

HAYDN

The Creation

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THE CREATION

AN ORATORIO

IN VOCAL SCORE

COMPOSED IN THE YEARS 1797 AND 1798 BY

J. HAYDN.

WITH A SEPARATE ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE, ARRANGED BY
VINCENT NOVELLO.

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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 *Leviathan*
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's 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 in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The score is marked with various dynamics including *f* (forte), *p* (piano), *ff* (fortissimo), and *tr* (trill). It includes numerous musical ornaments such as slurs, accents, and triplets. The piece begins with a *Largo* tempo and a metronome marking of 60 quarter notes per minute. The first system starts with a *f* dynamic and includes a trill in the right hand. The second system features a trill in the right hand and triplets in both hands. The third system continues with triplets and dynamic markings. The fourth system is characterized by dense chordal textures and dynamic shifts. The fifth system shows a progression from *f* to *ff* with complex rhythmic patterns. The sixth system concludes with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by *ff*, *f*, *p*, and *pp*. A crescendo is marked with a line and the word *cres.* leading to a *f* dynamic. Articulation is shown with accents and slurs. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

No. 2.

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

♩ = 72. **RAPHAEL.**

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

and the earth was without form, and void;

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

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CHORUS. *♩ = 120.*
SOPRANO. *pp sotto voce.*
 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

The first system of the score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo).

light : and there was light.
 light : and there was light.
 light : and there was light.
 light : and there was light.

The second system continues the vocal and piano parts. The vocal lines are repeated with the lyrics "light : and there was light." The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p*, *ff*, and *f* (forte).

URIEL (TENOR). And God saw the light, that it was

The third system features a tenor solo part for Uriel, indicated by a circled label. The lyrics are "And God saw the light, that it was". The piano accompaniment continues with the established pattern. Dynamics include *f*.

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

The fourth system concludes the page with the lyrics "good : and God di - vi - ded the light from the dark-ness." The vocal parts and piano accompaniment continue. Dynamics include *f*.

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

Andante. ♩ = 88.

The musical score is written for voice and piano. It consists of seven systems of staves. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system continues the piano accompaniment with dynamics of piano (p), forte (f), and mezzo-forte (fz). The third system features a more complex piano accompaniment with dynamics of fz, p, and f. The fourth system introduces the vocal line for the character Urieel, with lyrics: "Now van-ish be-fore the ho-ly beams". The piano accompaniment for this system includes dynamics of fz, p, and p. The fifth system continues the vocal line with lyrics: "The gloomy shades of an-cient night, Now van-ish be-fore the". The piano accompaniment has a dynamic of p. The sixth system continues the vocal line with lyrics: "ho-ly beams The gloom-y shades of an-cient night." The piano accompaniment has a dynamic of p. The seventh system concludes the piece with a tempo change to "a tempo" and a dynamic of fz.

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

p *f* *fp*

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

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

tr

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

fair pre-vails.

fz *fz* *fz* *ff*

Allegro moderato.

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

Allegro moderato. ♩ = 120.

ff *p* *ff* *p*

sink in the deep a-bys-s To end-less night,

Down they sink in the deep

byss To end-less night,

fp

to end-less

fp

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

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

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

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

world springs up, springs up at God's com-mand. *UBI EI.*

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

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

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

CHORUS. *f* Des - pair - ing rage, des - pair - ing, at -

CHORUS. *f* Des - pair - ing, curs - ing rage at - tends, at -

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

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

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

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

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

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

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.

f

p

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

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 -

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.

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 firmament, and divided the waters which were under the firmament

ment from the waters which were above the firmament: and it was so.

Allegro assai.

Allegro assai. ♩ : 132.

Now furious storms tempestuous rage,

ff

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

By sud-den fire the sky is in -

ff

- flam'd,

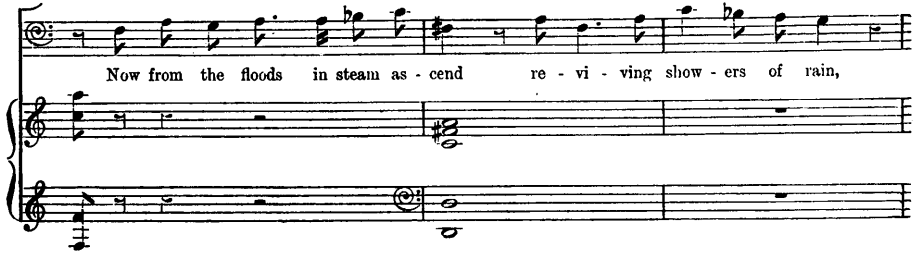
f *cres.*

And aw-ful thunders are roll-ing on high

ff *p*



Piano introduction with a treble clef staff featuring a complex, arpeggiated texture and a bass clef staff with a simple accompaniment.



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

Vocal line with lyrics and piano accompaniment.



Piano accompaniment for the second system, featuring a treble clef staff with a complex, arpeggiated texture and a bass clef staff with a simple accompaniment. Dynamics *p* and *f* are indicated.



The drea - ry waste - ful - hail,

Vocal line with lyrics and piano accompaniment. Dynamics *p* is indicated.



the light and fla - ky snow.

Vocal line with lyrics and piano accompaniment.

No. 5. SOLO (SOPRANO) AND CHORUS.—“THE MARV'LOUS WORK.”

Allegro. ♩ 144.
Oboe Solo.

GABRIEL.

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

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

And

to th'e - ther - eal vaults re - sound

The praise of God,

the praise of God,

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

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

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

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

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

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

And to th'e-theral 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'lous work be - hold a - maz'd The

sec - ond day,

sec - ond day,

sec - ond day,

sec - ond day,

p

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'sec - ond day,'. The piano accompaniment begins with a piano (*p*) dynamic. The first vocal staff continues with the lyrics 'The marv'lous work be - hold a - maz'd The'.

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

f

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'glo - rious hier - arch - y of heav'n ; And to th'e - the - real vaults'. The piano accompaniment begins with a forte (*f*) dynamic. The vocal parts then repeat the phrase 'And to, and to th'e - the - real' on four separate staves.

. . resound The praise of God, and of the sec - ond day, The
 vaults resound The praise of God, and of the sec - ond day,
 vaults resound The praise of God, and of the sec - ond day,
 vaults resound The praise of God, and of the sec - ond day,
 vaults resound The praise of God, and of the sec - ond day,
 vaults resound The praise of God, and of the sec - ond day,
p

mar - v'lous work be - hold a - maz'd The glo - rious
f *p*

hier - arch - y of heav'n ; And to th' e - the - real vaults resound
 And to th' e - the - real vaults re - sound, and
 And to th' e - the - real vaults re - sound, and
 And to th' e - the - real vaults re - sound, and
 And to th' e - the - real vaults re - sound, and
f *p* *f*

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*

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

This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated across the vocal staves.

day.
day.
day.
day.
day.

This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated across the vocal staves.

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. $\text{♩} = 132$.

f *p* *f*

RAPHAEL

Roll - - - ing in foam - - - ing bil - lows, Up -

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

Roll - ing in foam - ing bil - lows, Up - lift - ed, up -

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "lift - ed, roars the boist'rous sea, up - lift - ed". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

f *p*

The second system continues the musical score. The vocal line has lyrics: "roars the boist'rous sea. Mountains and rocks now e -". The piano accompaniment includes dynamic markings *f* (forte) and *p* (piano). The right hand of the piano part has a melodic line with some grace notes.

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

The third system of the musical score has lyrics: "- merge, Their tops a - mong the clouds as - cend, their tops a -". The piano accompaniment continues with a similar rhythmic pattern, featuring chords in the left hand and a melodic line in the right hand.

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

f *p*

The fourth system has lyrics: "- mong the clouds as - cend, Mountains and rocks now e - merge, Their". The piano accompaniment includes dynamic markings *f* and *p*. The right hand of the piano part has a melodic line with some grace notes.

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

The fifth system has lyrics: "tops a - mong the clouds as - cend, their tops a - mong the clouds as - cend, a - mong the". The piano accompaniment continues with a similar rhythmic pattern, featuring chords in the left hand and a melodic line in the right hand.

clouds their tops as - cend.

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

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

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

In ser - pent er - ror, in ser pent

er - ror riv - ers flow, riv - ers

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics 'er - ror riv - ers flow, riv - ers'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

flow.

The second system continues the vocal line with the lyric 'flow.' and the piano accompaniment. The piano part includes a dynamic marking of *f* (forte) towards the end of the system.

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

The third system begins with a tempo marking of $\text{♩} = 80.$ and the lyrics 'Soft - - - ly purl - - - ing, glides'. The piano accompaniment features a delicate melody with triplets and a dynamic marking of *p* (piano).

on Through si - lent vales the lim - pid

The fourth system contains the lyrics 'on Through si - lent vales the lim - pid'. The piano accompaniment continues with a consistent eighth-note accompaniment.

brook, Soft - - - ly purl - ing,

The fifth system concludes with the lyrics 'brook, Soft - - - ly purl - ing,'. The piano accompaniment features a more active eighth-note melody in the right hand.

glides on Through si - lent vales the

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

glides on Through si - lent vales the

lim - pid brook, Soft - ly

purl - ing, glides on Through

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."

Andante. GABRIEL.

With ver - dure clad the

Andante. $\text{♩} = 92$

p *ff* *ff* *p*

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

p *f* *p*

is the charm - ing sight. Here fra - grant herbs their

ff *ff*

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a more rhythmic passage. 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 vocal and piano parts. The vocal line has a slight pause before the lyrics. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

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

The third system features a vocal line with a long note and a piano accompaniment with dynamic markings of *fz* (forzando), *p*, and *f*.

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

The fourth system continues with the vocal and piano parts. The piano accompaniment has dynamic markings of *fz* and *p*.

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

The fifth system concludes the page with the vocal and piano parts. The piano accompaniment has dynamic markings of *f* and *p*.

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

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

is the charming sight. Here fra - grant herbs their

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

here shoots the heal - ing plant,

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

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

shoots . . . the heal - ing plant.

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,

p

No. 11. CHORUS.—"AWAKE THE HARP."

Vivace.

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

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

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

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

Vivace. ♩ = 138.

f *fz* *fz*

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,

tr

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,

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

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, in state - ly
 earth Has clo - thed in state - ly, in state - ly

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
 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
 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 - joi - ce in the Lord, the

a - wake the harp, the lyre a - wake! Re - joi - ce in the Lord, the

a - wake the harp, the lyre a - wake! Re - joi - ce in the Lord, the

a - wake the harp, the lyre a - wake! Re - joi - ce in the Lord, the

f

migh - ty God; For he both heav - en and earth Has clo - thed in

migh - ty God; For he both heav - en and earth Has clo - thed in

migh - ty God; For he both heav - en and earth Has clo - thed in

migh - ty God; For he both heav - en and earth Has clo - thed in

f

tr

state

state - ly dress, in

state - ly dress, in state

state - ly dress, in state

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

This musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bottom two staves, with a grand staff (treble and bass clefs). The music is in 4/4 time and features a steady, rhythmic accompaniment with chords and moving lines.

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

This recitative for tenor is set in 4/4 time with a key signature of one sharp (F#). It begins with the name 'URIEL.' in all caps. The lyrics are: 'And God said, Let there be lights in the firmament of heav'n, to divide the day from the night, and to give light up on the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.' The piano accompaniment is in the bottom two staves, featuring a simple harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the end of the piece.

No. 13.

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

Andante. ♩ = 80.

pp *p* *crec.*

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

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.

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 -

-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 -

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

f

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,

fz

the wonder of his work dis-plays the fir-ma-ment.

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

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

the wonder of his work dis-plays the fir-ma-ment.

GABRIEL.

URIEL.

RAPHAEL.

In all the lands re -

In all the lands re - sounds the word,

In all the lands re - sounds the ..

- 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,

The first system consists of four staves. The top three staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff notation.

In all the lands re - sounds the

In all the lands re - sounds the word,

In all the lands re - sounds the word,

The second system consists of four staves. The top three staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff notation.

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,

The third system consists of four staves. The top three staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff notation, including a trill (tr) in the right hand.

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. *Più Allegro.*

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

a tempo.

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

a tempo.

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

Più Allegro. f

The hea - vens are tell - ing th

The hea - vens are tell - ing the

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

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

Più Allegro. ♩ = 144.

p a tempo. *f*

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

glo - ry of God, The won - der of his work dis - plays, dis -

God, The won - der, the won - der of his work dis - plays, dis -

God, The won - der, the won - der of his work, the won - der of his work dis -

- plays the fir - ma - ment,

- plays the fir - ma - ment,

- plays the fir - ma - ment,

- plays the fir - ma - ment, the

the won - der

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

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

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

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

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 -
sf

- 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

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

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-

-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

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

ff *ff* *ff*

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

fz *3 fz* *3 fz*

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 -

- 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* *fz*

ff *p*

f *fz* *fz*

fz *fz* *p*

fz *f*

fz *fz*

GABRIEL.

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.

fz *f* *p*

His wel - come bids to morn the mer - ry

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

lark, And coo - ing, and coo - ing

tr tr calls the ten - der dove his mate, *tr tr* calls the ten - der dove his mate,

tr tr *tr tr*

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

tr tr

fz

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

p fz p

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

p

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

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

tr tr

tr tr

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

tr tr

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

fz p

mate, the ten der

tr

dove his mate.

f

pp

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

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

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

tun'd Her soft, her soft enchanting lays,

her soft

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a melodic phrase starting on a half note. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes, with some chords. The key signature has one flat, and the time signature is 4/4.

enchanting lays, her soft

This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern, including some chords and rests.

enchanting lays, her

This system contains the next two staves. The vocal line includes trills (tr) and wavy lines (w) above certain notes. The piano accompaniment continues with a similar rhythmic pattern.

soft enchanting lays, her . . . soft enchanting lays.

ff *f*

This system contains the next two staves. The vocal line repeats the phrase "soft enchanting lays, her . . . soft enchanting lays." The piano accompaniment features a more active rhythmic pattern, with dynamic markings *ff* and *f* indicated below the staff.

This system contains the final two staves of music on the page. It consists of a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, including some chords and rests.

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

Poco adagio. a tempo.

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

Poco adagio. a tempo. 80.

cres.

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

fill each wa't'ry deep ; Be fruitful, grow, and mul - tify, 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. It is in the key of D major and 2/4 time. The tempo is marked 'Moderato cantabile' with a metronome marking of 84. 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 (*ff*). The fifth system begins with the vocal line, with the name 'GABRIEL' written above the staff. The lyrics are: 'Most beau - ti - ful ap - pear, with ver - dure young a -'. The sixth system continues the lyrics: 'dom'd, The gen - tly slo - ping hills, the gen - tly slo - ping hills;'. The piano accompaniment in the sixth system includes a trill (*tr*) and fortissimo (*ff*) markings.

p

f *f* *f*

p *f* *ff* *p*

f *p* *ff* *p*

GABRIEL.

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

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

tr *ff*

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 - ting plumes are dyed as rain - bows, as

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

whirl, Their glit - ting 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

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

foam - ing wave, sports on the foam - ing, foam - ing

GABRIEL

How

fz

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

fz *fz* *fz* *fz* *fz*

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?

fz *fz*

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 *ff* *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

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

and for ev - er more, 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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

The second system continues the vocal lines and piano accompaniment. It includes a chorus section with parts for Soprano, Alto, Tenor, and Bass. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning of the system.

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 night, his glo - ry lasts for ev - er, for
 great, and great his night, his glo - ry lasts for ev - er, for
 and great his night, 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

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

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

The first system consists of seven staves. The top six staves are vocal parts, each with a line of lyrics. The seventh staff is a grand staff for piano accompaniment, showing a rhythmic pattern of eighth and sixteenth notes.

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,

The second system consists of seven staves. The top two staves are vocal parts with lyrics. The third staff is a grand staff for piano accompaniment. The bottom four staves are empty, likely representing other instruments or voices that are not present in this section.

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

ff

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

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,

p

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

ff

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.

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

Presto. RAPHAEL. RECIT. Straight o - pen - ing her fer - tile womb,

Presto. ♩ = 152. The earth o - bey'd the word, And teem'd crea - tures num - ber - less, In perfect forms, and ful - ly grown. Cheerful, roaring,

Presto.

stands the tawny li-on.

tr *tr* *Presto.*

f *3*

Presto.

With sudden leap The flexible ti-ger appears.

Presto. ♩ = 112.

f

The nimble stag Bears

up his branching head.

With flying mane, And fie-ry look, im-patient neighs the noble steed.

Andante.

Andante. ♩ = 120.

The

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady accompaniment of chords and eighth notes.

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

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.

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

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a steady accompaniment.

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a steady accompaniment.

Adagio.

rose The hosts of in-sect.

Adagio. ♩ = 88.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a steady accompaniment.

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

a tempo.

Musical notation for the sixth system, including vocal line and piano accompaniment. The piano part features a steady accompaniment.

No. 28. AIR (BASS).—"NOW HEAVEN IN FULLEST GLORY SHONE."

Maestoso. ♩ = 84.

The musical score is written in G major and 3/4 time. It features a bass line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f*, *fz*, and *p*. The vocal line is a simple bass line with lyrics.

RAPHAEL.
Now heav'n in
full - est glo - ry shone ; Earth smil'd in
all her rich at - tire ;
The room of air with fowl . . is

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

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with the lyrics 'fill'd ; The wa - ter swell'd by shoals of'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'fish ; By heav - y beasts the ground is trod,'. The piano accompaniment maintains the rhythmic pattern from the first system.

by heav - y beasts the ground is trod :

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'by heav - y beasts the ground is trod :'. The piano accompaniment includes dynamic markings *f* and *ff*.

But all the

The fourth system of music continues the piano accompaniment. The vocal line is silent. The piano accompaniment includes dynamic markings *fz* and *p*.

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

The fifth system of music continues the piano accompaniment. The vocal line has the lyrics 'work was not complete, but all the work was not complete ; There want - ed'. The piano accompaniment includes dynamic markings *f* and *p*.

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

With heart and voice his good - ness

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

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

heart and voice his good - ness praise, That,

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

heart, with heart and voice his

good - ness praise, with heart and voice, with

heart and voice his . . good - ness praise.

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. Mule and fe - male cre - a - ted he them. He brea - thed
 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.

lord and king of na-ture all.

f p f

His large and arch-ed brow sub-line

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*

And

p

in his eyes with bright - - ness shines The

f

soul, the breath and im - - age of his

pp

God.

sf *sf*

With fond - ness leans up -

- 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 - smil - ling

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 the musical score consists of three staves. The top staff is the vocal line, with lyrics: "bliss, Her soft - ly - smi - ling vir - gin looks, O!". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music is in a major key and 4/4 time.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "flow'r - y spring . . . the mir - ror, Be - speak . . .". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music continues with a similar melodic and harmonic style.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "him love, . . . love, . . . and". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features more active eighth-note patterns.

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "joy, . . . and bliss, be - speak him". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with rhythmic accompaniment.

love, and joy, . . . and bliss. . .

The fifth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "love, and joy, . . . and bliss. . .". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. This system includes dynamic markings: *pp* (pianissimo), *fz* (forzando), and *pp* (pianissimo) in the piano accompaniment. Trills (*tr*) are also indicated in the vocal line.

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.

f

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-

- 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-

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, in loft-y strains, in loft

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 -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "be the praise of God, In loft-y strains let us re -".

- 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.

The second system continues the vocal and piano parts. The lyrics are: "- joice, Our song let be the praise of God, the praise of God, the praise of God." The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

The third system shows the piano accompaniment continuing. It includes a trill (tr) in the right hand and a steady bass line in the left hand. The music concludes with a final cadence.

No. 27A.

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

Poco adagio. GABRIEL.

SOPRANO. URIEL.

TENOR. *Poco adagio.* ♩ - 66.

p cantabile. *p*

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

fz *p* *fz* *p* *fz*

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't their breath a-way, They van-ish in-to

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

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

crca.

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

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. 88. *f*

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

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

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,

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

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 . . .

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

high ex - alt - ed reigns, . . . he sole on high . . . ex - alt - ed reigns, . . . Hal -
 reigns, Hal - le - lu - jah, He sole on high . . . ex - alt - ed
 high . . . ex - alt - ed reigns, . . . Hal - le - lu - jah, Hal - le - lu -

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

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 -

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,

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

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

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

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.
 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.

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 p fz fz p

fz fz p pp

URIEL.

In ro - sv man - tle ap -

p

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

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

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

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 ; *Piu moto.*

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

Musical score for page 108, featuring vocal lines and piano accompaniment. The score includes lyrics and dynamic markings such as *f*, *p*, *mf*, and *f*. The key signature is G major.

No. 29.

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

Adagio. $\text{♩} = 60.$

p

EVE.
By thee with bliss, O bounteous

ADAM.
By thee with bliss, O

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

world so . . great, so wonderful, Thy mighty
This world so great, so wonderful, Thy mighty hand

The musical score is written in 4/4 time with a tempo of Adagio (♩ = 60). The piano accompaniment begins with a series of triplets in the right hand and a steady bass line in the left hand. The vocal parts enter with the lyrics 'By thee with bliss, O bounteous'. Eve's part is on a higher pitch than Adam's. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics continue: 'Lord, Both heav'n and earth are stor'd. This bounteous Lord, Both heav'n and earth are stor'd.' The piano accompaniment features a prominent triplet pattern in the right hand. The lyrics conclude with: 'world so . . great, so wonderful, Thy mighty hand'.

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

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

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

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

Thee with bliss, O boun teous

By . . . Thee with bliss, O . . . boun - teous

SOPRANO. For ev - er bless-ed be his pow'r for

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

p

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,

The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

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,

The piano accompaniment continues with the eighth-note pattern, including a *pp sempre.* marking in the final measure.

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,

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,

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

The first system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The piano accompaniment features a complex texture with triplets and trills in the upper register.

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.

The second system continues the vocal and piano parts. It includes dynamic markings such as *pp* (pianissimo) and *tr* (trill). The piano accompaniment continues with intricate rhythmic patterns and chordal textures.

Allegretto.

ADAM

Allegretto. $\text{♩} = 86.$
mezza voce. *p*

Of stars the

fair - est, pledge of day, . . . That crown't the smi - ling morn ; . .

f B.H.

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

p

Thou eye and soul of all ;

f

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

p

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

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

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

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.

night And all ye star-ry hosts, Spread

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

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

In chor-al songs . . a-bout. Ye night-y el-e-ments

ADAM.

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

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

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

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

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

praise of God our Lord. Great . . his Name,
praise of God our Lord. Great . . his Name,

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

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one flat (B-flat), and the time signature is 4/4.

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

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment features triplet markings in the bass line.

great his might.

great his might.

great his might.

great his might.

great his might.

p

Eve. p

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

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

mf *p*

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

ADAM.

Ye

p

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

Ye, ye birds that sing at hee-ven's

gate, And ye that swim the stream; Ye

crea - tures all, ex - tol the Lord;

crea - tures all, ex - tol the Lord;

CHORUS.

Ye, ye crea - - tures

Ye, ye crea - - tures

Ye, ye crea - - tures

Ye, ye crea - - tures

f

EVE.

Ye
ADAM.

Ye

p *p*

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,

From morn till eve you

From morn till eve you

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

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

morn till eve you shall re -

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

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

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

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.

earth thy pow'r a - dore; We praise thee now and ev - er -
 earth thy pow'r a - dore; We
 earth thy pow'r a - dore;
 earth thy pow'r a - dore; We praise thee now and ev - er -

f

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

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

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,

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

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

- more, we praise thee now and ev

- more, we praise thee now and ev

- 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

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

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

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

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

pow'r a - dore, the heav'ns *cres.* 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,

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,

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

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

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

and ev - er-more, and ev - 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

p *f*

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

p *f*

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

p *f*

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.

f p *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,

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

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

Andante. $\text{♩} = 72$

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

be - dience Grows my pride . . . and hap - pi - ness.

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 hull'd . . . to rest.

p *fz* *p*

EVE.
Spouse a - dor - ed, at thy side . . . Put 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 hild . . . to

Allegro.

be.

rest. The dew-drop-ping morn, O how she quickens all!

Allegro. ♩ = 88.

p *p* *p*

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

p

all restores!

How grate - ful

p

How pleas - ing is . . of
is . . of fruits the sa - your 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

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

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

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

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

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

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

pp
fz *p* *mf*
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!

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,

p

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

fz

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

f *p* *mf*

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

f *p* *pp*

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

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

dolce.

This system contains the first two systems of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "all . . shall be, With thee is life in - ces-sant bliss,". The piano part includes a *dolce.* marking.

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

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

This system contains the third and fourth systems of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Thine, . . . thine . . . it all shall".

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

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

f

This system contains the fifth and sixth systems of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "be, it all . . . shall be. . . ." and "be, . . . it all shall be. . . .". The piano part includes a *f* marking.

This system contains the seventh system of music, which is a piano accompaniment without vocal lines. It features a piano accompaniment in the lower staff.

No. 92.

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. 93.

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

Allegro.

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

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

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

Allegro. ♩ = 80.

f

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 shal! en - dure, A

men, Je - hovah's praise, Je -
 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

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

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.
p
A men, A men.

Chorus.

dure,
p

men.
men.
men.

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

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,

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

- 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

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

ff *ff* *ff*

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a 4/4 time signature. The lyrics are: "men, A men." followed by "men, A men." and "praise for ev - er shall en - dure." The piano accompaniment includes dynamic markings of *ff* (fortissimo) and *fz* (forzando).

praise, Je -

praise, Je -

praise, Je -

praise, Je -

fz *fz* *fz* *fz* *fz* *fz*

Detailed description: This system contains the second two systems of the musical score. It features four vocal staves and a piano accompaniment. The vocal lines continue with the lyrics: "praise, Je -", "praise, Je -", "praise, Je -", and "praise, Je -". The piano accompaniment includes dynamic markings of *fz* (forzando).

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 -

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

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