

R0103.830



Library
of the
University of Toronto

She
CREATION,

an
Oratorio

Composed by

Joseph Haydn

Adapted for

Voices and Piano Forte

MUZIO CLEMENTI.

Printed at Sta Hall

Pr. 1.1.6.0.

LONDON

Printed by Clementi Banger, Wyle, Collard and Davis.

REPRESENTATION OF CHAOS.

Introduzione

Largo

The musical score is written for piano and consists of seven systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Largo'. The score includes various dynamic markings such as *for.* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *fz* (forzando), *ten.* (tenuto), *tr* (trill), and *Cres.* (crescendo). There are also markings for *rit.* (ritardando) and *rit.* (rhythm). The notation includes triplets, slurs, and various articulation marks. The piece begins with a *for.* dynamic and a *rit.* marking, followed by a *ff* dynamic. The score concludes with a *fz* dynamic.

First system of a musical score, consisting of two staves. The upper staff features a melodic line with dynamic markings *fz*, *fmo*, and *fz P*. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of the musical score, continuing the two-staff format. The upper staff has a dynamic marking of *p*. The lower staff continues with a similar accompaniment pattern.

Third system of the musical score. The upper staff includes dynamic markings *Gres.*, *for.*, *ff*, and *p*. The lower staff features a triplet of eighth notes marked *p* and a ten-note triplet marked *ten:*.

Fourth system of the musical score. The upper staff has a series of dynamic markings: *for.*, *pia.*, *for.*, *pia.*, *for.*, *pia.*, *for.*, and *pia.*. The lower staff has a *for.* marking at the end.

Fifth system of the musical score. The upper staff has a *pia.* marking. The lower staff has a *pp* marking.

Sixth system of the musical score. The upper staff has a *fz* marking. The lower staff has dynamic markings *p* and *pmo*.

4

RAPHAEL. Bass Voice.

In the beginning God cre_a_ted the Heaven, and the earth;

Piano Forte

Recitativo.

and the earth was without form and void;

and darknefs was upon the face of the deep.

Sotto voce

Soprano

CORO. And the Spirit of God moved up - on the face of the

Alto

And the Spirit of God moved upon the face of the

Tenore

And the Spirit of God moved upon the face of the

Basso

CORO. And the Spirit of God moved upon the face of the

Piano Forte

waters; and God said: Let there be light, and there was light

waters; and God said: Let there be light, and there was light

waters; and God said: Let there be light, and there was light

waters; and God said: Let there be light, and there was light

p *fmo*

open ped:

URIEL. Tenor voice.

And God saw the light, that it was

ten: *f*

*op:ped: *op:ped:

good; and God di-vided the light from the darkuefs.

URIEL.

Aria, Andante.

mezz: voce. *fz* *pia.*

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

Now vanish before the
for. *pia.* *fz* *tr* *p*

ho - - - ly beams the gloomy dismal shades of dark;

now vanish before the ho - - - ly beams the gloomy

dismal shades of dark; the first of days ap -

pia. *fz* *pia.*

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

f *p* *p*

disorder yields to or - der to or - der fair - - the

tr

place. disorder yields disorder yields to or - - - der

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a whole note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

fair the place to or - - - der fair the place

The second system continues the vocal and piano parts. The vocal line has a whole note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note patterns and some chordal textures. A dynamic marking of *fz* (forzando) appears at the end of the system.

Af - fright - ed

The third system shows the vocal line with a whole note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note patterns. A dynamic marking of *fz* is present.

Allegro Moderato

The fourth system features a vocal line with a whole note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment is more active, with a dynamic marking of *p* (piano) at the start, followed by *fz* and *fmo* (forzando moderato) markings. The tempo marking "Allegro Moderato" is placed above the piano part.

fled hell's Spirits black in throngs down they sink in the

The fifth system shows the vocal line with a whole note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note patterns and a dynamic marking of *f p* (forzando piano) at the start.

deep of a - byfs, to end - - - lefs night

down they sink in the deep of a - - - byfs

to end - - lefs night,

to end - - - lefs night, ^{for} to

URIEL.

end - - - lefs, night

Soprano

Alto

Tenore

Bafso

Despair - ing curs - -

Despairing curs - - - ing rage attends their

for.

for.

Soprano

Despair - ing curs - - ing rage

Alto

Despair - ing curs - - ing rage curs - - - ing

- - - ing rage attends their ra - pid fall, attends their ra - pid

ra - - - pid fall, ra - - pid fall. Des -

attends their rapid fall attends their ra - - - pid . fall.

rage attends their rapid fall attends their rapid fall.

fall despairing cursing rage attends their ra - - pid fall.

- pairing curs - - ing rage attends their ra - - pid fall.

despair - ing rage des - pairing at -

despair - ing cursing rage des - pairing at -

despair - ing cursing rage - - at -

despair - ing curs - ing rage attends their

Sotto Voce.

- tends their rapid fall. A new cre.a.ted

- tends their rapid fall. A new cre.a.ted

- tends their rapid fall. A new cre.a.ted

ra - - pid fall. A new cre.a.ted

piu.

world a new cre.a.ted world springs up springs up at

world a new cre.a.ted world springs up springs up at

world a new cre.a.ted world springs up springs up at

world a new cre.a.ted world springs up springs up at

God's com - mand. A new crea - ted world, a

God's com - mand. A new crea - ted world a

God's com - mand. A new crea - ted world a

God's com - mand. A new crea - ted world a

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The lyrics are: "God's com - mand. A new crea - ted world, a".

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

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

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

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

This system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts continue the melody from the first system. The piano accompaniment provides harmonic support. The lyrics are: "new cre.a - ted world springs up, springs up at God's com -".

URIEL.

Af - - fright - - - ed fled hell's spirits black in throngs;

Sopr:

mand.

Alto

mand.

mand.

mand.

p *mo*

down they sink in the deep of a - bys, to end - - - lets

for:

Des -

for:

Des -

for:

for. night des - pairing

- - pairing rage de - spairing attends their ra - pid

- - pairing cursing rage at - tends attends their ra - pid

for. Despairing cursing rage - - attends their ra - pid

for. Despairing curs - ing rage attends their ra - - - - pid

fmo

Soprano *mezza voce*

fall. A new cre - a - ted world a

Alto

fall. A new cre - a - ted world a

fall. A new cre - a - ted world a

mezza voce

fall. A new cre - a - ted world a

p

rit.

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "new cre-a-ted world springs up springs up at God's com - -".

- - mand A new cre.a-ted world a new cre.a-ted

- - mand A new cre.a-ted world a new cre.a-ted

- - mand A new cre.a-ted world a new cre.a-ted

- - mand A new cre.a-ted world a new cre.a-ted

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "- - mand A new cre.a-ted world a new cre.a-ted".

world springs up springs up at God's command, springs up at

world springs up springs up at God's command, springs up at

world springs up springs up at God's command, springs up at

world springs up springs up at God's command, springs up at

for.

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

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

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

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

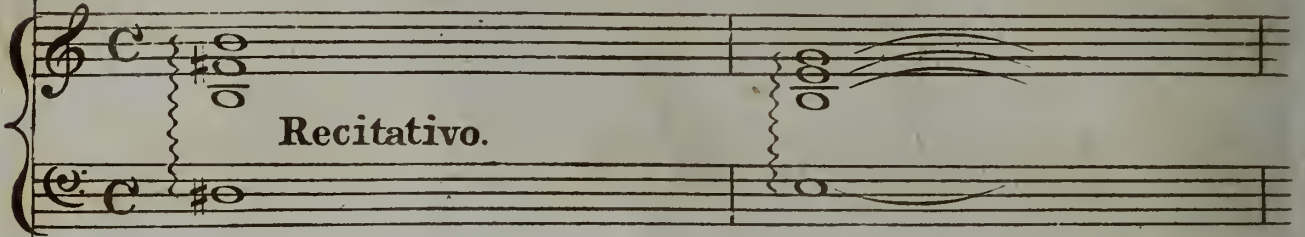
RAPHAEL.

4

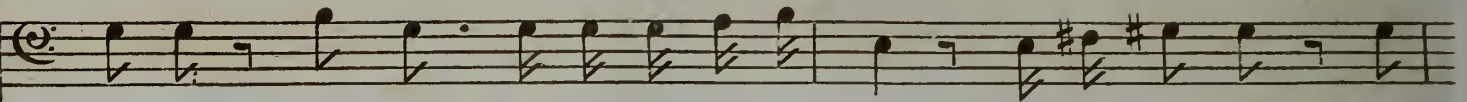


And God made the Fir-mament, and di-vi-ded the

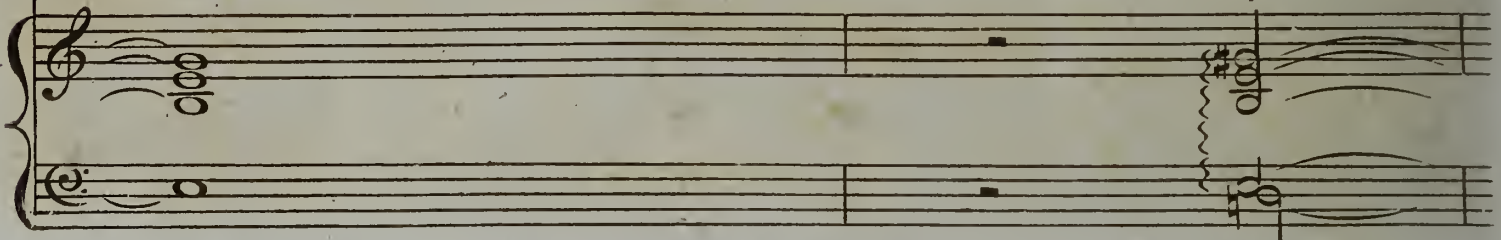
Piano
Forte



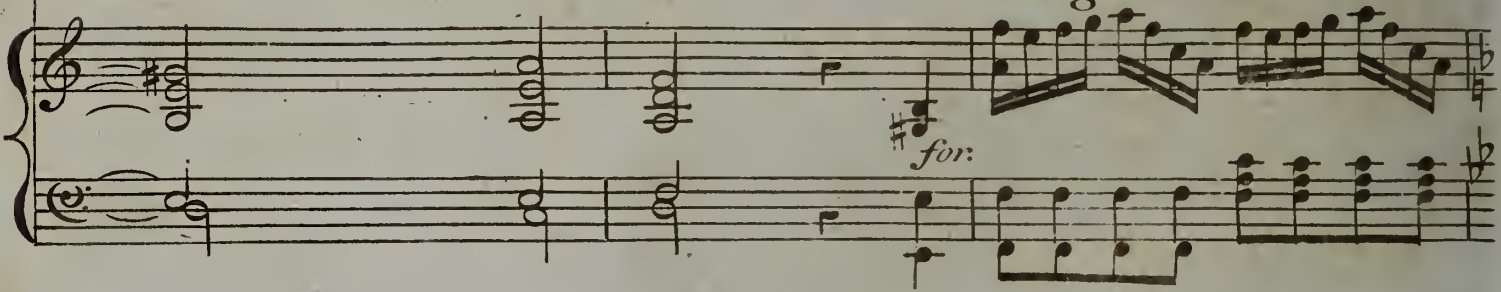
Recitativo.



waters, which were under the firmament, from the waters, which

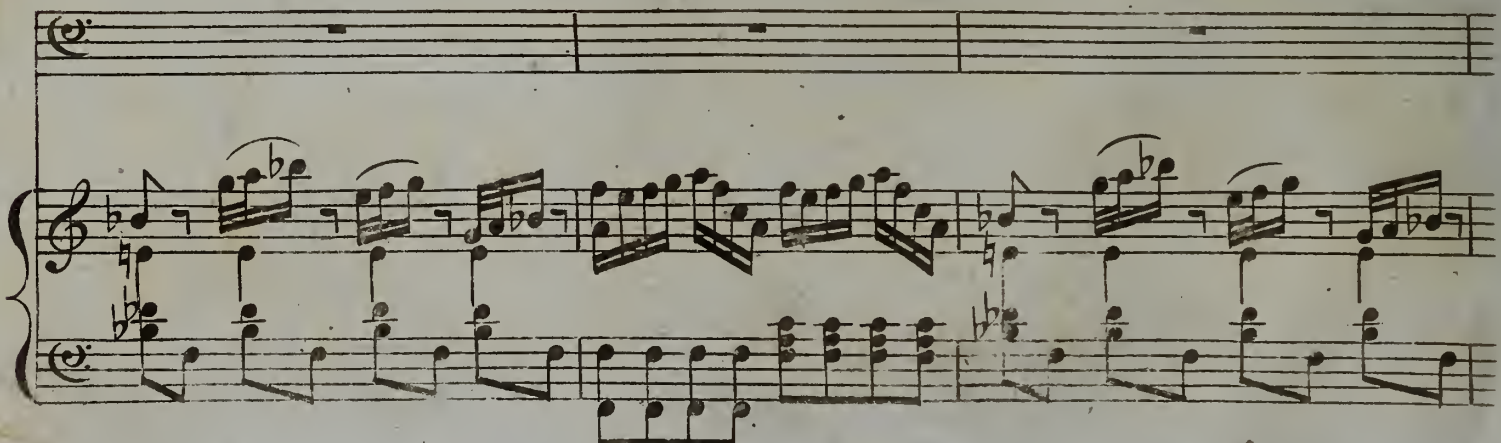


were above the firmament, and it was so.



Allegro assai

for:



Out-rageous storms now dreadful arose.

fmo

This system contains a vocal line and piano accompaniment. The vocal line begins with a treble clef and a common time signature. The piano accompaniment is written for grand staff (treble and bass clefs). The lyrics are positioned below the vocal line. A dynamic marking of *fmo* is placed above the piano accompaniment.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). It features a complex texture with many sixteenth and thirty-second notes, creating a dense and dramatic sound.

As chaff by the winds are impel-led the clouds.

ff

This system contains a vocal line and piano accompaniment. The vocal line continues with a treble clef and common time. The piano accompaniment is written for grand staff. The lyrics are positioned below the vocal line. A dynamic marking of *ff* is placed above the piano accompaniment.

By heaven's fire the sky is en-lamed.

This system contains a vocal line and piano accompaniment. The vocal line continues with a treble clef and common time. The piano accompaniment is written for grand staff. The lyrics are positioned below the vocal line.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system continues the musical piece. The vocal line has the lyrics "and awfull rolled the thunders on high" written below it. The piano accompaniment includes a *rit.* (ritardando) marking. The system concludes with a double bar line and repeat signs.

The third system is a piano accompaniment system, consisting of a grand staff with treble and bass clefs. It features a complex rhythmic texture with many sixteenth and thirty-second notes, and various chordal structures.

The fourth system contains the lyrics "Now from the floods in steams ascend re-viving showers of rain". The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The piano part features a prominent chord with a sharp sign (#) in the treble clef. The system ends with a double bar line and repeat signs.

for.

The dreary wasteful hail.

pia.

the light and flaky snow.

GABRIEL. Soprano Voice.

CORO. Allegro.

for.

pia.

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

for.

the glo - - rious hier - ar - chy of heav'n and

pia. *for.* *pia.*

to th'ethereal vaults resound the praise of God,

for. *pia.*

the praise of God, and of the se - cond day, and of the se - cond

pia.

GABRIEL.

day and to th'ethereal vaults resound.

Soprano

And to th'ethereal vaults resound.

Alto

And to th'ethereal vaults resound.

Tenore.

And to th'ethereal vaults resound.

Basso.

And to th'ethereal vaults resound.

GAB:

The praise of GOD the praise of GOD and of the

Sopr:

The praise of GOD the praise of GOD and of the

Alto

The praise of GOD the praise of GOD

Ten

The praise of GOD the praise of GOD

Bass

The praise of GOD the praise of GOD

Sopr. se cond day, and of the second day. The

se cond day, and of the second day.

Alto and of the se- cond day, the se- cond day.

Ten: and of the se- cond day, the second day.

Bass and of the se- cond day, the se- cond day.

marv'lous work beholds amaz'd the Glorious Hier-ar- chy of Heav'n,

and from th'ethereal vaults resound the praise of
 and from and from th'ethereal vaults resound the praise of
 and from and from th'ethereal vaults resound the praise of
 and from and from th'ethereal vaults resound the praise of
 and from and from th'ethereal vaults resound the praise of

God and of the se - cond day. The marv'
 God and of the se - cond day.
 God and of the se - cond day.
 God and of the se - cond day.
 God and of the se - cond day.
 God and of the se - cond day.

rit.

8 8 8 8 8 8

lous work beholds amaz'd the glo - rious hierar - chy of heav'n

and

and

and

and

for. *pia.* *for.*

and to th'ethereal vaults resound

to th'ethereal vaults resound, and of the se - cond

to th'ethereal vaults resound, and of the se - cond

to th'ethereal vaults resound, and of the se - cond

to th'ethereal vaults resound, and of the se - cond

pia. *for.*

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

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

and of the se - - cond day and to th' ethereal vaults - - -
 God, and of the se - - cond day and of the second day and to the
 God, the praise of God, and of the se - cond day and to the
 God, the praise of God, and of the second day and to the
 God, the praise of God, and of the se - cond day and to the

resound the praise of GOD and of the se- cond
vaults, and to th'ethereal vaults resound the praise of GOD and of the se- cond
vaults, and to th'ethereal vaults resound the praise of GOD and of the se- cond
vaults, and to th'ethereal vaults resound the praise of GOD and of the se- cond
vaults, and to th'ethereal vaults resound the praise of GOD and of the se- cond

The score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics repeated on each line. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

day.
day.
day.
day.
day.

This section continues the musical setting for five voices and piano accompaniment. Each of the five vocal staves is followed by the word "day." The piano accompaniment continues to provide harmonic support. The score concludes with a final cadence in the piano part.

RAPHAEL.

And God said: Let the waters under the heaven be

Recitativo.

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a series of eighth notes, followed by a dotted quarter note. The piano accompaniment consists of chords and single notes, with the word 'Recitativo.' written above the first few measures.

gathered together un - to one place, and let the dry land appear;

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment provides harmonic support with chords and moving lines.

and it was so. And God called the dry land: earth, and the gathering of waters

The third system continues the musical setting. The vocal line and piano accompaniment maintain the recitative style. The piano accompaniment includes some longer note values and rests.

cal - led he seas; and God saw that it was good.

The final system of music on this page. The vocal line concludes with a few more notes. The piano accompaniment ends with a final chord. The system concludes with a double bar line.

RAPHAEL.

ARIA. Allegro assai.

The musical score is written for piano and consists of five systems. Each system has a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The score includes various dynamic markings: *for.* (forte), *piu.* (pianissimo), and *fz* (forzando). The first system begins with a treble clef staff containing a whole rest, followed by a grand staff with a treble clef staff starting with a *for.* marking and a bass clef staff starting with a *fz* marking. The second system continues with a grand staff where the treble clef staff has a *for.* marking and the bass clef staff has alternating *piu.* and *for.* markings. The third system features a grand staff with a *for.* marking in the bass clef staff. The fourth system shows a grand staff with a *piu.* marking in the bass clef staff. The fifth system concludes with a grand staff where the treble clef staff has a *Roll - - - - ing in* instruction and the bass clef staff has a *piu.* marking.

foam - - - ing billows up - - lift - - - ed roars the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter note 'foam', followed by a dotted quarter note 'ing', and then a series of eighth notes for 'billows'. After a two-measure rest, it continues with 'up - - lift - - - ed roars the'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

boist'rous Sea Rolling in foaming billows up -

for: p *for: p*

The second system continues the vocal line with 'boist'rous Sea Rolling in foaming billows up -'. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and chords in the left hand. There are two instances of the instruction '*for: p*' (for piano) in the left hand.

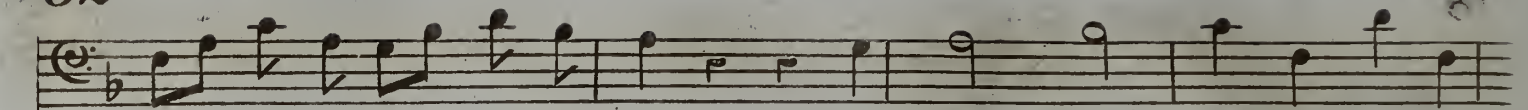
- - lift - ed up - - lift - - - ed roars the boist'rous Sea, up -

The third system shows the vocal line with '- - lift - ed up - - lift - - - ed roars the boist'rous Sea, up -'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the left hand.

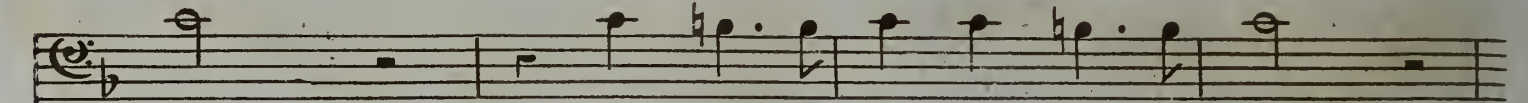
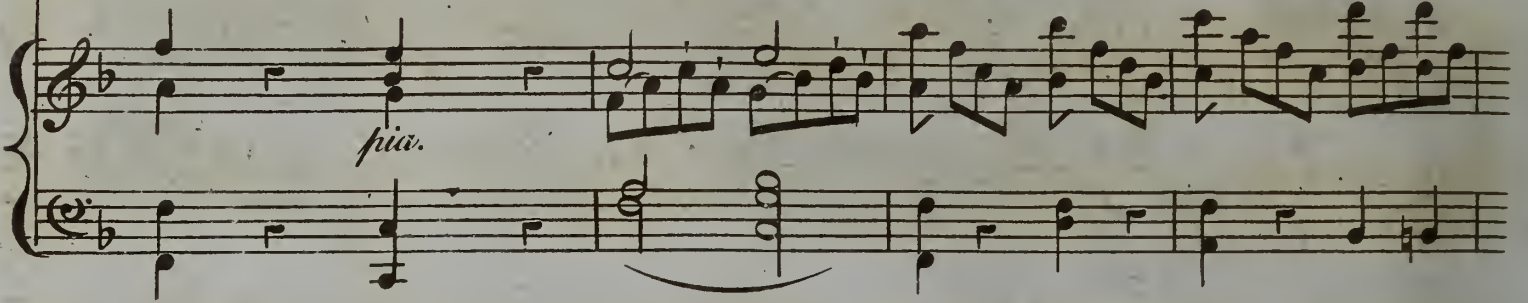
- lift - - ed roars the boist'rous Sea

for:

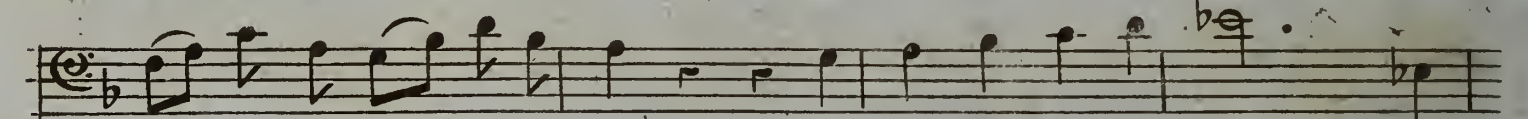
The fourth system concludes the vocal line with '- lift - - ed roars the boist'rous Sea'. The piano accompaniment features a 'for:' instruction, indicating a specific performance technique or a change in texture.



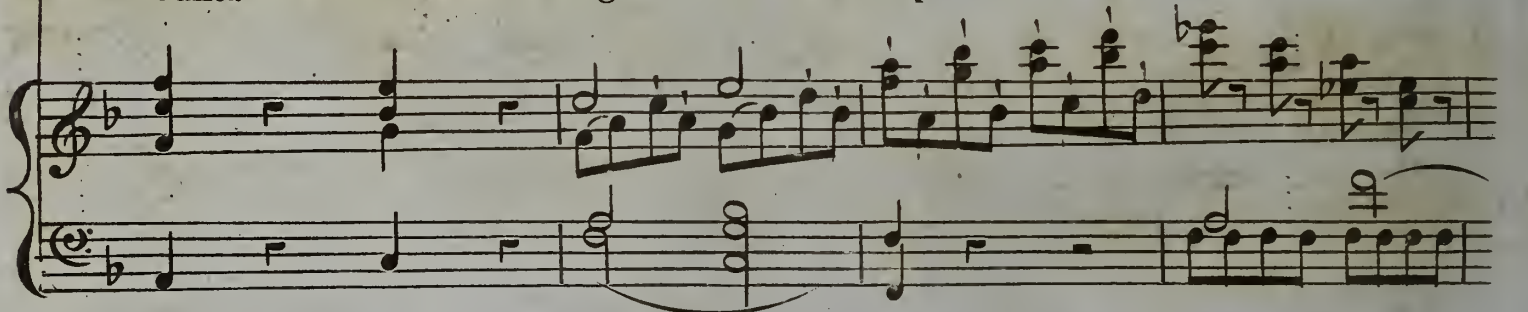
mountains and rocks now emerge their tops in - - to the clouds as -



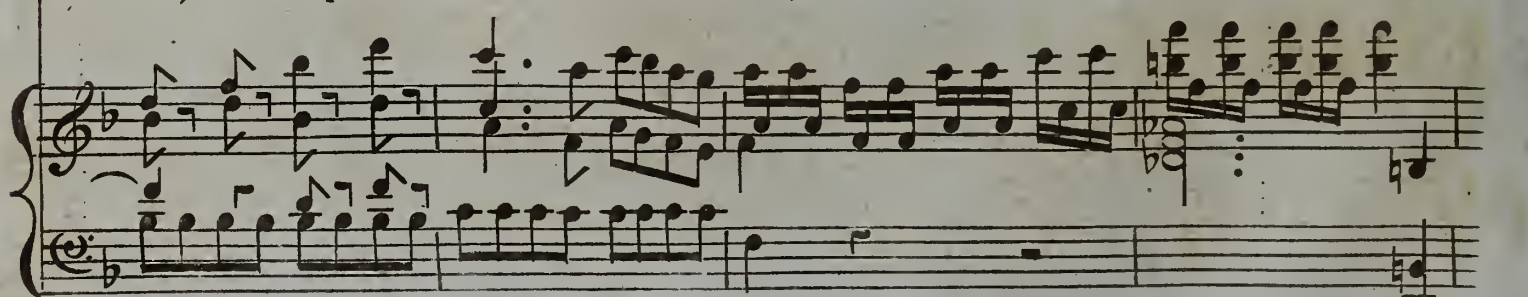
- - cend their tops in - to the clouds as - cend



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



- cend, their tops in to the clouds ascend, in to the clouds their



tops as - cend.

for.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note followed by a quarter note, then rests. The piano accompaniment consists of a series of chords and moving lines in both hands, with a dynamic marking of *for.* (forte).

Thro' th'o - - pen plains out - stretch - ing wide in serpent

pu.

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value, and the piano accompaniment features a dynamic marking of *pu.* (piano).

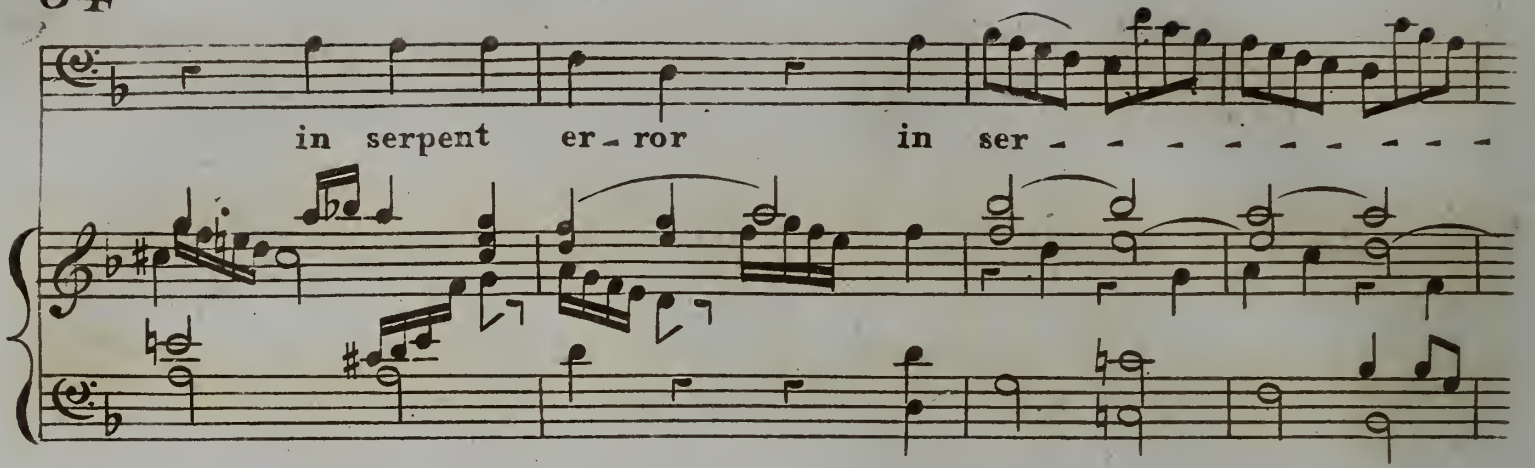
er - ror ri - - vers flow. thro'

The third system shows the vocal line and piano accompaniment. The vocal line has a longer note value, and the piano accompaniment continues with complex chordal textures.

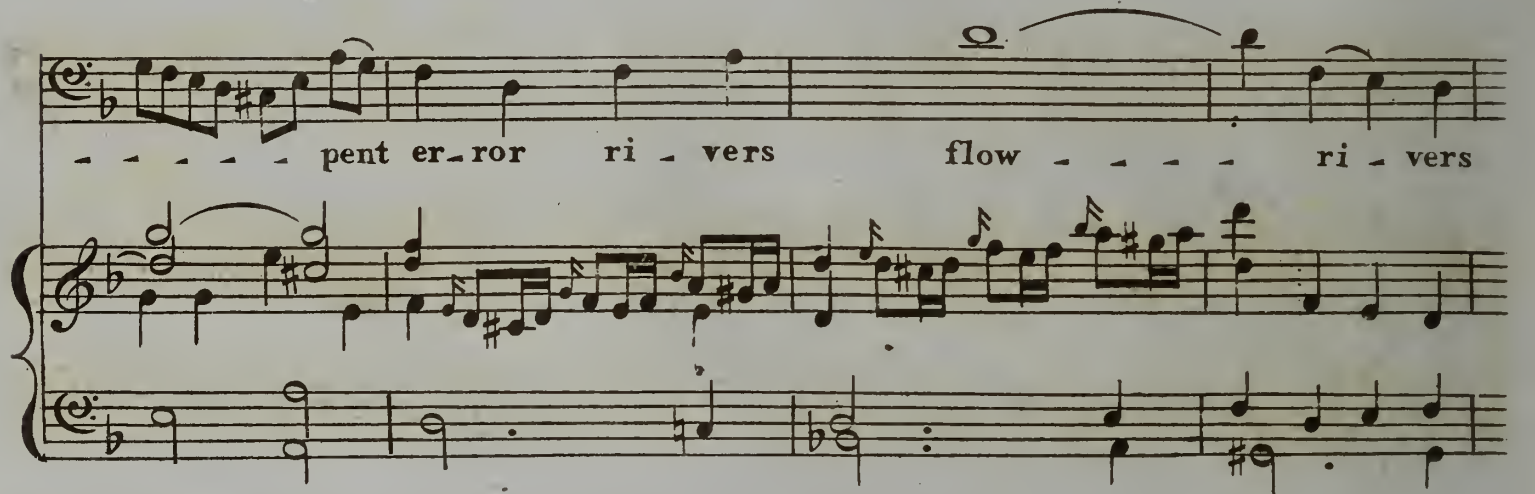
th'open plains out - stretch - - - ing wide outstretching wide

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a longer note value, and the piano accompaniment continues with complex chordal textures.

in serpent er - ror in ser - - - - -

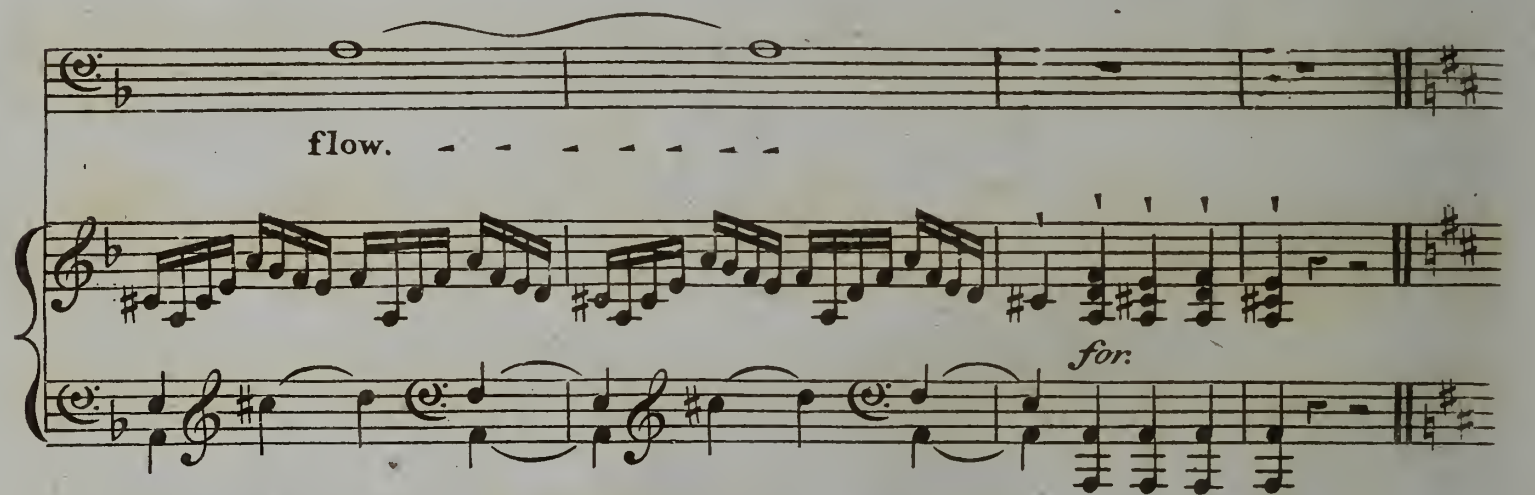


- - - - - pent er - ror ri - vers flow - - - - - ri - vers



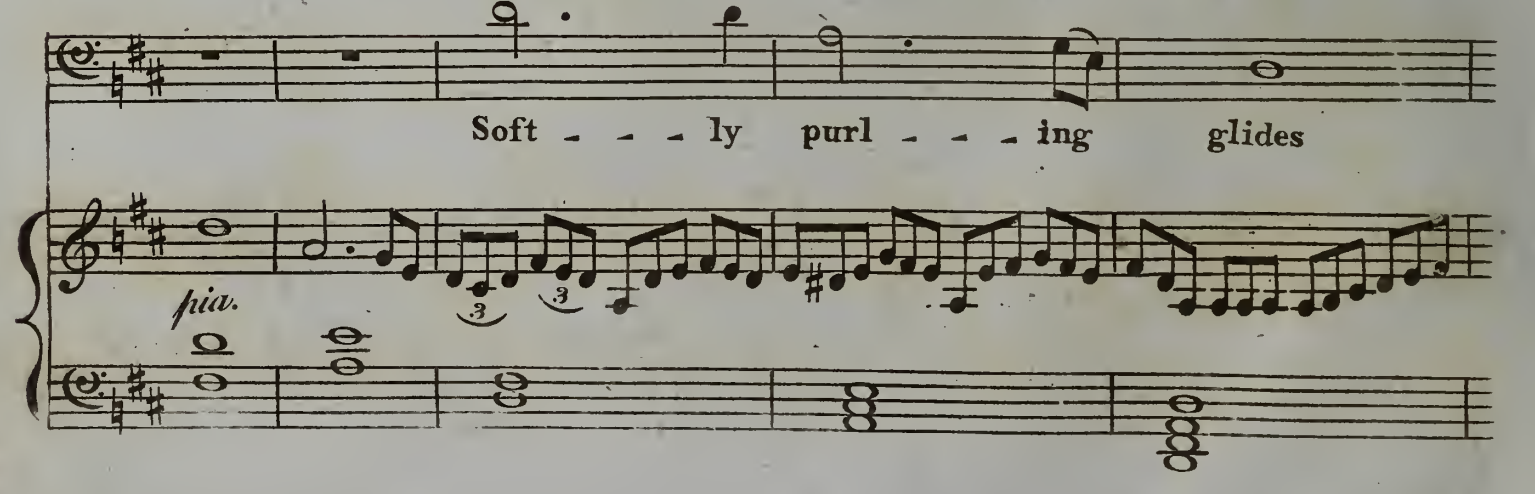
flow. - - - - -

for:

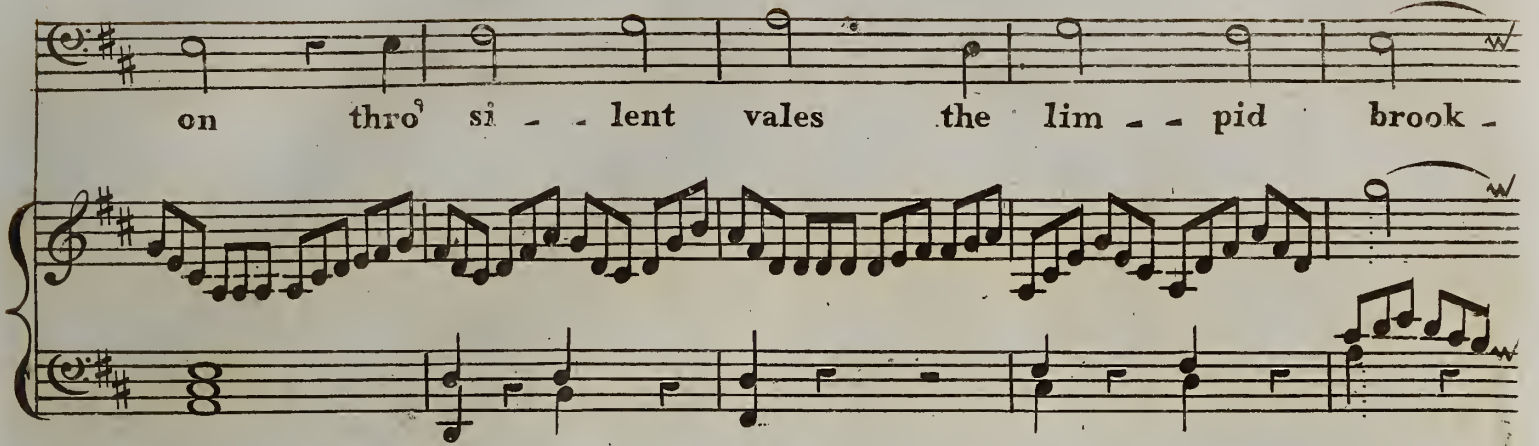


Soft - - - ly purl - - - ing glides

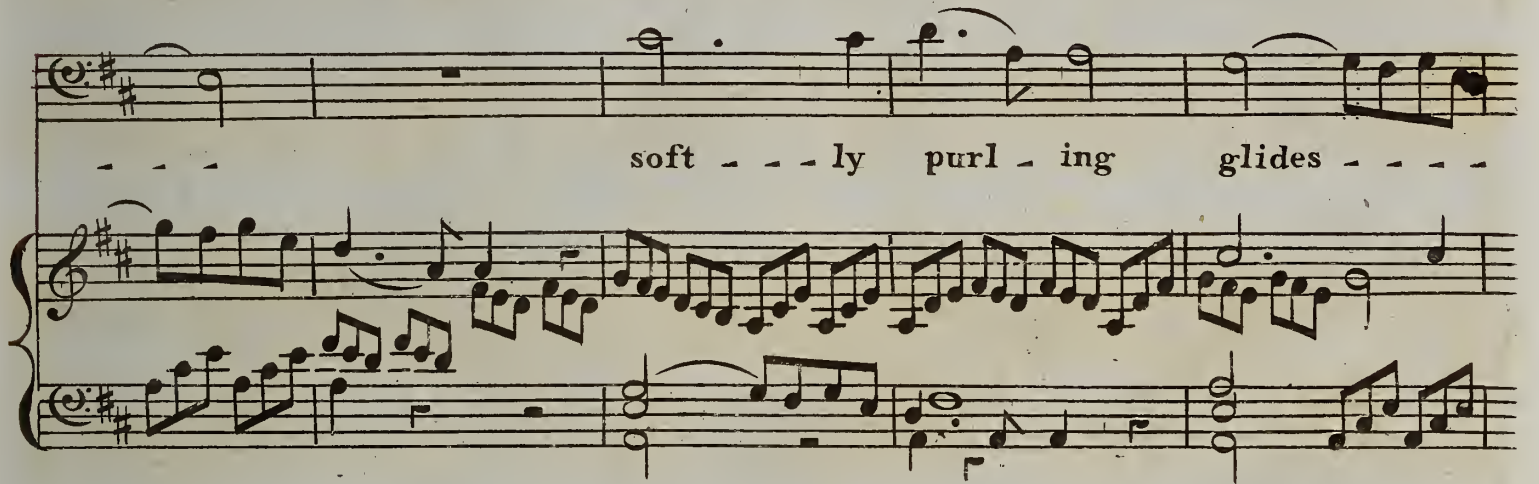
pia.



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



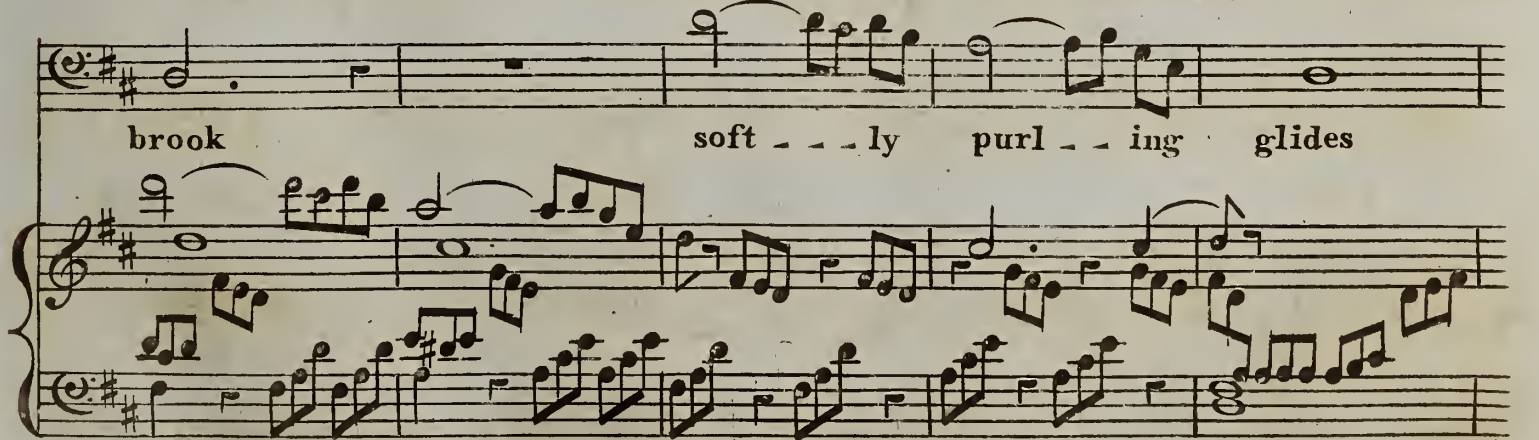
soft - - - ly purl - ing glides - - -



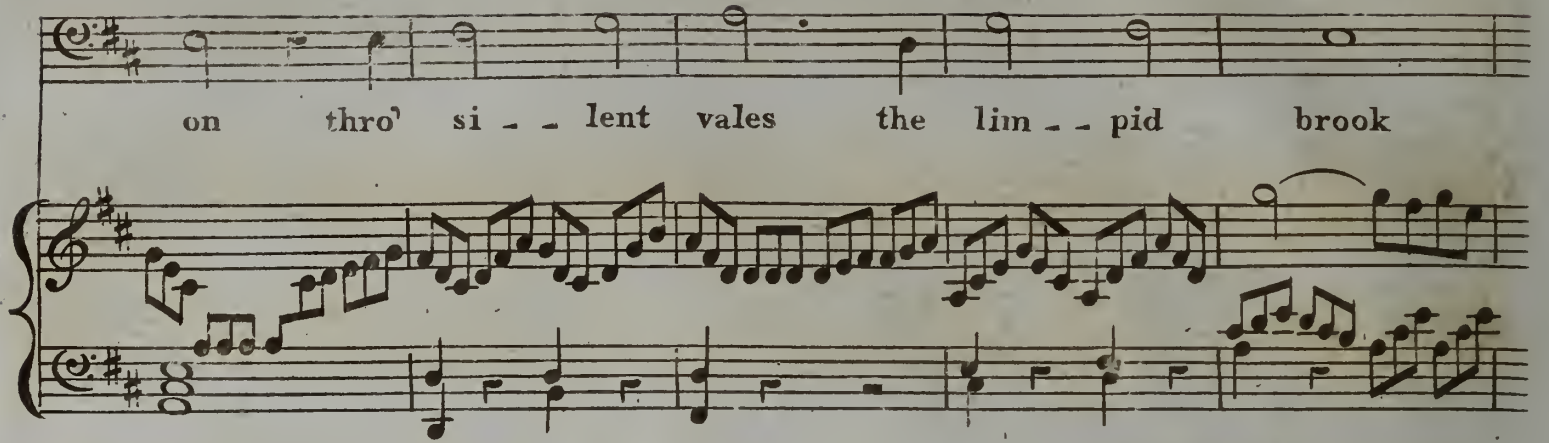
on thro' si - - - lent vales the lim - pid



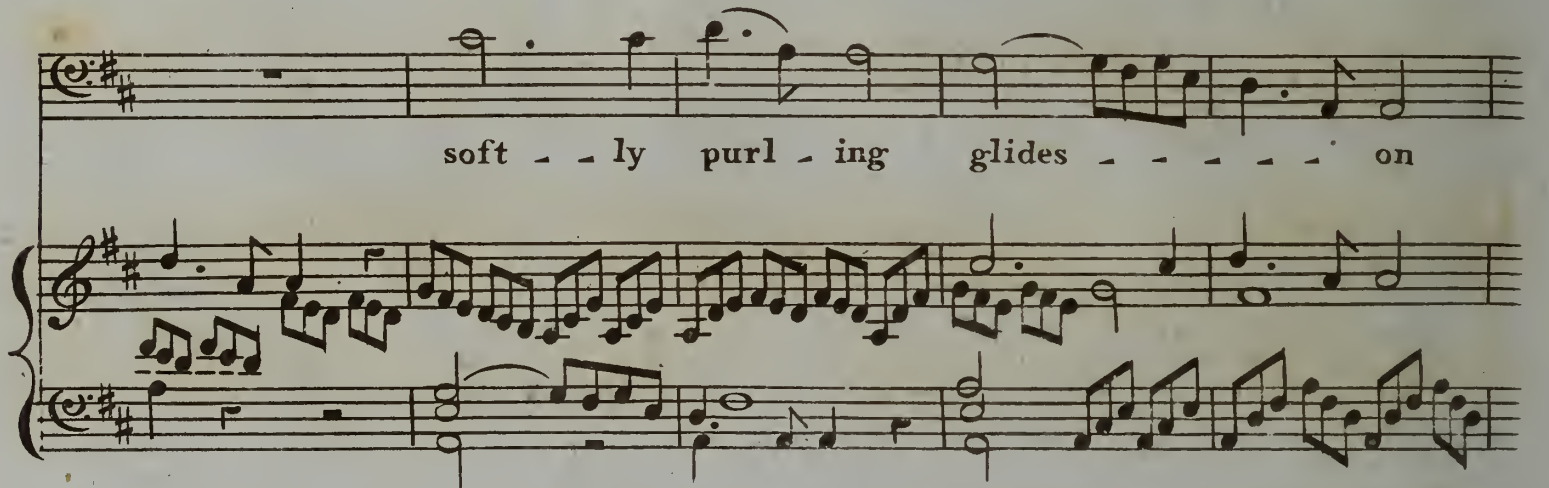
brook soft - - - ly purl - - ing glides



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



soft - - ly purl - ing glides - - - - on



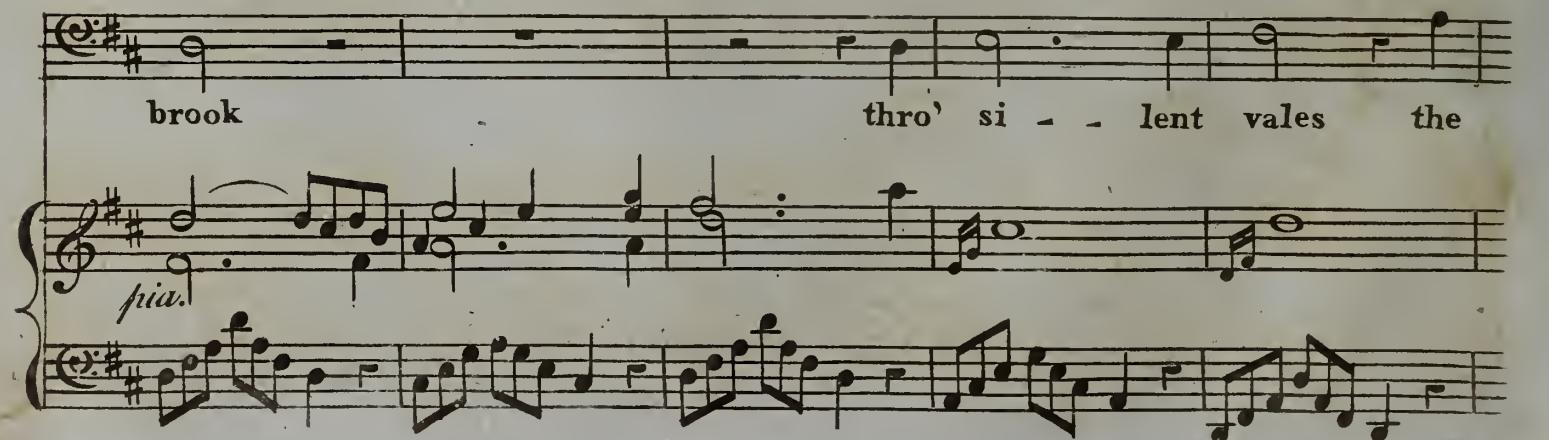
thro' si - - - lent vales - - - the lim - - - pid

pp



brook thro' si - - lent vales the

piu.



lim - - pid brook.

p^{mo}

GABRIEL.

8

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

Recitativo

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

- self upon the earth and it was so.

for:

GABRIEL.

9

ARIA. Andante.

With verdure clad the

dolce *fz* *fz* *piu.*

fields appear delight - ful to the ravish'd sense; by flowers

mezzo *p*

sweet and gay en - hanced is the charming sight, en -

fz *piu.*

hanc - - - ed is the charming sight.

f *p* *fz* *p* *ten:*

Here vent their fumes the fragrant herbs, here shoots the healing

ten

This system contains a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Here vent their fumes the fragrant herbs, here shoots the healing'. The piano accompaniment features a complex texture with many beamed notes and rests. A dynamic marking of *ten* is present in the piano part.

plant, here shoots -- the healing plant - - - - -

This system continues the vocal line with the lyrics 'plant, here shoots -- the healing plant - - - - -'. The piano accompaniment continues with similar complex textures. A dynamic marking of *fz* is visible in the piano part.

This system continues the piano accompaniment with complex textures and a dynamic marking of *fz*.

here shoots the healing plant, - - - - - the healing plant - - - - -

rit. *fz*

This system concludes the vocal line with the lyrics 'here shoots the healing plant, - - - - - the healing plant - - - - -'. The piano accompaniment features a dynamic marking of *rit.* followed by *fz*.

here shoots the heal - - - ing plant.

p. *for.*

By load of fruits th'expand_ed boughs are

fz *p* *fz* *p*

press'd; to shady vaults are bent the tuf_ty

for. *piu.* *for.*

groves; the mountains brow is crown'd with clos - - ed wood, is

fz *piu.* *piu for.*

crownd with clos-ed wood.

for. *fmo* *pio.*

Detailed description: This system contains the first line of music. The vocal line is on a single staff in G major, starting with a treble clef and a key signature of one flat. The lyrics 'crownd with clos-ed wood.' are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. It features a series of chords and arpeggiated figures. Performance markings include 'for.' (forzando), 'fmo' (fortissimo), and 'pio.' (pizzicato).

With verdure clad the fields appear de-light-ful to the

fz.

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'With verdure clad the fields appear de-light-ful to the'. The piano accompaniment continues with similar harmonic support. A performance marking of 'fz.' (forzando) is present.

ravish'd sense; by flowers sweet and gay en-

fz.

Detailed description: This system contains the third line of music. The vocal line has the lyrics 'ravish'd sense; by flowers sweet and gay en-'. The piano accompaniment continues. A performance marking of 'fz.' (forzando) is present.

-hanced is the charming sight en-hanc-ed is the charming

pio. *for.* *pio.*

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics '-hanced is the charming sight en-hanc-ed is the charming'. The piano accompaniment concludes the piece. Performance markings include 'pio.' (pizzicato), 'for.' (forzando), and 'pio.' (pizzicato).

sight. Here vent their fumes the

fz p *ten:*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor, starting with the lyrics 'sight. Here vent their fumes the'. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *fz p* and *ten:*.

fragrant herbs; here shoots the healing plant

ten:

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'fragrant herbs; here shoots the healing plant'. The piano accompaniment continues with similar rhythmic patterns. A *ten:* marking is present in the piano part.

here shoots the heal - - - ing plant

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'here shoots the heal - - - ing plant'. The piano accompaniment continues with similar rhythmic patterns.

here vent their fumes the fragrant herbs; here shoots the healing plant

fz

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'here vent their fumes the fragrant herbs; here shoots the healing plant'. The piano accompaniment continues with similar rhythmic patterns. A *fz* marking is present in the piano part.

the healing plant - - - the healing plant - - - here

for. *pp*

shoots - the heal - - ing plant.

for. *fz* *fz*

U R I E L.

And the heaven - ly host proclaim - ed the third

Recitativo.

day, praising God and saying:

CORO. Vivace.

Soprano

Awake the harp, the lyre awake in shout and

Alto

Awake the harp, the lyre awake in shout and

Tenore

Awake the harp, the lyre awake in shout and

Basso

Awake the harp, the lyre awake in shout and

Piano Forte

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

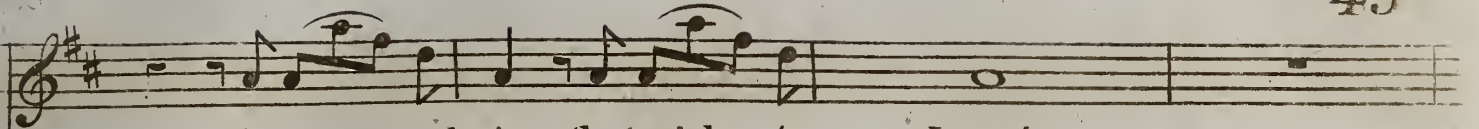
joy your voi - ces raise! in tri - umph sing the migh - ty LORD!

joy your voi - ces raise! in tri - umphsing the migh - ty LORD!

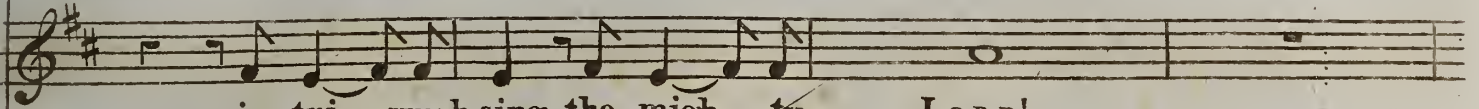
joy your voi - ces raise! in tri - umphsing the migh - ty LORD!

joy your voi - ces raise! in tri - umphsing the migh - ty LORD!

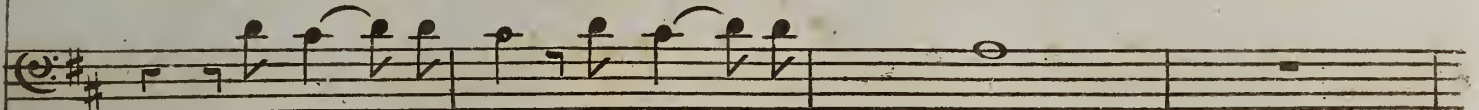
fz *fz* *fz* *fz*



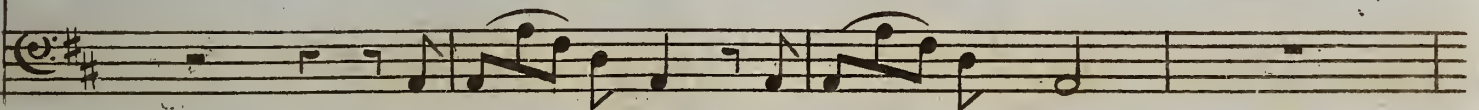
in tri - umph sing the migh - ty LORD!



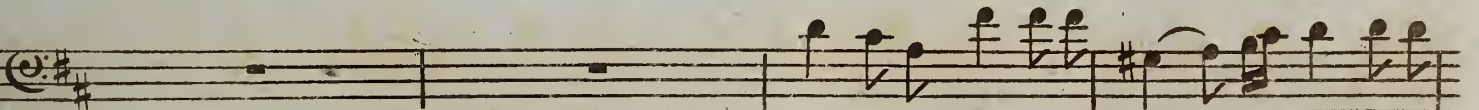
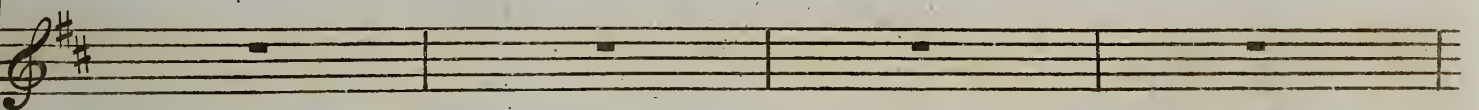
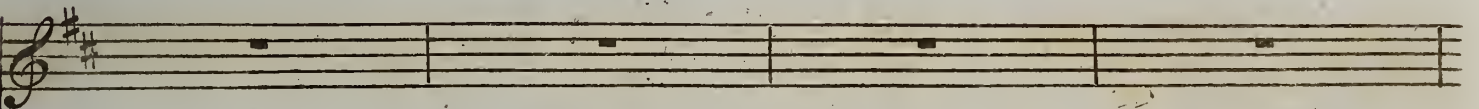
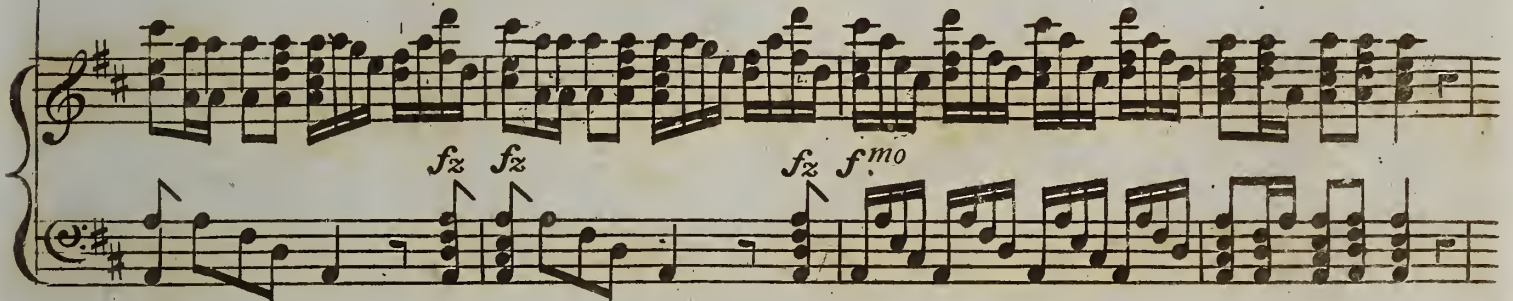
in tri - umph sing the migh - ty LORD!



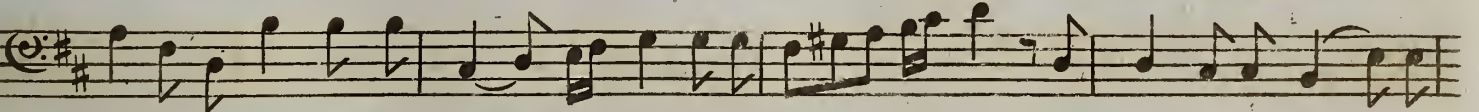
in tri - umphsing the migh - ty LORD!



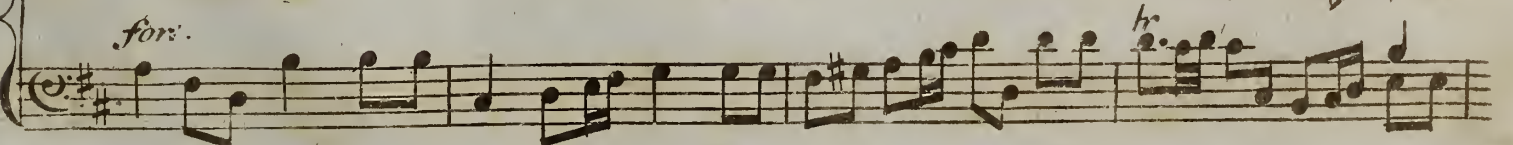
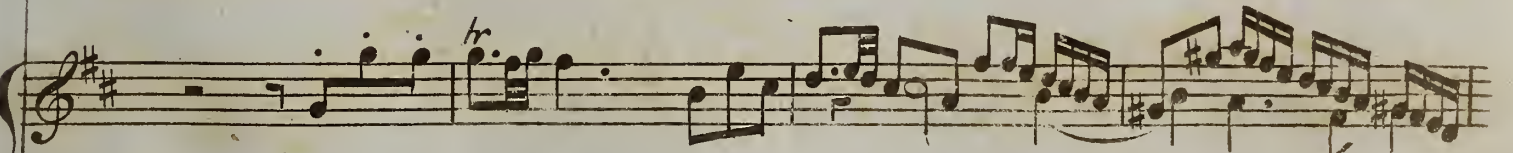
the migh - ty LORD, the migh - ty LORD!



For He the heavens and earth has clothed in



For He the heavens and earth has clothed in state - ly drefs has clothed in state - ly



For He the heavens and

For He the heavens and earth has clothed in state - ly drefs has

state - ly drefs has clothed in state - - ly drefs. For He the

drefs has clothed in state - ly drefs.

earth has clothed in state - ly drefs.

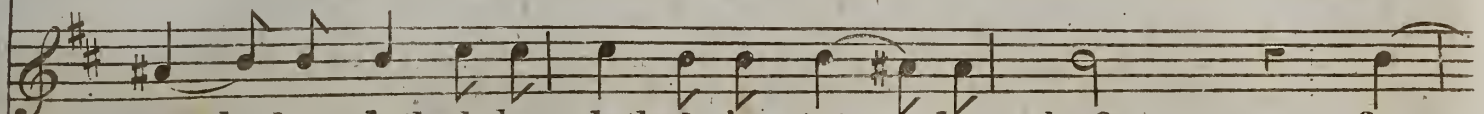
clothed in state - ly drefs, For he the heavens and

heavens and earth has cloth - ed, for He the heavens and earth has

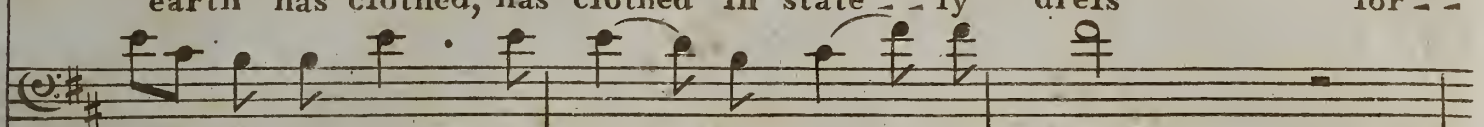
For He the heavens and earth has clothed in



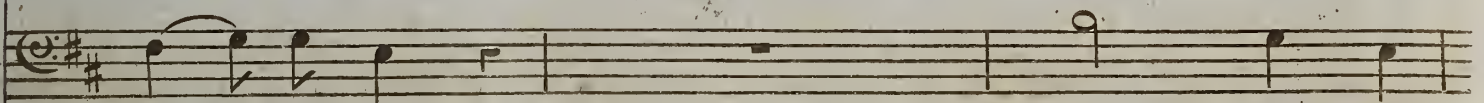
For He the heavens and earth has clothed in state - - ly drefs,



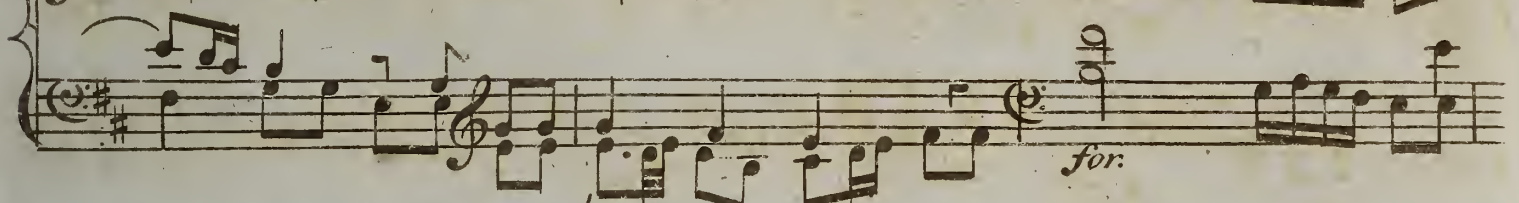
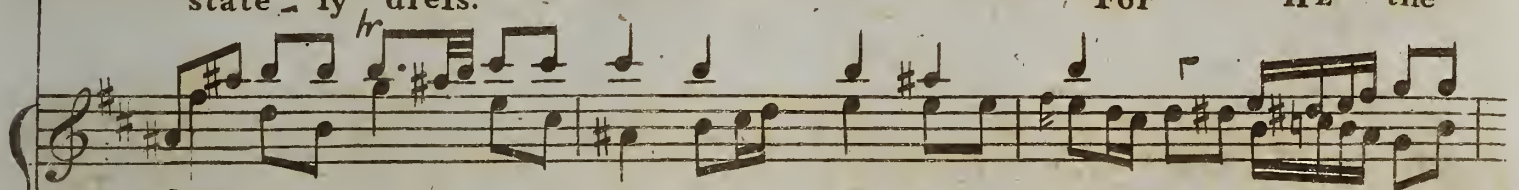
earth has clothed, has clothed in state - - ly drefs for - -



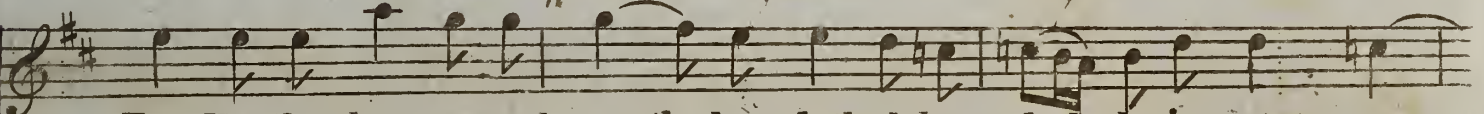
clothed in state - - ly drefs in state - - ly drefs.



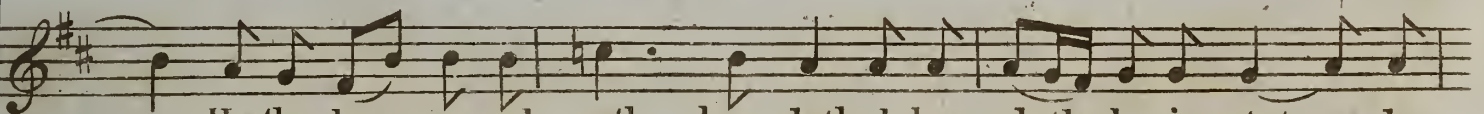
state - - ly drefs. For He the



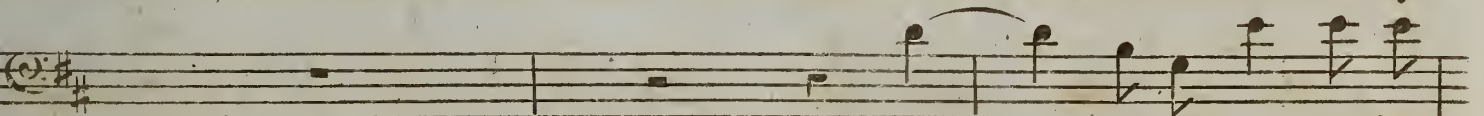
for.



For He the heavens and earth has clothed, has clothed in state - - -



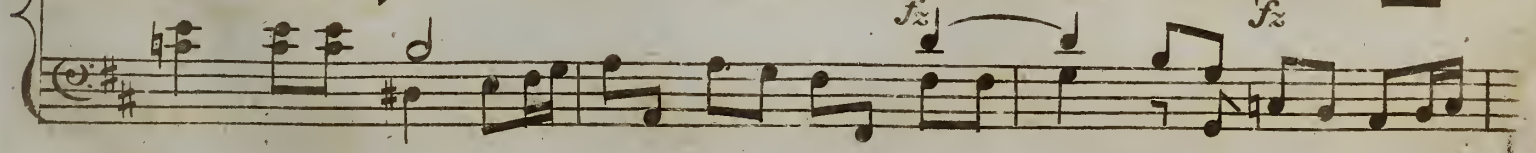
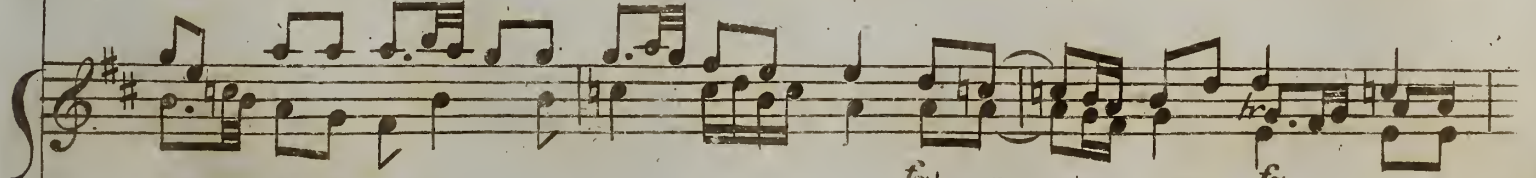
He the heavens and earth has clothed has clothed in state - - ly



For - - - He the heavens and



heavens and earth has clothed in state - - ly drefs has clothed in



fz

fz

ly drefs; For He the heavens and earth has

drefs, in state - ly drefs; For He the heavens and earth has

earth has clothed in state - ly drefs, in state -

state - ly drefs

clothed in state - ly drefs For

clothed in state - ly drefs For He the heavens and earth has

ly drefs For He the heavens and earth has

For He the heavens and earth has clothed in

fz

state - ly drefs. For He the heavens and earth has clothed in

cloth.ed in state - ly drefs has clothed in state - - ly drefs in

cloth - - - ed has clothed in state - - ly drefs, in .

- - - has cloth - - - ed in state - - -

state - - ly drefs. Awake, awake the harp

state - - ly drefs. Awake, awake the harp

state - - ly drefs. Awake, awake the harp

- - - ly drefs. Awake, awake the harp

the lyre awake! in tri - - umph sing the migh - ty LORD

the lyre awake! in tri - - umph sing the migh - ty LORD

the lyre awake! in tri - - umph sing the migh - ty LORD

the lyre awake! in tri - - umph sing the migh - ty LORD

For HE the heavens and earth has clothed in state - - - - -

For HE the heavens and earth has clothed in state - - ly drefs, - - -

For HE the heavens and earth has clothed in state - ly drefs,

For HE the heavens and earth has clothed in state - - ly drefs, in

ly
in state - - - ly
in state - - - ly
state - - - ly

This system contains five staves. The top staff is a vocal line with lyrics 'ly'. The second staff is another vocal line with lyrics 'in state - - - ly'. The third and fourth staves are piano accompaniment for the vocal lines. The fifth staff is a grand staff (treble and bass clef) with piano accompaniment. The key signature has two sharps (F# and C#).

drefs in state - ly drefs.
drefs in state - ly drefs.
drefs in state - ly drefs.
drefs in state - ly drefs.

This system contains five staves. The top staff is a vocal line with lyrics 'drefs in state - ly drefs.'. The second staff is another vocal line with lyrics 'drefs in state - ly drefs.'. The third and fourth staves are piano accompaniment for the vocal lines. The fifth staff is a grand staff (treble and bass clef) with piano accompaniment. The key signature has two sharps (F# and C#).

12
URIEL.

53

And God said: let there be lights in the fir - ma -

Recit.^{vo}

ment of heaven to di - vide the day from the night, and to give light upon the

earth; and let them be for signs and for seasons, and for days, and for

years. HE made the stars also.

URIEL.

Andante.

Recitativo.

In splendor bright is rising now the sun and darts his rays

an am'rous joyful happy spouse

giant proud and glad

to run his measur'd course.

a tempo

Più Adagio

The musical score is written for voice and piano. It begins with a vocal line in treble clef, followed by piano accompaniment in grand staff. The tempo is marked 'Andante' and the style is 'Recitativo'. Dynamics include 'pp' (pianissimo) and 'fmo' (fortissimo). The piano part features several 'for.' (forte) markings and rhythmic patterns of eighth notes. The lyrics are: 'In splendor bright is rising now the sun and darts his rays an am'rous joyful happy spouse giant proud and glad to run his measur'd course.' The score concludes with tempo markings 'a tempo' and 'Più Adagio'.

With softer beams and milder - light steps on the sil - ver moon thro'

piu.

si - - - - - lent night The space immense of

for. Allegro

th'azure sky innum'rous host of radiant orbs adorns,

piu. *for.*

and the sons of God announ - ced the fourth day in song di -

- vine proclaiming thus his power.

Soprano

The heavens are telling the glo-ry of God

Alto

The heavens are telling the glo-ry of God

Tenore

The heavens are telling the glo-ry of God

Basso

The heavens are telling the glo-ry of God

Piano

Allegro.

Forte

The wonder of his work displays the firmament

The wonder of his work displays the firmament

The wonder of his work displays the firmament

The wonder of his work displays the firmament

fz

fz

the wonder of his work displays the firmament

the wonder of his work displays the firmament

the wonder of his work displays the firmament

the wonder of his work displays the firmament

the wonder of his work displays the firmament

fz *fz* *piv. Cantabile*

GABRIEL.

To day that is coming, speaks it the day;

To day that is coming, speaks it the day;

URIEL.

To day that is coming, speaks it the day;

To day that is coming, speaks it the day;

RAPHAEL.

To day that is coming, speaks it the day;

To day that is coming, speaks it the day;

s

Sotto voce.

The night, that is gone, to following

Sotto voce.

The night, that is gone, to following

Sotto voce.

The night, that is gone, to following

Tutti

night, the night that is gone, to following night. The heavens are

The heavens are

Tutti

The heavens are telling the

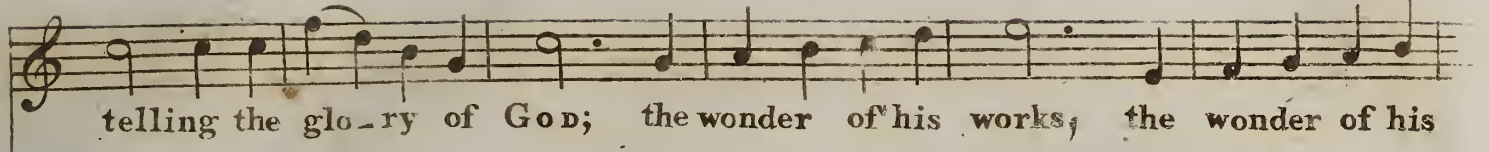
night, the night that is gone, to following night.

Tutti

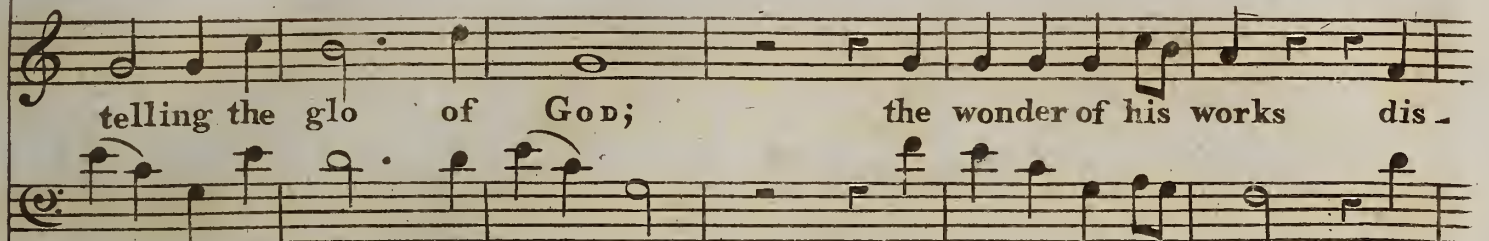
The heavens are telling the

night, the night that is gone, to following night.

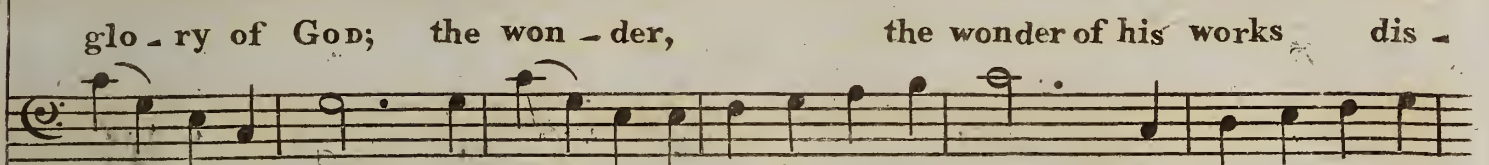
for:



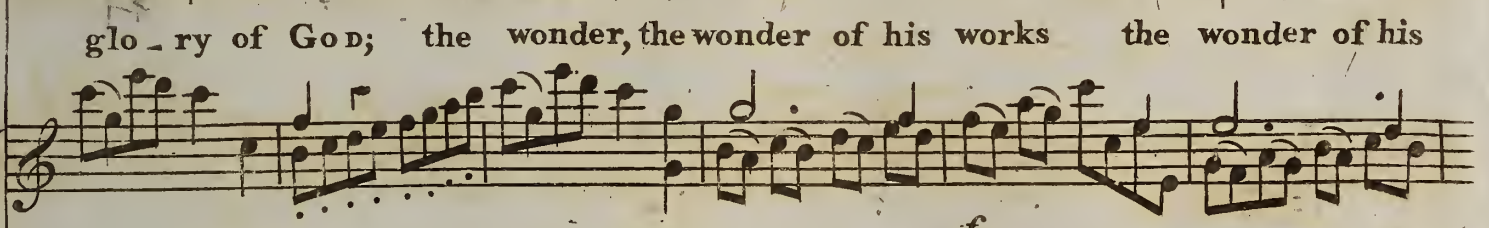
telling the glo-ry of GOD; the wonder of his works, the wonder of his



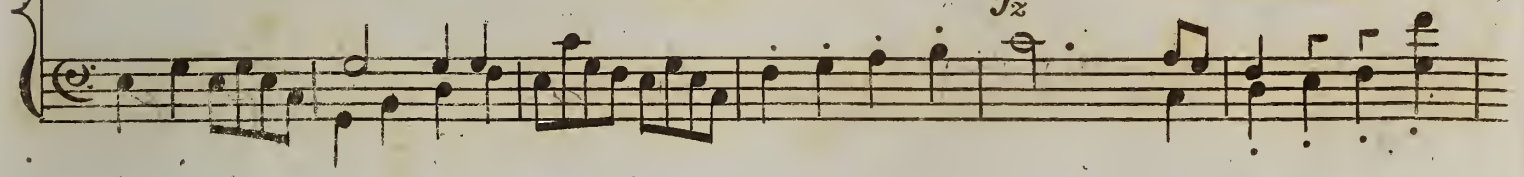
telling the glo of GOD; the wonder of his works dis-



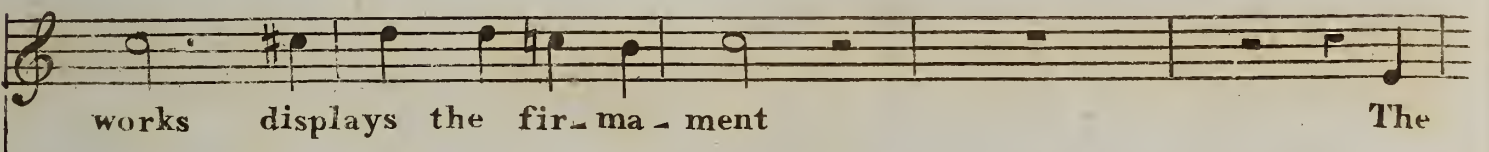
glo-ry of GOD; the won-der, the wonder of his works dis-



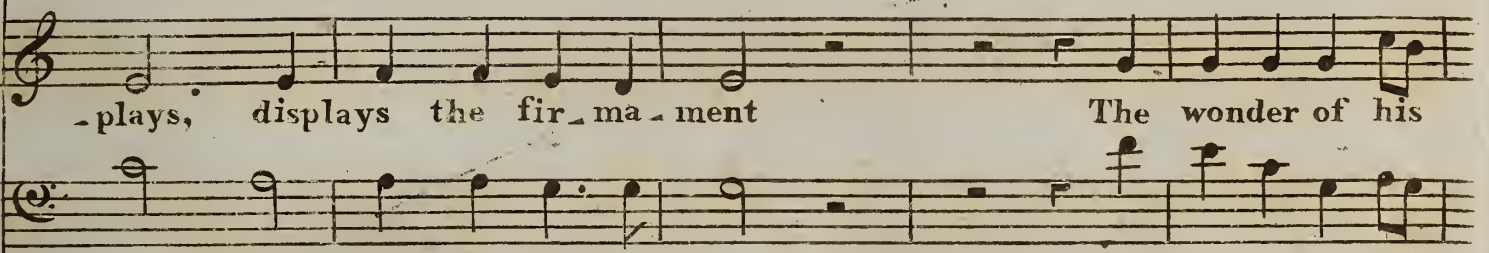
glo-ry of GOD; the wonder, the wonder of his works the wonder of his



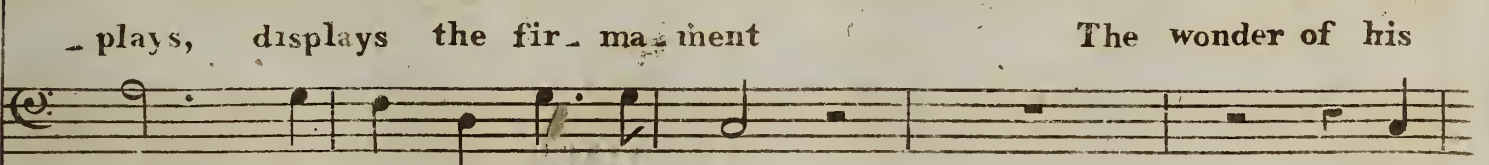
fz



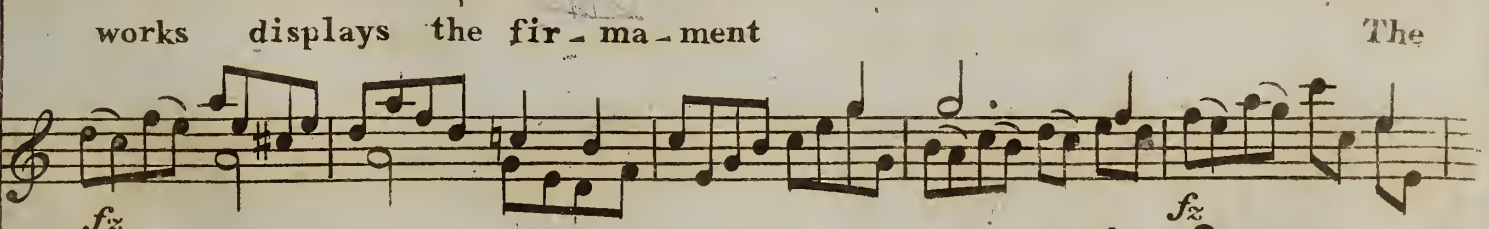
works displays the fir-ma-ment The



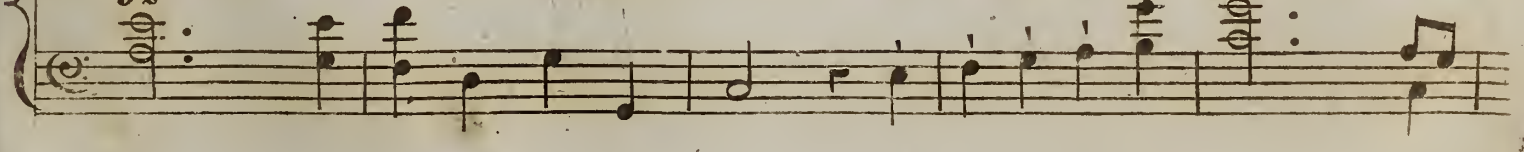
-plays, displays the fir-ma-ment The wonder of his



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



works displays the fir-ma-ment The



fz

wonder of his works displays the firmament.

works displays, displays the firmament.

works displays, displays the firmament.

wonder of his works displays the firmament.

GABR:

In all the lands re-sounds the word

URIEL.

In all the lands re-sounds the word

RAPH:

In all the lands re-sounds the word

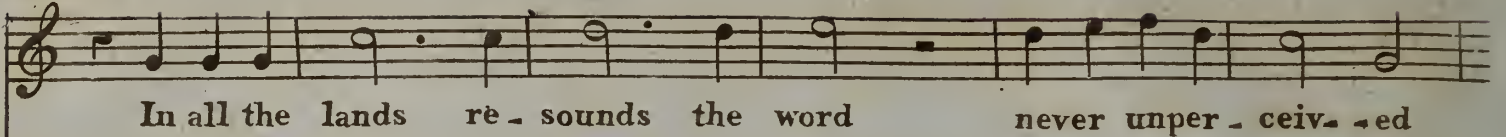
never unper - ceived, ever under - stood ever, ever, e - - - ver

never unper - ceived, ever under - stood ever, ever, e - - - ver

never unper - ceived, ever under - stood ever, ever, e - - - ver

un - der - stood. In all the lands re -


un - der - stood. In all the



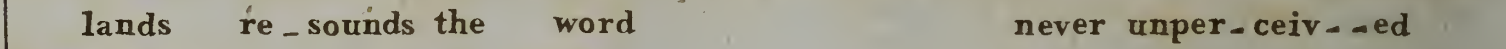
In all the lands re-sounds the word never unper-ceiv-ed



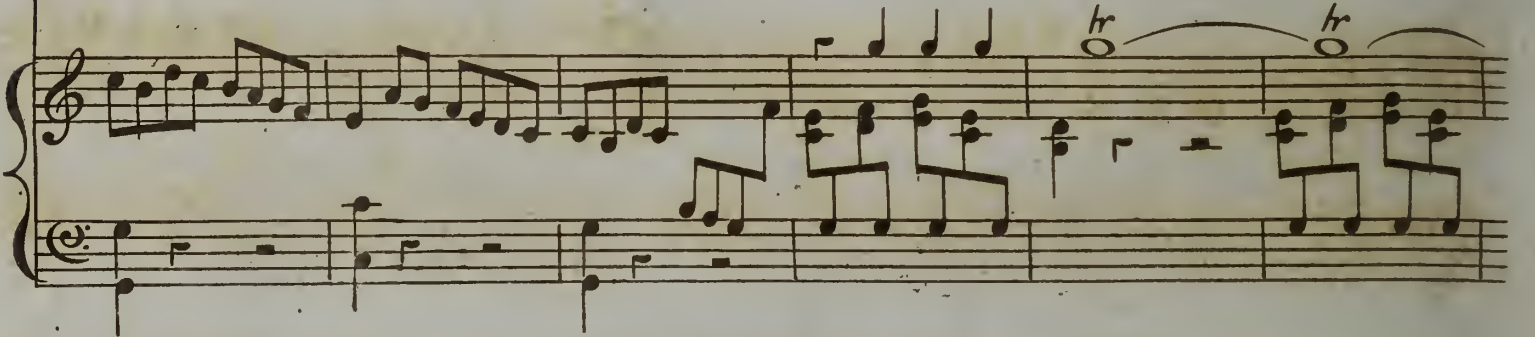

- sounds the word never unper-ceiv-ed



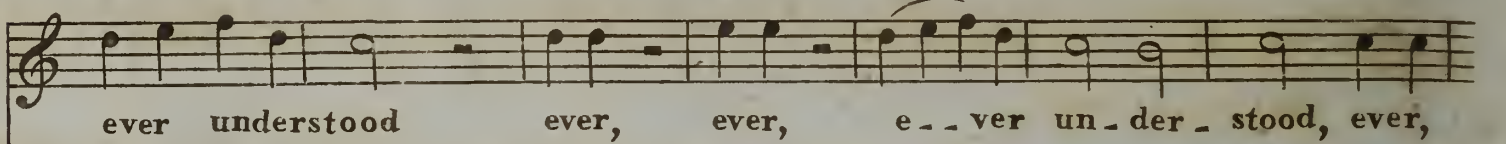
lands re-sounds the word never unper-ceiv-ed



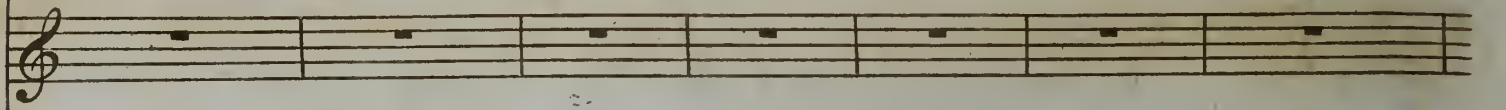
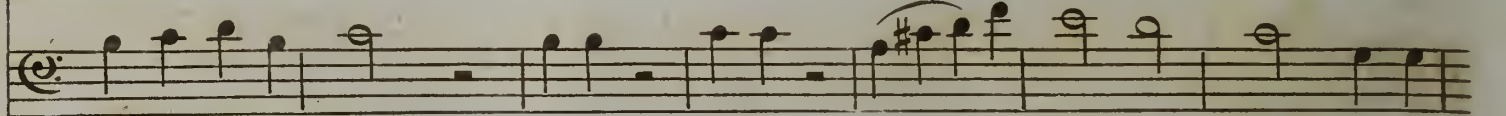
lands re-sounds the word never unper-ceiv-ed



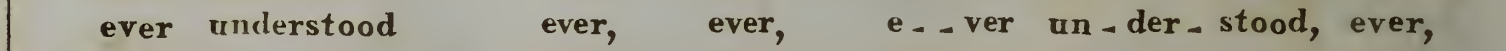
ever understood ever, ever, e-ver un-der-stood, ever,



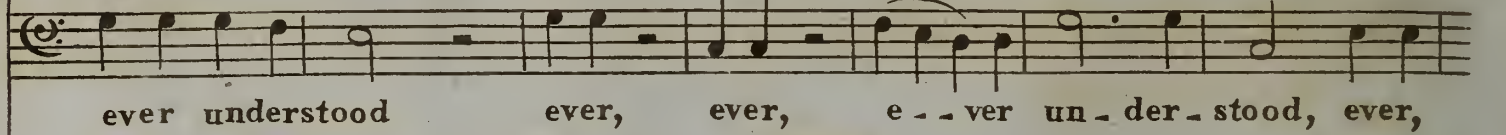
ever understood ever, ever, e-ver un-der-stood, ever,

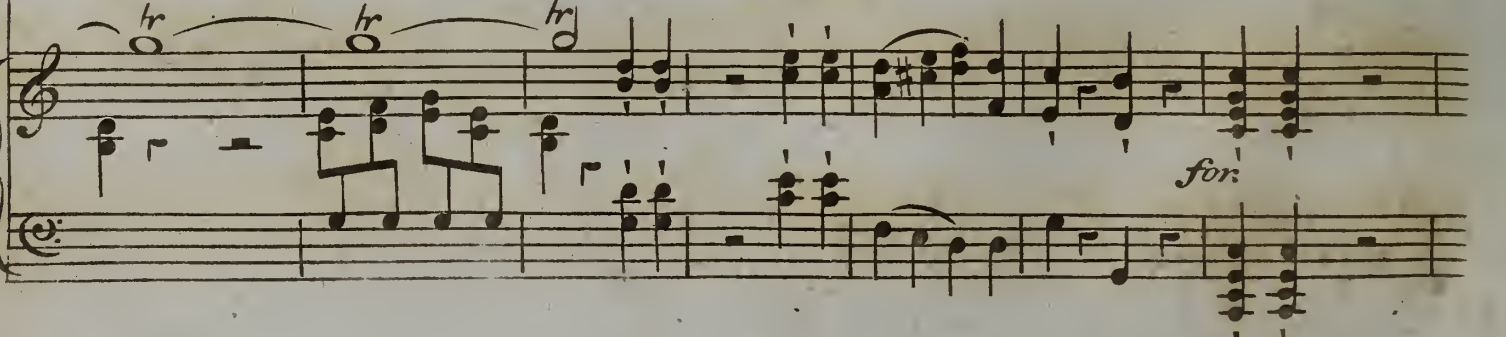
ever understood ever, ever, e-ver un-der-stood, ever,



ever understood ever, ever, e-ver un-der-stood, ever,



ever understood ever, ever, e-ver un-der-stood, ever,



ever understood ever, ever, e-ver un-der-stood, ever,

for:

Più All^o Tutti

ever e - - ver e - ver under - stood. The heavens are

The heavens are tel - ling the

ever e - - ver e - ver under - stood.

The heavens are tel - ling the

ever e - - ver e - ver under - stood.

pia. *for.* *for. Più Allegro.*

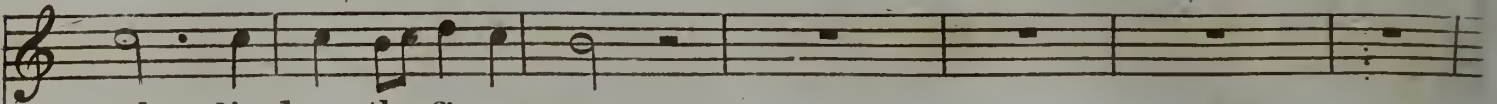
telling the glo - ry of God the wonder of his works, the wonder of his

telling the glo - ry of God the wonder of his works dis -

glo - ry of God the won - der the wonder of his works dis -

glo - ry of God the won - der, the wonder of his works, the wonder of his


fz



works displays the firmament.



- plays, displays the firmament.

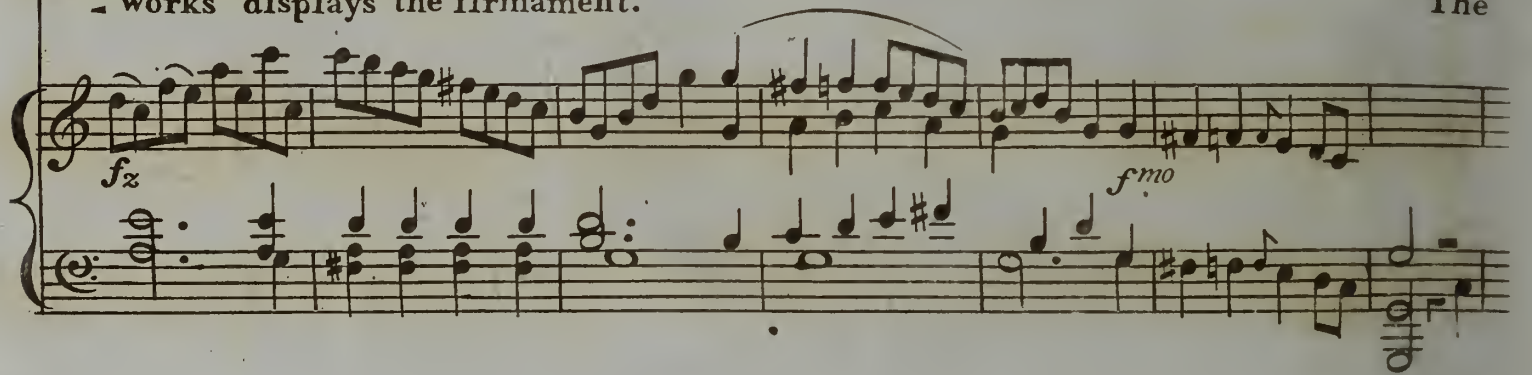


- plays, displays the firmament.



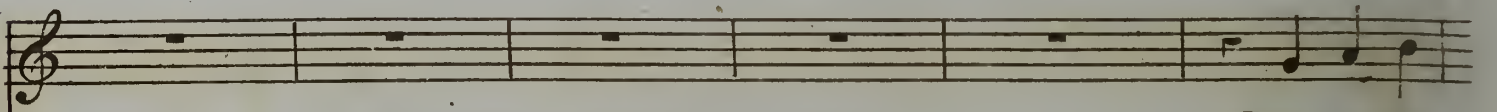
- works displays the firmament.

The

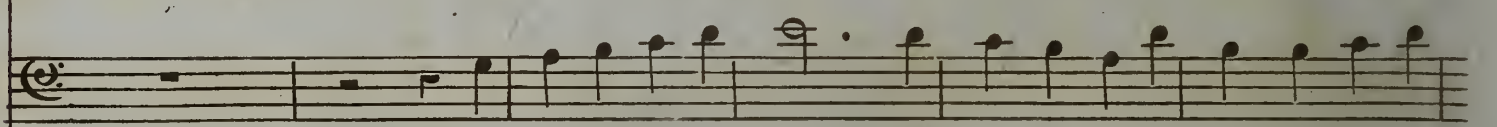


fz *fmo*

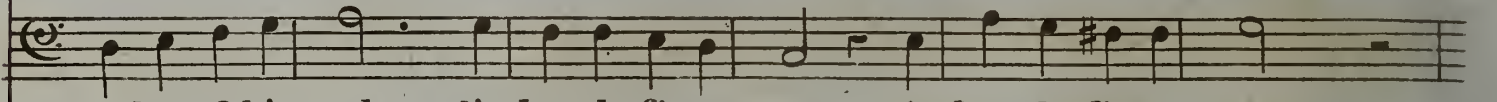
The wonder



The wonder

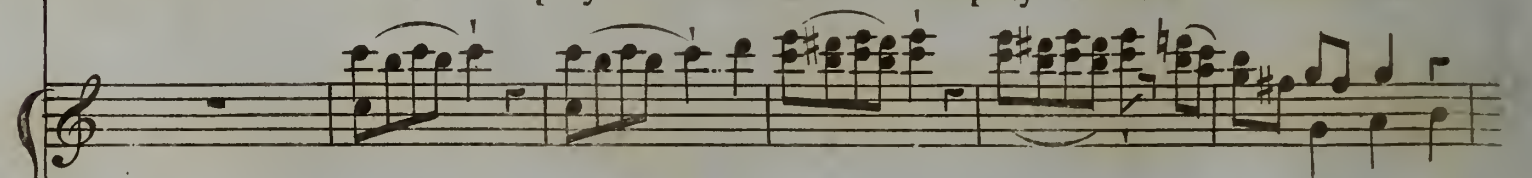
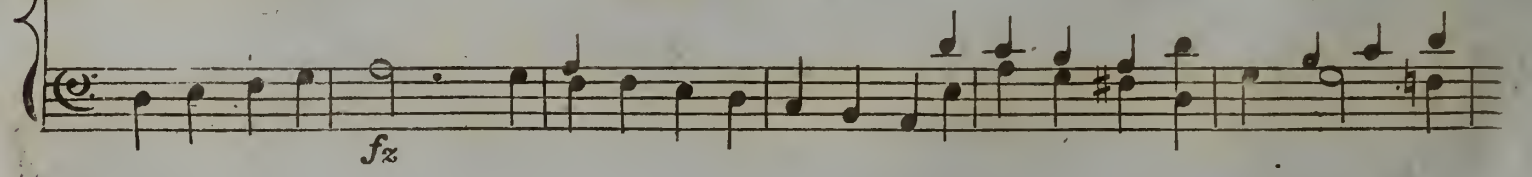



The wonder of his works displays the firmament, the firma-



wonder of his works displays the firmament displays the firmament

wonder of his works displays the firmament displays the firmament

fz

of his works - - displays the firmament, the firma - ment

The wonder of his works displays the firma - ment

- ment The wonder of his

The wonder of his works dis-

fz

The wonder of his works displays the fir - ma -

The wonder of his works displays the firma - - ment

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

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

ment, the firma - ment The wonder

The wonder of his works displays the fir - - - ma - ment. The

- plays the firmament. The wonder of his works dis - plays the firmament the firma -

wonder of his works displays the fir - - - mament, dis - - - plays,

fz

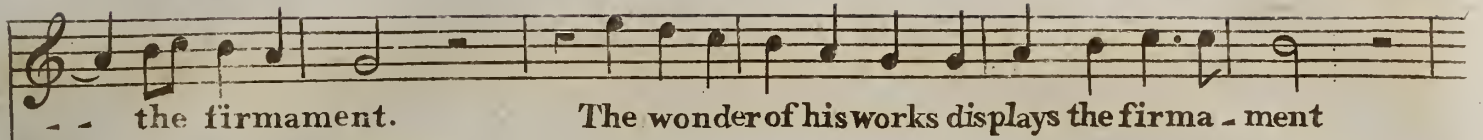
of his works - the wonder of his works - dis - plays - dis - plays - -

wonder of his works displays the firma - ment

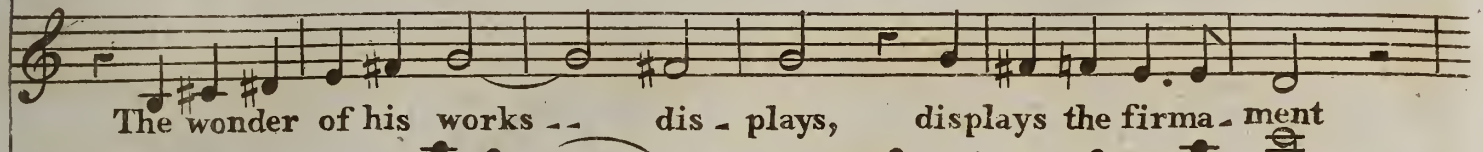
- ment. The wonder of his works dis - plays - dis - plays - the fir - ma -

dis - - - plays the firma - ment. The wonder of his

fz



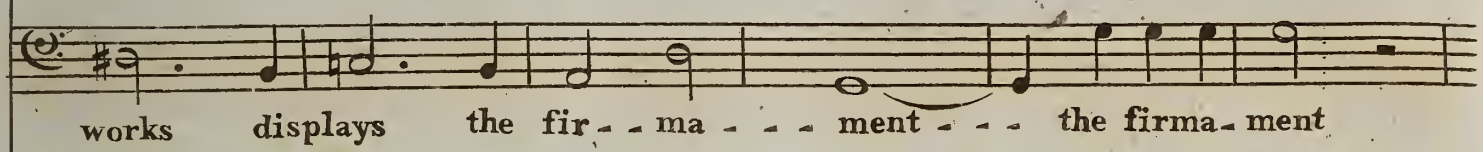
the firmament. The wonder of his works displays the firmament



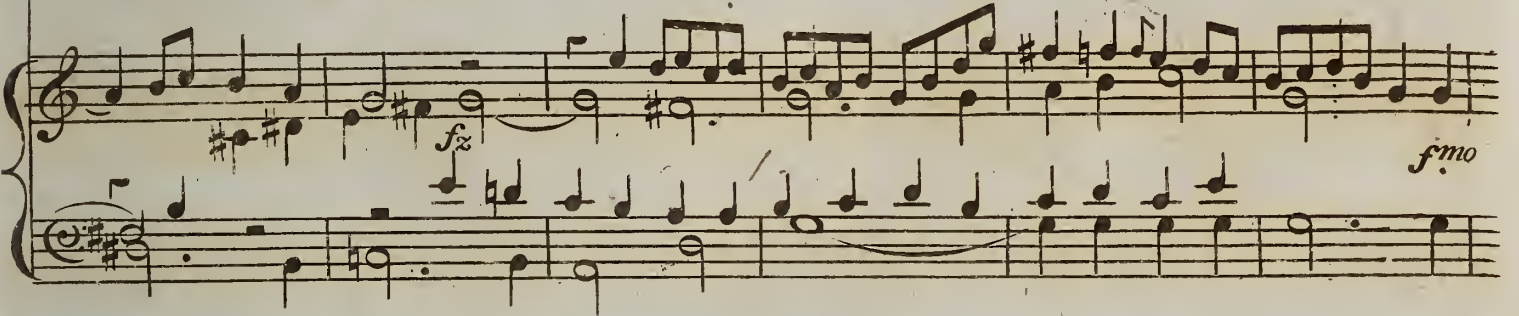
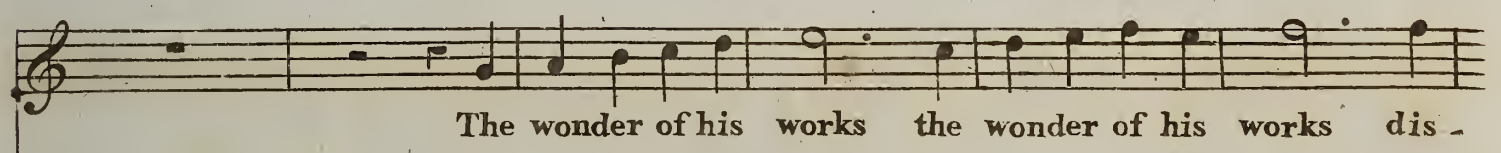
The wonder of his works displays, displays the firmament



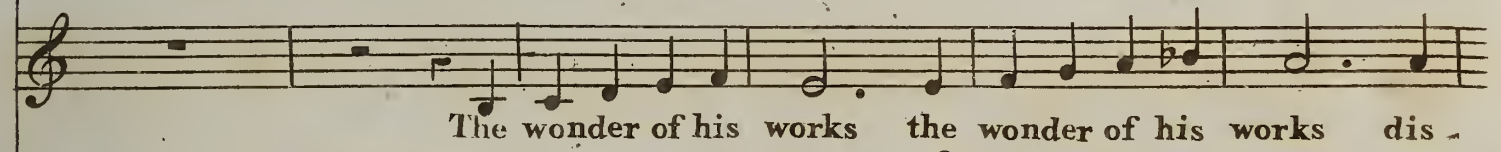
ment. displays displays the firmament the firmament



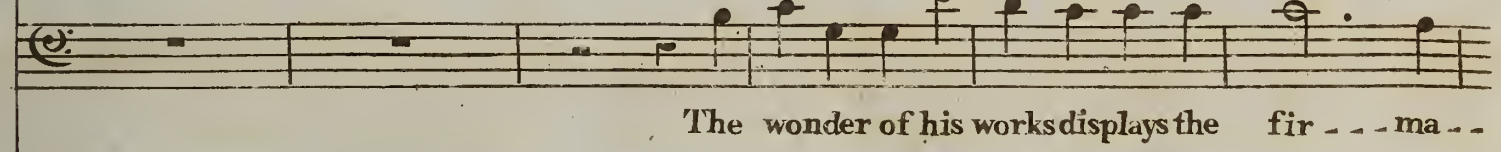
works displays the firmament the firmament

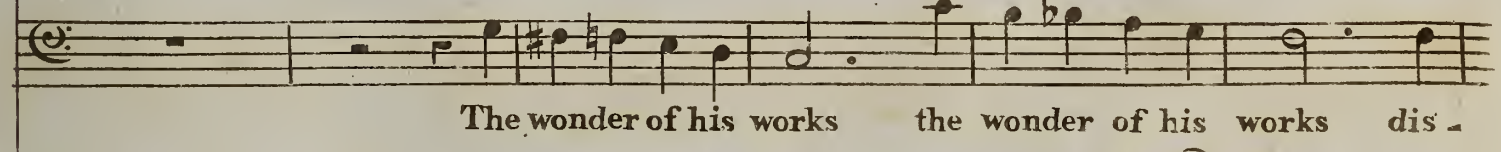
The wonder of his works the wonder of his works dis



The wonder of his works the wonder of his works dis



The wonder of his works displays the firmament



The wonder of his works the wonder of his works dis



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

- plays, dis - - plays the fir - - ma - ment. The heavens are

- ment, the fir - - ma - ment The heavens are telling the glo - - -

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

fz

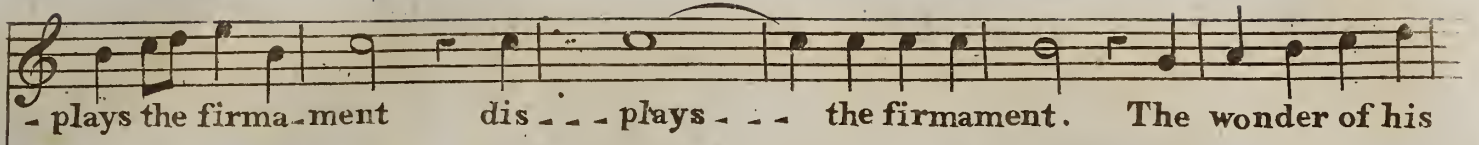
glo - ry of God. The wonder of his works displays the firmament dis -

telling the glo - - - ry of God. The wonder of his

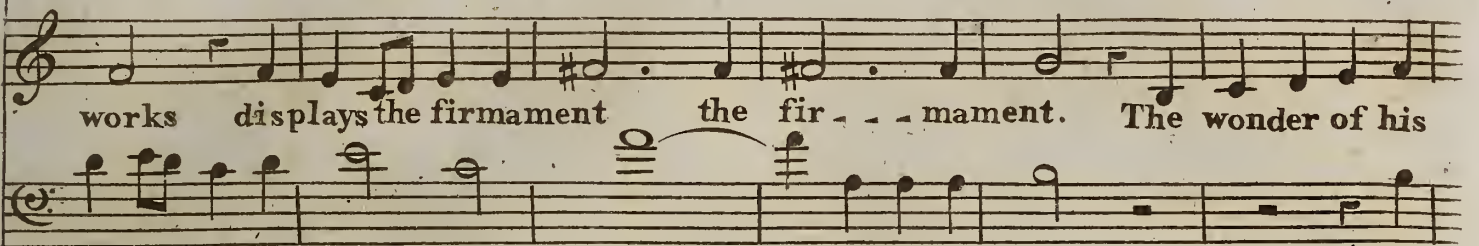
- - - ry of God. The wonder of his works displays the firmament dis -

glo - ry of God. The wonder of his works dis - - - plays

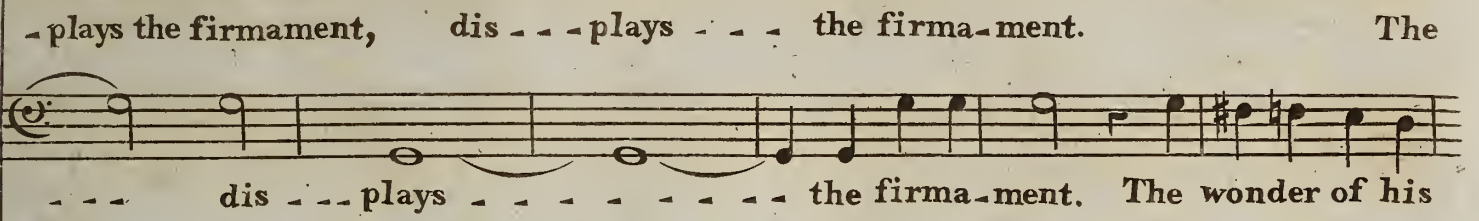
fmo



- plays the firma-ment dis - - plays - - - the firmament. The wonder of his



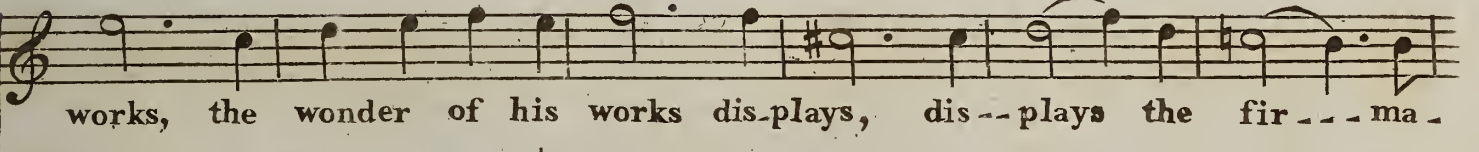
works displays the firmament the fir - - - mament. The wonder of his



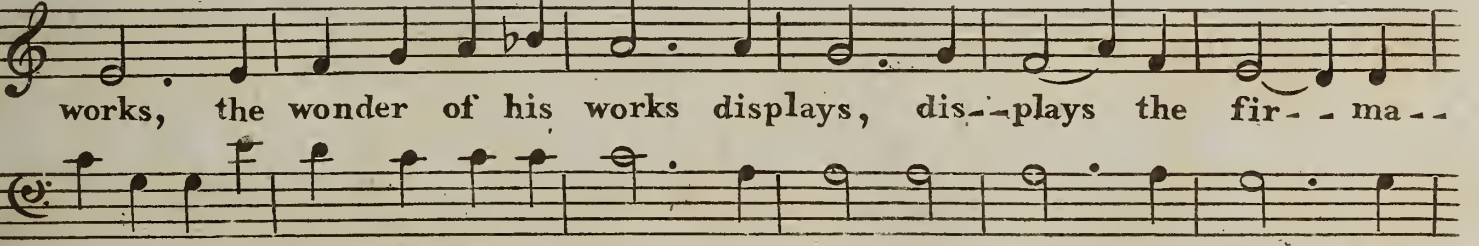
- plays the firmament, dis - - - plays - - - the firma-ment. The



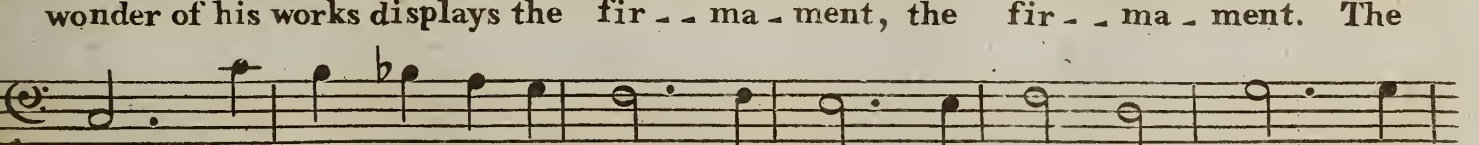
dis - - - plays - - - - - the firma-ment. The wonder of his



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



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



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



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

- ment. The heavens are telling the glo - ry of God, the won - der

- ment. The heavens are tell - - - ing are tell - - -

heavens are telling the glo - - - ry of GOD - - - - -

- ment. The hea - vens are telling the glo - ry of GOD - - - - the

of his works dis - - - - plays - - - - dis - - - - plays - - - -

- - - ing the glo - - - - ry of GOD - - - - the

- - - the won - - - - der of

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

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

- plays the firma - ment, dis - plays the firma - ment.
 - plays the firma - ment, dis - plays the firma - ment.
 - plays the firma - ment, dis - plays the firma - ment.
 - plays the firma - ment, dis - plays the firma - ment.

END OF THE FIRST PART.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat). The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. Dynamic markings include *for.* and *fz*.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. Dynamic markings include *fz* and *piu.*

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. A dynamic marking of *for.* is present.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. Dynamic markings include *fz*.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. Dynamic markings include *fz* and the word *On* at the end of the system.

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

pia. *for.*

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

pia.

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

for.

His welcome bids to

pia.

morn the merry lark his wel - - come bids to

Musical notation for the first system. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs). The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

morn the merry lark and coo - ing and

Musical notation for the second system. The vocal line continues with the lyrics. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords.

coo - - ing calls the tender dove his mate

Musical notation for the third system. The vocal line includes the lyrics. The piano accompaniment continues with its accompaniment, featuring some grace notes in the vocal line.

calls the tender dove his mate and cooing and cooing

Musical notation for the fourth system. The vocal line includes the lyrics. The piano accompaniment concludes with a *p^{mo}* marking. The piano part features a final cadence with sustained chords.

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

tr *tr* *f* *p* *for*

On migh - - ty pens up - lifted soars the eagle aloft

p

his welcome bids to morn the merry lark

3

and coo - - ing and coo - - ing

tr tr *tr tr*
 calls the tender dove his mate calls the tender dove his mate

and cooing and cooing *tr tr* calls the tender dove his mate

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

3 *tr* - - - der dove his mate

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a grand staff (treble and bass clefs). The piano accompaniment begins with a *fmo* (forzando) dynamic and includes a triplet of eighth notes in the bass staff. The melody in the upper staff features several trills (*tr*) and a *pia.* (piano) dynamic marking.

The second system continues the piano accompaniment and includes the first line of lyrics: "From ev' - ry bush and". The piano part features trills (*tr*) and a *f* (forte) dynamic. The vocal line continues with a melodic phrase.

The third system contains the second line of lyrics: "grove resound the nightingale's de - light - - - ful notes." The piano accompaniment includes a *f* dynamic and a *S* (sforzando) marking. The vocal line continues with a melodic phrase.

The fourth system contains the third line of lyrics: "No grief af -". The piano accompaniment features multiple *fz* (forzando) markings and trills (*tr*). The vocal line concludes with a melodic phrase.

- fected yet her breast nor to a mournful tale were tun'd

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase, followed by a rest, and then continues with a more active line. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a simpler bass line in the left hand.

her soft her soft enchanting lays

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some grace notes. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

her soft

The third system shows the vocal line with a long note followed by a melodic run. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

enchant - ing her

The fourth system concludes the page with a vocal line featuring triplets and a melodic flourish. The piano accompaniment includes a dynamic marking of *fz* and a *rit.* (ritardando) marking. The piano part has a more active, rhythmic accompaniment in the right hand.

soft enchanting lays No grief af-fected yet her breast

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

her soft - - - enchanting lays her

soft - - - enchanting lays her

soft

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase, followed by a series of sixteenth-note runs. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

tr tr tr tr

enchant - ing lays, her soft enchanting lays, her

fz fz

The second system continues the vocal melody with the lyrics "enchant - ing lays, her soft enchanting lays, her". The piano accompaniment includes trills in the vocal line and features a fortissimo (*fz*) dynamic marking in the piano part.

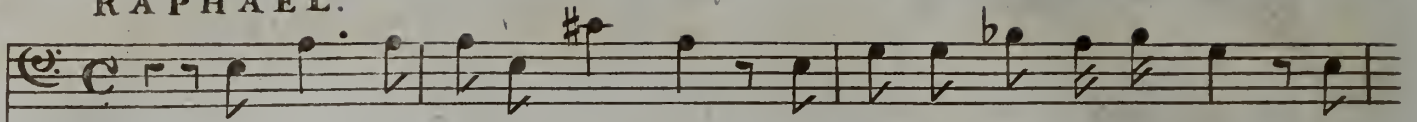
soft enchanting lays.

for: for:

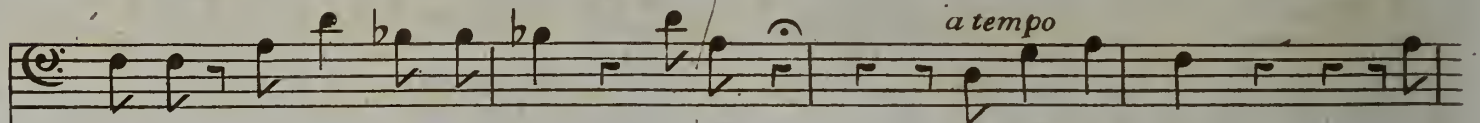
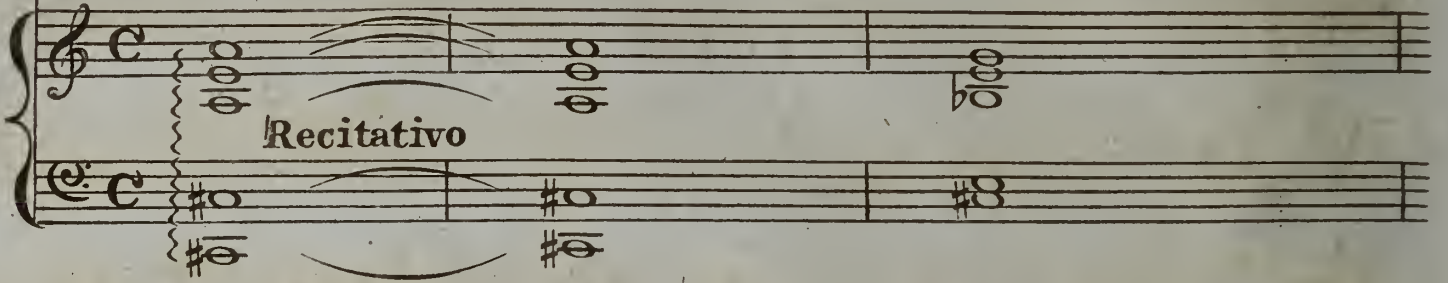
The third system concludes the vocal phrase with the lyrics "soft enchanting lays." The piano accompaniment features a forte (*for:*) dynamic marking and continues with intricate rhythmic patterns.

The fourth system consists of piano accompaniment for both hands, featuring a complex rhythmic texture with many sixteenth notes and chords. It concludes the piece with a final cadence.

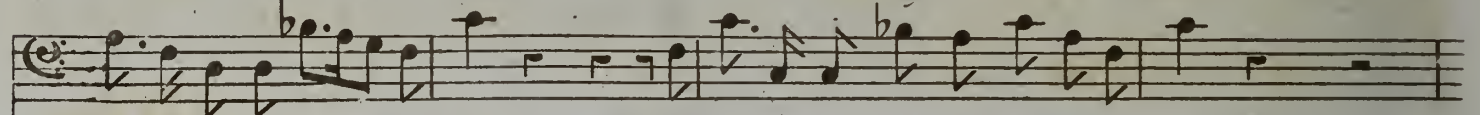
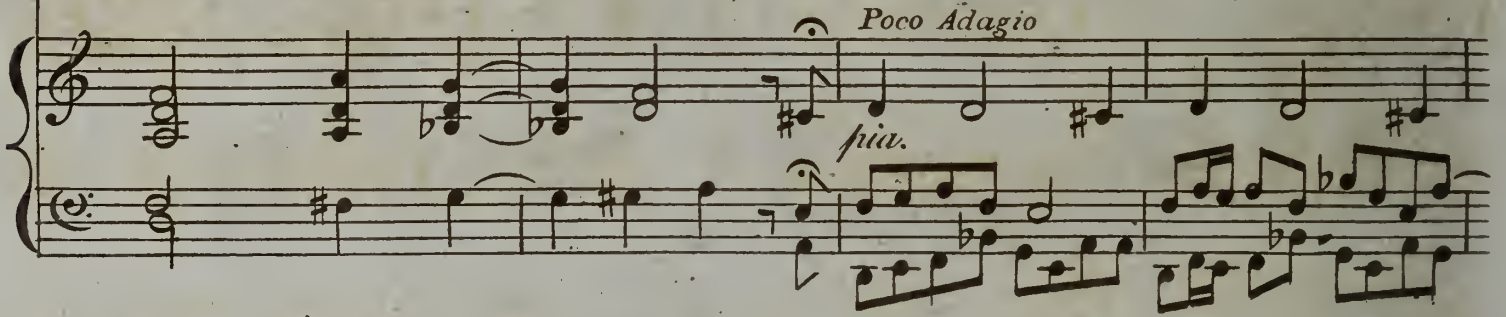
RAPHAEL.



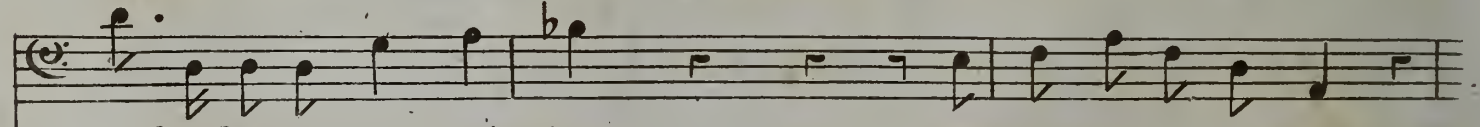
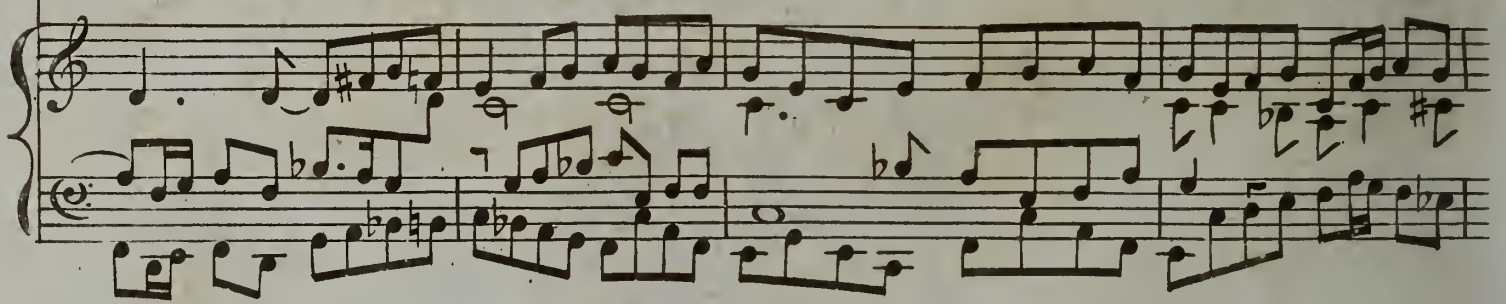
And God cre - ated great whales and ev'ry living creature, that



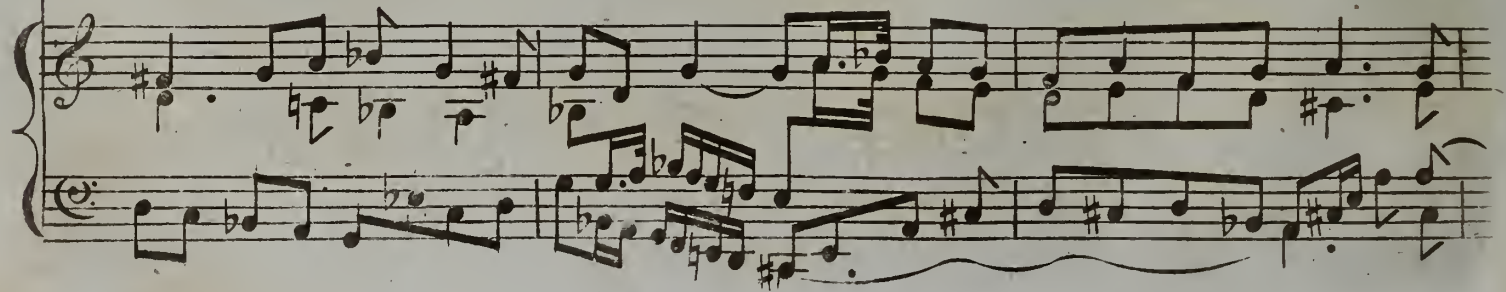
moveth, and God blessed them, saying: Be fruitful all and



multiply. Ye wing-ed tribes be multiplied and sing on ev'ry tree



multiply ye fin - ny tribes and fill each wat'ry deep



be fruitful grow and multiply and

in your GOD and LORD re - joice And in your GOD and LORD re - joice.

Ad libitum.

And the Angels struck their im - mor - - tal harps and the

wonders the wonders of the fifth day sung.

TERZETTO.

Moderato Cantabile

piv.

for.

p *for.*

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

GABRIEL

Most beautiful ap - pear, with verdure young a - -

— dornd the gent — ly sloping hills the gently sloping hills

hr

their narrow sinuous veins · dis·til in crystal drops the

fz *p*

fz *p*

fountain, the foun — tain fresh and bright their narrow sinuous

veins distill in crystal drops the foun — tain fresh and bright.

URIEL.

In lofty circles plays, and hovers thro' the sky the

cheer - - ful host of birds, the cheerful host of birds And

in the flying whirl the glittering plumes are dy'd as rainbows as

rain - bows by - - the sun. And in the fly - - ing

rit.

whirl the glitt'ring plumes are dy'd as rain - bows by the sun

RAPHAEL

See flashing thro' the

wet in thronged swarms the fry on thou - sand ways around, on thou - sand

ways around Upheav - - - ed from the deep

for. *piu.*

th'immense Le - vi - a - than sports on the foam - - ing

GABRIEL

How many are thy
URIEL

How

wave sports on the foam - - - ing foam - ing wave.

works O God! How many are thy works O God! Who

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

How many are thy works O God! Who may their numbers

may their numbers tell? Who may their numbers tell? Who may - - their numbers

Who may their numbers tell? who may their numbers tell? their numbers

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

tell? Who? O God! How many are thy works O God! Who
 tell? Who? O God! Who may their numbers tell? who
 tell? Who? O God! Who may their numbers

for. *for.* *piu.*

may their numbers tell? Who? Who may their numbers tell? Who? O
 may their numbers tell? Who? Who may their numbers tell? Who? O
 tell? their numbers tell? Who? Who may their numbers tell? Who? O

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

piu.

20

90

GABRIEL.

The LORD is great --- and great his might ---

URIEL.

The LORD is great --- and great his

RAPHAEL.

The LORD is great --- and great his

Vivace

pia.

for.

pia.

for.

for.

--- the LORD is great --- his glory lasts for e --- ver

might for ever and for ever more; the LORD is great --- and great his

might for ever and for ever more The LORD is great and great his

for. pia.

pia.

and for e --- ver more, his glo-ry lasts for ever for

might for ever and for e-ver his glo-ry lasts for ever for

might for ever and for e-ver his glo-ry lasts for ever for

e - - - ver e - - - ver and for e - - - ver
 e - - - ver e - - - ver and for e - - - ver
 e - - - ver e - - - ver and for e - - - ver

CORO. GABRIEL.

more, his glo - - - ry lasts for
 URIEL.

more, his glo - - - ry his glo - ry lasts
 RAPHAEL.

more, his glo - - - ry his glo - ry lasts for
 Soprano

The LORD is great - - and great his might - - the LORD is great - - and great his
 Alto

The LORD is great - - and great his might the LORD is great & great his
 Tenore

The LORD is great - - and great his might - - the LORD is great - -
 Bass

CORO

The LORD is great - - and great his might - - his glory lasts for

for:
 f_z f_z f

ever for e - ver his glo - - ry lasts for

The LORD is great and great his might his glory lasts for e - ver his glory lasts for

ever for e - ver his glo - - ry lasts for

might his glo - - ry lasts for e - ver his glo - - ry lasts for

might his glo - ry lasts for e - - - ver for e - - - ver for

- - - the LORD is great and great his might his glory lasts for e - ver his glory lasts for

ever The LORD is great & great his might his glory lasts for e - - ver his glory lasts for

ever The LORD is great and great his might his

ever The LORD is great and great his might his

ever The LORD is great and great his might his glory lasts for

ever for e - - - ver e - - ver lasts for

ever for e - - - ver e - - ver lasts for

ever for e - - - ver e - - ver lasts for

ever for e - - - ver e - - ver lasts for

glo - - ry lasts for ever for e - ver for e - - - - -

glo - - ry lasts for ever for e - ver for e - - - - -

e - - - - ver for e - ver his glo - ry lasts his

e - - - - ver more for e - ver for e - - - - -

e - - - - ver more for e - ver for e - - - - -

e - - - - ver more for ever for e - - - - -

e - - - - ver more for ever his glo - ry lasts his

ver for e - - ver and e - - ver more His

ver lasts for e - - ver and e - - ver more

glo - ry lasts for e - - ver and e - - ver more

ver for e - - ver and e - - ver more

ver e - - ver e - - ver and e - - ver more

ver lasts for e - - ver and e - - ver more

glo - ry lasts for e - - ver and e - - ver more

glo-ry lasts ----- for ever and for e-ver

The LORD is great -- & great his might -- his glory lasts for ever and for e-ver

The LORD is great -- & great his might for ever e - - - ver

more his glo - - - ry lasts for

more, lasts

more for e - - - ver e - - - ver

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

The LORD is great and great his might, his glo-ry

The LORD is great - - and great his might his glo-ry

The LORD is great - - and great his might his glo-ry

ff

pizz.

ever for ever for e - - - - -

pizz.

- - - for ever e - ver more for ever for e - - - - -

pizz.

e - - - ver more for ever his glo - ry lasts for

pizz.

ever ever e - ver more for ever for e - - - - -

pizz.

lasts for e - ver more for ever for e - - - - -

pizz.

lasts for e - ver more for ever for e - - - - -

pizz.

lasts for e - ver more for ever his glo - ry lasts his

pizz.

for:

ver, for e - ver and e - ver more His

for

ver e - ver e - ver and e - ver more

for:

glo - ry e - ver e - ver and e - ver more

for

ver and e - ver and e - ver more

for:

ver e - ver e - ver and e - ver more

for:

ver e - ver e - ver and e - ver more

for:

glo - ry lasts for e - ver and e - ver more

fmo

glory lasts for ever and for e - ver

The LORD is great . . and great his might . . his glory lasts for ever and for e - ver

The LORD is great . and great his might for ever e ver

more his glo - - - ry lasts for ever

more, lasts - - - - - for ever e - ver

more for e - - - ver e - - - ver e - - - ver

The LORD is great - - & great his might - - his glory lasts for ever ever e - ver

The LORD is great & great his might his glory lasts for e - ver

The LORD is great & great his might his glory lasts for e - ver

The LORD is great & great his might his glory lasts for e - ver

His glory lasts for e - - ver and e - - ver more

more his glory lasts for e - - ver and e - - ver more

more his glory lasts for e - - ver more

more his glo - - ry lasts for e - - ver more

more for e - - ver and e - - ver and e - - ver more

more for e - - ver e - - ver e - - ver more

more for e - - ver e - - ver e - - ver more

fmo

And God said let the earth bring forth the living creature after his

Recitativo.

kind cattle and creeping thing, and beasts of the earth after their kind.

RAPHAEL.

Presto Strait opening her fertile womb

for. *Recit. vo.* *piu.*

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

grown. cheerful roaring

piu. *ff* *f* *tr* *fmo*

stands the tawny li-on

for:

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics 'stands the tawny li-on'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. A 'for:' marking is placed above the piano part.

In sudden leaps the flexible tyger appears.

Presto

for:

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics 'In sudden leaps the flexible tyger appears.' The tempo is marked 'Presto'. The piano accompaniment is highly rhythmic and complex. A 'for:' marking is placed above the piano part.

This block shows the piano accompaniment for the second system, which is highly rhythmic and complex, featuring many sixteenth notes and chords.

the nimble stag bears up his branching head

ff

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics 'the nimble stag bears up his branching head'. The piano accompaniment is highly rhythmic and complex. A 'ff' marking is placed above the piano part.

with flying mane and fiery look im -

- patient neighs the sprightly steed

Andante

dolce

pia.

The cat - tle in herds al - rea - dy seeks his food on

pia.

fields and meadows green.

And

dolce

pia.

o'er the ground, as plants, are spread, the fleecy, meek and bleating

The first system features a vocal line in treble clef with a key signature of two sharps (D major) and a common time signature. The lyrics are "o'er the ground, as plants, are spread, the fleecy, meek and bleating". Below it is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part consists of sustained chords and simple rhythmic patterns.

flocks, unnumber'd as the sands. In whirls a - -

The second system continues the vocal line with lyrics "flocks, unnumber'd as the sands. In whirls a - -". The piano accompaniment is highly rhythmic, featuring a dense texture of sixteenth-note patterns in both hands, marked with *pp* (pianissimo).

- - rose the hosts of insects.

Adagio

The third system has lyrics "- - rose the hosts of insects." and includes the tempo marking "Adagio". The piano accompaniment continues with rhythmic patterns, but the tempo is slower. A *rit.* (ritardando) marking is present in the piano part.

In long dimensions creeps with sinuous trace the worm.

a tempo

The fourth system has lyrics "In long dimensions creeps with sinuous trace the worm." and includes the tempo marking "a tempo". The piano accompaniment features a mix of sustained chords and rhythmic patterns, with a *fz* (forzando) marking in the piano part.

RAPHAEL.

Maestoso

The first system of music features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is *Maestoso*. The piano part begins with a *for.* (forte) dynamic and includes several *fz* (forzando) markings. The vocal line consists of a few notes, mostly rests.

Now heav'n in

The second system continues the vocal and piano parts. The vocal line has the lyrics "Now heav'n in". The piano accompaniment features *fz* markings and a *p* (piano) dynamic marking. The vocal line has a few notes and rests.

fullest glo - - - ry shone earth smiles in

The third system continues the vocal and piano parts. The vocal line has the lyrics "fullest glo - - - ry shone earth smiles in". The piano accompaniment features a *pia.* (pianissimo) dynamic marking. The vocal line has a few notes and rests.

all her rich at - tire

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "all her rich at - tire". The piano accompaniment features *for.* and *fz* markings. The vocal line has a few notes and rests.

The room of air with fowl is

piu.

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a series of notes. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *piu.* is placed above the piano part.

fill'd the wa - - ter swell'd by shoals of fish

Detailed description: This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps. The vocal line continues with notes and rests. The piano accompaniment maintains the rhythmic pattern. A fermata is placed over the final note of the vocal line.

by hea - - vy beasts the ground is trod by

fz *p*

Detailed description: This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps. The vocal line continues with notes and rests. The piano accompaniment features a more complex rhythmic pattern. Dynamic markings of *fz* and *p* are present.

hea - - vy beasts the ground is trod.

fz
for.

Detailed description: This system contains the fourth line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps. The vocal line concludes with a final note. The piano accompaniment continues with a rhythmic pattern. Dynamic markings of *fz* and *for.* are present.

But all the work was not com-

fz

pia.

- - plete, but all the work was not complete there wanted

for.

yet that wondrous being that grateful should God's pow'r ad - -

pia.

pia.

- - mire with heart and voice his goodnefs praise

for.

pia.

for.

but all the work was not complete. There wanted

rit.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are a piano accompaniment in treble and bass clefs. The lyrics 'but all the work was not complete. There wanted' are written below the vocal line. A 'rit.' (ritardando) marking is placed below the piano accompaniment.

yet that wond'rous being, that grateful should God's pow'r - admire with

This system contains the next two staves of music. The vocal line continues with the lyrics 'yet that wond'rous being, that grateful should God's pow'r - admire with'. The piano accompaniment continues with similar rhythmic patterns.

heart and voice his goodness praise that

mp

This system contains the third two staves of music. The vocal line includes a triplet of eighth notes and the lyrics 'heart and voice his goodness praise that'. The piano accompaniment features a triplet of eighth notes in the bass line. A 'mp' (mezzo-piano) marking is present.

grate - - ful should God's pow'r admire with heart and voice with.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'grate - - ful should God's pow'r admire with heart and voice with.'. The piano accompaniment continues with a similar texture.

heart with heart and voice his

for.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'heart with heart and voice his' are written below the staff. The bottom two staves are piano accompaniment in bass and treble clefs, respectively. The word 'for.' is written below the piano part.

goodness praise with heart and voice, with

for.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics 'goodness praise with heart and voice, with'. The bottom two staves are piano accompaniment. The word 'for.' is written below the piano part.

heart and voice his good - ness praise.

piu. *for.*

Detailed description: This system contains the third and fourth staves of music. The top staff concludes the vocal line with the lyrics 'heart and voice his good - ness praise.'. The bottom two staves are piano accompaniment. The word 'piu.' is written below the piano part, and 'for.' is written below the vocal line.

Detailed description: This system contains the final two staves of music on the page. The top staff is empty, and the bottom two staves are piano accompaniment in bass and treble clefs, respectively, concluding the piece.

URIEL.

Piano
Forte

And God cre-a-ted man in his own Image. In the Image of

Recitativo

God cre-a-ted he him. Male and female cre-a-ted he them. He breath-ed

into his nostrils the breath of life, and man became a living soul.

URIEL.

Piano
Forte

ARIA. Andante.

pia.

for.

In na-tive worth and honour clad, with beau-ty, cou - rage,

piv.

strength adorn'd, to heav'n e-rect and tall he stands a man the

Cres.

LORD, and KING of na -- ture all.

for. *piv.* *for.*

the large and arched front sublime. of

piu. *for.*

wisdom deep declares the seat and in his eyes with

piu. *fz*

brightness shines the soul, the breath and i - - mage

for. *piu.* *tr*

of his God.

And in his eyes with bright - nefs shines the soul, the

piu. *for.*

pmo
breath and i - - - mage of his God.

pmo *for.* *fz* *fz*

With fondness leans up -

p *p*

- - on his breast the partner for him form'd a wo - man fair, and

graceful spouse, a woman fair and grace-ful spouse Her

pp

soft-ly smiling virgin looks of flow-ry spring the

mirror be--speak him love

'love - and joy - and blifs Her softly smiling virgin looks,

of flow' - - ry spring the mirror be - -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

- - speak him love love - - and

The second system continues the vocal and piano parts. The vocal line has a half rest followed by notes for 'speak', 'him', 'love', and 'love'. The piano accompaniment provides harmonic support with various chordal textures.

joy and blifs bespeak him love and joy - -

The third system shows the vocal line with notes for 'joy and blifs', 'bespeak him', and 'love and joy'. The piano accompaniment features a more active, rhythmic pattern in the right hand.

- - and blifs

The fourth system concludes the vocal phrase with 'and blifs'. The piano accompaniment includes dynamic markings: *fz* (forzando) and *p^{mo}* (piano primo). The system ends with a double bar line.

RAPHAEL.

And God saw ev'ry thing that he had made; and be-

Piano
Forte

Recitativo.

hold it was ve-ry good; and the heaven-ly choir in song di-

-vine thus closed the sixth day

CORO.

Soprano

Alto

Tenore

Basso

Piano

Forte

Vivace.

for. fz

Atchieved is the glorious work

Atchieved is the glorious work the LORD beholds it

Atchieved is the glorious work

Atchieved is the glorious work the LORD beholds it

the LORD beholds it and is pleas'd the LORD beholds it and is

and is pleas'd the LORD is pleas'd the LORD beholds it and is

the LORD beholds it and is pleas'd the LORD beholds it and is

and is pleas'd, the LORD beholds it and is pleas'd, the LORD beholds it and is

pleas'd In lofty strains let us - - re -

pleas'd In lofty strains let us rejoice let us re -

pleas'd In lofty strains let us - - rejoice, in lofty strains let us re - -

pleas'd In lofty strains let us - - rejoice let us rejoice In lofty

- - joice in lof - - - - - ty strains let us rejoice!

- - joice in lofty strains let us rejoice let us rejoice! Our song let

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

strains in lof - - - - - ty strains let us rejoice!

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

be the praise of God, the praise of God the praise of God! in lofty strains let us re -
 Our song let be the praise of God the praise of God! in lofty strains let us re -
 Our song let be the praise of God the praise of God! in lofty strains let us re -
 Our song let be the praise of God the praise of God! in lofty strains let us re -

- - joice! Our song let be the praise of God! in lofty strains let us re -

- - joice! Our song let be the praise of God! in lofty strains let us re -

- - joice! Our song let be the praise of God! in lofty strains let us re -

- - joice! Our song let be the praise of God! in lofty strains let us re -

The first system consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

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

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

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

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

The second system consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

The third system consists of two staves for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music concludes with a double bar line.

GABRIEL.

On thee each li - - ving

URIEL.

On thee each li - - ving

Poco Adagio.

Cantabile.

soul a - - waits from thee, O LORD they beg their meat

soul a - - waits from thee, O LORD they beg their meat

thou o - - penest thine hand thou o - - penest thine hand and

thou o - - penest thine hand thou o - - penest thine hand and

sat - - ed, and sat - - ed all - - they are on thee, on

sat - - ed, and sat - - ed all - - they are on thee, on

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

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are 'sat - - ed, and sat - - ed all - - they are on thee, on'. The second system is identical to the first. The piano accompaniment features dynamic markings of *fz* and *p* alternating.

thee each living soul awaits; from thee o LORD they beg their meat; thou

thee each living soul awaits; from, thee o LORD they beg their meat; thou

fz

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are 'thee each living soul awaits; from thee o LORD they beg their meat; thou'. The second system is identical to the first. The piano accompaniment features a dynamic marking of *fz* at the end.

o - penest thy hand and sat - - ed, and sat - - ed all - - they

o - penest thy hand and sat - - ed, and sat - - ed all - - they

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are 'o - penest thy hand and sat - - ed, and sat - - ed all - - they'. The second system is identical to the first.

GABRIEL.

Thou lett'st thy breath go

URIEL.

Thou lett'st thy breath go

RAPH:

va - nish into dust.

Thou lett'st thy breath go

forth again

And life with vi - gour fresh re - turns

forth again

And life with vi - gour fresh re - turns Re -

forth again

And life with vi - gour fresh re - turns Re -

Re - - vived earth un - folds new force and new de - - lights

- - vi - - ved earth unfolds new force and new delights and new de - lights

- - vi - - ved earth unfolds new force and new delights and new de - lights. Re - -

Re - viv - ed earth un - - folds new force and new de - lights

- - viv - ed earth un - folds new force and new de - lights new force and new de -

ten:

ten:

pmo

new force and new de - lights And life with vigour

new force and new de - lights And life with vigour fresh returns; re -

lights new force and new de - lights And life with vigour fresh returns; re -

fz *pia.*

fresh returns; re - viv - ed earth un - folds new force and new de - lights

viv - ed earth unfolds new force and new delights and new de - lights

viv - ed earth unfolds new force and new delights and new de - lights Re

p^{mo}

Re - viv - ed earth un - folds new force and new de - lights

Re - viv - ed earth unfolds new force and new de - lights

- - viv - ed earth un - folds new force and new de - lights new force and new de -

ten. ten.

new force and new de - lights.

new force and new de - lights.

- - lights new force and new de - lights.

pia. *for.*

Segue CORO

CORO

Soprano

Atchieved is the glo - rious work;

Alto

Atchieved is the glo - rious work; our song let be the

Tenore

Atchieved is the glo - rious work;

Basso

Atchieved is the glo - rious work; our song let be the

Vivace.

Piano Forte

for:

our song let be the praise of God the praise of

praise of God the praise of God the praise of

our song let be the praise of God the praise of

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

tr

God the praise of God

God the praise of God

God the praise of God He sole on high

God the praise of God Glory to his name for e - - - ver, He

Glo - - ry to his name for e - - - ver he sole on

He sole on high exalted

exalted reigns al - le - luja, al - lelu - ja, al - le - lu - ja

sole on high exalted reigns al - lelu - ja, al - le - lu - ja

high exalt-ed reigns - - al-le-lu-ja he sole on high

reigns al-le - - lu-ja

Glo - - ry to his name for e - - - ver al-le-lu-

Glo - - ry to his name for e - - - ver he

ex-alted reigns.

Glo - - ry to his name for e - - - ver He sole on

- ja, al-le-lu - ja Glo - - - ry to his name for e - - - ver he

sole on high exalt-ed reigns he sole on high

Glo - - - ry to his name for e - - - ver He sole on

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

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

ex - alt - ed reigns al - le - - lu - ja

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

reigns al - le - - lu - - ja he sole on high exalt - ed

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

le - lu - ja Glo - ry to his name for e - - - - -

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

ja he sole on high ex - - alt - - - ed reigns al - le - lu -

Glo - ry to his name for e - - ver, glo - - - ry to his name for e - - -

tr

- - - ver al - le - lu - - ja

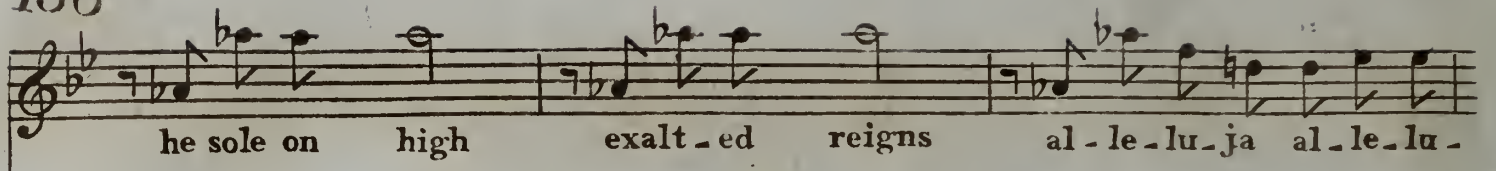
al - le - lu - ja al - le - lu - - ja Glo - ry to his name for

- - ja Glo - - ry to his name for e - - - - - ver al - le - - lu - -

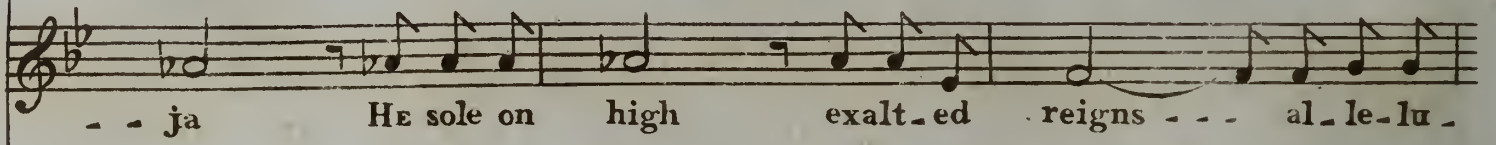
- - ver Glo - - - ry to his name for e - - - ver al - -

He sole on high, he sole on high exalted reigns
 e - - ver alle - lu - ja. He sole on high, he sole on high ex - alt - ed
 - - - ja, al - le - lu - - ja
 - - le - lu - ja al - le - lu - ja

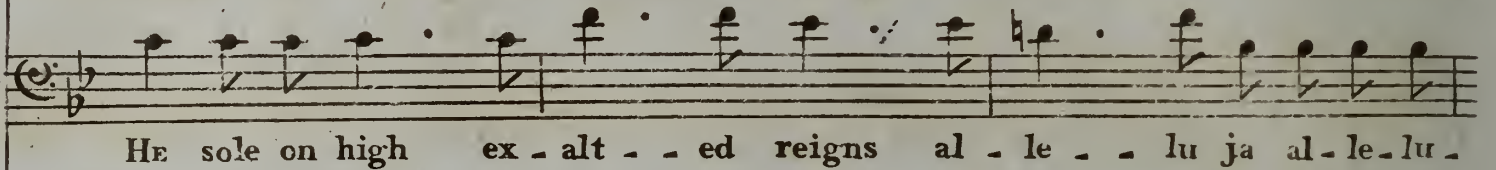
ex - - alt - - ed reigns al - le - - lu - - ja
 reigns ex - alt - ed reigns al - le - - lu - ja al - le - lu - ja al - le - lu -
 Glo - - ry to his name for e - - - - - ver
 Glo ry to his name for



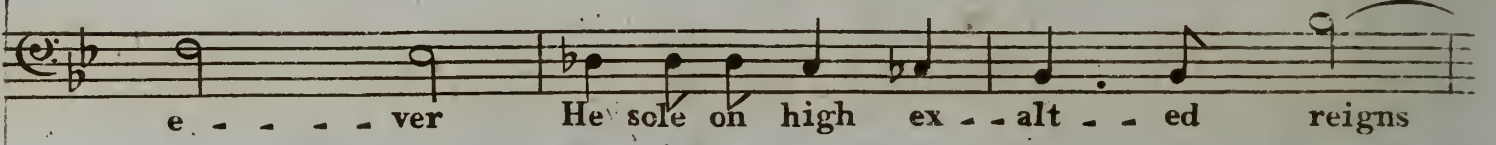
he sole on high exalt-ed reigns al-le-lu-ja al-le-lu-



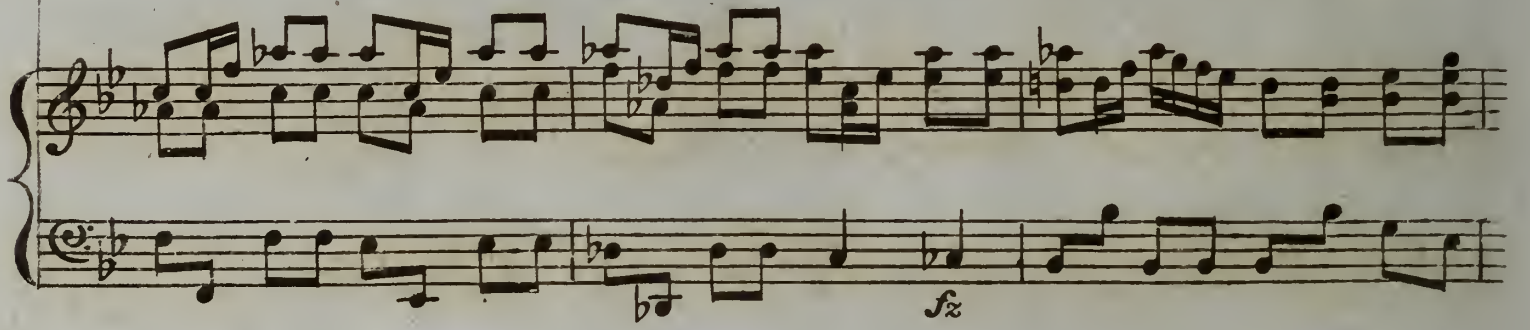
- - ja HE sole on high exalt-ed reigns - - - al-le-lu-



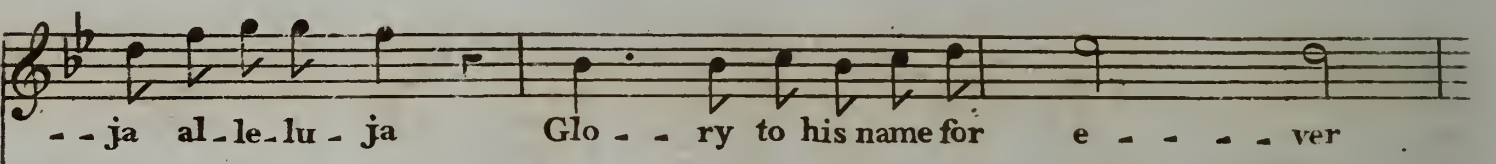
HE sole on high ex - alt - - ed reigns al - le - - lu ja al-le-lu-



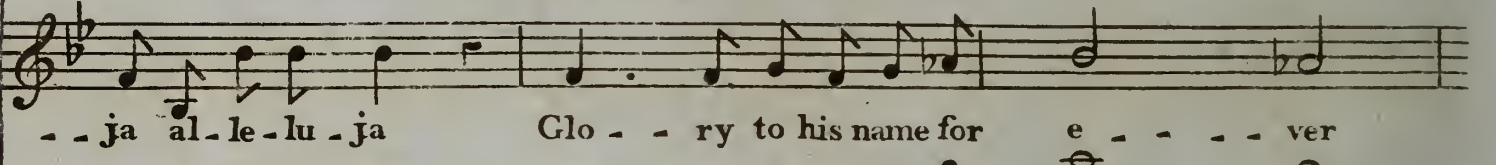
e - - - - ver He sole on high ex - alt - - ed reigns



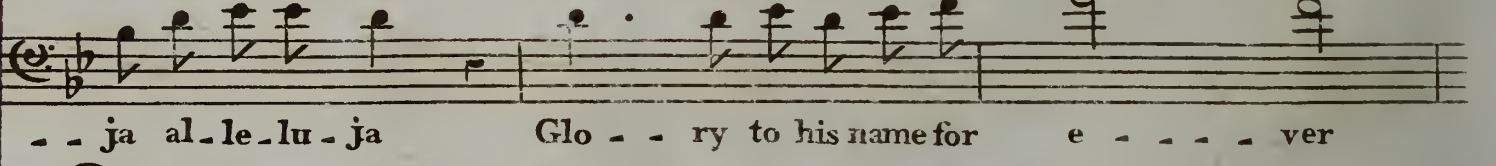
fz



- - ja al-le-lu-ja Glo - - ry to his name for e - - - - ver



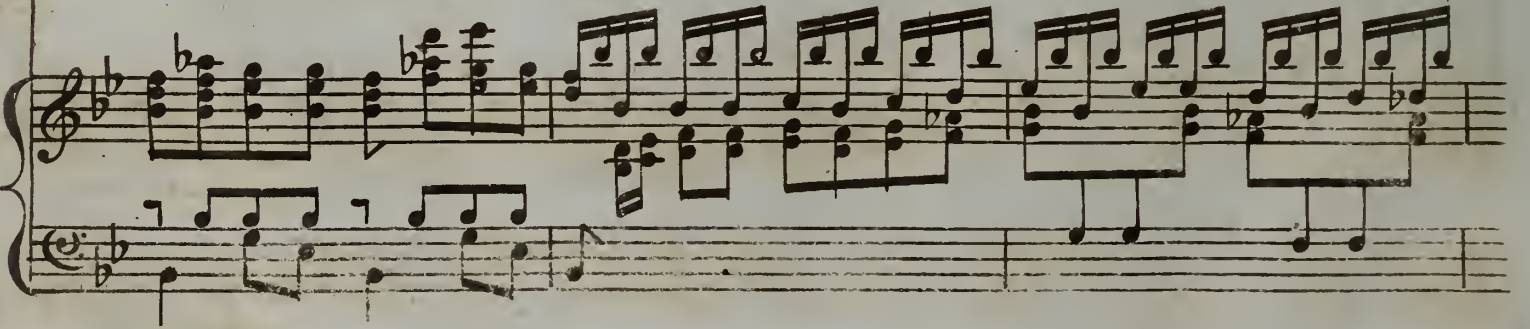
- - ja al-le-lu-ja Glo - - ry to his name for e - - - - ver



- - ja al-le-lu-ja Glo - - ry to his name for e - - - - ver



- - - al-le-lu-ja



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

al-le-lu-ja al-le-lu-ja Glo-ry to his name for

al-le-lu-ja al-le-lu-ja Glo-ry to his name for

al-le-lu-ja al-le-lu-ja. Glo-ry to his name for

al-le-lu-ja. Glo-ry to his name for e-ver

e-ver al-le-lu-ja Glo-ry to his name for

e-ver al-le-lu-ja

e-ver Glo-ry to his name for e-ver

Glo - ry to his name for e - - - ver He sole on high

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

Glo - ry to his name for e - - - ver for e - - - - ver

Glo - ry to his name for e - - - ver He sole on high ex -

exalted reigns - - - he sole on high exalt-ed reigns

- - - alt - - - ed reigns - - - - - al-le-lu-

he sole on high exalt-ed reigns al-le-lu - - ja

- - - alt - - - ed reigns - - - - - al-le-lu-

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

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

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

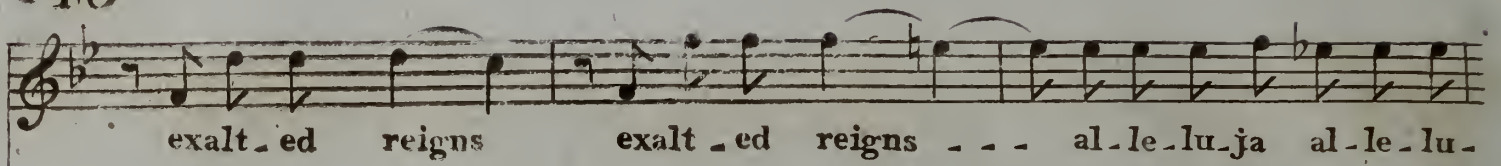
- - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja He sole on high - -

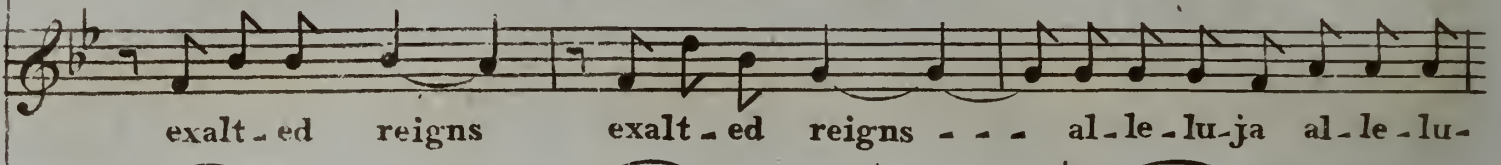
- - ja al - le - lu - ja al - le - lu - ja. He sole on high - -

- - ja al - le - lu - ja al - le - lu - ja He sole on

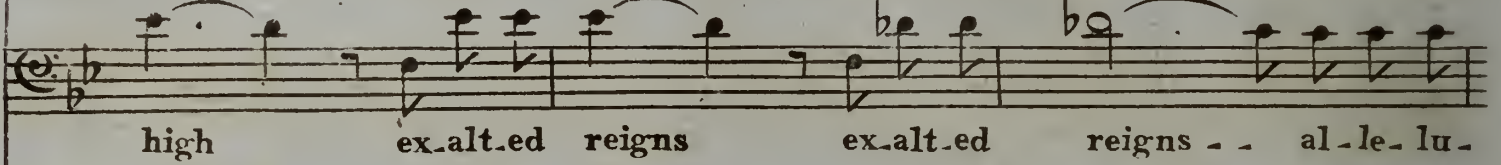
al - le - lu - ja He sole on



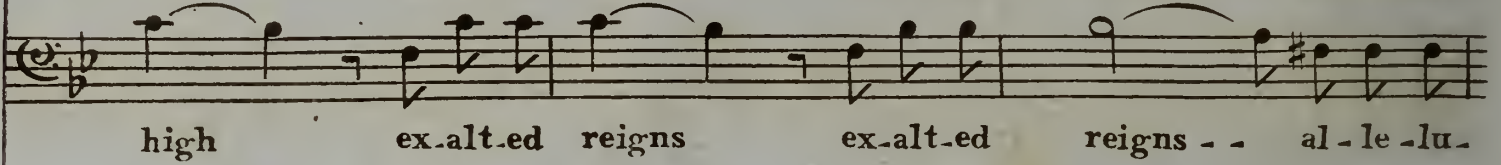
exalt-ed reigns exalt-ed reigns - - - al-le-lu-ja al-le-lu-



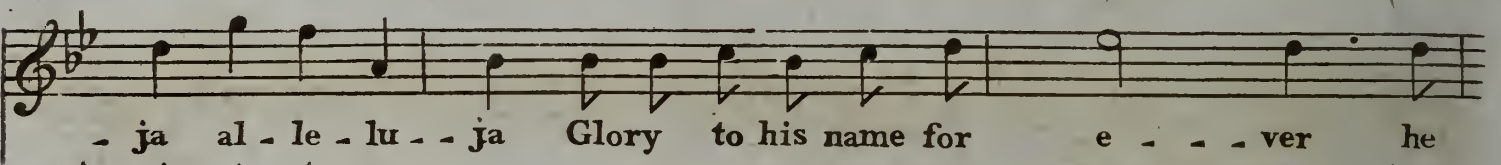
exalt-ed reigns exalt-ed reigns - - - al-le-lu-ja al-le-lu-



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



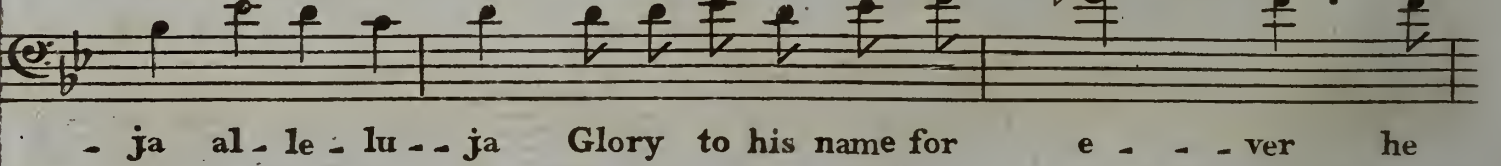
high ex-alt.ed reigns ex-alt.ed reigns - - al-le-lu-

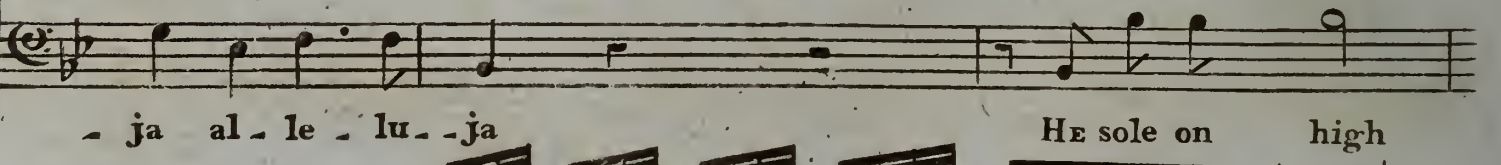
- ja al-le-lu- - ja Glory to his name for e - - - ver he



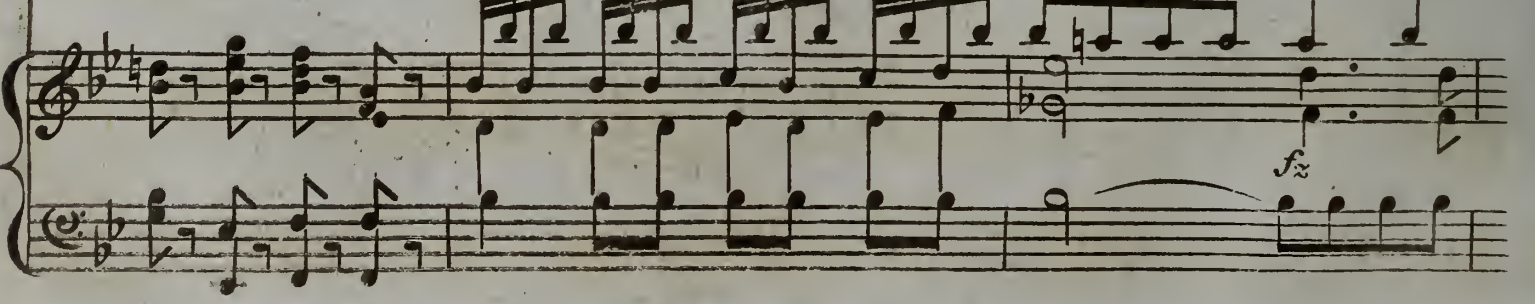
- ja al-le-lu- - ja He sole on high



- ja al-le-lu- - ja Glory to his name for e - - - ver he



- ja al-le-lu- - ja He sole on high



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

exalt - ed reigns exalt - ed reigns exalt - ed reigns

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

exalt - ed reigns exalt - ed reigns exalt - ed reigns

fz *fz* *fz*

fz

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

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

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

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

8 8

END OF PART THE SECOND.

Recit: Largo

Piano
Forte.

for. Cantabile

(Skarratt Sculp)

URIEL.

In rosy mantle ap - pears by tunes sweet awak'd the

morning young and fair. From

the ce - lestial vaults pure har - mony descends on ravish - ed

earth. Behold the blissful pair, where

hand in hand they go their flaming looks express what feels the grate - - ful heart A louder praise of God their lips shall utter soon Then let our voices ring u - ni - ted with their song.

più moto

Detailed description: This is a page of a musical score, numbered 144. It features a vocal line and a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "hand in hand they go their flaming looks express what feels the grate - - ful heart A louder praise of God their lips shall utter soon Then let our voices ring u - ni - ted with their song." The piano part includes a section marked "più moto" (faster). The score is arranged in five systems, each with a vocal staff and a grand staff (treble and bass clefs).

EVE.

By

ADAM.

Adagio

Piano
Forte

thee with blifs, O boun-teous LORD the

By thee with blifs, O boun-teous

heav'n and earth are stor'd; this world so

LORD the heav'n and earth are stor'd this world so

great so wonderful thy might - - - y hand - - has

great so wonderful thy mighty hand - - - - - has

fram'd; this world so great so wonderful

fram'd this world so great so

thy might - - - y hand - - - has fram'd By

wonderful thy might - - y hand - - - - - has fram'd.

Segue Coro

thee with blifs O boun- teous LORD the

ADAM By thee with blifs O bounteous LORD the

Soprano For e- ver blest-ed be his pow'r! For e- ver blest-ed be his

Alto For e- ver blest-ed be his pow'r! For e- ver blest-ed be his

Tenore For e- ver blest-ed be his pow'r! For e- ver blest-ed be his

Basso For e- ver blest-ed be his pow'r! For e- ver blest-ed be his

Coro For e- ver blest-ed be his pow'r! For e- ver blest-ed be his

heav'n and earth are stord. This world so

heav'n and earth are stord. This world so

pow'r His name be ever mag- ni- fy'd

pow'r His name be ever mag- ni- fy'd

pow'r His name be ever mag- ni- fy'd

pow'r His name be ever mag- ni- fy'd

great so wonderful *fiv.* thy might - - - y hand - - - has

great so wonderful *fiv.* thy might - - - y hand has

his name his name be e - - ver mag - ni - fy'd

his name his name be e - - ver mag - ni - fy'd

his name his name be e - - ver mag - ni - fy'd

his name his name be e - - ver mag - ni - fy'd

fram'd. This world so great so wonderful thy

fram'd. This world so great so wonderful thy

his name for ever mag - ni - fy'd his name his name

his name for ever mag - ni - fy'd his name his name

his name for ever mag - ni - fy'd his name his name

his name for ever mag - ni - fy'd his name his name

might - - - y hand - - has fram'd thy mighty hand has
 might - - - y hand has fram'd thy mighty hand - - has
 be e - ver mag - ni - fy'd be mag - - - ni -
 be e - ver mag - ni - fy'd be mag - - - ni -
 be e - ver mag - ni - fy'd be mag - - - ni -
 be e - ver mag - ni - fy'd be mag - - - ni -

fram'd thy might - y hand has fram'd
 fram'd thy might - y hand has fram'd
 - - fy'd be mag - - - ni - - - fy'd
 - - fy'd be mag - - - ni - - - fy'd
 - - fy'd be mag - - - ni - - - fy'd
 - - fy'd be mag - - - ni - - - fy'd

ADAM.

Allegretto

Of stars the

Piano
Forte

mezza voce *piu.*

fairest oh how sweet thy smile at dawning morn

for.

How brighten'st thou O sun, the day, thou eye and soul of

piu.

all! how brighten'st thou O sun, the day,

for. *piu.*

CORO. Soprano

Pro - claim in your ex - ten - ded
Alto

Tenore

Pro -

Pro - claim - - - pro -

A D A M.

Tutti

thou eye and soul of all. Proclaim in your ex - ten - ded

for:
Coro

course th'al - - mighty - - - y pow'r and praise of God and praise of

- - claim in your ex - ten - ded course proclaim th'al - mighty

- claim in your ex - - ten - - ded course pro - claim pro -

course

Pro -

God Pro - - claim - - proclaim - -
 pow'r and praise of God th'al - might - - y
 - claim th'almighty pow'r and praise of God
 - - claim in your ex - ten - ded course th'al - might - - y

th'almight-y pow'r and praise of God, and praise of God!
 pow'r and praise of God and praise of God, and praise of God!
 th'almight-y pow'r and praise of God, and praise of God!
 pow'r and praise of God and praise of God, and praise of God!

fin.

EVE.

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

for.

spread wide and ev'ry where, spread

pia.

wide his praise in cho - - ral songs a - bout

spread wide - - - - - and ev'ry where his praise in

A D A M.

cho - - - ral songs a - bout Ye strong and cumb'rous strong ele -

for. *piu.*

- ments who ceaseless changes make, who ceaseless changes make

Ye, ye dusky mists and dewy

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

EVE

Coro

155

Re - sound the praise of GOD our LORD! Re -

ADAM.

Re - sound the praise of GOD our LORD! Re -

Soprano

Re - sound the praise of GOD our LORD! Re -

Alto

Re - sound the praise of GOD our

Tenore

Re - sound the praise of GOD our

Basso

Re - sound the praise of GOD our

Re - sound the praise of GOD our

for.

... sound the praise of GOD our LORD!

... sound the praise of GOD our LORD!

LORD! Re - sound the praise of GOD our

LORD! Re - sound the praise of GOD our

LORD! Re - sound the praise of GOD our

LORD! Re - sound the praise of GOD our

for.

Great his name and great his might great his
 Great his name and great his might great his
 LORD! Great his name and great his might
 LORD! Great his name and great his might
 LORD! Great his name and great his might
 LORD! Great his name and great his might

fz

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

p
fin.

Detailed description: This is a page of a musical score, numbered 156. It features a hymn with multiple vocal parts and a piano accompaniment. The vocal parts are arranged in four systems, each with a treble and bass line. The lyrics are: "Great his name and great his might great his", "Great his name and great his might great his", "LORD! Great his name and great his might", "LORD! Great his name and great his might", "LORD! Great his name and great his might", and "LORD! Great his name and great his might". The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *fz* (forzando), *p* (piano), and *fin.* (fine). The score is in a key with one flat (B-flat major or D minor) and a common time signature.

EVE.

Ye purl - ing foun - tains tune his

praise, and wave your tops, ye pines

Ye plants ex - hale, ye flow - ers breathe

at him - your balm - y scent. Ye

plants ex - hale, ye flow - - ers breathe at him - - - - your

bal - my scent.
ADAM

Ye that on mountains stately tread, and ye,

that lowly creep Ye! ye birds that sing - - -

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

Ye li - - ving souls extol the LORD
 Ye li - - ving souls extol the LORD

Ye Ye
 Ye Ye
 Ye Ye

for. *fz*

him him ce - - - le -
 him him ce - - - le -

li - - - ving souls ex - tol the LORD him ce - - - le -
 li - - - ving souls ex - tol the LORD him ce - - - le -

li - - - ving souls ex - tol the LORD him ce - - - le -
 li - - - ving souls ex - tol the LORD him ce - - - le -

- brate, him magni - fy, him, him ce - le - brate him, him magni - fy.

- brate, him magni - fy, him, him ce - le - brate him, him magni - fy.

- brate, him magni - fy, him, him ce - le - brate him, him magni - fy.

- brate, him magni - fy, him, him ce - le - brate him him magni - fy.

- brate, him magni - fy, him him ce - le - brate him him magni - fy.

brate, him magni - fy, him, him ce - le - brate him him magni - fy.

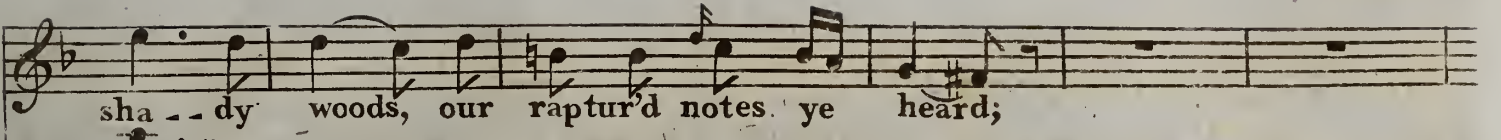
pizz.

EVE.

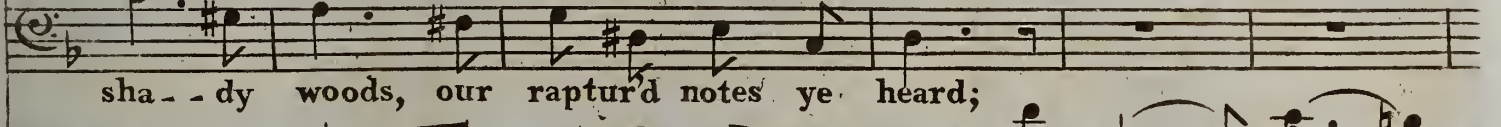
Ye val - lies, hills, and

A DAM.

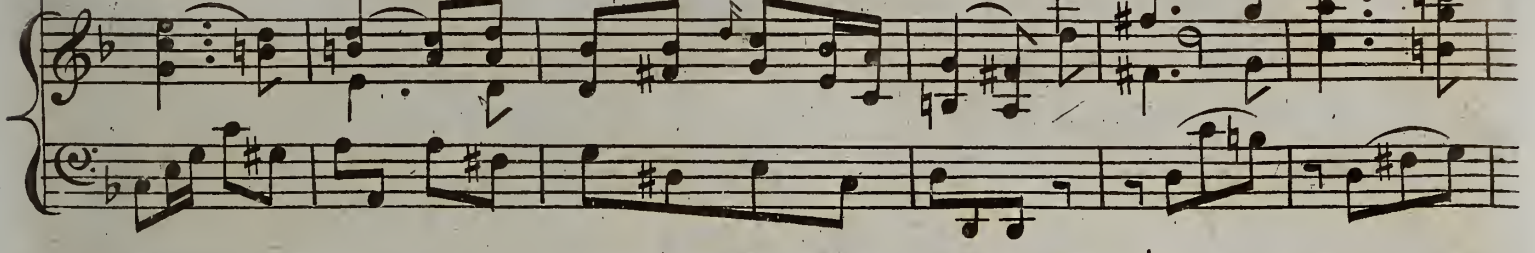
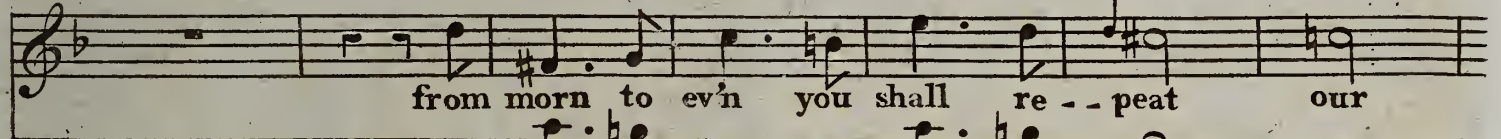
Ye val - lies, hills, and



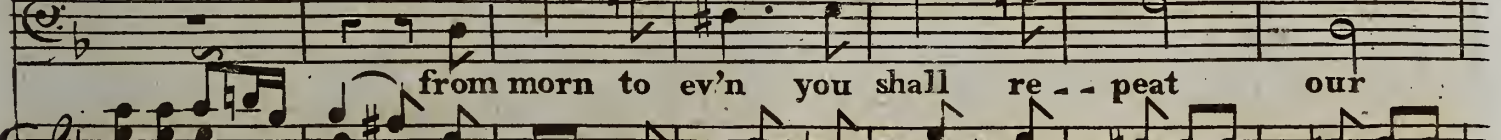
sha - - dy woods, our raptur'd notes ye heard;



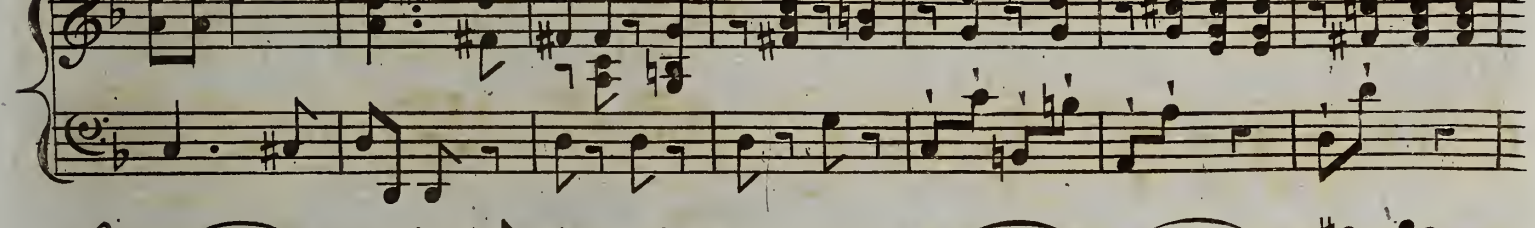
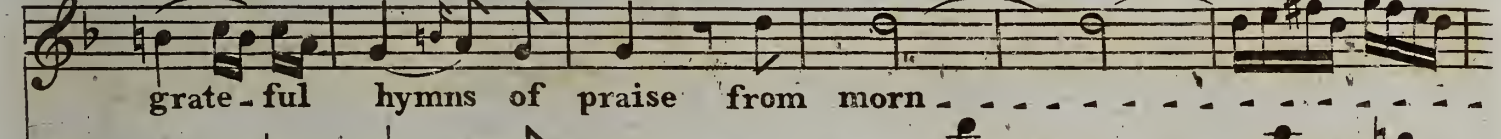
sha - - dy woods, our raptur'd notes ye heard;

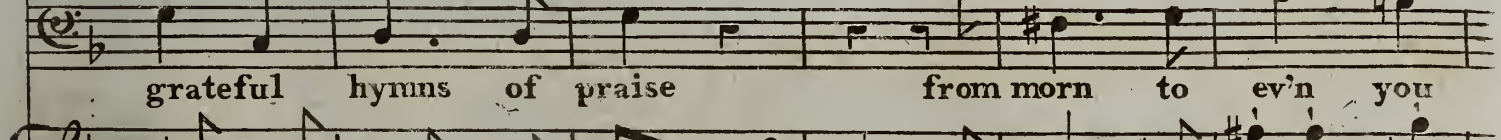
from morn to ev'n you shall re - - peat our



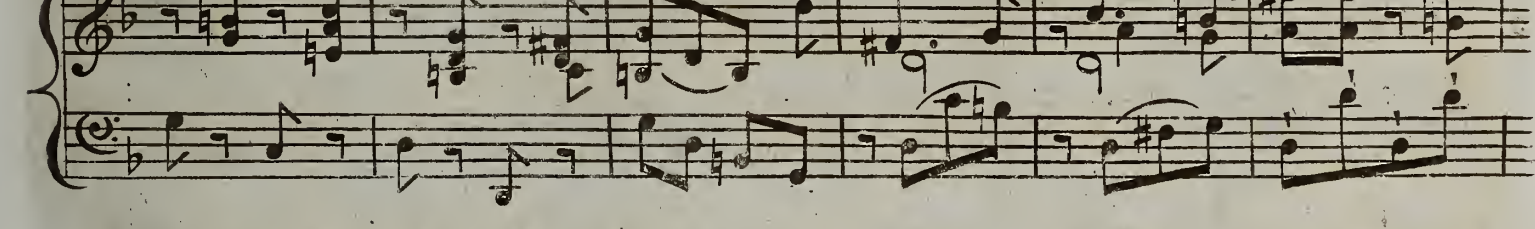
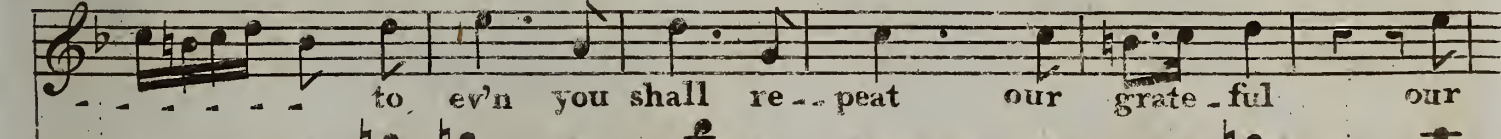
from morn to ev'n you shall re - - peat our

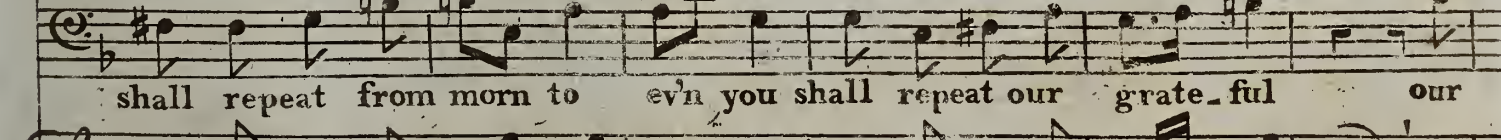
grate - ful hymns of praise from morn - -



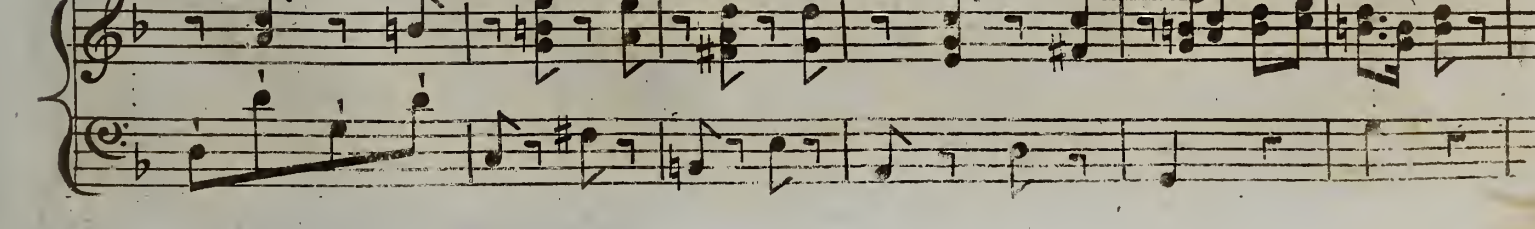
grateful hymns of praise from morn to ev'n you

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



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



grate - - - - ful hymns of praise

grate - - - - ful hymns of praise

Soprano Tutti.

pia. Hail! bounteous LORD!

Alto *pia.* Hail! bounteous LORD!

Tenore *pia.* Hail! bounteous LORD!

Basso *pia.* Hail! bounteous LORD!

pia. *Cres.*

Sopr: *Cres.* Al - - - might - - - - y *for.* hail! Thy word call'd

Alto *Cres.* Al - - - might - - - - y *for.* hail! Thy word call'd

Tenore *Cres.* Al - - - might - - - - y *for.* hail! Thy word call'd

Basso *Cres.* Al - - - might - - - - y *for.* hail! Thy word call'd

for.

pia.
 forth this wond'rous frame. Thy pow'r a - dore the heav'n and

pia.
 forth this wond'rous frame. Thy pow'r a - dore the heav'n and

pia.
 forth this wond'rous frame. Thy pow'r a - dore the heav'n and

pia.
 forth this wond'rous frame. Thy pow'r a - dore the heav'n and

pia.

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

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

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

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

dore - - - the heav'n and earth. We praise thee now and

dore the heav'n and earth.

- - - dore - - - the heav'n and earth.

dore - - - the heav'n and earth. We praise thee now and

for.

e - - - ver more, We praise thee now and e - - - ver

We praise thee now and e - - - ver more we praise thee now and

We praise thee now and e - - - ver more we

e - - - ver more, We praise thee now and e - - - ver

more, and e - - - ver more, and e - ver more

e - - - ver more

praise thee now and e - - - ver more we praise thee now and e - ver more and

more, and e - - - ver more, and e - ver more We

This system contains the first two systems of a musical score. It features two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "more, and e - - - ver more, and e - ver more", "e - - - ver more", "praise thee now and e - - - ver more we praise thee now and e - ver more and", and "more, and e - - - ver more, and e - ver more We". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

We praise thee now, we praise thee now and e - - -

We praise thee now and e - - - ver more and e - - -

e - - - ver more and e - - - ver more

praise thee now and e - ver more and e - - - ver more. we praise thee now and

This system contains the second two systems of the musical score. It features two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "We praise thee now, we praise thee now and e - - -", "We praise thee now and e - - - ver more and e - - -", "e - - - ver more and e - - - ver more", and "praise thee now and e - ver more and e - - - ver more. we praise thee now and". The piano accompaniment continues with the same sixteenth-note pattern in the right hand and rhythmic bass line in the left hand.

- - - - - ver more We praise thee now and
 - - - - - ver more and e - - - - -
 We praise thee now and e - ver more and e - - - - - ver
 e - - - - - ver more We
 e - ver more and e - - - - - ver more We
 - - - - - ver more We
 more We praise thee now and e - - - - - ver
 praise thee now and e - - - - - ver more, we praise thee now and e - ver more, we

Detailed description: This is a musical score for a hymn, numbered 166. It features a vocal line and a piano accompaniment. The vocal line consists of several staves with lyrics: "ver more We praise thee now and", "ver more and e - - - - -", "We praise thee now and e - ver more and e - - - - - ver", "e - - - - - ver more We", "e - ver more and e - - - - - ver more We", "- - - - - ver more We", "more We praise thee now and e - - - - - ver", and "praise thee now and e - - - - - ver more, we praise thee now and e - ver more, we". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The score is arranged in a system of two systems, each containing vocal and piano parts.

praise thee now and e - - - ver more We praise thee now and
 ' praise thee now we praise thee now and e - - - ver more and
 more We praise thee now and e - - -
 praise thee now and e - - - ver more We praise thee now and

e - - - ver more, we praise thee now and e - - -
 e - - - ver more, we praise thee now and e - - -
 - - - ver more, we praise thee now and e - - -
 e - - - ver more, we praise thee now and e - - -

ver more Thy *piu.*

ver more Thy *piu.*

ver more Thy *piu.*

ver more Thy *piu.*

ver more Thy

piu.

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

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

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

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

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

- - dore the heav'n and earth, we praise - - - thee

- - dore the heav'n and earth, we praise - - - thee

- - dore the heav'n and earth, we praise - - - thee

- - dore the heav'n and earth, we praise - - - thee

now we praise thee now and e - ver more and

for. *fin.*

now we praise thee now and e - ver more and

for. *fin.*

now we praise thee now and e - ver more and

for. *fin.*

now we praise thee now and e - ver more and

for. *fin.*

for.

for:
e - - - ver more we praise thee now and e - ver more

for:
e - - - ver more we praise thee now and e - ver more

for:
e - - - ver more we praise thee now and e - ver more

for:
e - - - ver more we praise thee now and e - ver more

pia. for:

pia. for:
and e - - - ver more and e - - - ver

pia. for:
and e - - - ver more and e - - - ver

pia. for:
and e - - - ver more and e - - - ver

pia. for:
and e - - - ver more and e - - - ver

pia. for:

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

for:
 heav'n and earth; we praise thee now and e - -
for:
 heav'n and earth; we praise thee now and e - -
for:
 heav'n and earth; we praise thee now and e - -
for:
 heav'n and earth; we praise thee now and e - -

fmo

ver more and e - ver more and e - ver
ver more and e - ver more and e - ver
ver more and e - ver more and e - ver
ver more and e - ver more and e - ver

The first system of music consists of five staves. The top four staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics "ver more and e - ver more and e - ver" repeated four times. The fifth staff is a grand staff for piano accompaniment, with a treble and bass clef, containing a complex melodic and harmonic accompaniment.

more.
more.
more.
more.

The second system of music consists of five staves. The top four staves are vocal parts, each with a treble clef and a common time signature. They contain the word "more." repeated four times. The fifth staff is a grand staff for piano accompaniment, with a treble and bass clef, containing a complex melodic and harmonic accompaniment.

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

Piano
Forte

Recitativo

Allegro Now follow me, dear partner of my life

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

wonders ev'ry where. Then may'st thou feel and know the high degree of

blifs, the LORD allotted us, and with devo- ted heart his bounty ce- le-

-brate. Come come follow me, fol-low me, thy guide I'll be.

EVE.
O thou for whom I am! my help, my shield! my

all! Thy will is law to me. **Andante** So GOD our LORD or-

- dains, and from obedience, and from o--bedience

pia. *pia.*

grows my pride - - - and hap-pinefs

DUETTO.
ADAM.

Piano
Forte

Adagio

Cres. *p*

Detailed description: This system contains the first musical system. It features a vocal line at the top and a piano accompaniment below. The tempo is marked 'Adagio'. The piano part begins with a crescendo ('Cres.') and then a piano dynamic ('p'). The music is in 3/4 time and B-flat major.

Grace - - - ful consort!

fz *fz p*

Detailed description: This system contains the second musical system. The vocal line continues with the lyrics 'Grace - - - ful consort!'. The piano accompaniment features a forte dynamic ('fz') followed by a piano dynamic ('fz p').

At thy side - - soft - - - ly fly the golden hours

Detailed description: This system contains the third musical system. The vocal line continues with the lyrics 'At thy side - - soft - - - ly fly the golden hours'. The piano accompaniment provides harmonic support.

ev' - - ry moment brings new rapture, new rapture. ev'ry

fz *p*

Detailed description: This system contains the fourth musical system. The vocal line concludes with the lyrics 'ev' - - ry moment brings new rapture, new rapture. ev'ry'. The piano accompaniment features a forte dynamic ('fz') followed by a piano dynamic ('p').

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

fz *pia.*

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

pia. *f*

EVE.

Spouse - - - a - - dored at thy side - - pu - - - rest

pia.

joys o'erflow the heart Life and all I am all I

am is thine my re - ward my re - ward thy love shall

fz

be. Spouse a - - do - red! Life and all I am, all I

fz *rit.*

am is thine, my reward thy love shall be. Spouse a - dored, at thy side - purest

Graceful consort! at thy side - at thy side -

tr

joys - o'erflow the heart. Life and all - - I am is thine my re -

Soft - - - ly fly the golden hours ev'ry mo - - ment brings new

- ward, my reward thy love shall be Spouse a -- do - red! Life and
 rapture; ev'ry care is put to rest. Graceful consort! ev'ry

fz *p*

all I am, all I am is thine, my re - ward thy love shall be -
 moment brings new rap - ture, ev' - ry care is put to rest. Graceful

Allegro

Spouse a -- do - red! my re - ward, my reward thy love shall be
 consort! Graceful consort! ev'ry care, ev'ry care is put to rest

for.

A D A M.

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

Musical score for Adam's first part. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a flowing, arpeggiated accompaniment. The word *rit.* is written at the end of the piano part.

E V E.

The coolness of ev'n, O how she

Musical score for Eve's first part. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a flowing, arpeggiated accompaniment.

A D A M.

all restores

How grate - ful

Musical score for Adam's second part. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a flowing, arpeggiated accompaniment.

E V E.

is of fruits the savour sweet!

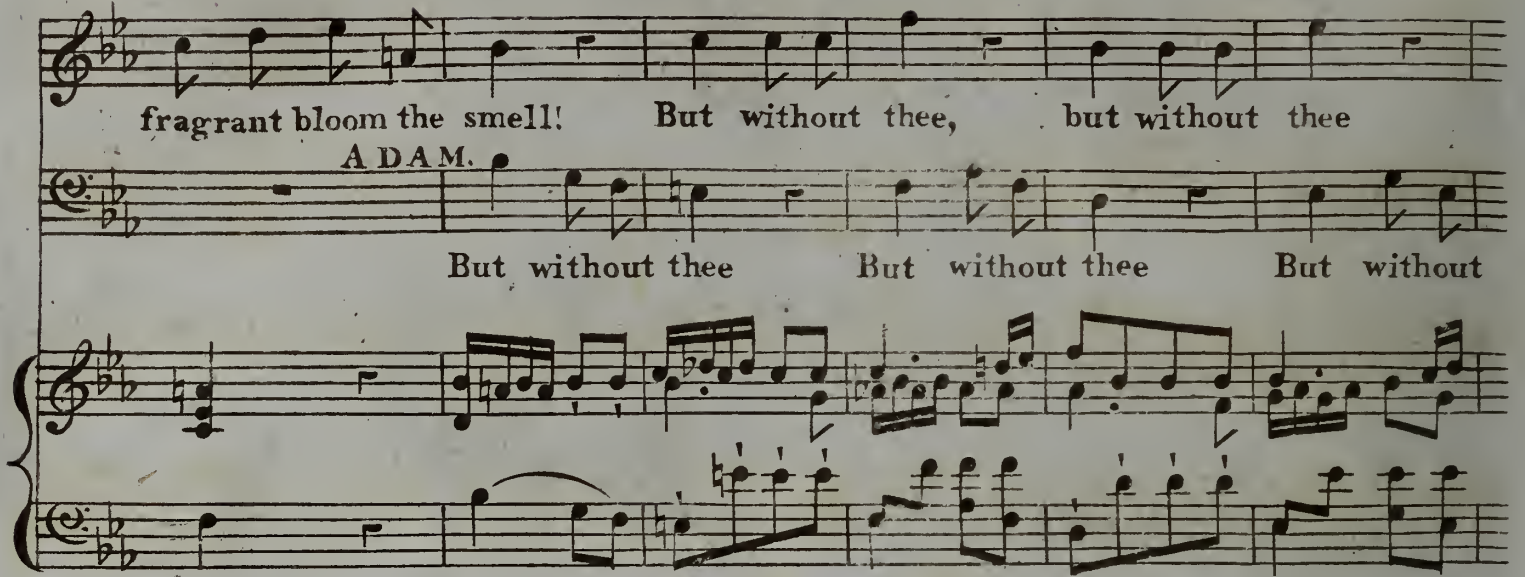
How pleasing is of

Musical score for Eve's second part. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a flowing, arpeggiated accompaniment.

fragrant bloom the smell! But without thee, but without thee

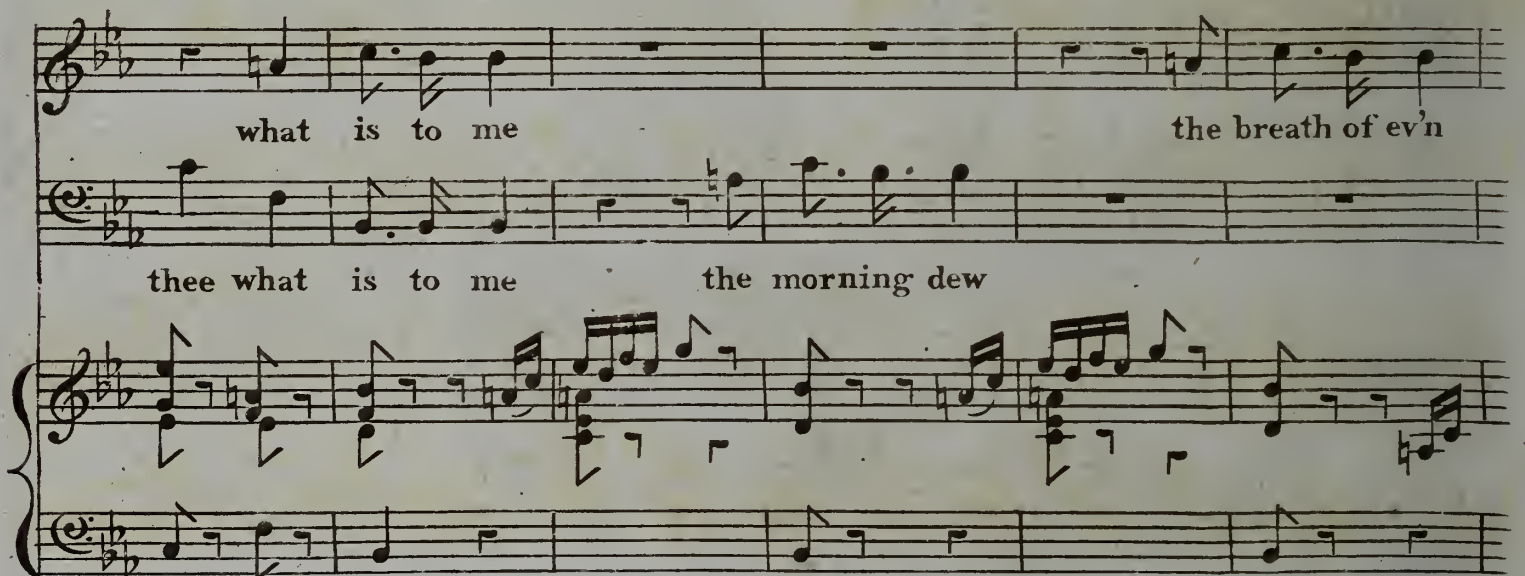
A DAM.

But without thee But without thee But without



what is to me the breath of ev'n

thee what is to me the morning dew



the fragrant bloom with

the sav'ry fruit with



thee with thee is ev'ry joy enhanc-ed with thee with
thee with thee is ev'ry joy enhanc-ed with thee with

for. pia.

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

for. pia.

thee is life in - cesant blifs thine thine
thee is life in - cesant blifs thine thine

thine it whole - - shall be

thine it whole - - shall be

for. *fz*

Detailed description: This system contains the first two systems of music. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system has a vocal line in bass clef and a piano accompaniment in bass clef. The piano accompaniment features chords and a melodic line with dynamic markings *for.* and *fz*.

with thee with thee with thee - - - - is life is life in -

with thee with thee with thee - - - - is life is life in -

piu. *for.* *piu.*

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line in treble clef and a piano accompaniment in bass clef. The fourth system has a vocal line in bass clef and a piano accompaniment in bass clef. The piano accompaniment features chords and a melodic line with dynamic markings *piu.* and *for.*.

- cefsant blifs thine, thine it whole, - it whole - - - -

- cefsant blifs thine, thine it whole, - it whole - - - -

p mo

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line in treble clef and a piano accompaniment in bass clef. The sixth system has a vocal line in bass clef and a piano accompaniment in bass clef. The piano accompaniment features chords and a melodic line with dynamic marking *p mo*.

shall be thine,
shall be thine,
fz *pia.*

thine it whole shall be
thine it whole shall be The dew-dropping
pia.

A D A M.

morn o how she quickens all
for.

E V E.

The coolness of ev'n o how she all restores
p *for.*

ADAM.

How grate-ful is -- of fruits the savour

EVE

sweet! How pleas-ing is of fragrant bloom the

smell! But without thee But without thee what is to me

But without thee But without thee But without thee what is to me

the breath of ev'n

the morning dew the sav'ry fruit

for:

the fragrant bloom! with thee, with
with thee, with

pia.

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'the fragrant bloom!' and 'with thee, with' and a piano accompaniment. The second system continues the vocal line with 'with thee, with' and the piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a 'pia.' (piano) dynamic marking.

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

for: pia.

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'thee is ev'ry joy en-hanc-ed' and 'with thee, with' and a piano accompaniment. The fourth system continues the vocal line with 'thee is ev'ry joy en-hanc-ed' and 'with thee, with' and the piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with 'for:' and 'pia.' dynamic markings.

thee de-light is e-ver new with thee,
thee de-light is e-ver new with thee,

for: pia.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'thee de-light is e-ver new' and 'with thee,' and a piano accompaniment. The sixth system continues the vocal line with 'thee de-light is e-ver new' and 'with thee,' and the piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with 'for:' and 'pia.' dynamic markings.

with thee, is life in - cessant blifs thine,
with thee, is life in - cessant blifs thine,

thine, thine it whole shall be
thine, thine it whole shall be

for: f_z

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

pia. *for:*

life, is life - in - cefsant blifs thine thine it whole - - shall

life, is life in - cefsant blifs thine thine it whole - - shall

p^{mo}

be. with thee is life in cefsant blifs

be. with thee is life in cefsant blifs

pia.

thine - - - thine - - - it whole shall be,

thine - - - thine - - - it whole shall be, - - -

Cres. *for.*

it whole - - - shall be - - - - -

- - - it whole shall be - - - - -

The first system consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal lines are in a major key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system, showing a continuation of the rhythmic and melodic patterns.

URIEL.

O happy pair, and always happy yet, if not misled by false con-

The third system introduces a vocal line for the character Uriel, starting with the lyrics "O happy pair, and always happy yet, if not misled by false con-".

Recitativo

The fourth system shows the piano accompaniment for the recitative section, characterized by sustained chords and a slower tempo.

- ceit ye strive at more than granted is, and more to know, than know you should.

The fifth system continues the vocal line for Uriel, with the lyrics "- ceit ye strive at more than granted is, and more to know, than know you should."

The sixth system shows the piano accompaniment for the final part of the recitative section, ending with a final chord.

CORO. Andante

Soprano

Sing the LORD ye voi - ces all! Utter, utter thanks, ye all his

Alto

Sing the LORD ye voi - ces all! Utter, utter thanks, ye all his

Tenore

Sing the LORD ye voi - ces all! Utter, utter thanks, ye all his

Basso

Sing the LORD ye voi - ces all! Utter, utter thanks, ye all his

Piano

f p f p f p f p
Andante

Forte

f p f p f p f p

works! Ce - - lebrate his pow'r and glory! Let his name resound on

works! Ce - - lebrate his pow'r and glory! Let his name resound on

works! Ce - - lebrate his pow'r and glory! Let his name resound on

works! Ce - - lebrate his pow'r and glory! Let his name resound on

f p f p f p for:

high - - - - -

Allegro

high - - - - -

The LORD is great; his praise shall last for

high - - - - - A - - - - -

Allegro

fx

for:

for:

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

aye. A - - - - - men. A - - - - -

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

The LORD is great his

ff

men. The LORD is great his praise shall last for

men.

The LORD is great his praise shall last for
praise shall last for aye, A

aye. 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

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

The LORD is great his praise shall last for aye A - - - - -

aye A - - - - - men. The LORD is great his

- - - - - for aye. The LORD is great his praise shall

- - - - - men. The LORD is

men A - - - - -

praise shall last for aye. A - - - - -

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

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

men. The LORD is great his

men. A

The LORD is great his praise shall last for aye. The LORD is

The LORD is great his praise shall last for aye. The LORD is

ff

praise shall last for aye shall last for aye. A

men A men The LORD is great his praise shall

great his praise shall last for aye. A men. A men. A

great his praise shall last for aye. A men. A men. A

fz

men. The LORD is great his praise shall last for aye

last for aye. The LORD is great his praise shall last for aye.

men; his praise shall last for aye

men, a men; his praise shall last for

Solo
A men A

Solo
A men A men

Solo
A men A men A

Solo
aye. A men A

piv.
aye. A men A

piv.

Tutti

men The LORD is

men. The LORD is great his praise shall

men. The LORD is great his

men. The LORD is great his

great his praise shall last

for aye shall last for aye.

The LORD is great his praise

The LORD is great his

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

A - - -

praise shall last for aye. his praise shall last for aye.

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

aye. A - - - - - men. The LORD is great his
 men. A - - - - - men.

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

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

The LORD is great his praise shall last for

praise shall last for aye. A - - - - - men. The LORD is

- - - - - men. The LORD is great his praise shall last for

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

aye. The LORD is great his praise shall last for aye.

great his praise shall last for aye. The LORD is great his praise shall

aye. A - - - - - men. The LORD is great his praise shall

men. The LORD is great his praise shall last for aye A

A men a men A men,

last for aye, shall last for aye. A men A men

last for aye. The LORD is great his praise shall

Solo men, a men, a men a

Solo a men, a men, a men

Solo a men a men a men, a

Solo last for aye. a men The LORD is great his

fia.

Tutti men. Sing the LORD, a *Solo* *Tutti* men. Utter thanks, a *Solo*

Tutti

Sing the LORD *Solo* utter thanks, *Solo*

men. Sing the LORD, a men, utter thanks, a praise shall last for aye. Sing the LORD, a men amen, utter thanks, The LORD is

for: pia. for: pia.

men, a men The LORD is great

The LORD is great

men, a men The LORD is great

great his praise shall last for aye. The LORD is great

ff

ff

aye. Sing the LORD utter thanks, the LORD is

aye. Sing the LORD utter thanks, the LORD is

aye. Sing the LORD utter thanks, the LORD is

aye. Sing the LORD utter thanks, the LORD is

aye. Sing the LORD utter thanks, the LORD is

fz *fz* *fmo*

great his praise shall last for aye. Amen, Amen.

great his praise shall last for aye. Amen, Amen.

great his praise shall last for aye. Amen, Amen.

great his praise shall last for aye. Amen, Amen.

great his praise shall last for aye. Amen, Amen.

FINIS.



