

Joseph
HAYDN

The Creation

Hob. XXI:2

Text: Gottfried van Swieten

Soli STB, Coro SATB
3 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti, Contrafagot
2 Corni, 2 Clarini, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso, Cembalo

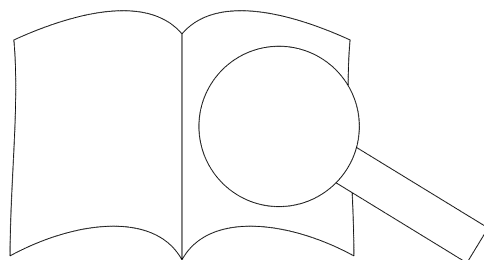
edited by
Wolfgang Gersthofer

Oratorien • Oratorios
Jrtext

Vocal score
Paul Horn



Carus 51.990/€



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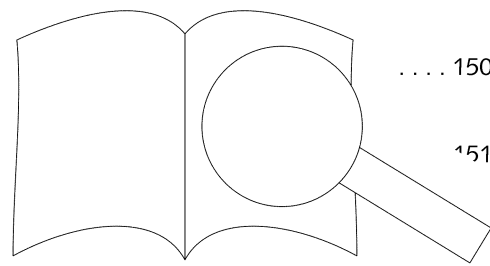
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Foreword

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

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

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

Haydn began the composition of *The Creation* in the fall of 1796 and may have completed it in spring 1797. On 30 April 1798 the work was premiered in a private performance before many invited (esteemed) guests at the palace of Count Schwarzenberg – with the participation of the Emperor. The musical direction fell to the hands of the composer. On the 19th of March 1799 the work was performed publicly for the first time, with 1,000 tickets the general public was admitted to the performance in the K. K. Court Theatre. The great success of the work led to the fact that Haydn's plan to publish the score was realized. The publication of the score had evidently favored the work throughout Europe.

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

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

In the meantime, generally speaking, the English text has been more favorably judged than the German text, according to modern points of criticism of the text.

The supposed weaknesses, e.g., the unaccented syllables, normal in the 18th and 19th centuries, which are characteristics of declamation are not to be regarded as in the beginning of No. 21, but as a deliberately introduced

It should be due to van Swieten's efforts to make the English text compatible to the composition (thus, the English text displays the firmness of the German "und seiner Hände Werk / als Firmament" and thus insures an appropriate correspondence between text and music).

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

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

² Gottfried Scholz, *Die Musikalische Welt*, Munich, 2008, pp. 100–101.

³ Concerning the English text, see the edition by Georg Feder, *Die Musikalische Welt*, Munich, 2008, pp. 100–101.

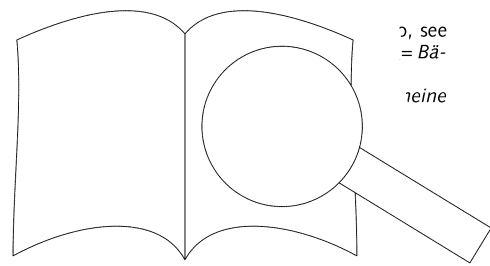
⁴ Gottfried von Swieten, *Die Musikalische Welt*, Munich, 2008, pp. 100–101.

⁵ AMZ I, note 100.

⁶ See Feder (a), pp. 100–101.

⁷ See Neil Jenkinson, *The English Text*, pp. 32–53.

⁸ See Joseph Schumann, *Die Musikalische Welt*, Munich, 2008, pp. 100–101.



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

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

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

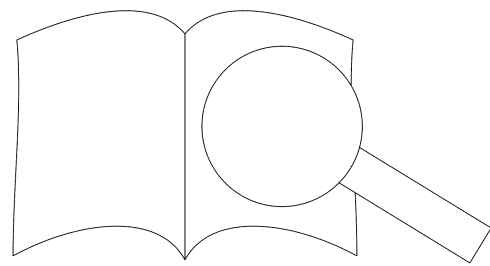
N = New Novello (*Joseph Haydn Schöpfung. Vocal Score*, ed. Novello, London, 1999);

O = Oxford University Press (*Joseph Haydn Schöpfung. The Creation*, ed. Oxford University Press, Oxford, 1999);

Leipzig, January 2008
 Translation: Wolfgang Gersthofer

For information, further reference material is available for

- GA (Carus 51.990/00)
- GA (Carus 51.990/01)
- GA (Carus 51.990/02)
- GA (Carus 51.990/03)
- GA (Carus 51.990/04)
- GA (Carus 51.990/05)
- GA (Carus 51.990/06)
- GA (Carus 51.990/07)
- Ins. vocal parts (set, Carus 51.990/19)



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The Creation

Hob. XXI:2

Joseph Haydn (1732–1809)

Part One

Text: Gottfried van Swieten (1733–1803)

Vocal score: Paul Horn

1. Introduction

The Representation of Chaos

GA 1a • N1 • O1

Largo
Tutti Archi Legni

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

7

Tutti

11

Va

Fg

16

pp

Tutti

A

22

Fl, Ob

f

p

f

ff

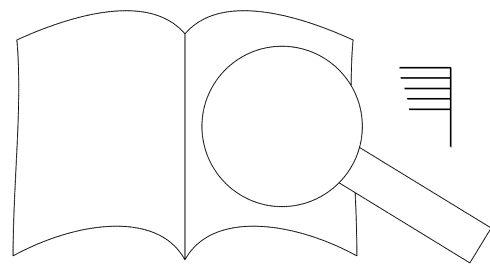
26

Ob

Cl

6

6



29 *fs* *fs* *fs* *fs* *p* Clt

32 *Archi* *sim.*

36 *Fl* 3

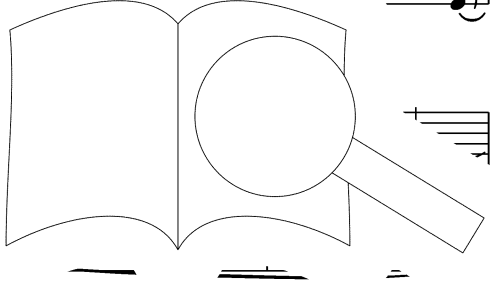
39 *Fl* *cresc.* *Tutti* *ff* 6

42 *p* *p* 3 3 7

46 *p* *f* *Tutti*

Archi *pp* *Oi* *Fg*

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53

Fl

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

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

Archi

64

Archi Clt

and the earth was with-out form and

70

and dark-ness was over the deep.

76 Coro Raphael

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

And the God moved up-on the face of the

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

And the Spir-it of the

And the Spir-it the

sim.

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

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

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

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

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

pizz.

Uriel

Recitativo

And God saw the

and; and God di-vid-ed the L

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2. Aria (Uriel, Chorus)

Andante

GA 1b • N2 • O3

Fl

mezza voce

VI

Archi

6

VI

Fl

VI

Fl

+ VI

p

f

fz

11

VI

+ Fl

fz

f

p

fz

15

Uriel

Now van-ish be-fore the hr

tr

fz

p

Fl

20

the gloom-y, dis-mal

Now van-ish be-fore the

VI

Fl

VI

Fl

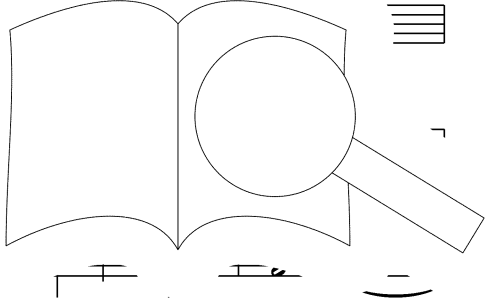
VI

25

beams

Archi

the gloom-y,



30

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

Cor

35

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

VI

39

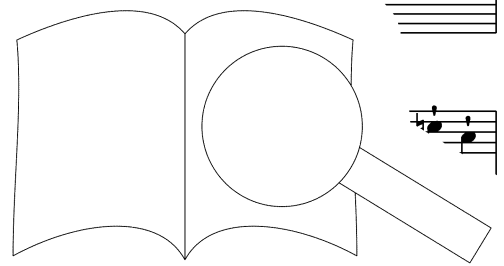
or - der fair the place. yields,

43

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

47

er fair the place



51

Allegro moderato

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

Tutti

fz *ff* *fz*

56

black in throngs; down they sink in the

Archi

p

60

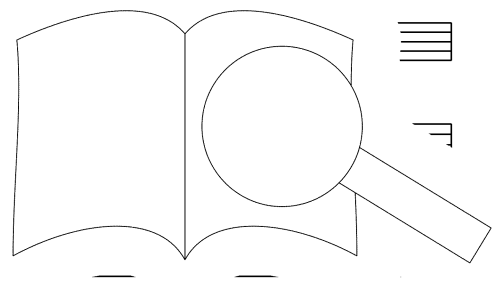
deep of a - byss to end -

64

dow in the deep of a -

68

to end -



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72

to end - - less night, to

76 [A] *

end - - - less night.

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

Coro

+ Ottoni

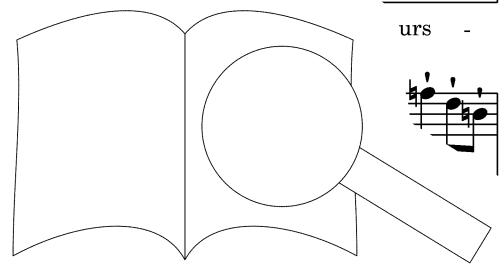
80

curs - - ing rage at - tends their

- ing rage, curs - - ing rage at -

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

rap - id fall, curs -



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

85

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

90

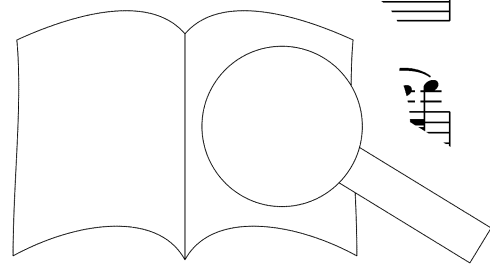
spair - ing, rage, de - spair - ing at - tends their rap - id
 spair - ing, curs - ing rage _ at - tends, * at - tends their
 De - spair - ing, curs - ing rage _ at - tr
 De - spair - ing, curs - ing rage _ at - ter - fall.

95

B *sotto*

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

sotto voce
 + Legni



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

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

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

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

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

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

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

A new cre - at - ed world, a n

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

Uriel

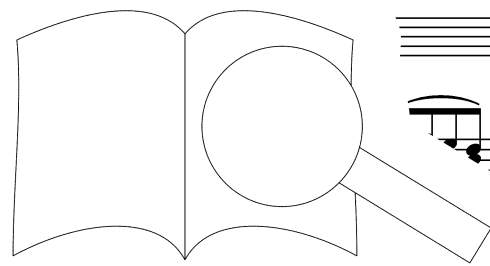
Af - fright - - ed

up, God's com - mand.

up, at God's com - mand.

at God's com -

up at God's c



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115

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

119

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

De - spair - ing, rage,

De - spair - ing, curs - ing rage

De - spr

Tutti

123

rage at - tends their

spair - ing at - fall.

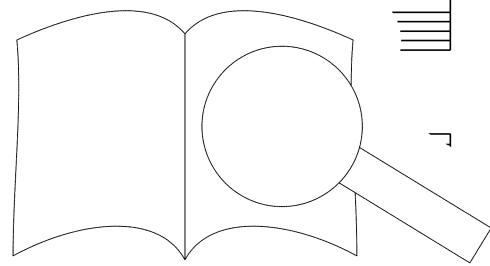
spair - ing - id fall.

rage - - - id fall.

rap - id fall.

rap - - - id fall.

Archi



127

mezza voce

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

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

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

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

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

+ Legni

p

132

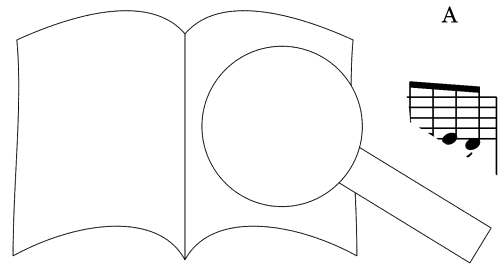
up, springs up A

up, springs up - mand. A

up, spr: s com - mand. A

up, at God's com - mand. A

at God's cor A



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

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

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

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

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

up, springs up com - mand, springs up at

up, springs up com - mand, springs up at

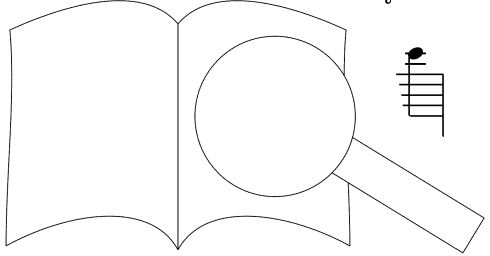
up, sprin. God's com - mand, springs up at

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

u^r up at God's t

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

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

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

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

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

3. Recitativo (Raphael)

Raphael

GA 2a•N3•O4

And God made the fir-ma-ment, and di-vi' wa ch were un-der the fir-ma-ment, from the'

ve the fir-ma-ment, and it was so.

9

11

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

14

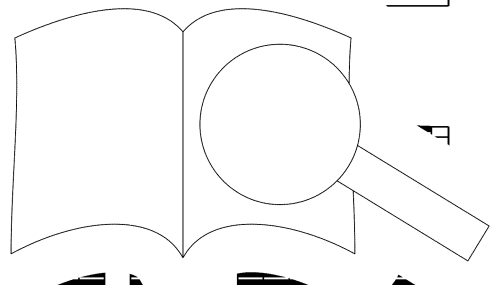
17

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

20

A

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



26

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

Archi

p 3 3

+ Legni

28

31

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

Cemb, Bassi

34

Archi

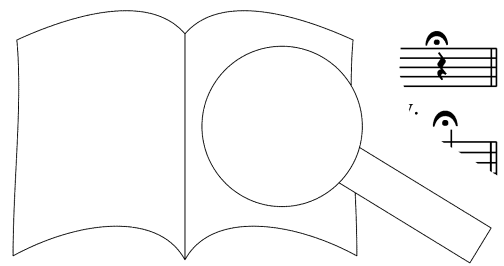
Tutti

f

37

the drea - ry

40



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4. Chorus (with Gabriel)

GA 2b • N4 • 05

Allegro Gabriel

Ob Fl, Archi Ob The

p *f* *f* *p*

5

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

Archi Tutti VI

p *f* *p*

9

and to th'e-thr

VI

p

12

the praise of God, and of id

p

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

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

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

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

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

Tutti

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

God, the pra: f Gr and of the sec - ond day, and of the

God, and of the sec - ond day, the

God, and of the sec - ond day, the

...aise of God, day, the

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

sec-ond day.

sec - ond _ day.

sec-ond day.

sec - ond day.

Archi

p

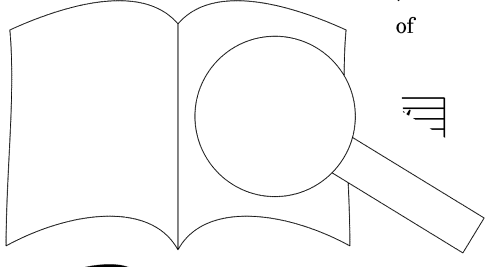
and from th'e-the-real vaults re-sound the praise of

And from, -the-real vaults re-sound the praise of

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

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

And from, and from th'e-th of



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

God, and of the sec - ond day.

God, and of the sec - ond day.

God, and of the sec - ond day.

God, and of the sec - ond day.

Ob

p

- v'lous work be-holds a-maz'd the glo - ri and

And to th'e-the-real vaults re - sound,

And to th'e-the-real vaults re - sound,

And to th'e-the-real vaults re - sound,

re - sound,

tti

p

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

Tutti *f* *Ob*

the praise of God, and of ay. And
 God, the praise of God, ond day, and of the sec - ond
 God, the and of the sec - ond day, the sec - ond
 God, and of the sec - ond day, the sec - ond
 God, of God, and of ' ond

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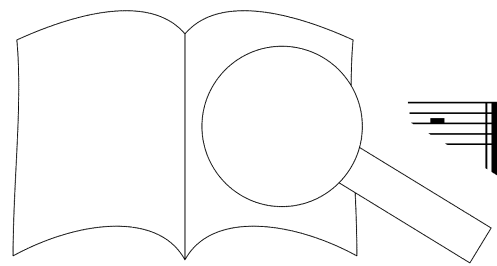
43

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

46

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

Cln, Cor



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5. Recitativo (Raphael)

GA 3a • N5 • O6

Raphael

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

Cemb, Bassi

4

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

8

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

6. Aria (Raphael)

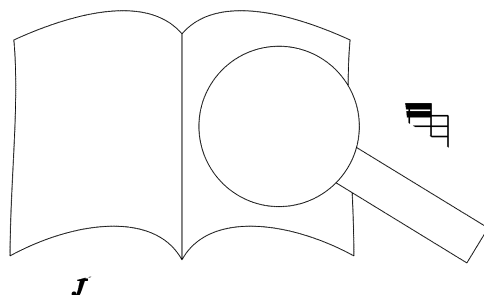
Allegro assai

GA 3b • N6 • O7

Tutti

4

p



7

p *f*

10

13 **A** Raphael

Roll - - - ing in foam - - - ing b' -

p

16

lift - - - ed rous sea.

f *p*

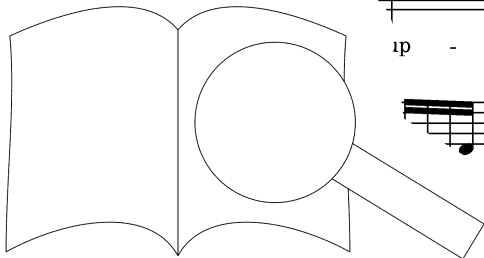
19

- ing bil - lows up -

f *p*

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22

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

25

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

29

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

34

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

38

clouds as - cend, th

42

C

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

Tutti

47

Thro' th'o - pen plains out -

Ob

p

52

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

+ Archi

56

Thro' th'o -

- ing wide, out - stretch - ing

60

in ser - pent

65

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

Archi

69

flow.

+ Legni

73

Soft - - - ly purl - - -

Vl

Archi

Cor

78

on thro' si -) the lim - pid

82

Soft -

Fl

glides on thro' si - - lent

Archi

pp

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

VI Fl

Cor

glides on thro' si the

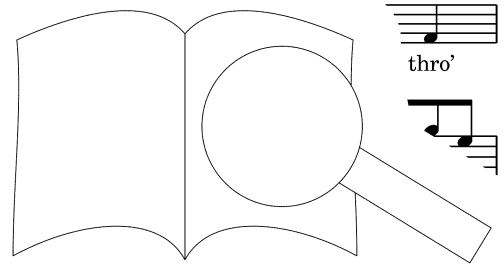
lim - pid brook. Soft - - - ly

Fl

glides thro'

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109

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

Archi

Fl

pp

p

116

si - - lent vales the lim - pid brook.

7. Recitativo (Gabriel)

Gabriel

Cemb, Bassi

And God said: Let the earth bring forth the herb yield-ing

a • N7 • O8

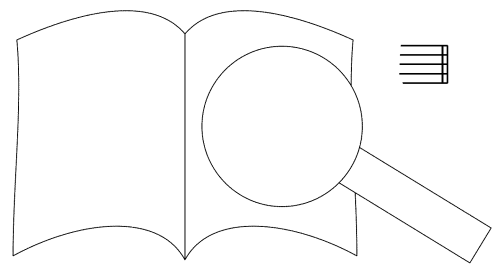
4

seed and the fruit-tree

- ter his kind, whose seed is in it -

7

th; and it was s



8. Aria (Gabriel)

GA 4b • N8 • O9

Andante

Gabriel

Clt, Fg, Archi

With

5

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

Archi

Fg

10

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

Clt

15

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

Archi

20

ere shoots the heal - ing plant, - nt,

25

28

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

32

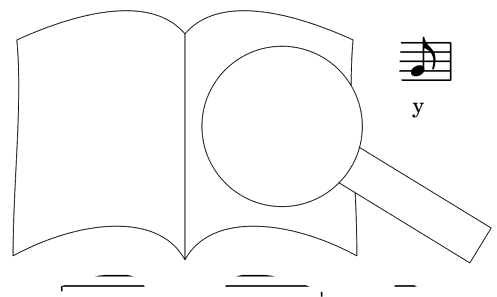
plant. _____ Here shoots the heal

37

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

41

_____ to she



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45

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

49

crown'd with clos - ed wood.

C

Clt, Fg, Archi

Tutti

f

p

tr

53

With ver - dure clad the fields ap-pear de-light+ d sense;

Archi

fz

58

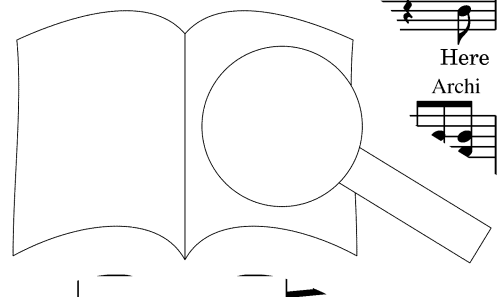
by flow - ers sweet and gay - hanc-ed is - the charm-ing sight, en -

63

ed is - the charm-ing sight.

i

p



Here Archi

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68

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

73

here shoots the heal - - ing plant.

Clt

77

Here vent_ their fumes the fra - grant herbs; here shor

Fl Clt

81

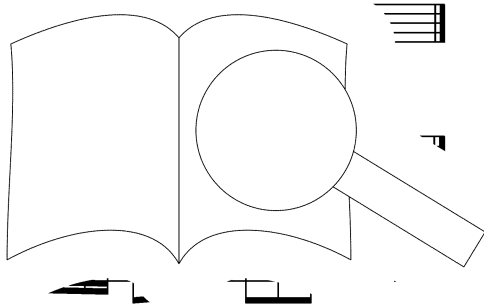
the heal - ing plant. heal - ing plant. Here

fz *pp*

85

- ing plant.

Tutti *fz*



9. Recitativo (Uriel)

GA 5a • N9 • O10

Uriel

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

Cemb, Bassi

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

10. Chorus

GA 5b • N10 • O11

Vivace

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

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

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

A - wake the harp, the lyre a - wake! In shor ces raise; in

Archii Tutti

tri - umph sing t^h or... In tri - umph sing the might - y

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

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

e might - y Lord! the

The score for '10. Chorus' is marked 'Vivace' and features four vocal parts and a piano accompaniment for strings (Archii) and tutti. The vocal parts enter with the lyrics 'A - wake the harp, the lyre a - wake! In shout and joy your voi -'. The piano accompaniment is rhythmic and energetic. The key signature has one sharp (F#) and the time signature is common time (C). A large watermark 'PROBEEPARTITUR' is overlaid on the score.

9 A

Lord!
Lord!
Lord!

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

Archi

13

For he the heav - ens

For he the heav - ens and earth _ has cloth - ed in sta - te - ly dr 'h. sta - te - ly

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

17

For he the heav - as cloth - ed in sta - te - ly dress.

sta - te - ly dr ed in sta - te - ly dress.

dress. heav - ens and earth _ he he the

and

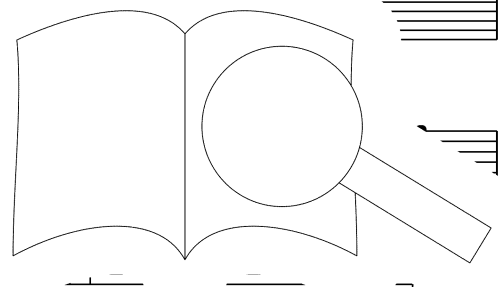
For he the heav - ens and earth ___ has cloth - ed in
 For he the heav - ens and earth ___ has cloth - ed, has cloth - ed in sta - te - ly
 heav - ens and earth ___ has cloth - ed in sta - te - ly dress, ___ in sta - te - ly
 earth ___ has cloth - ed in sta - te - ly dress.

B

sta - te - ly dress. For he the heav - ens and ear
 dress. For ___ he the heav - ens ar ha - ed, has
 dress. For ___
 For he the heav - ens and ed in sta - te - ly

cloth - ed in s^t - te - ly dress. For he the heav - ens and
 cloth - ed . ss, in sta - te - ly dress. For he the
 .nd earth ___ has cloth - ed in dress, in
 ed in sta -

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

For he the heav - ens and

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

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

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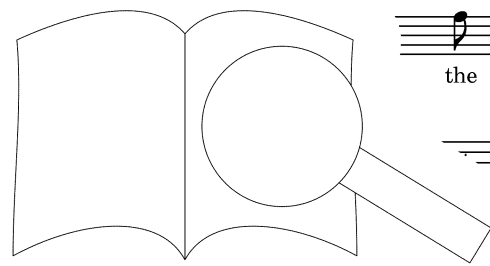
earth has cloth - ed in sta - te - ly dress. For he the heav - ens and
 - ens and earth has cloth - ed in sta - te - ly dress, has cloth - ed in
 heav - ens and earth has cloth - ed, has cloth - ed in
 he the heav - ens and earth has cloth - ed in

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

A - wake,
 A - wake,

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

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47 D

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

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

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

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

50

sta - te - ly - dress, in sta -

sta - te - ly dress, in sta -

sta - te - ly dress, in sta -

sta - te - ly dress, in sta -

53

sta - te - ly dress.

sta - in sta - te - ly dress.

dress, in sta - te

te - ly dress, in sta -

11. Recitativo (Uriel)

GA 6a • N11 • O12

Uriel

And God said: Let there be lights in the fir - ma - ment of heaven to di -

Cemb, Bassi

4

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

8

sea - sons and for days and for years. He made th - so.

12. Recitativo (Uriel)

GA 6b • N12 • O13

Andante

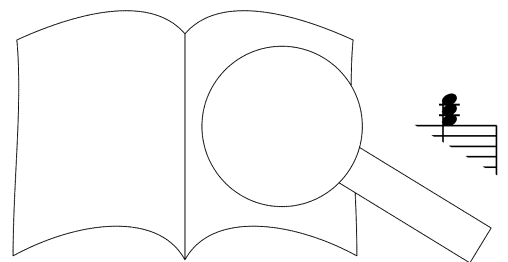
Archi, Fl

pp

+ Ob, Fg

cresc.

Vc Bassi



12 Uriel

In splen-dor bright is

16

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

Tutti

20

hap-py spouse, proud and glad

24

Più adagio
a tempo *mezza voce*

course.

p

Bassi

29

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

Archi

36

Allegro

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

41

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

46

vine pro-ple wer:

13. Chorus (with Gabriel, Uriel, Raphael)

GA 6c • N13 • O14

Allegro

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

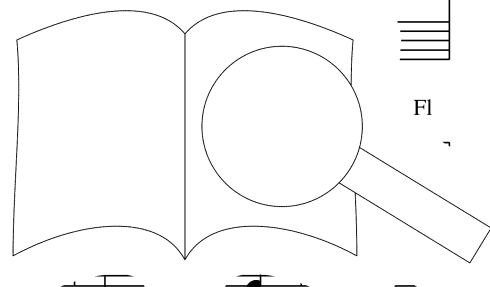
Tutti *f* *Archi*

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

Tutti *Archi*

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

Tutti *f*



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19

Gabriel

Uriel

Raphael

cantabile

To day, that is com - ing,

To day, that is com - ing,

To day, that is com - ing, —

25

speaks it the day;

speaks it the day;

speaks it the day;

the

the

the

31

sotto voce

night, that is

sotto voce

night,

sotto vo

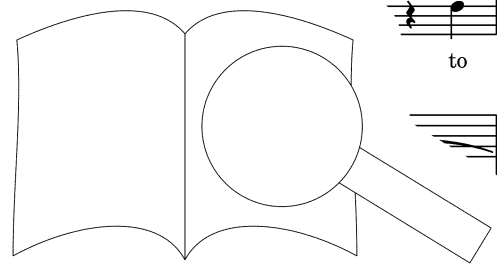
low-ing night, the night, that is gone, to

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

to fol - low-ing night,

Fg

to



37 **A**

fol - low - ing night.

fol - low - ing night.

fol - low - ing night.

Tutti f

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

Tutti f

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

Tutti f

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

Tutti f

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

Tutti

43

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

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

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

won - der of his works

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

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

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

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

Legni

Gabriel

Uriel

Raphael

In all the lands

re -

is

ord,

re - sounds the

Archi

sounds

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

nev - er un - per - ceiv - ed

nev - er un - per - cei

+ Ob, Clt

Cor

67

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

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

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

73

In all the lands

In all the lands re - sounds the

In all the lands you. word,

79

word,

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

per - ceiv - ed, ev -

- er un - per - ceiv - ed,

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

Tutti

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

Tutti *f*
 The
 Tutti *f*
 The
 Tutti
 The heav - ens are
 Tutti
 are

Archi
p

96

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

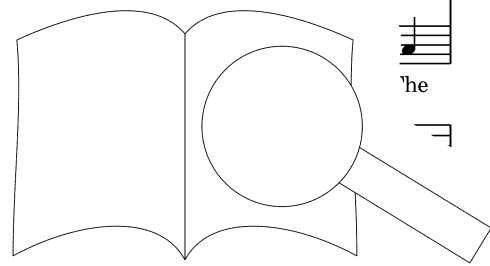
101

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

105

ment.
 ment.
 ment.

he



110

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

f

114

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

f

119

ment, the fir - ma -
 ment, the fir

The won - der of his
 The won - der of his works

D

The won - der of his works dis -
 fir - ma -
 ma -

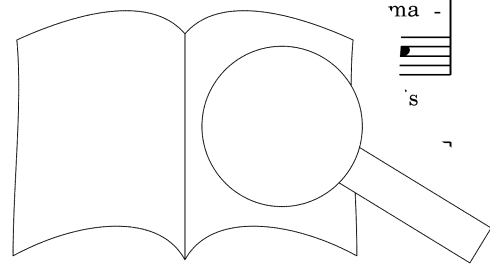
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won - der of his works dis - plays the fir - ma - ment, the fir - ma -
 plays the fir - ma - ment.
 ment. The won - der of his works dis - plays the fir - ma -
 ment. The won - der of his works, the won - der of his

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

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

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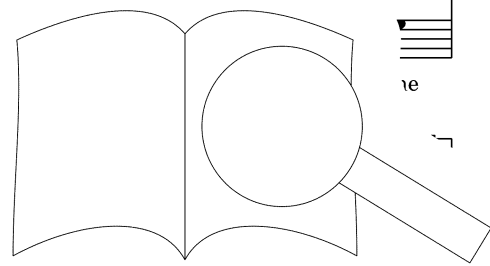
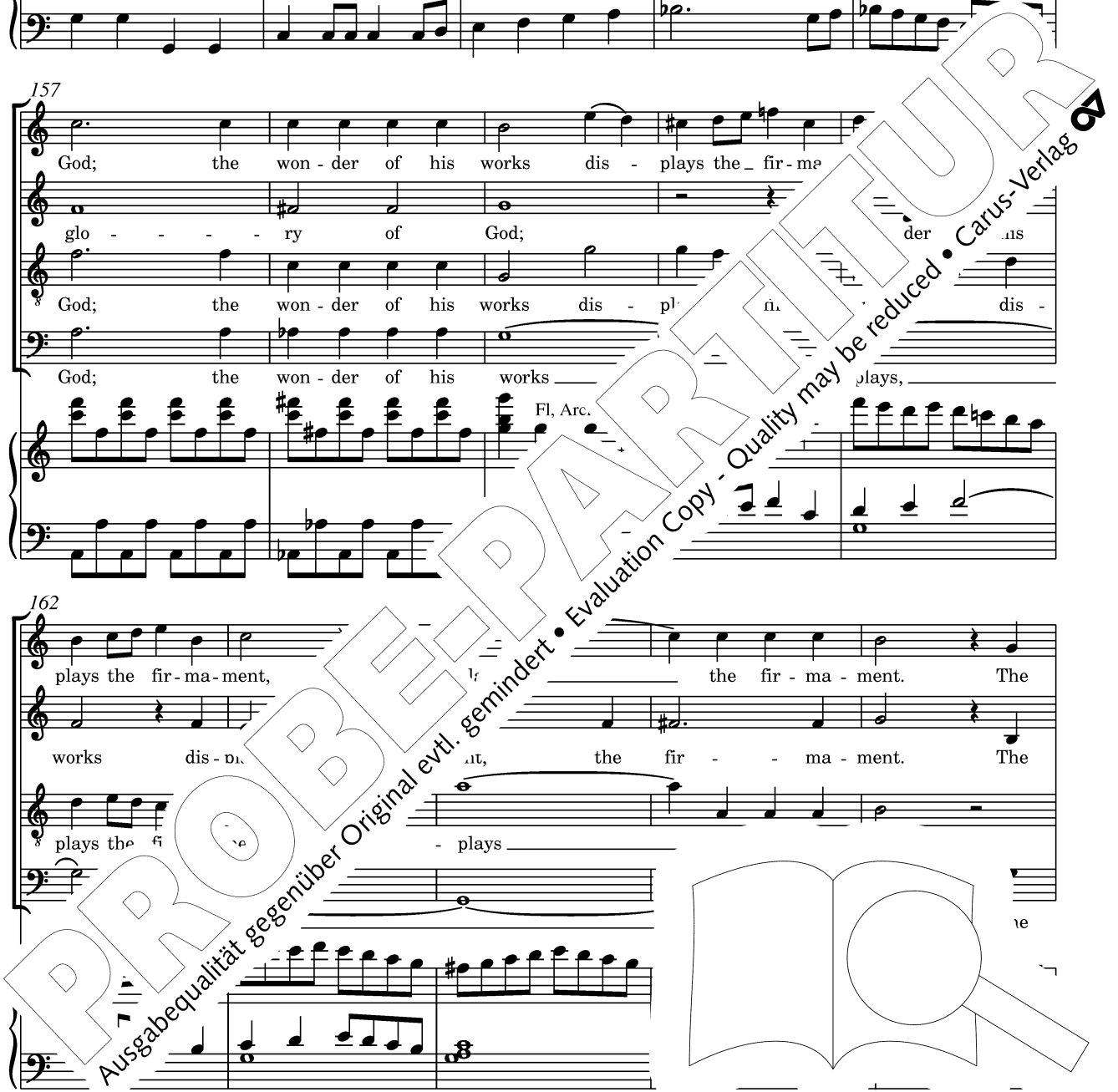
fir - - ma-ment. The heav - ens are tell - ing the glo - ry of
 fir - - ma - ment. The heav - ens are tell - ing the
 ment. The heav - ens are tell - ing the glo - - - ry of
 fir - - ma - ment. The heav - ens are tell - ing the glo - ry of

Tutti

God; the won - der of his works dis - plays the _ fir - ma
 glo - - - ry of God; der .is
 God; the won - der of his works dis - pl . ri. dis -
 God; the won - der of his works _ plays,

Fl, Arc.

plays the fir - ma - ment, the fir - ma - ment. The
 works dis - pl . it, the fir - - ma - ment. The
 plays the fi - plays



167 [F]

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

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

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

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

172

plays the fir - - ma - ment. The heav - ens

plays the fir - - ma - ment. The heav - ens are

fir - - ma - ment. The heav - ens are

plays the fir - - ma - ment. The heav - ens are

are tell - ing the

177

glo - ry of

tell - -

God; the

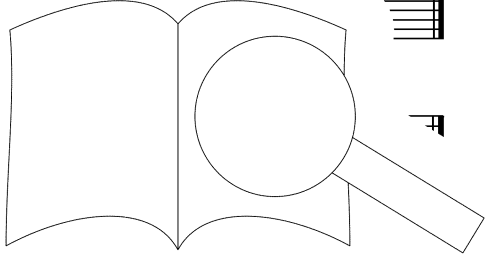
- der of his works dis -

tell - - - ing the glo - -

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

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

plays the fir - ma - ment. fir - ma - ment.
 plays the fir - plays the fir - ma - ment.
 plays the 1 - plays the fir - ma - ment
 p dis - plays the fir - ma - r



Part Two

14. Recitativo (Gabriel)

GA 7a • N14 • O15

Allegro Gabriel

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

Archi

5

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

8

that may fly a - bove the earth in the o - pr .n.

15. Aria (Gabriel)

GA 7b • N15 • O16

Moderato

Archi, Clt, Fg

Tutti

9 Fl, Archi

13 Tutti fz

17 fz

21 Tutti

25 fz

29 fz

34 Gabriel

On might - - y_ pens up - lift - ed_ soars the ea - gle a - loft, the

Archi

p

39

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

Archi

f

p

mf

44

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

47

blaz - ing sun. Tur

Archi

Cl

p

53

s wel - come bids to

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

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

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

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

his mate. + Fl, Fg

83

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

88

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

94

and coo - ing cal' - ls his mate,

99

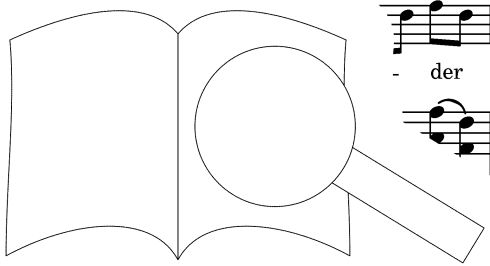
calls the ten - der do' - and coo - ing, and

Archi

103

calls the ten - der dove his ma - der

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108

dove his mate, the ten -

113

- - - der dove his mate.

D

Tutti

f

117

Archi

pp

122

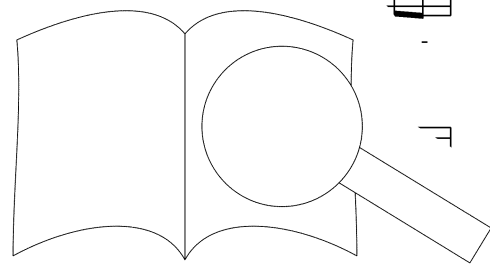
From ev - 'ry

127

re - sound the night - ir

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- - ful notes.

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

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

soft, — her en - g lays,

soft

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157

en - chant - ing,

162

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

167

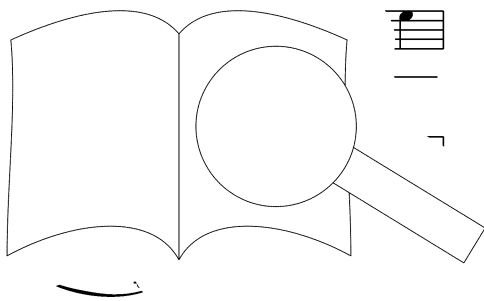
fect - ed yet her breast, no - were

172

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

178 F

her soft



183

en - chant - ing lays, her soft

188

Archi

193

en - chant - ing lays, her soft

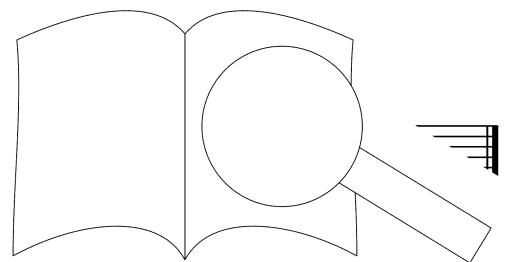
Fl

tr

her

198

soft en - chant - ing l.



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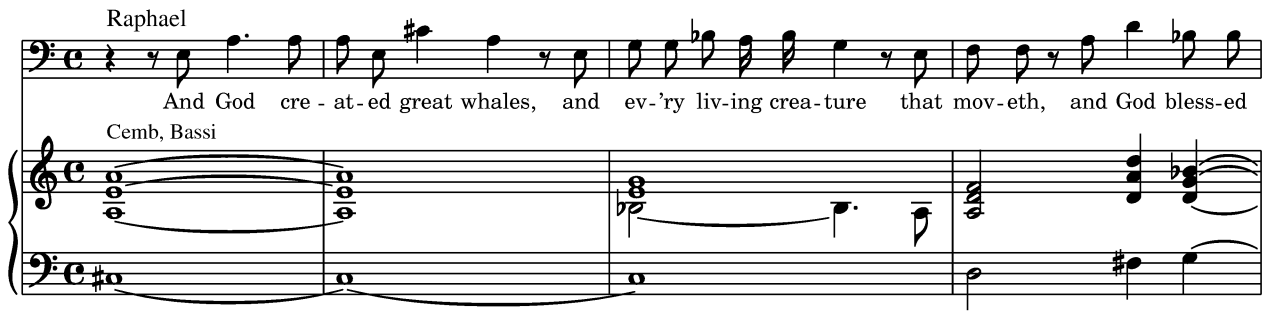
16. Recitativo (Raphael)

GA 8a • N16 • 017

Raphael

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

Cemb, Bassi

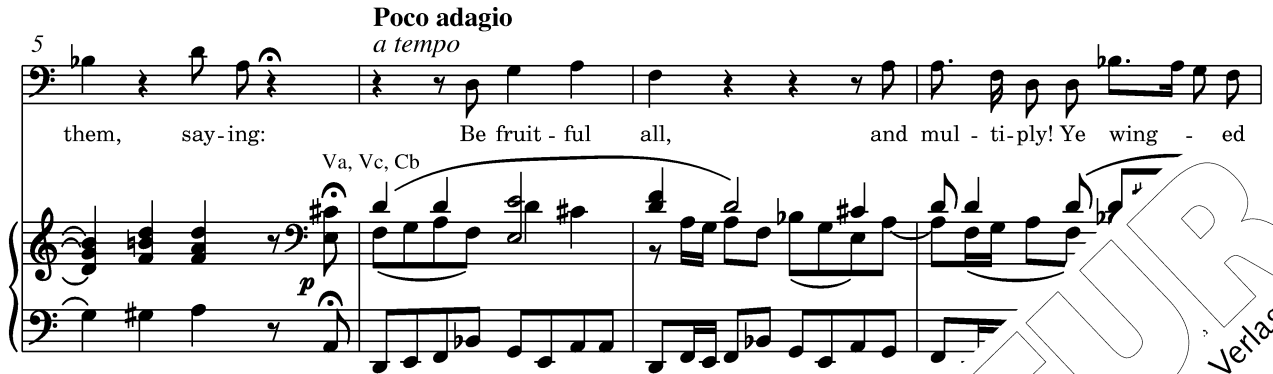


Poco adagio
a tempo

5

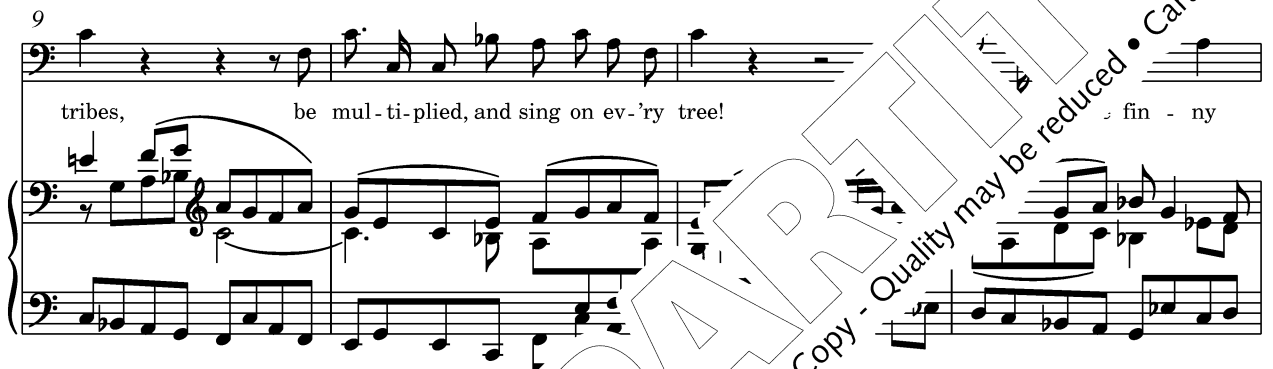
them, say-ing: Be fruit - ful all, and mul - ti-ply! Ye wing - ed

Va, Vc, Cb



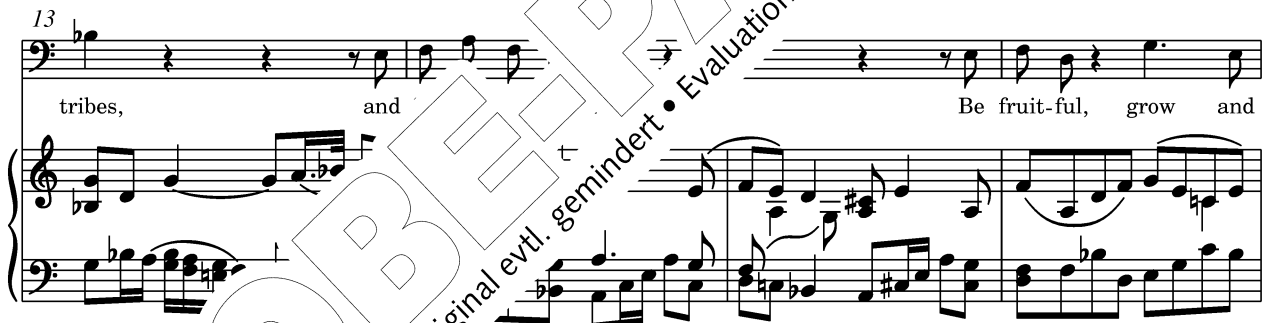
9

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



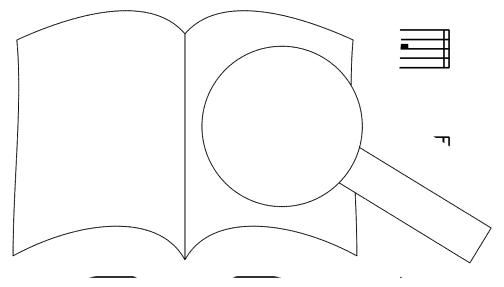
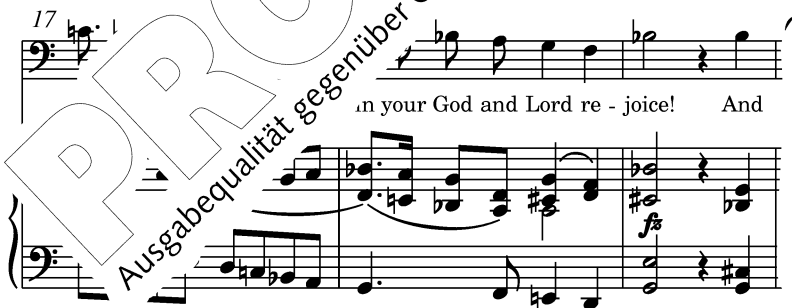
13

tribes, and Be fruit-ful, grow and



17

in your God and Lord re - jice! And



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

Cemb, Bassi

26

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

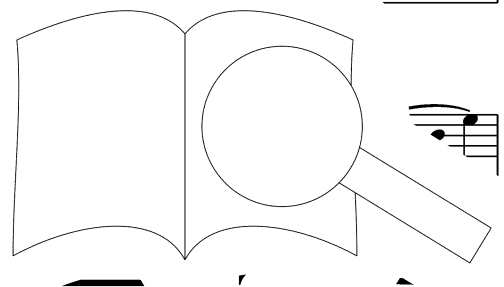
17. Terzetto (Gabriel, Uriel, Raphael)

Moderato

Archi

p cantabile

• O19



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20

24 Gabriel A

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

Archi

29

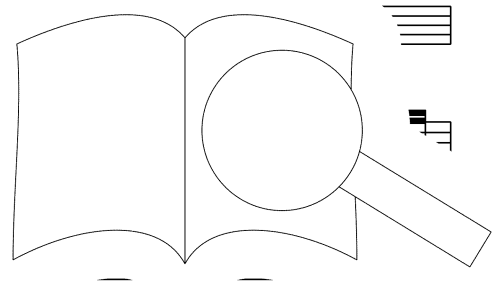
gent - - ly slop - ing hills, the gent - ly - slop - ing hills.

34

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

39

.oun - - - tain fresh



43

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

48

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

53

plays, and hov - ers thro' the sky Fl ie - - ful

57

host of birds, the ch ~-ful And in the fly - ing

62

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

68

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

Fl Ob Fl Ob

73

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

Fl

Se

78

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

83

a - round. Legni

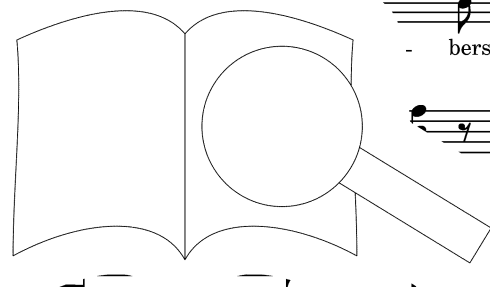
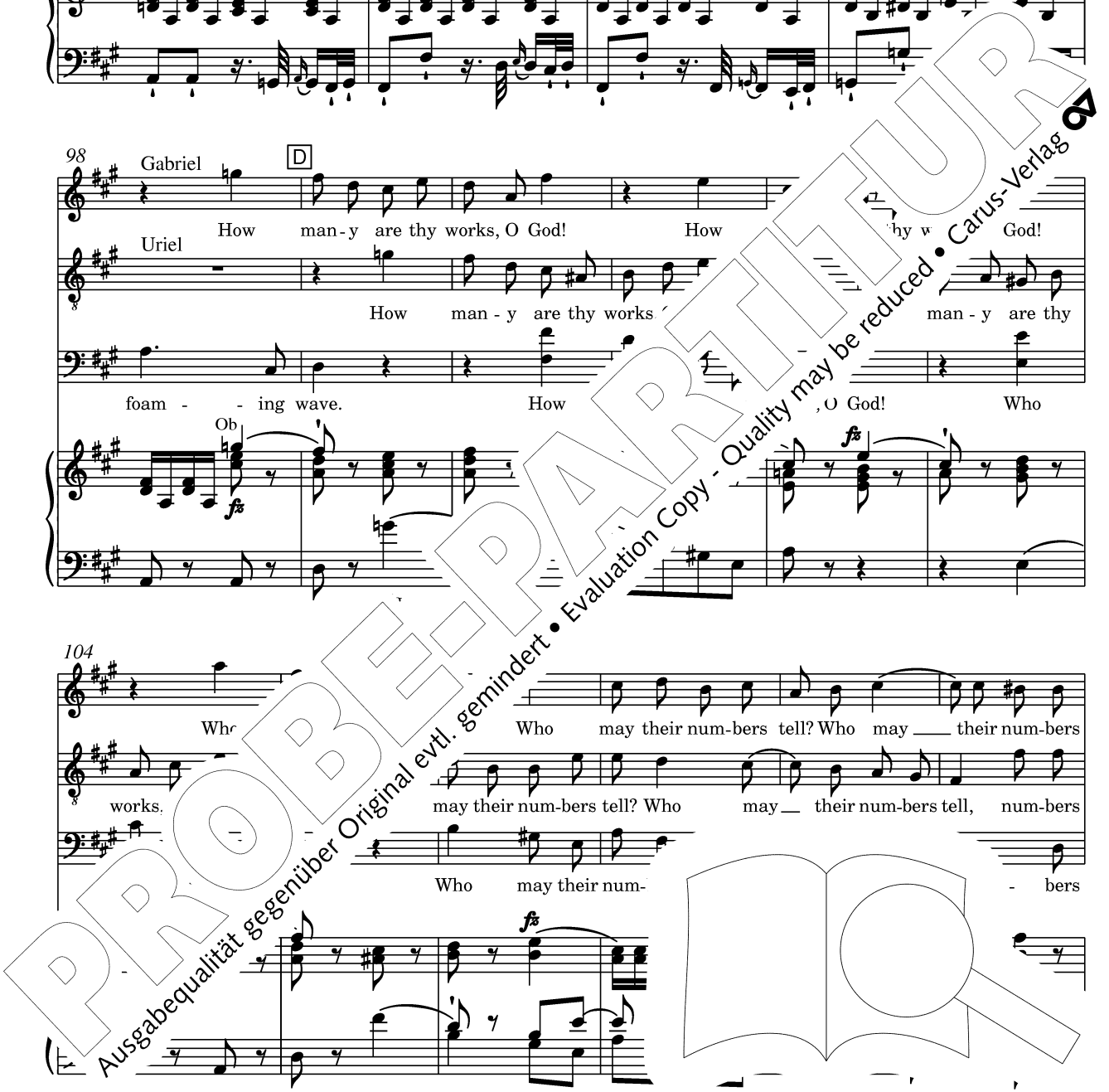
ed

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

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

Gabriel D
 Uriel How man - y are thy works, O God! How many works, O God!
 How man - y are thy works man - y are thy
 foam - - ing wave. How , O God! Who

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



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

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

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

Archi

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

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

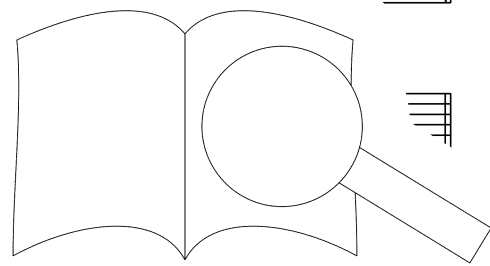
tell? Who? Who may their num-bers tell? Who? /ho may, who —

+ Fl, Ob, Fg (Cemb)

may their num-ber

may their

ni, Fg



.ttac.

18. Chorus (with Gabriel, Uriel, Raphael)

GA 8c • N18a • (O19)

Vivace

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

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

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

Tutti
ff p f p f p

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

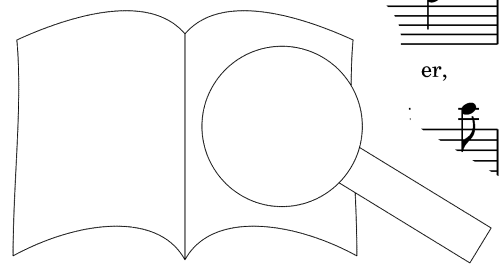
ev - er-more. The Lord is great, _____ a _____ m, _____ or ev-er, ev-er -

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

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

more _____ as for ev-er, _____ for _____ er,

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



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10

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

Coro

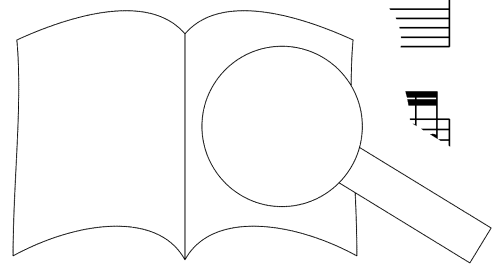
The Lord is great,
 The Lord is

Tutti

14

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

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



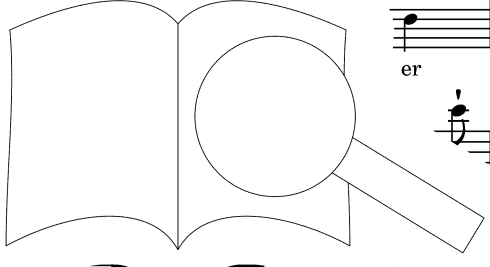
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for ev - er, his glo - ry lasts for
 great, and great his might, his glo-ry lasts for ev - er, his glo- ry lasts for
 for ev - er, his glo - ry lasts for
 his glo - ry lasts for ev - er and for ev - er -
 glo - ry — lasts for ev - er and ev - er -
 great, and great his might, his glo-ry lasts for ev - er, his
 The Lord is great, and great his might, his glo-ry lasts for ev - er

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

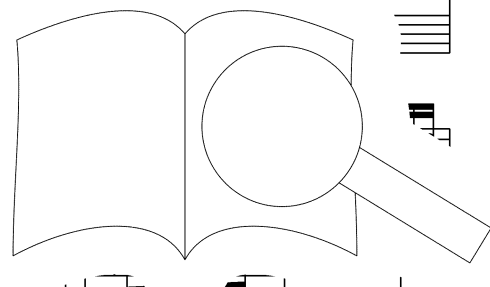
A

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

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



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

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

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

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

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

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

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

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

glo - ry lasts _____ for

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

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

legni

p

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

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

Tutti
ff

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



ev - - - er, for

ev - - - er, ev - - er,

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

ev - - - er, for

ev - - - er, ev - - er,

ev - - - er, ev -

his glo - ry lasts, his glo - ry las'

p *cresc.* *ff*

ev - - er and ev - more. His

ev - - er and more.

ev - - er er - more.

ev - - er - more.

ev - - er - more.

ev - - er - more.

and ev - - er

er and ev - - er

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glo - ry lasts _____ for

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

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

Empty musical staves for piano accompaniment.

Legni

p

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

ev - er and for ev - er - more, las' _____

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

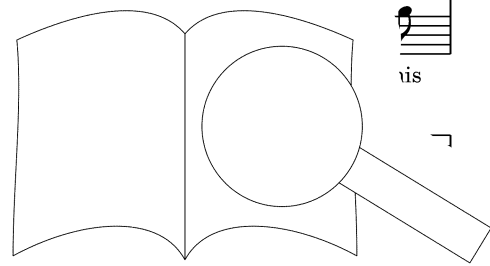
at, _____ and great his might, _____

The Lord is great, _____ and great his

The Lord is _____ and great his

The Lord i _____ vis

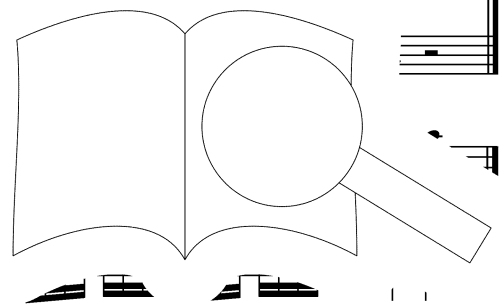
Tutti



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

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

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19. Recitativo (Raphael)

GA 9a • N19 • O20

Raphael

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

Cemb, Bassi

4

kind; cattle and creep - ing thing, and beasts of the earth af - ter their kind.

20. Recitativo (Raphael)

GA 9a • N19 • O21

Presto

Raphael

Strait o - pen - ing her fer ti. and the word, and

Archi

5

teem'd crea - tures num - ber - less. er - grown.

+ Trb, Fg

9

heer - ful roar - ing stands the

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

Presto
Archi 19

The nim-ble stag 'head.

head.

sim.

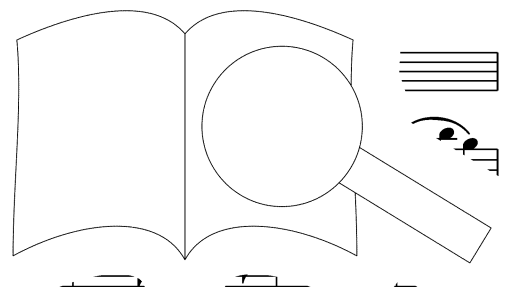
and fi - ery look, im - pa - tient neighs

Andante

reed.

p

pizz.



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43

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

Archi Fl, Fg

48

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

Archi

53

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

p *sim.*

56

rose he t

60

sions creeps with sin -

a tempo

21. Aria (Raphael)

GA 9c • N21 • O22

Maestoso

Tutti

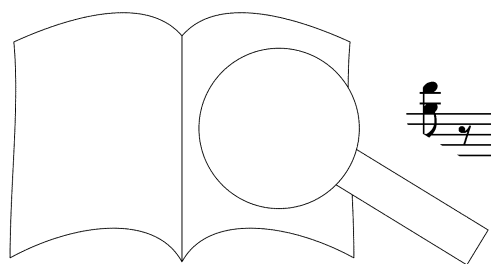
11 Raphael

Now heav'n in full - est glo - - ry s^t

16

earth es her - rich at - tire.

Bassi



A

The room of air with fowl _____ is fill'd; _

Archi

p

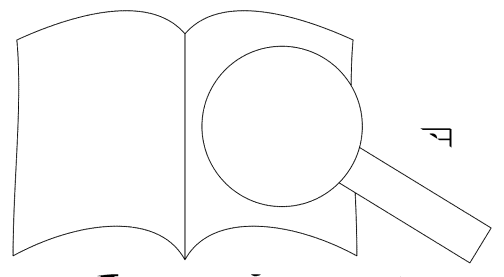
the wa - - ters swell'd by shoals _____ of fish;

by heav - y beasts th _____ rod,

ff *p*

by th _____ the ground is trod.

ff *f*



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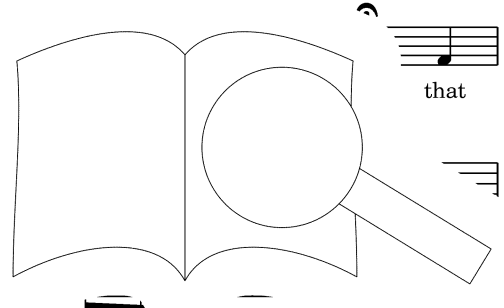
But all the work was not com-plete, but all the work was not com-plete.

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

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

voice his - good ness But all the

com - plete. There want-ed yet that



75

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

Archi

p *pp*

82

praise, that grate - - ful

Tutti Archi

f *fz* *p*

86

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

90

heart, with heart and voice his

p

95

utti

ith

100

heart and voice his good - ness praise.

Archi Tutti

105

22. Recitativo (Uriel)

Uriel

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

Cemb, Bassi

4

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

8

1 man be - came a

23. Aria (Uriel)

Andante

GA 10b • N23 • O24

Archi, Legni

Cor

22

A

na - ture all. The large and arch - ed

27

front sub - lime of wis - dom deep de -

31

clares the seat, and in h' br. ness

35

shines the s and im - - - age

Archi

39

Tutti

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43

And in his eyes with bright - ness shines the

p *f*

47

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

Archi *pp*

51 [B]

God.

Legni *f* *ff*

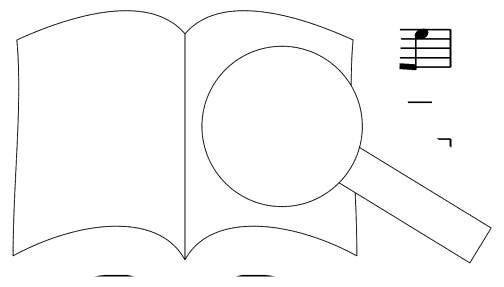
54

ron - ness leans up - on his breast the

+ Legni *p* *sim.*

58

form'd, a wom - an



62

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

Archi

legato e pp

68

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

73

speak him love, and

78

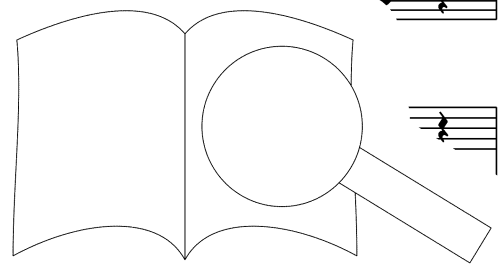
joy, and bliss. Her soft - ly - smil-ing vir - gin looks, of

84

ring the mir - ror,

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89

him love, — love, — and —

93

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

Fl.

98

joy, — and bliss.

tr tr

pp

24. Recitativo (Raphael)

GA 11a • N24 • O25

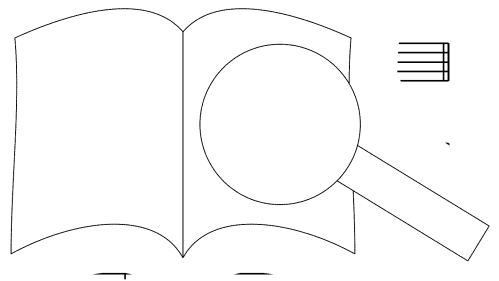
Raphael

And God saw ev-'ry t^hing that he had made, and be-hold, it was ver-y good; and the heav-en-ly

Cemb. Bassi

5

, di - vine thus clos - ed the



25. Chorus

GA 11b • N25 • O26

Vivace

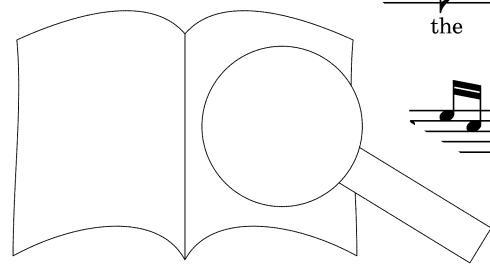
Archi, Legni

4

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

7

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



10

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

13

pleas'd.
 pleas'd.
 pleas'd. In loft - y strains
 pleas'd. In loft - y strains let us re-joyce,
 Archi + Legni

16

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

19

joyce! Our song let be the praise of

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

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

joyce! Our song let be

22

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

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

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

the praise of God, our song let b e oi aise of God!

Tutti

25 [B]

In loft - y strai e-joyce! Our song let be the praise of

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

let us re-joyce! Our song let praise of

is let us re-joyce! Our of

28

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

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

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

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

31

praise of God, the praise of God, the

praise of God, the praise of God t. of God!

praise of God, the praise of God!

praise of God, the praise of God!

34

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26. Terzetto (Gabriel, Uriel, Raphael)

(GA 11b) • N25a • (O26)

Poco adagio

Gabriel

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

Legni, Cor
cantabile
f
p

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

Clt
f

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

Ob
f
p

sat - ed all they are. thee, on -
at - - ed all they are. on -

Fl
c

25

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

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

Ob

fz *p*

30

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

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

A

35

Raphael

But as to thei. hid, with

41

ter - - - ror the

sim.

44

Thou tak'st their breath a-way; they

sim.

48

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

52

Gabriel
Uriel
Raphael

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

pp *p*

any breath go
ett'st thy breath go

58

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

fortl and life with vig-our fresh re-

and life re-

Legni

p

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

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

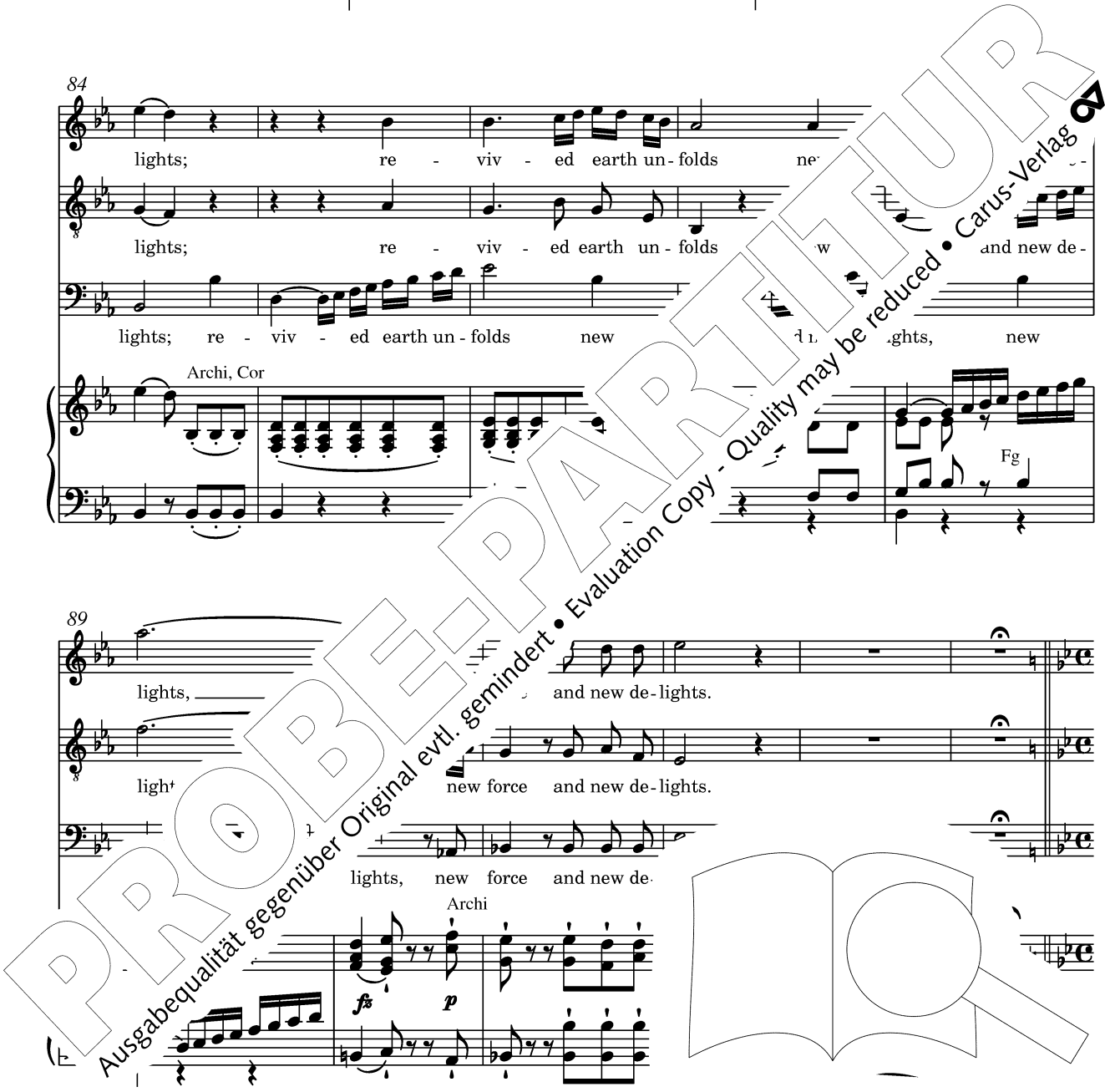
Archi, Cor

Fg

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

Archi

f *p*



27. Chorus

(GA 11b) • N25b • (O26)

Vivace

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

Tutti

5
be the praise of God, our song let be the
the praise of God, our song let be
be the praise of God, our song let
song let be the praise of God, our
be the praise of God, our song let be the
the praise of God, our song let be
be the praise of God, our song let
song let be the praise of God, our
be the praise of God, our song let be the
the praise of God, our song let be
be the praise of God, our song let
song let be the praise of God, our

9 [A]
Glo - ry
sole on high — ex-alt-ed le - lu -
ev - er; he - sole o lu -

13

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

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

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

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

17

He sole on high ex-alt-ed reigns. [B]

Glo-ry to his name for ev

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

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

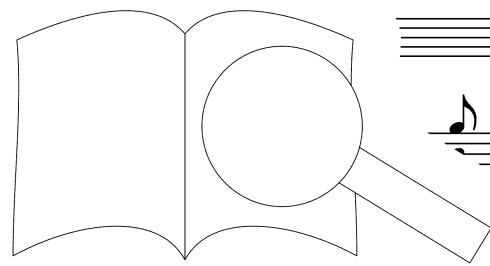
21

name for ev - er; he sole on

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

sole c b t-ed reigns, he sole on

signs, al-le-lu-ia.



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24

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

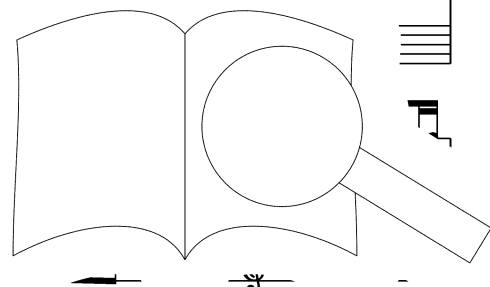
27

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

31

ia. He sole on high _____
 ia. o his name for ev - er, al - le - lu - ia. He sole on _____
 to his name for ev - er, al - le - lu - ia, al - le - lu - ia,
 He sole on high _____

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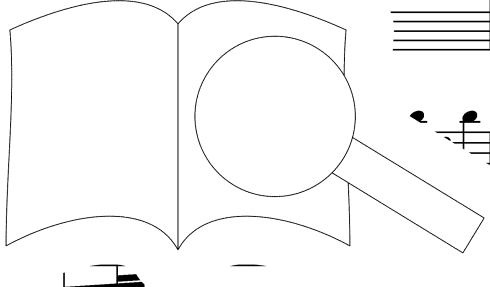
he sole on high_ ex-alt-ed reigns, ex-alt - ed reigns, al-le - lu -
 high, he sole on _ high ex - alt - ed _ reigns, ex - alt - ed reigns, al-le - lu -
 Glo - ry to his name for

+ Trb

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

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

D



45

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

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

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

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

48

ia, al - le - lu - ia. Glo

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

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

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

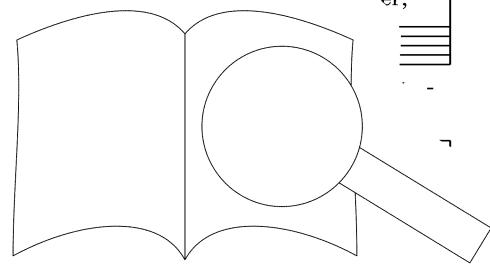
51

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

Glo - ry he sole on high ex - alt - ed reigns, ex -

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

glo - ry to his name for ev



55

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

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

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

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

59

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

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

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

ia, al - le - lu - ia, _____

al - le - lu -

63

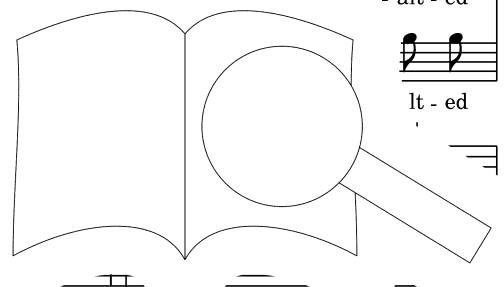
He sole on _____ alt - ed reigns, _____ ex - alt - ed reigns, _____

ia. H- _____ ex - alt - ed reigns, _____ ex - alt - ed reigns, _____

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

He sole on high _____

lt - ed



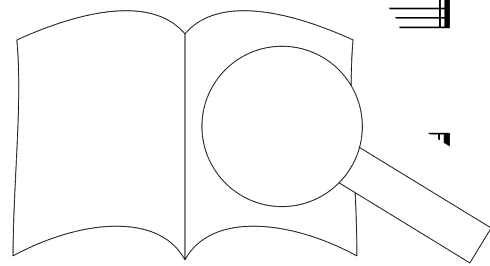
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. Glo - ry to his name for
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 reigns, al - le - lu - ia, al - le - lu - ia. Glo - ry to his name for
 reigns, al - le - lu - ia, al - le - lu - ia.

tr

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

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

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Part Three

28. Recitativo (Uriel)

GA 12a • N26 • O27

Largo
Fl
Archi

3 Flauti
2 Oboi
2 Fagotti
2 Corni
Archi
Bassi
Cembalo

24 [A]

- y mantle ap - pears, by tune

Archi

30

fair. From the ce-les-tial

35

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

Archi Cor

42

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

Archi

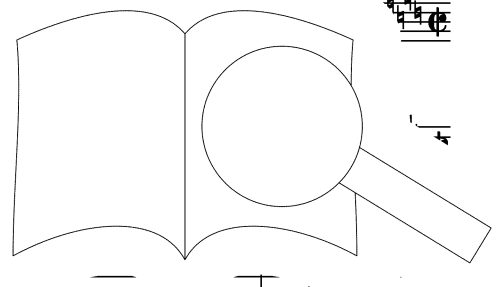
48

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

Archi

54

Più
Then let our voic - es ring,



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29. Chorus (with Adam and Eva)

Adagio

GA 12b • N27 • O28

Archi

Ob

p

sim.

4 Eva

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

By thee with bliss,

VII

8 Lord, the heav'n and a. d. This -

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

Ob

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

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

16

A

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

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

Ob VI I

20

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

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

24

thee with bliss boun-teous

By thee w bliss. O boun-teous

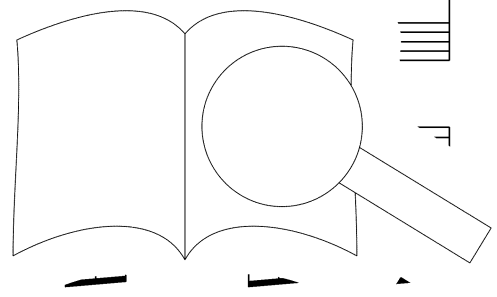
er bless-ed be his pow'r! For

er bless-ed be his pow'r! For

ev - er bless-ed be h: For

For ev - er bless-ed be

Coro



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Lord, the heav'n and earth are —
 Lord, the heav'n and earth are

ev - - er bless-ed be his pow'r!
 ev - - er bless-ed be his pow'r!
 ev - - er bless-ed be his pow'r!
 ev - - er bless-ed be his pow'r!

stor'd. This world, great, so —
 stor'd. This so great, so —

His name br - - ni - fied! His name,
 H - - ni - fied! His name,
 mag - ni - fied! His name,
 ev - er mag - ni - fied!



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

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

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

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

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

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

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

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

His name be ev - er ma

His name, his name

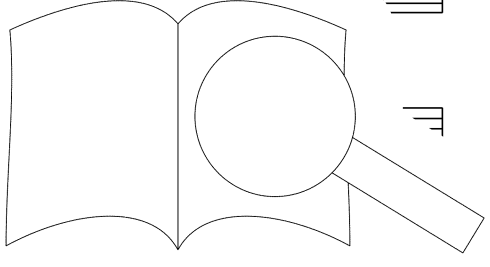
His name be

His name, his name

His

His name, his name

mag - ni-fied! His



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40

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

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

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

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

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

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

44

fram'd, thy might - y hand

fram'd, thy might - y hand

fied, be ni - fied!

fied, - - ni - fied!

fied, ag - - ni - fied!

be mag - - - ni

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Allegretto

48

Adam

Archi
mezza voce

Of

54

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

61

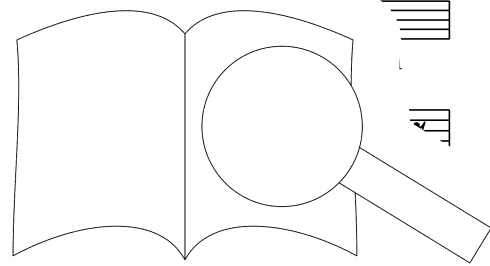
How bright - en'st thou,

68

thou eye and s¹

75

st thou, O sun, the da



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soul of all!

Tutti *

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

Tutti Pro - claim in your ex - tend - ed

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

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

87

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

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

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

pro - claim end - ed course th'al -

92

pro - claim

might

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

se of God, and praise of God, and praise of God!

al - might - y pow'r and praise

pow'r and praise of God, and prais

97 Eva

E

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

Archi *p*

103

host, — spread wide and

109

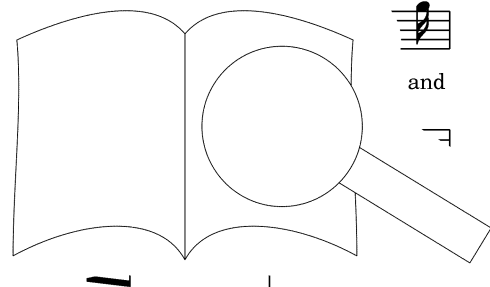
ev - 'ry-where, spread wide his praise in — a -

115

bout! and ev - 'ry-where his

121

cho - - ral songs - and



127

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

Fl

p Ob

132

cease-less chang - es make, ye,

137

mists and dew - y raise and fall thro'

+ Legni

141

Eva

Adar

Re - sound the

raise and fall thro' th'air, the

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

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

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

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

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

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

Tutti

Great his name great his might.

Great his and great his might.

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

praise of God ou at his name, and great his

praise of Great his name, and great his

Great his n is

Great his name, and great his might.

Great his name, and great his might.

might. Great his name, and great his might.

might. Great his name, and great his might.

might. Great his name, and great his might.

might. Great his name, and great his

Ar

purl - ing

foun - tains tune and wave your tops, ye pines! —

Ye plant: ers

180

breathe at him your balm - y scent!

186

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

192 Eva

him your balm - y scent!

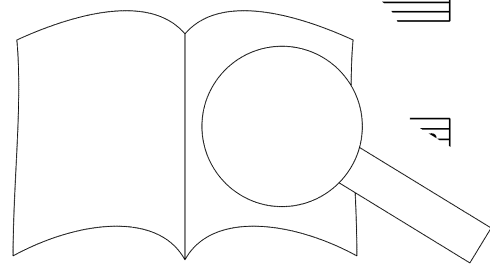
Adam

Ye, at on moun-tains state-ly

Tur

197

tr that low-ly creep,



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

ye, that swim the stream, Ye liv - ing

Lord! Him, him cel - e -

Ye, ye His ex - tol the Lord! Him cel - e -

Ye, ing souls ex - tol the Lord! Him cel - e -

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

Coro

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

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

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

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

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

Adam

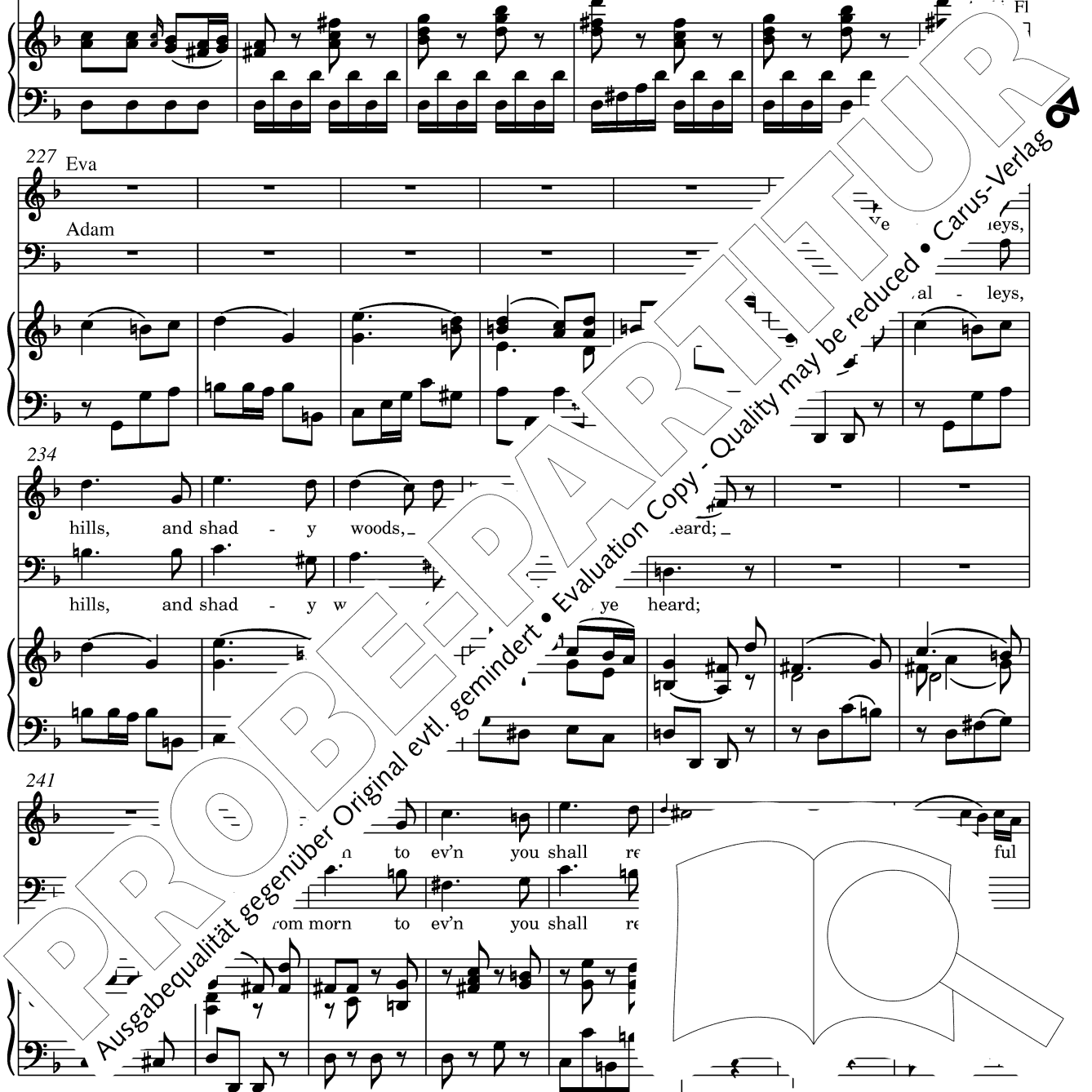
...e
...eys,
...al - leys,

hills, and shad - y woods, - heard; -

hills, and shad - y w ye heard;

...n to ev'n you shall re ful

...om morn to ev'n you shall re



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

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

praise.
 praise.
 Tutti
 Hail, boun-ous Lord! Al-might-y,
 Tutti
 Hail, b- Al-might-y,
 Tutti
 Hail, Lord! Al-might-y,
 Tutti
 -teous Lord!

p *cresc.* *cresc.* *cresc.* *cresc.*

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

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

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

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

Tutti
ff

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

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

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

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

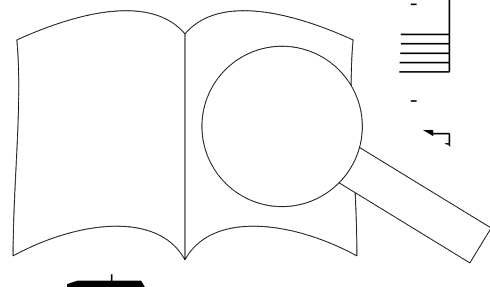
Archi

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

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

pow'r heav'n and earth, thy

the heav'n and earth, th



287

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

f Tutti

293

more, we praise thee now and ev -
 praise thee now and ev - er - more, we prais a.
 we praise thee now and ev - er - more, praise thee now and
 more, we praise thee n er - more, and

sim.

298

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

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303

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

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

309

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

ev - er - more,

314

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

319

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

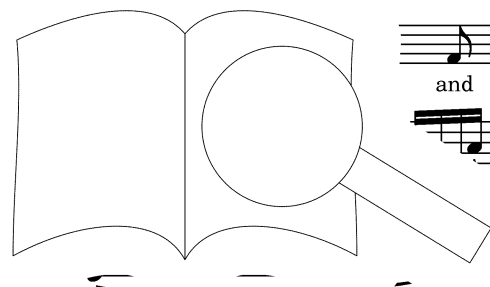
324

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

330

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

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

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

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

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

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

thee now, we praise thee now and

thee now, we praise thee r

thee now, we pra: _____ ore,

Tutti

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

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

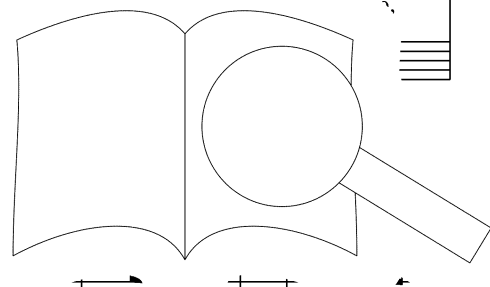
and ev - er - more, we

er - more, w

Tutti

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355

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

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

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

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

Archi Tutti

362

- - er - more.

- - er - more.

- - er - more. Thy heav'n and

- - er - more. the heav'n and

a -

369

dore the heav'n praise thee now and ev - - -

dore the her praise thee now and ev - - -

earth; w, we praise thee now and ev - - -

thee now, we praise

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375

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

381

30. Recitativo (Adam, Eva)

Adam

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

Cemb, Bassi

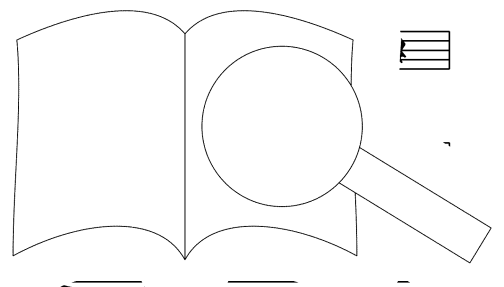
5

Now fol-low me,

Thy guide I'll be,

9

pours new de-lights in-to our breast



13

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

17

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

21

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

Eva

26

help, my shield, my all!

Andante

31

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

36

grows my pride

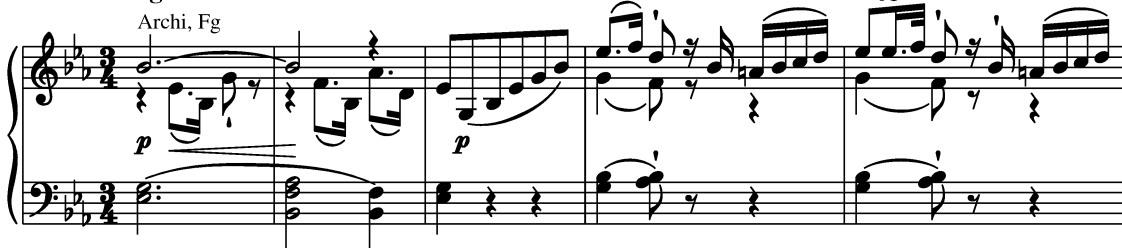
31. Duetto (Adam, Eva)

GA 13b • N29 • O30

Adagio

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

Archi, Fg

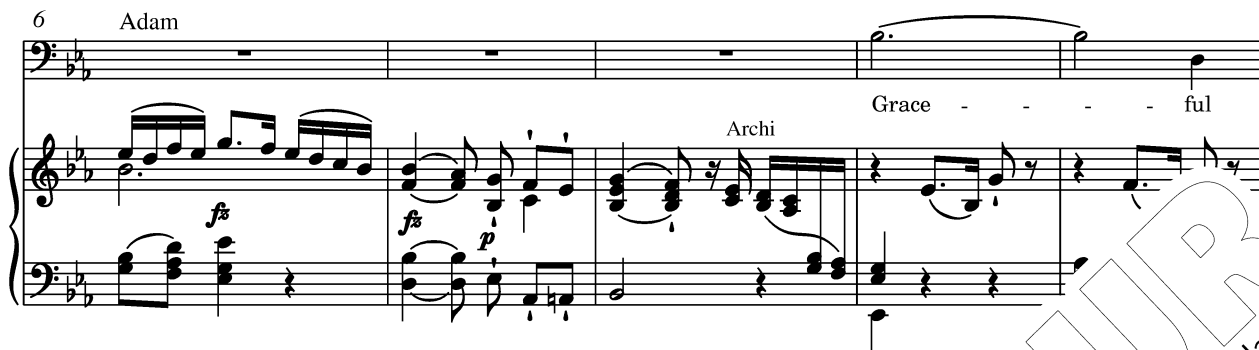


p

6 Adam

Grace - - - - ful

Archi



fz

11

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



16

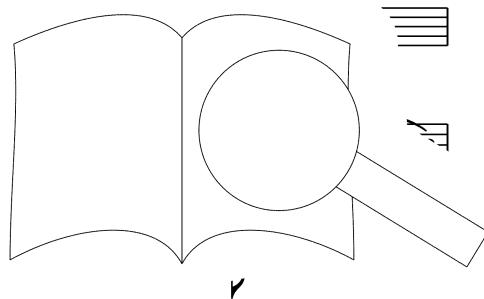
hours. Ev - 'ry rap-ture, new rap-ture;



fz

21

care, ev - 'ry care is



Grace-ful con - sort! Ev - 'ry mo - ment brings new rap - ture; ev - 'ry

care is _ put _ to rest. Spouse a - dor-ed! At thy _

A Eva

Tutti Archi *p*

side _ pur - est joys o'er-flov .re and _

all I am, am is thine; Clt my re -

- ward thy love _ shall be. _ life and

49

B

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

Ob Grace-ful con - sort! At thy side, — at thy

Archi

sim.

54

side pur-est joys o'er-flow the heart. Life and all I.

side soft - - ly fly the gold-en hours.

58

thine; — my re - ward, — my re - ward th, Spouse a -

mo - ment brings new rap - ture; ev-'ry Grace - ful

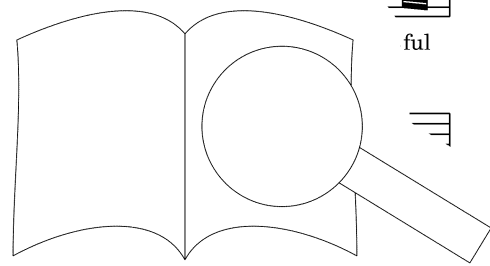
Clt

63

dor - ed! I am is thine; my re - ward thy love shall be. —

brings new rap - ture; ev-'ry ful

Archi



Fg

68

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

Clt Archi

72 **Allegro**

be.
 rest. The dew-drop-ping morn,
 Cor *fz*

80

The cool-ness of ev'n,

86

How

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

Clt Archi Fg

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

Archi

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

Fl

breath of the
the sa - v'ry fruit,

Clt Fg



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

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

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

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

Archi Tutti

p

with thee, with life in-

with thee, is life in-

thine, thine, shall

thine, thine, shall

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be. With

be. **Tutti** Cl

fz *p*

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

With thee, with thee, with thee is life,

f + Fl Archi

f Fg

ces - sant bliss; thine, thine it who'

ces - sant bliss; thine, thine it whole

pp

be,

171

E

thine, thine it _ whole shall be.

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

p Cor, Clt *pp* Ob

180

O how she quick-ens all!

Archi

186

cool-ness of ev'n, O how she al' st.

Fl

pp *p*

192

How grate-ful

Clt Archi

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

But with-out

Fg Archi

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

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

Ob.

the breat'

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

Tutti

Fg

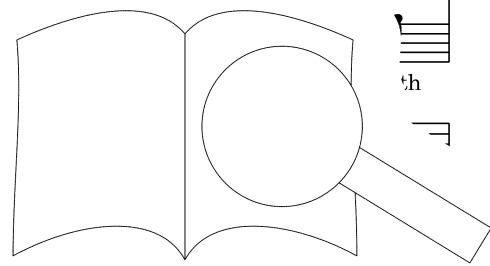
ra - grant bloom!

With

Archi

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222

F

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

Tutti Archi

p

229

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

Tutti Archi

p

236

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

Fl

243

G

thin whole shall
 ne it whole

With thee, with thee, with

With thee, with thee,

Clt Ob Fl

fz *p*

thee _____ is life, is life in - ces - sant bliss

with thee _____ is life, is life in - ces -

Tutti Archi

f *p*

thine, thine it whole _____ shall be. With thee is

thine, thine it whole _____ shall be With thee is

pp

life ir _____ thine, _____

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274

thine _____ it whole shall be, it

thine _____ it whole shall be, _____ it

Tutti

cresc.

f

280

whole _____ shall be.

whole shall be.

285

32. Recitativo (Uriel)

GA 14a • N30 • O31

Uriel

O hap - py pa - ti - ents, ap - py yet, if not, mis - led

Cemb

4

strive at more, as grant - ed is, a

33. Chorus (with Soli SATB)

GA 14b • N31 • O32

Andante

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

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

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

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

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

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

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

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

Cel - e - ry! Let his name re-sound on

f p *f*

10

Allegro

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

Archi
f

13

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

+ Ob

16

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

+ Clt

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

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

great;
 The - - - - - use shall last for aye.
 men His praise shall last
 F
 for

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Solo

A - - men, a - - - -

Solo

A - - men, a - - men.

Solo

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

Solo

A - - men, a - - - -

aye.

Archi

p

Va

men.

men.

Tutti

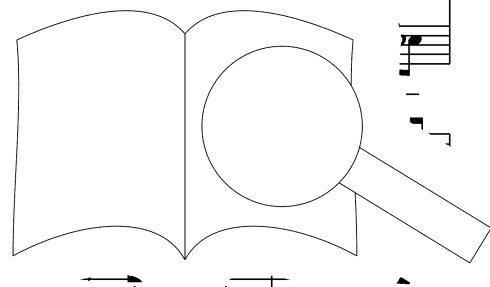
The Lord is

Tutti

The Lord shall

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42

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

The Lord is great, his praise,

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

praise shall last for aye, his praise shall last for

44

shall last for aye.

the Lord is great; his praise shall last for

aye. A - - - - - ne. great; his

aye.

Tutti *Andante*

47

praise shall l

men, a

praise, h. for aye, shall last for aye.

The Lord is great

Tutti

for

50

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

men. The Lord is great; his

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

aye. A - - - men. The Lord is

53

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

praise shall last for aye.

men. The Lord is great; his praise shall last

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

56

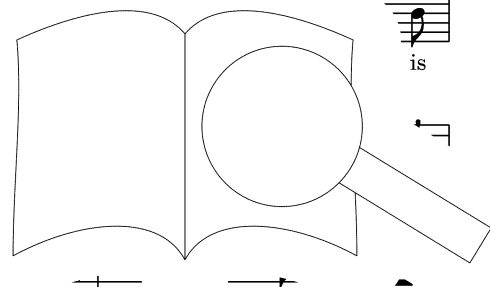
a - - - I great; his praise shall last for aye.

praise shall la A - - men, a - - - men,

great; st for aye, shall last for aye. A - - - men.

shall - last for aye.

is



Solo
a - - - men, a - - -

Solo
a - - - men, a - - -

Solo
a - - - men,

Solo
a - - - men,

A - - - men,

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

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

great; his praise shall last for aye.

Archi

- men, a - - - A - - -

- men.

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

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

Tutti

Tutti Sing the Lord,

Tutti Sing the Lord,

Archi

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

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

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

ut-ter thanks!

ut-ter thanks!

ut-ter thanks!

ut-ter thanks!

Tutti *Archi*

Tutti *f* *p* *ff*

D *Tutti*

The Lord is great; his praise

Tutti

The Lord is great; ast

Tutti

The Lord's se shall last

Tutti

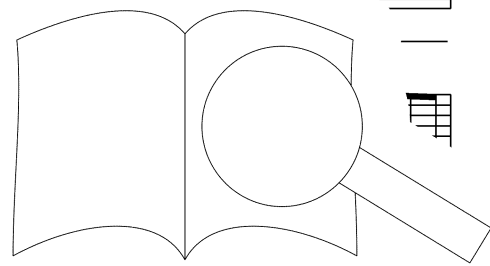
his praise shall last

sim.

ff *ff* *ff* *ff*

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73

for aye, his praise, his

for aye, his praise, his

for aye, his praise, his

for aye, his praise, his

76

praise shall last for aye. Sing the Lord,

praise shall last for aye. Sing the

praise shall last for aye. ut - ter

praise shall last for aye. g ti. ut - ter

79

thanks! The r shall last for aye. A - men, a - men.

thanks! is praise shall last for aye. A - men, a - men.

thanks! reat; his praise shall last for aye. A - men, a - men.

ord is great; his praise shall l men.

