). The music features a continuous eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. Dynamics range from *p* to *f*.

Second system of piano introduction, continuing the eighth-note accompaniment and bass line from the first system.

1

RAPHAEL

First system of the vocal entry. The vocal line begins with a fermata on a dotted quarter note. The piano accompaniment starts with a *p* dynamic. Lyrics: Roll - - - ing in foam - - - ing bil - lows, Up -

Second system of the vocal entry. The vocal line continues with a dotted quarter note. The piano accompaniment features a *fz* dynamic followed by a *p* dynamic. Lyrics: - lift - - - ed, roars the boist - 'rous sea,

Third system of the vocal entry. The vocal line continues with a dotted quarter note. The piano accompaniment features a *fz* dynamic followed by a *p* dynamic. Lyrics: Roll - ing in foam - ing bil - lows, Up - lift - ed, up -

- lift - ed, roars the boist'rous sea, up - lift - ed

roars the boist'rous sea. Mountains and rocks now e -

f *p*

- merge, Their tops a - mong the clouds as - cend, their tops a -

- mong the clouds as - cend, Mountains and rocks now e - merge, Their

f *p*

tops a - mong the clouds as - cend, their tops a - mong the clouds as - cend, a - mong the

clouds their tops as - cend.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "clouds their tops as - cend." are written below the vocal staff. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Through th' o - pen plains, out - stretch - ing

The second system continues the vocal line and piano accompaniment. The lyrics "Through th' o - pen plains, out - stretch - ing" are written below the vocal staff. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

wide, In ser - pent er - ror riv - ers flow, Through

The third system continues the vocal line and piano accompaniment. The lyrics "wide, In ser - pent er - ror riv - ers flow, Through" are written below the vocal staff.

th' o - pen plains, out - stretch - - ing wide, out - stretch - ing wide,

The fourth system continues the vocal line and piano accompaniment. The lyrics "th' o - pen plains, out - stretch - - ing wide, out - stretch - ing wide," are written below the vocal staff.

In ser - pent er - ror, in ser - pent

The fifth system concludes the vocal line and piano accompaniment. The lyrics "In ser - pent er - ror, in ser - pent" are written below the vocal staff.

er - ror riv - ers flow, riv - ers

The first system of music features a vocal line with lyrics "er - ror riv - ers flow, riv - ers". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

flow.

The second system continues the vocal line with the word "flow." and includes a piano accompaniment with a dynamic marking of *f*.

$\text{♩} = 80.$
Soft - - - ly purl - - - ing, glides

The third system begins with a tempo marking of $\text{♩} = 80.$ and lyrics "Soft - - - ly purl - - - ing, glides". The piano accompaniment includes triplets and a dynamic marking of *p*.

on Through si - lent vales the lim - pid

The fourth system contains the lyrics "on Through si - lent vales the lim - pid" and features a piano accompaniment with a continuous eighth-note pattern in the right hand.

brook, Soft - - - ly purl - ing,

The fifth system includes the lyrics "brook, Soft - - - ly purl - ing," and continues the piano accompaniment with eighth-note patterns.

glides on Through si - lent vales the

The first system of music features a vocal line with a long note on 'glides' followed by a series of eighth notes on 'on'. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line with some triplets in the left hand.

4

lim - pid brook, Soft - - ly purl - - ing,

The second system begins with a vocal line on 'lim - pid brook,' followed by a long note on 'Soft - - ly' and another long note on 'purl - - ing,'. The piano accompaniment continues with eighth-note patterns and includes several triplet markings in both hands.

glides on Through si - lent vales the

The third system shows the vocal line with a long note on 'glides' and a series of eighth notes on 'on'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

lim - pid brook, Soft - ly

The fourth system has a vocal line on 'lim - pid brook,' followed by a long note on 'Soft - ly'. The piano accompaniment includes eighth-note patterns and triplet markings in both hands.

purl - ing, glides on Through

The fifth system features a vocal line on 'purl - ing,' followed by a long note on 'glides' and eighth notes on 'on'. The piano accompaniment continues with eighth-note patterns and a triplet in the left hand.

si - lent vales . . the lim - pid brook,
through si - lent vales the lim - pid brook.

No. 8. RECITATIVE (SOPRANO).--"AND GOD SAID, LET THE EARTH."

GABRIEL.

And God said, Let the earth bring forth grass, the herb yield-ing
seed, and the fruit-tree yield-ing fruit af - ter his kind, whose seed is in it -
self, up - on the earth : and it was so.

No. 9.

AIR (SOPRANO).—"WITH VERDURE CLAD."

GABRIEL.

Andante. $\text{♩} = 92$

With ver - dure clad the
 fields ap - pear, De - light - ful to . . the rav - ish'd sense ; By flow - ers sweet and gay
 En - han - ced is . . the charm - ing sight, en - han - - - - - ced
 is the charm - ing sight. Here fra - grant herbs their
 o - dours shed ; Here shoots the heal - ing plant, . . here shoots . . the heal - ing plant, . .

p *fz* *fz* *p* *p* *f* *p* *fz* *fz*

1

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

here shoots the heal - ing plant, . . . the heal - ing

The second system continues the musical piece. The vocal line has the lyrics "here shoots the heal - ing plant, . . . the heal - ing". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

plant, . . . here shoots the heal - ing plant.

2

The third system continues the musical piece. The vocal line has the lyrics "plant, . . . here shoots the heal - ing plant.". The piano accompaniment includes dynamic markings of *fz* (forzando), *p* (piano), and *f* (forte). A blue number "2" is written above the vocal staff.

With co - pious fruit th'ex - pand - ed boughs are

The fourth system continues the musical piece. The vocal line has the lyrics "With co - pious fruit th'ex - pand - ed boughs are". The piano accompaniment includes dynamic markings of *fz* and *p*.

hung ; In leaf - y arch - es twine the sha - dy

The fifth system concludes the musical piece. The vocal line has the lyrics "hung ; In leaf - y arch - es twine the sha - dy". The piano accompaniment includes dynamic markings of *f* and *p*.

groves; O'er loft-y hills ma-jes-tic for-ests wave, ma-jes-tic for-ests

3

wave. With ver-dure clad the

fields ap-pear, De-light-ful to . . the rav-ish'd sense; By flow-ers sweet and gay

En-han-ced is the charming sight, en-han-ced

4

is the charming sight. Here fra-grant herbs their

o - dours shed ; Here shoots the heal - ing plant,

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand.

here shoots the heal - ing plant,

here shoots the heal - ing plant,

This system contains the second line of music. The piano accompaniment continues with the arpeggiated figure, and a dynamic marking of *p* is present.

5

Here fra - grant herbs their o - dours shed ; Here shoots the heal - ing plant, . . .

This system contains the third line of music. A large blue number '5' is written in the left margin. The piano accompaniment features a more complex, flowing arpeggiated texture.

. . . the heal - ing plant, . . . the heal - ing plant, . . . here

. . . the heal - ing plant, . . . the heal - ing plant, . . . here

This system contains the fourth line of music. The piano accompaniment has a dynamic marking of *fx* and *pp*.

shoots . . the heal - ing plant.

shoots . . the heal - ing plant.

This system contains the fifth line of music. The piano accompaniment has a dynamic marking of *f*.

No. 10. RECITATIVE (TENOR).—"AND THE HEAVENLY HOST."

URIEL.

And the heav-en - ly host pro-claim-ed the third day, praising God, and say-ing,

No. 11. CHORUS.—"AWAKE THE HARP."

Vivace.

SOPRANO.
ALTO.
TENOR.
BASS.

A - wake the harp, the lyre a - wake, And let your joy - ful

A - wake the harp, the lyre a - wake, And let your joy - ful

A - wake the harp, the lyre a - wake, And let your joy - ful

A - wake the harp, the lyre a - wake, And let your joy - ful

Vivace. ♩ = 138.

4

song re-sound. Re - joice in the Lord, the might - y God,

song re-sound. Re - joice in the Lord, the might - y God,

song re-sound. Re - joice in the Lord, the might - y God,

song re-sound. Re - joice in the Lord, the might - y God,

re-joice in the Lord, the might - y God ;

re-joice in the Lord, the might - y God ;

re-joice in the Lord, the might - y God ;

the might - y God, the might - y God ;

//

10

For he both heav - en and

For he both heav - en and earth . . Has clo - thed in state - ly dress, has

//

14

For he both heav - en and earth . . Has clo - thed in

earth . . Has clo - thed in state - ly dress, has clo - thed in state - ly

clo - thed in state - ly dress, has clo - thed in state - ly

17

For he both heav - en and earth . . Has clo - thed in state - ly dress,
 state - ly dress, has clo - thed in state - ly dress,
 dress, For he both heav - en and earth . . Has clo - thed, For he both
 dress, For he both heav - en and

20

For he both heav - en and earth . . Has clo - thed in
 For he both heav - en and earth . . Has clo - thed, has clo - thed in state - ly
 heav - en and earth . . Has clo - thed in state - ly dress, . . in state - ly
 earth . . Has clo - thed in state - ly dress,

23

state - ly dress, For he both heav - en and earth . . Has clo - thed, has
 dress, For . . he both heav - en and earth Has clo - thed, has
 dress, For . .
 For he both heav - en and earth . . Has clo - thed in state - ly

26

clo - thed in state - - - ly dress, For he both heav - en and
 clo - thed in state - - ly dress, in state - - ly dress, For he both
 he both heav - en and earth . . Has clo - - thed in state - - ly dress, in
 dress, has clo - thed in state - - - ly dress,

29

earth Has clo - thed in state - ly dress,
 heav - en and earth . . Has clo - thed in state - ly dress, For he both
 state - - - ly dress, For he both
 For he both heav - en and

32

Staggered

For he both heav - en and earth Has clo - thed in
 heav - en and earth . . Has clo - thed in state - - - ly, in
 heav - en and earth . . Has clo - thed in state - - - ly
 earth Has clo - thed in state - - - ly, in state - - - ly

35

state - ly dress, For he both heav - en and

state - ly dress, For he both heav -

thed in state - ly dress, For he both

dress, in state - ly dress, For

//
38

earth . . Has clo - thed in state - ly dress, For he both heav - en and

en and earth . . Has clo - thed in state - ly dress, has clo - thed in

heav - en and earth Has clo - thed, has clo - thed in

he both heav - en and earth . . Has clo - thed in

//
41

earth Has clo - thed in state - ly dress. A-wake,

state - ly dress, in state - ly dress. A-wake,

state - ly dress, in state - ly dress. A-wake,

state - ly dress. A-wake,

a - wake the harp, the lyre a - wake! Re - joice in the Lord, the

a - wake the harp, the lyre a - wake! Re - joice in the Lord, the

a - wake the harp, the lyre a - wake! Re - joice in the Lord, the

a - wake the harp, the lyre a - wake! Re - joice in the Lord, the

f

might - y God; For he both heav - en and earth Has clo - thed in

might - y God; For he both heav - en and earth Has clo - thed in

might - y God; For he both heav - en and earth Has clo - thed in

might - y God; For he both heav - en and earth Has clo - thed in

f *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

state

state - ly dress, in

state - ly dress, in state

state - ly dress, in state

state - - - ly dress, in state - ly dress.

state - - - ly dress, in state - ly dress.

state - - - ly dress, in state - ly dress.

state - - - ly dress, in state - ly dress.

No. 12. RECITATIVE (TENOR).—"AND GOD SAID, LET THERE BE LIGHTS."

URIEL.

And God said, Let there be lights in the fir - ma - ment of heav'n, to di -

- vide the day from the night, and to give light up on the earth; and let them be for signs, and for

sea - sons, and for days, and for years. He made the stars al - so.

f

No. 13.

RECITATIVE (TENOR).—"IN SPLENDOUR BRIGHT."

Andante. $\text{♩} = 80.$

pp *p* *cres.*

f *ff*

URIEL

In splendour bright is

ri-sing now the sun, And darts his rays; a joy-ful hap-py

f *dim.*

spouse, A gi-ant proud and glad

f *f*

Più adagio, *a tempo.*
 To run his measur'd course. With soft - er beams, and

Più adagio. ♩ = 60.
pp *pp*

mild - er . . . light, Steps on the sil - ver moon through si - - - lent

Allegro.
 night. 'The space immense of th' a-zure sky A countless host of

Allegro.
f *p*

ra-diant orbs a - dorns. And the sons of God an - nounced the fourth

f

day, In song di - vine, pro-claim-ing thus his pow'r :

No. 14.

CHORUS.—“THE HEAVENS ARE TELLING.”

Allegro.

SOPRANO.
The hea - vens are tell - ing the glo - ry of God, . .

ALTO.
The hea - vens are tell - ing the glo - ry of God,

TENOR.
The hea - vens are tell - ing the glo - ry of God, . .

BASS.
The hea - vens are tell - ing the glo - ry of God,
Allegro. ♩ = 116.

6

The won - der of his work dis - plays the fir - ma -

The won - der of his work dis - plays the fir - ma -

The won - der of his work > dis - plays the fir - ma -

The won - der of his work dis - plays the fir - ma -

12

- ment, the won - der of his work dis - plays the fir - ma -

- ment, the won - der of his work dis - plays the fir - ma -

- ment, the won - der of his work > dis - plays the fir - ma -

- ment, the won - der of his work dis - plays the fir - ma -

1 18

48
CUT in Choralia

SOLI. GABRIEL.

- ment. To day that is

- ment. To day that is

- ment. To day that is

- ment. To day that is

p

// 24

com - ing speaks it the day,

com - ing speaks it the day,

com - ing speaks it the day,

// 30

Choralia back in

The night that is gone to fol - low-ing night, the night that is gone to

The night that is gone to fol - low-ing night, the night that is gone to

The night that is gone to fol - low-ing night, the night that is gone to

p

fol - low - ing night.

fol - low - ing night.

fol - low - ing night.

The hea - vens are tell - ing the glo - ry of God, The

The hea - vens are tell - ing the glo - ry of God,

The hea - vens are tell - ing the glo - ry of God, The won - der,

The hea - vens are tell - ing the glo - ry of God, The won - der, the

won - der of his work, the won - der of his work dis - plays the fir - ma - ment,

The won - der of his work, dis - plays, dis - plays the fir - ma - ment,

the won - der of his work dis - plays, dis - plays the fir - ma - ment,

won - der of his work, the won - der of his work dis - plays the fir - ma - ment,

the won-der of his work dis - plays the fir - ma - ment.

the won-der of his work dis - plays, dis - plays the fir - ma - ment.

the won-der of his work dis - plays, dis - plays the fir - ma - ment.

the won-der of his work dis - plays the fir - ma - ment.

// 55 CUT in Choralia

GABRIEL.
In all the lands re -

URIEL.
In all the lands re - sounds the word,

RAPHAEL.
In all the lands re - sounds the..

// 61

- sounds the word, Nev-er un-per-ceiv-ed, ev-er un-der-stood, ev-er,

Nev-er un-per-ceiv-ed, ev-er un-der-stood, ev-er,

word, Nev-er un-per-ceiv-ed, ev-er un-der-stood, ev-er,

ev - er, ev - - er un - der - stood,
 ev - er, ev - - er un - der - stood,
 ev - er, ev - - er un - - der - stood,

// 74

In all the lands re - sounds the
 In all the lands re - sounds the word,
 In all the lands re - sounds the word,
 In all the lands re - sounds the word,

// 79

word, Nev - er un - per - ceiv - ed, ev - er un - der - stood, ev - er,
 Nev - er un - per - ceiv - ed, ev - er un - der - stood, ev - er,
 Nev - er un - per - ceiv - ed, ev - er un - der - stood, ev - er,
tr

ev - er, ev - - er un - der - stood, ev - er, ev - er, ev - -

ev - er, ev - - er un - der - stood, ev - er, ev - er, ev - -

ev - er, ev - - er un - der - stood, ev - er, ev - er, ev - -

f *Voices alone.*

a tempo. *Piu Allegro.*

- er, . . . ev - - er un - der - stood.

a tempo.

- er, ev - - er un - der - stood.

a tempo.

- er, ev - - er un - der - stood.

Piu Allegro. f

The hea - vens are tell - ing the

f

The hea - vens are tell - ing the

f

The hea - vens are tell - ing the glo - ry of

f

The hea - vens are tell - ing the glo - ry of

Piu Allegro. = 144.

p a tempo. *f*

of his work . . . dis - plays the fir - ma - ment, the fir - ma - ment,
 the won - der of his work dis - plays the fir - ma - ment,
 - ment, the won - der of his
 the won - der of his work dis -

fz

// 122

the won - der of his work dis - plays the fir - ma - ment, the fir - ma -
 the won - der of his work dis - plays the fir - ma - ment,
 work dis - plays the fir - ma - ment, the won - der of his work dis - plays the fir - ma -
 - plays, dis - plays the fir - ma - ment, the won - der of his work, the won - der of his

// 128

- ment, the won - der of his work, . .
 the won - der of his work . . dis - plays the fir - ma - ment, the won - der of his
 - ment, the won - der of his work dis - plays the fir - ma - ment, the fir - ma - ment, the
 work dis - plays the fir - ma - ment, dis - plays, dis

the won-der of his work . . . dis - plays, . . . dis - plays . . . the fir - ma - ment,
 work dis - plays the fir - ma - ment, the won - der of his work . .
 won - der of his work dis - plays, . . . dis - plays . . . the fir - ma - ment, dis -
 - plays the fir - ma - ment, the won - der of his work dis - plays the

// 140

the won - der of his work dis - plays the fir - ma - ment, the
 . . . dis - plays, dis - plays the fir - ma - ment, the
 - plays, . . . dis - plays the fir - ma - ment, the fir - ma - ment,
 fir - ma - ment, . . . the fir - ma - ment, the

// 146

won - der of his work, the won - der of his work dis - plays, dis -
 won - der of his work, the won - der of his work dis - plays, dis -
 the won - der of his work dis - plays the fir - ma - ment, the
 won - der of his work, the won - der of his work dis - plays, dis -
 fz

- plays the . . fir - ma - ment, the hea - vens are tell - ing the

- plays the . . fir - ma - ment. the hea - vens are

fir - ma - ment, the hea - vens are tell - ing the glo

- plays the fir - ma - ment, the hea - vens are tell - ing the

// 156

glo - ry of God, the won - der of his work dis - plays the fir - ma -

tell - ing the glo - ry of God, the

- ry of God, the won - der of his work dis - plays the fir - ma -

glo - ry of God, the won - der of his work . . . dis

// 161

ment, dis - plays the fir - ma - ment, dis - plays . . . the fir - ma -

won - der of his work dis - plays the fir - ma - ment, the fir - ma -

- ment, dis - plays the fir - ma - ment, dis - plays . . . the fir - ma -

- plays, . . . dis plays . . . the fir - ma -

- ment, the won-der of his work, the won-der of his work dis- plays, dis -

- ment, the won-der of his work, the won-der of his work dis- plays, dis -

- ment, the won-der of his work dis- plays the fir - - ma - ment, the

- ment, the won-der of his work, the won-der of his work dis- plays, dis -

5

- plays the . . fir - - ma - ment, the hea - vens are tell - ing the

- plays the . . fir - - ma - ment, the hea - vens are

fir - - ma - ment, the hea - vens are tell - ing the glo - -

- plays the fir - - ma - ment, the hea - vens are tell - ng the

glo - ry of God, the won - der of his work dis - -

tell - - - ing, are tell - - - ing the glo - -

ry of God, the won -

glo - ry of God, the won - der

fz fz fz

plays, dis - - plays the
ry of God, the won - - der
der of his work dis - - plays the fir - - ma -

// 186

fir - - ma - ment, dis - - plays the fir - - ma - ment, dis - -
of his work dis - - plays the fir - - ma - ment, dis - -
work dis - - plays the fir - - ma - ment, dis - -
ment, dis - - plays the fir - - ma - ment, dis - -

// 191

- plays the fir - ma - ment, dis - - plays the fir - ma - ment.
- plays the fir - ma - ment, dis - - plays the fir - ma - ment.
- plays the fir - ma - ment, dis - - plays the fir - ma - ment.
- plays the fir - ma - ment, dis - - plays the fir - ma - ment.

PART II.

No. 15. RECITATIVE (SOPRANO).—"AND GOD SAID, LET THE WATERS."

Allegro. GABRIEL.

Allegro. And God said, Let the wa - ters bring
 forth a - bun - dant - ly the mov - ing creature that hath life, and fowl
 that may fly a - bove the earth in the o - pen fir - ma - ment of heav'n.

No. 16. AIR (SOPRANO).—"ON MIGHTY PENS."

Moderato. $\text{♩} = 104.$

f *fz* *fz* *fz* *fz*

ff *p*

f *fz* *fz*

1

fz *fz* *p*

f

fz *fz*

GABRIEL 2

On night - y

fz *fz* *f* *p*

pens up - lift - ed soars. The ea - gle a - loft, the ea - gle a - loft, and cleaves the

f *p*

air, In - swift - est flight, in .. swift - est flight, to the bla - zing

sun, to the bla - zing sun.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single line of music with lyrics. The piano accompaniment is written for both the right and left hands, with dynamic markings *fz*, *f*, and *p* indicating varying intensities.

His wel - come bids to morn the mer - ry

The second system continues the musical piece. The vocal line has lyrics, and the piano accompaniment provides harmonic support. The piano part includes some triplet markings.

lark, his wel - come bids to morn the mer - ry

The third system shows the vocal line and piano accompaniment. The piano part features several triplet markings in the right hand, adding rhythmic complexity to the accompaniment.

lark, And coo - ing, and coo - ing

The fourth system continues the vocal and piano parts. The piano accompaniment features a mix of chords and moving lines in both hands.

3
calls the ten - der dove his mate, calls the ten - der dove his mate,

The fifth system begins with a large blue number '3' in the left margin. The vocal line includes trills (*tr*) and a fermata. The piano accompaniment continues with intricate textures.

and coo - ing, and coo - ing calls the ten - der dove his mate,

calls the ten - - der dove . . his mate. On night - - y

pens up - lift - ed soars The ea - gle a - loft, His

vel - come bids to morn the merry lark, And coo - ing,

4

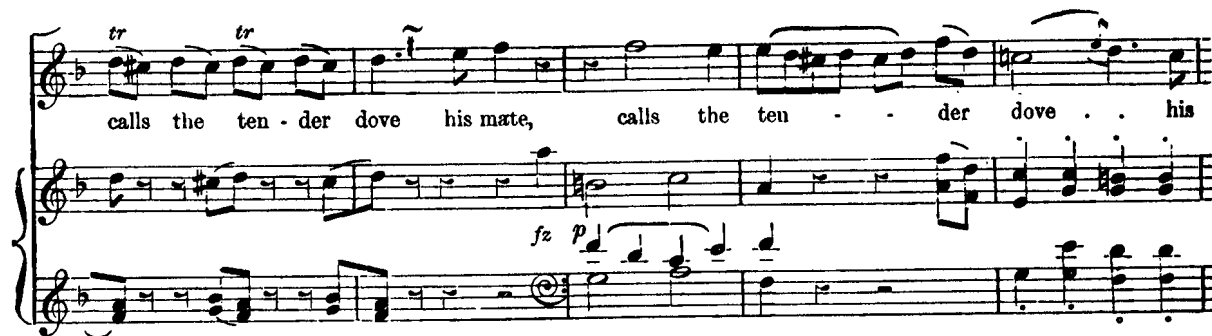
and coo - ing calls the ten - der dove his mate,

calls the ten - der dove his mate and coo - ing, and coo - ing



calls the ten - der dove his mate, calls the ten - - der dove . . his

fz p



mate, the ten . . . der



5

dove his mate.

f



pp

wr



From ev - 'ry bush . . . and grove re -

- sound The night - in - gale's de - light . . . ful notes;

No . . . grief af -

- fect - ed yet her breast, Nor . . . to a mourn - ful tale were

tun'd Her soft, . . . her soft enchanting

lays her soft

The first system of music features a vocal line with the lyrics "lays her soft" and a piano accompaniment. The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

The second system continues the musical piece. The piano accompaniment includes several triplet markings (indicated by a '3' above the notes) in the right hand, adding a rhythmic complexity to the texture.

en - chant - ing, her soft en - chant ing lays,

p

The third system contains the lyrics "en - chant - ing, her soft en - chant ing lays,". The piano part is marked with a piano (*p*) dynamic. The vocal line continues with a melodic line.

No grief af - fect - ed yet her breast, Nor to a mournful tale were

The fourth system features the lyrics "No grief af - fect - ed yet her breast, Nor to a mournful tale were". The piano accompaniment continues with a steady eighth-note accompaniment.

tun'd Her soft, . . . her soft enchanting lays,

sf

The fifth system contains the lyrics "tun'd Her soft, . . . her soft enchanting lays,". The piano part is marked with a sforzando (*sf*) dynamic. A blue number '7' is written above the final measure of the system.

her soft

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "her soft". The piano accompaniment consists of chords and moving lines in both hands.

en-chanting lays, her soft

The second system continues the vocal line with the lyrics "en-chanting lays, her soft". The piano accompaniment provides harmonic support with chords and melodic fragments.

w w tr tr
en-chanting lays, her

The third system features a vocal line with trills marked "tr" and a piano accompaniment. The lyrics "en-chanting lays, her" are present. The piano part includes chords and moving lines.

soft en-chanting lays, her . . soft en-chanting lays.

fz *f*

The fourth system shows the vocal line with the lyrics "soft en-chanting lays, her . . soft en-chanting lays." The piano accompaniment includes dynamic markings *fz* and *f*.

The fifth system consists of piano accompaniment for both hands, featuring chords and melodic lines. It concludes the page with a double bar line.

No. 17. RECITATIVE (BASS).—"AND GOD CREATED GREAT WHALES.

RAPHAEL.

And God cre - a - ted great whales, and ev - 'ry liv - ing crea - ture that

mov - eth ; and God bless - ed them, say - ing, Be fruit - ful all, and

mul - ti - ply. Ye wing - ed tribes, be mul - ti - plied, And sing on ev - 'ry

tree ; mul - ti - ply, Ye fin - ny tribes, and

Poco adagio. a tempo.

cres.

80.

fill each wa't'ry deep ; Be fruitful, grow, and mul - ti - ply, And

tr

in your God and Lord re - joice, and in your God and Lord re - joice.

fz

No. 18

RECITATIVE (BASS).—"AND THE ANGELS."

RAPHAEL.

And the an - gels struck their im - mor - tal harps, and the

p

won - ders, the won - ders of the fifth day sung.

No. 19.

TRIO.—“ MOST BEAUTIFUL APPEAR.”

Moderato cantabile. ♩ = 84.

The musical score is written for piano and features a vocal line for Gabriel. It is in the key of D major and 2/4 time. The tempo is marked 'Moderato cantabile' with a quarter note equal to 84 beats per minute. The score consists of six systems of music. The first four systems are instrumental, with dynamics ranging from piano (*p*) to forte (*f*) and fortissimo (*fz*). The fifth system begins the vocal entry for Gabriel, with the lyrics: 'Must beau - ti - ful ap - pear, with ver - dure young a -'. The sixth system continues the vocal line with the lyrics: '- dorn'd, The gen - tly slo - ping hills, the gen - tly slo - ping hills;'. The piano accompaniment continues throughout, with a trill (*tr*) and fortissimo (*fz*) marking in the final measure.

p

f *f* *f*

p *f* *fz* *p*

1

f *p* *fz* *fz* *p*

GABRIEL.

Must beau - ti - ful ap - pear, with ver - dure young a -

p

- dorn'd, The gen - tly slo - ping hills, the gen - tly slo - ping hills;

tr

fz

their nar - row sinuous veins Dis - til, in crys - tal drops, the

fountain, the foun - tain fresh . . and bright, Their nar - row sin - uous

veins Dis - til, in cry - stal drops, the foun - tain fresh and bright.

URIEL.
In loft - - y cir - cles play, and hov - er in the air, The

cheer - ful host of birds, the cheer - ful host of birds ; and

as they fly - ing whirl, Their glit - t'ring plumes are dyed as rain - bows, as

fz *p*

rain - bows by the sun, And as they fly - ing

p

whirl, Their glit - t'ring plumes are dyed as rain - bows by . . . the

RAPHAEL

See

sun.

flash - ing thro' the deep in thronging swarms The fish a thou - sand ways . . . a - round, a

thou - sand ways a - round. Up - heav - ed

p

from the deep, th' immense Le - vi - a - than Sports on the

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "from the deep, th' immense Le - vi - a - than Sports on the".

GABRIEL. How foam - - ing wave, sports on the foam - - ing, foam - ing

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "GABRIEL. How foam - - ing wave, sports on the foam - - ing, foam - ing". The piano accompaniment includes a fortissimo (fz) dynamic marking.

ma - ny are thy works, O God, how ma - ny are thy works, O God! Who
URIEL. How ma - ny are thy works, O God, how ma - ny are thy works, O God!
wave. How ma - ny are thy works, O God! Who may their number

This system contains the fifth and sixth staves of music. The vocal line has two parts: "ma - ny are thy works, O God, how ma - ny are thy works, O God! Who" and "URIEL. How ma - ny are thy works, O God, how ma - ny are thy works, O God!". The piano accompaniment includes multiple fortissimo (fz) dynamic markings.

may their number tell, who may their number tell, who may . . . their number tell?
Who may their number tell, who may . . . their number tell, their number tell?
tell, who may their number tell, who may their num - ber tell?

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics: "may their number tell, who may their number tell, who may . . . their number tell?", "Who may their number tell, who may . . . their number tell, their number tell?", and "tell, who may their number tell, who may their num - ber tell?". The piano accompaniment includes fortissimo (fz) dynamic markings.

Who? O . . . God! How ma - ny are thy works, O God! Who may their num-ber

Who? O . . . God! Who may their num-ber tell? Who may their num-ber

Who? O . . . God! Who may their num - ber tell? their num-ber

f *p*

tell? Who? Who may their number tell? Who? O . . . God! Who may, who

tell? Who? Who may their number tell? Who? O . . . God! Who may, who . .

tell? Who? Who may their number tell? Who? O . . . God! Who may, . . who

f *fz* *pp*

may their num - ber tell?

may their num - ber tell?

may their num - ber tell?

No. 20.

TRIO AND CHORUS.—"THE LORD IS GREAT."

Vivace.
GABRIEL.
The Lord is great, . . . and great his might, . . . the Lord is great . . .

URIEL.
The Lord is great, . . . and great his might, for ev - er

RAPHAEL.
The Lord is great, . . . and great his might, for ev - er

Vivace. ♩ = 160.
ff *p*

4

his glo - ry lasts for ev - - er and for ev - - er .

and for ev - ermore, the Lord is great . . . and great his might, for ev - er and for

and for ev - er-more, the Lord is great, and great his might, for ev - er and for

7

more, his glo - ry lasts for ev - er, for ev - - - er,

ev - er, his glo - ry lasts for ev - er, for ev - - - er,

ev - er, his glo - ry lasts for ev - er, for ev - - - er,

ev - - er and for ev - - - er

ev - - er and for ev - - - er

ev - - er and for ev - - - er

// 1
13

- more, his glo - - - - - ry . .

- more, his glo - - - ry, his glo - ry

- more, his glo - - - ry, his glo - ry

CHORUS.
SOPRANO.
The Lord is great, . . . and great his might, . . . the Lord is great, . . .

ALTO.
The Lord is great, . . . and great his might, the Lord is

TENOR.
The Lord is great, . . . and great his might, . . . the Lord is

BASS.
The Lord is great, . . . and great his might, . . . his glo - ry

f

lasts . . for ev - er, for ev - er, his
 lasts, the Lord is great, and great his might, his glo - ry lasts for
 lasts for ev - er, for ev - er, his
 and great his might, his glo - ry lasts for ev - er, his
 great, and great his might, his glo - ry . lasts for ev - er, for
 great, . . the Lord is great, . . and great his might, his glo - ry lasts for
 lasts for ev - er, the Lord is great, and great his might, his glo - ry lasts for



glo - ry lasts for ev - er, the Lord is
 ev - er, his glo - ry lasts for ev - er, the Lord is
 glo - ry lasts for ev - er, the Lord is great,
 glo - ry lasts . . for ev - er, for ev - er,
 ev - er, for ev - er, for ev - er,
 ev - er, his glo ry lasts for ev - er, for ev - er,
 ev - er, his glo - ry lasts for ev - er, for ev - er

great, and great his might, his glo - - ry lasts for ev - er, for
 great, and great his might, his glo - - ry lasts for ev - er, for
 and great his might, his glo - - ry lasts for ev - - er, for
 ev - - er, lasts for ev - - er - more, for
 ev - - er, lasts for ev - - er - more, for
 ev - - er, lasts for ev - - er - more, for
 ev - - er, lasts for ev - - er - more, for

//
26

ev - er, for ev - er, for ev - er, for ev - er, ev - er, ev - er,
 ev - er, for ev - er, ev - er, ev - er, ev - er,
 ev - er, his glo - ry lasts, his glo - ry lasts for
 ev - er, for ev - er, ev - er, ev - er, ev - er,
 ev - er, for ev - er, ev - er, ev - er, ev - er,
 ev - er, for ev - er, ev - er, ev - er, ev - er,
 ev - er, his glo - ry lasts, his glo - ry lasts for

glo - ry lasts for . . .
 the Lord is great, . . . and great his might, . . . his glo - ry lasts for
 the Lord is great, . . . and great his might, . . . for ev - er,

//

4

ev - er and for ev - er - more, his glo - ry
 ev - er and for ev - er - more, lasts
 ev - er - more, for ev - er,
 the Lord is great, . . . and great his might,
 the Lord is great, . . . and great his
 the Lord is great, . . . and great his
 the Lord is great, . . . and great his

lasts for ev-er, his glo-ry lasts
 for ev-er, ev-er-more, his glo-ry
 ev-er, ev-er-more,
 his glo-ry lasts for ev-er and for ev-er-more, his
 might, his glo-ry lasts for ev-er-more, for
 might, his glo-ry lasts for ev-er-more, for
 might, his glo-ry lasts for ev-er-more, for

for ev-er and ev-er-more.
 lasts for ev-er and ev-er-more.
 his glo-ry lasts for ev-er-more.
 glo-ry lasts for ev-er-more.
 ev-er, for ev-er and ev-er-more.
 ev-er, ev-er, ev-er-more.
 ev-er, ev-er, ev-er-more.

No. 21. RECITATIVE (BASS).—"AND GOD SAID, LET THE EARTH BRING FORTH."

RAPHAEL.

And God said, Let the earth bring forth the liv - ing crea - ture af - ter his

kind, cat - tle, and creep - ing thing, and beast of the earth, af - ter his kind.

p

fz *p*

No. 22. RECITATIVE (BASS).—"STRAIGHT OPENING."

Presto. RAPHAEL. RECT.

Presto. $\text{♩} = 152.$

Straight o - pen - ing her fer - tile womb,

The earth o - bey'd the word, And teem'd crea - tures num - ber - less, In perfect forms, and ful - ly

grown. Cheerful, roaring,

f *f* *tr*

tr

Presto.

stands the tawny li-on.

tr
tr
Presto.

Presto.

With sudden leap The flexible tiger appears.

Presto. ♩ = 112.

The nimble stag Bears

up his branching head.

With flying mane, And fiery look, impatient neighs the noble steed.

Andante.

Andante. ♩ = 120. The

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Andante' with a metronome marking of ♩ = 120. The key signature has two sharps (F# and C#). The piano part begins with a piano (*p*) dynamic.

cattle, in herds, al - rea - dy seek their food On fields and meadows green.

The second system continues the vocal line and piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

And o'er the ground, as plants, are spread The flee - cy,

The third system continues the vocal line and piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

meek, and bleat - ing flocks. Unnumber'd as the sands, in swarms a -

The fourth system continues the vocal line and piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

rose The hosts of in-sects. *Adagio.* ♩ = 88.

The fifth system continues the vocal line and piano accompaniment. The tempo is marked 'Adagio' with a metronome marking of ♩ = 88. The piano part features a dense texture of sixteenth notes.

In long di - mension Creeps, with sin - uous trace, the worm.

The sixth system continues the vocal line and piano accompaniment. The tempo is marked 'a tempo'. The piano part includes a piano (*p*) dynamic marking and a fortissimo (*fz*) dynamic marking.

No. 29. AIR (BASS).—"NOW HEAVEN IN FULLEST GLORY SHONE."

Maestoso. ♩ = 84.

Piano introduction for the first system, featuring treble and bass staves with dynamic markings *f* and *fz*.

RAPHAEL

Now heav'n in

Vocal line and piano accompaniment for the first system of the vocal part, including dynamic markings *fz* and *p*.

full - est glo - - ry shone ; Earth smil'd in

Vocal line and piano accompaniment for the second system of the vocal part, including dynamic markings *f* and *p*.

1

all her rich at - tire ;

Vocal line and piano accompaniment for the third system of the vocal part, including dynamic markings *f* and *fz*.

The room of air with fowl . . is

Vocal line and piano accompaniment for the fourth system of the vocal part, including dynamic marking *p*.

fill'd ; The wa - - - ter swell'd by shoals . . . of



fish ; By heav - y beasts the ground is trod,



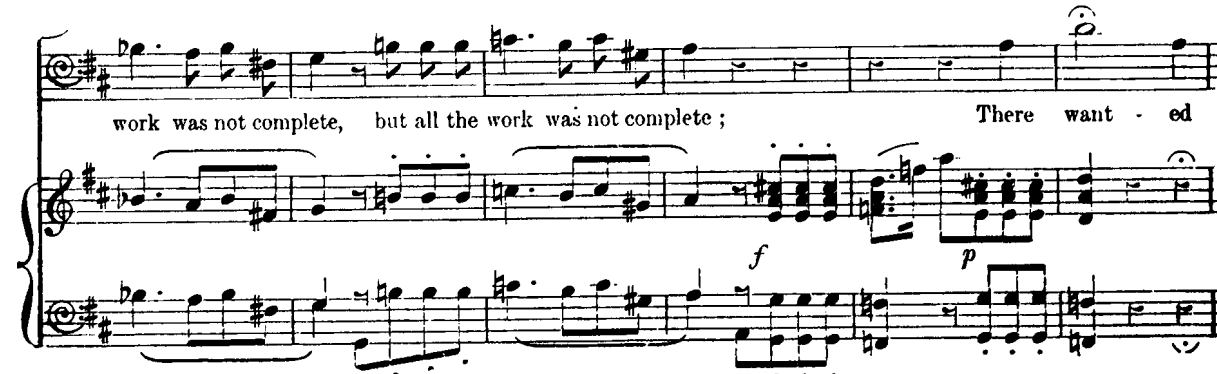
by heav - y beasts the ground is trod :



But all the



work was not complete, but all the work was not complete ; There want - ed



2

yet that wondrous be - ing, That, grate - ful, should God's pow'r ad - mire,

p *p* *f*

With heart and voice his good - ness

p

praise. But all the work was not com - plete ; There wanted

f *p*

3

yet that wondrous be - ing, That, grate - ful, should God's pow'r . . . ad - mire, With

p

heart and voice his good - ness praise, That,

pp *f* *fz* *p*

grate - ful, should God's pow'r ad - mire, With heart and voice, with

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The piano part includes a first ending bracket over the final two measures.

heart, with heart and voice his

This system contains the second line of the musical score. The piano accompaniment includes dynamic markings *f* and *p*.

good - ness praise, with heart and voice, with

This system contains the third line of the musical score. The piano accompaniment includes dynamic markings *f* and *p*.

heart and voice his . . . good - ness praise.

This system contains the fourth line of the musical score. The piano accompaniment includes dynamic markings *p*, *f*, and *fz*. A triplet of eighth notes is marked with a '3' above it.

This system contains the fifth and final line of the musical score. The piano accompaniment includes a dynamic marking *fz*.

No. 24.

RECITATIVE (TENOR).—"AND GOD CREATED MAN."

URIEL.

And God cre - a - ted Man in his own im - age, in the im - age of
 God cre - a - ted he him. Male and fe - male cre - a - ted he them. He brea - thod
 in - to his nos - trils the breath of life, and Man be - came a liv - ing soul.

fp *pp* *f*

No. 25.

AIR (TENOR).—"IN NATIVE WORTH."

Andante. ♩ = 88.

URIEL.

In na - tive worth and hon - our clad, With beau - ty, cour - age,

p *f* *p*

strength, a-dorn'd, E - rect, with front se - rene, he stands A man, the

cres.

1

lord and king of na - ture all.

f p f

His large and arch - ed brow sub - lime

p

Of wis - dom deep de - clares the seat! And

p fz p

in his eyes with bright - ness shines The soul, the

f

breath and im - - age of his God,

p *f*

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef, starting with a fermata over the first measure. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace. It begins with a piano (*p*) dynamic and features a complex, rhythmic pattern of chords and moving lines. The dynamic increases to forte (*f*) towards the end of the system.

And

p

Detailed description: This system contains the second line of music. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues on the grand staff, starting with a piano (*p*) dynamic and featuring a complex, rhythmic pattern of chords and moving lines.

in his eyes with bright - - ness shines The

f

Detailed description: This system contains the third line of music. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff brace. It begins with a forte (*f*) dynamic and features a complex, rhythmic pattern of chords and moving lines.

soul, the breath and im - - age of his

pp

Detailed description: This system contains the fourth line of music. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff brace. It begins with a pianissimo (*pp*) dynamic and features a complex, rhythmic pattern of chords and moving lines.

God.

fz *fz*

2

Detailed description: This system contains the fifth line of music. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues on the grand staff, starting with a fortissimo (*fz*) dynamic and featuring a complex, rhythmic pattern of chords and moving lines. A blue number '2' is written above the piano part. The system ends with a double bar line.

With fond - ness leans up -

p *p*

- on his breast The part - ner for him form'd, A wo man, fair and grace - ful spouse, a

wo - man, fair and grace - ful spouse. Her soft - ly - smi - ling

pp

vir - gin looks, Of flow'r - y spring . . . the mir - ror, Be -

- speak him love, . . . love, . . . and joy, . . . and

bliss, Her soft - ly - smi - ling vir - gin looks, O!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note 'bliss,' and then a series of eighth and sixteenth notes for the phrase 'Her soft - ly - smi - ling vir - gin looks, O!'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand.

flow'r - y spring . . . the mir - ror, Be - speak . . .

The second system continues the vocal line with 'flow'r - y spring . . . the mir - ror, Be - speak . . .'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the left hand.

him love, . . . love, . . . and

The third system features the vocal line with 'him love, . . . love, . . . and'. The piano accompaniment continues with similar rhythmic figures.

joy, . . . and bliss, be - speak him

The fourth system shows the vocal line with 'joy, . . . and bliss, be - speak him'. The piano accompaniment continues with its characteristic sixteenth-note flow.

love, and joy, . . . and bliss.

The fifth system concludes the vocal line with 'love, and joy, . . . and bliss.' and includes dynamic markings: *pp* (pianissimo) at the start, *fz* (forzando) in the middle, and *pp* at the end. The piano accompaniment features a trill (*tr*) in the right hand and continues with its rhythmic accompaniment.

No. 26. RECITATIVE (BASS).—"AND GOD SAW EVERY THING THAT HE HAD MADE.

RAPHAEL.

And God saw ev-ry thing that he had made, and be-hold, it was ve-ry
 good. And the hea-ven-ly choir, in song di-vine, thus closed the sixth day :



No. 27. CHORUS.—"ACHIEVED IS THE GLORIOUS WORK."

Vivace. ♩ - 88.

4 SOPRANO.
 ALTO.
 TENOR.
 BASS.

A-chiev - ed is the glo - rious work ;
 A-chiev - ed is the glo - rious work ; The
 A-chiev - ed is . . the glo - rious work ;
 A-chiev - ed is the glo - rious work ; The



The Lord be-holds it, and is pleas'd, the Lord be -
 Lord beholds it, and is pleas'd, the Lord is pleas'd, the Lord be -
 The Lord . . be-holds it, and is pleas'd, the Lord be -
 Lord be-holds it, and is pleas'd, the Lord beholds it, and is pleas'd, the Lord be -

12 //

1

- holds, and is well pleas'd.
 - holds, and is well pleas'd.
 - holds, and is well pleas'd. In loft-y strains let
 - holds, and is well pleas'd. In loft-y strains let us . . . re -

15 //

In loft-y strains let us . . . re-joyce, in loft -
 In loft-y strains let us . . . re-joyce, let us re-joyce, in loft-y
 us . . . re-joyce, in loft-y strains let us re-joyce, let us re-joyce, let us re-joyce, let us re-joyce,
 joyce, let us re-joyce, in loft-y strains, in loft -

18

y strains let us re-joice, Our song let
 strains let us re-joice, let us re-joice, Our song let be the praise of . .
 -joice, Our song let be . . . the praise of God, the praise of
 y strains let us re-joice,

21

be the praise of God, our song let be the praise of God, the praise of
 God, the praise of God, the praise of God, our song let be the praise of
 God, the praise of God, the praise of God, our song let be the praise of
 Our song let be the praise of God, our song let be the praise of

24

God, the praise of God, In loft-y strains let us re-joice, Our song let
 God, the praise of God. In loft-y strains let us re-joice, Our song let
 God, the praise of God, In loft-y strains let us re-joice, Our song let
 God, the praise of God, In loft-y strains let us re-joice, Our song let

27

be the praise of God, In loft-y strains let us re -

be the praise of . . God, In loft-y strains let us re -

be the praise of God, In loft-y strains let us re -

be the praise of God, In loft-y strains let us re -

30

staggered

- joice, Our song let be the praise of God, the praise of God, the praise of God.

- joice, Our song let be the praise of God, the praise of God, the praise of God.

- joice, Our song let be the praise of God, the praise of God, the praise of God.

- joice, Our song let be the praise of God, the praise of God, the praise of God.

34

No. 27A.

TRIO.—“ON THEE EACH LIVING SOUL AWAITS.”

Poco adagio. **GABRIEL.**
 SOPRANO. *p* On thee each liv - ing
URIEL. *p*
 TENOR. *Poco adagio.* ♩ - 66. On thee each liv - ing

soul a - waits; From thee, O Lord, all seek their food;
 soul . . a - waits; From thee, O Lord, all seek their food;

Thou o - pen-est thy hand, thou o - pen-est thy hand, And fill - est, and
 Thou o - pen-est thy hand, thou o - pen-est thy hand, And fill - est, and

fill - est all . . with good. On thee, on thee each liv - ing
 fill - est all . . with good. On thee, on thee each liv - ing

soul awaits ; From thee, O Lord, all seek their food ; Thou o - pen - est thy hand, And fill - est, and

soul awaits ; From thee, O Lord, all seek their food ; Thou o - pen - est thy hand, And fill - est, and

fz
p

fill - est all . . with good.

fill - est all . . with good.

RAPHAEL.

But when thy face, O

p

Lord, is hid, With sud - - den ter - ror they are

struck ; Thou tak'st their

x *3* *3* *3* *3* *3* *3* *3*

breath a-way, They van - ish in - to dust, Thou

tak'st their breath a - way, They van - ish in - to

GABRIEL. Thou send - est forth thy breath a - gain,
 URIEL. Thou send - est forth thy breath a - gain,
 dust: Thou send - est forth thy breath a - gain,

1
 And life with vig - our fresh re - turns; Re -
 And life . . with vig - our fresh . . re - turns; Re - vi - ved earth un -
 And life with vig - our fresh re - turns; Re - vi - ved earth un -

- vi - ved earth un - folds new strength And new de - lights, Re - -

- folds new strength And new de - lights, and new de - lights, Re - -

- folds new strength And new de - lights, and new de - lights, Re - vi - ved earth un -

p

- vi - ved earth un - folds new strength And new de - lights,

- vi - ved earth un - folds new strength And new de - lights,

folds new strength And new de - lights, new strength and new de -

cres.

2

new strength and new de - lights, And life with vigour fresh returns ; Re -

new strength and new de - lights, And life with vigou fresh returns ; Re - vi - ved earth un -

- lights, new strength and new de - lights, And life with vigour fresh returns ; Re - vi - ved earth un -

fz

p

vi - ved earth un - folds new strength And new de - lights, Re -

Re -

Re - vi - ved earth un -

p

vi - ved earth un - folds new strength And new de - lights,

vi - ved earth un - folds new strength And new de - lights,

Re - vi - ved earth un - folds new strength And new de - lights, and new de - lights, new strength and new de -

cres.

new strength and new de - lights.

new strength and new de - lights.

lights, new strength and new de - lights.

fz *p* *f*

No. 27b. SECOND CHORUS.—“ACHIEVED IS THE GLORIOUS WORK.”

Vivace. *f*

SOPRANO. A-chiev-ed is the glo - rious work ; ✓

ALTO. A-chiev-ed is the glo - rious work ; Our song let be the

TENOR. A-chiev-ed is the glo - rious work ; ✓

BASS. A-chiev-ed is the glo - rious work ; Our song let be the

Vivace. *f* = SS.

4 //

Our song let be the praise of God, the praise of God, the praise of

praise of God, the praise of God, the praise of God, the praise of

Our song . . let be . . the praise of God, the praise of God, the praise of

praise of God, our song let be the praise of God, the praise of God, the praise of

8 //

God.

God.

God.

God. He sole on high ex-alt-ed reigns, . . Hal

God. Glo - ry to his Name for ev - er. He sole on high ex - alt - ed

12

Glo - ry to his Name for ev - er. He sole on
 He sole on high . . . ex - alt - ed,
 - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 reigns, . . . Hal - le - lu - jah, Hal - le - lu - jah,

15//

high ex - alt - ed reigns, . . . Hal - le - lu - jah, He sole on high . . .
 reigns, . . . Hal - le - lu - jah,
 Glo - ry to his Name for ev - er, Hal - le - lu -
 Glo - ry to his Name for ev - er, He

18//

ex - alt - ed reigns, . . .
 Glo - ry to his Name for ev - er, He sole on
 - jah, Hal - le - lu - jah, Glo - ry to his Name for ev - er, He
 sole on high ex - alt - ed reigns, . . . he sole on high . . .

er, Hal - le - lu - jah,
 Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to his Name for
 jah, Glo - - ry to his Name for ev - - er, Hal - le - lu -
 er, Glo - - ry to his Name for ev - - er, Hal -

33 //

He sole on high, . . he sole on high . .
 ev - - er, Hal - le - lu - jah, He sole on high, he sole on
 jah, Hal - le - lu - jah,
 - - le - lu - jah, Hal - le - lu - jah,

36 //

ex - alt - ed reigns, ex - alt - ed reigns, Hal - le - lu -
 high ex - alt - ed reigns, ex - alt - ed reigns, Hal - le - lu -
 Glo - - ry to his Name for

- jah, He sole on high ex - alt - ed reigns,
 - jah, Hal - le - lu - jah, Hal - le - lu - jah, He sole on high ex - alt - ed
 ev - er, He sole on high ex - alt - ed reigns, Hal -
 ry to his Name for ev - er, He sole on high ex -

42 //

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to his Name for
 reigns, . . . Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to his Name for
 - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to his Name for
 - alt - ed reigns, . . . Hal - le - lu - jah,

45 //

ev - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, *staggered*
 ev - er, Hal - le - lu - jah, Hal - le - lu - jah,
 ev - er, Hal - le - lu - jah, Hal - le - lu - jah,
 Hal - le - lu - jah, Hal - le - lu - jah,

jah, Hal - le - lu - jah, Glo - ry to his Name for
 Glo - ry to his Name for ev - er, Hal - le - lu - jah,
 Glo - ry to his Name for ev - er, Hal - le - lu -
 jah, Glo - ry to his Name for ev - er, Glo - ry to his Name for

51 //

ev - er, Glo - ry to his Name for ev - er,
 Glo - ry to his Name for ev - er, He sole on high ex -
 jah, Glo - ry to his Name for ev - er, for
 ev - er, glo - ry to his Name for ev - er, He

54 //

He sole on high ex - alt - ed reigns, he sole on
 - alt - ed reigns, ex - alt ed reigns, ex - alt ed reigns,
 ev - er, He sole on high ex - alt ed reigns,
 sole on high ex - alt ed reigns,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Glo-ry to his Name for
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 reigns, Hal-le-lu-jah, Hal-le-lu-jah, Glo-ry to his Name for
 reigns, Hal-le-lu-jah, Hal-le-lu-jah,
 ev-er. He sole on high ex-alt-ed reigns, ex-alt-ed reigns.

He sole on high ex-alt-ed reigns, ex-alt-ed reigns, ex-alt-ed reigns,
 He sole on high ex-alt-ed reigns, ex-alt-ed reigns, ex-alt-ed reigns,
 ev-er. He sole on high ex-alt-ed reigns, ex-alt-ed reigns.
 He sole on high ex-alt-ed reigns, ex-alt-ed reigns, ex-alt-ed reigns,
 He sole on high ex-alt-ed reigns, ex-alt-ed reigns, ex-alt-ed reigns, ex-alt-ed reigns.

Hal-le-lu-jah, Hal-le-lu-jah.
 Hal-le-lu-jah, Hal-le-lu-jah.
 Hal-le-lu-jah, Hal-le-lu-jah.
 Hal-le-lu-jah, Hal-le-lu-jah.

PART III.

No. 28. INTRODUCTION (MORNING) AND RECITATIVE.—“ IN ROSY MANTLE APPEARS.”

Largo. $\text{♩} = 66.$

f cantabile. *fz*

fz fz p fz f p

fz p fz p fz fz p

fz fz p pp

URIEL.

In ro - sy man - tle ap -

p

- pears, by mu-sic sweet a - wak'd, The morning, young and fair.

fz *p*

From heav'n's an - gel - ic choir Pure har - mo - ny des -

fz *p*

1 cends on ra - vish'd earth. Be-hold the bliss-ful

mf *fz*

pair, Where hand in hand they go : their glowing looks Express the thanks that

swell their grateful hearts. A louder praise of God their lips Shall ut-ter soon ; *Più moto.*

f

then let our voices ring, U - ni - ted with their song.

f

No. 29.

DUET AND CHORUS.—“BY THEE WITH BLISS.”

Adagio. $\text{♩} = 60.$

The piano introduction is in 4/4 time, marked *Adagio* with a tempo of 60 beats per minute. It begins with a piano (*p*) dynamic and features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The melody consists of quarter notes and eighth notes, with some triplet markings.

4

EVE.
By thee with bliss, O bounteous

ADAM.
By thee with bliss, O

The vocal duet begins at measure 4. Eve's part is on the upper staff, and Adam's part is on the lower staff. Both parts feature a melodic line with some grace notes and a piano accompaniment of eighth notes. The lyrics are: "By thee with bliss, O bounteous" for Eve and "By thee with bliss, O" for Adam.

8

Lord, Both heav'n and earth . . . are stor'd. This

bounteous Lord, Both heav'n and earth are stor'd.

The vocal chorus begins at measure 8. The lyrics are: "Lord, Both heav'n and earth . . . are stor'd. This bounteous Lord, Both heav'n and earth are stor'd." The music features a melodic line with some grace notes and a piano accompaniment of eighth notes.

12 **1**

world so . . . great, so won-derful, Thy might - y

This world so great, so won-derful, Thy might - y hand

The vocal chorus continues at measure 12. The lyrics are: "world so . . . great, so won-derful, Thy might - y This world so great, so won-derful, Thy might - y hand". The music features a melodic line with some grace notes and a piano accompaniment of eighth notes.

hand . . . has fram'd, This world so . . . great, so . . .
 . . . has fram'd, This world so . . . great,

20

won - derful, Thy might y hand . . . has fram'd. By
 so won - derful, Thy might y hand . . . has fram'd.

[29a]

// 24

2

Thee with bliss, O boun teous
 By . . . Thee with bliss, O . . . boun teous
 SOPRANO.
 ALTO. For ev - er bless-ed be his pow'r for
 TENOR. For ev - er bless-ed be his pow'r, for
 BASS. For ev - er bless-ed be his pow'r, for
 For ev - er bless-ed be his pow'r, for

Lord, Both heav'n and earth are
 Lord, Both heav'n and earth are
 ev - - er bless-ed be his pow'r,
 ev - - er bless-ed be his pow'r,
 ev - - er bless-ed be his pow'r,
 ev - - er bless-ed be his pow'r,

// 30

stor'd... This world so . . great, so . .
 stor'd. This world . . so . . great, so . .
 His Name be ev - er mag - ni - fied, his Name,
 His Name be ev - er mag - ni - fied, his Name,
 His Name be ev - er mag - ni - fied, his Name,
 His Name be ev - er mag - ni - fied, his Name,

pp sempre.

33

won - derful, Thy might - - - y hand has
 won - derful, Thy might - - - y hand has
 his Name be ev - er mag - - ni - fied,
 his Name be ev - er mag - - ni - fied,
 his Name be ev - er mag - - ni - fied,
 his Name be ev - er mag - - ni - fied,

// 36 3

fram'd. This world so . . . great, so . . .
 fram'd, This world so . . . great, so . . .
 his Name be ev - er mag - ni - fied, his Name,
 his Name be ev - er mag - - ni - fied, his Name,
 his Name be ev - er mag - - ni - fied, his Name,
 his Name be ev - er mag - - ni - fied, his Name,
 his Name be ev - er mag - - ni - fied, his Name,

won-derful, Thy might-y hand . . . has fram'd, thy might-y
 won-derful, Thy might-y hand has fram'd, thy might-y
 his Name be ev-er mag-ni-fied, be
 his Name be ev-er mag-ni-fied, be
 his Name be ev-er mag-ni-fied, be
 his Name be ev-er mag-ni-fied, be

hand has fram'd, thy might-y hand has fram'd. . .
 hand . . has fram'd, thy might-y hand has fram'd. . .
 mag-ni-fied, be mag-ni-fied. . .
 mag-ni-fied, be mag-ni-fied. . .
 mag-ni-fied, be mag-ni-fied. . .
 mag-ni-fied, be mag-ni-fied. . .

Allegretto. $\text{♩} = 66.$

Of stars the

mezza voce. *p*

55

fair - est, pledge of day, . . . That crown'st the smi-ling morn; . .

f *B.H.*

// 61

And thou, bright sun, that cheer'st the world,

p

68

Thou eye and soul of all ;

f

75

And thou, bright sun, that cheer'st the world. Thou eye and

p

5

SOPRANO. *f* Pro-claim in your ex-tend-ed course Th'al-might y pow'r and praise of

ALTO. Pro-claim in your ex-tend-ed course, pro-

TENOR. *f* Pro-claim, . . . pro-claim in your ex-tend-ed course, pro-

CHORUS. soul of all; Pro-claim in your ex-tend-ed course,

// 88

God, and praise of God, Pro-claim, . . . pro-claim . . . Th'al-mighty

- claim Th'al-mighty pow'r and praise of God, th'al-might - y pow'r and praise of

- claim, pro-claim Th'al-mighty pow'r and praise of God, th'al-mighty

pro-claim in your ex-tend-ed course Th'al-might - y pow'r and praise of

// 94

6

EVE. pow'r and praise of God, and praise of God. And thou that rul'st the si-lent

God, and praise of God, and praise of God.

pow'r and praise of God, and praise of God.

God, and praise of God, and praise of God.

p

101

116

night And all ye star-ry hosts, Spread

108

wide, and ev'-ry-wherespread wide his praise In chor-al songs . . a -

// 115

- bout, Spread wide, . and ev'-ry-where his praise

// 122

In chor-al songs . . a - bout. Ye might-y el - e - menta

ADAM.

// 128

by his pow'r Your cease-less chan-ges make, your cease-less chan-ges

make; Ye, ve dusk - y mists, and dew - y

//

steams, That rise and fall thro' th' air, that rise and fall thro' th' air;

[29c]

//

7

EVE.
ADAM.
CHORUS.
SOPRANO.
ALTO.
TENOR.
BASS.

Re-sound the praise of God our Lord, re-sound the

praise of God our Lord. Great . . his Name,
 Re - sound the praise of God our Lord. Great his
 Re - sound the praise of God our Lord. Great his
 Re - sound the praise of God our Lord. Great his
 Re - sound the praise of God our Lord. Great his

and great his might, great . . his Name, and
 Name, and great his might, great his Name, and
 Name, and great his might, great his Name, and
 Name, and great his might, great his Name, and

great his might.

great his might.

great his might.

great his might.

great his might.

great his might.

p

// 166

Eve. p

Ye purling fountains, tune his praise; . . . And

// 171

wave your tops, ye pines. . . Ye

cres. *p*

plants, ex-hale, ye flow-ers, breathe, breathe To him . . . your

balm-y scent. Ye plants, ex-hale, ye

flow-ers, breathe, breathe To him . . . your balm-y scent.

ADAM.
Ye

that on mountains stately tread, And ye that low-ly creep;

Ye, ye birds that sing . . . at hea-ven's

// 206

gate, And ye that swim the stream; Ye

[29d] // 212

10

crea - tures all, ex - tol the Lord;

CHORUS.

Ye, ye crea - - tures

Ye, ye crea - - tures

Ye, ye crea - - tures

Ye, ye crea - - tures

Eve.

11

Ye
ADAM.
Ye

p *p*

233

val - leys, hills, and sha - dy woods, . . Made vo - cal by our song, . .

val - leys, hills, and sha - dy woods, Made vo - cal by our song,

p

239

12

From morn till eve you

From morn till eve you

p

245

shall re - peat Our grate - ful hymns . . of praise, From

shall re - peat Our grate - ful hymns of praise,

p

morn . . . till eve you shall re . . .

From morn till eve you shall re-peat, from morn till eve you

// 257

peat Our grate - ful, our grate - - - ful hymns . . of

shall re-peat Our grate - ful, our grate - - - ful hymns . . of

// 263 **13**

[29e]

praise.

praise.

CHORUS.

Hail! boun - teous Lord! Al - might - - - y,

Hail! boun - teous Lord! Al - might - - - y,

Hail! boun - teous Lord! Al - might - - - y,

Hail! boun - teous Lord! Al - might - - - y,

hail ! Thy word call'd forth this won - drous

hail ! Thy word call'd forth this won - drous

hail ! Thy word call'd forth this won - drous

hail ! Thy word call'd forth this won - drous

ff

frame, The heav'ns and earth thy pow'r a - dore, the

frame, The heav'ns and earth thy pow'r a - dore, the

frame, The heav'ns and earth thy pow'r a - dore, the

frame, The heav'ns and earth thy pow'r a - dore, the

p

cres. heav'ns and earth thy pow'r a - dore, the heav'ns and

cres. heav'ns and earth thy pow'r a - dore, the heav'ns and

cres. heav'ns and earth thy pow'r a - dore, the heav'ns and

cres. heav'ns and earth thy pow'r a - dore, the heav'ns and

cres.

praise thee now and ev - er - more, we
 - more, and ev - er - more, and ev
 ev - er - more, we praise thee now and ev - er - more, and
 - more, we praise, thee now and ev - er - more,

311

praise thee now and ev - er - more, and ev - er - more, we
 er - more, we
 ev - er - more, we praise thee now and ev - er -
 we praise thee now and ev - er - more, we praise thee now and ev - er - more, we
 we praise thee now and ev - er - more, we praise thee now and ev - er - more, we

317

16

praise thee now and ev - er - more, we praise thee now and ev - er -
 praise thee now, we praise thee now and ev - er - more, and ev - er -
 - more, we praise thee now and ev - er -
 praise thee now and ev - er - more, we praise thee now and ev - er -

- more, we praise thee now and ev *staggered*

- more, we praise thee now and ev *-staggered*

- more, we praise thee now and ev *staggered*

- more, we praise thee now and ev

er - more, The heav'ns and earth thy

er - more, The heav'ns and earth thy

er - more, The heav'ns and earth thy

er - more, The heav'ns and earth thy

pow'r a - dore, the heav'ns and earth thy pow'r a - dore, thy

pow'r a - dore, the heav'ns and earth thy pow'r a - dore, thy

pow'r a - dore, the heav'ns and earth thy pow'r a - dore, thy

pow'r a - dore, the heav'ns and earth thy pow'r a - dore, thy

pow'r a - dore; We praise thee now and ev - ermore,

pow'r a - dore; We praise thee now and ev - ermore,

pow'r a - dore; We praise thee now and ev - ermore,

pow'r a - dore; We praise thee now and ev - ermore,

// 348

18

and ev - er-more, we praise thee now and ev - ermore,

and ev - er-more, we praise thee now and ev - ermore,

and ev - er-more, we praise thee now and ev - ermore,

and ev - er-more, we praise thee now and ev - ermore,

// 356

and ev - er-more, and ev - er - er - more,

and ev - er-more, and ev - er - er - more,

and ev - er-more, and ev - er - er - more,

and ev - er-more, and ev - er - er - more,

The heav'ns and earth thy pow'r a - dore; We praise thee
 The heav'ns and earth thy pow'r a - dore; We praise thee
 The heav'ns and earth thy pow'r a - dore, thy pow'r a - dore; We praise thee
 The heav'ns and earth thy pow'r a - dore, thy pow'r a - dore; We praise thee

// 373

now and ev - er - more, and ev - er - more, and
 now and ev - er - more, and ev - er - more, and
 now and ev - er - more, and ev - er - more, and
 now and ev - er - more, and ev - er - more, and

// 379

ev - er - more.
 ev - er - more.
 ev - er - more.
 ev - er - more.

No. 30. RECITATIVE (ADAM AND EVE).—"OUR DUTY WE HAVE NOW PERFORMED."

ADAM.

Our du - ty we have now per - form'd, In of - f'ring up to God our thanks.

fp *mf* *fz* *f*

Allegro. *RECIT.*

Now fol - low me, dear part - ner of my

Allegro. ♩ = 88. *f* *fp* *p*

life, Thy guide I'll be; and ev - 'ry step

f *p*

Pours new de - lights in - to our breasts, Shows won - ders ev - 'ry - where.

fz *p*

Then may'st thou feel and know the high de - gree Of bliss the Lord al - lot - ted us, And

with de - vo - ted heart His boun - ties cel - e - brate. Come, come, fol - low me,

fz *mf*

fol - low me, thy guide I'll be. O thou for whom I am, my

EVE.

f *p*

help, my shield, My all, . . . thy will is law to me:

Andante. *Andante.* $\text{♩} = 72$

tr

So . . . God our Lord or - dains ; and from o - be - di - ence, and from o -

f *p*

- be - di - ence Grows my pride . . . and hap - pi - ness.

mf *p* *f*

No. 81.

DUET (ADAM AND EVE).—"GRACEFUL CONSORT."

Adagio. $\text{♩} = 50.$

p *p*

ADAM.

Grace ful

fz *fz* *p* *p*

con-sort, at thy side . . . Soft . . . ly fly the gold en

hours; Ev . . ry . . mo - ment brings new rap-ture, new rap ture,

fz

Ev-'ry care, . . ev-'ry care is lull'd to rest, Graceful

p *fz*

con-sort, Ev'ry moment brings new rap-ture, Ev'ry care is lull'd . . to rest.

tr

p *fz* *p*

1 EVE.

Spouse . . . a - dor - ed, at thy side . . . Pu - rest

p *p*

joys o'er-flow the heart; Life and all I have, all I

have is thine; My re - ward, . . my re - ward thy love . . shall

fz *p*

be, . . Spouse a - dor - ed, Life and all I have, all I

fz *p*

have is thine; My re - ward thy love . . shall be, Spouse a - dor - ed, at thy side . . Purest
 Grace-ful con - sort, at thy side, . . at thy side . .

joys . . o'erflow the heart; Life and all . . I have is thine; My re -
 Soft - ly fly . . the gold - en hours; Ev - 'ry mo - ment brings new

- ward, my re - ward thy love shall be, . . Spouse a - dor - ed, Life and
 rap - ture, Ev - 'ry care is lull'd to rest, Grace - ful con - sort, Ev - 'ry

all I have, all I have is thine; My re - ward thy love . . shall be, . .
 mo - ment brings new rap - ture, Ev - 'ry care is lull'd . . to rest, . . Grace - ful

Spouse a - dor - ed, My re - ward, . . . my re - ward thy love . . . shall
 con - sort, grace - ful con - sort, Ev - ry care, . . . ev - ry care is lul'd . . . to

2 *Allegro.*

be.
 rest. The dew-drop-ping morn, O how she quickens all!
Allegro. ♩ = 88.

The cool-ness of ev'n, O how she

all restores!
 How grate - ful

How pleas - ing is . . of
is . . of fruits the sa-vour sweet!

p

fragrant bloom the smell ! But, with-out thee, but, with-out thee,
But, with-out thee, but, with-out thee, but, with-out

what is to me the breath of ev'n,
thee, what is to me The morn-ing dew,

the frag - rant bloom ? With
The sa - v'ry fruit, With

p

thee, with thee is ev-'ry joy en-han-ced, With thee, with
thee, with thee is ev-'ry joy en-han-ced, With thee, with

f *p*

thee de-light is év-er new, With thee, with
thee de-light is ev-er new, With thee, with

f *p*

thee . . . is life . . . in-ces-sant bliss, Thine, thine,
thee is life . . . in-ces-sant bliss, Thine, thine,

p

4
thine it all . . . shall be, With
thine it all . . . shall be,

fz *fz* *p*

thee, with thee, with thee . . . is life, is life . . . in - ces - sant bliss,

With thee, with thee, with thee . . . is life, is life in - ces - sant bliss,

Thine, thine it all, . . . it all

Thine, thine it all, . . . it all

pp

shall be, thine, thine it all shall be.

shall be, thine, thine it all shall be.

fz *p* *mf*

5

The dew-dropping morn, O how she quickens all !

p *p*

The cool-ness of e'en, O how she all restores!

How grate-ful is . . . of

How pleas-ing is . . . of
fruits the sa-vour sweet!

6
fragrant bloom the smell ! But, with-out thee, but, with-out thee,
But, without thee, but, without thee, but, without

what is to me the breath of ev'n,
 thee, what is to me The morning dew,

the frag - rant bloom?
 The sa - v'ry fruit,

f *p*

With thee, with thee is ev-'ry joy en - han - ced, With
 With thee, with thee is ev-'ry joy en - han - ced, With

f

thee, with thee de - light is ev - er new, With thee,
 thee, with thee de - light is ev - er new, With thee,

p *f* *p*

with thee is life . . . in - ces - sant bliss, Thine,
with thee is life . . . in - ces - sant bliss, Thine,

This system contains the first two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *p* dynamic marking.

thine, thine it all . . . shall be,
thine, thine it all . . . shall be,

This system contains the second two lines of the musical score. The piano accompaniment features a *fz* dynamic marking.

9

With thee, with thee, with thee
With thee, with thee, with thee . . .

This system contains the third two lines of the musical score. The piano accompaniment includes *fz* and *p* dynamic markings.

is life, is life . . in - ces - sant bliss, Thine, thine it
is life, is life in - ces - sant bliss, Thine, thine it

This system contains the final two lines of the musical score. The piano accompaniment includes *f*, *p*, and *pp* dynamic markings.

all . . shall be, With thee is life in - ces-sant bliss,
all . . shall be, With thee is life in - ces-sant bliss,
dolce.

Thine, . . . thine . . . it all shall
Thine, . . . thine . . . it all shall

be, it all . . . shall be. . .
be, . . . it all shall be. . .
f

No. 82.

RECITATIVE (TENOR).—"O HAPPY PAIR,"

URIEL.

O happy pair! and happy still might be If not misled by false conceit. Ye strive at

more than grant-ed is; And more de-sire to know, than know ye should.

No. 83.

CHORUS.—"SING THE LORD, YE VOICES ALL."

Andante.

SOPRANO.

Sing the Lord, ye voi - ces all, Mag - ni - fy his Name thro' all cre - a - tion,

ALTO.

Sing the Lord, ye voi - ces all, Mag - ni - fy his Name thro' all cre - a - tion,

TENOR.

Sing the Lord, ye voi - ces all, Mag - ni - fy his Name thro' all cre - a - tion,

BASS.

Sing the Lord, ye voi - ces all, Mag - ni - fy his Name thro' all cre - a - tion,

Andante. 56.

Cel - e-brate his pow'r and glo-ry, Let his Name resound on high.

Cel - e-brate his pow'r and glo-ry, Let his Name resound on high.

Cel - e-brate his pow'r and glo-ry, Let his Name resound on high.

Cel - e-brate his pow'r and glo-ry, Let his Name resound on high.

fp fp fp f fz

10

Allegro.

Je - ho - vah's praise for ev - er shall en -

Je - ho - vah's praise for ev - er shall en - dure, A

A - - - men, A - men, A - men, Je - ho - vah's praise for

Allegro. ♩ = 80.

f

Fugue seg 1

14

staggered

dure, A men, Je - ho - vah's praise for

- men, A men,

ev - er shall en - dure, Je - ho - vah's praise for

Je - ho - vah's praise for ev - er shall en - dure, A

ev - er shall en - dure, A - men, A -
 Je - ho - vah's praise, Je - ho - vah's praise for
 ev - er shall en - dure, A - - - men, Je - ho - vah's
 men, Je - ho - vah's praise for ev - er shall en -

//
20

S+A seg 3

- men, Je - ho - vah's praise for ev - er shall en -
 ev - er shall en - dure, A T+B seg 3
 praise for ev - er shall en - dure, Je - ho - vah's
 dure, A men,

//
23

dure, A men,
 - men, Jehovah's praise for ev - er shall en dure, A
 praise, Je - ho - vah's praise for ev - er shall . . en - dure, A men,
 Je - ho - vah's praise for ev - er shall endure, A men,

T+B seg 4

men, Je-ho-vah's praise, Je-ho-vah's

men, A

Je-ho-vah's praise for ev-er shall en-dure, Je-ho-vah's

Je-ho-vah's praise for ev-er shall en-dure, Je-ho-vah's

30

seg 5

ho-vah's praise for ev-er shall en-dure, A

men, A men, Je-ho-vah's praise for ev-er shall..

praise for ev-er shall en-dure, A men, A-men, A

praise for ev-er shall endure, A men, A-men, A

33

2

men, Je-ho-vah's praise for ev-er shall en-dure,

en-dure, Je-hovah's praise for ev-er shall en-dure,

men, for ev-er shall en-dure,

men, A men, for ev-er shall en-

Soll. *p*

A men, A men, A men, A men, A men, A men.

Chorus.

dure,

//
39

men. men. men. men.

seg 6

f Je - ho - vah's

f Je - ho - vah's praise for ev - er, for

f Je - ho - vah's praise for . . .

praise for ev - er shall en - dure, for ev - er shall en - dure,
 for ev - er shall en - dure, Je - ho - vah's praise for
 ev - er shall en - dure, for ev - er shall en - dure, A - -
 ev - er shall en - dure, for ev - er shall en - dure,

seg 7 3

Je - ho - vah's praise for ev - er shall en -
 ev - er shall en - dure, A
 men, A - men, A - men, Je - ho - vah's praise for

staggered

- dure, A men, Je - ho - vah's praise for
 - men, A men,
 ev - er shall en - dure, Je - ho - vah's praise for
 Je - ho - vah's praise for ev - er shall en - dure, A - -

Soli.

p A - men, A - men, A - men,

p A - men, A - men,

p A - men, A - men, A - men,

p A - men, A - men, A - men,

Chorus. (end of fugue)

men, Je - ho-vah's praise for

men,

A - men,

A - men,

shall en-dure.

p men, A - men, A - men,

p men, A - men, A - men,

ev - er shall en - dure, A - men, A-men, Je - ho - vah's

f Praise the Lord. *f* Ut - ter thanks.

f Praise the Lord. *f* Ut - ter thanks.

f Praise the Lord. *f* Ut - ter thanks.

f Praise the Lord. *f* Ut - ter thanks.

men, A men. men, A men. praise for ev - er shall en - dure. Je - hovah's praise, Je - ho - vah's Je - hovah's praise, Je - ho - vah's Je - hovah's praise, Je - ho - vah's Je - hovah's praise, Je - ho - vah's

//

70

praise, staggered Je - praise, staggered Je - praise, staggered Je - praise, staggered Je

ho - - - vah's praise for ev - er shall en -

ho - - - vah's praise for ev - er shall en -

ho - - - vah's praise for ev - er shall en -

ho - - - vah's praise for ev - er shall en -

ff

- dure. Praise the Lord. Ut - ter thanks. Je - ho-vah's

- dure. Praise the Lord. Ut - ter thanks. Je - ho-vah's

- dure. Praise the Lord. Ut - ter thanks. Je - ho-vah's

- dure. Praise the Lord. Ut - ter thanks. Je - ho-vah's

praise for ev - er shall en - dure. A - men, rit A - men.

praise for ev - er shall en - dure. A - men, rit A - men.

praise for ev - er shall en - dure. A - men, rit A - men.

praise for ev - er shall en - dure. A - men, A - men.

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