

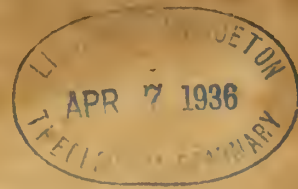
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THE



CREATION,

AN ORATORIO.

COMPOSED BY JOSEPH HAYDN.

ARRANGED FOR VOICES, ORGAN OR PIANO FORTE.

By Muzio Clementi.

From the London Edition.

BOSTON .

PRINTED BY THOMAS BADGER, Jr.

.....
1818.

LECTURE NOTES

The first part of the lecture dealt with the general theory of the subject. We began by discussing the basic principles of the theory, and then proceeded to a more detailed examination of the various aspects of the problem. The main results of the theory were derived from the study of the properties of the various functions involved.

In the second part of the lecture, we applied the theory to the study of the various cases of the problem. We showed that the theory could be used to determine the values of the various functions in a wide range of cases. This was done by using the properties of the functions and the results of the theory.

The third part of the lecture was devoted to a discussion of the various applications of the theory. We showed that the theory could be used to solve a wide range of problems in the field of mathematics. This was done by using the results of the theory and the properties of the functions involved.

In the final part of the lecture, we discussed the various extensions of the theory. We showed that the theory could be extended to a wide range of cases, and that the results of the theory could be used to solve a wide range of problems in the field of mathematics.

ADVERTISEMENT.

AT a period, when Sacred Music is making rapid progress toward perfection—when it already holds an elevated rank in the circle of science—when a love for delightful melody, and rich and sublime harmony, is become general and ardent—when the taste for this species of devotional entertainment is very much refined and improved—when Sacred Oratorios excite a deep interest in the public feeling, and are sentimentally patronized by the devout, the learned, accomplished, and opulent class of society; and are about to constitute a pleasing, exalted, religious, and permanent entertainment in the principal towns and cities of our country—At this very auspicious period, we have the great satisfaction to present our subscribers and patrons the **ORATORIO OF THE CREATION**, by *Haydn*:—A work of unbounded celebrity in all parts of Europe:—A work, classical, scientific, and sacred—of wonderful conception, of surprising genius, of masterly execution:—A work, commencing, in description, at the gloomy, chaotic state of the world, and exhibiting, by musical combination, the jarring elements, when first put in motion, till, by various evolutions, they finally issue in that perfect order and harmony, emphatically called the “*Music of the Spheres* :”—A work, impressively representing, by Recitatives, Solos, Duets, Trios, and Choruses, the sudden dissipation of the dismal shades of darkness before the splendid beams of the celestial luminary—the rapid flight of the apostate angels from the mansions of light, glory, and happiness, down to the abyss of despair, and endless night—describing, in its progress, the various labors of the Almighty—and, at the close of each successive day, celebrating his praise in sublime Chorus, till the sixth revolving Sun announces Creation complete.

This valuable work embraces all that variety, beauty, and sweetness of melody—all that richness, grandeur, and sublimity of harmony, which the most fruitful imagination can invent, or the most profound musical talents produce. Its symphonies, and accompaniments, are brilliant, and beautiful beyond description—exceedingly admired by all professors of music throughout the Union. It is a production, that will, unquestionably, stand the test of ages.

On account of the unexpected magnitude of this work, and the many unforeseen difficulties of expressing, by types, all the niceties, which may be executed by an engraver, the time of its publication has been considerably protracted.

We have, throughout this work, so far as could be accomplished by types, endeavored to preserve a fac simile of the English copy, published by Clementi; and it affords us no small degree of happiness to find, that our deviations from that copy—which have, indeed, principally proceeded from necessity—are of little consequence.

No pains, nor expenditure of time and money, have been spared to render this publication handsome and correct. The proof-sheets have had several careful inspections, by the President and Vice-President of the Handel and Haydn Society, whose correctness, taste, and ability, in this respect, are sufficient to warrant a correct copy—as far at least as is practicable; and to whom we feel greatly indebted for the aid they have afforded us in our undertaking.

Upon the whole, we feel confident, in saying, that this publication is as free from typographical, and all other errors, as could reasonably be expected; and that the mechanical execution is not inferior to that contemplated in the prospectus, and will meet the full approbation of our patrons.

As the number of pages, on account of the very close order of the English engraved copy, especially in the Piano Forte accompaniments, have necessarily exceeded, by 30 pages, the number contemplated in the prospectus, (140), we feel it our indispensable duty, in justice to ourselves, and, we are persuaded, in perfect accordance with the feelings of our subscribers, to enhance the price 25 cents per copy.

As this excellent work was but partially known in our country at the commencement of its publication, and consequently received a very inconsiderable patronage, except by the Handel and Haydn Society, of Boston, it was thought advisable not to risk a large edition. Since that time, however, our subscriptions have greatly increased, so that there will remain on hand but a very few copies, after our subscribers are supplied. Non-subscribers, therefore, who wish for a copy of this work, will make immediate application.

Before we dismiss this subject, we cannot, without doing violence to our own feelings, and injustice to our patrons, refrain from expressing our acknowledgements for their liberal encouragement to this publication. We hope, and indeed we confidently believe, they will be amply remunerated in chanting the rapturous strains contained in its pages.

That this publication may have an influence, in proportion to its intrinsic worth, in refining and elevating the standard of taste among the lovers of Sacred Music—and essentially aid the progress of genuine virtue, piety, and spiritual devotion, in our happy country, is the sincere and ardent desire of the

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INTRODUCTION.

REPRESENTATION OF CHAOS.

LARGO.

for. *p* *pp* *fz* *3* *p* *fz*

ten: pp *fz*

fz *p* *fz* *3* *3* *3* *3* *fz*

fz *p* *for.*

Cres. *fz* *for.* *p* *for.* *p*

for. *p* *for.* *p* *for.* *ff*

for. *fz* *fz* *fz* *fz* *fz*

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex rhythmic patterns with many beamed notes. The bass staff has a simpler accompaniment. Dynamic markings include *fz*, *f mo*, and *fz p*.

Second system of musical notation, continuing the piece. The treble staff has dense, fast-moving passages. The bass staff provides a steady accompaniment. A dynamic marking of *p* is present.

Third system of musical notation. The treble staff features a prominent sixteenth-note figure. The bass staff has a more melodic line. Dynamic markings include *Cres.*, *for.*, *ff*, *p*, *for.*, and *pia.*

Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. Dynamic markings include *for.*, *pia.*, *for.*, *pia.*, *for.*, *pia.*, *for.*, and *for.*

Fifth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. Dynamic markings include *pia.* and *pp*.

Sixth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. Dynamic markings include *fz*, *p*, and *p mo*.

Haydn's Creation.

PART I.

RAPHAEL. *Base voice.*

In the beginning, God cre - a - ted the heav'n and the earth; and the

PIANO RECITATIVE.
FORTE.

Pia.

earth was without form, and void; and darkness was upon the face of the deep.

CHORUS.

SOPRANO. *Sotto voce.*

And the Spir - - it of God mov'd up - - - on the face of the waters; and God

ALTO.

And the Spirit of God mov'd up - on the face of the waters; and God

TENOR.

And the Spirit of God mov'd up - on the face of the waters; and God

BASE.

And the Spirit of God mov'd up - on the face of the waters; and God

PIANO FORTE. *Pmo.*

said, let there be light; and there was light. *for.*

said, let there be light; and there was light. *for.*

said, let there be light; and there was light. *for.*

said, let there be light; and there was light. *for.*

pia. *fortissimo.*

open ped. *open ped.

URIEL. TENOR VOICE.

And God saw the light, that it was good; and God di-vid-ed the light from the darkness.

ten. *f.*

URIEL.

Aria, Andante. *fz.*

Mezze voce. *pia.*

pia.

for. fz. fz. fz. f. p. for.

fz.

Now van-ish before the ho - - ly beams, the gloomy

pia. fz. pia.

dismal shades of dark ; now van - ish before the ho - - ly beams,

the gloomy dismal shades of dark ; the first of days ap - pears, the

pia. *fz.* *pia.*

first of days ap - pears ; dis - or - der yields to or - der, to

f *p.*

or - der fair, - - the place, dis - or - der yields, dis - order yields to or - der

fair, the place, to or - - der fair, the place.

fz. pia. fz.

Allegro mod.

Af - frighted, fled hell's spirits black, in throngs ;

fz. fino. fz. f. p.

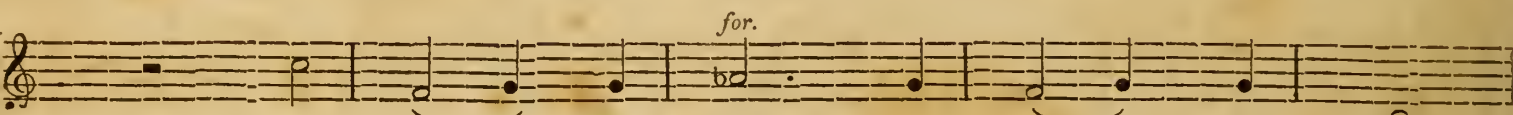
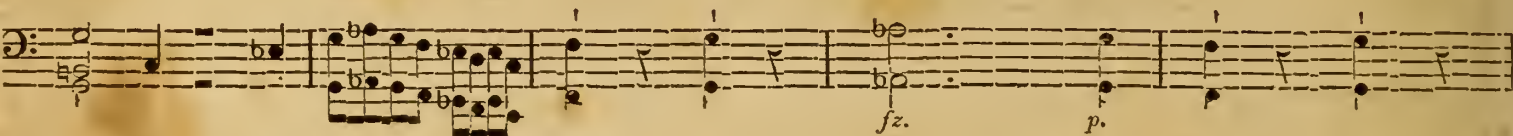
down they sink, in the deep of a - byss, to end - - less

night ; down they sink, in the deep of a -

4



byss, to end - - - less night,



to end - - - less night, to end - - - less night.

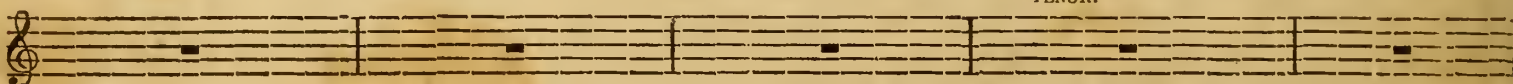
SOPRANO.



ALTO.



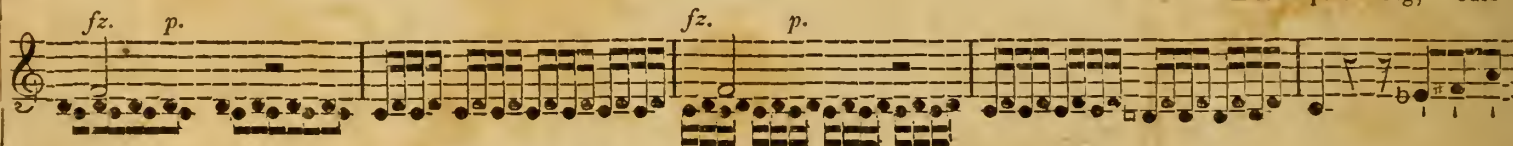
TENOR.



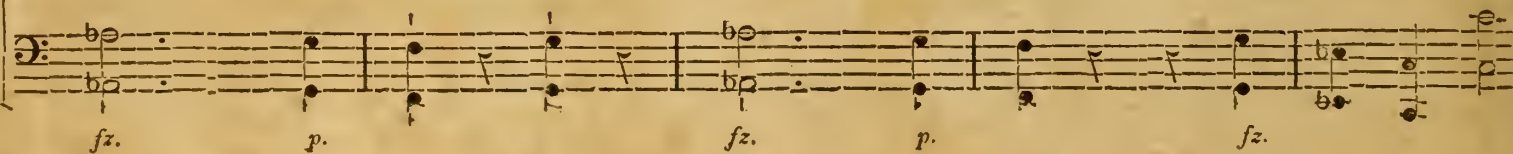
BASE.



Des - pair - ing, curs-



for.





Des - pair - ing, curs - - ing, rage,

Des - pairing, curs - - ing, rage, curs - - ing,

Des - pair - ing, curs - - ing, rage, attends their rap - id fall, attends their rapid

- ing, rage, attends their rap - - id fall, rap - id fall; des

This system contains the first four staves of a musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Des - pair - ing, curs - - ing, rage," "Des - pairing, curs - - ing, rage, curs - - ing," "Des - pair - ing, curs - - ing, rage, attends their rap - id fall, attends their rapid", and "- ing, rage, attends their rap - - id fall, rap - id fall; des".



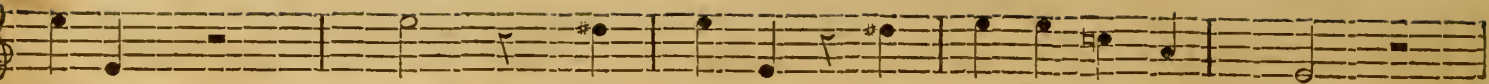
attends their rapid fall, attends their rap - - id fall; des

rage, attends their rapid fall, attends their rap - id fall; des

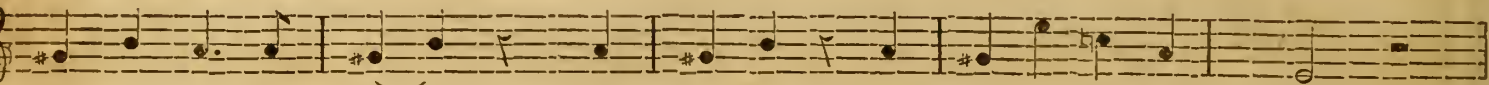
fall; despair - ing, cursing, rage, attends their rap - id fall;

pairing, curs - - ing, rage, attends their rap - - id fall;

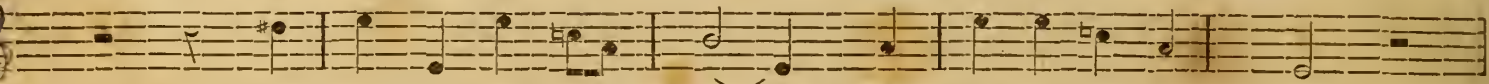
This system contains the next four staves of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "attends their rapid fall, attends their rap - - id fall; des", "rage, attends their rapid fall, attends their rap - id fall; des", "fall; despair - ing, cursing, rage, attends their rap - id fall;", and "pairing, curs - - ing, rage, attends their rap - - id fall;".



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



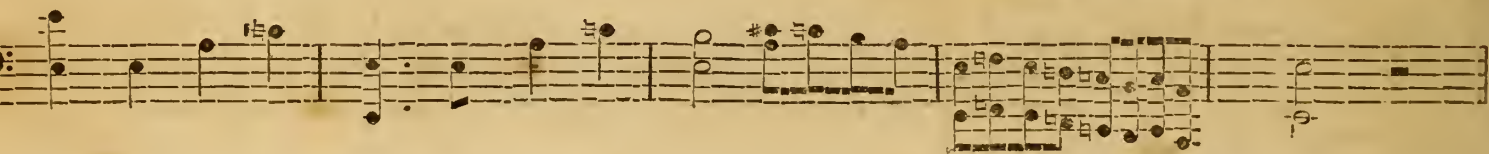
pairing, cursing, rage, des - pair - ing, at - tends their rap - id fall.



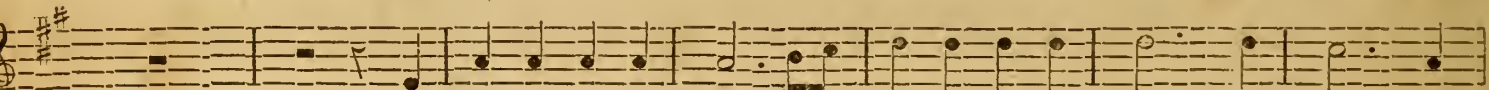
des - pair - ing, curs - ing, rage, at - tends their rap - id fall.



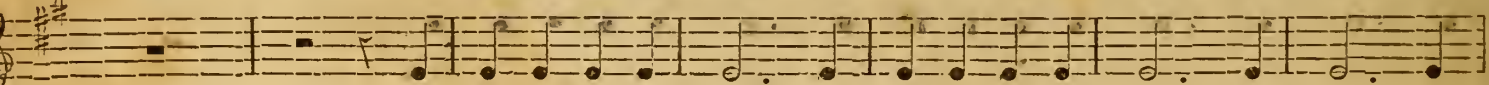
des - pair - ing, curs - ing, rage, attends their rap - - id fall.



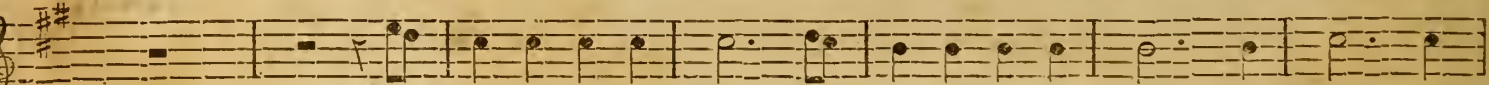
Sotto voce.



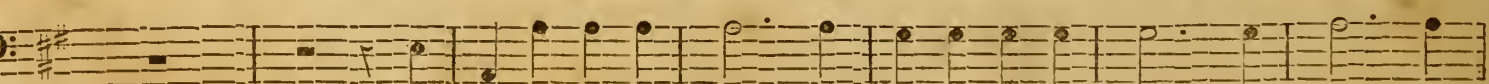
A new cre - a - ted world, a new cre - a - ted world springs up, springs



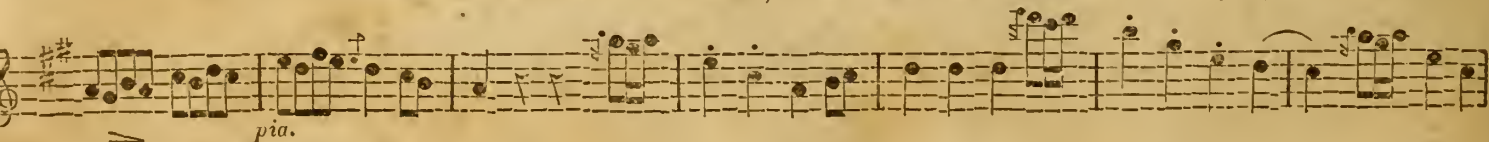
A new cre - a - ted world, a new cre - a - ted world springs up, springs



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



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



pia.



up at God's command; a new cre - a - ted world, a

up at God's command; a new cre - a - ted world, a

up at God's command; a new cre - a - ted world, a

up at God's command; a new cre - a - ted world, a

URIEL.

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

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

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

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

pmo.

fright - . ed, fled hell's spir - its black in throngs; down they sink, in the deep of a-

This system contains the first vocal line with lyrics and the beginning of the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef.

for.

byss, to end - . less night. Des - pair - ing,

SOPRANO. *for.*

ALTO. *for.* Des - pair - ing, rage, des - pair - ing, at-

TENOR. Des - pair - ing, cursing, *for.* rage, at - - tends, at-

BASE. *for.* Des - pair - ing, curs - ing, rage, at-

Des - pair - ing, curs - ing, rage, attends their

for. fmo.

This system continues the vocal and piano parts. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are distributed across the vocal parts. The piano accompaniment continues with various dynamics and articulations. The system concludes with the instruction *for. fmo.*

Mezza voce.

tends their rap - id fall.

A new cre - a - ted world, a

tends their rap - id fall.

A new cre - a - ted world, a

tends their rap - id fall.

A new cre - a - ted world, a

rap - - - id fall.

A new cre - a - ted world, a

p.

pia.

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

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

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

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

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

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

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

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

f.
God's command, springs up at God's command, springs up at God's command.

f.
God's command, springs up at God's command, springs up at God's command.

f.
God's command, springs up at God's command, springs up at God's command.

f.
God's command, springs up at God's command, springs up at God's command.

RAPHAEL.

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

RECITATIVE.

ment, from the waters, which were above the fir - mament, and it was so.

Allegro assai.

for.

Out - rageous

storms now dreadful a - rose ;

fmo.

as chaff, by the winds, are impel - led, the clouds;

ff.

This system contains the first three staves of music. The top staff is the vocal line, the middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The lyrics are positioned below the vocal line. A dynamic marking of *ff.* is placed at the end of the system.

by heaven's fire, the sky is en - flamed!

This system contains the next three staves of music, continuing the vocal and piano parts. The lyrics are positioned below the vocal line.

and awful roll - ed the thunders on high.

pia.

This system contains the next three staves of music. The lyrics are positioned below the vocal line. A dynamic marking of *pia.* is placed at the end of the system.

Now from the

This system contains the final three staves of music on the page. The lyrics are positioned below the vocal line.

floods in steams ascend, re - viv - ing showers of rain;

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "floods in steams ascend, re - viv - ing showers of rain;". The piano accompaniment includes a bass line and a right-hand line with chords and arpeggios.

the dreary wasteful hail;

for.

pia.

This system continues the vocal and piano parts. The vocal line has a treble clef and the lyrics "the dreary wasteful hail;". The piano accompaniment features a bass line and a right-hand line with chords and arpeggios. Performance markings include "for." at the beginning of the piano part and "pia." (piano) under the vocal line.

the light and flaky snow.

This system concludes the vocal and piano parts. The vocal line has a treble clef and the lyrics "the light and flaky snow.". The piano accompaniment features a bass line and a right-hand line with chords and arpeggios.

GABRIEL. Soprano voice.

CHORO. *Allegro.*

The marv'lous, the

pia.

for.

pia.

This system features a soprano vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "The marv'lous, the". The piano accompaniment includes a bass line and a right-hand line with chords and arpeggios. Performance markings include "CHORO. Allegro." at the start, and "pia." (piano), "for." (forte), and "pia." (piano) throughout the system.

marv'lous work beholds amaz'd, the glo - rious hier - ar - chy of heav'n, and

for. pia. for. pia.

to th' ethereal vaults resound the praise of God, the praise of God, and of the second

for. pia. pia.

GABRIEL.

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

SOPRANO.

And to th' ethereal vaults resound, the praise of

ALTO.

And to th' ethereal vaults resound, the praise of

TENOR.

And to th' ethereal vaults resound, the praise of

BASS.

And to th' ethereal vaults resound, the praise of

GABRIEL.

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

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

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

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

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

The marv'lous work, beholds amaz'd, the glorious hier - ar - chy of heav'n; and from th' ethereal

and

and

and

and

pia. *for.*

vaults - - - - - resound the praise of God, and of the second day.
 from, and from th' ethereal vaults resound the praise of God, and of the second day.
 from, and from th' ethereal vaults resound the praise of God, and of the second day.
 from, and from th' ethereal vaults resound the praise of God, and of the second day.
 from, and from th' ethereal vaults resound the praise of God, and of the second day.

The marv' - - - - - lous work, beholds, amaz'd, the glo - - rious

for. pia.

hier - ar - chy of heav'n, and to th' ethereal vaults, resound

and to th' ethereal vaults resound, and of the sec - ond day,

and to th' ethereal vaults resound, and of the sec - ond day,

and to th' ethereal vaults resound, and of the sec - ond day,

and to th' ethereal vaults resound, and of the sec - ond day,

for. pia. for.

the praise of God, the praise of God, and of the second day ; and

the praise of God, the praise of God, and of the second day, and of the second

the praise of God, the praise of God, the praise of God, and of the second

the praise of God. the praise of God, the praise of God, and of the second

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

pia. for. pia. for

to th' ethereal vaul - - - - - ts re - sound the praise of
 day ; and to the vaults, - and to th' ethereal vaults re - sound the praise of
 day ; and to the vaults, and to th' ethereal vaults resound the praise of
 day ; and to the vaults, and to th' ethereal vaults resound the praise of
 day ; and to the vaults, and to th' ethereal vaults resound the praise of

God and of the sec - ond day.
 God and of the sec - ond day.
 Col and of the sec - ond day.
 God and of the sec - ond day.
 God and of the sec - ond day.

RAPHAEL.

And God said, let the waters un-der the heaven be gath-er-ed to-geth-er, un-

RECATATIVE.

to one place; and let the dry land appear; and it was so. And God called the dry

land, earth; and the gath-er-ing of waters, call-ed he seas; and God saw that it was good.

RAPHAEL.

ARIA. *Allegro assai.*

for. pia. fz. for.

for.

pia. *for.* *piu.* *for.*

p.

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

pia.

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

for. *pia.*

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

for. pia.

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

for.

Mountains and rocks now emerge; their tops in - to the clouds as -

pia.

cend, their tops in - to the clouds as - cend; mountains and rocks now em -

for.

merge; their tops in - to the clouds as - cend, their tops in - - to the clouds as -

cend, in - to the clouds, their tops as - cend.
for.

Through th'o - pen plains, out - stretch - ing wide in ser - pent
pia.

er - ror, riv - ers flow; through th'o - pen plains out -

stretch - ing wide, outstretching wide in ser - pent er - ror, in

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "stretch - ing wide, outstretching wide in ser - pent er - ror, in". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature.

ser - pent er - ror, riv - ers flow,

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "ser - pent er - ror, riv - ers flow,". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues from the first system.

riv - ers flow.

for.

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "riv - ers flow." and "for.". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues from the second system.

Soft - - ly purl - - ing, glides on through

pia.

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "Soft - - ly purl - - ing, glides on through". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues from the third system. The word "pianissimo" is written as *pia.* at the beginning of the system.

si - - - lent vales; the limp - - ed brook ;

This system contains the first line of music. It features a vocal line in the upper treble clef with lyrics 'si - - - lent vales; the limp - - ed brook ;'. Below it are two piano accompaniment lines: a standard bass clef line and a lower bass clef line. The music is in a minor key with a key signature of one flat.

soft - - ly purl - - ing, glides - - - - - on, through

This system contains the second line of music. The vocal line continues with the lyrics 'soft - - ly purl - - ing, glides - - - - - on, through'. The piano accompaniment continues with the same two-line structure as the first system.

si - - - lent vales, the limp - id brook ; soft - - ly

pmo. *pia.*

This system contains the third line of music. The vocal line has the lyrics 'si - - - lent vales, the limp - id brook ; soft - - ly'. The piano accompaniment includes dynamic markings '*pmo.*' and '*pia.*' in the lower bass line. The music continues with the same instrumental structure.

purl - - - ing, glides on through si - - - lent vales the

This system contains the fourth line of music. The vocal line has the lyrics 'purl - - - ing, glides on through si - - - lent vales the'. The piano accompaniment concludes the piece with the same two-line structure.

lim - - pid brook ; soft - - - ly purl - - ing,

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are 'lim - - pid brook ; soft - - - ly purl - - ing,'.

glides on through si - - - lent vales - - - the

pp.

pp.

This system contains the next two staves of music. The lyrics are 'glides on through si - - - lent vales - - - the'. The piano accompaniment includes a *pp.* dynamic marking.

limp - ed brook, through si - - - lent

pia.

This system contains the next two staves of music. The lyrics are 'limp - ed brook, through si - - - lent'. The piano accompaniment includes a *pia.* dynamic marking.

vales, the limp - - id brook.

pmo.

This system contains the final two staves of music. The lyrics are 'vales, the limp - - id brook.'. The piano accompaniment includes a *pmo.* dynamic marking.

GABRIEL.

And God said, let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding

RECIT.

fruit, after his kind, whose seed is in it - self up - on the earth; and it was so.

for.

GABRIEL.

Aria Andante.

With ver - dure clad, the fields appear de-

dolce. *fz.* *fz.* *pia.*

lightful to the ravish'd sense; by flowers sweet and gay, en - hanced is the

mezzo. *p.* *fz.* *pia.*

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

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

ten :

Here vent their fumes, the fragrant herbs ; here shoots, the healing plant, here shoots - the

ten.

healing plant, - - - - -

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

fz. *pia.*

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

fz. *p.* *for.*

By load of fruits th'ex - pand - ed boughs are

fz. *p.* *fz.* *p.*

press'd; to sha - dy vaults are bent the tuf - ty groves; the

for *pia.* *fz.* *fz.*

for.

mountains brow, is crown'd with clos - ed wood, is crown'd with closed wood.

pia. *piu. for.* *for.*

With verd - ure clad, the fields appear delight - ful to the

fmo. *tr.* *pia.* *fz.*

rav - ish'd sense ; by flowers sweet and gay; en - han - ced is the

fz. *pia.*

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

for. *pia.* *fz. p.*

ten.

Here vent their fumes the fragrant herbs, here shoots the heal - ing plant, - - -

ten.

ten.

here shoots the heal - - - ing plant.

here vent their fumes the fragrant herbs, here shoots the heal - ing plant, - - - the healing plant - - the

healing plant, - - - here shoot's the heal - - ing plant.

URIEL.

And the heaven - ly host proclaim - ed the third day, praising God, and say - ing,

RECIT.

SOPRANO. CHORUS. *Vivace.*

Awake the harp, the lyre awake in shout and joy your voices raise; in

ALTO.

Awake the harp, the lyre awake in shout and joy your voices raise; in

TENOR.

Awake the harp, the lyre awake, in shout and joy your voices raise; in

BASE.

Awake the harp, the lyre awake, in shout and joy your voices raise; in

Awake the harp, the lyre awake, in shout and joy your voices raise; in

PIANO FORTE. *Vivace.*

for.

for.

fz.

fz.

fz.

for.

tri - - umph, sing the migh - ty Lord, the migh - ty Lord, the migh - ty

tri - - umph, sing the migh - ty Lord, in tri - umph sing, the migh - ty

tri - - umph, sing the migh - ty Lord, in tri - umph sing, the migh - ty

tri - - umph, sing the migh - ty Lord, in tri - umph sing, the migh - ty

fz.

fz.

fz.

fz.

fz.

Lord.

Lord.

Lord.

For he the

migh - ty Lord. For he the heaven and earth has clothed in state - ly

fmo. *for.*

Detailed description: This system contains six staves. The top three staves are vocal parts, each starting with the word "Lord." The fourth staff is the vocal line with lyrics: "For he the heaven and earth has clothed in state - ly". The fifth and sixth staves are piano accompaniment, with dynamic markings *fmo.* and *for.* respectively.

For he the

For he the heavens and earth has clothed in state - ly

heavens and earth, has clothed in state - ly dress, has clothed in state - ly dress ;

dress, has clothed in state - ly dress, has clothed in state - ly dress ;

Detailed description: This system continues the musical score with six staves. The top staff is a vocal line with lyrics: "For he the". The second staff is another vocal line with lyrics: "For he the heavens and earth has clothed in state - ly". The third and fourth staves are vocal lines with lyrics: "heavens and earth, has clothed in state - ly dress, has clothed in state - ly dress ;" and "dress, has clothed in state - ly dress, has clothed in state - ly dress ;". The fifth and sixth staves are piano accompaniment.

heavens and earth, has clothed in state - ly dress.

dress, has clothed in state - ly dress. For he the heavens and

For he the heavens and earth, has cloth - ed, for he the heavens and earth has

For he the heavens and earth, has clothed in

For he the heavens and earth, has clothed in state - - ly dress; for he the heavens and

earth has clothed, has clothed in state - ly dress; for - - - he the heavens and

cloth - ed in. stately dress, in state - - ly dress;

state - ly dress; for he the heavens and earth has

for.

earth, has clothed, has cloth - ed in state - - - - - ly dress; for he the heavens and
 earth, has clothed, has cloth - ed in state - ly dress, in state - ly dress; for he the
 for he the heavens and earth has clothed in state - - ly dress; in
 clothed in stately dress, has cloth - ed in state - - - - - ly dress;

fz. *fz.*

earth, has clothed in state - ly dress; for
 heavens and earth, has clothed in state - ly dress; for he the heavens and earth, - has
 state - - - - - ly dress; for he the heavens and earth has
 for - - - - he the heavens and earth, has cloth - ed in

fz.

... he the heavens and earth, has clothed in state - - - - - ly dress.

cloth - ed in state - - - ly, in state - - - - - ly dress;

cloth - - - - - ed in state - - ly dress ;

state - ly, in state - - - - - ly dress, in state - - ly dress ;

fz.

for he the heavens and earth, has cloth - ed in state - ly dress; for he the heavens and

for he the heav - - ens and earth, - has cloth - ed in stately dress, has cloth - ed in

for he the heavens and earth, has cloth - - - - - ed has clothed in

for he the heavens and earth, - - has cloth - - - - - ed in

fz. fz. fz. fz.

earth, has clothed in state - - ly dress. Awake, awake the harp,
 state - ly dress, in state - - ly dress. Awake, awake the harp,
 state - - ly dress, in state - ly stress. Awake, awake the harp,
 state - - - - - ly dress. Awake, awake the harp,

the lyre awake! in tri - umph, sing the migh - ty Lord; for he the heavens and
 the lyre awake! in tri - , umph, sing the migh - ty Lord; for he the heavens and
 the lyre awake! in tri - - umph, sing the migh - ty Lord; for he the heavens and
 the lyre awake! in tri - umph, sing the migh - ty Lord; for he the heavens and

earth, has cloth - ed in state - - - - -

earth, has cloth - ed in state - - ly dress - - - - -

earth, has cloth - ed in state - ly dress, in state - - - - -

earth, has cloth - ed in state - ly dress, in, state - - - - -

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

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

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

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

URIEL.

And God said, let there be lights in the fir - ma - ment of heav'n to di - vide the day from the

RECIT.

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 al - so.

URIEL.

ANDANTE. *pp.*

RECITATIVE.

pp. *Cres.* *for.*

In splendor bright is

fmo.

8 8 8 8 8

rising now the sun, and darts his rays ; an am'rous, joyful, happy spouse,

for.

for.

a giant proud, and glad to run his measur'd course.

A tempo. With soft - er beams, and mild - - er light, steps on the sil - ver moon, through

Piu Adagio. *pia.*

si lent night. The space immense of th' azure

for. ALLEGRO.

sky in num' - rous host of radiant orbs a - dorns,

pia. *for.*

and the sons of God an - nounc - ed the fourth day, in song di-

vine, pro - claim - ing thus his pow'r.

CHORUS. SOPRANO. ALLEGRO.

The heavens are telling the glo - ry of God,

The heavens are telling the glo - ry of God,

The heavens are telling the glo - ry of God,

The heavens are telling the glo - ry of God,

PIANO FORTE. *Allegro.*

the wonder of his works, dis - plays the fir - ma - ment, the

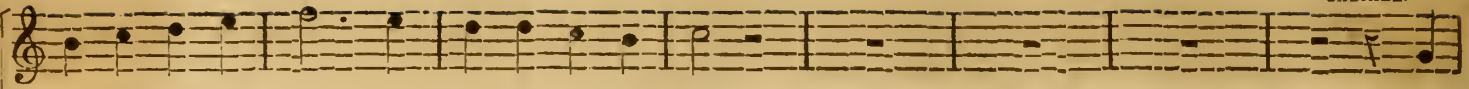
the wonder of his works, dis - plays the fir - ma - ment, the

the wonder of his works, dis - plays the fir - ma - ment, the

the wonder of his works, dis - plays the fir - ma - ment, the

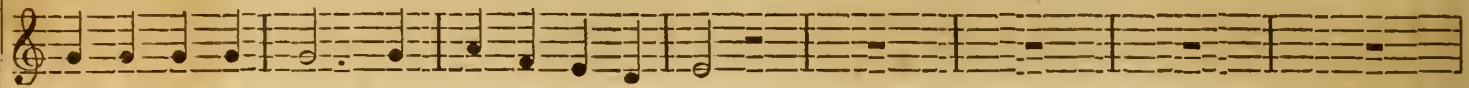
fz. *fz.* *fz.*

GABRIEL.



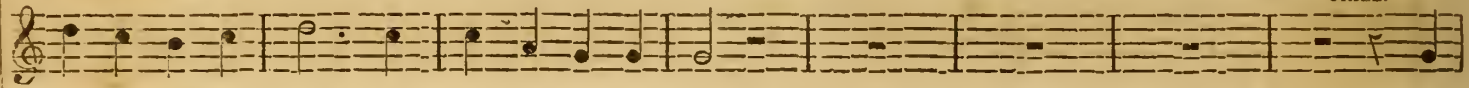
wonder of his works, dis - plays the fir - ma - ment;

To



wonder of his works, dis - plays the fir - ma - ment;

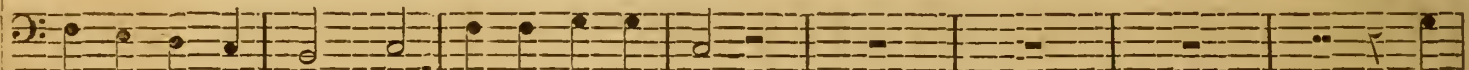
URIEL.



wonder of his works, dis - plays the fir - ma - ment;

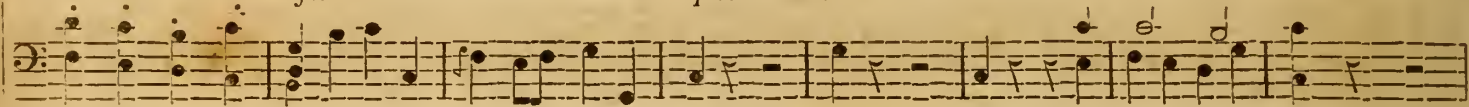
To

RAPHAEL.



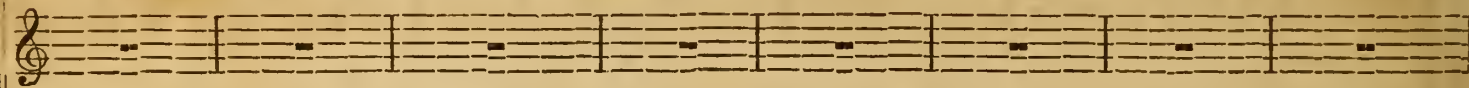
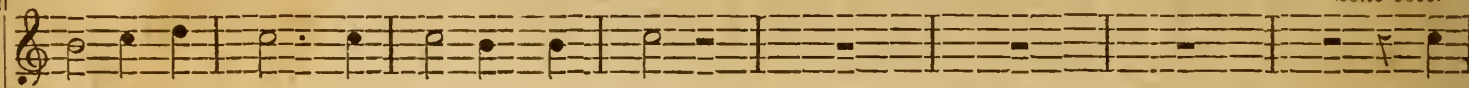
wonder of his works, dis - plays the fir - ma - ment;

To

*fz.**pia. Cantabile.**Sotto voce.*

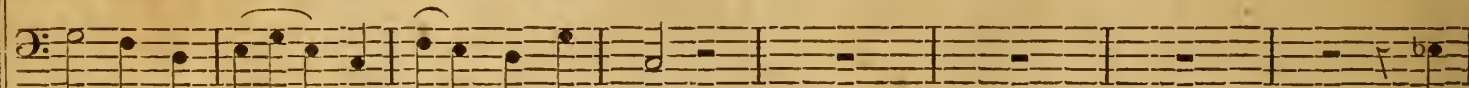
day that is com - ing, speaks it the day,

the

*Sotto voce.*

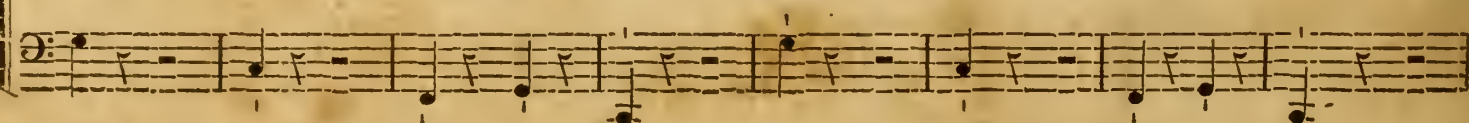
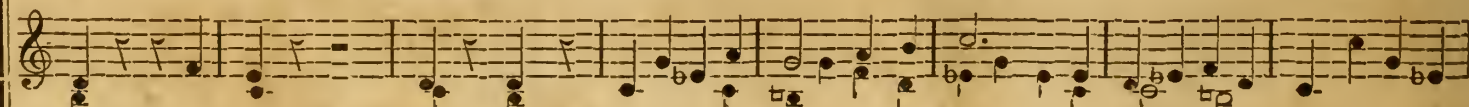
day that is com - ing, speaks it the day,

the



day that is com - - ing, speaks it the day,

the



night, that is gone, to fol - low - ing night, the night, that is gone, to fol - low - ing night. The
The heavens are
night that is gone, to fol - low - ing night, the night that is gone, to fol - low - ing night.
The heavens are
night that is gone, to fol - low - ing night, the night that is gone, to fol - low - ing night.
for.

heav - ens are tell - ing the glo - ry of God, the won - der of his works, dis - plays the fir - ma -
heavens are tell - ing the glo - ry of God, the wonder of his works, dis -
tell - ing the glo - ry of God, the wonder, the wonder of his works, dis -
tell - ing the glo - ry of God, the wonder, the wonder of his works, the wonder of his
fz.

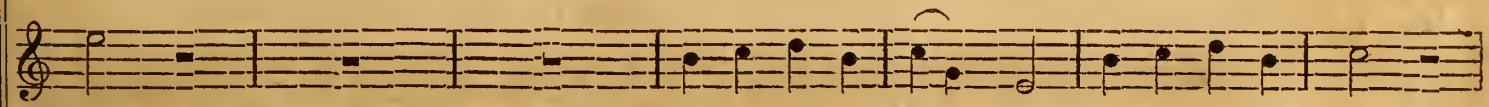
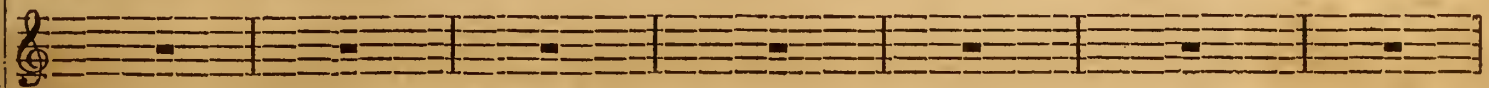
works, dis - plays the firma - ment, the wonder of his works, dis-
 plays, dis - plays the firma - ment, the wonder of his works, displays, dis-
 plays, dis - plays the firma - ment, the wonder of his works, dis - plays, dis-
 works, dis - plays the firma - ment, the wonder of his works, dis-

ff. *ff.*

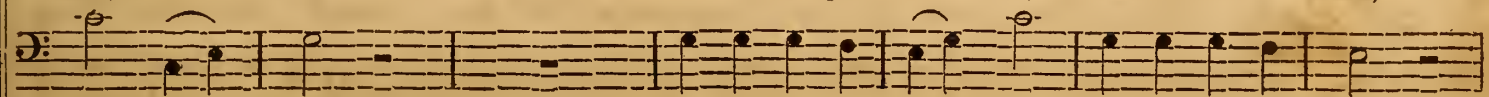
plays the fir - ma - ment. In all the
 plays the fir - ma - ment. GABRIEL.
 plays the fir - ma - ment. In all the lands re - - sounds the
 plays the fir - ma - ment. In all the lands re-
 plays the fir - ma - ment. URIEL.
 plays the fir - ma - ment. RAPHAEL.



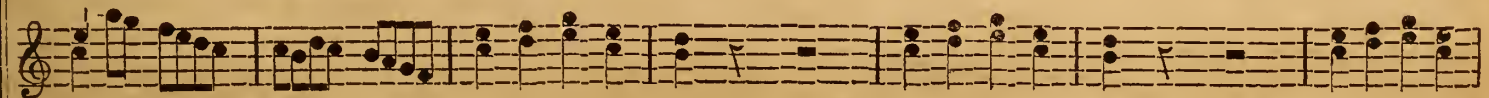
lands re - sounds the word, never un - per - ceiv - - ed, ev - er un - der - stood,



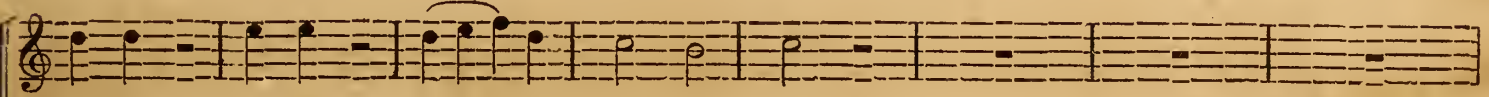
word, never un - per - ceiv - ed, ev - er un - der - stood,



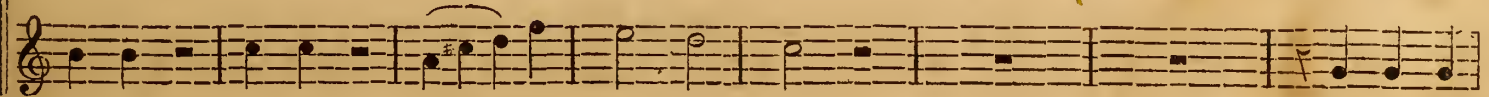
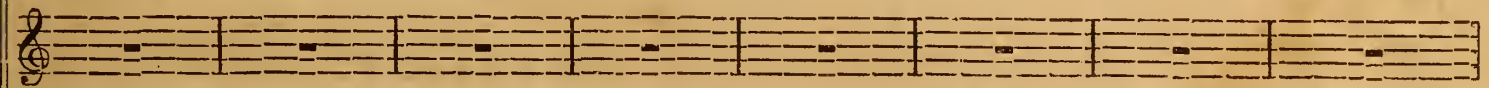
sounds the word, never un - per - ceiv - ed, ev - er un - der - stood,



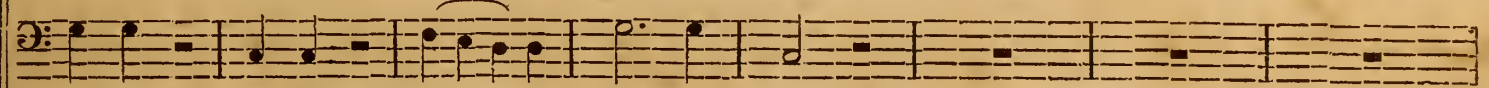
pia.



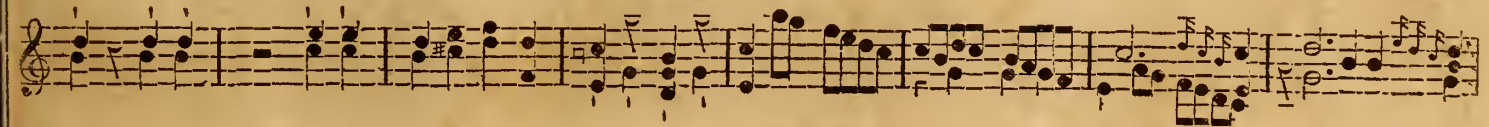
ev - er, ev - er, ev - - - er un - der - stood,

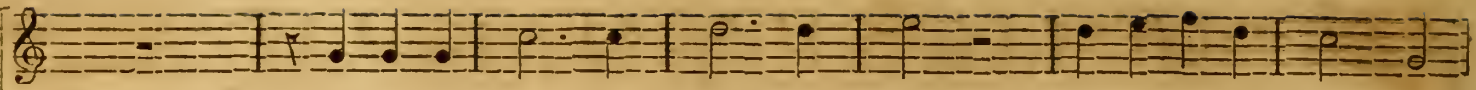


ev - er, ev - er, ev - - - er un - der - - stood; In all the

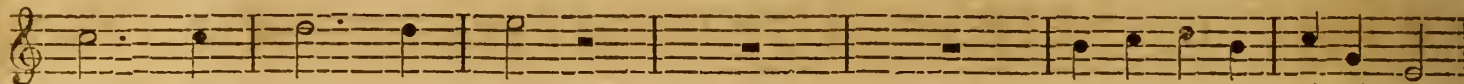


ev - er. ev - er, ev - - - er un - der - - stood;

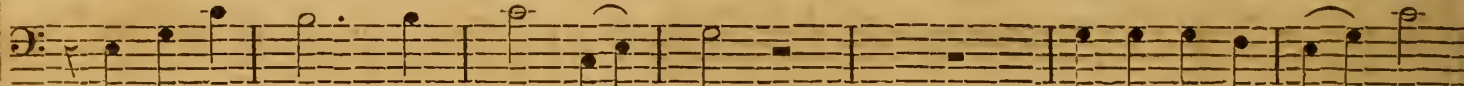




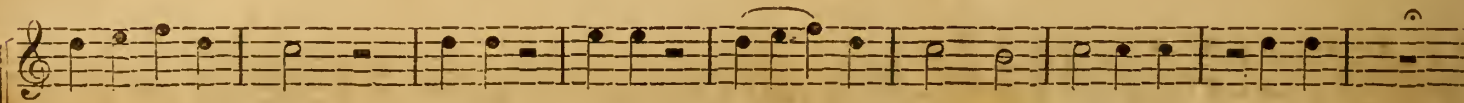
In all the lands re - sounds the word, never un - per - ceiv - - ed,



lands re - sounds the word, never un - per - ceiv - - ed,



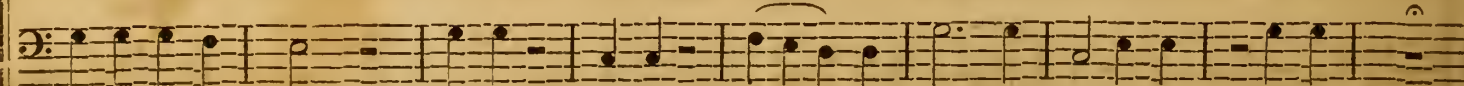
In all the lands re - sounds the word. never un - per - ceiv - - ed,



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



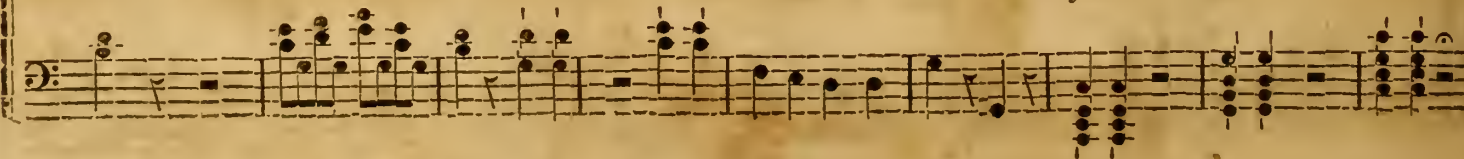
ever under - stood, ever, ever, ev - - er un - der - stood, ever, ever,



ever under - stood, ever, ever, ev - - er un - der - stood, ever, ever,



for.



PIU ALLEGRO. Tutti.

ev - - - er, ev - - - er un - der - stood. *Tutti.* The heavens are telling the glo - ry of God, the

ev - - - er, ev - - - er un - der - stood. The heavens are telling the glo - ry of God,

Tutti. The heavens are tell - ing the glo - ry of God, the won - der,

ev - - - er, ev - - - er un - der - stood. The heav - ens are tell - ing the glo - ry of God, the wonder, the

pia. *for.*

for. Piu Allegro.

wonder of his works, the wonder of his works, dis - plays the fir - ma - ment,

the wonder of his works, dis - plays, displays the fir - ma - ment,

the wonder of his works, dis - plays, dis - plays the fir - ma - ment,

wonder of his works, the wonder of his works, dis - plays the fir - ma - ment,

fz. *fz.*

the wonder of his works, dis - plays the fir - ma -

The wonder of his works, displays the firma - ment, displays the fir - ma -

fmo.

fz.

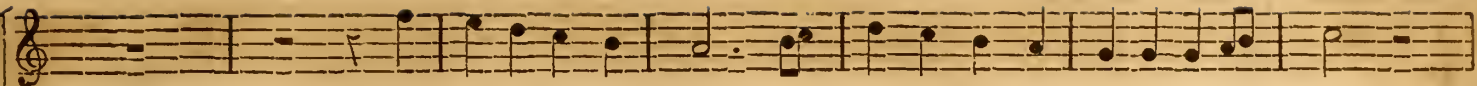
the wonder of his works, - dis - plays the fir - ma - ment, the fir - ma - ment,

The wonder of his works, dis - plays the fir - ma - ment,

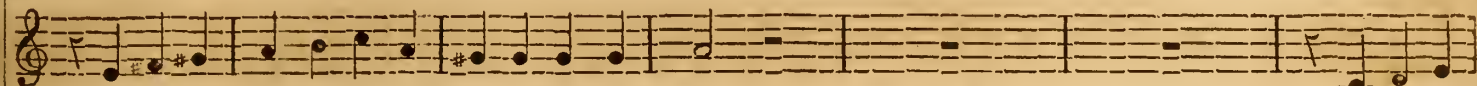
ment, the fir - ma - ment, the wonder of his

ment, the wonder of his works, dis -

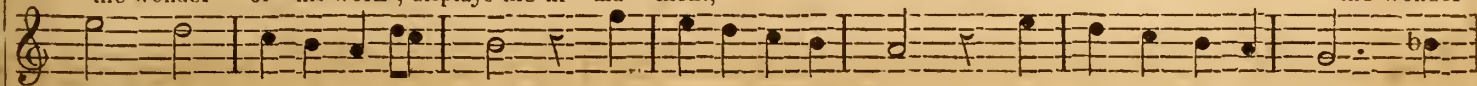
fz.



the wonder of his works, dis - plays the fir - ma - ment, the firma - ment,



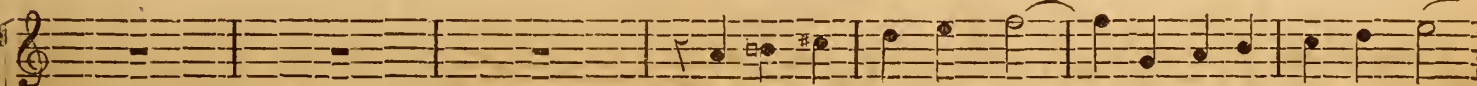
the wonder of his works, displays the fir - ma - ment, the wonder



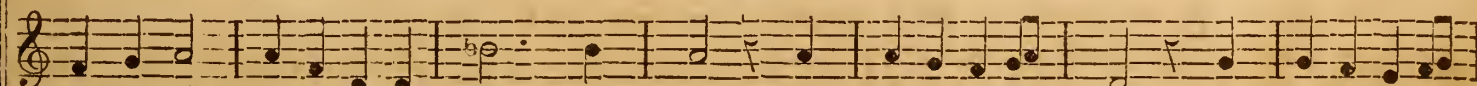
works, dis - plays the fir - ma - ment, the wonder of his works, dis - plays the fir - ma - ment, the



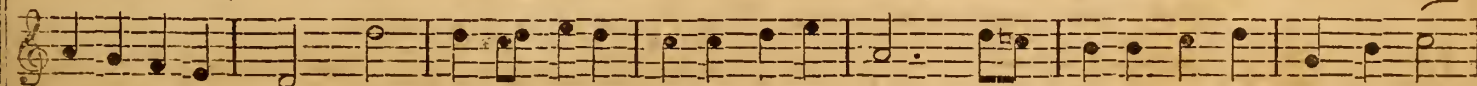
plays, dis - plays the fir - ma - ment, the wonder of his works, the wonder of his works, dis -



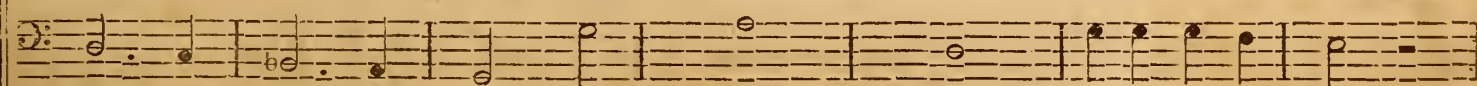
the wonder of his works, the wonder of his wor -



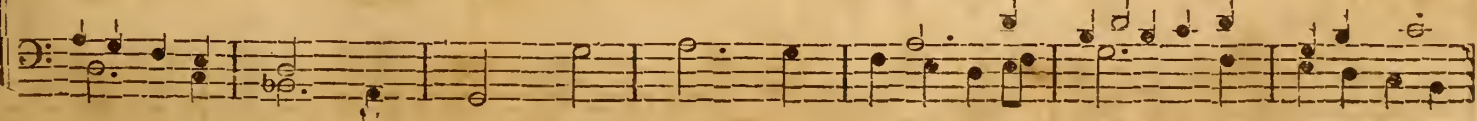
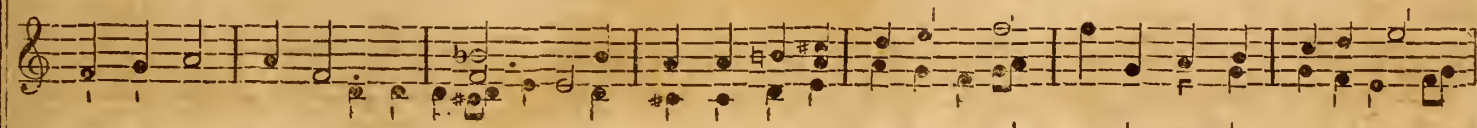
of his works, displays the fir - - ma - ment, the wonder of his works, dis - plays the fir - ma -



wonder of his works, dis - plays the firma - ment, the firma - ment, the wonder of his works, dis - pla -



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



ks, dis - plays, dis - plays - - - the fir - ma - ment, the wonder of his works, displays the fir - ma -

ment, the wonder of his works, dis - - plays, dis - plays the fir - ma -

ys, dis - p'ays the firma - ment, dis - - plays, - displays the firmament, the fir - ma -

the wonder of his works, dis - plays the fir - - ma - - - ment, - - - - the fir - ma -

fz.

ment, the wonder of his works, the wonder of his works, dis -

ment, the wonder of his works, the wonder of his works, dis -

ment, the wonder of his works, displays the fir - - ma -

ment, the wonder of his works, the wonder of his works, dis -

fno.

plays, dis - - plays the fir - - ma - ment, the heav - ens are tell - ing the glo - - - ry

plays, dis - - plays the fir - - ma - ment, the heavens are telling the

ment, the fir - - - ma - ment, the heavens are telling the glo - - - - ry of

plays, dis . plays the fir - - - ma - ment the heavens are tell - ing the glo - ry of

fz.

God, the wonder of his works, dis - plays the firma - ment, dis - plays the firma - ment, dis -

glo - - - - - ry of God, the wonder of his works, displays the firma -

God, the wonder of his works, dis - plays the fir - ma - ment, displays the firma - ment, dis -

God, the wonder of his works, - - - - - dis - - - - - plays, - - - - - dis - - - - - pla - - -

fmo.

plays - - - the fir - ma - ment, the wonder of his works, the wonder of his works, dis-

ment, the fir - - ma - - ment, the wonder of his works, the wonder of his works, dis-

plays - - - - the fir - ma - ment, the wonder of his works, displays the fir - ma-

plays - - - - the fir - ma - ment, the wonder of his works, the wonder of his works, dis-

plays, dis - plays the fir - ma - ment, the heavens are telling the glory of God, the

plays, dis - plays the fir - ma - - ment, the heavens are tell - - - ing the

ment, the fir - - ma - ment, the heavens are tell - ing the glo - - - ry of God, - -

plays, dis - plays the fir - - ma - ment, the heavens are telling the glory of God, - -

fz. *ff.* *fz.* *fz.*

won - - der of his works, dis - - - plays - - - - - dis - - - - - plays - - -

tell - - - ing the glo - - - - ry of God, - - - - - the

the won - - - - der of

the won - - - - der of his works, dis - plays the

fz. *fz.* *fz.* *fz.*

fz. *fz.* *fz.* *fz.*

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

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

- - - his works - - - - - dis - - plays the fir - - ma - - ment, dis-

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

fz. *fz.*

fz.

17

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.

♯ABRIEL.

Allegro. And God said, let the waters bring forth abun - dant - ly the moving creature, that hath

PIANO *For. RECIT.*
FORTE.

The first system of the musical score consists of three staves. The top staff is a vocal line for Gabriel, written in treble clef with a common time signature. It begins with a series of eighth and sixteenth notes, followed by a dotted half note. The lyrics are: "And God said, let the waters bring forth abundant - ly the moving creature, that hath". The middle staff is the piano accompaniment, starting with a piano dynamic and a fortissimo dynamic. The bottom staff is the bass line, also in common time, with a piano dynamic and a fortissimo dynamic. The key signature has one flat (B-flat).

life; and fowl, that may fly a - bove the earth, in the open fir - ma - ment of heav'n.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with the lyrics: "life; and fowl, that may fly above the earth, in the open firmament of heav'n." The piano accompaniment and bass line continue with similar dynamics and rhythmic patterns. The system concludes with a double bar line.

ARIA. Moderato.

PIANO For. For. For. For. For.
FORTE. fz. fz. fz. fz. fz.

pia. pia. for.

fz. fz. fz. fz. pia.

for.

fz. fz. fz. fz.

On migh - ty pens up - lift - ed soars the eagle aloft, the

pia.

eagle a - loft, and cleaves the sky in swift - est flight, in swift - est flight to the

for. *pia.*

blaz - - - ing sun, to the blaz - ing sun.

for. *pia.*

His wel - come bids to morn the merry lark,

his wel - come bids to morn the merry lark; and

coo - - ing, and coo - ing, calls the tender dove his mate,

calls the tender dove his mate, and cooing, and cooing, calls the tender

pmo.

dove his mate, calls the ten - - - - der dove his mate. On migh - - - ty

fz. *p.* *for.* *p.*

pens, up - lift - ed soars the eagle aloft; his welcome bids to

morn the merry lark, and coo - ing, and coo - ing,

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

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

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

der dove his mate.
for. fmo.

pia.

From ev'ry bush and grove, resound the nightin - gale's de-

light - - - - - ful notes;

f. *fz.* *fz.* *fz. fz.* *fz. fz.*

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

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

her soft

en - chant - - ing, her

fz. *pia.*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'en - chant - - ing, her'. It features several triplet markings (indicated by a '3' above groups of notes) and fermatas. The middle staff is a piano accompaniment with a '7' marking above it. The bottom staff is a bass line. Dynamics include *fz.* and *pia.*

soft enchanting lays; no grief af - fect - ed yet her breast,

Detailed description: This system contains the next three staves of music. The top staff has lyrics 'soft enchanting lays; no grief af - fect - ed yet her breast,'. It includes a '5' marking above a group of notes. The middle and bottom staves are piano accompaniment. Dynamics include *fz.* and *pia.*

nor to a mournful tale were tun'd, her soft, - - her soft - - - - enchanting

fz.

Detailed description: This system contains the third set of three staves. The top staff has lyrics 'nor to a mournful tale were tun'd, her soft, - - her soft - - - - enchanting'. It features a '5' marking above a group of notes. The middle and bottom staves are piano accompaniment. Dynamics include *fz.*

lays, her soft - - - -

Detailed description: This system contains the final three staves of music on the page. The top staff has lyrics 'lays, her soft - - - -'. It includes a '5' marking above a group of notes. The middle and bottom staves are piano accompaniment. Dynamics include *fz.*

enchanting lays, her soft

enchanting lays, her soft enchanting

lays, her soft enchanting lays.

fz. *for.*

And God cre - ated great whales, and ev' - ry liv - ing creature that moveth ; and God blessed

RECIT.

them, saying, Be fruitful all and mul - ti - ply. Ye wing - ed tribes be

a tempo.
Poco adagio.
pia.

mul - tiplied and sing on ev' - ry tree ; mul - ti - ply ye fin - ny tribes,

and fill each wa - tery deep ; be fruitful, grow. and

mul - ti - ply, and in your God and Lord re - joice, And in your God and Lord re - joice.

fz.

fz.

Ad libitum.

And the Angels struck their im - mor - tal harps, and the wonders, the wonders of the fifth day sung.

TRIZETTO.
Moderato Cantabile.

pia.

for. *for.* *for.* *p.*

for. *for.*

for. *pia.* *for.* *fz.* *p.* *fz. fz. fz.*

21 *pia.*

Most beauti - ful appear, with verdure young a-

pia.

do'n'd the gent - ly sloping hills, the gent - ly slop - ing hills; their narrow sinuous

veins, dis - til in crys - tal drops, the fountain, the foun - - tain fresh and bright;

fz. *p.*

fz. *p.*

their narrow sin - uous veins, dis - til in crystal drops, the foun - tain fresh and

TRILL.

bright. In lof - ty circles plays, and hovers thro' the sky the cheer - - ful

host of birds, the cheerful host of birds; and in the flying whirl the glitt'ring

plumes are dy'd, as rainbows, as rain - - bows by the sun ;

pia.

and in the fly - ing whirl, the glitt'ring plumes are dy'd as rain - - - - bows

by the sun.

RAPHAEL,

See flashing thro' the wet, in thronged swarms, the fry, on thou - - sand ways a - - round, ' on

thou - sand ways a - - round.

Upheav - ed from the deep, th'immense le-

for.

pia.

vi - athan

sports on the foam - ing wave,

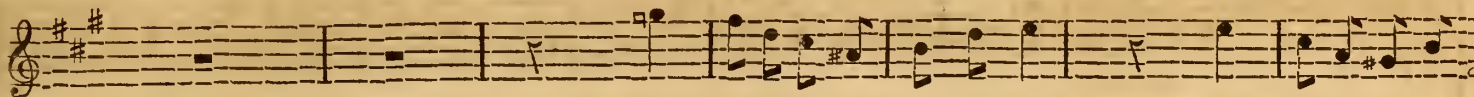
sports on the

GABRIEL.



How ma - ny are thy works, O God! how many are thy works, O God!

URIEL.



How many are thy works, O God! how many are thy

RAPHAEL.

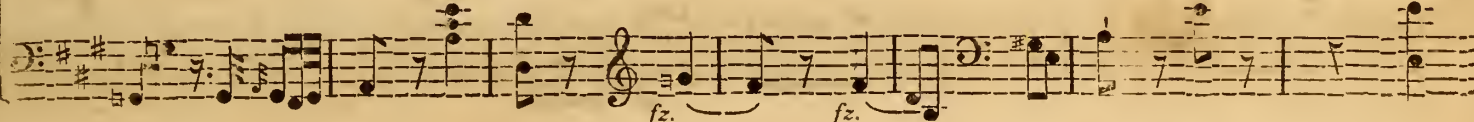


foam - ing foam - ing wave. How many are thy works, O God! who



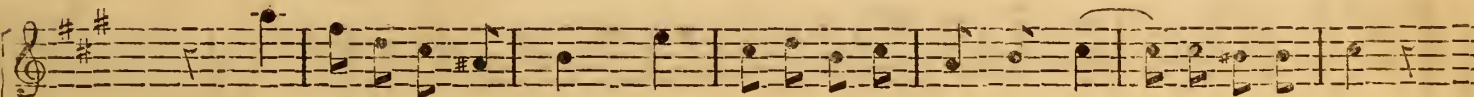
fz.

fz.

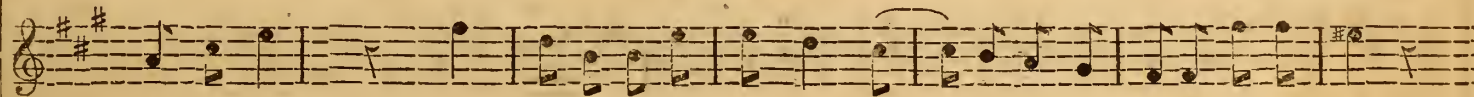


fz.

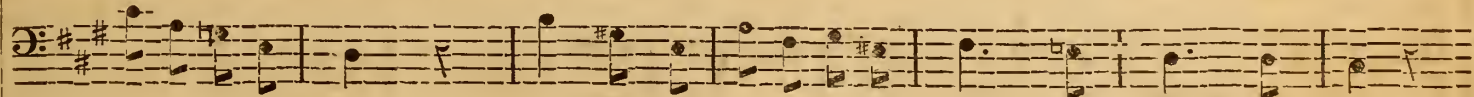
fz.



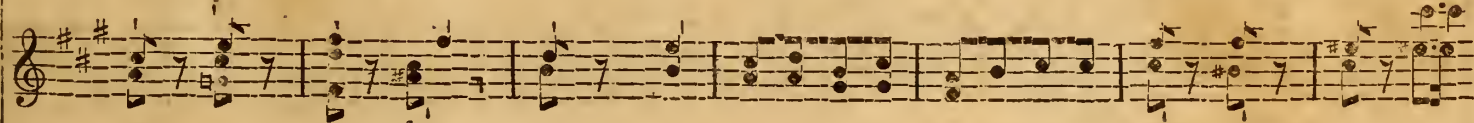
who may their numbers tell? who may their numbers tell? who may - - - their numbers tell?



works, O God! who may their numbers tell? who may - - their numbers tell? their numbers tell?

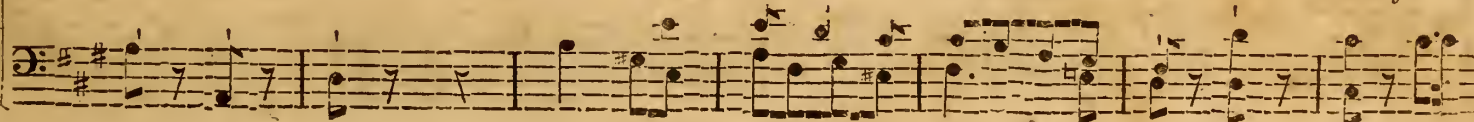


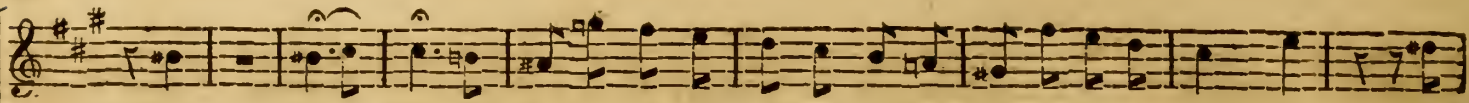
may their numbers tell, who may their numbers tell, who may their num - bers tell,



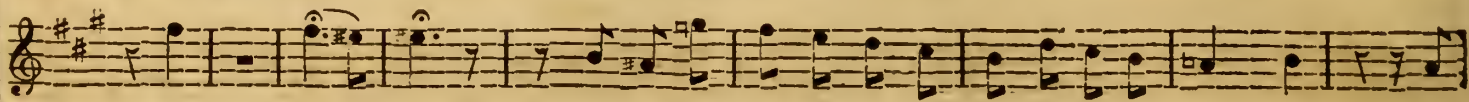
fz.

for.

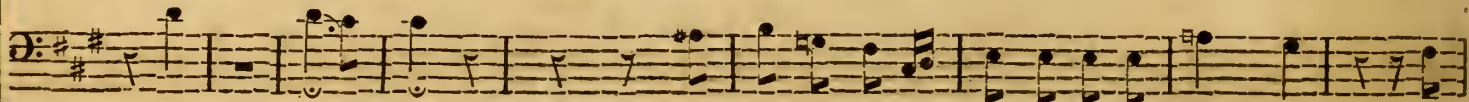




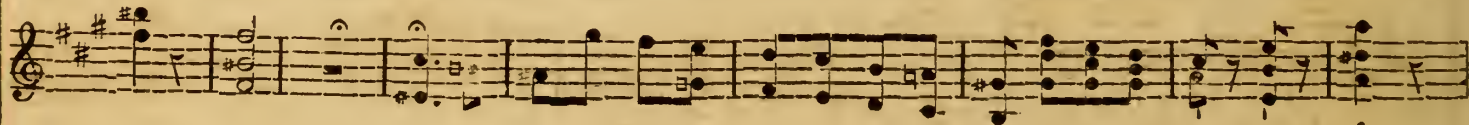
who? O God! how many are thy works O God, who may their numbers tell? who? who



who? O God! who may their numbers tell, who may their numbers tell? who? who



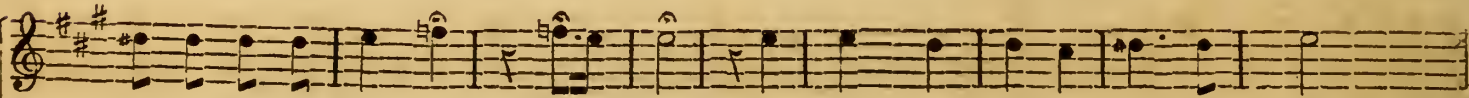
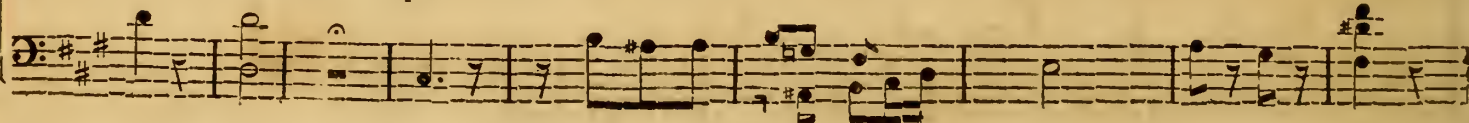
who? O God! who may their numbers tell, their numbers tell? who? who



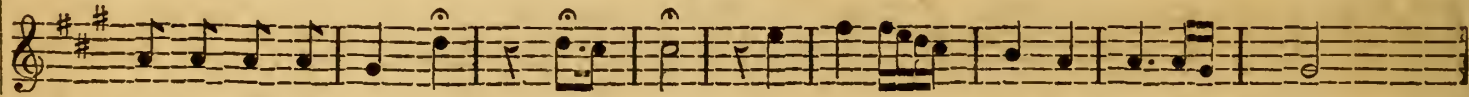
for.

pia.

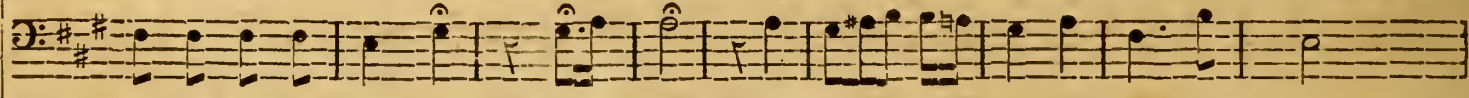
f.



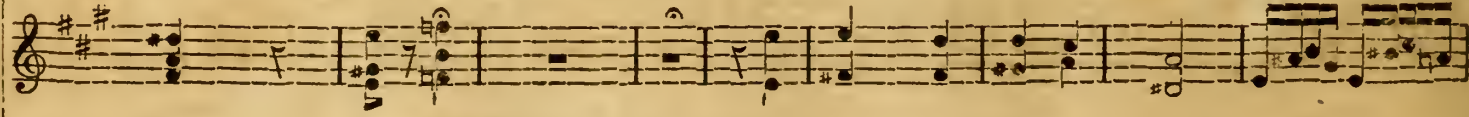
may their numbers tell? who? O God! who may, who may their numbers tell?



may their numbers tell? who? O God! who may, who may their numbers tell?

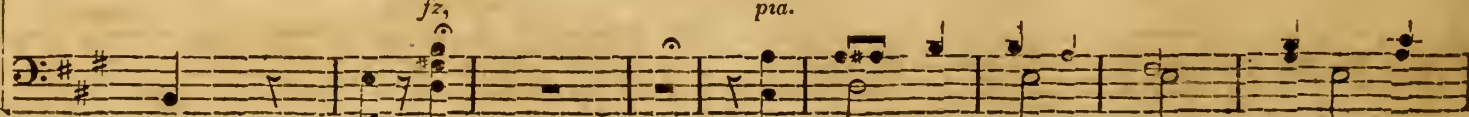


may their numbers tell? who? O God! who may, who may their numbers tell?



fz,

pia.



GABRIEL



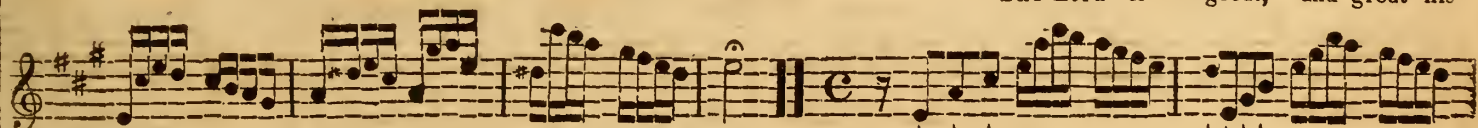
The Lord is great, and great his mig -
VRIEL.



The Lord is great, and great his
RAPHAEL.



The Lord is great, and great his



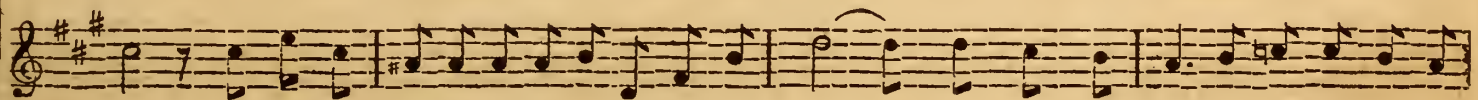
VIVACE, *pia.* for, *pia.*



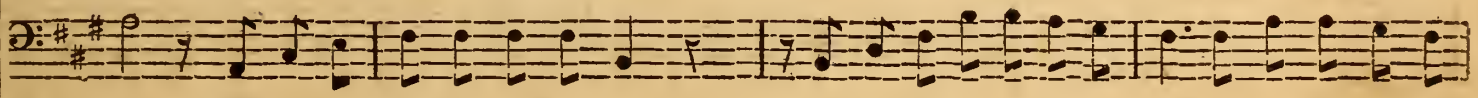
for. for.



- - ht, the Lord is great, his glory lasts for ev - - er, and for ev - er



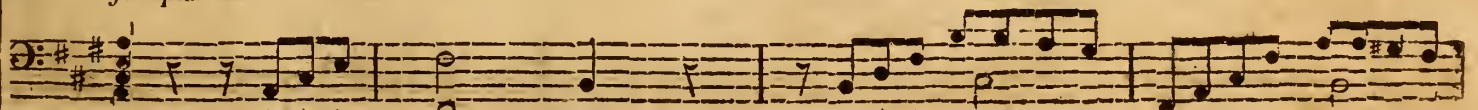
might, for ev - er and for ev - er more; the Lord is great, and great his might, for ev - er and for



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



for. *pia.*



pia.

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

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

BASE.

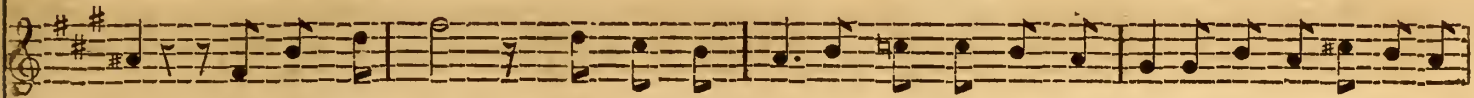
The Lord is great, and great his might; his glory

CHORO. *for.*

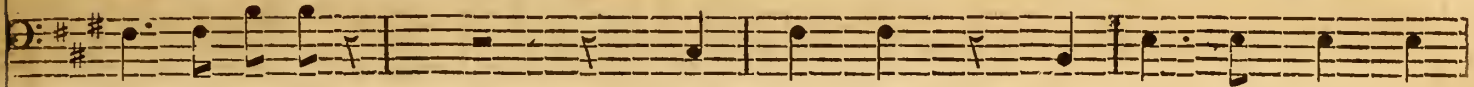
fz. *fz.*



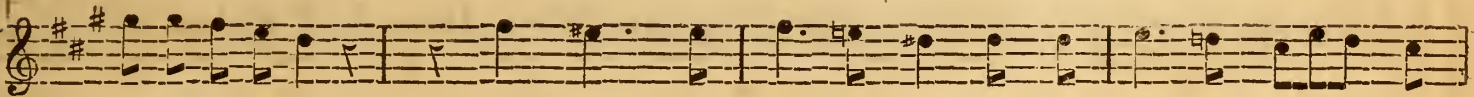
lasts for ev - er, for ev - er, his glo - - ry lasts for



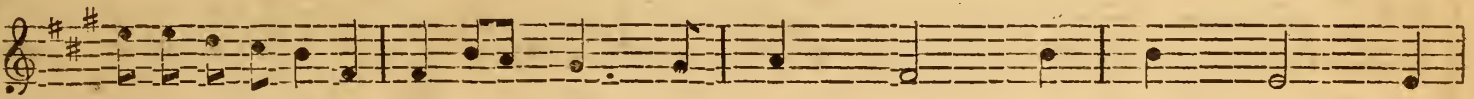
lasts; the Lord is great, and great his might, his glo - ry lasts for ev - er, his glo - ry lasts for



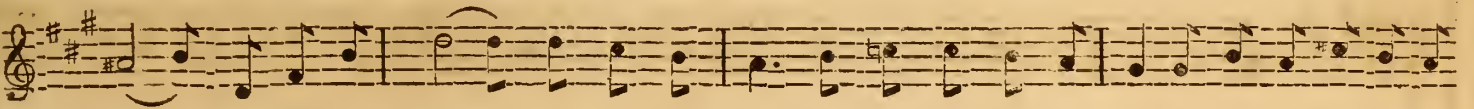
lasts for ev - er, for ev - - er, his glo - - ry lasts for



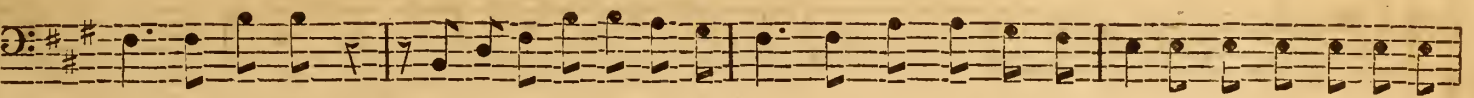
- - - and great his might, his glo - - - ry lasts for ev - er, his glo - ry lasts for



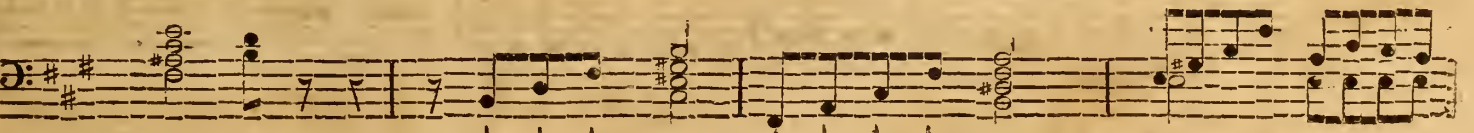
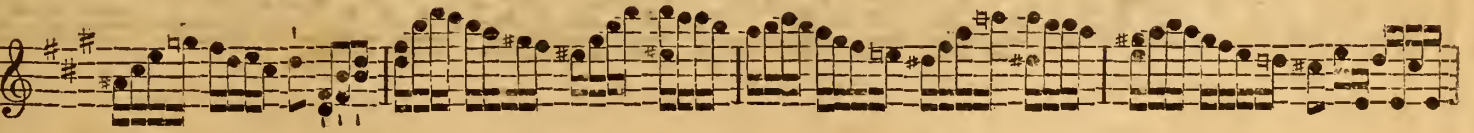
great, and great his might, his glo - ry lasts for ev - - er, for ev - - er, for



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



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



ff.

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

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

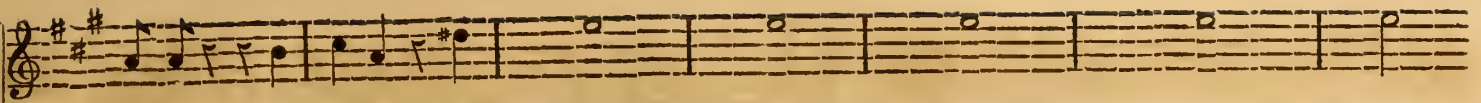
ev - er; the Lord is great, and great his might, his glory lasts for ev - - -

ev - er, for ev - - - - er, ev - - - er lasts for ev - - er -

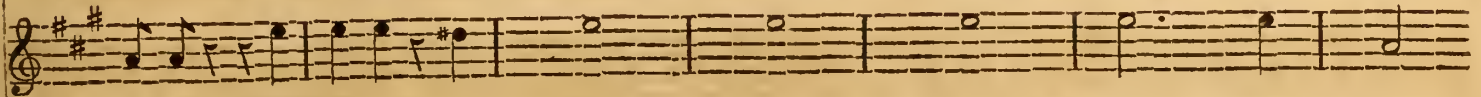
ev - er, for ev - - - - er, ev - - - er, lasts for ev - - - - er

ev - er, for ev - - - - er, ev - - - er, lasts for ev - - - - er

ev - er, for ev - - - - er, ev - - - er, lasts for ev - - - - er



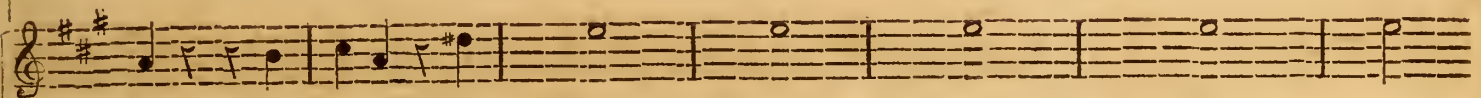
ever, for ever, for ev - - - - -



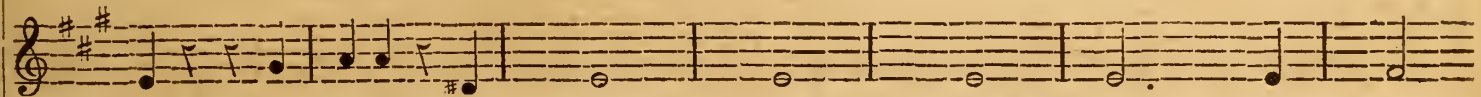
ever, for ever, for ev - - - - - er, lasts



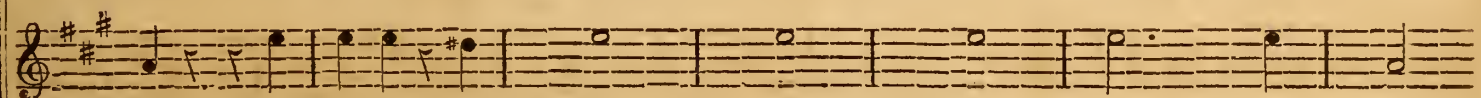
er, for ev - er, his glo - - ry lasts, his glo - - - - ry lasts



more, for ever, for ev - - - - -



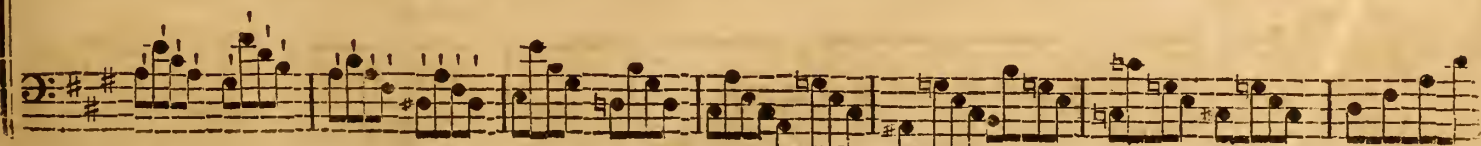
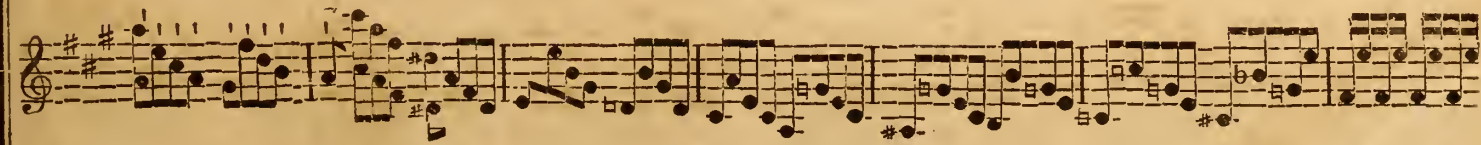
more, for ever, for ev - - - - - er, ev -

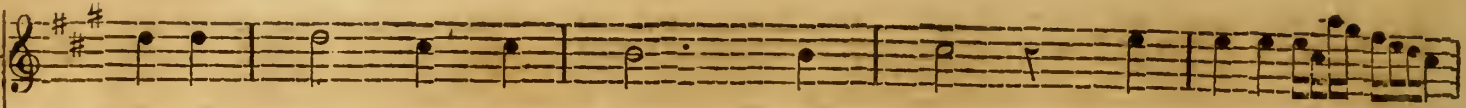


more, for ever, for ev - - - - - er, lasts



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





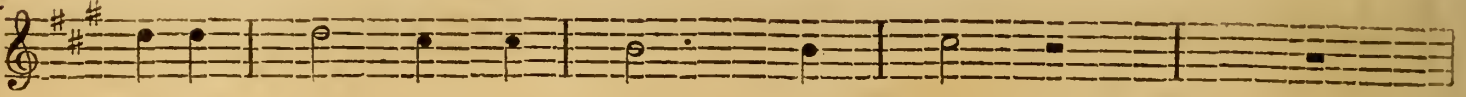
er, for ev - - - er, and ev - . . . - er more. His glory lasts - - -



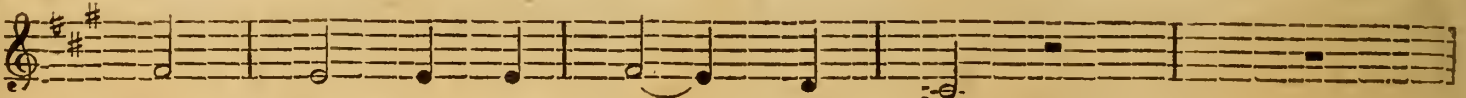
for ev - - er, and ev - - - - er more. The Lord is [great-



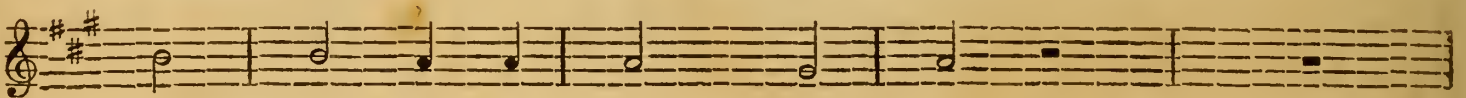
for ev - - er, and ev - - - . er more. 'The Lord is



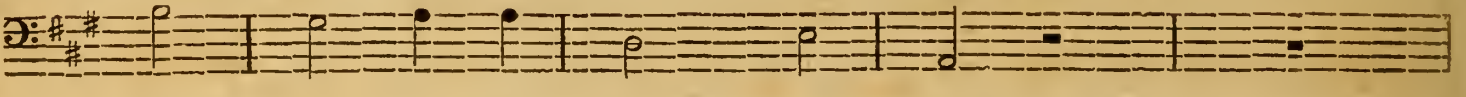
er, for ev - - . er, and ev - - - - er more.



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



for ev . - er, and ev - - - - er more.



for ev - - er, and ev - - - - er more.

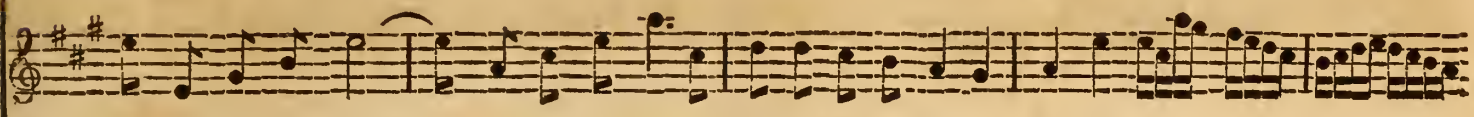


pia

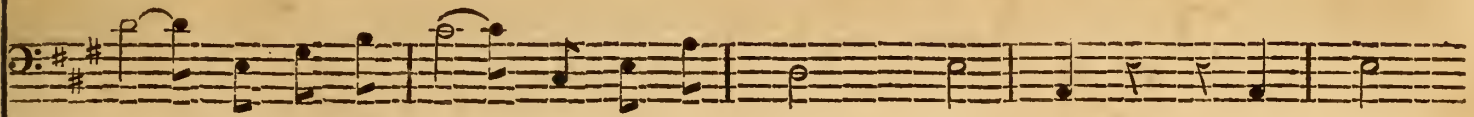




for ev - er and for ever more ; his glo . . .



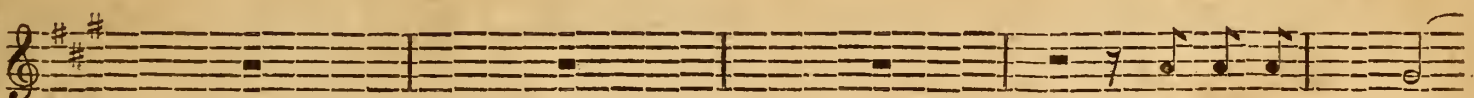
and great his might, his glory lasts for ever and for ever more ; lasts



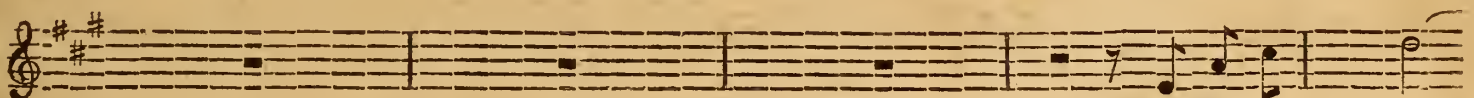
great, and great his might, for ev . er, ev . . . er more, for ev . . .



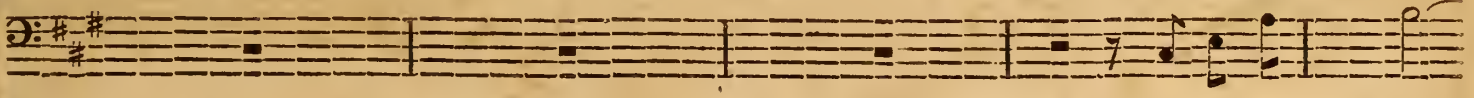
The Lord is great, and great his



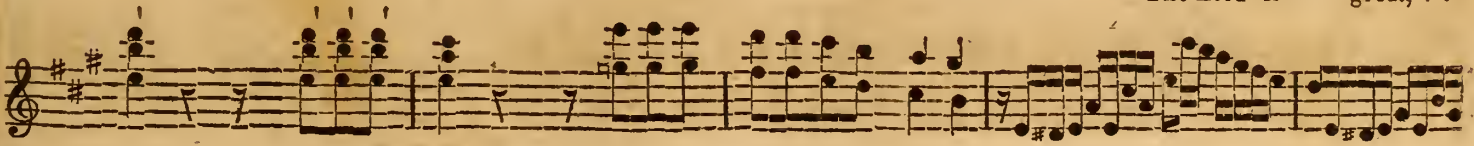
The Lord is great, . .



The Lord is great, . .



The Lord is great, . .



ff.



pia.



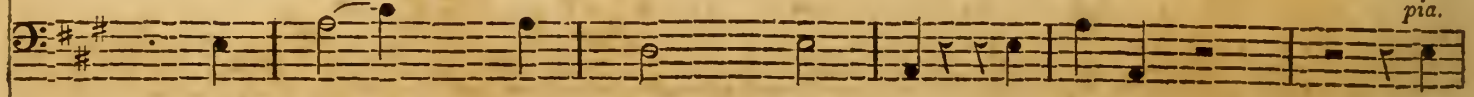
. . . ry lasts for ev . er, for ev . er, for ev . . .

pia.



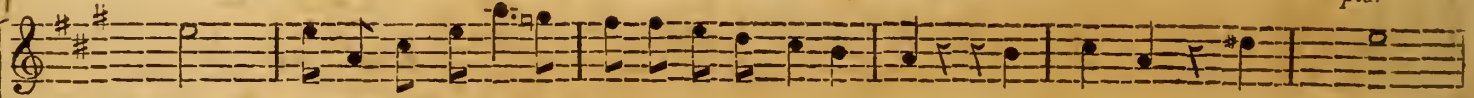
. for ev . er ever more; for ev . er, for ev . . .

pia.



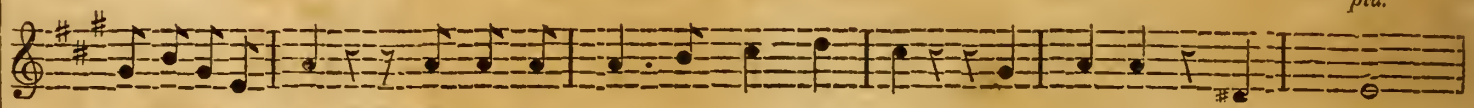
. er ev er, ev er more; for ev . er. his

pia.



might . . . his glory lasts for ev . er, ever, ever . more; for ev . er, for ev . . .

pia.



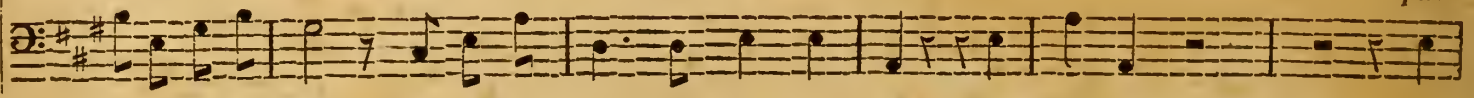
. . . and great his might, his glory lasts for ev . er more; for ev . er, for ev . . .

pia.



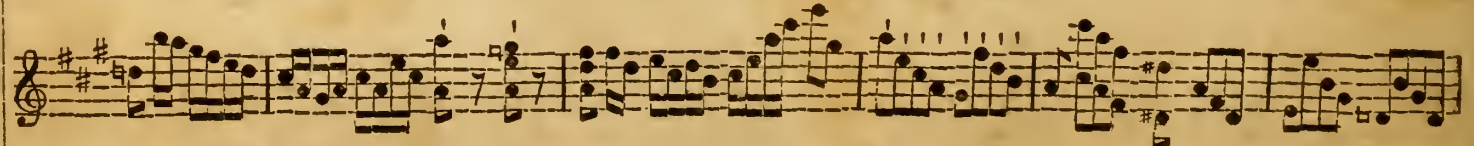
. . . and great his might, his glory lasts for ev . er more; for ev . er, for ev . . .

pia.

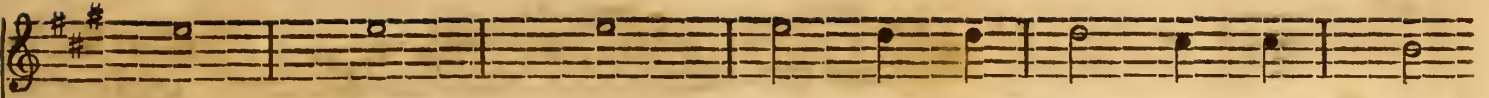


. . . and great his might, his glory lasts for ev . er more; for ev . er, his

pia.

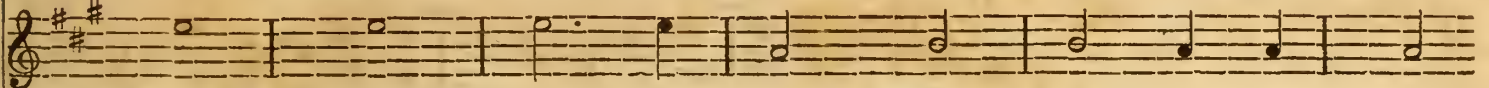


for.



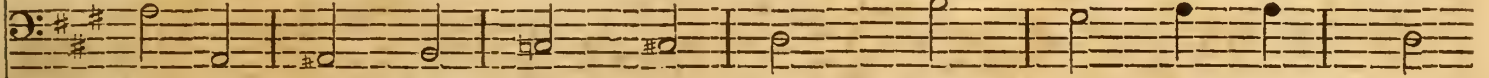
er, for ev - - er, and ev - -

for.



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

for.



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

for.



er, for ev - - er, and ev - -

for.



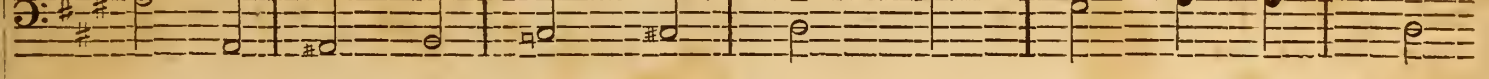
er, ev - - - er, ev - - er, and ev - -

for.



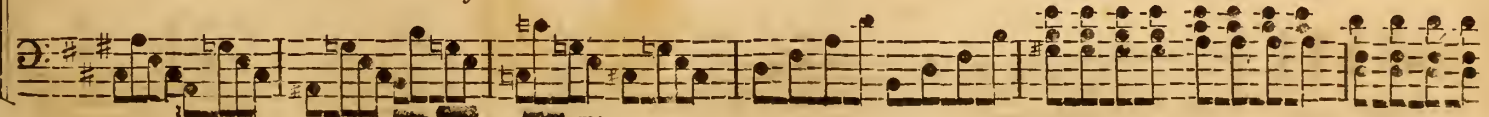
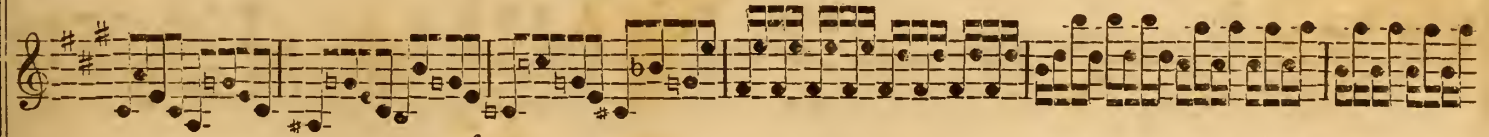
er, ev - - - er, ev - - - er, and ev - -

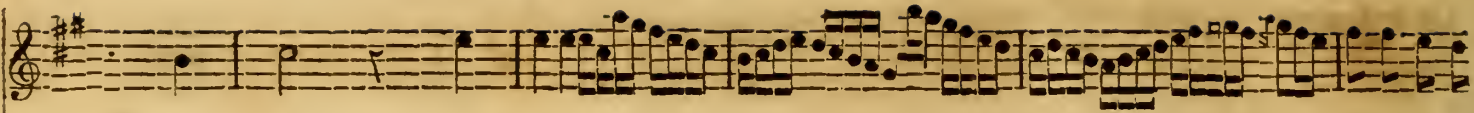
for.



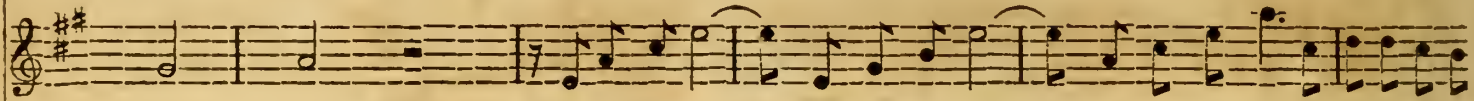
glo - - ry lasts, his glo - - - ry lasts for ev - - er, and ev - -

fmo.

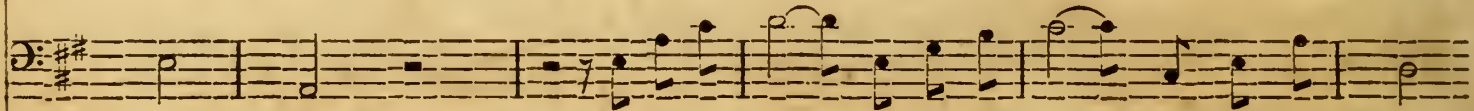




- - - er more; his glory lasts - - - - - for ever, and for



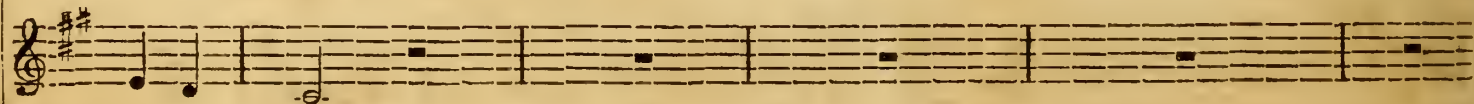
- - - - er more. The Lord is great, and great his might, his glory lasts for ever, and for



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



- - - er more.



- - - er more.



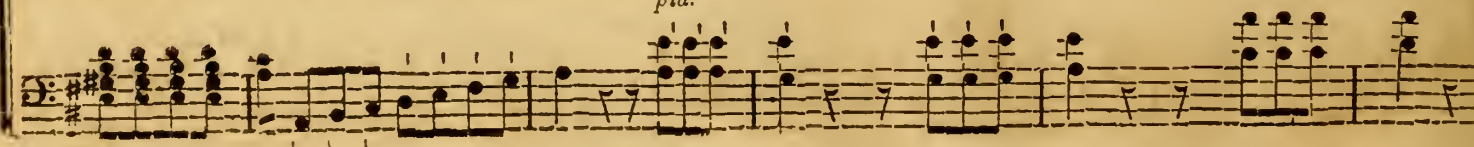
- - - er more.



- - - er more.

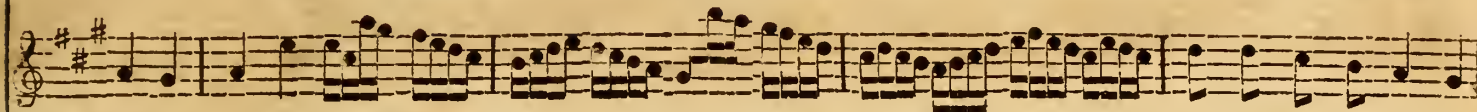


pia.





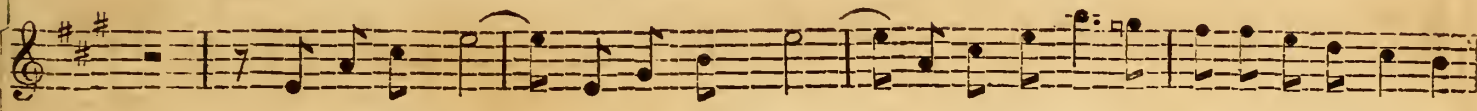
ev - er more ; his glo - - - - ry lasts for ev . er,



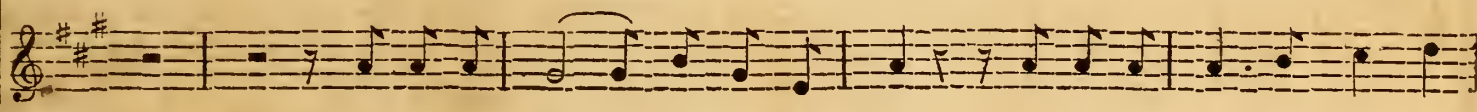
ever more ; lasts for ev . er ever



. . er more, for ev er ev er, ev er



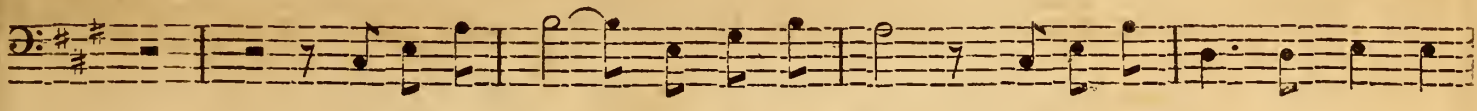
The Lord is great, and great his might . his glory lasts for ever, ever, ev - er



The Lord is great, and great his might, his glory lasts for ev . er



The Lord is great, and great his might, his glory lasts for ev . er



The Lord is great, and great his might, his glory lasts for ev . er

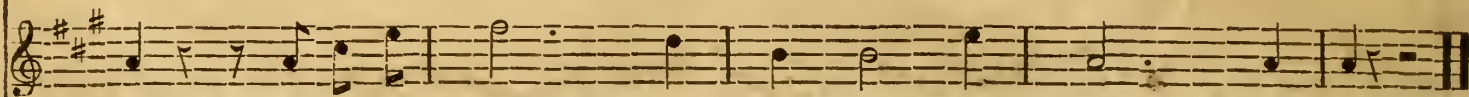


ff.

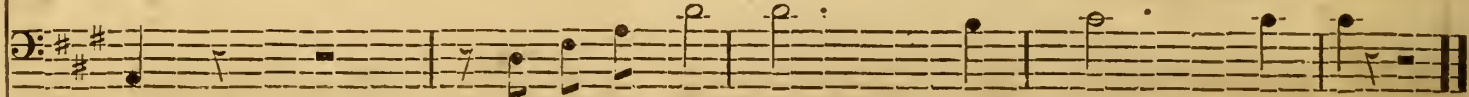




more; his glo - ry lasts for ev - - er, and ev - - - er more.



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



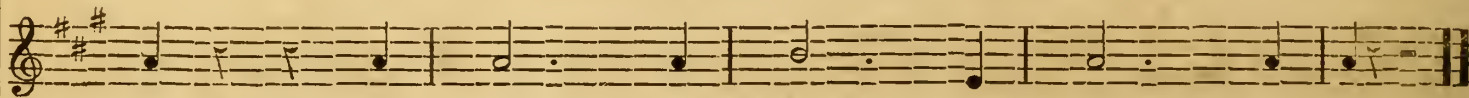
more; his glory lasts - - for ev - - - - er more.



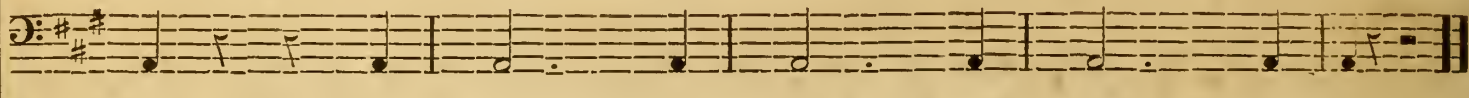
more, his glo - - - - ry lasts for ev - - - - er more.



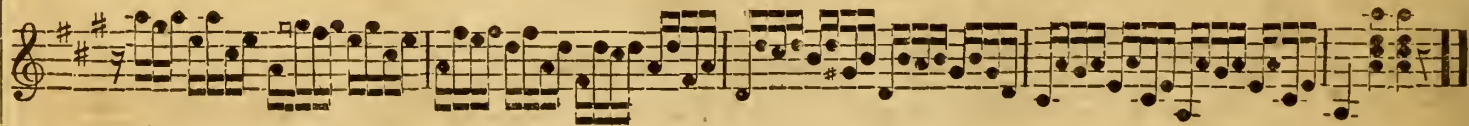
more, for ev - - er, and ev - - er, and ev - - - - er more.



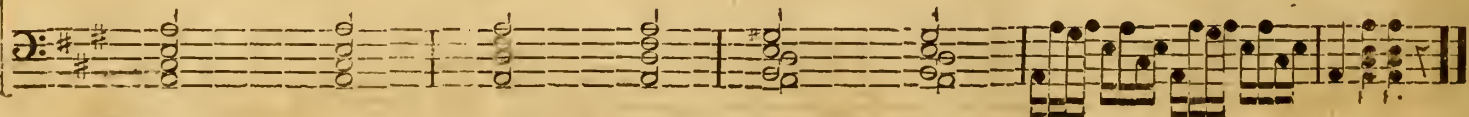
more, for ev - - - - er, ev - - - - er, ev - - - - er more.



more, for ev - - - - er, ev - - - - er, ev - - - - er more.



fmo.



RAPHAEL.

And God said, let the earth bring forth the living creature after his kind; cattle, and creeping thing, and

RECIT.

beasts of the earth, after their kind. Straight opening her fertile womb,

PRESTO. for.

pia.

the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown.

pia. *ff.*

ff.

Cheerful roaring, stands the tawny li - on.

fz. *fz.* *fz.*

fz. *fz.* *fz.*

In sudden leaps, the flexible tiger appears.

PRESTO. for.

The nimble

stag, bears up his branching head.

With flying mane, and fiery look, im-pa-tient, neighs the sprightly steed.

Andante.

dolce.

ma.

The cattle in herds, al - ready seek their food on fields and meadows green.

pia.

And o'er the ground, as plants, are spread the fleecy,

dolce.

pia.

mee - k, and bleat - ing flocks, un - num - ber'd as the sands. In

pp.

whirls a - - - - - rose the hosts of insects.

Al tempo.

Adagio. In long di - mensions creeps with sinuous trace the worm.

pia. *fz.* *pia.*

Detailed description: This system contains the first musical system. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The tempo is marked 'Adagio.' and 'Al tempo.' The lyrics are 'In long di - mensions creeps with sinuous trace the worm.' Dynamic markings include 'pia.' and 'fz.'.

RAPHAEL.

Maestoso.

for. *fz.* *fz.* *fz.* *fz.*

Detailed description: This system contains the second musical system, labeled 'RAPHAEL.' The tempo is marked 'Maestoso.' It features a vocal line and piano accompaniment. The lyrics are 'Now heav'n in full - est glo - - - ry shone;'. Dynamic markings include 'for.' and 'fz.'.

Now heav'n in full - est glo - - - ry shone;

fz. *p.*

Detailed description: This system contains the third musical system. It features a vocal line and piano accompaniment. The lyrics are 'Now heav'n in full - est glo - - - ry shone;'. Dynamic markings include 'fz.' and 'p.'.

earth smiles in all her rich at - tire.

ppa. *for.* *fz.* *fz.*

Detailed description: This system contains the fourth musical system. It features a vocal line and piano accompaniment. The lyrics are 'earth smiles in all her rich at - tire.' Dynamic markings include 'ppa.', 'for.', and 'fz.'.

The room of air with fowl -- is fill'd; the wa - ter

pia.

swell'd by shoals - of fish; by heav - y beasts, the ground is trod,

fz. p.

by heavy beasts the ground is trod.

for. fz. fz. fz.

But all the work was not complete, but all the work was not complete; there

pia. for.

wanted yet that wond'rous being, that grateful should God's pow'r ad - - mire.

pia. *pia.* *for.*

with heart and voice his goodness praise; but all the work was not com-

pia. *for.* *pia.*

plete, there wanted yet that wond'rous being, that grate - ful should God's pow'r - ad - mire, with heart and

pp. *f*

voice his goodness praise; that grate - ful should God's pow'r ad-

mire, with heart and voice, with heart, - - - - - with heart and voice - - - - - his

for.

goodness praise, with heart and voice, with heart and voice his good - ness

for. *pi.*

praise.

for.

URIEL.

And God created man in his own image ; in the image of God, created he him ; male and female created he

RECIT.

them. He breathed in - to his nostrils the breath of life, and man be - came a living soul.

URIEL.

ARIA. *Andante.*

pia.

In native

for. *pia.*

worth and honour clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, be stands a

man, the lord and king of na - ture all. The

Cres. *for.* *pia.* *for.*

large and arched front sublime, of wis - dom deep, declares the seat,

pia. *for.* *pia.* *fz.*

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

for.

breath, and im - - - - - age of his God.

pia.

and in his eyes with bright - - ness, shines the

pia. *for.*

soul, the breath and im - - age of his God.

pno. *pno.* *for.* *fz.* *fz.*

With fondness leans up - on his breast, the partner for him

p. *p.*

form'd, a woman fair, and graceful spouse, a woman fair, and grace - ful spouse. Her

pp.

softly smiling virgin looks, of flow' - ry spring, the mirror, be - speak

him love, love, and joy, and bliss. Her soft - ly smil - ing

virgin looks, of flow' - ry spring, the mirror, be - - speak him

love, love, and joy, and bliss; be - - speak him

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

fz. *pmo.*

RAPHAEL.

And God saw ev'ry thing, that he had made, and behold it was very

RECIT.

good; and the heaven - ly choir in song di - vine thus closed the sixth day.

CHORUS. VIVACE.

for. *fz.*

SOPRANO.

Achiev - ed is the glorious work ; the Lord beholds it, and is

ALTO.

Achiev - ed is the glorious work ; the Lord beholds it, and is pleas'd ; the Lord is

TENOR.

Achiev - ed is the glorious work ; the Lord beholds it, and is

BASE.

Achiev - ed is the glorious work ; the Lord beholds it and is pleas'd, the Lord beholds it and is

pleas'd, the Lord beholds it, and is pleas'd. In lof - ty

pleas'd, the Lord beholds it, and is pleas'd. In lof - ty strains let

pleas'd, the Lord beholds it, and is pleas'd. In lofty strains let us - - - rejoice, let us re-

pleas'd, the Lord beholds it, and is pleas'd. In lofty strains let us - - - rejoice, let us re-joice ;

strains let us - - - rejoice, in lof - - - - - ty strains let us re - joice.

us - - rejoice, let us rejoice, in lof - ty strains let us rejoice, let us rejoice. Our song let

strains let us re - - joice, let us re - - joice. Our song let be - -

in lof - ty strains, in lof - - - - - ty strains let us re - joice.

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

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

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

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

God, the praise of God! in lofty strains let us rejoice; our song let be the praise of God! in lofty

God, the praise of God! in lofty strains let us rejoice; our song let be the praise of God! in lofty

God, the praise of God! in lofty strains let us rejoice; our song let be the praise of God! in lofty

God, the praise of God! in lofty strains let us rejoice; our song let be the praise of God; in lofty

strains let us re-joice; our song let be the praise of God, the praise of God, the praise of God.

strains let us re-joice; our song let be the praise of God, the praise of God, the praise of God.

strains let us re-joice; our song let be the praise of God, the praise of God, the praise of God.

strains let us re-joice; our song let be the praise of God, the praise of God, the praise of God.

GABRIEL.

On thee each liv - ing soul a - waits ; from

URIEL.

On thee each liv - ing soul a - waits ; from

Poco Adagio.
Cantabile.

thee, O Lord they beg their meat ; thou o - pen - est thine hand, thou o - penest thine

thee, O Lord they beg their meat ; thou o - pen - est thine haad, thou o - penest thine

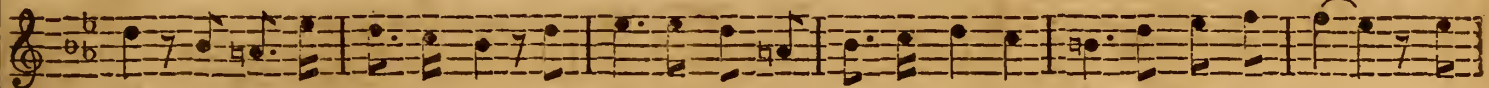
hand, and sa - ted, and sa - - - ted all they are ; on thee, on

hand, and sa - ted, and sa - - - ted all they are ; on thee, on

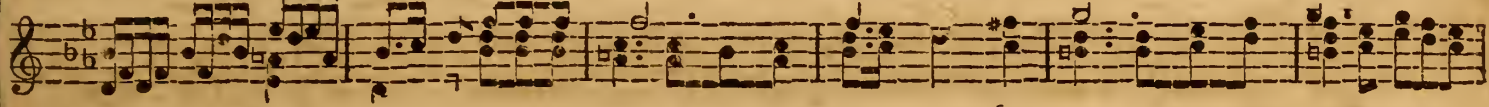
fz. *p.* *fz.* *p.* *fz.*



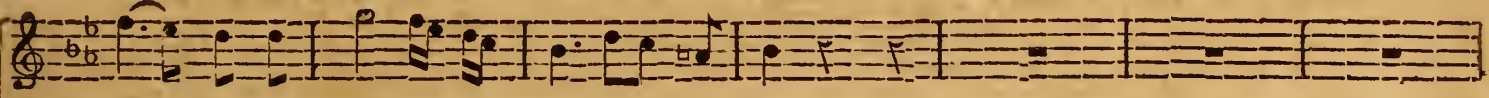
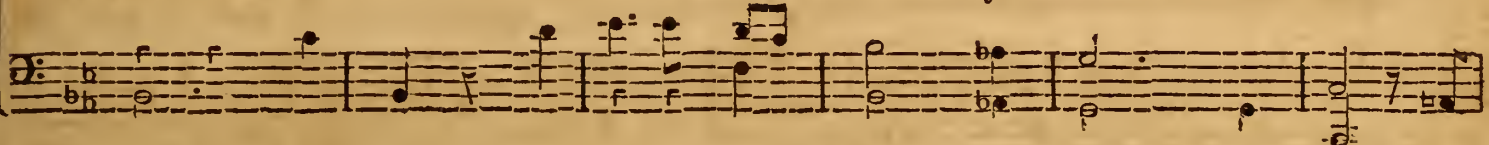
thee each living soul awaits; from thee, O Lord, they beg their meat; thou open - est thine hand, and



thee each living soul awaits; from thee, O Lord they beg their meat; thou open - est thine hand, and

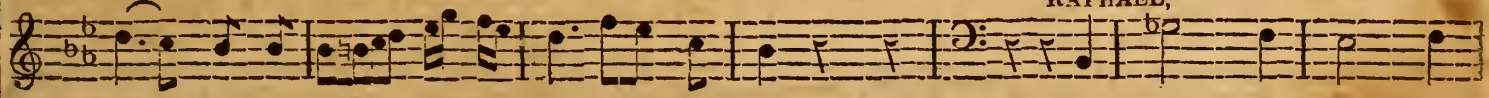


ff.

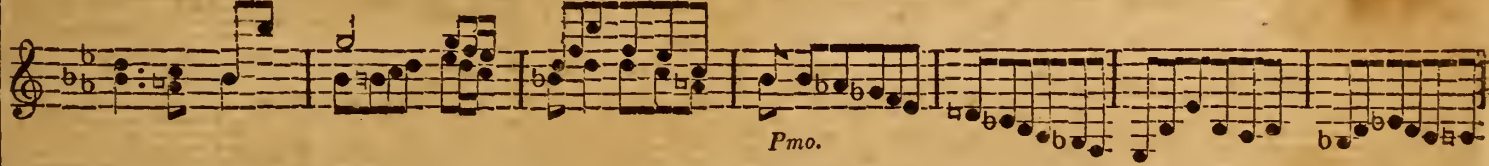


sa - - ted, and sa - - - ted all - - they are.

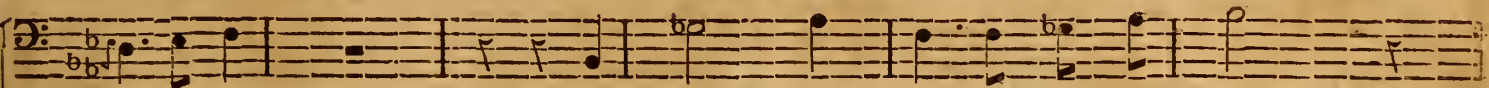
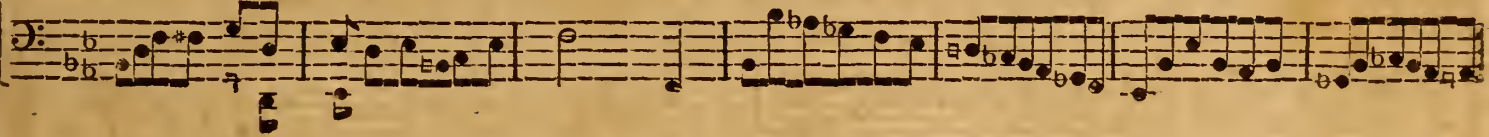
RAPHAEL,



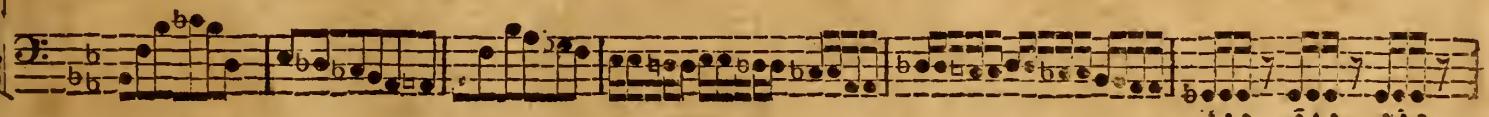
sa - - ted, and sa - - - - - ted all - - they are. But as to them, thy



Pmo.



face is hid; with sud - - - den ter - ror they are struck;



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

dust; thou tak'st their breath a - - way, they van - ish in - to dust.

for.

pp.

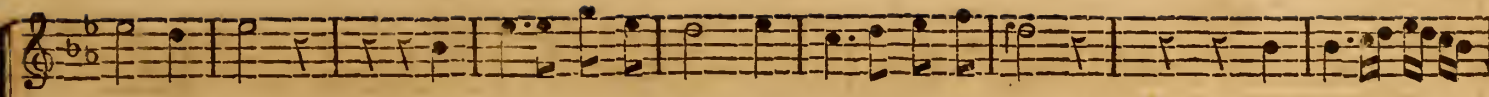
GABRIEL.

VRIEL. Thou lett'st thy breath go forth again, and life with vig - our

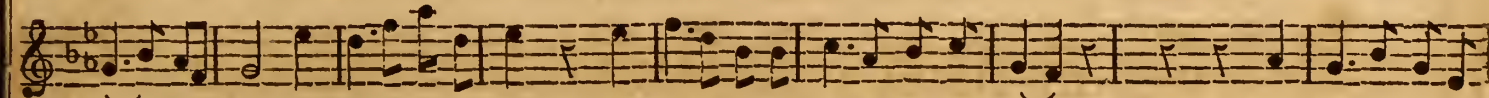
RAPHAEL. Thou lett'st thy breath go forth again, and life with vig - our

Thou lett'st thy breath go forth again, and life with vig - our

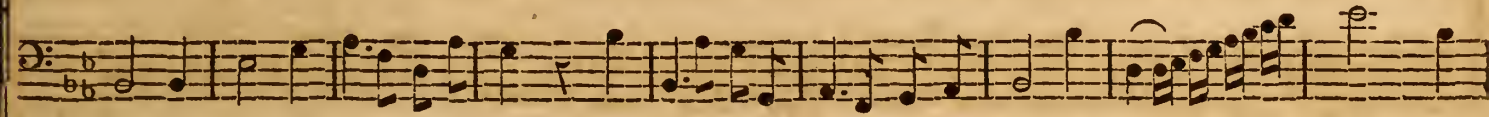
piu.



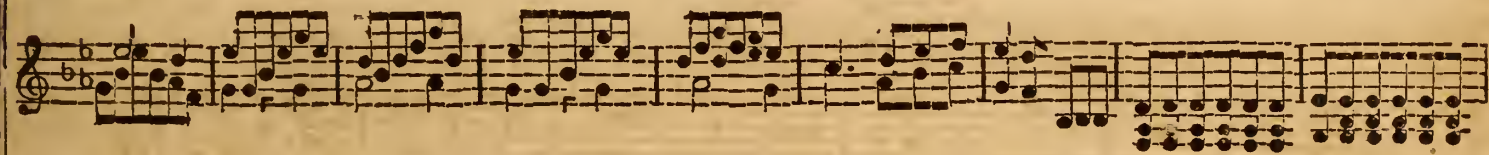
fresh re - turns. Re - viv - ed earth unfolds new force, and new delights ; re - viv - ed earth un -



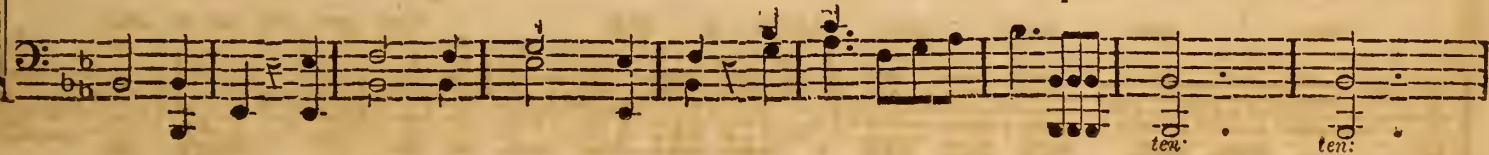
fresh re - turns. Revived earth unfolds new force and new delights, and new delights ; re - viv - ed earth un -



fresh re - turns. Revived earth unfolds new force and new delights, and new delights ; reviv - ed earth un - folds new



pmo.

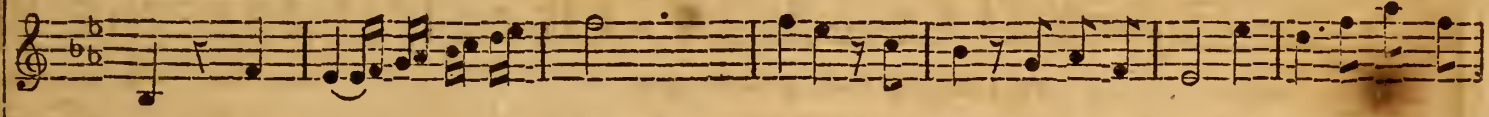


ten.

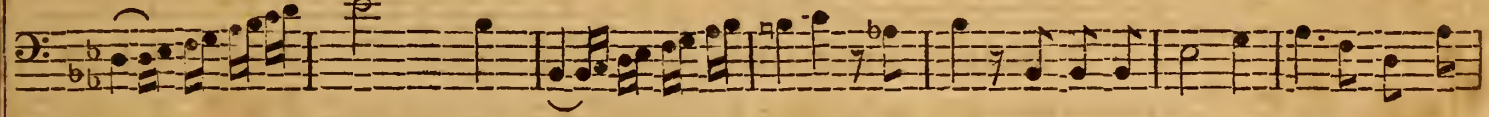
ten.



olds new force, and new de - - lights, - - - - - new force, and new delights ; and



olds new force, and new de - - lights, - - - - - new force, and new delights ; and life with vigour

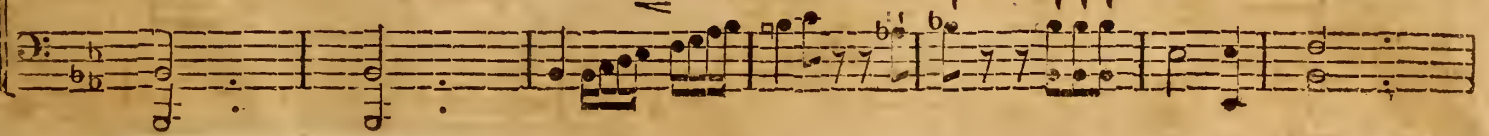


force, and new de - - lights, new force, and new de - lights, new force, and new de - lights ; and life with vigour



fz.

pia.



life with vigour fresh returns; re - vived earth unfolds new force and new de - lights, re - viv - ed earth un-

fresh returns; re - viv - ed earth unfolds new force and new delights, and new delights, re - viv - ed earth un-

fresh returns; re - viv - ed earth unfolds new force and new delights, and new delights, re - viv - ed earth unfolds new

pmo.

ten: *ten:*

fold new force, and new de - lights, - - - - new force, and new de - lights.

fold { new force, and new de - lights, - - - - new force, and new de - lights.

force, and new de - lights, new force. and new de - lights, new force, and new de - lights.

fz. pia. *for.*

CHORUS. SOPRANO.

Achiev - ed is the glo - rious work; our song let be the praise of

ALTO.

Achiev - ed is the glo - rious work; our song let be the praise of God, the praise of

TENOR.

Achiev - ed is the glorious work; our song let be the praise of

BASE.

Achiev - ed is the glorious work; our song let be the praise of God. our song let be the praise of

VIVACE.

for.

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

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

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

He sole on high

God, the praise of God, the praise of God. Glo - ry to his name for ev - - er; He

Glo - ry to his name for ev - er; he sole on high ex - alt - ed reigns, - -
 He sole on high exalt - ed reigns; al - le - lu -
 exalt - ed reigns; al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.
 sole on high exalt - ed reigns; al - le - lu - ja, al - le - lu - ja.

- - - al - le - lu - ja; He sole on high ex - alt - ed reigns;
 ja: glo - ry to his name for ev - er; He sole on
 Glo - ry to his name for ev - er, al - le - lu - ja, al - le - lu - ja; glory to his name for ev - er, He
 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

high ex - alt - ed reigns, He sole on high ex - alt - ed reigns; al - - le - - lu - - ja, He sole on

sole on high exalt - ed reigns, He sole on high ex - alt - ed reigns; al - le - lu -

exalt - ed reigns; al - le - lu - ja;

exalt - ed reigns; al - le - lu - ja; glory to his name for ev - - - - - er; al - le - lu -

high exalt - ed reigns al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

ja, al - - le - lu - ja; He sole on high ex - alt - ed reigns; al - le - lu - - ja; glo - - ry

glory to his name for . ev - er, glo - ry to his name for ev - er;

ja ; He sole on high, He sole on high

ja ; glo - ry to his name for ev - er ; al - le - lu - ja ; He sole on high, He sole on high

to his name for ev - - - er ; al - le - lu - - ja, al - - le - - lu - - ja.

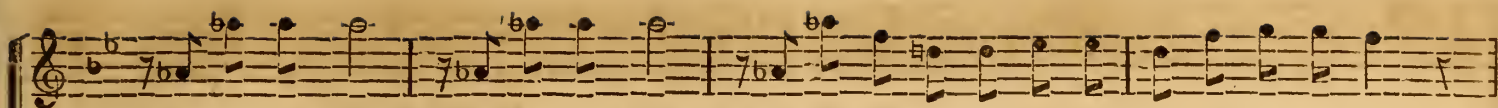
glory to his name for ev - er ; al - - - le - lu - ja, al - le - lu - ja.

ex - alt - ed reigns, ex - - alt - - ed reigns ; al - - le - - lu - - - ja.

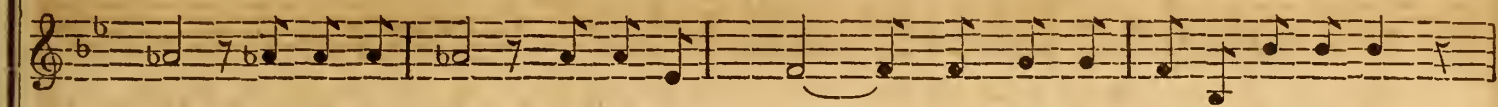
high ex - alt - - ed reigns, ex - - alt - ed reigns ; al - - le - lu - - - ja, al - le - lu - ja, al - le - lu -

glo - ry to his name for ev - - - - - er ;

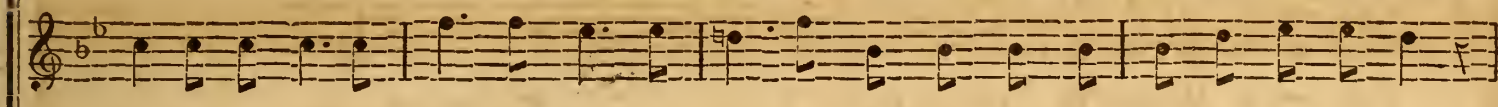
glo - - ry to his name for



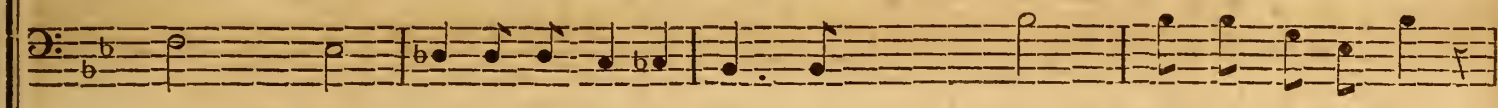
He sole on high ex - alt - ed reigns; al - le - lu - ja, al - le - lu - ja, al - le - lu - ja;



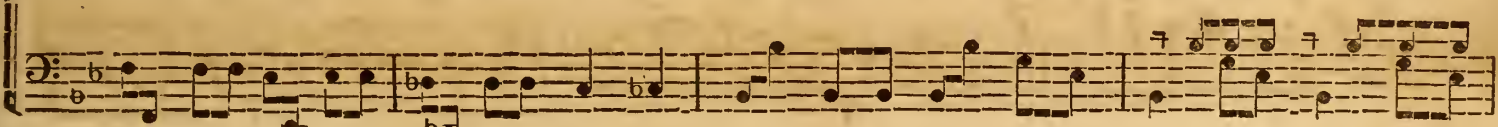
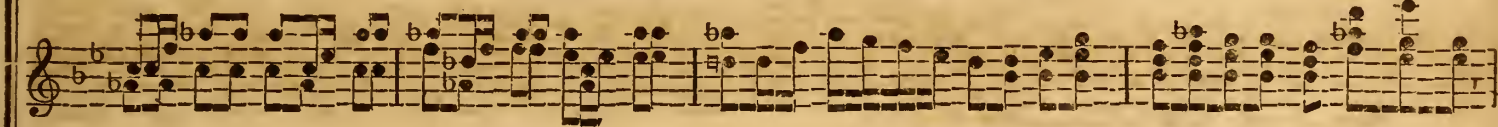
ja; He sole on high ex - alt - ed reigns; - al - le - lu - ja, al - le - lu - ja;



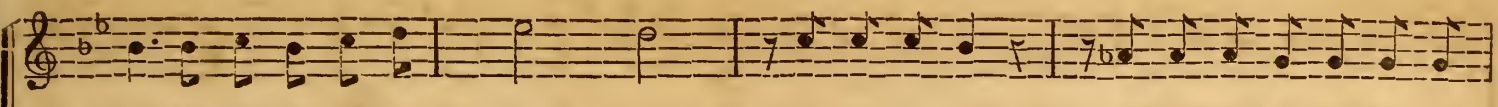
He sole on high ex - alt - ed reigns; al - le - lu - ja, al - le - lu - ja, al - le - lu - ja;



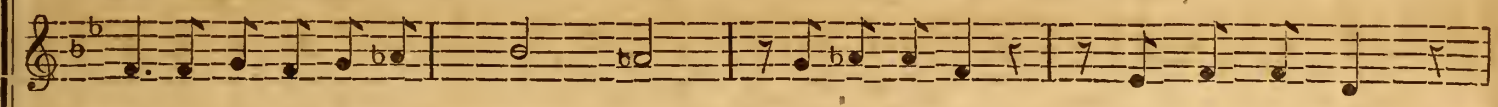
ev - - - er; He sole on high ex - alt - - ed reigns; - - - al - le - lu - ja;



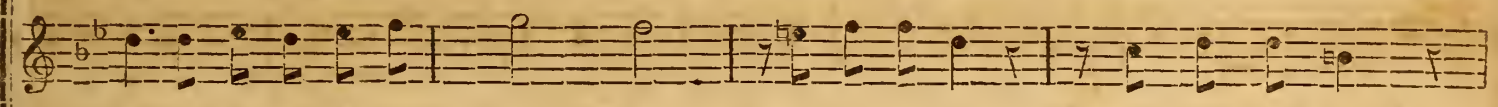
fz.



glory to his name for ev - - - er; al - le - lu - ja, al - le - lu - ja, al - le - lu -



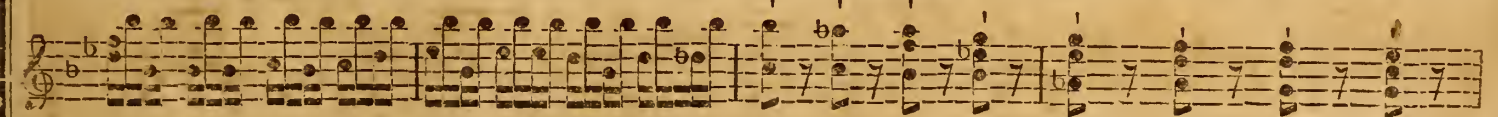
glory to his name for ev - - - er; al - le - lu - ja, al - le - lu - ja;



glory to his name for ev - - - er; al - le - lu - ja, al - le - lu - ja;



al - le - lu - ja, al - le - lu -



- - - ja, - - - - - al - le - lu - ja; glory to his name for ev - - er,
 glo - ry to his name for ev - - er; al - le - lu - ja; glory to his name for
 glo - ry to his name for ev - - er; al - le - lu - ja;
 ja; glory 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 - alt - ed reigns, - - he sole on
 ev - - er; He sole on high ex - alt - ed reigns, ex - - alt - - - ed reigns - -
 glo - ry to his name for ev - - er, for ev - - - er; He sole on high, *fz.* ex - alt - ed reigns; *fz.*
 glo - ry to his name for ev - - er; He sole on high ex - - alt - - - ed reigns; - - -
fz. *fz.*

high ex - alt - ed reigns, ex - alt - ed reigns - - - - - al - le - lu - - ja,
 - - - al - le - lu - - - ja, al - le - lu - - - ja, al - le - - - lu - - ja, al - le - - - lu -
 al - le . lu - ja, al - le - lu - ja, al - le - lu - ja, - - al - le - lu - ja, al - le - lu -
 - - - al - le - lu - - ja, al - le - lu - - ja, al - - le - - - lu - ja,

fz. *fz.* *fz.*

al - le - lu - ja, al - le - lu - ja; He sole on high ex - alt - ed reigns, exalt - ed reigns;
 ja, al - le - lu - - ja, al - le - lu - - ja; He sole on high ex - alt - ed reigns, exalt - ed reigns -
 ja, al - le - - lu - ja, al - le - lu - ja; He sole on high exalt - ed reigns, ex - alt - ed
 al - - le - - lu - ja, He sole on high exalt - ed reigns, ex - alt - ed

fz. *fz.* *fz.* *fz.* *fz.* *fz.* *fz.*

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja; glo - ry to his name for

al - le - lu - ja. al - le - lu - ja, al - le - lu - ja;

reigns . . al - le - lu - ja, al - le - lu - ja; glo - ry to his name for

reigns . . al - le - lu - ja, al - le - lu - ja;

fz.

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;

fz. *fz.* *fz.* *fz.*

fz.

al - - le - - lu - - ja, al - - le - lu - - - ja.

al - - le - - lu - - ja, al - - le - lu - - - ja.

al - - le - - lu - - ja, al - - le - lu - - - ja.

al - - le - - lu - - ja, al - - le - lu - - - ja.

The score consists of six staves. The first four staves are vocal lines in treble clef, each with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "al - - le - - lu - - ja, al - - le - lu - - - ja." The fifth and sixth staves are piano accompaniment. The fifth staff is in treble clef and features chords with fingerings (1-2-3-4) and accents. The sixth staff is in bass clef and features chords with fingerings (1-2-3-4) and accents. The piano part includes some octaves marked with the number 8.

PART III.

RECIT. Largo.

for. Cantabile. fz. fz.

fz. pia. fz. fz. pia.

fz. p. fz. p. pia. fz. pia. fz.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various rhythmic values and accidentals. Dynamic markings include *fz.*, *fz. p.*, *fz.*, *fz. p.*, and *pp.*. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the melodic and harmonic lines from the first system. It features a treble staff with a melodic line and a bass staff with accompaniment.

URIEL.

Third system of musical notation, including a vocal line and piano accompaniment. The vocal line has lyrics underneath it. The piano accompaniment features a treble staff with chords and a bass staff with a simple harmonic line. The lyrics are: "In ro - sy mantle appears, by tunes sweet awak'd, the morning young and fair, s".

Fourth system of musical notation, including a vocal line and piano accompaniment. The vocal line has lyrics underneath it. The piano accompaniment features a treble staff with chords and a bass staff with a simple harmonic line. The lyrics are: "From the celes - tial vaults, pure har - mo - ny de - scends on".

ravish - ed earth. Behold the blissful pair, where hand in hand they

fz.

go; their flaming looks express what feels the grate - - - ful heart.

A louder praise of God, their lips shall ut - ter soon;

piu moto.

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

EVE.



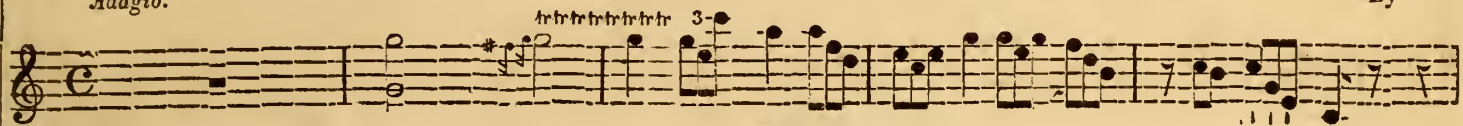
By thee - - - - - with

ADAM.



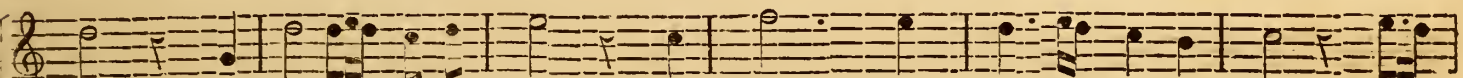
Adagio.

By

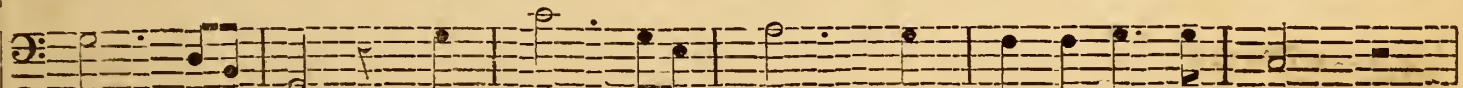


Pia.

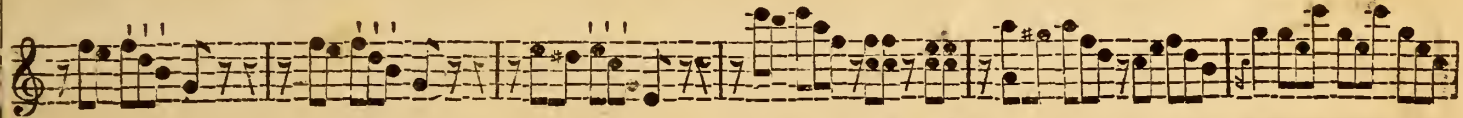
13!



bliss, O boun - - - teous Lord, the heav'n and earth - - - are stor'd; this



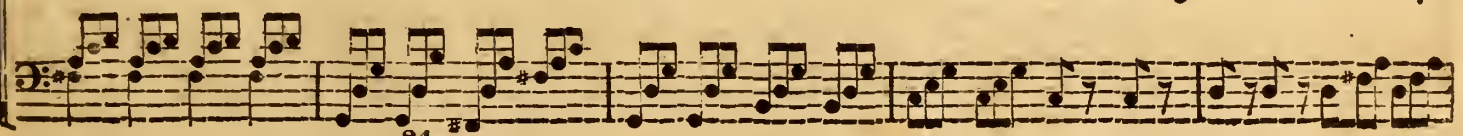
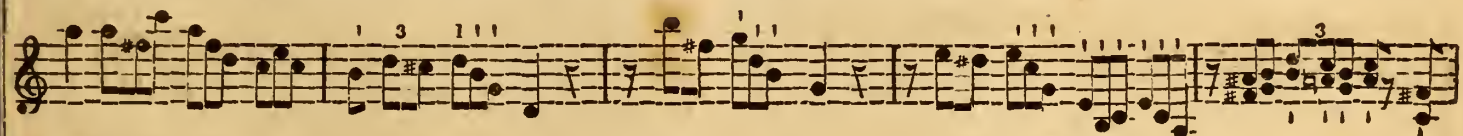
thee with bliss, O boun - - teous Lord, the heav'n and earth are stor'd;



world so great, so wonder - ful, thy migh - - - - - ty hand - - - has



this world so great so wonder - ful, thy migh - ty hand - - - - - has



fram'd; this world so great, so wonder-ful, thy migh - - - - - ty

fram'd; this world, so great, so wonder-ful, thy migh - - - - - ty

hand - . has fram'd; by thee - - - with bliss, O boun - - - - - teous

hand - - - - - has fram'd; by thee with bliss, O bounteous

Pia.

For ev - er blessed be his pow'r, for

For ev - er blessed be his pow'r, for

For ev - er blessed be his pow'r, for

For ev - er blessed be his pow'r, for

CHORUS.

Lord, the heav'n and earth are stor'd. This world so
 Lord, the heav'n and earth are stor'd. This world so
 ev - er blessed be his pow'r, His name be ever mag - - ni - fy'd,
 ev - er blessed be his pow'r, His name be ever mag - ni - - fy'd,
 ev - er blessed be his pow'r, His name be ever mag - - ni - fy'd,
 ev - er blessed be his pow'r, His name be ever mag - - ni - fy'd,

great, so won - der - - ful, thy migh - - - - - ty hand - - has
 great, so won - der - - ful, thy migh - - - - - ty hand - - has
 his name, his name, be ev - - - - er mag - - ni - - fy'd,
 his name, his name, be ev - - - - er mag - - ni - - fy'd,
 his name, his name, be ev - - - - er mag - - ni - - fy'd,
 his name, his name, be ev - - - - er mag - - ni - - fy'd,

fram'd. This world so great, so won - der - ful, thy

fram'd. This world so great, so won der - ful, thy

his name for ev - er mag - ni - fy'd, his name, his name,

his name for ev - er mag - ni - fy'd, his name, his name,

his name for ev - er mag - ni - fy'd, his name, his name,

his name for ev - er mag - ni - fy'd, his name, his name,

migh - - - - - ty hand - - - has fram'd, thy migh - ty hand - has

migh - - - - - ty hand has fram'd, thy migh - ty hand - - - - has

be ev - - - er mag - - ni - fy'd, be mag - - - - - ni-

be ev - - - er mag - - - ni - fy'd, be mag - - - - - ni-

be ev - - - er mag - - - ni - fy'd, be mag - - - - - ni-

be ev - - - er mag - - - ni - fy'd, be mag - - - - - ni-

pp.

fram'd thy migh - ty hand has fram'd.

fram'd thy migh . ty hand has fram'd.

pp.

fy'd, be mag - - - ni - - - fy'd.

fy'd, be mag - - - ni - - - fy'd.

fy'd, be mag - - - ni - - - fy'd.

fy'd, be mag - - - ni - - - fy'd.

fy'd, be mag - - - ni - - - fy'd.

ADAM.

Allegretto. Of stars the fairest; O how sweet thy

PIANO FORTE. Mezza voce. *pia.*

smile at dawning morn; how brighten'st thou, O sun the day;

for. *pia.*

thou eye and soul of all; how brighten'st thou O

for. *pia.*

SOPRANO. CHORUS.

Proclaim in your extend - ed course, th'al-

ALTO. Pro - claim in

TENOR. Pro - claim, - - - proclaim in your ex-

TUTTI.

sun, the day, thou eye, and soul of all. Proclaim in your extend - ed course

for.

migh - ty pow'r and praise of God, and praise of God ; pro - clai-

your ex - tend - ed course, pro - claim th'almigh - ty pow'r and praise of God, th'al-

tend - ed course, pro - claim, proclaim th'almighty pow'r and praise of God,

proclaim in your ex - tend - ed course th'al-

- - m, pro - claim -- th'almigh - ty pow'r and praise of God, and praise of God.

migh - ty pow'r and praise of God, and praise of God, and praise of God.

th'almigh - ty pow'r and praise of God, and praise of God.

migh - ty pow'r and praise of God, and praise of God, and praise of God.

ria.

EVE.

And thou that rul'st the si - lent night, and all ye star - ry host,

for.

spread wide and ev'ry where, spread wide his praise in cho - - - ral

pia.

songs about ; - - - - - spread wide - - - - - and ev' - ry where his praise,

ADAM.

in cho - - - ral songs a - bout. Ye strong and cumb'rous, strong el - e - ments, who

for.

pia.

ceaseless changes make, who ceaseless changes make. Ye ye dus - ky

mists and dewy steams, who rise and fall thro' th' air, who rise and fall thro' th' air,

EVE. CHORUS.

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

ADAM.

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

SOPRANO.

Re - sound the praise of God our Lord,

ALTO.

Re - sound the praise of God our Lord,

TENOR.

Re - sound the praise of God our Lord,

BASE.

Re sound the praise of God our Lord,

for.

praise of God our Lord! Great his name, and great his might,
 praise of God our Lord! Great his name, and great his might,

re - sound the praise of God our Lord! Great his name, and great
 re - sound the praise of God our Lord! Great his name, and great
 re - sound the praise of God our Lord! Great his name, and great
 re - sound the praise of God our Lord! Great his name, and great

for. *fz.*

great his name, and great his might.
 great his name, and great his might.
 his might, great his name, and great his might.
 his might, great his name, and great his might.
 his might, great his name, and great his might.
 his might, great his name, and great his might.

p.
vix.

EVE.

Ye pur - ling foun - tains tune his praise, and wave your tops, ye

Ye plants ex - hale, ye flow - ers breathe

at him your balm - - y scent. Ye plants exhale, ye

flow - - ers breathe at him - - - - your balm - - y scent.

ADAM.

Ye, that on

ADAM.

mountains stately tread, and ye, that lowly creep, Ye! ye birds that

sing - - - at heaven's gate and ye that swim the stream.

CHORUS.

Ye li - - ving souls ex - tol the Lord,
Ye li - - ving souls ex - tol the Lord,

Ye, Ye, li - - ving
Ye, Ye, li - - ving
Ye, Ye, li - - ving
Ye, Ye, li - - ving

for. *fz*

him, him cel - - e - brate, him magni - - - fy, him, him cel - e -

him, him cel - - e - brate, him magni - - - fy, him, him cel - e -

souls ex - tol the Lord, him cel - - e - brate, him magni - - - fy, him, him cel - e -

souls ex - tol the Lord, him cel - - e - brate, him magni - - - fy, him, him cel - e -

souls ex - tol the Lord, him cel - - e - brate, him magni - - - fy, him, him cel - e -

souls ex - tol the Lord him cel - - e - brate, him magni - - - fy, him, him cel - e -

brate, him, him magni - fy.

brate, him, him magni - fy.

brate, him, him magni - fy.

brate, him, him magni - fy.

brate, him, him magni - fy.

brate, him, him magni - fy.

pia.

EVE.

Ye

ADAM.

Ye

val - - lies, hills, and sha - dy woods, our raptur'd notes ye heard;

val - - lies, hills, and sha - dy woods, our raptur'd notes ye heard;

from morn to ev'n you shall re - - peat our grate - ful hymns of praise, from

from morn to ev'n you shall re - - peat our grate - ful hymns of praise, from

morn - - - - - to ev'n you shall re - - peat our grate - ful, our

from morn to ev'n you shall repeat, from morn to ev'n you shall repeat our grate - ful, our

grate - - - - - ful hymns of praise.

SOPRANO. *Tutti. pia.* *Cres.*

Hail! bounteous Lord! Al - - migh - -

ALTO. *pia.* *Cres.*

Hail! bounteous Lord! Al - - migh - -

TENOR. *pia.* *Cres.*

Hail! bounteous Lord! Al - - migh - -

BASE. *pia.* *Cres.*

pia. *Cres.*

for.

- - - ty hail! Thy word call'd forth this wond'rous frame.

for.

- - - ty hail! Thy word call'd forth this wond'rous frame.

f r.

- - - ty hail! Thy word call'd forth this wond'rous frame.

for.

- - - ty hail! Thy word call'd forth this wond'rous frame.

for. *pia.*

pia.



thy pow'r a - - dore the heav'n and earth; thy pow'r a - dore the heav'n and earth; thy

pia.



thy pow'r a - - dore the heav'n and earth; thy pow'r a - dore the heav'n and earth; thy

pia.

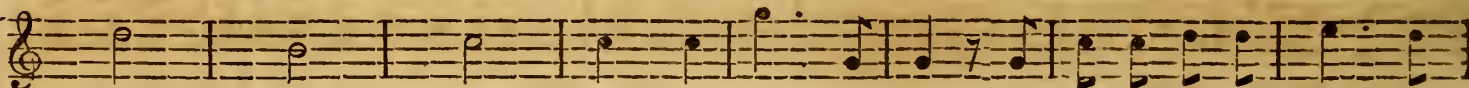
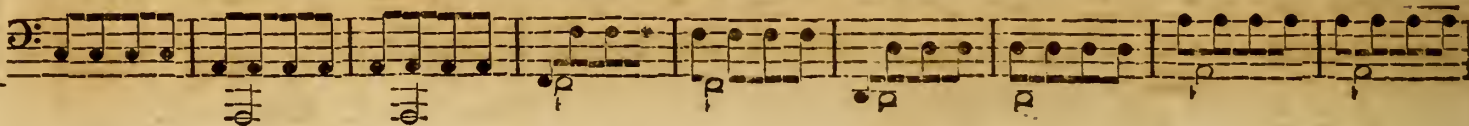
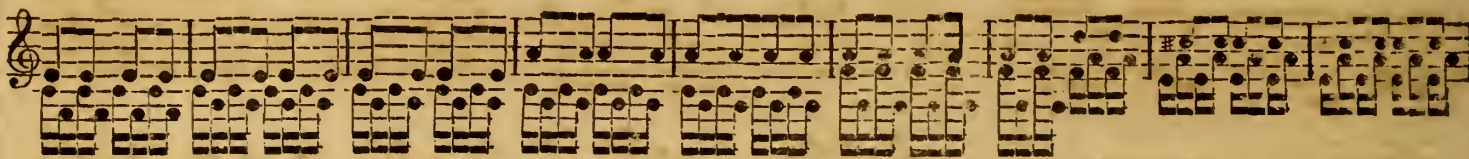


thy pow'r a - - dore the heav'n and earth; thy pow'r a - dore the heav'n and earth; thy

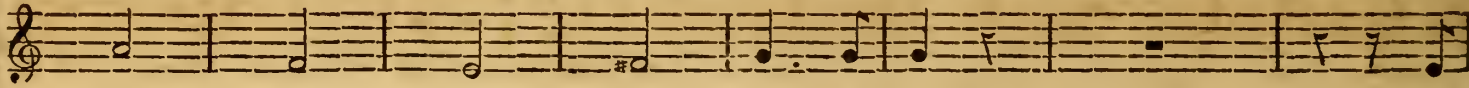
pia.



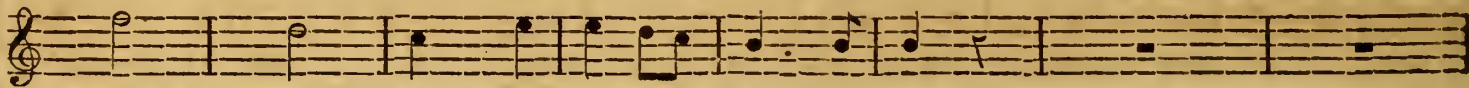
thy pow'r a - - dore the heav'n and earth; thy pow'r a - dore the heav'n and earth; thy



pow'r a - - - - - dore the heav'n and earth. We praise thee now and ev - - er



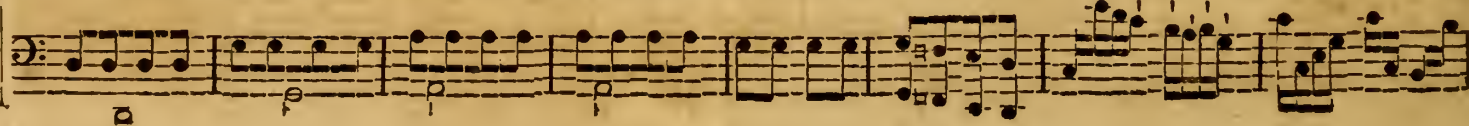
pow'r a - - - - - dore the heav'n and earth. We



pow'r a - - - - - dore - - - - - the heav'n and earth.



pow'r a - - - - - dore the heav'n and earth. We praise thee now and ev - - er



for.

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

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

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

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

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

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

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

er more. Thy pow'r a - - dore the

er more. Thy pow'r a - - dore the

er more. Thy pow'r a - - dore the

er more. Thy pow'r a - - dore the

pia.

heav'n and earth, thy pow'r a - - dore the heav'n and earth, we prai - -

heav'n and earth, thy pow'r a - - dore, the heav'n and earth, we prai - -

heav'n and earth, thy pow'r a - - dore, the heav'n and earth, we prai - -

heav'n and earth, thy pow'r a - - dore, the heav'n and earth, we prai - -

- se thee now, *for.* we praise thee now, and ev - er more, *pia.* and ev - - - er

- - se thee now, *for.* we praise thee now, and ev - er mors, *pia.* and ev - - - er

- - sé thee now, *for.* we praise thee now, and ev - er more. *pia.* and ev - - - er

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

for. *pia.*

for.

pia.

for.

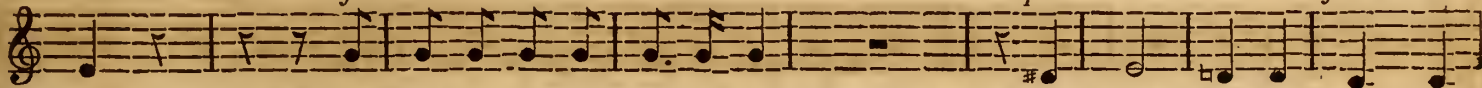


more, we praise thee now, and ev - er more, and ev - - - er more, and

for.

pia.

for.



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

for.

pia.

for.



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

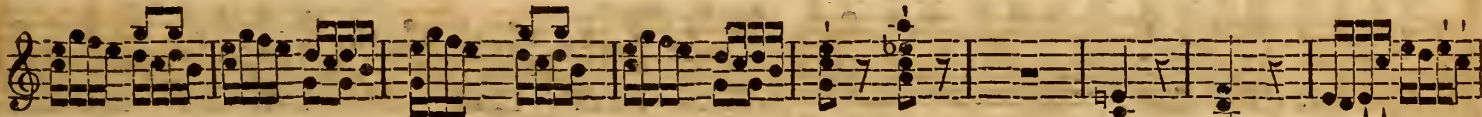
for.

pia.

for.



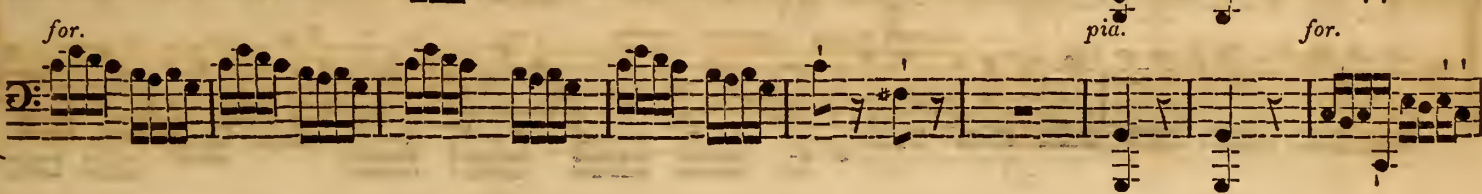
more, we praise thee now, and ev - er more, and ev - - - er more, and



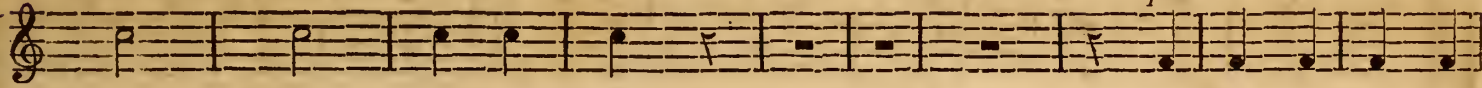
for.

pia.

for.

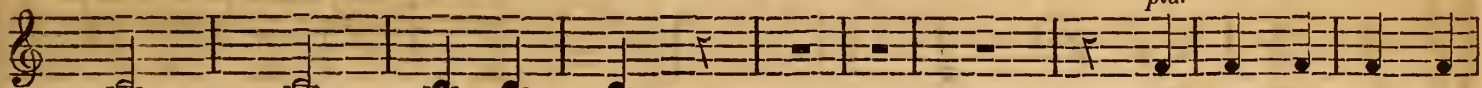


pia.



ev - - - er more, Thy pow'r adore the

pia.



ev - - - er more, Thy pow'r adore the

pia.

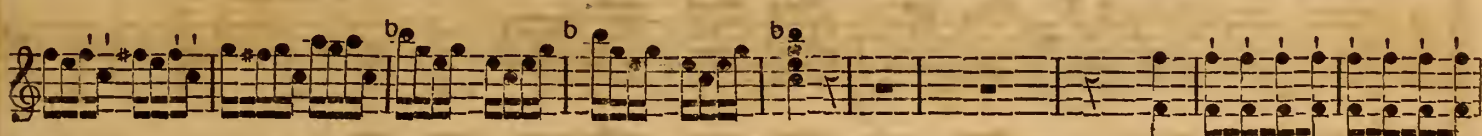


ev - - - er more, Thy pow'r adore, Thy pow'r adore the

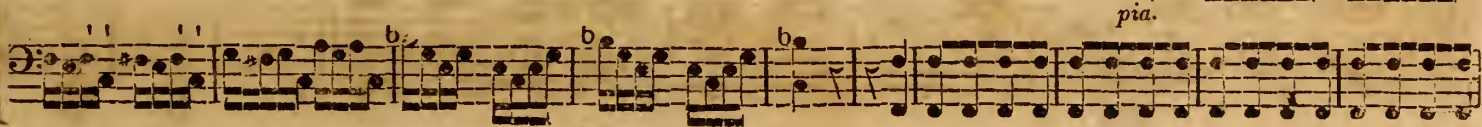
pia.



ev - - - er more, Thy pow'r adore, Thy pow'r adore the



pia.



for.
 heav'n and earth; we praise thee now and ev - - - er more, and ev - - er

for.
 heav'n and earth; - we praise thee now and ev - - - er more, and ev - - er

for.
 heav'n and earth! we praise thee now and ev - - - er more, and ev - - er

for.
 heav'n and earth; we praise thee now and ev - - - er more, and ev - - er

finc.

more, and ev - - er more.

more, and ev - - er more.

more, and ev - - er more.

more, and ev - - er more.

ADAM.

Our duty we performed now, in off'ring up to God our thanks.

Now follow

ALLEGRO.

PIANO FORTE RECITATIVE.

me, dear partner of my life,

Thy guide I'll be, and ev'ry step pours new delights into our

breast, shews wonders ev'ry where. Then may'st thou feel and know the high degree of bliss, the Lord allotted

us, and with de - vo - ted heart his bounty cel - e - brate. Come, come follow me, follow

EVE.

me, thy guide I'll be. O thou, for whom I am! my help, my shield! my all! Thy

Musical score for Eve's first line. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are: "me, thy guide I'll be. 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,

ANDANTE.

pia.

Musical score for Eve's second line. The tempo is marked "ANDANTE." and the dynamic is "*pia.*". The vocal line continues with the lyrics: "will is law to me. So God our Lord ordains, and from obedience,". The piano accompaniment features a more rhythmic pattern with some triplets in the right hand and a steady bass line in the left hand.

and from o - bedience grows my pride - - - - and happiness.

pia.

Musical score for Eve's third line. The lyrics are: "and from o - bedience grows my pride - - - - and happiness." The dynamic remains "*pia.*". The vocal line has a melodic flourish at the end of the phrase. The piano accompaniment continues with a similar rhythmic texture.

DUET. ADAM.

Adagio.

Cres. *p*

PIANO FORTE.

fz

Musical score for Adam's duet. The tempo is marked "*Adagio.*". The dynamic starts with "*f*" and includes markings for "*Cres.*", "*p*", and "*fz*". The section is labeled "PIANO FORTE." The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with a key signature of two flats and a 3/4 time signature. The music is more complex and rhythmic than the previous sections.

Grace - - - - - ful consort ! At thy side, - -

soft - - ly fly the golden hours, ev' - - ry moment brings new rapture, new rap - ture,

ev' - ry care - ev' - ry care is put to rest ; graceful consort, ev' - ry

moment brings new rapture, ev' - ry care is put to rest. Spouse - - - - - a-

EVE.

dored, at thy side --- pur - - est joys o'erflow the heart. Life and

all I am, all I am is thine; my re - - ward, my re - ward thy love shall

p.
fz.

be. Spouse a - - dor - ed, life and all I am: all I am is thine, my re-

fz. *pia.*

ward thy love shall be. Spouse a - dored, at thy side - purest joys - o'er flow the heart, life and
Graceful consort, at thy side, at thy side, - soft - - - ly fly - the golden

all I am is thine, my re - ward, my reward thy love shall be. Spouse a-

hours, ev'ry moment brings new rapture; ev'ry care is put to rest. Graceful

fz

dor - ed! Life and all I am, all I am is thine, my re - ward thy love shall be.

consort! ev'ry moment brings new rapture, ev' - ry care is put to rest. Graceful

p

ALLEGRO.

Spouse a - - dor - ed! my re - - - ward, my reward thy love shall be.

consort! graceful consort! ev'ry care, ev'ry care is put to rest.

for.

ADAM.

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

pia.

EVE.

The coolness of ev'n, O how she all restores!

ADAM.

EVE.

How grate-ful is of fruits the savour sweet! How pleasing

is of fragrant bloom the smell! But without thee, but without thee, what

ADAM.

But without thee, but without thee, but without thee, what

is to me, the breath of ev'n, the

is to me, the morning dew, the sav'ry fruit,

fragrant bloom! with thee, with thee is ev'ry joy en - hanc - ed,

with thee, with thee is ev'ry joy en - hanc - ed.

for.

with thee, with thee delight is ever new, with thee, with

with thee, with thee delight is ever new, with thee, with

pia. *for.* *pia.*

thee is life in - - cessant bliss! thine, thine, thine it whole shall

thee is life in - - cessant bliss! thine, thine, thine it whole shall

Detailed description: This system contains the first two systems of a musical score. It features a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has two flats (B-flat and E-flat). The lyrics are: 'thee is life in - - cessant bliss! thine, thine, thine it whole shall'. The piano part includes dynamic markings 'f' and 'p'.

be; with thee, with thee, with thee - - - - is

be; with thee, with thee, with thee - - - - is

for. fz pia. for. *ni.*

pia.

Detailed description: This system contains the second two systems of the musical score. The vocal line continues with the lyrics: 'be; with thee, with thee, with thee - - - - is'. The piano accompaniment includes dynamic markings 'for.', 'fz', 'pia.', and 'ni.'. The piano part concludes with the marking '*pia.*'.

life, is life in - ces - sant bliss; thine, thine it whole, it whole - - - -

life, is life in - ces - sant bliss; thine, thine it whole, it whole - - - -

p mo

Detailed description: This system contains the final two systems of the musical score. The vocal line concludes with the lyrics: 'life, is life in - ces - sant bliss; thine, thine it whole, it whole - - - -'. The piano accompaniment includes the dynamic marking '*p mo*'.

shall be thine, thine it whole shall be.

shall be thine, thine it whole shall be.

fz. *pia.*

Detailed description: This system contains four staves of music. The top two staves are vocal lines in G major (one sharp) with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment. The lyrics 'shall be thine, thine it whole shall be.' are written under the vocal lines. Performance markings include *fz.* and *pia.*

ADAM. EVE.

The dew dropping morn, O how she quickens all. The

pia. *for.*

Detailed description: This system contains four staves of music. The top two staves are vocal lines for Adam and Eve. The bottom two staves are piano accompaniment. The lyrics 'The dew dropping morn, O how she quickens all. The' are written under the vocal lines. Performance markings include *pia.* and *for.*

coolness of ev'n, O how she all restores!

p. *for.*

Detailed description: This system contains four staves of music. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics 'coolness of ev'n, O how she all restores!' are written under the vocal lines. Performance markings include *p.* and *for.*

ADAM. EVE.

How grate - ful is of fruits the savour sweet! How pleasing

Detailed description: This system contains four staves of music. The top two staves are vocal lines for Adam and Eve. The bottom two staves are piano accompaniment. The lyrics 'How grate - ful is of fruits the savour sweet! How pleasing' are written under the vocal lines.

is of fragrant bloom the smell! But without thee, but without thee, what

ADAM.

But without thee, but without thee, but without thee, what

is to me the breath of ev'n, the

is to me the morning dew, the sav'ry fruit,

for.

fragrant bloom? with thee, with thee is ev'ry joy en-han-ced,

with thee, with thee is ev'ry joy en-hanc-ed,

pia. *for.*

with thee, with thee delight is ever new, with thee, with
 with thee, with thee delight is ever new, with thee, with

pia. *for.* *pia.*

thee is life in - - cessant bliss! thine, thine, thine it whole shall
 thee is life in - - cessant bliss! thine, thine, thine it whole shall

be; with thee, with thee, with thee - - - - is
 be; with thee, with thee, with thee - - - - is

for. *fz* *pia.* *pia.*

life, is life in - ces - sant bliss; thine, thine it whole shall be. With thee is

life. is life in - ces - sant bliss; thine, thine it whole shall be. With thee is

p mo *pia.*

life incessant bliss, thine, thine, it whole shall

life incessant bliss, thine, thine, it whole shall

Cres.

be, it whole shall be.

be, it whole shall be.

for.

URIEL.

O happy pair, and always hap - py yet, if not misled by false conceit; ye strive at

RECIT.

more than granted is, and more to know, than know you should.

SOPRANO. CHORUS. *Andante.*

Sing the Lord ye voic - es all; ut - ter, ut - ter thanks ye all his works; - cel - e - brate his

ALTO.

Sing the Lord ye voic - es all; ut - ter, ut - ter thanks ye all his works; cel - e - brate his

TENOR.

Sing the Lord ye voic - es all; ut - ter, ut - ter thanks ye all his works; - cel - e - brate his

BASSO.

Sing the Lord ye voic - es all; ut - ter, ut - ter thanks ye all his works; cel - e - brate his

f. p. f. p. f. p. f. p.

PIANO FORTE.

f. p. f. p.

pow'r and glory, let his name resound on high - - - - - *Allegro.*

pow'r and glory, let his name resound on high - - - - - The Lord is great his

pow'r and glory, let his name resound on high - - - - - A - - -

pow'r and glo - ry, let his name resound on high - - - - - *Allegro.*

f. p. *for* *fz.* *for.* *for.* *for.*

for.

The Lord is great his praise shall last fore aye. A - - - - -

praise shall last for aye. A - - - - - men, a - -

- - - - - men. The Lord is great, his praise, his praise shall last for aye, shall last for aye.

The Lord is great his

The Lord is great his

men. The Lord is great, his praise shall last for aye.

men. The Lord is great, his

The Lord is great, his praise shall last for aye. A - - -

praise shall last for aye, A - - - - - men. The Lord is

A - men, a - - - - - men. The Lord is great, his praise shall last for

praise shall last for aye, shall last for aye. A - - - - -

- - men. The Lord is great, his praise shall last - - - - - for aye. The Lord is

great, his praise shall last for aye. A - - - - - men.

aye. A - - - - - men. A - - -

- - - men. The Lord is great, his praise shall last for aye. A - - -

great, his praise shall last for aye, shall last - - for aye, A - - - - - men.

The Lord is great, his praise shall last, for aye, A - - - - - men.

- - - - - men. The Lord is great, his praise shall last for

- - - - - men. A - - - - - men. A - - - - -

The Lord is great, his praise shall last for aye. The Lord is great, his praise shall

The Lord is great, his praise shall last for aye. The Lord is great, his praise shall

ff *fz.*

aye shall last for aye. A - - - - - men. The Lord is great, his praise shall
 men. The Lord is great, his praise shall last for aye. The Lord is great his praise shall
 last for aye. A - - - - - men, A - men, A - - - - - men; his praise shall
 last for aye. A - - - - - men, A - men, A - - - - - men, A - - - - - men;

fz.

Solo.
 last for aye. A - - - - - men, A - - - - -
Solo.
 last for aye. A - - - - - men, A - - - - - men,
Solo.
 last for aye. A - - - - - men, A - - - - - men, A - - - - -
Solo.
 his praise shall last for aye. A - - - - - men, A - - - - -
pia.
nia.

Tutti.

men. The Lord is great, his praise shall

men. The Lord is great, his

Tutti.
The Lord is great, his praise shall last for aye, shall last for

men. The Lord is great his praise shall last for aye,

for.

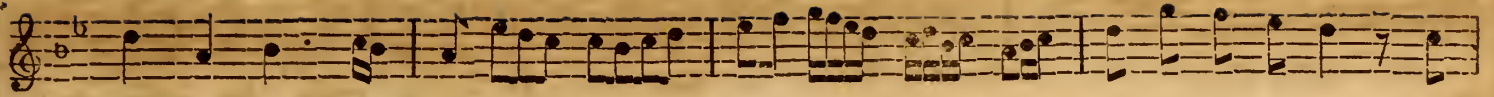
for.

last - - - - for aye, shall last for aye. The Lord is great, his

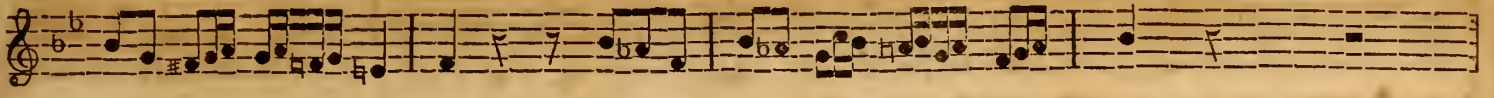
praise The Lord is great his praise shall last for aye - - - -

aye, shall last - - for aye. A - - - - - men. The Lord is great, his

his praise shall last for aye.



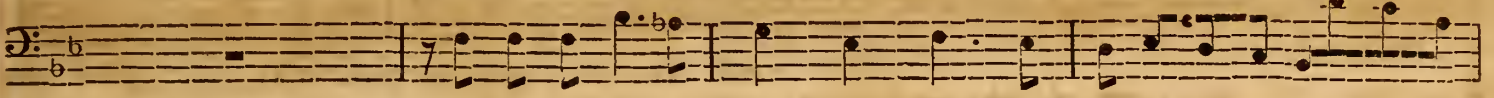
praise shall last for aye. A - - - - - men. The Lord is great, his



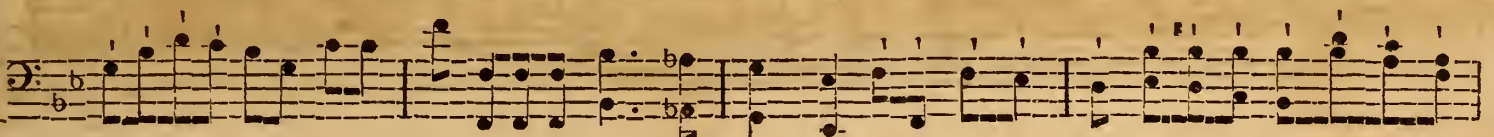
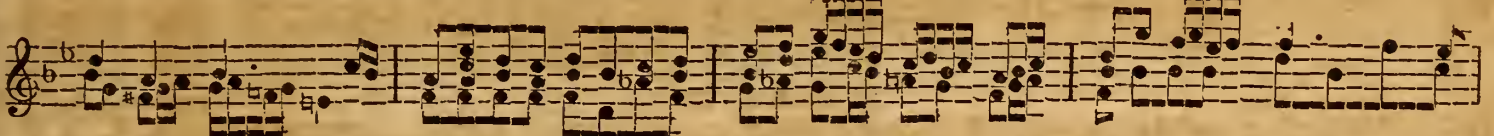
- - - - - men. A - - - - - men.



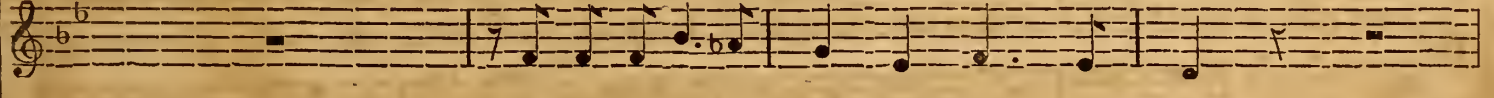
praise, his praise shall last for aye, shall last for aye. The Lord' is great, his



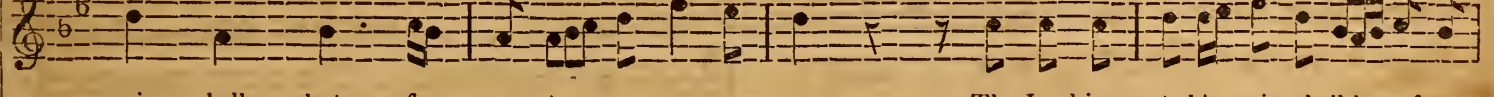
The Lord is great, his praise shall last for aye. A - - - - -



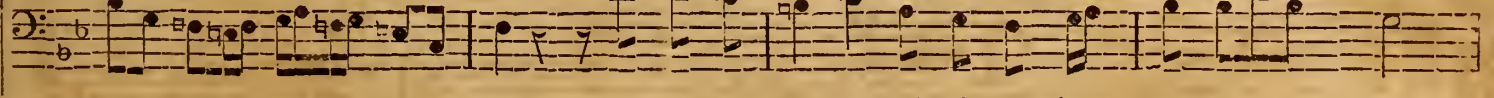
praise shall last for aye. A - - men, A - - - - men. a - -



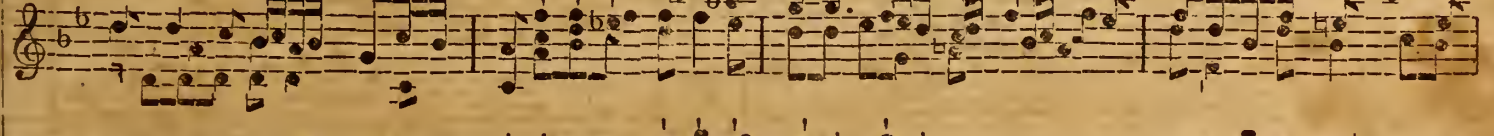
The Lord is great his praise shall last for aye.



praise shall last for aye. A - - - - - men. The Lord is great, his praise shall last for



- - - - - men. The Lord is great, his praise shall last for aye. A - - - - -



men. A - - - : - men. The Lord is great, his praise shall last for aye.

The Lord is great, his praise shall last for aye. A - - - men, A - - - - - men.

aye. The Lord is great, his praise shall last for aye, shall last for aye. A - - - men.

men. The Lord is great, his praise shall last for aye. The Lord is

ff

Solo.

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

Solo.

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

Solo.

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

Solo.

great, his praise shall last for aye. A - - - - - men. The Lord is great, his

pia.

Tutti. *Solo.* *Tutti.* *Solo.*

men, Sing the Lord, A - - - men. utter thanks, A - - men, A - - -

Tutti.

Sing the Lord, *Tutti.* *Solo.* utter thanks, *Tutti.* *Solo.*

men, Sing the Lord, A - - - men, utter thanks, A - - men, A - - -

Tutti. *Solo.* *Tutti.* *Solo.*

praise shall last for aye. Sing the Lord, amen, amen, utter thanks, The Lord is great, his praise shall

for. *pia.* *for.* *pia.*

Tutti.

men, The Lord is great, his praise shall last - - -

Tutti.

men. The Lord is great, his praise shall last - - -

Tutti.

men. The Lord is great, his praise shall last - - -

Tutti.

last for aye. The Lord is great, his praise shall last - - -

ff *fz* *fz* *fz* *fz* *fz* *fz*

ff

for *fz* aye, his praise, his

for *fz* aye, his praise, his

for *fz* aye, his praise, his

for *fz* aye, his praise, his

fz fz fz fmo

praise shall last for aye. Sing the Lord, ut - ter thanks,

praise shall last for aye. Sing the Lord, ut - ter thanks,

praise shall last for aye, Sing the Lord, ut - ter thanks,

praise shall last for aye. Sing the Lord, ut - ter thanks,

fz fz

The Lord is great, his praise shall last for aye. Amen, Amen.

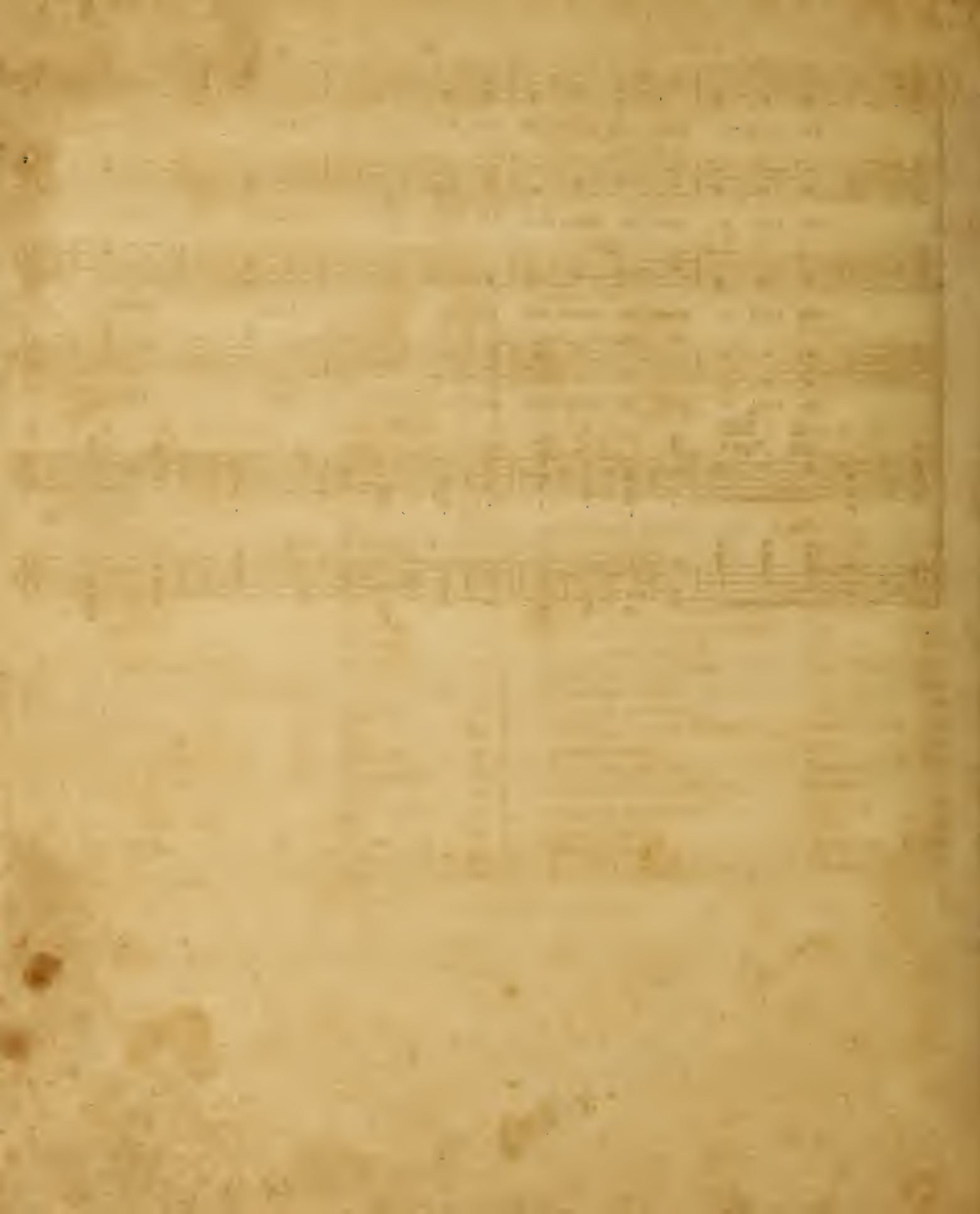
The Lord is great, his praise shall last for aye. Amen, Amen.

The Lord is great, his praise shall last for aye. Amen, Amen.

The Lord is great, his praise shall last for aye. Amen, Amen.

fmo

The musical score consists of six staves. The first four staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth in bass clef, both in the same key signature. The lyrics are printed below the vocal staves. The piano part includes a dynamic marking of *fmo* (for *forte molto*) and features a complex rhythmic pattern with many beamed notes and rests.



7. 10. 11

1871
1872
1873
1874
1875
1876
1877
1878
1879
1880
1881
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