

Joseph
HAYDN

The Creation

Hob. XXI:2

Text: Gottfried van Swieten

Soli (STB), Coro (SATB)

3 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti, Contrafagotto

2 Corni, 2 Clarini, 3 Tromboni, Timpani

2 Violini, Viola, Violoncello, Contrabbasso, Cembalo/Fortepiano

edited by
Wolfgang Gersthofer

Joseph Haydn · Oratorios
Urtext

Vocal score
Paul Horn



Carus 51.990/04

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Soli: Soprano (Gabriel, Eva) · Tenore (Uriel) ·
Basso (Raphael, Adam) · Alto (No. 33)

Foreword

In the first half of the 1790s Joseph Haydn made two concert tours to England which were of decisive importance for the composition of *The Creation*: Not only did the monumental performances in Westminster Abbey leave a lasting impression (in his London notebooks Haydn made note of 885 participants in the performance of the *Messiah* for the “Handel Commemoration” in 1791¹), but on his last departure from London in August 1795 he is supposed to have been given an older oratorio libretto on the biblical story of creation, originally intended for Handel, however its existence in this form has never been documented.

Following his return to Vienna, Haydn actually did set to work on the material at once, whereby Gottfried Bernhard Freiherr van Swieten (1733–1803), who was almost the same age, would become his most important contact. Born in Leyden, in the Netherlands, since 1755 a diplomat in the service of the Habsburgs, during his last assignment abroad at the Prussian Court of Frederick the Great van Swieten became acquainted with the music of Handel and Bach, which henceforth essentially shaped his musical preferences. Even after leaving his political functions he continued to make his mark in the intellectual life of the Imperial (musical) Metropolis as what could probably be called a “cultural manager.”² With regard to *The Creation*, it was he who reworked the English libretto, which essentially was based on John Milton’s epic *Paradise Lost*,³ guided by the following ideas:

[...] in order to provide our Fatherland the first enjoyment of [the oratorio], I decided to clothe the English poem with German garb. Thus my translation came to be, in which I faithfully followed the main design of the original, on the whole, indeed, but in detail deviating as often as I considered that musical progress and expression, of which the ideal was already present in my mind, seemed to require it [...].⁴

Haydn began the composition of *The Creation* probably in the fall of 1796 and may have completed it in spring, 1798. On 30 April 1798 the work was premiered in a private setting before many invited (esteemed) guests in the Vienna palace of Count Schwarzenberg – with considerable success. The musical direction fell to the composer himself. On the 19th of March 1799 the work was finally performed publicly for the first time, which means that through entry tickets the general public gained access to a performance in the K. K. Court Theatre next to the Burg. The “singers and orchestral forces [...] consisted of more than 180 persons.”⁵ The great success appears to have advanced Haydn’s plan to publish the score himself. In June 1799 he announced an invitation to subscribe to the work. As a result, Haydn raised a considerable subscription list of 409 people, among which were, in addition to fellow musicians, a number of personages of high and highest standing. The publication of the score at the end of February 1800 had evidently favored the rapid dissemination of *The Creation*, for still in the same year performances followed throughout Europe.

In addition to the German text the first edition of the score contains an English text. In accordance with the results of

present-day research, it can be asserted that Haydn set his composition to the German text, while the English text (for performances for an English public) was later underlaid by van Swieten, who may also have been responsible for the accompanying rhythmic adjustments and alternative notes which were printed in the original edition in small typeface.⁶ Only the English singing text is printed in the present vocal score in order to insure clear legibility (a German language vocal score is also available, whereas the full score is printed in both languages).

In view of the (alleged) weaknesses of the English singing text it was long assumed that van Swieten had made his own retranslation of the German version into English. However, new research has shown that essentially the text concerned is probably the original (lost) model. This is demonstrated not only by the conspicuous similarities to the wording of Milton’s epic *Paradise Lost* and, as has been documented in the meantime, to James Thomson’s *The Seasons*,⁷ but also by the literal coincidences to the influential *King James Bible*.

In the meantime, generally van Swieten’s English text has been more favorably judged than in earlier times. Thus, according to modern assessment of the three main points of criticism of the past the following can be said:⁸

- The supposed false emphasis on normally unaccented syllables, e. g., the final syllable “-ed” in the past tense was quite normal in presentation of biblical texts in the 18th and 19th centuries. Moreover, similar peculiarities of declamation are also found, e. g., in some Handel librettos and present no compelling reason for a text revision.
- The mixing of different tenses, as in the beginning of No. 21, for example, can be understood as a deliberately introduced stylistic device.
- False word order could be due to van Swieten’s efforts to make the English text more compatible to the composition (thus, the word order “The wonder of his works / displays the firmament” corresponds to the German “und seiner Hände Werk / zeigt an das Firmament” and thus insures an appropriate correspondence between text and music).

As a result of these considerations in the present edition the English singing text is rendered in its original form, with the exception of a few corrections listed in the Critical Report (see the full score) and the adaptation of modern syllabification.

¹ Joseph Haydn, *Gesammelte Briefe und Aufzeichnungen*. With the use of the source collection of H. C. Robbins Landon, ed. Dénes Bartha, Kassel, etc., 1965, pp. 485 and 506.

² Gottfried Scholz, *Haydn’s Oratorien. Ein musikalischer Werkführer*, Munich, 2008, p. 58.

³ Concerning the – unknown – authorship of the English libretto, see Georg Feder, *Joseph Haydn. Die Schöpfung*, Kassel, etc., 1999 (= *Bärenreiter Werkeinführungen*), p. 129.

⁴ Gottfried van Swieten’s account which appeared in the *Allgemeine Musikalische Zeitung* (AMZ I, Sp. 254f., 3 Jan. 1799), Leipzig.

⁵ AMZ I, note **) to col. 446.

⁶ See Feder (as in note 3), pp. 129–131.

⁷ See Neil Jenkins, “The libretto of Haydn’s ‘The Creation.’ New sources and a possible librettist,” in: *Haydn Society Journal*, No. 24/2 (2005), pp. 32–53.

⁸ See *Joseph Haydn Werke XXVIII/3: Die Schöpfung*, ed. Annette Oppermann, Munich, 2008, S. XIXf.

In the original part-books for the vocal soloists the parts for the choirs are also notated – presumably as a recommendation for them to sing with the choir at will. The findings in the first edition of the score and in the original engraver's copy also point in this direction: Either a participation of the soloists is signified by designations such as "Colla Voce Dell Basso" or "Col Tutti," or by the notation of the first note/ the first notes of a tutti passage in the system of the solo voice, followed by the continuation of a (blank) stave. In the present edition, in these cases the appropriate tutti passages are reproduced in the stave of the solo voice. (However, the case also occurs that in the sources at the end of a solo passage, as well as before the reentry of the solo part rests are indicated and accordingly the affected tutti passages are not reproduced here; see No. 2, after measure 77, and before the entrance in measure 113 respectively.)

There is no original numbering for the movements of *The Creation*. In the engraver's copy for the first edition larger blocks of movements – always beginning with a secco recitative (often the keyword taken from the Bible) and ending with an aria (describing what has been created) or a choir (of praise) – are divided from one another through the use of three final strokes; within this block a double bar separates each movement from another. The numbering of our edition is orientated on this system, whereby for practical reasons a continuous numbering system, as opposed to a further subdivision using letters (1a, 1b, etc.) has been given preference here. The structure of the source is rendered in the present edition by means of a thin double stroke within a block of movements and an actual final stroke at the conclusion of a block. The numbering systems already introduced from previous editions partly differ from that of the present edition. Therefore, for purposes of orientation the numbers given in the scholarly-critical Haydn Complete Edition and in the two vocal scores widely used in English speaking regions are indicated on the right-hand side at the beginning of each movement:

GA = Gesamtausgabe/Complete Edition (*Joseph Haydn Werke*, XXVIII/3: *Die Schöpfung*, ed. Annette Oppermann, Munich, 2008);

N = New Novello (*Joseph Haydn, The Creation. Die Schöpfung. Vocal Score*, ed. Michael Pilkington, London, 1999);

O = Oxford University Press (*Joseph Haydn, Die Schöpfung. The Creation. Vocal score*, ed. A. Peter Brown with Julie Schnepel, Oxford/New York 1991).

Leipzig, January 2012 Wolfgang Gersthofer
Translation: Earl Rosenbaum

For this work the following performance material is available for sale:

Full score (carton) (Carus 51.990/00)
Full score (clothbound) (Carus 51.990/01)
Vocal score, German (Carus 51.990/03)
Vocal score, English (Carus 51.990/04)
Choral score, German (Carus 51.990/05)
Choral score, English (Carus 51.990/06)
Study score (Carus 51.990/07)
Instrumental parts (set, Carus 51.990/19)

The Creation

Hob. XXI:2

Joseph Haydn (1732–1809)

Part One

Text: Gottfried van Swieten (1733–1803)

Vocal score: Paul Horn

1. Introduction

The Representation of Chaos

GA 1a • N1 • O1

2 Flauti, 2 Oboi
2 Clarinetti, 2 Fagotti
2 Corni, 2 Clarini
2 Tromboni
Timpani
Archi, Bassi
Cembalo

Largo

Musical score for measures 1-6. The score is for piano and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clt.), Bassoon (Fg.), and Violin (Va.). Dynamics include *f* and *p*. Performance markings include *Tutti* and *Legni*. A triplet of eighth notes is marked with a '3' in the bassoon part.

Musical score for measures 7-10. The score is for piano and includes parts for Violin (Va.) and Bassoon (Fg.). Dynamics include *fs* and *f*. Performance markings include *Tutti*. A triplet of eighth notes is marked with a '3' in the violin part.

Musical score for measures 11-15. The score is for piano and includes parts for Violin (Va.) and Bassoon (Fg.). Dynamics include *pp* and *fs*. Performance markings include *Tutti*. A triplet of eighth notes is marked with a '3' in the violin part.

Musical score for measures 16-21. The score is for piano and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clt.), Bassoon (Fg.), and Violin (Va.). Dynamics include *pp*, *f*, and *p*. Performance markings include *Tutti*. A section marked 'A' is indicated by a box around measure 19.

Musical score for measures 22-25. The score is for piano and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clt.), Bassoon (Fg.), and Violin (Va.). Dynamics include *fs*, *p*, *f*, and *ff*. Performance markings include *Tutti*.

Musical score for measures 26-30. The score is for piano and includes parts for Clarinet (Clt.) and Oboe (Ob.). Dynamics include *f*. Performance markings include *Tutti*. A section marked 'A' is indicated by a box around measure 28.

29 *fz* *fz* *fz* *fz* *p* Clt

32 *Archi* *sim.*

36 *Fl* 3

39 *Fl* *cresc.* *Tutti* *ff* 6

42 *p* *f* *p* 3 3

46 *f* *p* *f* *Tutti*

47 *Archi* *pp* *Fg*

53

59 Recitativo Raphael (GA 1a) • N1a • O2

In the be-gin - ning God cre - at - ed the heaven and the earth;

Archi

64

Archi Clt and the earth was with-out form and

p

70

and dark - ness the deep.

76 Coro Raphael

sotto voce it of God moved 'pon the face of the

And th God moved up - on the face of the

the Spir - it of God moved 'pon the face of the

and *sotto voce* the Spir - it of the

And the Spir - it the

sim.

wa - ters; and God said: Let there be Light, and there was Light.

wa - ters; and God said: Let there be Light, and there was Light.

wa - ters; and God said: Let there be Light, and there was Light.

wa - ters; and God said: Let there be Light, and there was Light.

wa - ters; and God said: Let there be Light, and there was

pizz.

Uriel

Recitativo

And God saw the

God; and God di-vid-ed the I

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2. Aria (Uriel, Chorus)

Andante

GA 1b • N2 • O3

Fl

Archi

mezza voce

VI I

6

VI

Fl VI

Fl + VI

p

f

fz

11

VI

+ Fl

fz

p

fz

f

15

Uriel

Now van-ish be-fore the t

tr

fz

p

Fl

20

the gloom-y, dis-mal

Now van-ish be-fore the

VI

Fl VI

Fl VI

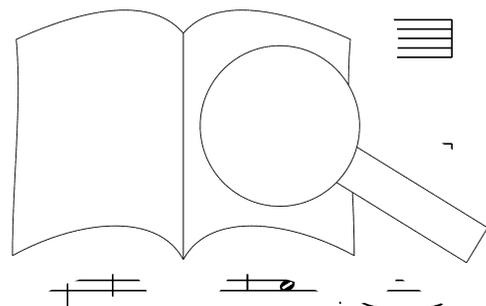
p

25

beams

Archi

the gloom-y,



30

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

Cor

35

Dis - or - der yields to or - der, to

VI

39

or - der fair the place. yields,

43

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

47

der fair the plac

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Allegro moderato

51

Tutti

Af - fright - ed fled hell's spir - its

56

black in throngs; down they sink in the

Archi

60

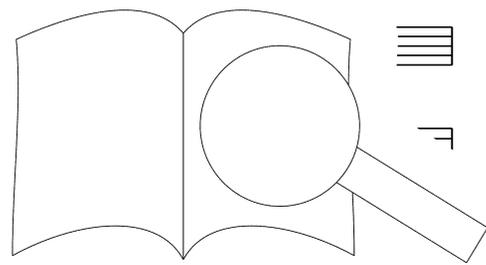
deep of a - byss to end -

64

dov in the deep of a -

68

to end -



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72

to end - - less night, to

fp *f*

76 **A** *

end - - - less night.

De - spair - ing, curs - - - i - - - tends their

+ Ottoni

80

curs - - ing rage at - tends their

ing rage, curs - - ing rage at -

their rap - id fall, at - tends their rap - id fall, de - spair - ing,

at, rap - id fall, curs -

* Concerning the participation of the soloists in tutti passages see the Foreword.

85

rap - id fall, at - tends their rap - - id fall. De -
 tends their rap - id fall, at - tends their rap - id fall. De -
 curs - ing rage _ at - tends their rap - - id _ fall.
 - ing rage at - tends their rap - - id fall.

90

spair - ing, rage, de - spair - ing at - tends their rap - i -
 spair - ing, curs - ing rage _ at - tends, * at - tends the
 De - spair - ing, curs - ing rage _ at -
 De - spair - ing, curs - ing rage _ at - te - fall.

95

A new cre - at - ed world, a new cre - at - ed
 cre - at - ed world, a new cre - at - ed
 A new cre - at - ed world, a new cre - at - ed
 A new cre - at - ed

sotto
sotto voce
 + Legni

* Differing text underlay compared to mm. 122f. in accordance to the sources.

100

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

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

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

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

105

A new cre - at - ed world, a new cre - at - ed world,

A new cre - at - ed world, a new cre - at - ed world,

A new cre - at - ed world, a new cre - at - ed world,

A new cre - at - ed world, a new cre - at - ed world,

at world springs

at world springs

at world springs

110

Uriel

Af - fright - ed

up, - God's com - mand.

up, at God's com - mand.

at God's com

up at God's

115

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

119

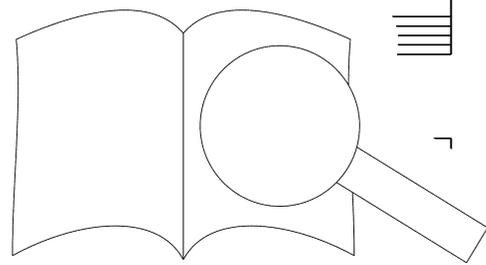
byss to end - - less night. De - spair - ing, curs - ing
 De - spair - ing, rage,
 De - spair - ing, curs - ing rage
 De - sr vs rage

Tutti

123

rage at - tends their
 spair - ing at fall.
 spair - ing
 rage - - heir rap - id fall.
 rap - - id fall.

Archi



127

mezza voce

A new cre - at - ed world, a new cre - at - ed world springs

A new cre - at - ed world, a new cre - at - ed world springs

A new cre - at - ed world, a new cre - at - ed world springs

A new cre - at - ed world, a new cre - at - ed world springs

A new cre - at - ed world, a new cre - at - ed world' ings

+ Legni

p

132

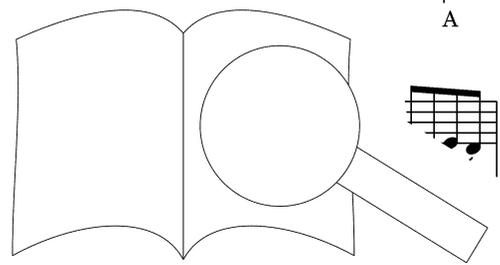
up, springs up A _

up, springs up - mand. A

up, sp... d's com - mand. A

up, at God's com - mand. A _

at God's co A



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new cre - at - ed world, a new cre - at - ed world springs

new cre - at - ed world, a new cre - at - ed world springs

new cre - at - ed world, a new cre - at - ed world springs

new cre - at - ed world, a new cre - at - ed world springs

new cre - at - ed world, a new cre - at - ed world

up, springs up com - mand, springs up at

up, springs up com - mand, springs up at

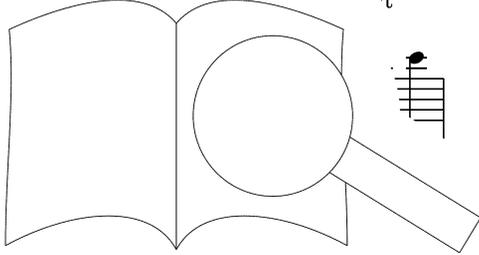
up, sprin God's com - mand, springs up at

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

up at God's t

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

3. Recitativo (Raphael)

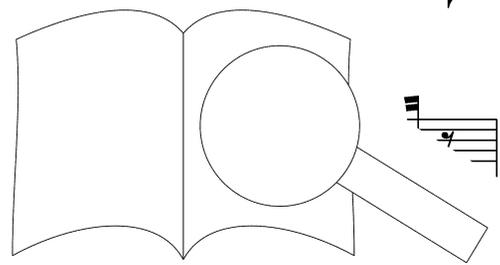
GA 2a • N3 • 04

Raphael

And God made the fir-ma-ment, and di-vi-cha were un-der the fir-ma-ment, Bassi

4

ment, from the love the fir-ma-ment, and it was so.



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9

Musical score for measures 9-10. The top staff is a vocal line with eighth notes and quarter notes. The bottom staff is a piano accompaniment with chords and eighth notes.

11

Out - ra - geous storms now dread - ful a - rose;

Musical score for measures 11-13. Measure 11 has a vocal line with a rest and piano accompaniment. Measures 12-13 have a vocal line with eighth notes and piano accompaniment with a forte (f) dynamic marking.

14

Musical score for measures 14-16. The top staff is a vocal line with eighth notes and quarter notes. The bottom staff is a piano accompaniment with chords and eighth notes.

17

as chaff by the winds are im - pel - led u.

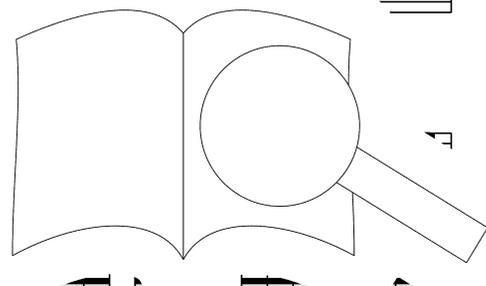
Musical score for measures 17-19. Measure 17 has a vocal line with a rest and piano accompaniment. Measures 18-19 have a vocal line with eighth notes and piano accompaniment.

20

son's fire the sky is en - flam - ed,

Musical score for measures 20-21. Measure 20 has a vocal line with a rest and piano accompaniment. Measure 21 has a vocal line with eighth notes and piano accompaniment with a forte (f) dynamic marking.

Musical score for measures 22-24. The top staff is a vocal line with eighth notes and quarter notes. The bottom staff is a piano accompaniment with chords and eighth notes.



26

and aw - ful roll - ed the thun - ders on high.

Archi

p 3 3

+ Legni

31

Now from the floods in steams as - cend re - viv - ing sho

Cemb, Bassi

34

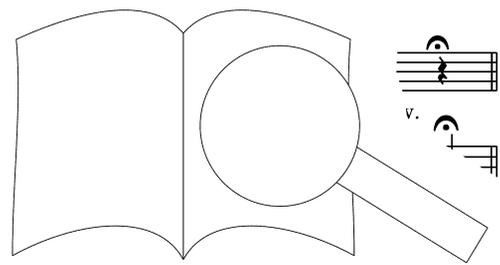
Archi

Tutti

37

the drea - ry

40



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4. Chorus (with Gabriel)

GA 2b • N4 • O5

Allegro Gabriel

Fl, Archi
Ob
The

5

mar - v'lous, the mar-v'lous work be-holds a-maz'd the glo - rious hier-ar -

Archi
Tutti
VI

9

and to th'e-th

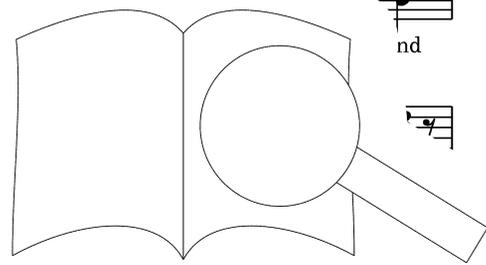
VI

12

the praise of God, and of

nd

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day. And to th'e-the-real vaults re - sound the praise of

And to th'e-the-real vaults re - sound the praise of

And to th'e-the-real vaults re - sound the praise of

And to th'e-the-real vaults re - sound the praise of

And to th'e-the-real vaults re - sound the praise of

Tutti

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

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

God, and of the sec - ond day, the

God, and of the sec - ond day, the

raise of God, day, the

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sec-ond day. The mar-v'lous work be-holds a-maz'd the glo-rious hier-ar-chy of heav'n,

sec-ond day.

sec - ond _ day.

sec-ond day.

sec - ond day.

Archi

p

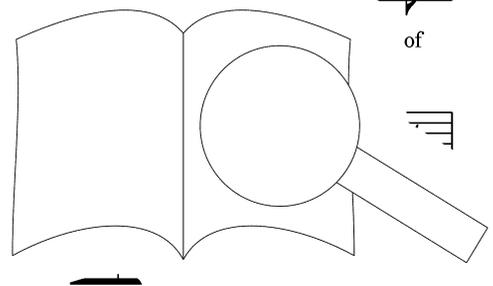
and from th'e-the-real vaults re-sound the praise of

Ar from the-real vaults re-sound the praise of

from th'e-the-real vaults re-sound the praise of

and from th'e-the-real vaults re-sound the praise of

And from, and from th'e-tl of

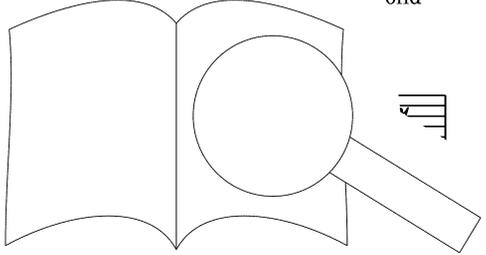


to th'e-the-real vaults re-sound the praise of God,
 and to the vaults re-sound the praise of
 and to the vaults re-sound the praise of
 and to the vaults re-sound the praise of
 and to the vaults re-sound the

Tutti *f* *Ob*

the praise of God, and *mf* day. And
 God, the praise *mf* God, ond day, and of the sec - ond
 God, thr and of the sec - ond day, the sec - ond
 God, and of the sec - ond day, the sec - ond
 God, of God, and of ond

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43

to th'e-the-real vaults re-sound the praise of
 day. And to the vaults, and to th'e-the-real vaults re-sound the praise of
 day. And to the vaults, and to th'e-the-real vaults re-sound the praise of
 day. And to the vaults, and to th'e-the-real vaults re-sound the r

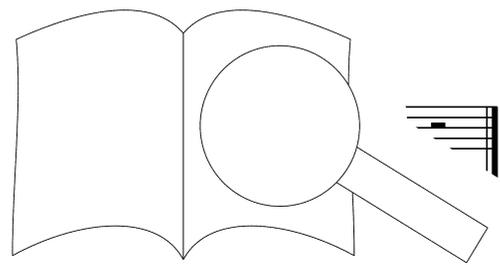
46

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

1 day.

1 day.

Clu, Cor



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5. Recitativo (Raphael)

GA 3a • N5 • O6

Raphael

And God said: Let the wa - ters un - der the heav - en be gath - er - ed to - geth - er un -

Cemb, Bassi

4

to one place, and let the dry land ap - pear; and it was so. And God cre -

8

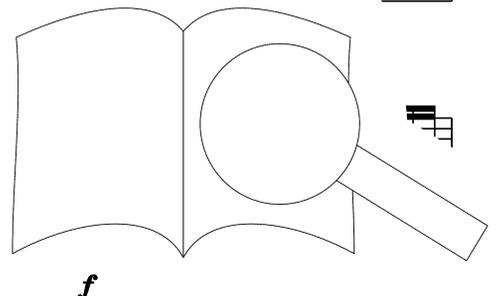
land: earth, and the gath - er - ing of wa - ters call - ed he seas: saw good.

6. Aria (Raphael)

Allegro assai

GA 3b • N6 • O7

Tutti



7

p *f*

10

13 **A** Raphael

Roll - - - ing in foam - - - ing

p

16

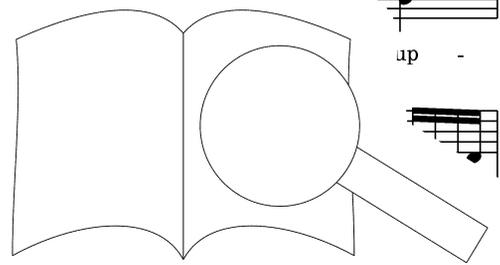
lift - - - ed rous sea.

f *p*

19

ing bil - lows up -

f *p*



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22

lift - - ed roars the bois - t'rous sea, up - lift - ed

25

roars the bois-t'rous sea. Moun-tains and rocks now e -

[B]

29

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

34

to the clouds as - cend. cains and rocks now e - merge their

38

clouds as - cend, th s -

42

C

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

Tutti

47

Thro' th'o - pen plains out -

Ob

52

stretch - ing wide in ser - pent er - ror riv -

+ Archi

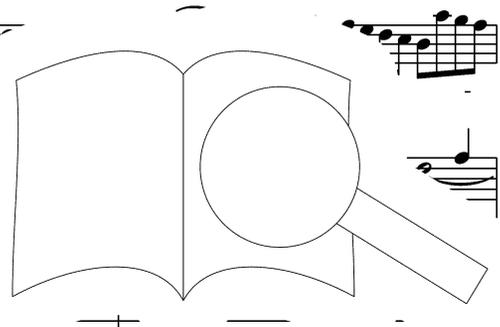
56

Thro' th'o -

- ing wide, out - stretch - ing

60

in ser - pent



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65

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

Archi

69

flow.

+ Legni

73

Soft - - - ly purl - -

VI
p
Cor

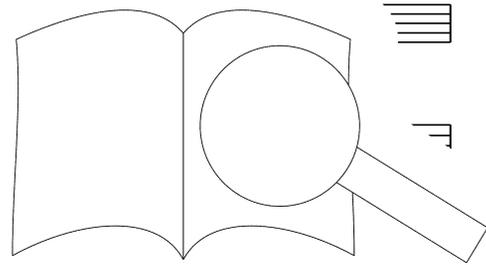
Archi

78

on thro' si - the lim - pid

82

Soft -
Fl



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glides _____ on thro' si - - lent

Archi

pp

vales the lim - pid brook. Soft - - ly - - purl - - ing -

VI Fl

Cor

glides _____ on thro' si _____ the

lim - pid brook. Soft - - - ly

Fl

glides _____ thro'

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109

si - lent vales the lim - pid brook, thro'

Archi

pp

F1

116

si - - lent vales the lim - pid brook.

7. Recitativo (Gabriel)

Gabriel

Cemb, Bassi

And God said: Let the earth bring forth the herb yielding

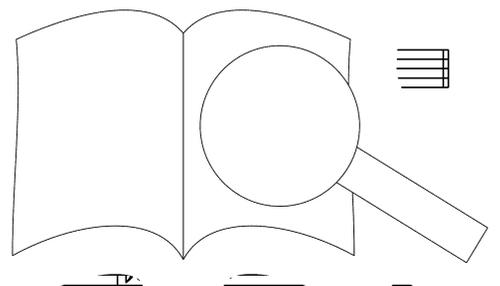
+a • N7 • O8

4

seed and the fruit-tree - ter his kind, whose seed is in it -

7

arth; and it was s



8. Aria (Gabriel)

GA 4b • N8 • 09

Andante

Gabriel

Clt, Fg, Archi

With

5

ver - dure clad the fields ap - pear de - light - ful to — the rav - ish'd sense; by flow - ers

Archi

Fg

10

sweet and gay en - hanc-ed is the charm - ed

Clt

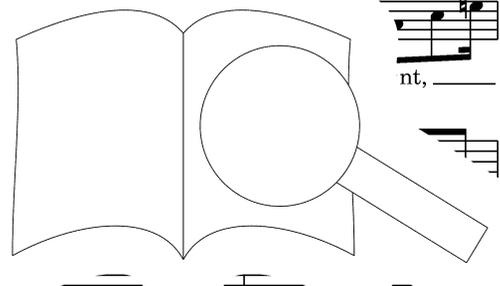
15

is — the charm-ing sight. Here vent their fumes the

Archi

20

here shoots the heal - ing plant, — nt,



25

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

28

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

32

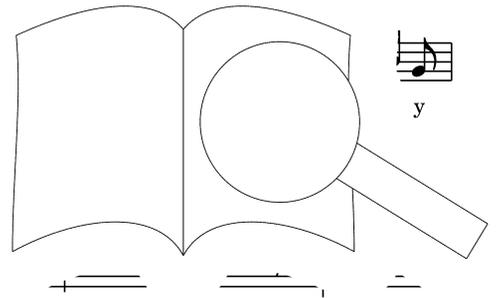
plant. _____ Here shoots the heal

37

ad _____ of fruits th'ex - pand - ed _____ boughs are

41

to sh:



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45

groves; the moun-tain's brow is crown'd with clos - ed wood, is

49

crown'd with clos - ed wood.

C

Clt, Fg, Archi

Tutti

f

p

tr

53

With ver - dure clad the fields ap-pear de-ligh - tful and sense;

Archi

f

58

by flow - ers sweet and gay - hanc-ed is the charm-ing sight, en -

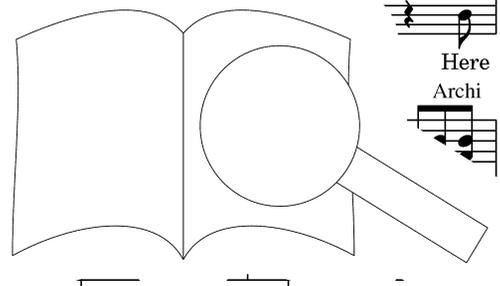
63

- ed is the charm-ing sight.

ai

f

p



Here Archi

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68

vent their fumes the fra-grant herbs; here shoots the heal-ing plant, _____

73

_____ here shoots the heal - - ing plant.

77

Here vent _ their fumes the fra - grant herbs; here shr _____ al _____ it, _____

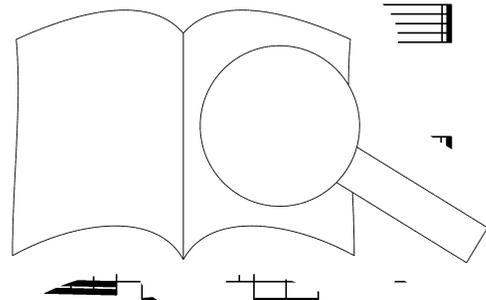
81

_____ the heal - ing pl _____ heal - ing plant. _____ Here

85

_____ ing plant.

Tutti



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9. Recitativo (Uriel)

GA 5a • N9 • O10

Uriel

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

Cemb, Bassi

The musical score for '9. Recitativo (Uriel)' features a vocal line for Uriel and a piano accompaniment for Cembalo and Basses. The vocal line is in a recitativo style with a simple, rhythmic melody. The piano accompaniment consists of chords and a bass line. The key signature has one sharp (F#) and the time signature is common time (C).

10. Chorus

GA 5b • N10 • O11

Vivace

A - wake the harp, the lyre a - wake! In shout and joy your voi -

A - wake the harp, the lyre a - wake! In shout and joy your -

A - wake the harp, the lyre a - wake! In shout and joy ces raise; in

A - wake the harp, the lyre a - wake! In sho

Archi

Tutti

tri - umph sing the might - y

tri - ump' the might - y

tri - y Lord! In tri - umph sing the might - y

the might - y Lord!

the

The musical score for '10. Chorus' is in a 'Vivace' tempo. It features four vocal parts and a piano accompaniment for strings (Archi) and tutti. The vocal parts enter with the lyrics 'A - wake the harp, the lyre a - wake! In shout and joy your voi -'. The piano accompaniment includes a string section with a 'Tutti' marking. The key signature has one sharp (F#) and the time signature is common time (C). A large watermark 'PROBEEPARTITUR' is overlaid on the score, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

A

9

Lord!

Lord!

Lord!

might - y Lord! For he the heav - ens and earth — has cloth - ed in

Archi

13

For he the heav - en

For he the heav - ens and earth — has cloth - ed in sta - te - ly d

sta - te - ly dress, has cloth - ed in sta - te - ly dr

For he the heav - en

sta - te - ly

ed in sta - te - ly

17

For he the heav

sta - te - ly

dress.

has cloth - ed in sta - te - ly dress.

ed in sta - te - ly dress.

heav - ens and earth

he the

and

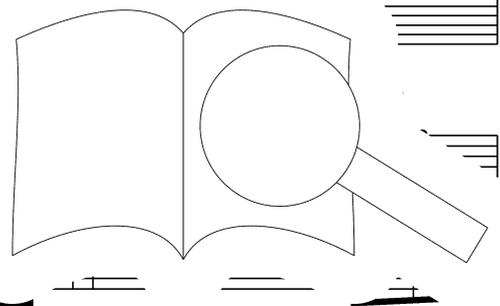
For he the heav - ens and earth ___ has cloth - ed in
 For he the heav - ens and earth ___ has cloth - ed, has cloth - ed in sta - te - ly
 heav - ens and earth ___ has cloth - ed in sta - te - ly dress, ___ in sta - te - ly
 earth ___ has cloth - ed in sta - te - ly dress.

B

sta - te - ly dress. For he the heav - ens and
 dress. For ___ he the heav - ens
 dress. For ___
 For he the heav - ens and
 ed in sta - te - ly

cloth - ed in
 cloth - ed
 and earth ___ has cloth - ed in
 - te - ly dress. For he the heav - ens and
 ess, in sta - te - ly dress. For he the
 in
 n - ed in - sta -

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earth has cloth - ed in sta - te - ly dress.
 heav - ens and earth has cloth - ed in sta - te - ly dress. For he the
 sta - - - - - te - ly dress. For he the

For he the heav - ens and

tr. *tr.* *tr.* *tr.*

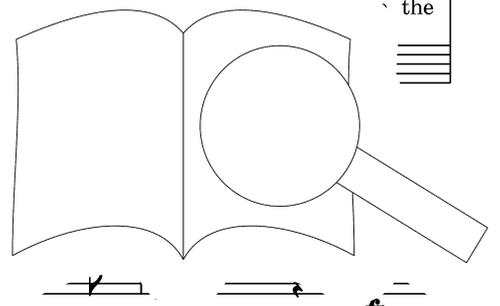
ff

For he the heav - ens and ear - s
 heav - ens and earth has clo - thed, has ed in
 heav - ens and earth has cloth - - - - -
 earth has cloth - ed in sta - te ly, - - - - - te - ly

tr. *tr.*

sta - - - - - For he the heav - ens and
 sta - - - - - dress. For he the heav -
 in sta - te - ly dress. the
 in sta - te - ly dress

ff



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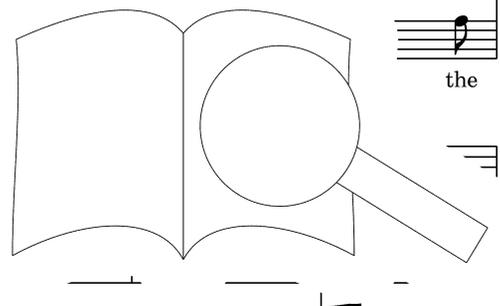
earth has cloth - ed in sta - te - ly dress. For he the heav - ens and
 - ens and earth has cloth - ed in sta - te - ly dress, has cloth - ed in
 heav - ens and earth has cloth - ed, has cloth - ed in
 he the heav - ens and earth has cloth - ed in

earth has cloth - ed in sta - te - ly dress.
 sta - te - ly dress, in sta - te - ly dress.
 sta - te - ly dress, in sta - te - ly dress.
 sta - te - ly dress, in sta - te - ly dress.

A-wake,
 A-wake,

a-wake the lyre a - wake! In tri - umph sing the
 a-wake the lyre a - wake! In tri - umph sing the
 the lyre a - wake! the
 the lyre a - wake the

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47

might - y Lord! For he the heav - ens and earth ___ has cloth - ed in

might - y Lord! For he the heav - ens and earth ___ has cloth - ed in

might - y Lord! For he the heav - ens and earth ___ has cloth - ed in

might - y Lord! For he the heav - ens and earth ___ has cloth - ed in

50

sta -

sta - te - ly - dress, in

sta - te - ly dress, in sta

sta - te - ly dress, in sta

53

sta - te - ly dress.

sta - in sta - te - ly dress.

dress, in sta - te

te - ly dress, in sta -

11. Recitativo (Uriel)

GA 6a • N11 • O12

Uriel

And God said: Let there be lights in the firmament of heaven to di -

Cemb, Bassi

4

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

8

sea-sons and for days and for years. He made t' - so.

12. Recitativo (Uriel)

GA 6b • N12 • O13

Andante

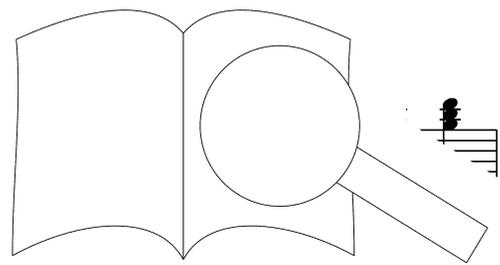
Archi, Fl

pp

+ Ob, Fg

cresc.

Bassi



12

Uriel

In splen-dor bright is

16

ris-ing now the sun and darts his rays; an am

Tutti

f

20

hap-py spouse, ... proud and glad

24

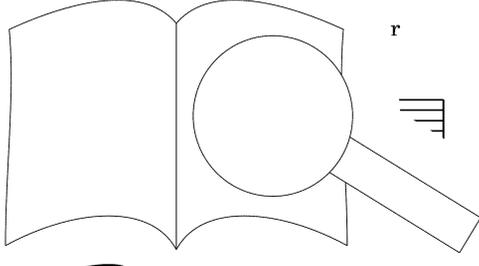
course.

Più adagio
a tempo

mezza voce

p

Bassi



29

beams and mild - er — light steps on the sil - ver moon thro' si - - - - lent

Archi

36

Allegro

night. The space im-mense of th'az-ure sky in - nu,

41

ra - diant orbs a - dorns, an - nounc-ed the fourth

46

vine pro-cl- wer:

13. Chorus (with Gabriel, Uriel, Raphael)

GA 6c • N13 • O14

Allegro

The heav - ens are tell - ing the glo - ry of God. —
The heav - ens are tell - ing the glo - ry of God.
The heav - ens are tell - ing the glo - ry of God. —
The heav - ens are tell - ing the glo - ry of God.

Tutti
f
Archi

The won - der of his works dis - plays the nei.
The won - der of his works dis - r' a -
The won - der of his works r' ent.
The won - der of his wor' - ma - ment.

Tutti
Archi

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

Tutti
f
fz
Fl

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19 Gabriel

Uriel To day, that is com - ing,

Raphael To day, that is com - ing,

cantabile To day, that is com - ing, —

25

speaks it the day;

speaks it the day;

speaks it the day;

the

the

the

31

sotto voce night, that is low-ing night, the night, that is gone, to

sotto voce night, fol - low-ing night, the night, that is gone, to

sotto vc to fol - low-ing night, to

Fg

37 [A]

fol - low - ing night.

fol - low - ing night.

fol - low - ing night.

Tutti f
The heav - ens are tell - ing the glo - ry of God; the

Tutti f
The heav - ens are tell - ing the glo - ry of God;

Tutti f
The heav - ens are tell - ing the glo - ry of God; the

Tutti f
The heav - ens are tell - ing the glo - ry of God;

Tutti f

43

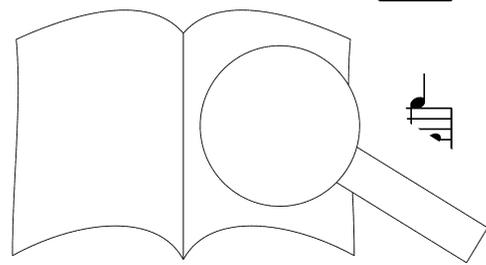
won - der of his works, the won - der of his works

dis - plays the fir - ma - ment.

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

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

won - der of his works



67

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

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

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

Cor

73

In all the lands re - sounds the word,

In all the lands re - sounds the word,

In all the lands re - sounds the word,

In all the lands re - sounds the word,

In all the lands re - sounds the word,

In all the lands re - sounds the word,

79

word, ev - ed, ev - er un - der - stood,

- - per - ceiv - ed, ev

ev - er un - per - ceiv - ed, ev

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

- - per - ceiv - ed, ev

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

Tutti

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

Tutti f
 The
Tutti f
 The

Tutti
 The heav - ens are
Tutti
 are

Archi p

96

heav - ens are tell - ing the glo - ry of God; the won - der of his
 heav - ens are tell - ing the glo - ry of God; the
 tell - ing the glo - ry of God; the won - der, the
 tell - ing the glo - ry of God; the won - der, the won - der of his

101

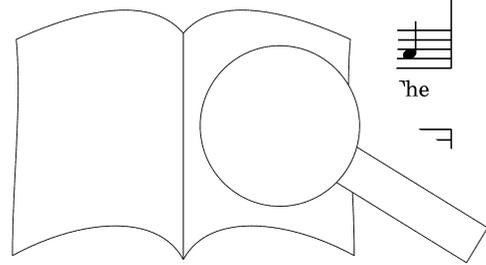
works, the won - der of his works dis -
 won - der of his works dis - plays, vs
 won - der of his works dis - plays, e fir - ma -
 works, the won - der of his works plays the fir - ma -

105

ment.
 ment.
 ment.

he

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110

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

f

114

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

f

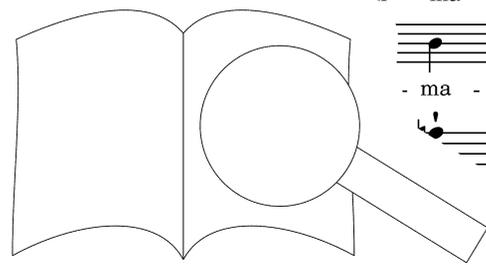
119

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

D

f

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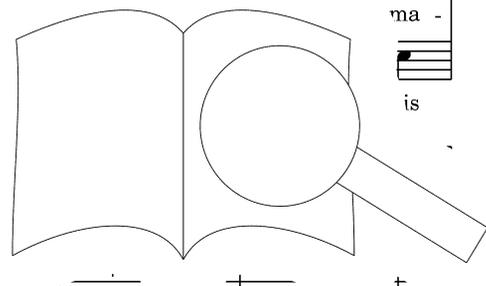


won - der of his works dis - plays the fir - ma - ment, the fir - ma -
 plays the fir - ma - ment.
 ment. The won - der of his works dis - plays the fir - ma -
 ment. The won - der of his works, the won - der of his

ment.
 The won - der of his works dis - plays the fir - a The
 ment. The won - der of his works dis - n - , the fir - ma -
 works dis - plays the fir - plays,

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

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138

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

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

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

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

143

ment. The won - der of

ment. The won - the

ment. n - der of his

ment. nis works, the

148

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

won - der dis - plays, dis - plays the

works - - - ma - ment, - ma -

works dis - plays,

fir - - ma-ment. The heav - ens are tell - ing the glo - ry of
 fir - - ma - ment. The heav - ens are tell - ing the
 ment. The heav - ens are tell - ing the glo - - - ry of
 fir - - ma - ment. The heav - ens are tell - ing the glo - ry of

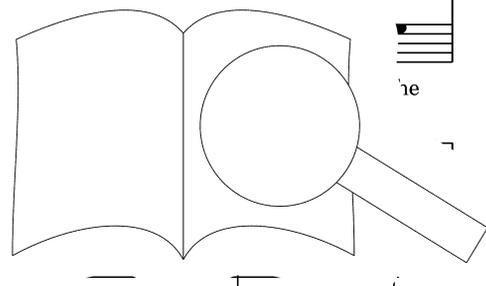
Tutti

God; the won - der of his works dis - plays the_ fir - m
 glo - - - ry of God; der nis
 God; the won - der of his works dis - r' fi. dis -
 God; the won - der of his works plays,

Fl. Arc.

plays the fir - ma - ment, the fir - ma - ment. The
 works dis - m. ent, the fir - - ma - ment. The
 plays th - - plays

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167 **F**

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

172

plays the fir - - ma - ment. The heav - er
 plays the fir - - ma - ment. ens are
 fir - - ma - ment. The heav - ens ar
 plays the fir - - ma - ment. are tell - ing the

177

glo - ry of
 tell -
 God; the
 - der of his works dis -
 tell - - - ing the glo - -

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182

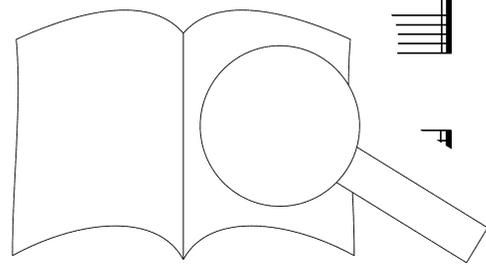
plays, dis - - - plays the
 ry of God; the won - - - der
 - - - - - der of his
 of his works dis - - - plays the fir - - - ma -

186

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

191

plays the fir - ma - r fir - ma - ment.
 plays the fir plays the fir - ma - ment.
 plays the - - - plays the fir - ma - men+
 n dis - plays the fir - ma - 1



End of part 1

Part Two

14. Recitativo (Gabriel)

GA 7a • N14 • O15

Allegro Gabriel

And God said: Let the wa - ters bring forth a - bun - dant -

Archi

5

ly the mov - ing crea - ture, that hath life,

8

that may fly a - bove the earth in the o - p en.

15. Aria (Gabriel)

GA 7b • N15 • O16

Moderato Archi, Clt, Fg

Tutti

9 Fl, Archi

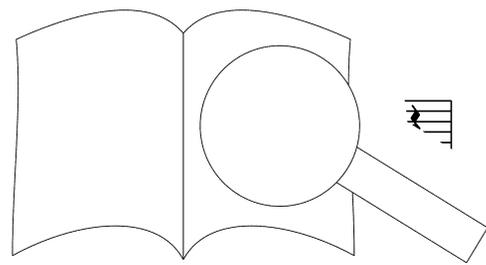
13 Tutti *fz*

17 *fz*

21 Tutti

25 *fz*

29 *fz*



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34 Gabriel

On might - - y - pens up - lift - ed - soars the ea - gle a - loft, the

Archi

p

ea - gle a - loft, and cleaves the sky in swift - est flight, in -

Archi

f

p

swift - est flight to the blaz - - - ing to the

blaz - ing sun. Tr.

Archi Clt

53 is wel - come bids to

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

coo - ing and coo - ing calls the ten - der

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

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

-ve his mate. + Fl, Fg

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83

pens up - lift - ed soars the ea - gle a - loft; his

88

wel - come bids to morn the mer - ry lark, and coo - ing,

94

and coo - ing ca - nis mate,

99

calls the ten - der dr and coo - ing, and

Archi

103

calls the ten - der dove his me - der

108

dove — his mate, the ten -

113

- - - der dove his mate.

D

Tutti

f

117

Archi

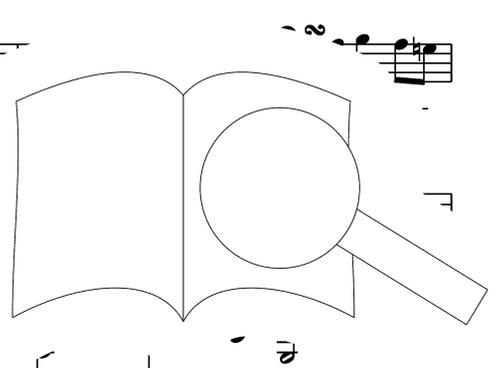
pp

122

From ev - 'ry

127

re - sound the night - i



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132

- - ful notes.

137

No — grief af - fect - ed yet her breast,

142

nor — to a mourn - ful tale were tun'd her

147

soft, — her or ag lays,

152

soft

157

en - chant - ing,

162

her soft en - chant - ing - lays. No - grief af -

167

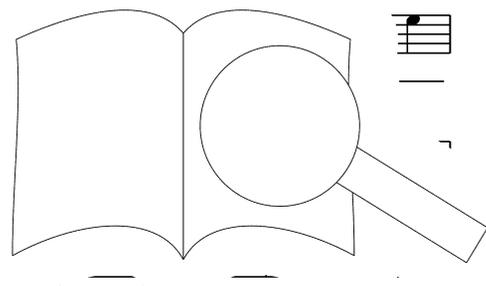
fect - ed yet her breast, n - are were

172

tun'd her soft, soft en - chant - ing lays,

178 **F**

her soft



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183

en - chant - ing lays, her soft

188

Archi

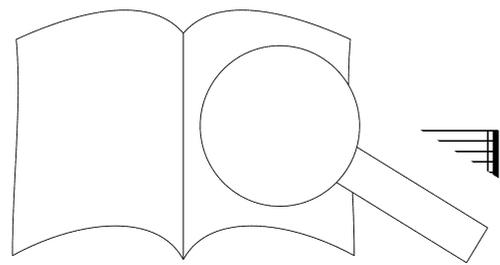
193

en - chant - ing lays, her soft

Fl *tr*

198

soft en - chant - ing



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16. Recitativo (Raphael)

GA 8a • N16 • O17

Raphael

And God cre - at-ed great whales, and ev-'ry liv-ing crea-ture that mov-eth, and God bless-ed

Cemb, Bassi

Poco adagio

a tempo

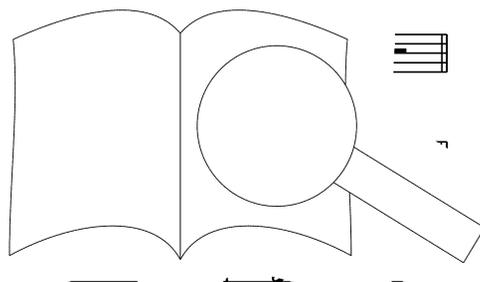
them, say-ing: Be fruit - ful all, and mul - ti-ply! Ye wing - ed

Va, Vc, Cb

tribes, be mul - ti-plied, and sing on ev-'ry tree! e fin - ny

tribes, and Be fruit-ful, grow and

in your God and Lord re - joice! And



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

Cemb, Bassi

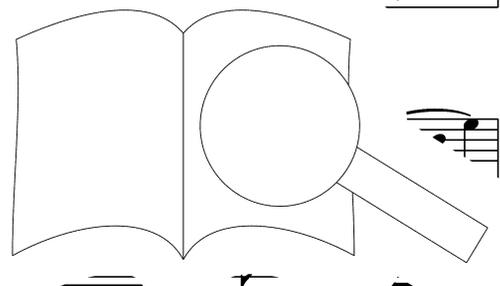
won - ders, the won - ders of the fifth day sung.

17. Terzetto (Gabriel, Uriel, Raphael)

Moderato
Archi

p cantabile

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20

24 Gabriel A

Most beau - ti - ful ap - pear, with ver - dure young a - dorn'd, the

Archi

29

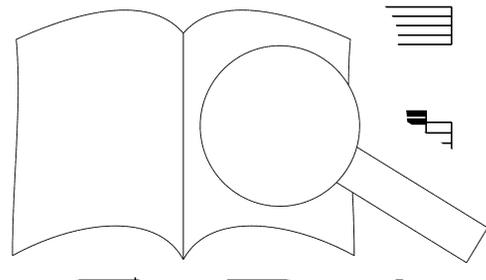
gent - - ly slop - ing hills, the gent - ly - slop - ing hills.

34

nar - row, sin - uous veins - - - s - tal - drops - the

39

roun - - - tain fresh



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43

Their nar - row, sin - uous veins dis - til in crys - tal - drops the

48

foun - - tain fresh and bright. In loft - y cir - cles

B Uriel

53

plays, and hov - ers thro' the sky 'e - - ful

F1

57

host of birds, the ' - ful And in the fly - ing

62

glitt - 'ring plumes are - dyed, - bows,

68

by the sun. And in the fly - ing whirl the

73

glitt-'ring plumes are dyed, as rain - - bows, by the sun.
Raphael

78

wet in throng-ed swarms the fry cays a - round, on

83

a - round. Legni ed

from the deep, th'im - mense Le - vi - a - than sports on the

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

Gabriel D Uriel How man - y are thy works, O God! How hy - - God!

How man - y are thy works man - y are thy

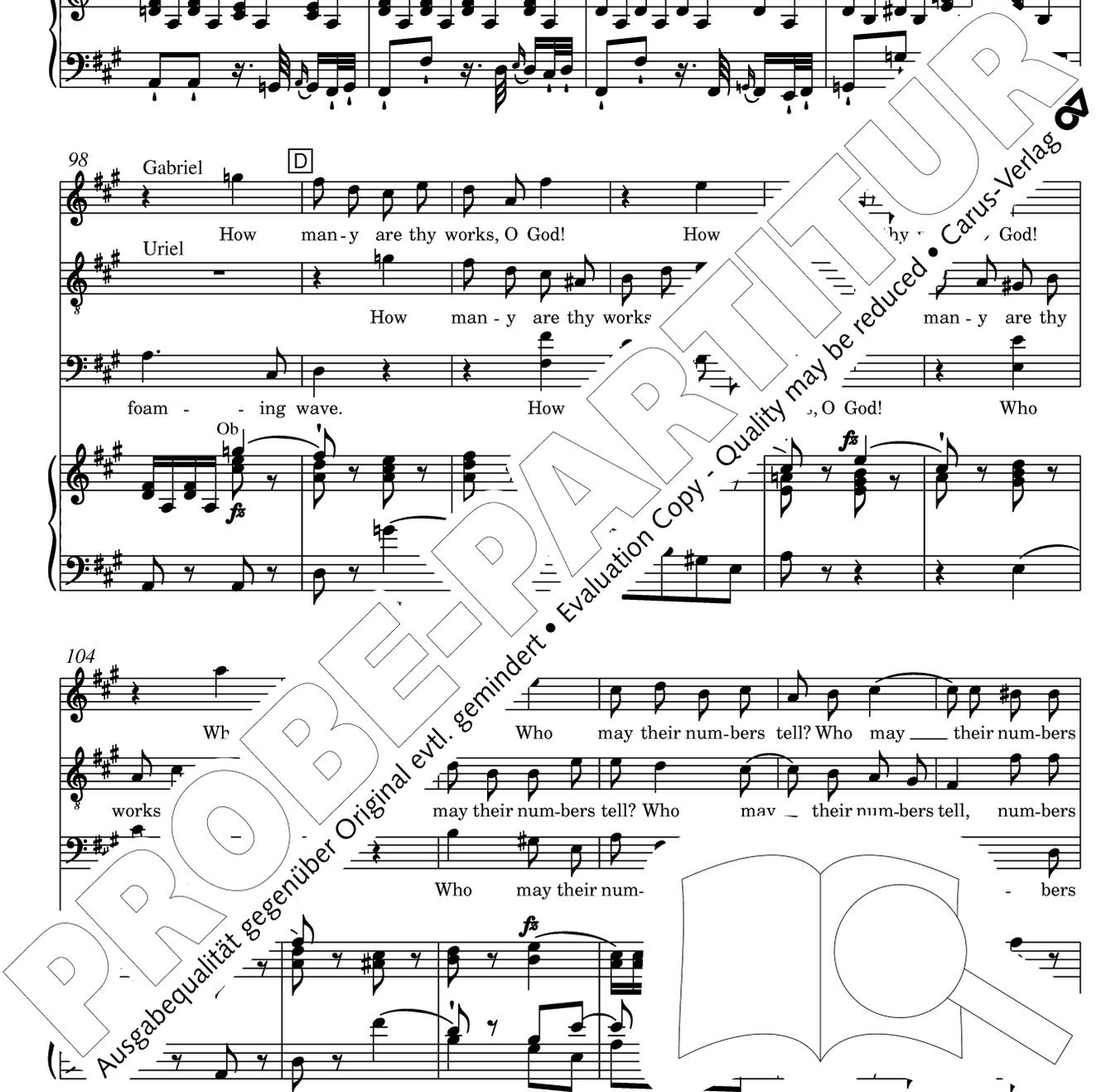
foam - - ing wave. How , O God! Who

Ob *fz*

Wh Who may their num - bers tell? Who may ___ their num - bers

works may their num - bers tell? Who mav _ their num - bers tell, num - bers

Who may their num - bers



110

tell? Who? O — God! How man-y are thy works, O God! Who may their num-bers

tell? Who? O — God! Who may their num-bers tell? Who may their num-bers

tell? Who? O — God! Who may their num - bers tell, their num-bers

Archi

118

tell? Who? Who may their num-bers tell? Who? O — God!

tell? Who? Who may their num-bers tell? Who? who —

tell? Who? Who may their num-bers tell? Wh - who may, who —

+ Fl, Ob, Fg

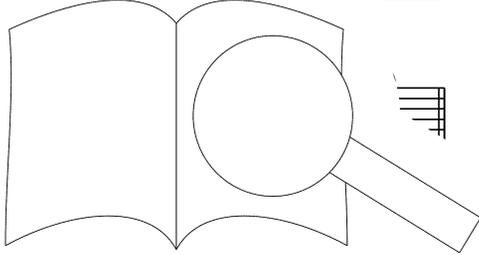
(Cemb)

126

may their num-be

may thei

chi, Fg



attac.

18. Chorus (with Gabriel, Uriel, Raphael)

GA 8c • N18a • (O19)

Vivace

Gabriel
The Lord is great, _____ and great his might, _____ the Lord is great, _____

Uriel
The Lord is great, _____ and great his might, _____ for ev - er,

Raphael
The Lord is great, _____ and great his might, _____ for ev - er,

Tutti
ff p f p f p

4
_____ his glo-ry lasts _____ for ev - - - er -

ev - er-more. The Lord is great, _____ for ev - er, ev - er -

ev - er-more. The Lord is _____ for ev - er, ev - er -

7
more, _____ ev - er, _____ for ev - - - er,

mor _____ sts for ev - er, _____ er,

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

10

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

Coro

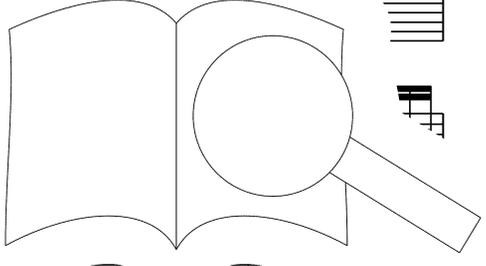
The Lord is great, _____
 The Lord is

Tutti

14

glo - - - - ry, for ev - er,
 glo - - - - ry, The Lord is
 glo - - - - ry, lasts for ev - er,

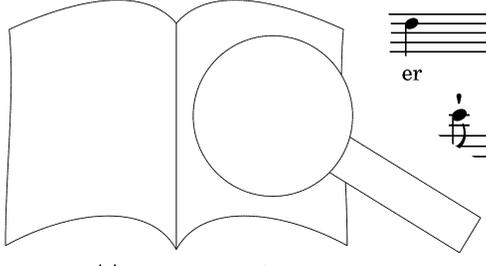
and great his might, great, and great his might,
 great, the Lord is great, and great his might, his
 great, might, for ev - er, er The Lord is
 great his might, for ev -



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for ev - er, his glo - ry lasts for _
 great, and great his might, his glo-ry lasts for ev - er, his glo-ry lasts for
 for ev - er, his glo - ry lasts for
 his glo - ry lasts for ev - - er and for ev - er -
 glo - ry ___ lasts for ev - er and ev - - er -
 great, _____ and great his might, his glo-ry lasts for ev - er, his
 The Lord is great, and great his might, his glo-ry lasts for ev - er

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

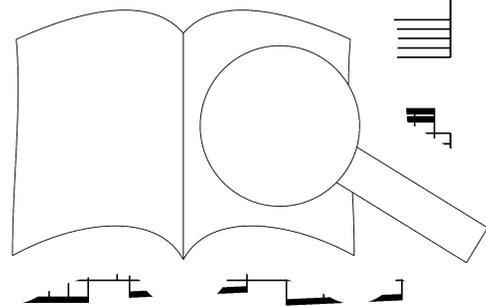


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might, his glo - ry lasts for ev - er, for ev - er, for
 might, his glo - ry lasts for ev - er, for ev - er, for
 his glo - ry lasts, his glo - ry lasts for ev - er, for ev - er,
 and for ev - - - er - more, for ev - er, for
 and for ev - - - er -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

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



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ev - - - er and ev - - - er - more. His

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

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

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

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

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

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

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

glo - ry lasts _____ for

The Lord is great, _____ his glo - ry lasts for

Th _____ and great his might, _____ for ev - er,

Legni

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

ev - er and for ev - er - more, lasts

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

The Lord is great, and great his might,

The Lord is great, and great his

The Lord is great,

The Lord is great,

Tutti

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

for ev - er, for

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

his glo - ry lasts

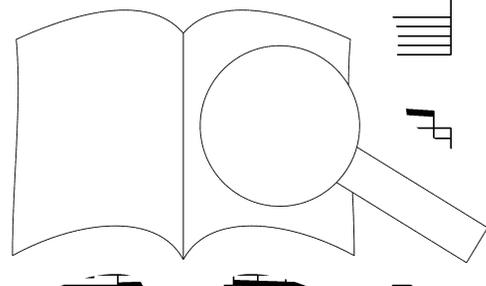
ev - er - more, for ev - er, for

might,

might+

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

ev - er, ev - er - er -



ev - - - er, for

ev - - - er, ev - - er,

his glo - ry lasts, his glo - ry lasts for

ev - - - er, for

ev - - - er, ev - - er,

ev - - - er, ev - -

his glo - ry lasts, his glo - ry lar

p *cresc.* *ff*

ev - - er and ev - - more. His

ev - - er and - - more.

ev - - er er - - more.

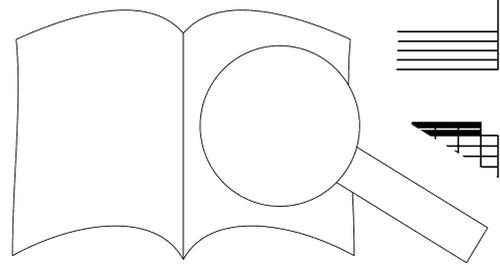
ev - - er - - more.

ev - - er - - more.

ev - - er - - more.

and ev - - er

er and ev - - er



glo - ry lasts _____ for

The Lord is great, _____ and great his might, _____ his glo - ry lasts for

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

Legni

p

ev-er and for ev - er - more, _____ h. _____ - - - - ry

ev-er and for ev - er - more, la'

ev - - - er - - - more _____ glo - - - - - ry

at, _____ and great his might, _____

The Lord is great, _____ and great his

The Lord is _____ great his

The Lord i _____ his

Tutti

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

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

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15

In sud-den leaps the flex-ible ti-ger ap-pears.

Presto
Archi 19

24

The nim-ble star

28

head.

sim.

33

and fi - ery look, im - pa - tient neighs

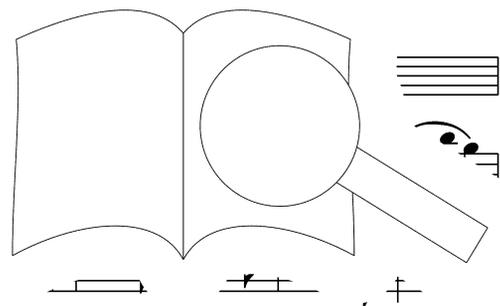
35

Andante

stead.

p

pizz.



43

The cattle in herds al-read-y seeks his food on fields and mead-ows green.

Archi

Fl, Fg

48

And o'er the ground, as plants, are spread the fleec-y,

Archi

53

meek and bleat-ing flock. Un-num-ber'd as thr in a -

p *sim.*

56

rose he

mf

60

-sions creeps with sin -

p

a tempo

21. Aria (Raphael)

GA 9c • N21 • O22

Maestoso

Tutti

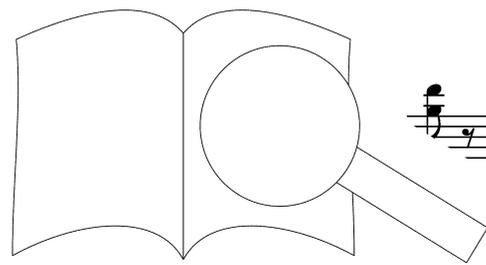
11 Raphael

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

16

earth's her - rich at - tire.

Bassi



A

The room of air with fowl is fill'd; —

Archi

p

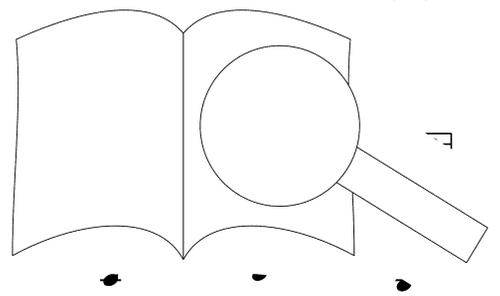
the wa - - ters swell'd by shoals of fish;

by heav - y beasts trod,

ff *p*

by the ground is trod.

ff *f*



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50

But all the work was not com-plete, but all the work was not com-plete.

55

There want - ed yet that won-d'rous be - ing, that grate - ful should God's

61

pow'r ad - mire, *Tutti* wi. and

66

voice his - good nes^c But all the

71

com - plete. There want-ed ye that

75

grate - ful should God's pow'r ___ ad-mire, with heart and voice his ___ good - ness

Archi

82

praise, that grate - - ful

Tutti

Archi

86

should _ God's pow'r ad - mire, with ice, with

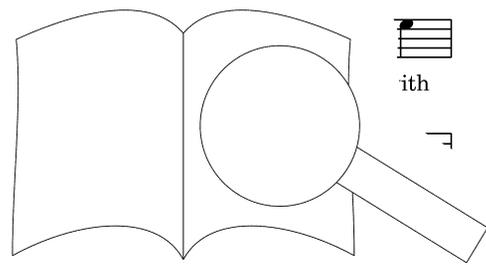
90

heart, with heart and voice his

95

ith

Tutti



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100

heart and voice his — good - ness praise.

Archi Tutti

pp *f*

105

22. Recitativo (Uriel)

Uriel

And God cre - at - ed man in his im - age of

Cemb, Bassi

22 • O23

4

God cre-at-ed he him. ... them. He breath-ed in - to his nos-trils the breath of

8

d man be - came a

23. Aria (Uriel)

Andante

GA 10b • N23 • O24

Archi, Legni

First system of the piano accompaniment, measures 1-4. The music is in G major and 3/4 time. It features a flowing melody in the right hand and a steady accompaniment in the left hand. A dynamic marking of *p* is present.

Second system of the piano accompaniment, measures 5-8. The music continues with similar rhythmic patterns. A dynamic marking of *f* appears at the end of the system. The word "Tutti" is written above the staff.

Third system of the piano accompaniment, measures 9-12. The music continues. The name "Uriel" is written above the first staff. The lyrics "ive" and "nd" are visible at the end of the system.

Fourth system of the piano accompaniment, measures 13-16. The lyrics "hon - our clad, with beau - ty, c - sti a - dorn'd, to heav'n e - rect and" are written below the staff. A dynamic marking of *sim.* is present.

Fifth system of the piano accompaniment, measures 17-20. The lyrics "ds a man," are written below the staff. A dynamic marking of *cresc.* is present. To the right of the system is a large graphic of a cor (horn) instrument.

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22

A

na - ture all. The large and arch - ed

27

front sub-lime of wis - dom deep de -

31

clares the seat, and in br ness

35

shines the and im - - - age

Archi

39

d. Tutti

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43

And in his eyes with bright - ness shines the

Fl

p *f*

47

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

Archi

pp

51 [B]

God.

Legni

f *fs*

54

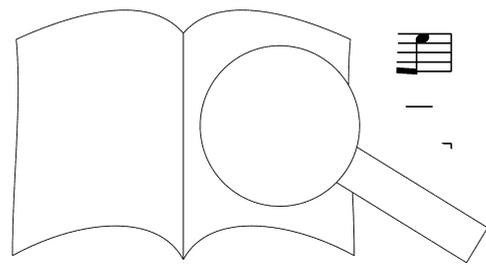
fond - ness leans up - on his breast the

Legni

p *sim.*

58

form'd, a wom - an



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62

wom-an fair and grace - ful spouse. Her soft - ly - smil-ing vir - gin looks,

Archi

legato e pp

68

of flow - 'ry spring — the mir - ror, be -

73

speak — him love, — and

78

joy, — and bliss. — smil-ing vir - gin looks, of

84

— ,pring — the mir - ror,

89

him love, _____ love, _____ and _____

93

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

98

joy, _____ and bliss. _____

24. Recitativo (Raphael)

GA 11a • N24 • O25

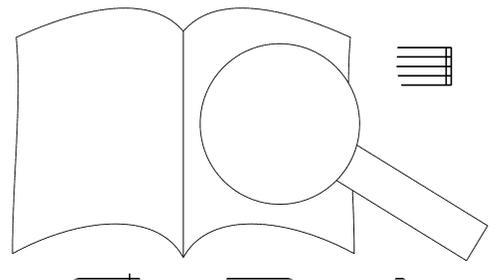
Raphael

And God saw ev-'ry t' na and be-hold, it was ver-y good; and the heav-en-ly

Cemb, Bassi

5

s di - vine thus clos - ed the



25. Chorus

GA 11b • N25 • O26

Vivace
Archi, Legni

4

A - chiev - ed is the
A - chiev -
A - chiev
the

7

glo - rious work the Lord be -
glo - rious be - holds it and is pleas'd,
glo the Lord be -
the Lord be - holds the

10

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

13

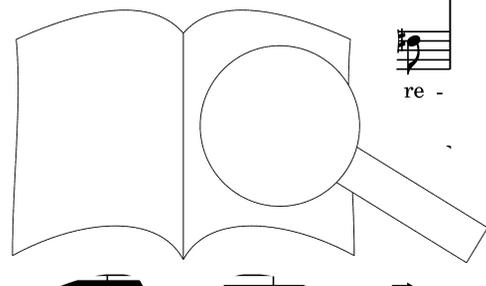
pleas'd. In loft - y strains let us re -
 pleas'd. In loft - y strains let us re -
 pleas'd. In loft - y strains let us re -
 pleas'd. In loft - y strains let us re -

loft let
 ce, in loft - y
 re - joyce,
 + Legni

Archi

16

strains let us in loft - y strains let us re -
 us in loft - y strains let us re -
 strair joyce, let us re -
 loft - y strains, in loft -



19

joyce! Our song let be the praise of

joyce! Our song let be the praise of — God, our song let be

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

joyce! Our song let be

22

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

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

the praise of God, our song let be the r G — God!

the praise of God, our song let re of raise of God!

Tutti

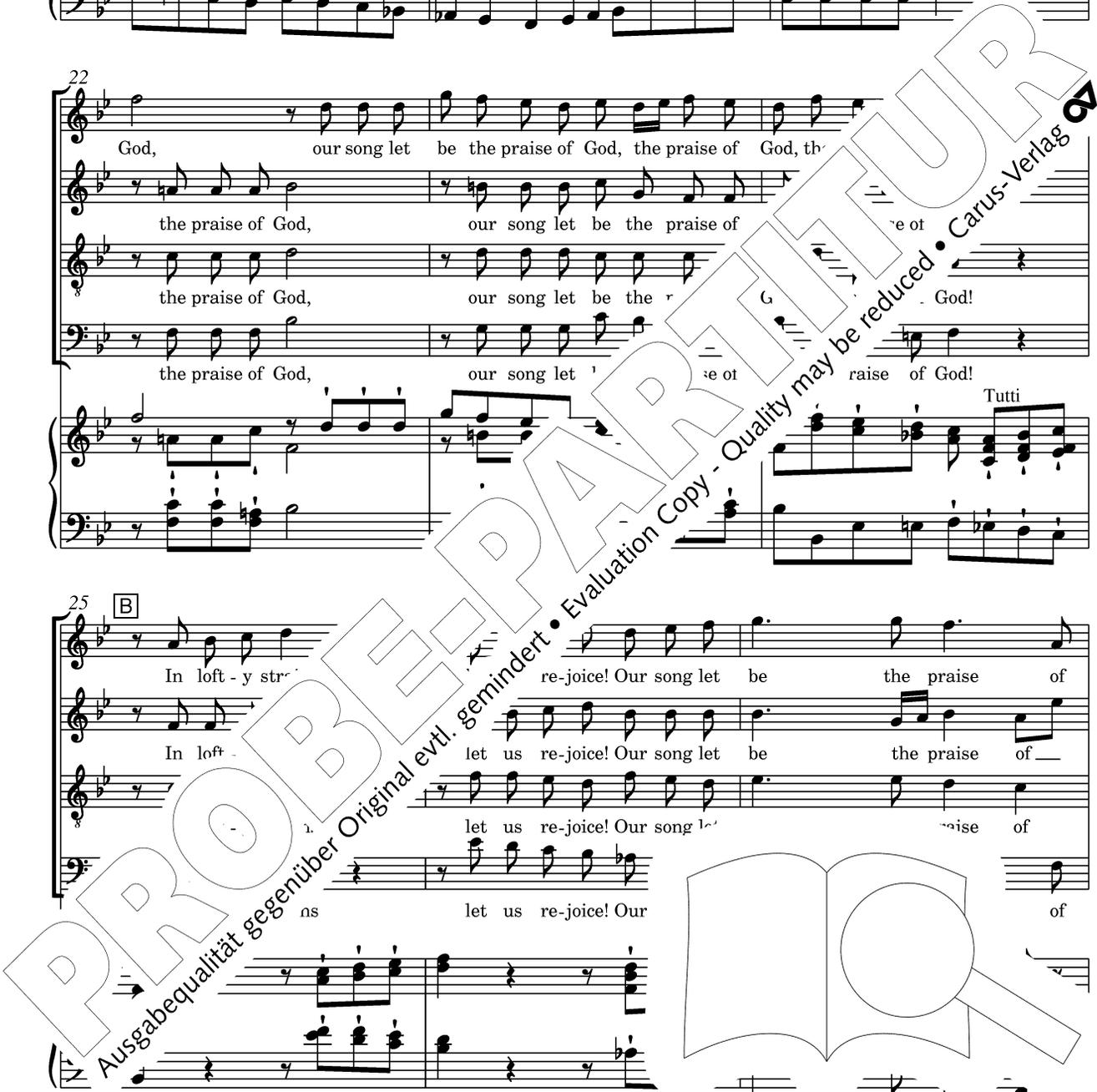
25 [B]

In loft - y str re-joyce! Our song let be the praise of

In loft - let us re-joyce! Our song let be the praise of —

1. let us re-joyce! Our song let raise of

ns let us re-joyce! Our of



God! In loft - y strains let us re - joi - ce! Our song let be the

God! In loft - y strains let us re - joi - ce! Our song let be the

God! In loft - y strains let us re - joi - ce! Our song let be the

God! In loft - y strains let us re - joi - ce! Our song let be the

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

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

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

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

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26. Terzetto (Gabriel, Uriel, Raphael)

(GA 11b) • N25a • (O26)

Poco adagio

Gabriel

Uriel On thee each liv - ing
On thee — each liv - ing

Legni, Cor
cantabile

f^s *p*

soul a - waits; from thee, O Lord, they beg th
soul a - waits; from thee, O Lord, th

Clt

f^s

Thou o - pen - est . - pen - est thy hand, and
Thou o - pen - est thy hand, and

Ob

f^s *p*

sa - ed all they are. +hee, on -
sa - ed all they are on -

Fl

25

thee each liv - ing soul a-waits; from thee, O Lord, they beg their meat; thou o - pen-est thy

thee each liv - ing soul a-waits; from thee, O Lord, they beg their meat; thou o - pen-est thy

Ob

fz *p*

30

hand, and sat - ed, and sat - ed all they

hand, and sat - ed, and sat - ed all

A

35

Raphael

But as to thei. s hid, with

41

in ter - - ror the

sim.

Thou tak'st their breath a-way; they

sim.

van-ish in-to dust. Thou tak'st their breath a-way;

Gabriel thy breath go

Uriel lett'st thy breath go

Raphael they van-ish in-to dust. Thou lett'st thy breath go

pp *p*

forth a-ga and life with vig-our fresh re-

fort and life with vig-our fresh re-

and life re-

Legni *p*

life with vig-our fresh re- turns; re - viv - ved earth un- folds new force and new de -
 fresh re- turns; re - viv - ed earth un- folds new force and new de- lights, and new de -
 fresh re- turns; re - viv - ed earth un- folds new force and new de- lights, and new de -

lights; re - viv - ed earth un- folds n
 lights; re - viv - ed earth un- folds w - and new de -
 lights; re - viv - ed earth un- folds new lights, new

Archi, Cor

Fg

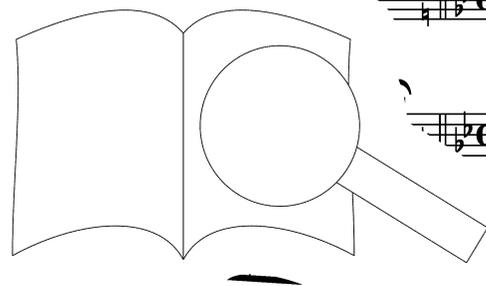
lights, e and new de- lights.
 ligh new force and new de- lights.
 - lights, new force and new de

Archi

fz *p*



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27. Chorus

(GA 11b) • N25b • (O26)

Vivace

A-chiev-ed is the glo - rious work. Our song let be the praise of God, our

Tutti

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

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

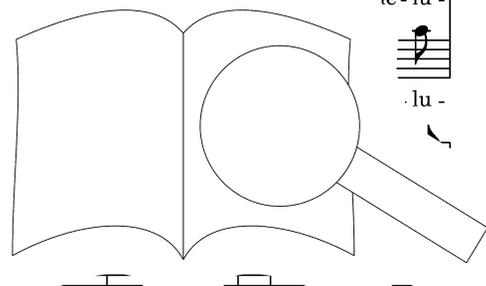
A

Glo - ry

sole on high — ex-alt-ed le-lu -

ev - er; he - sole lu -

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13

to his name for ev - - er; he sole on high ex-alt-ed reigns, al-le-lu-ia.

He sole on high ex-alt-ed reigns, al-le - lu - ia.

ia, al - le - lu-ia. Glo - ry to his name for

ia, al - le - lu-ia. Glo - ry to his name for

17

He sole on high ex-alt-ed reigns. —

Glo - ry to his name for e

ev - er, al - le-lu - ia, al - le - lu-ia. Glo his - er; he

ev - er; he sole on high ex - alte he sole on high _

B

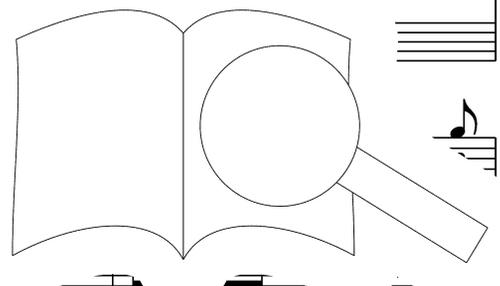
21

name for ev - - er; he sole on

high ex - he sole on high ex - alt - ed

sole at - ed reigns, he sole on

eigns, al - le - - lu - ia.



24

high ex - alt - ed_ reigns, _____ he sole on high _____ ex - alt - ed reigns, _____ al -
 reigns, al - le - lu - ia, he sole on high _____ ex - alt - ed
 high _____ ex - alt - ed reigns, _____ al - le - lu - ia, al - le - lu -

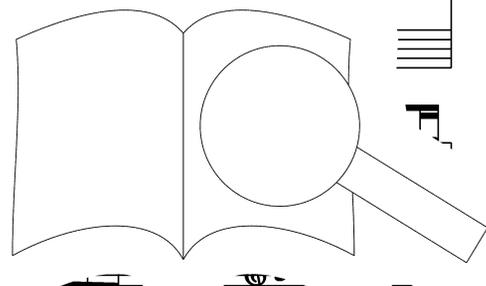
27

le - lu - ia. Glo - ry to his name for ev - - - -
 reigns, al - le - lu - ia, al - le - lu - ia, - lu - ie - lu -
 ia, he sole on high ex - alt - ed reigns, _____ Glo - ry
 Glo - ry to his name for ev - er, glo - ry + ev

31 [C]

ia. He sole on high _____
 ia. to his name for ev - er, al - le - lu - ia. He sole on _____
 to h: er, al - le - lu - ia, al
 ne for ev - er, al - le - l

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35

he sole on high_ ex-alt-ed reigns, ex-alt - ed reigns, al-le - lu -
 high, he sole on _ high ex - alt-ed _ reigns, ex - alt - ed reigns, al-le - lu -
 Glo - ry to his name for

+ Trb

39

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

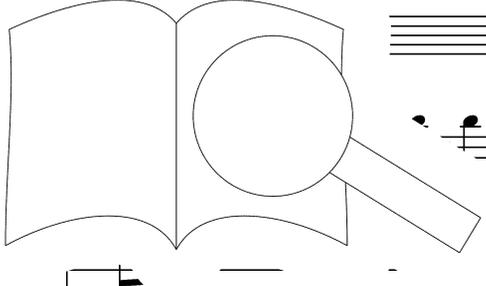
fz

42

al - le - lu - ia. Glo - - ry to his name for
 reigns. ia, al - le - lu - ia. Glo - - ry to his name for
 ie - lu - ia, al - le - lu - ia. is name for
 reigns, al - le - lu - ia.

D

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45

ev - - - er; al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ev - - - er; al - le - lu - ia, al - le - lu - ia.

ev - - - er; al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia.

48

ia, al - le - lu - ia. G¹

Glo - ry to his name for ev - - - er, - ia.

Glo - ry to his name for ev - - - er, al - le - lu - ia.

ia. Glo - ry to his name for ev - - - er, ry to his name for

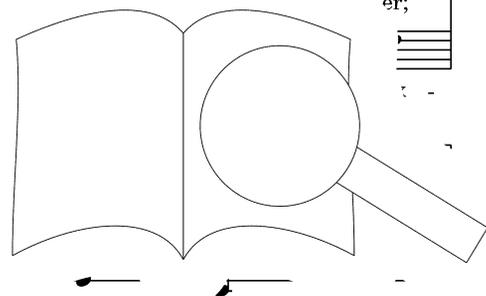
51

ev - er, ame for ev - er; he sole on high -

Glo - ry to his name for ev he sole on high - ex - alt - ed reigns, ex -

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

glo - ry to his name for ev



55

ex - alt-ed reigns, _____ he sole on high ex - alt-ed reigns, ex - alt-ed reigns, _____

alt - - - ed reigns, _____ al - le - lu - ia, al - le - lu -

he sole on high _____ ex - alt-ed reigns, al - le - lu - ia, al - le - lu - ia, al - le - lu -

alt - - - ed reigns, _____ al - le - lu - ia, al - le - lu -

59

al - le - lu - ia, al - le - lu - ia, _____

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, _____

ia, _____ al - le - lu - ia, al - le - lu - ia _____

ia, al - le - lu - ia, _____

al - le - lu - ia, _____

63

He sole or _____ - alt - ed reigns, _____ ex - alt - ed reigns, _____

ia. *f* _____ ex - alt - ed reigns, _____ ex - alt - ed reigns, _____

_____ sole on high _____ er _____ - alt - ed

He sole on high _____

66

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. Glo - ry to his name for

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

reigns, al - le - lu - ia, al - le - lu - ia. Glo - ry to his name for

reigns, al - le - lu - ia, al - le - lu - ia.

tr

69

ev - er; he sole on high ex - alt -

He sole on high ex - alt - ed reigns, reigns,

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

He sole on high ex - alt - ed reigns on high

ff

72

ex - alt - ed reigns, al - le - lu - ia.

ex - alt - ed reigns, ia, al - le - lu - ia.

ex - alt - ed reigns, - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le -

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Part Three

28. Recitativo (Uriel)

GA 12a • N26 • O27

Largo
Fl
Archi

3 Flauti
2 Oboi
2 Fagotti
2 Corni
Archi
Bassi
Cembalo

24

s - y mantle ap - pears, by tune
Archi

ung and

30

fair. From the ce-les-tial

35

vaults pure har-mo-ny de-scends on ra-vish-ed earth.

Archi Cor

42

Be-hold the bliss-ful pair, where hand in hand they go! looks ex-

Archi

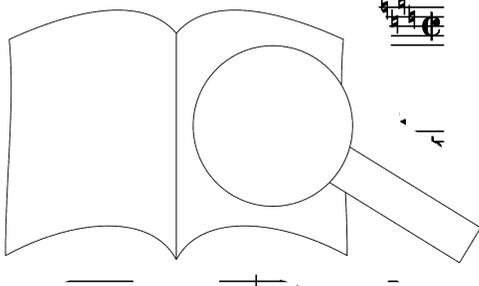
48

press what feels the grate-ful heart A loud-er praise of God their lips shall ut-ter

Archi

54

Più Then let our voic-es ring,



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29. Chorus (with Adam and Eva)

GA 12b • N27 • O28

Adagio

Archi

Ob

p

sim.

4 Eva

Adam

By thee _____ with bliss, O boun - - - teous

By thee with bliss,

VII

8

Lord, the heav'n and _____ d. This _

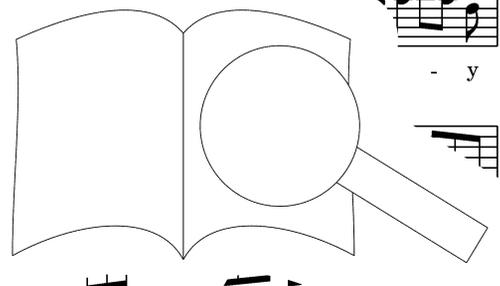
boun - - - teous Lord, ti are stor'd.

Ob

12

world, so won - der - ful, thy might - - - y

great, so _ won - der - ful, - y



16

A

hand has fram'd, this world, so great, so

hand has fram'd, this world, so great,

Ob VII

20

won-der-ful, thy might - y hand has fram'

so won-der-ful, thy might - y hand

24

thee with bliss boun-teous

By thee bliss O boun-teous

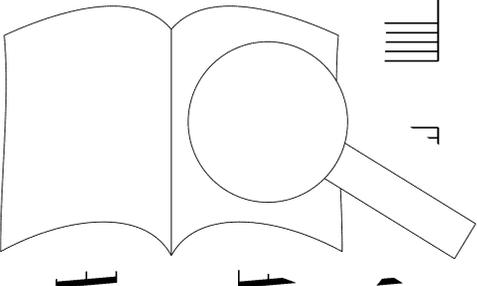
er bless-ed be his pow'r! For

er bless-ed be his pow'r! For

ev-er bless-ed be For

For ev-er bless-ed b

Coro



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

stor'd. This world, — great, so —
 stor'd. This so — great, so —
 His name — ni - fied! His name,
 His name, His name,
 mag - ni - fied! His name,
 He ev - er mag - ni - fied!

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33

won - der-ful, thy might - - - y hand has

won - der-ful, thy might - - - y hand has

his name be ev - er mag - ni-fied!

his name be ev - er mag - ni-fied!

his name be ev - er mag - ni-fied!

his name be ev - er mag - ni-fie

36

fram'd, this world, so - - - won - der-ful, thy

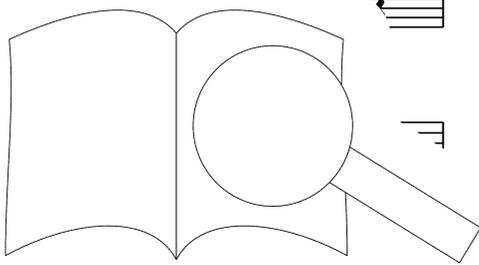
fram'd, this world, so - - - won - der-ful, thy

His name be ev - er m His name, his name

His name be His name, his name

His His name, his name

mag - ni-fied! His



40

might - - - y hand _____ has fram'd, thy might - y hand has

might - - - y hand has fram'd, thy might - y hand _____ has

be ev - er mag - ni - fied, be mag - - ni -

be ev - er mag - ni - fied, be mag - - ni -

be ev - er mag - ni - fied, be mag - - ni -

be ev - er mag - ni - fied, be mag

44

fram'd, thy might - y hand

fram'd, thy might - y hand fram'd.

fied, b. ni - fied!

fied, - - ni - fied!

fied, mag - - ni - fied!

be mag - - - ni

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Allegretto

48

Adam

Archi
mezza voce

Of

54

stars — the fair - est, O how sweet — thy smile at dawn-ing morn! —

61

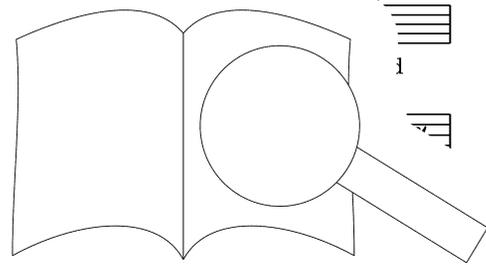
How bright - en'st thou, ay,

68

thou eye and

75

...st thou, O sun, the da



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soul of all!

Tutti *

Pro - claim in your ex - tend - ed course th'al - might - y

Tutti

Pro - claim in your ex - tend - ed

Tutti *

Pro - claim, pro - claim in your ex - tend - ed

Tutti Pro-claim in your ex - tend - ed course,

87

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

course, pro - claim th'al-might - y pow'r and

course, pro - claim, pro - claim th'al-m' po. of God,

pro - clai end - ed course th'al -

92

pro - claim

might

use of God, and praise of God, and praise of God!

th'al - might - y pow'r and praise

pow'r and praise of God, and prais

97 Eva

E

And thou, that rules the si-lent night, — and all ye star-ry —

Archi

p

103

host, —

spread wide and

109

ev - 'ry-where, spread wide his praise in r. — a -

115

bout!

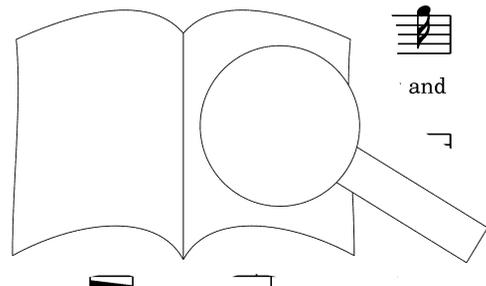
and ev - 'ry-where his

121

cho - - ral songs.

and

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127

cum-brous, strong el - e - ments, who cease-less chang - es make, who

Fl

p Ob

132

cease-less chang - es make, ye,

137

mists and dew - y raise and fall thro'

+ Legni

141

Eva

Ad₂

Re - sound the

raise and fall thro' th'air, the

G

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

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

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

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

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

Re - sound the praise of God our Lord! Re

Tutti

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Great his na great his might.

Great his and great his might.

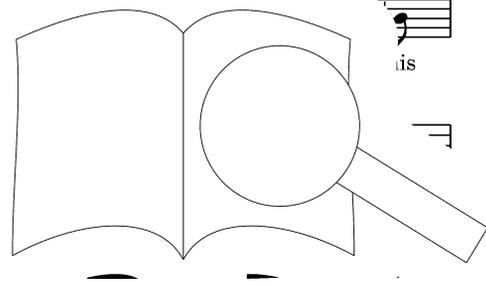
praise of God our Lord. his name, and great his

praise of God ou eat his name, and great his

praise of Great his name, and his

Great his n is

ff



Great his name, and great his might.

Great his name, and great his might.

might. Great his name, and great his might.

might. Great his name, and great his might.

might. Great his name, and great his might.

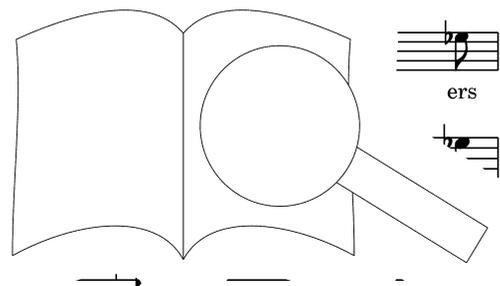
might. Great his name, and great his

purl - ing

foun - tains tun - and wave your tops, ye pines! -

Ye plant

ers



180

breathe at him your balm - y scent!

186

Ye plants ex - hale, ye flow - ers breathe at

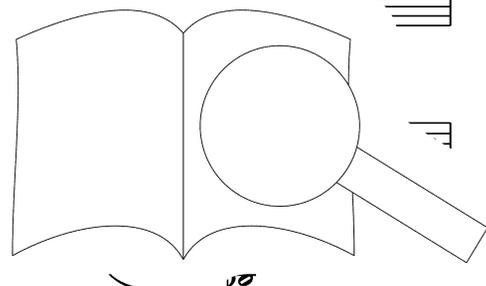
192 Eva

him your balm - y scent!
Adam
Ye, at on moun-tains state-ly

197

that low-ly creep,

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ye birds, that sing _____ at heav - en's gate, and

ye, that swim the stream, Ye liv - ing
Ye liv - ing

Lord! Lord! Him, him cel - e -
Ye, ye Him, him cel - e -
Ye, ing souls ex - tol the Lord! Him cel - e -
Ye. liv - ing souls ex - tol the Lord! Him cel - e -

brate, him mag-ni - fy, him, him cel - e - brate, him, him mag - ni - fy!

brate, him mag-ni - fy, him, him cel - e - brate, him, him mag - ni - fy!

brate, him mag-ni - fy, him, him cel - e - brate, him, him mag - ni - fy!

brate, him mag-ni - fy, him, him cel - e - brate, him, him mag - ni - fy!

brate, him mag-ni - fy, him, him cel - e - brate, him, him mag - ni - fy!

Adam

val - leys,

val - leys,

hills, and shad - y woods, heard; -

hills, and shad - y woods, heard;

rom morn to ev'n you shall r

rom morn to ev'n you shall r

ful

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

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

praise.
 Tutti *p* Hail, boun-ous I Al- might- y,
 Tutti *p* Hail, Al- might- y,
 Tutti *p* Hail, Lord! Al- might- y,
 Tutti *p* - teous Lord!

cresc.
cresc.
cresc.
cresc.

269

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

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

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

hail! Tutti Thy word call'd forth this won - d'rous

ff

275

frame. Thy pow'r a - dore the heav'n

frame. Thy pow'r a - dore the he

frame. Thy pow'r a - dore the .n, thy

frame. Thy pow'r a - dore heav and earth, thy

Archi

p

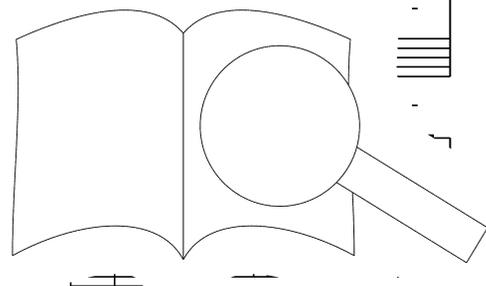
281

pow'r a - dore and earth, thy pow'r a - -

pow'r a and earth, thy pow'r a - -

pow'r heav'n and earth, thy

the heav'n and earth, th



287

dore _____ the heav'n and earth; we praise thee now and ev - er -

dore the heav'n and earth; we

dore _____ the heav'n and earth;

dore _____ the heav'n and earth; we praise thee now and ev - er -

f Tutti

293

more, we praise thee now and ev -

praise thee now and ev - er - more, we pra: a. -

we praise thee now and ev - - praise thee now and

more, we praise thee n. er - more, and

sim.

298

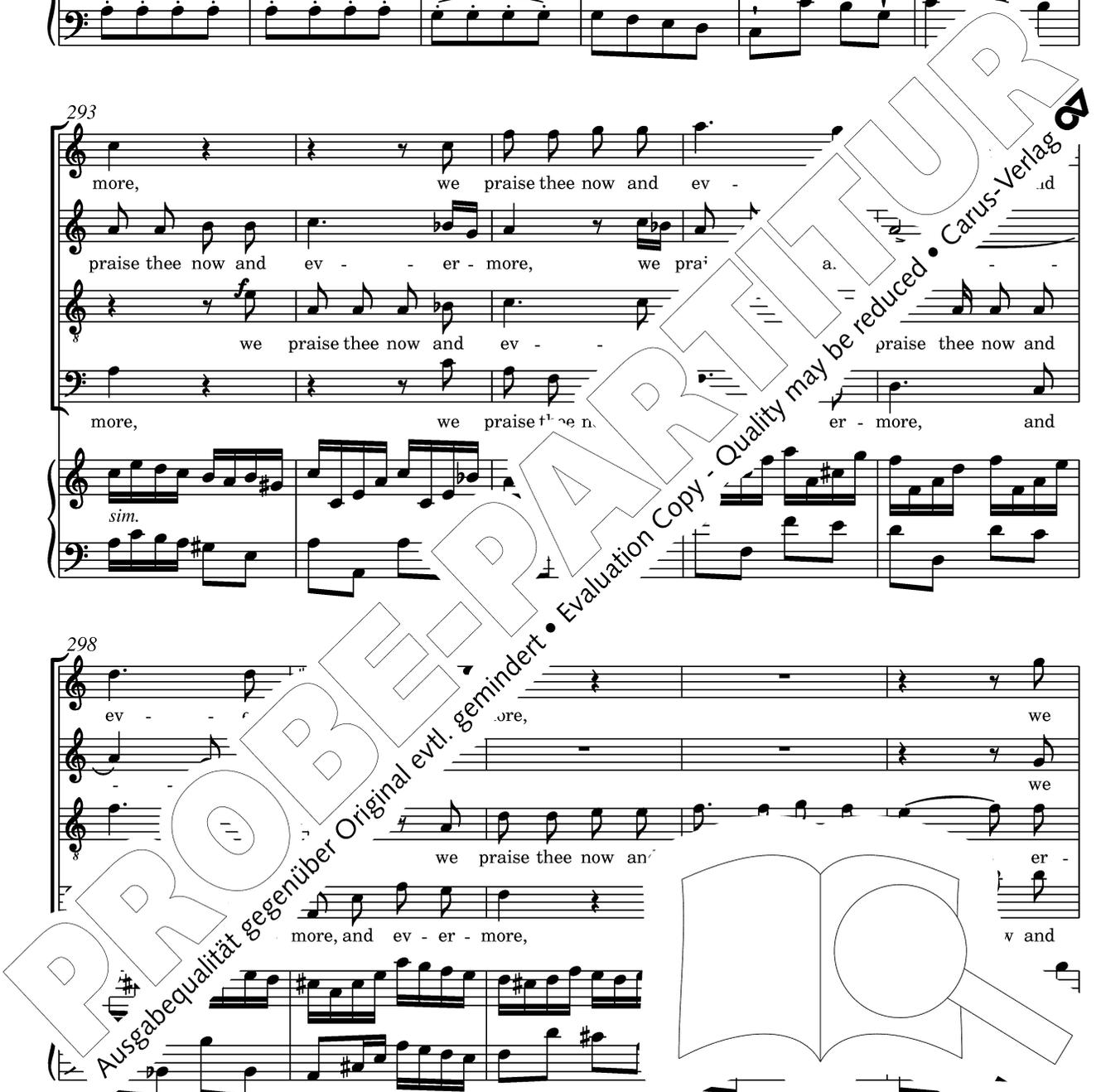
ev - - more, we

we

we praise thee now an

er -

more, and ev - er - more, v and



303

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

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

309

P

we praise thee now and ev - er - more

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

and ev - er - more

314

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

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319

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

324

praise thee now and ev - er -
 praise thee now and ev - er -
 praise thee now and ev - er -
 praise thee now and ev - er -

330

more. pow'r a - dore the heav'n and
 more. Thy pow'r a - dore the heav'n and
 mor Thy pow'r and
 Thy pow'r and

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earth, thy pow'r a - dore the heav'n and earth; we praise _____

earth, thy pow'r a - dore the heav'n and earth; we praise _____

earth, thy pow'r a - dore the heav'n and earth; we praise _____

earth, thy pow'r a - dore the heav'n and earth; we praise _____

thee now, we praise thee now and ev -

thee now, we praise thee now and

thee now, we praise thee

thee now, we pra more,

Tutti

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

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

more, we

er - more, w

Tutti

355

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

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

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

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

Archi Tutti

p *f*

362

- - er - more.

Thy

heav'n and

the heav'n and

p

369

dore the heav'n

dore the he

earth; v

ow, we praise thee now and ev - - -

thee now, we praise

praise thee now and ev - - -

praise thee now and ev - - -

praise thee now and ev - - -

f *ff*

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375

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

381

30. Recitativo (Adam, Eva)

• N28 • O29

Adam

Our du - ty we per - form - ed now in off - 'ring up tha.

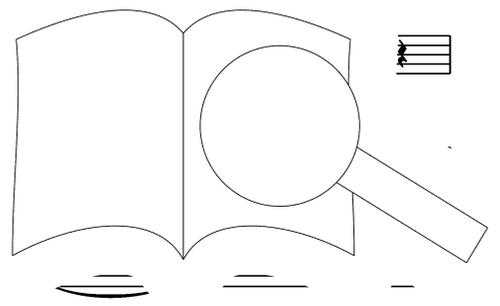
Cemb, Bassi

5

Now fol - low me, Thy guide I'll be,

9

pours new de - lights in - to our breas



13

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

17

with de - vot - ed heart his boun - ty cel - e - brate. Come, come, fol - low me,

21

fol - low me! Thy guide I'll be. O thou, for whom

Eva

26

help, my shield, my all!

Andante

31

So God, our and from o - be - dience, and from o -

36

grows my pride

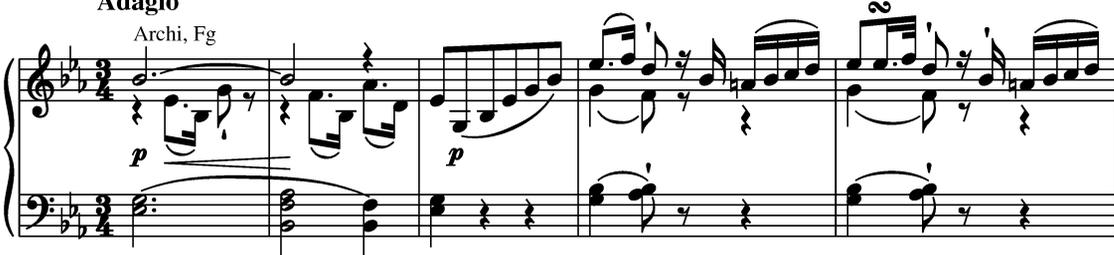
31. Duetto (Adam, Eva)

GA 13b • N29 • O30

Adagio

2 Flauti
2 Oboi
2 Clarinetti
2 Fagotti
2 Corni
Archi
Cembalo

Archi, Fg

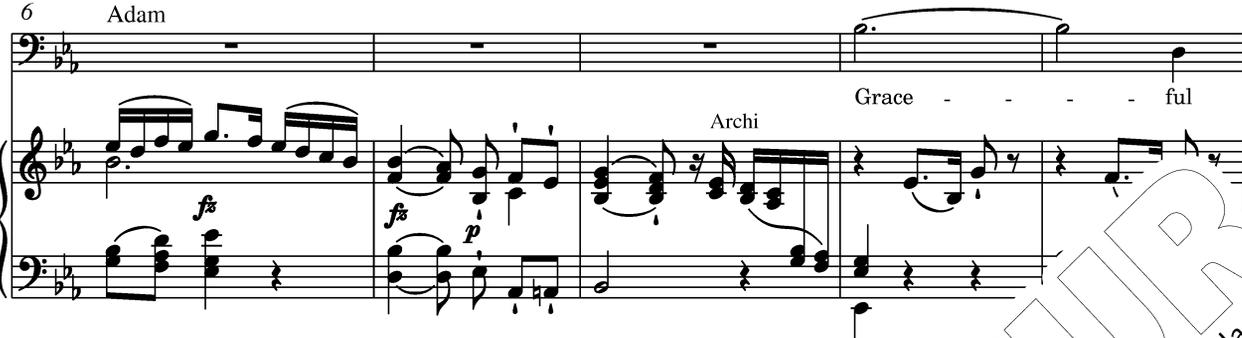


p *p*

6 Adam

Grace - - - - ful

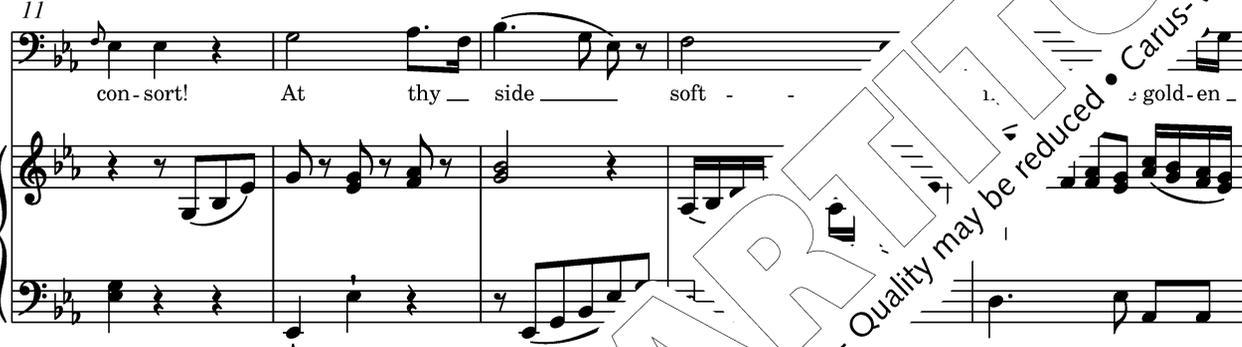
Archi



fz *p*

11

con-sort! At thy side soft - - - - 1. gold-en -



fz

16

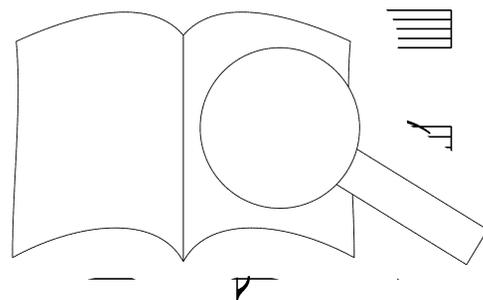
hours. Ev - v - - - - ew rap-ture, new rap-ture;



fz

21

care, ev - 'ry care is



all I am, all I am is thine; my re - ward thy love shall be. Spouse a - dor - ed! At thy
Adam

Ob Archi Grace-ful con - sort! At thy side, at thy
sim.

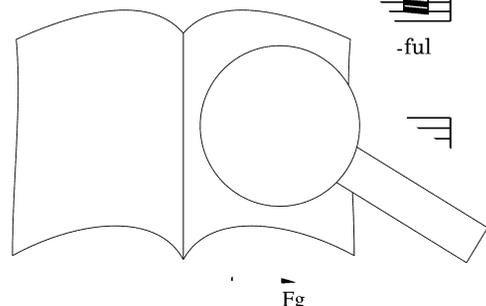
side pur - est joys o'er - flow the heart. Life and all I
side soft - ly fly the gold - en hours.

thine; my re - ward, my re - ward th, Spouse a -
mo - ment brings new rap - ture; ev - 'rv Grace - ful

Clt

dor - ed! I am is thine; my re - ward thy love shall be. -
brings new rap - ture; ev - 'r - ful

Archi



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68

Spouse a - dor - ed! My re - ward, — my re - ward thy love — shall
 con - sort! Grace - ful con - sort! Ev - 'ry care, — ev - 'ry care is — put — to

Clt

Archi

72 **Allegro**

be.
 rest. The dew-drop-ping morn,

Cor

80

The cool-ness of ev'n,

86

How



How pleas - ing grate - ful is ___ of fruits the sa - vour sweet!

Clt Archi Fg

is ___ of fra - grant bloom the smell! But with - out thee, but
But with - out thee, but with -

Archi

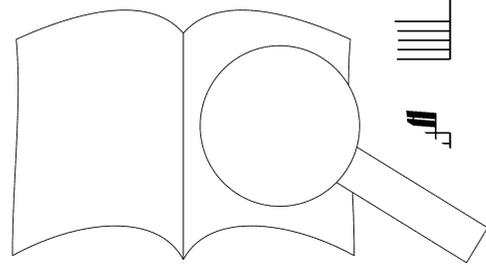
thee what is to me the
but with - out thee what is morn - ing dew,

Fl

breath of the
the sa - v'ry fruit,

Clt Fg

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117

D

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

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

123

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

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

Archi *Tutti*

p

129

with thee, with life in-

with thee, is life in-

136

thine, thine, shall

thine, thine, shall

be. With

be. Tutti

fz *fz* *p* Clt

thee, with thee, with thee is life, is life

With thee, with thee, with thee is life,

+ Fl Archi

f Fg

ces - sant bliss; thine, thine it wh

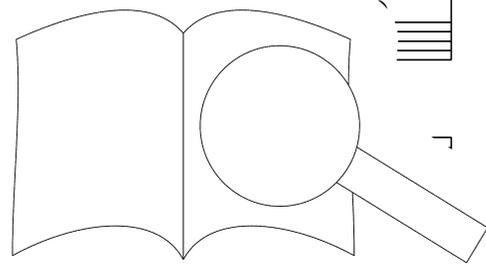
ces - sant bliss; thine, thine i' whole

pp

be,

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171

E

thine, thine it — whole shall be.

thine, thine it whole shall be. The dew-drop-ping morn,

p Cor, Clt *pp* Ob

180

O how she quick-ens all!

Archi

186

cool-ness of ev'n, O how she

Fl *pp* *ii*

192

How grate-ful

Clt Archi

How pleas - ing is ___ of fra-grant bloom the smell!

But with-out

Fg Archi

But with-out thee, but with-out thee what is to me

thee, but with-out thee, but with-out thee what is to me

Ob

the brea'

morn - ing dew, the sa - v'ry fruit,

Tutti

Fg

fra - grant bloom!

With

th

Archi

222

F

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

Tutti Archi *p*

229

thee de-light is ev-er new; with thee, with
 thee de-light is ev-er new; with thr

Tutti Archi *p*

236

thee is life bliss; thine,
 thee is life - sant bliss; thine,

Fl

243

G

this whole
 me it whole

With thee, with thee, with

With thee, with thee,

Cl^t Ob Fl

fz *p*

thee is life, is life in - ces - sant b^l

with thee is life, is life in - ces

Tutti Archi

f *p*

thine, thine it whole shall be. With thee is

thine, thine it whole shall With thee is

pp

life in thine.

ss

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thine _____ it whole shall be, it

thine _____ it whole shall be, _____ it

cresc.

f

Tutti

whole _____ shall be. _____

whole shall be. _____

32. Recitativo (Uriel)

GA 14a • N30 • O31

Uriel

O hap - py pæ al - ap - py yet, if not, mis - led

Cemb

ye strive at more, as grant - ed is, a

33. Chorus (with Soli SATB)

GA 14b • N31 • O32

Andante

Sing the Lord ye voi - ces all! Ut - ter, ut - ter thanks ye all his works! _

Sing the Lord ye voi - ces all! Ut - ter, ut - ter thanks ye all his works!

Sing the Lord ye voi - ces all! Ut - ter, ut - ter thanks ye all his works! _

Sing the Lord ye voi - ces all! Ut - ter, ut - ter thanks ye all his wo

Tutti *Archi*
f p f p f p p

5
Cel - e-brate his pow'r and glo-ry! a on high! _____

Cel - e-brate his pow'r ame re-sound on high! _____

Cel - e-brate Let his name re-sound on high! _____

Cel - e 1 3-ry! Let his name re-sound

f p f

10 Allegro

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

Archi

13

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

+ Ob

16

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

+ Clt

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19

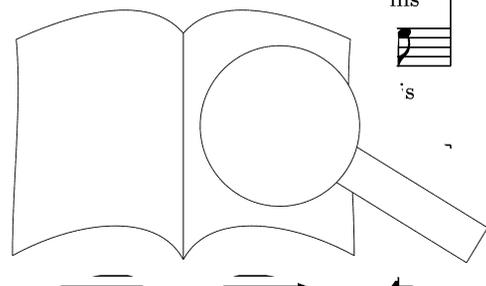
A - men, a - - - men. The Lord is great; his
 praise shall last for aye, shall last for aye. A -
 men. The Lord is great; his praise shall last for aye.
 great; his praise shall last for aye. A - - - - - men.

22

praise shall last for aye. — A - - - - -
 - - - - - men. The Lord is great; his pr - - - - - st for -
 The Lord is great; his praise shall last
 gre - - - - - is praise shall

25

men
 aye. A - - - - - men,
 men.
 men.
 his
 is



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28

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

31

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

34

great; all last for aye.
 His praise shall last for aye.
 His praise shall last
 for

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Solo A - - men, a - - - - -

Solo A - - men, a - - - - -

Solo A - - men, a - - - - -

Solo A - - men, a - - - - -

aye. Archi

p

Va

men.

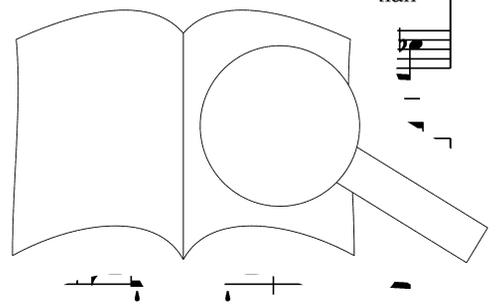
men.

Tutti

The Lord is

Tutti

The Lo shall



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42

great; *Tutti* his praise shall last for aye,

The Lord is great, his praise,

last for aye, shall last for aye, shall last for

praise shall last for aye, his praise shall last for

44

shall last for aye.

the Lord is great; his praise shall last for

aye. A - - - - -

praise shall last for aye.

Tutti *archi*

47

praise shall

men, a - - - - -

praise shall last for aye, shall last for aye.

The Lord is great

Tutti

for

50

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 - - -

aye. A - - - men. The Lord is

53

A - men, a - - - men, a - - - men,

praise shall last for aye.

men. The Lord is great; his praise shall last

great; his praise shall last for aye. A - - -

The Lord is

56

a - - -

praise shall la

great;

ast for aye, shall last for aye.

shall - last for aye.

great; his praise shall last for aye.

A - - - men, a - - - men,

is

Solo a - - - men, a - -

Solo a - - - men, a - -

Solo a - - - men,

Solo a - - - men,

A - - - men,

a - - - men, a - - men,

a - - - men, a - - men,

great; his praise shall last for aye.

Archi

- men, a - - - A - -

- men.

a - - men, a - - men. A - -

The Lord is great; last for aye. A - - men,

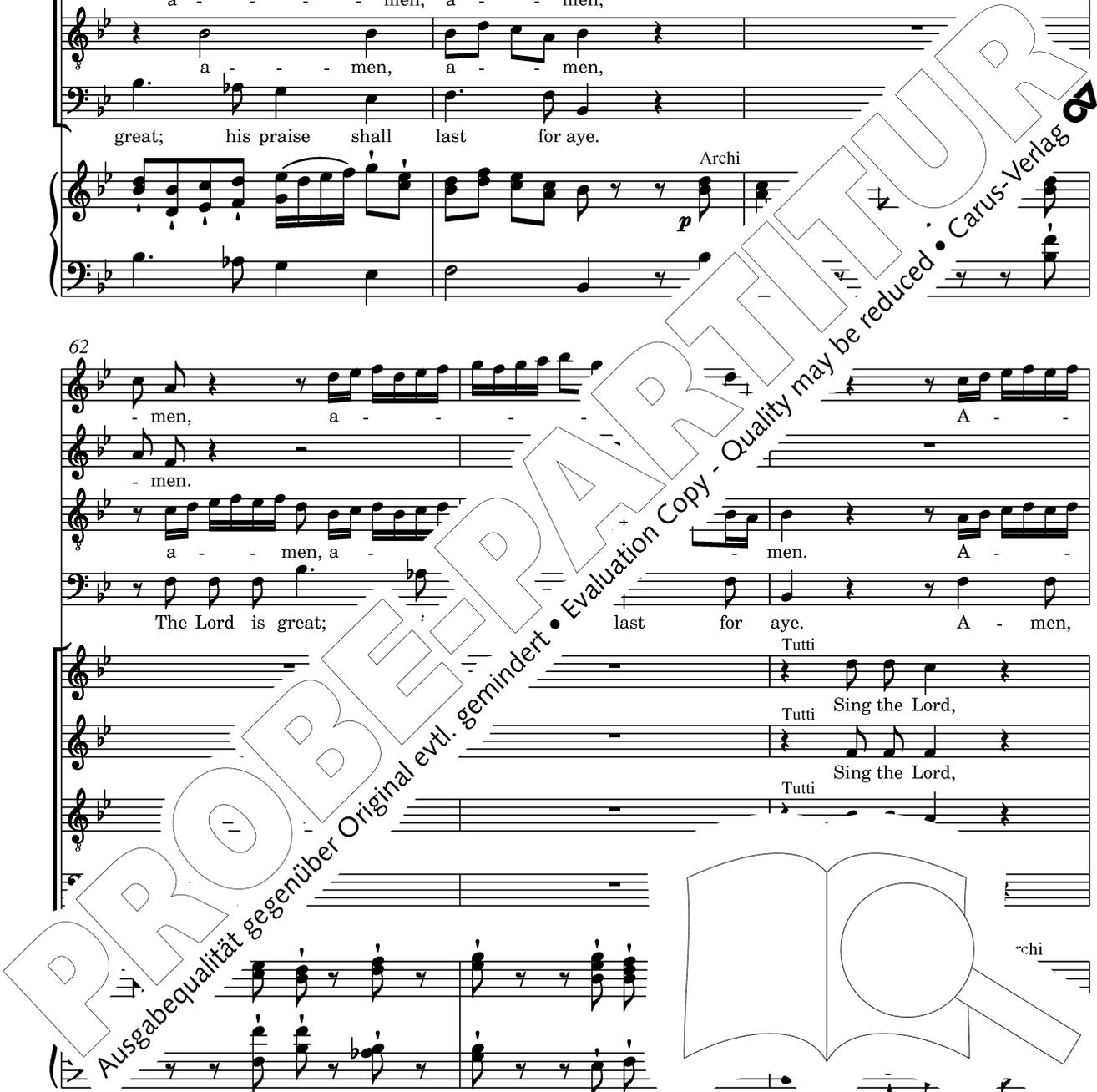
Tutti

Tutti Sing the Lord,

Tutti Sing the Lord,

Tutti

Archi



men, a - - men, a - - - - - men.

men, a - - men, a - - - - - men.

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

ut - ter thanks!

ut - ter thanks!

ut - ter thanks!

ut - ter thanks!

Tutti *f* *Archi* *p* *ff*

D *Tutti*

The Lord is great; his praise shall last

Tutti

The Lord is great; his praise shall last

Tutti

The Lord is great; his praise shall last

Tutti

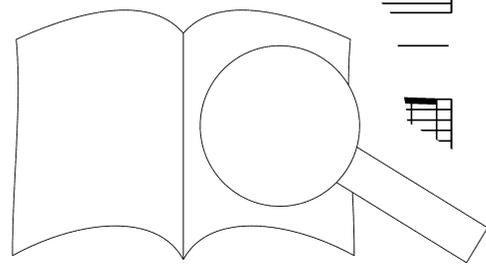
The Lord is great; his praise shall last

his praise shall last

sim. *ff* *ff* *ff* *ff*

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73

f.

for aye, his praise, his

76

praise shall last for aye. Sing the Lord,

praise shall last for aye. Sing the

praise shall last for aye. ut - ter

praise shall last for aye. ut - ter

ig ti. ut - ter

79

thanks! The

thanks!

thank;

Lord is great; his praise shall l

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

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

great; his praise shall last for aye. A - men, a - men.

men.

