

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.* (fortissimo), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *fz* (forzando), and *ten.* (tenuto). It also features triplets, crescendos, and various articulations. The notation is complex, with many accidentals and slurs, reflecting the 'chaotic' nature of the piece.

First system of a musical score, consisting of two staves. The upper staff features a melodic line with dynamic markings *sfz*, *fmo*, and *sfz 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 its accompaniment, showing some rests and dynamic changes.

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

Fourth system of the musical score, characterized by repeated chords in the upper staff. The upper staff has a series of *for.* and *pia.* markings. The lower staff continues with its accompaniment.

Fifth system of the musical score. The upper staff begins with a *pia.* marking. The lower staff has a *pp* marking. The system concludes with a wavy line indicating the end of the section.

Sixth system of the musical score. The upper staff has dynamic markings *sfz*, *p*, and *pmo*. The lower staff continues with its accompaniment, ending with a wavy line.

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;

piu.

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

p^{mo}

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

for.

p'

fmo

open ped:

URIEL. Tenor voice.

And God saw the light, that it was

ten:

f

* op: ped:

good; and God di- vi- ded the light from the darknefs.

URIEL.

Aria, Andante.

mezz: voce. *fz* *pu.*

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

Now vanish before the
for. *pu.* *fz* *hr* *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

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'place.' followed by eighth notes for 'disorder yields' and 'disorder yields to', and a dotted quarter note for 'or - - - der'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands, with a treble clef and a key signature of two sharps (D major).

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

The second system continues the vocal line with 'fair the place to or - - - der fair the place'. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *fz* (forzando) is placed at the end of the system.

Af - fright - ed

Allegro Moderato

The third system is primarily piano accompaniment. It begins with a dynamic marking of *p* (piano) and includes several *fz* (forzando) markings. The tempo is indicated as **Allegro Moderato**. The piano part features intricate sixteenth-note patterns and a change in key signature to one flat (B minor) towards the end of the system.

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

The fourth system features a vocal line with 'fled hell's Spirits black in throngs down they sink in the'. The piano accompaniment continues with a driving sixteenth-note rhythm. A dynamic marking of *f p* (forzando piano) is present at the beginning of the system.

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

Piano accompaniment for the first system, featuring dense sixteenth-note patterns in the right hand and sustained chords in the left hand.

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

Piano accompaniment for the second system, continuing the dense sixteenth-note texture.

to end - - - lefs night,

Piano accompaniment for the third system, including dynamic markings *fz* and *p*.

to end - - - lefs night, to

Piano accompaniment for the fourth system, including dynamic markings *fz* and *p*.

URIEL.

Soprano
end - - - lefts night

Alto

Tenore

Basso
Despair - ing curs - -
Despairing curs - - - ing rage attends their

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

fin.

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

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 -

URIEL.

Affrighted fled hell's spirits black in throngs;

Sopr:

mand. Alto

mand.

mand.

mand.

mand.

p *mo*

down they sink in the deep of abyss, to endless

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 -

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

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

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

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

world springs up springs up at God's 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

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.

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

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 in bass clef. 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 second system, consisting of two staves in bass clef. It features a complex, rhythmic accompaniment with many beamed notes.

As chaff by the winds are impelled the clouds.

sf

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 in bass clef. The lyrics are positioned below the vocal line. A dynamic marking of *sf* is placed above the piano accompaniment.

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

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 in bass clef. 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 two staves. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

and awfull rolled the thunders on high

The second system continues the vocal and piano parts. The lyrics "and awfull rolled the thunders on high" are written below the vocal line. The piano accompaniment includes a *pia* (piano) dynamic marking. The system concludes with a double bar line.

The third system shows the vocal line and piano accompaniment continuing. The piano accompaniment is characterized by a steady eighth-note accompaniment in the right hand and chords in the left hand.

Now from the floods in - steams as - cend re - viving show - ers of rain

The fourth system contains the lyrics "Now from the floods in - steams as - cend re - viving show - ers of rain". The vocal line and piano accompaniment continue. The piano accompaniment features a wavy line in the left hand, possibly indicating a tremolo or a specific texture. The system ends with a double bar line.

for.

The dreary wasteful hail.

pia.

the light and flaky snow.

GABRIEL. Soprano Voice.

CORO. Allegro.

pia. *for.* *pia.*

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

for.

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

piu. *for.* *piu.*

to th'ethereal vaults resound the praise of God,

for. *piu.*

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

iii.

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.

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

24 GAB:

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

Sopr. 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,

pia. *for*

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 amazd the glo - rious hierar - chy of heav'n
 and
 and
 and
 and
 and
for: pia. for:

Detailed description: This system contains six vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'lous work beholds amazd' and 'the glo - rious hierar - chy of heav'n'. The piano accompaniment features a melodic line with dynamic markings 'for:', 'pia.', and '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:

Detailed description: This system contains six vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'and to th'ethereal vaults resound,' and 'to th'ethereal vaults resound, and of the se - cond'. The piano accompaniment features a melodic line with dynamic markings 'pia.' and '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

piu. for. piu. 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

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

day.
day.
day.
day.
day.

This system contains five vocal staves and a piano accompaniment. Each vocal staff begins with the word "day." followed by a musical phrase. The piano accompaniment is in bass clef.

RAPHAEL.



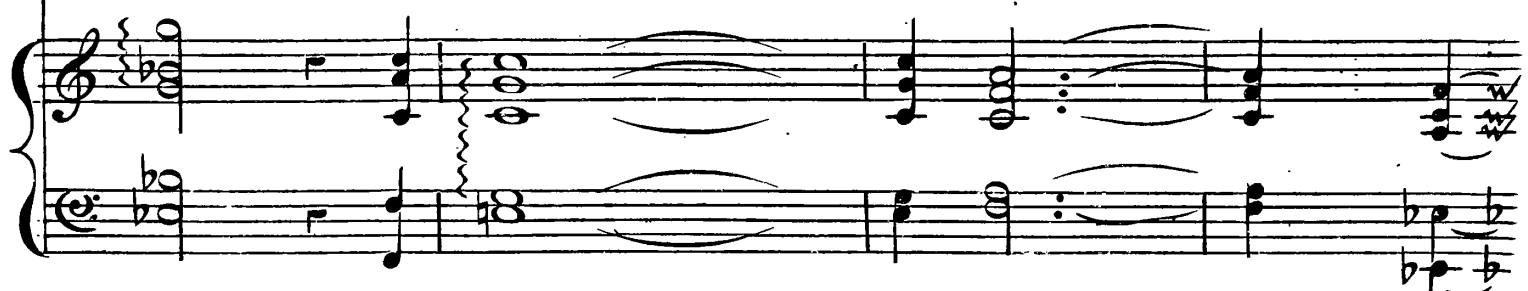
And God said: Let the waters un-der the heaven be



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



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



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



RAPHAEL.

ARIA. Allegro assai.

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro assai'. The first system begins with a treble clef and a common time signature. The first staff of the first system is empty. The second staff of the first system contains the right-hand part, starting with a treble clef and a common time signature. The first measure of the right hand is marked 'for.' and the first measure of the left hand is marked 'fz'. The second system has two staves. The right-hand part has a treble clef and a common time signature. The first measure of the right hand is marked 'for.' and the first measure of the left hand is marked 'pizz.'. The third system has two staves. The right-hand part has a treble clef and a common time signature. The first measure of the right hand is marked 'for.'. The fourth system has two staves. The right-hand part has a treble clef and a common time signature. The first measure of the right hand is marked 'pizz.' and the instruction 'Roll - - - - ing in' is written above the staff.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'foam', followed by a quarter note 'ing', a quarter note 'billows', a quarter rest, a quarter note 'up', a quarter note 'lift', a quarter rest, a quarter note 'ed', a quarter note 'roars', and a quarter note 'the'. The piano accompaniment consists of a continuous 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', a quarter rest, 'Rolling in foaming', a quarter note 'billows', and a quarter note 'up -'. The piano accompaniment continues with the eighth-note pattern. There are two 'for: p' markings in the bass line, indicating fermatas.

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

The third system continues the vocal line with '- - lift - ed', a quarter rest, 'up - - lift - - - ed', a quarter note 'roars', a quarter note 'the', a quarter note 'boist'rous', a quarter note 'Sea,', and a quarter note 'up -'. The piano accompaniment continues with the eighth-note pattern.

- lift - - ed roars the boist'rous Sea

for:

The fourth system continues the vocal line with '- lift - - ed', a quarter rest, 'roars the boist'rous', a quarter note 'Sea'. The piano accompaniment continues with the eighth-note pattern. There is a 'for:' marking in the bass line, indicating a fermata.

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

piu.

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

for

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 the lyrics 'tops as - cend.' and consists of a few notes. The piano accompaniment is more complex, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking of *for.* is present in the piano part.

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

pu.

The second system continues the musical piece. The vocal line has the lyrics 'Thro' th'o - - pen plains out - stretch - ing wide in serpent'. The piano accompaniment features a dynamic marking of *pu.* (piano) and includes a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

er - ror ri - - vers flow. thro'

The third system shows the vocal line with the lyrics 'er - ror ri - - vers flow. thro''. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand.

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

The fourth system concludes the page with the vocal line lyrics 'th'open plains out - stretch - - - ing wide outstretching wide'. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand.

in serpent er - ror in ser -



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




flow.

for:

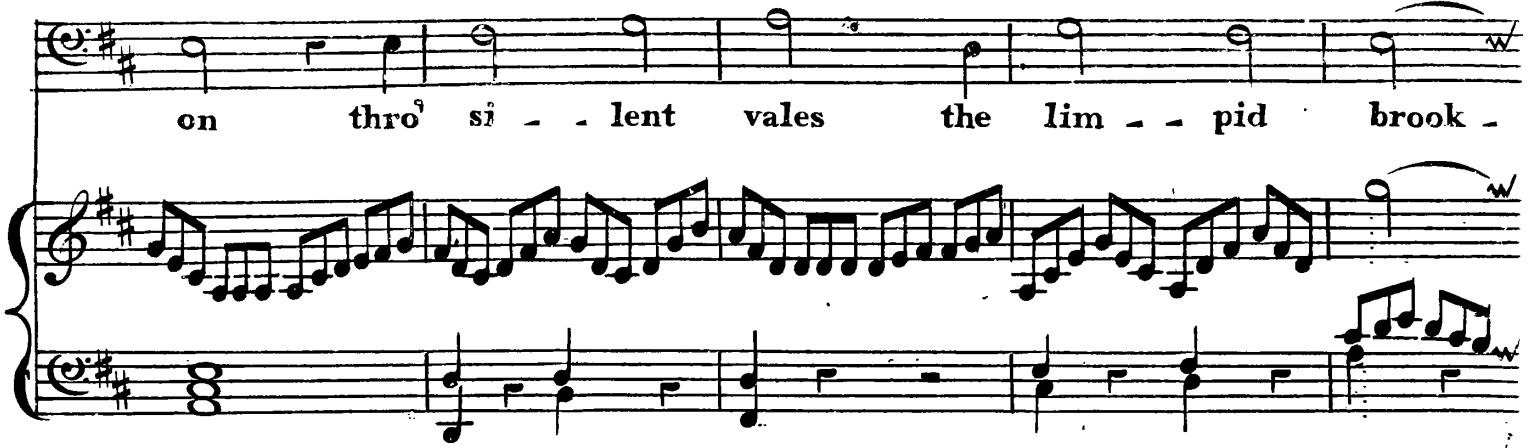


Soft - ly purl - ing glides

pia.



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



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



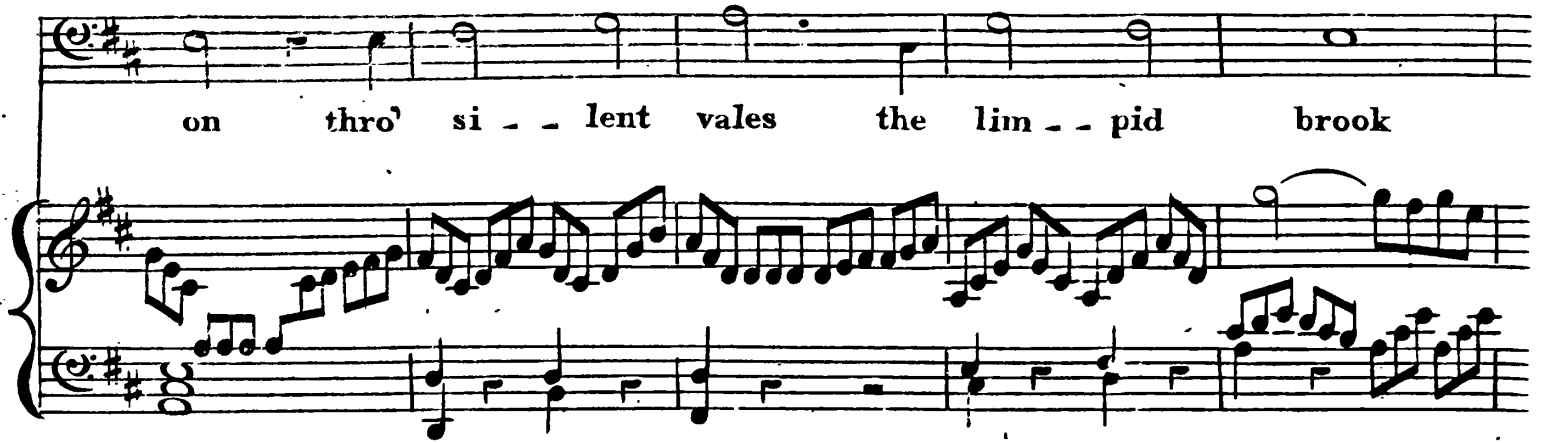
on thro' si - - - lent vales the lim - pid



brook soft - - - ly purl - - ing glides



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

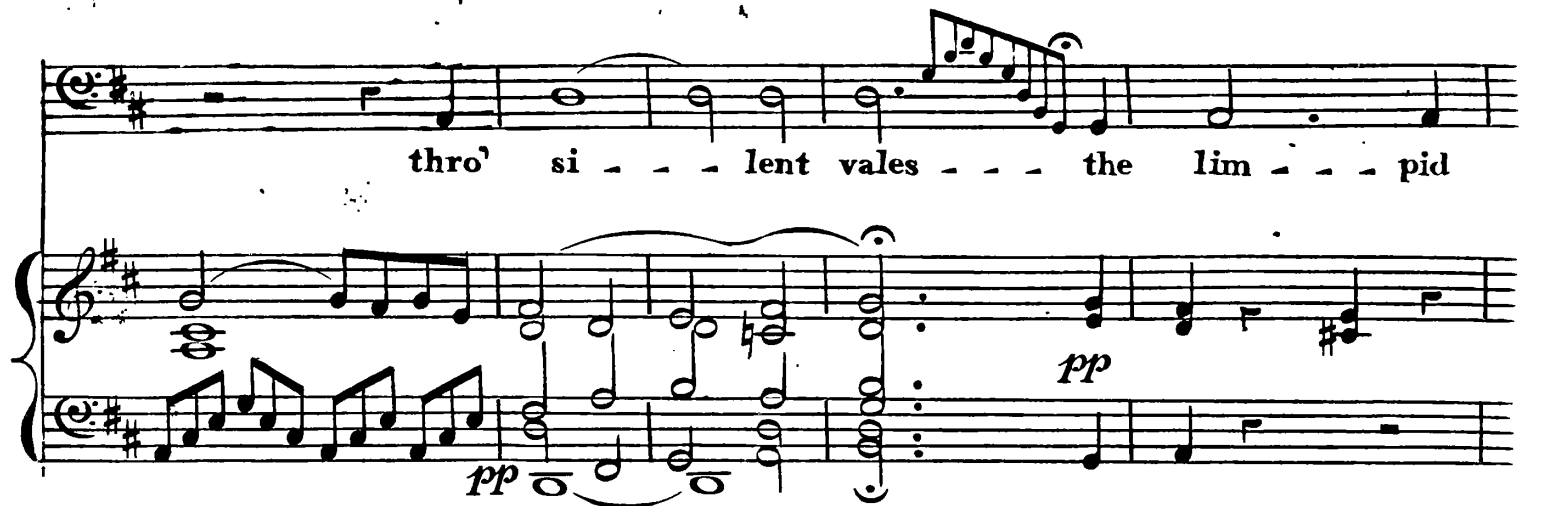


soft - - ly purl - ing glides - - - on



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

pp



brook thro' si - - lent vales the

piu.



lim - - pid brook.

pmo

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.

fz *p* *ten:*

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

ten

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. The lyrics are written below the vocal line. A dynamic marking of *ten* is placed above the piano accompaniment.

plant, here shoots the healing plant

This system contains the second line of music. The vocal line continues with the lyrics "plant, here shoots the healing plant". The piano accompaniment continues with various chords and melodic lines. The lyrics are written below the vocal line.

fz

This system contains the third line of music, which is entirely piano accompaniment. It features complex chordal textures and melodic fragments. A dynamic marking of *fz* is placed at the end of the system.

here shoots the healing plant, the healing plant

fz

rit.

This system contains the fourth line of music. The vocal line resumes with the lyrics "here shoots the healing plant, the healing plant". The piano accompaniment continues. Dynamic markings of *fz* and *rit.* are present. The lyrics are written below the vocal line.

here shoots the heal - - - ing plant.

p *for.*

By load of fruits th'expand-ed boughs are

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 pia.

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 complex texture with many sixteenth and thirty-second notes, and includes dynamic markings *for:*, *fmo*, and *pia.* at the beginning, middle, and end of the accompaniment respectively.

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 rhythmic patterns and includes the dynamic marking *fz.* at the start of the system.

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 and includes the dynamic marking *fz.* at the start of the system.

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

pia. for: pia.

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 and includes dynamic markings *pia.* and *for: pia.* at the beginning and middle of the system.

sight. Here vent their fumes the

fz p *ten:*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with the word 'sight.' followed by 'Here vent their fumes the'. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a bass line. Dynamics include *fz p* and *ten:*.

fragrant herbs; here shoots the healing plant

ten:

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

here shoots the 'heal - - - ing plant

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

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

fz

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'here vent their fumes the fragrant herbs; here shoots the healing plant'. The piano accompaniment continues with similar textures. 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 - umphsing the migh - ty LORD!

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

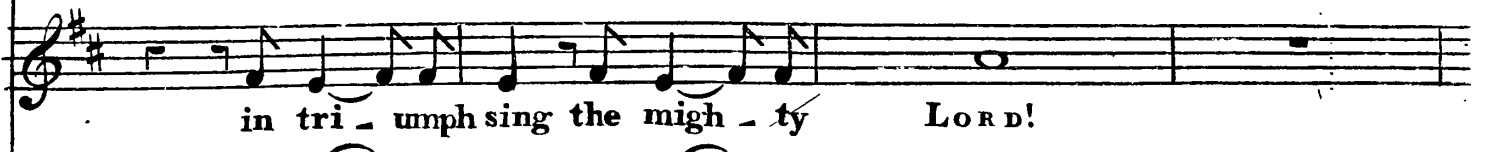
joy your voi - ces raise! in tri - umphsing the migh - ty LORD!

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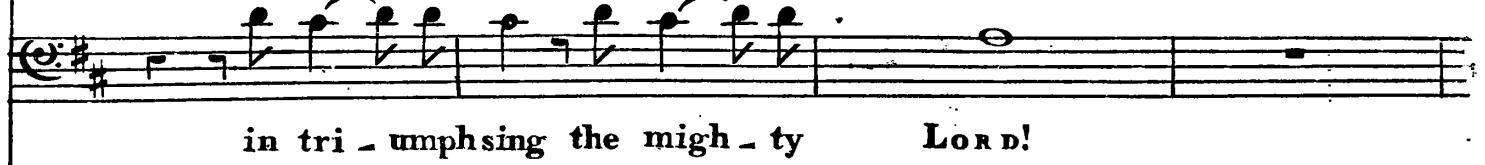
fz *fz* *fz* *fz*



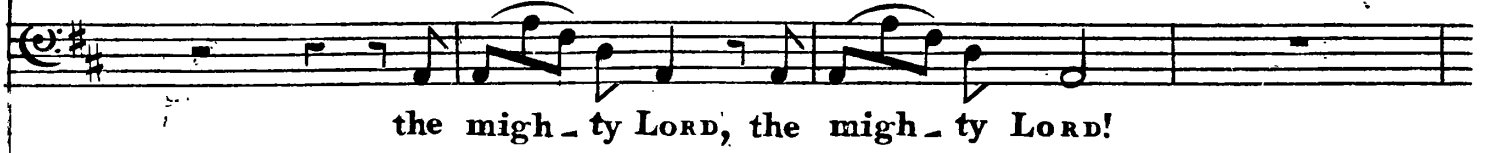
in tri - umph sing the migh - ty LORD!



in tri - umph sing the migh - ty LORD!



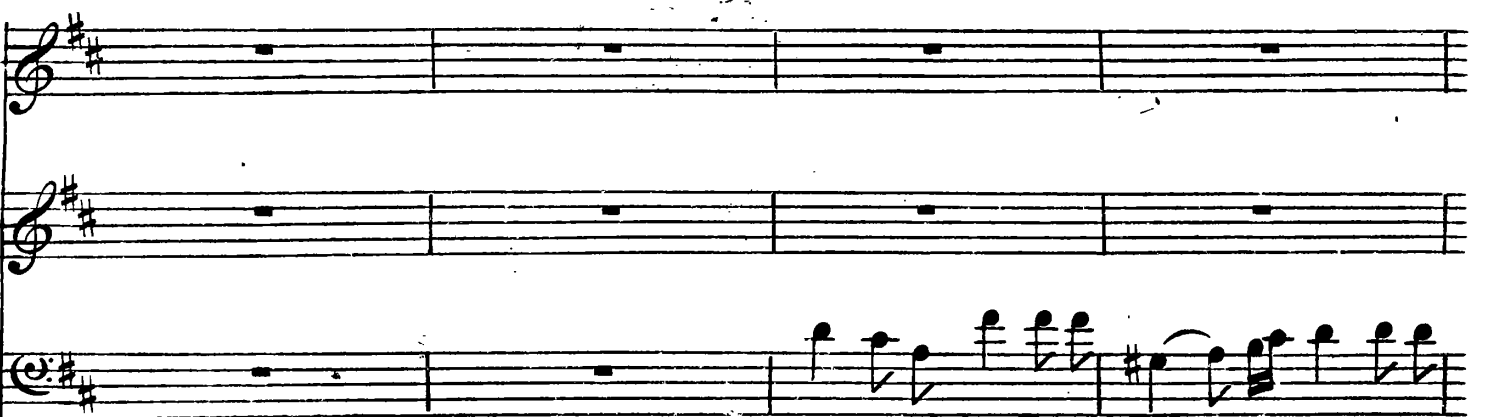
in tri - umphsing the migh - ty LORD!



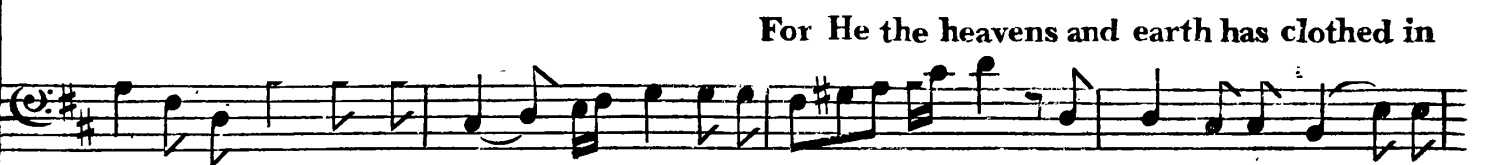
the migh - ty LORD, the migh - ty LORD!



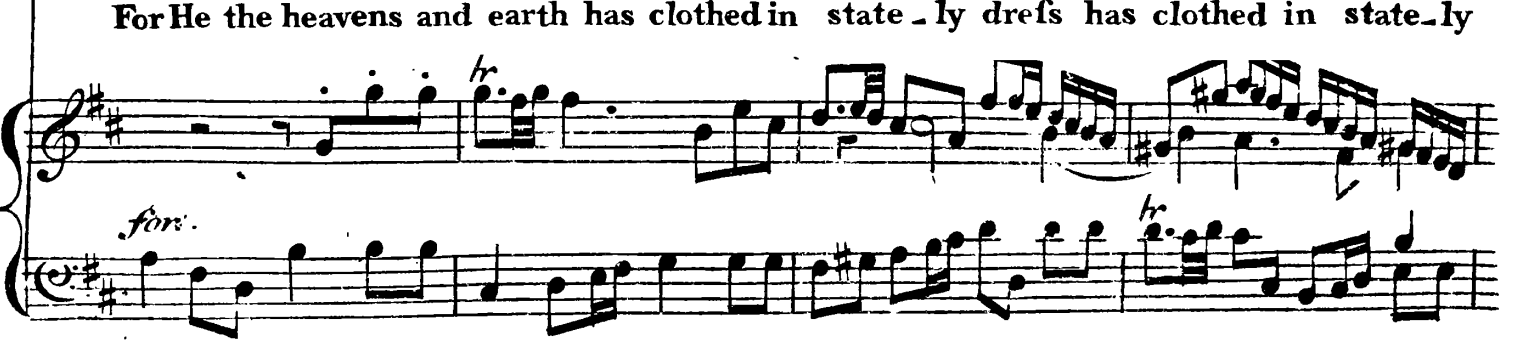
fz fz fz fmo



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.

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.

hr

earth has clothed in state - ly drefs.

clothd 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

hr

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

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

hr hr hr

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

hr hr hr sfz

hr hr hr sfz

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

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

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:

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

tr

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

This system contains five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The lyrics are: "ly", "in state - - - - - ly", "in state - - - - - ly", and "state - - - - - ly".

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

This system contains six staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third and fourth staves are piano accompaniment in bass clef. The fifth and sixth staves are a grand staff (treble and bass clefs) for piano accompaniment. The lyrics are: "drefs in state - ly drefs.", "drefs in state - ly drefs.", "drefs in state - ly drefs.", and "drefs in state - ly drefs.".

URIEL.

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.

3

52

Andante.

Recitativo.

pp

pp

cris.

for.

fmo.

for.

8 8 8 8 8

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

for.

8

an am'rous joyful happy spouse

for.

a

giant proud and glad to run his measur'd course

a tempo

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.

CORO. Allegro.

Soprano



The heavens are telling the glo-ry of God

Alto



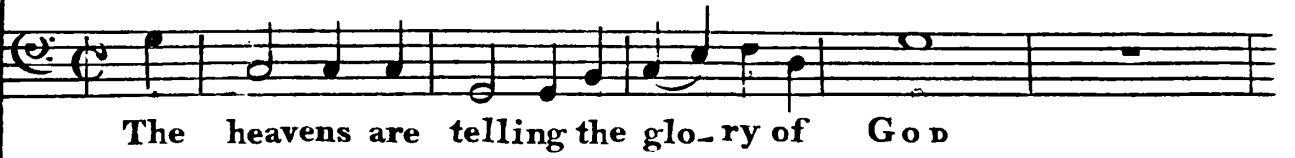
The heavens are telling the glo-ry of God

Tenore



The heavens are telling the glo-ry of God

Basso



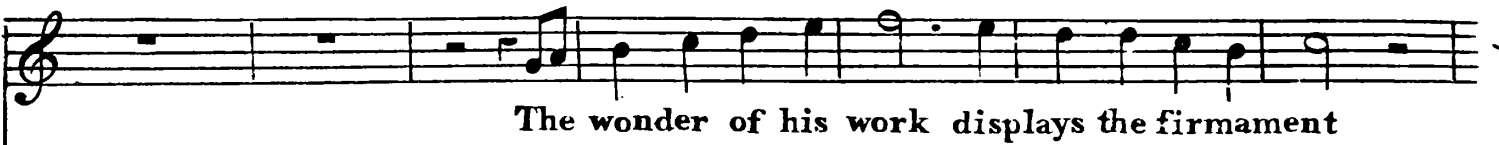
The heavens are telling the glo-ry of God

Piano

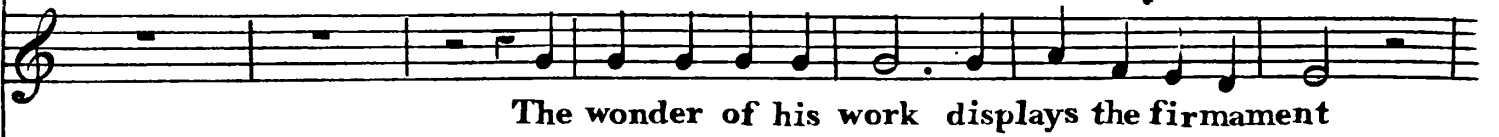
Forte



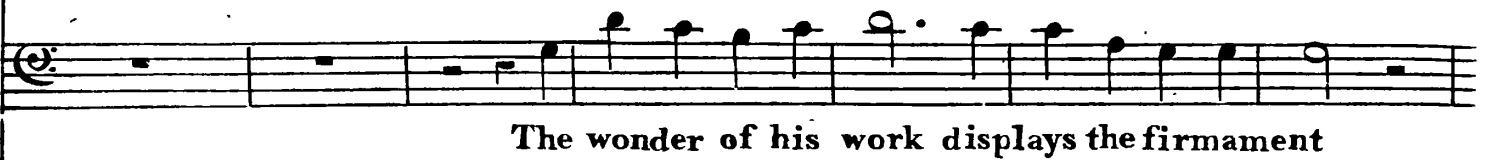
Allegro.



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* *frit. Cantabile*

GABRIEL.

To day that is coming, speaks it the day;

URIEL.

To day that is coming, speaks it the day;

RAPHAEL.

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 fol - lowing night. The heavens are

The heavens are

Tutti

night, the night that is gone, to fol - lowing night. The heavens are telling the

Tutti

night, the night that is gone, to fol - lowing night. The heavens are telling the

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.

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

un - - der - stood. In all the

In all the lands re-sounds the word never unper-ceived

- sounds the word never unper-ceived

lands re-sounds the word never unper-ceived

lands re-sounds the word never unper-ceived

ever understood ever, ever, ever understood, ever,

ever understood ever, ever, ever understood, ever,

ever understood ever, ever, ever understood, ever,

ever understood ever, ever, ever understood, ever,

ever understood ever, ever, ever understood, ever,

ever understood ever, ever, ever understood, ever,

ever understood ever, ever, ever understood, ever, for:

Più All^o Tutti

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

The heavens are

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

The heavens are tel - ling the

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

for.

for. Più Allegro.

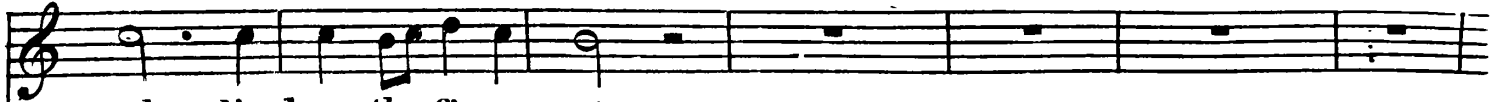
telling the glo - ry of God the wonder of his works, the wonder of his

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

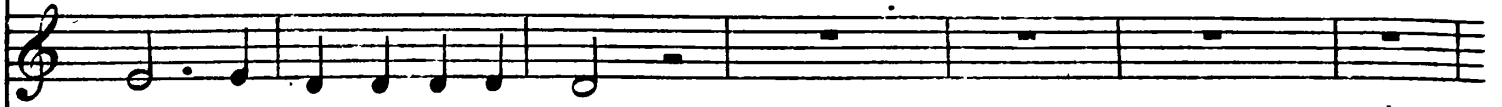
glo - ry of God the won - der the wonder of his works dis -

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



The wonder



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



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



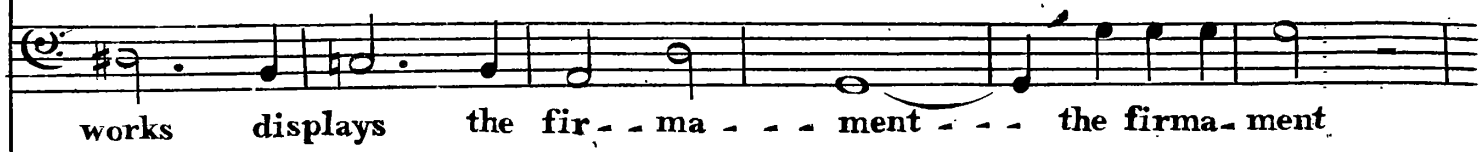
the firmament. The wonder of his works displays the firmament



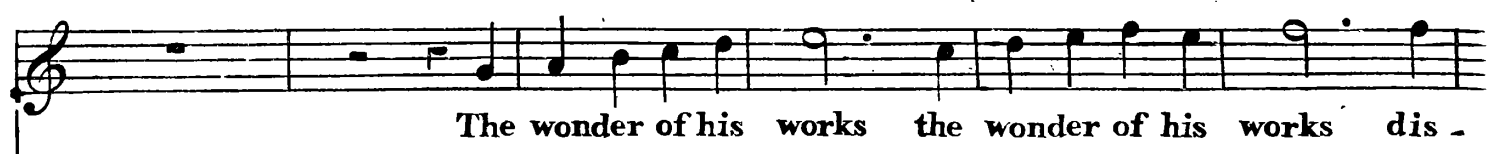
The wonder of his works displays, displays the firmament



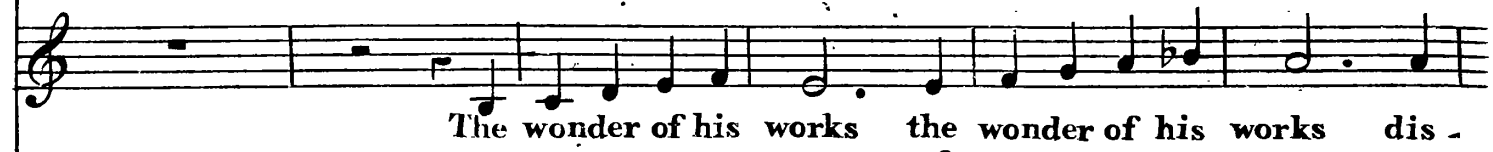
ment. displays displays the firmament the firmament



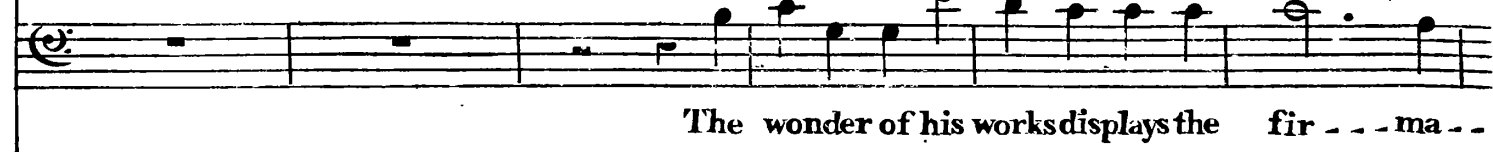
works displays the firmament the firmament

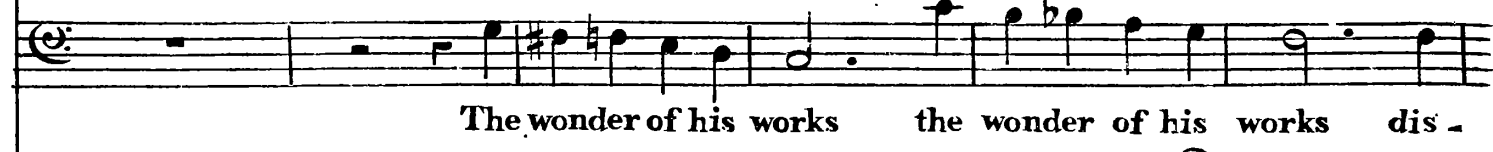
The wonder of his works the wonder of his works dis



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

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

- 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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: '- 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-

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: '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

ff *fz* *fz* *fz*

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

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

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

CREATION. PART THE SECOND.

GABRIEL.

5

Piano
Forte

Allegro And God said: Let the waters bring forth abundant-

for. Recit^{vo}

-ly the moving creature, that hath life, and fowl, that may fly a--

-bove the earth in the open firmament of heaven.

Piano
Forte

ARIA: Moderato.

for. fz fz fz fz

fz fz pivo. pivo.

First system of musical notation. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in a key with one flat (B-flat). The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Dynamic markings include *for.* and *fz*.

Second system of musical notation. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in a key with one flat (B-flat). The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Dynamic markings include *fz* and *piu.*

Third system of musical notation. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in a key with one flat (B-flat). The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Dynamic markings include *for.*

Fourth system of musical notation. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in a key with one flat (B-flat). The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes. Dynamic markings include *fz*.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in a key with one flat (B-flat). The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth 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 - -

piv. *for.*

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

piv.

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

for.

His welcome bids to

piv.

morn the merry lark his welcome bids to

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 quarter note 'm', followed by eighth notes 'orn', a quarter note 'the', eighth notes 'merry', a quarter note 'lark', a half note rest, a quarter note 'his', eighth notes 'wel-', a quarter note 'come', eighth notes 'bids', a quarter note 'to'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

morn the merry lark and coo - ing and

The second system continues the vocal line with 'morn the merry lark' and 'and coo - ing and'. The piano accompaniment features a prominent triplet of eighth notes in the right hand, creating a rhythmic pattern.

coo - - ing calls the tender dove his mate

The third system shows the vocal line with 'coo - - ing' and 'calls the tender dove his mate'. The piano accompaniment includes a 'tr' (trill) marking above the vocal line.

calls the tender dove his mate and cooing and cooing

The fourth system concludes the vocal line with 'calls the tender dove his mate and cooing and cooing'. The piano accompaniment features a 'p^{mo}' (piano molto) marking at the bottom.

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

tr. *tr.* *for.*

This system contains the first two lines of music. The vocal line is in G major with a key signature of one sharp (F#) and a common time signature. It features two trills marked 'tr.' and a fermata. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support. A dynamic marking 'p' is present, and the word 'for.' is written above the piano part.

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

p

This system contains the third and fourth lines of music. The vocal line continues with a melodic line. The piano accompaniment features a dynamic marking 'p' and continues with its rhythmic accompaniment.

his welcome bids to morn the merry lark

3

This system contains the fifth and sixth lines of music. The vocal line includes a triplet of eighth notes marked with a '3'. The piano accompaniment features a triplet of eighth notes in the right hand.

and coo - - ing and coo - - ing

This system contains the seventh and eighth lines of music. The vocal line repeats the phrase 'and coo - - ing'. The piano accompaniment continues with its accompaniment.

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat. It contains two phrases of the lyrics "calls the tender dove his mate", each marked with a trill (*tr*). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *pmo* (piano molto) is placed at the end of the piano part.

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

The second system continues the musical score. The vocal line includes the lyrics "and cooing and cooing" followed by "calls the tender dove his mate", with trills (*tr*) over the final phrase. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *fz* (forzando) is present at the end of the piano part.

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

The third system features a vocal line with the lyrics "calls the ten - - - der dove his mate the ten - - -". The piano accompaniment continues with a steady rhythm. The vocal line has a melodic line with some slurs and ties.

- - - der dove his mate

The fourth system concludes the musical score on this page. The vocal line ends with the lyrics "- - - der dove his mate". The piano accompaniment includes a triplet of eighth notes in the upper staff and a *for:* (forzando) marking in the lower staff.

f^{mo} *piu.* *tr*

From ev'-ry bush and

grove resound the nightingale's de-light-ful notes.

No grief af-

- 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. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

her soft her soft enchanting lays

The second system continues the vocal melody and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic texture with some harmonic changes.

her soft

The third system shows the vocal line with a melodic phrase and a rest. The piano accompaniment features a more complex texture with some chords and moving lines in both hands.

enchant - ing her

fz
rit.

The fourth system concludes the page with a vocal line featuring triplets and a melodic phrase. The piano accompaniment includes dynamic markings: *fz* (forzando) and *rit.* (ritardando).

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 treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The word "soft" is written below the vocal line.

tr tr tr tr
enchant - ing lays, her soft enchanting lays, her

fz

The second system continues the musical piece. The vocal line includes trills, indicated by "tr" above the notes. The lyrics "enchant - ing lays, her soft enchanting lays, her" are written below the vocal line. The piano accompaniment features a dynamic marking of *fz* (forzando) at the end of the system.

soft enchanting lays.

for.

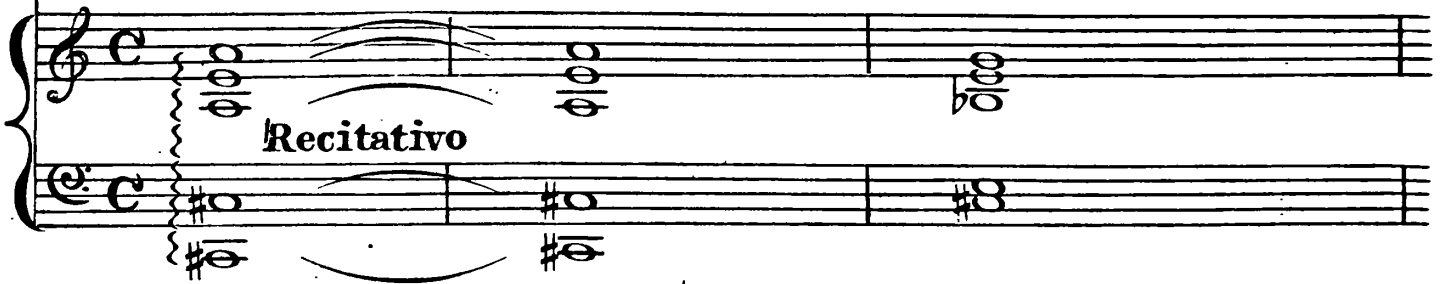
The third system shows the vocal line concluding with the lyrics "soft enchanting lays." The piano accompaniment features a dynamic marking of *for.* (forzando) in both the upper and lower staves.

The fourth system consists of a vocal line and a piano accompaniment. The vocal line is mostly empty, with a double bar line at the end. The piano accompaniment continues with a treble clef and a key signature of one flat, ending with a double bar line.

RAPHAEL.



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



Recitativo

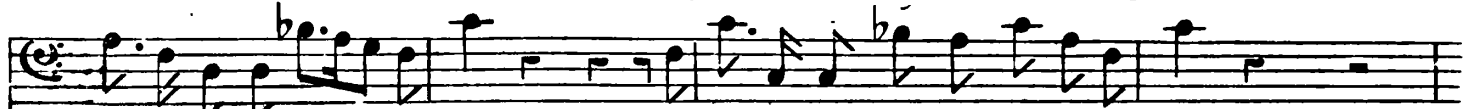


moveth, and God blessed them, saying: Be fruitful all and

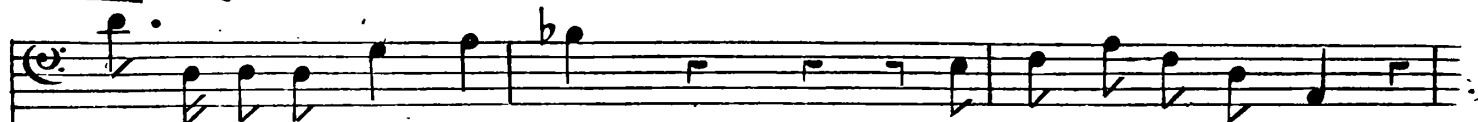


Poco Adagio

frit.



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.

f

Moderato Cantabile

piu.

for.

for.

for.

p

for.

piu.

for.

sf

p

sf

sf

sf

piu.

piu.

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

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. *fin.*

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.

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

for: piva.

for: piva.

for: piva.

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: piva.

piva.

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

CORO

for:
 f_z f_z f_z

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

The musical score consists of ten systems of staves. The first nine systems are vocal parts, each with a treble and bass staff. The lyrics are written below the vocal staves. The tenth system is a piano accompaniment, also with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "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".



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

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

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



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 ever and ever more



more his glory lasts for ever and ever more



more his glory lasts for ever more



more his glory lasts for ever more



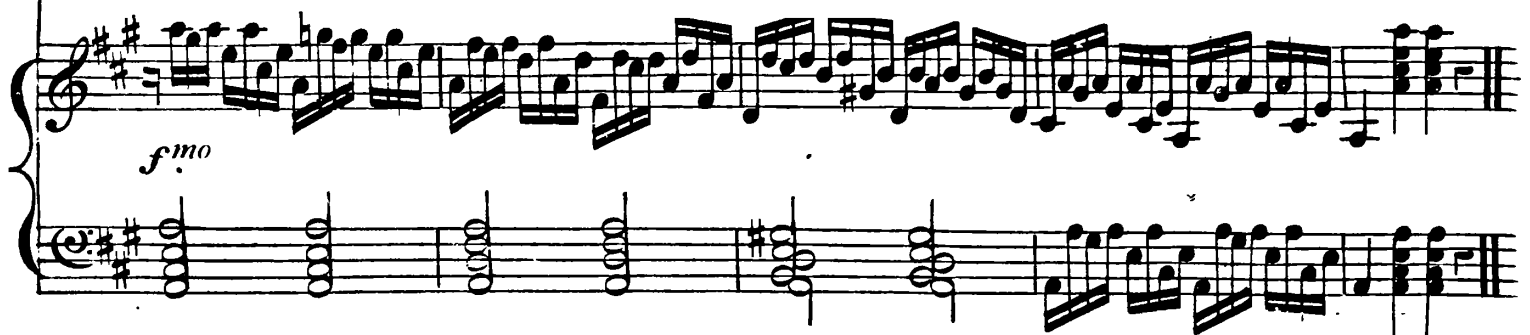
more for ever and ever and ever more



more for ever ever ever more



more for ever ever ever more



RAPHAEL.

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

Récitativo.

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

RAPHAEL.

Presto Strait opening her fertile womb

for. *Recit. vo.* *fin.*

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

grown. cheerful roaring

ff *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, continuing the complex rhythmic patterns from the previous system.

the nimble stag bears up his branching head

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 continues with complex rhythmic patterns.

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 (F# and C#) and a common time signature (C). The lyrics are "o'er the ground, as plants, are spread, the fleecy, meek and bleating". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes chords and melodic lines with some slurs.

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

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

- - rose the hosts of insects.

Adagio

The third system has the lyrics "- - rose the hosts of insects." and includes the tempo marking "Adagio". The piano accompaniment continues with a similar rhythmic pattern but is marked with *pp* in the left hand and *pp* in the right hand. A fermata is placed over a measure in the right hand.

In long dimensions creeps with sinuous trace the worm.

a tempo

The fourth system concludes with the lyrics "In long dimensions creeps with sinuous trace the worm." and the tempo marking "a tempo". The piano accompaniment features a mix of chords and melodic lines, marked with *fz* (forzando) and *piu.* (piu mosso).

RAPHAEL.

Sp. in

Maestoso

for. *fz* *fz*

Now heav'n in

fz *fz* *fz* *p*

fullest glo - - - ry shone earth smiles in

piv.

all her rich at-tire

for. *fz* *fz*

The room of air with fowl is

rit.

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 whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is placed above the piano accompaniment.

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

Detailed description: This system contains the second line of music. The vocal line continues with a half note E5, followed by quarter notes F5, G5, and a half note A5. The piano accompaniment continues with the same 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. The vocal line has a half note B5, followed by quarter notes C6, D6, and a half note E6. The piano accompaniment continues. A *fz* (forzando) marking is placed below the piano accompaniment, followed by a *p* (piano) marking.

hea - - vy beasts the ground is trod.

fz
for:

Detailed description: This system contains the fourth line of music. The vocal line has a half note F6, followed by quarter notes G6, A6, and a half note B6. The piano accompaniment continues. A *fz* marking is placed above the piano accompaniment, followed by a *for:* (forzando) marking.

But all the work was not com-

fz

pia.

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

for:

yet that wond'rous 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

iii.

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 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 fermata is placed over the final note of the vocal line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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 the lyrics 'heart and voice his goodness praise that'. A triplet of eighth notes is marked with a '3' above it. The piano part has a dynamic marking of *mp* (mezzo-piano).

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 to the end of the system.

heart with heart and voice his

for:

goodness praise with heart and voice, with

for:

heart and voice his good - ness praise.

piu. *for:*

Final system of piano accompaniment.

URIEL.

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

Piano
Forte

Recitativo

God cre-ated 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.

ARIA. Andante.

Piano
Forte

piu.

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.*

of his God.

And in his eyes with bright-ness 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 - -

- - speak him love love - - and

joy and blifs bespeak him love and joy - - -

- - - and blifs - - -

fz *pmo*

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 - - 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 -

- 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.

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *fz* and *p*.

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

The second system continues the vocal and piano parts. The piano accompaniment features a prominent *fz* marking.

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

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

The third system concludes the page with the final vocal and piano staves.

are.

RAPH:

are. But as to them thy face is hid

RAPH:

with sud - - den ter - - ror they are struck thou

tak'st their breath a - way they va - - nish into

dust. Thou tak'st their breath a - way they

pp

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 - -

pmo

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 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 *rit.*

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 d - lights

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

pm

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.

se *pia.* *for:*

Segue C O R O

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

- - - 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

fz *fz*

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

fz *fz* *fz*

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 .

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The third and fourth staves are vocal lines in alto clef. The fifth staff is the piano accompaniment in bass clef. The lyrics are: "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 .", and "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

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef. The third and fourth staves are vocal lines in alto clef. The fifth staff is the piano accompaniment in bass clef. The lyrics are: "- 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", and "- 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*

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.

The musical score is written for piano and forte. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Recit: Largo'. The score is divided into two main sections: 'Piano' and 'Forte'. The 'Piano' section starts with the instruction 'for: Cantabile' and features a melody with various dynamics including *fz*, *pia.*, *fz*, *pia.*, *fz*, *pia.*, *fz*, and *pia.*. The 'Forte' section follows, marked with *fz* and *pp*. The score concludes with a final cadence. The piece is identified as '(Skarrätt Sculp)'.

(Skarrätt 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 divided into four systems, each with a vocal staff and a grand staff for the piano.

EVE.

ADAM.

By

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

EVE

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 *fuv.* thy might - - - y hand - - - has

great so wonderful *fuv.* 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

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 -

pp fram'd thy might - y hand has fram'd
pp 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 - claim - - - pro -

ADAM.

Tutti

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

for
Coro

course th'al - - - might - - - 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

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

for: *fin.*

- 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

... 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

ficc. *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

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.

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

Ye Ye

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.

fin.

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.*
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.

fia.

forth this wond'rous frame.

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

fia.

forth this wond'rous frame.

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

fia.

forth this wond'rous frame.

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

fia.

forth this wond'rous frame.

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

f

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

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth and fifth staves are another vocal line in 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", "more, and e - - - ver more, and e - ver more", and "We".

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

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth and fifth staves are another vocal line in 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".

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 4/4. 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 *pia.*

ver more Thy *pia.*

ver more Thy *pia.*

ver more Thy *pia.*

ver more Thy *pia.*

pia.

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 - - -

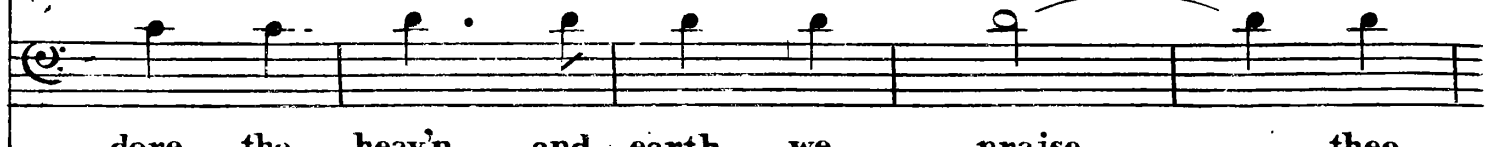
pow'r a - - dore the heav'n and earth, thy pow'r a - - -



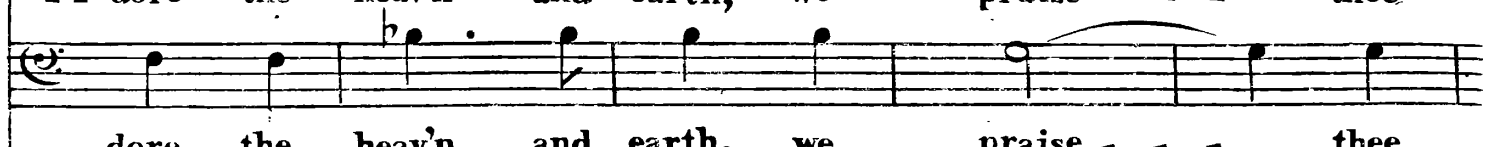
- - dore the heav'n and earth, we praise - - - thee



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



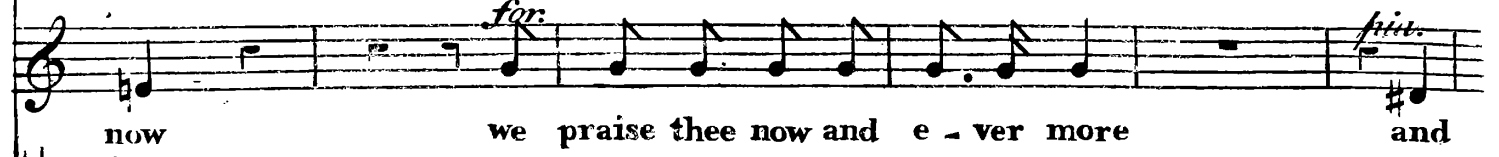
- - dore the heav'n and earth, we praise - - - thee



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



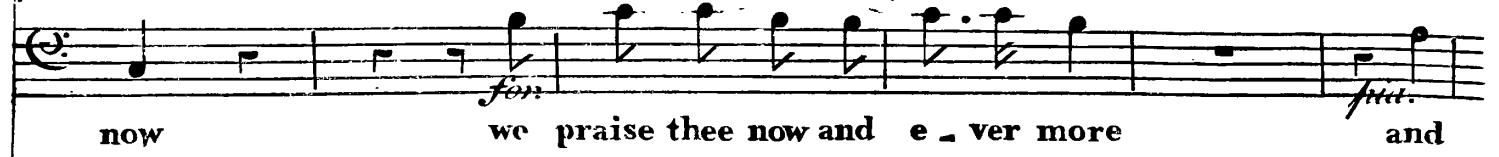
for. now we praise thee now and e - ver more *fin.* and



for. now we praise thee now and e - ver more *fin.* and



for. now we praise thee now and e - ver more *fin.* and



for. now we praise thee now and e - ver more *fin.* and



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

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

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

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

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

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

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

more Thy pow'r a - - dore the

more Thy pow'r a - - dore the

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

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

pia.

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 consists of five staves. The top four staves are vocal parts, each with lyrics: "ver more and e - ver more and e - ver". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes.

more.
more.
more.
more.

The second system consists of six staves. The top four staves are vocal parts, each with the word "more." written below the staff. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

ADAM.

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 OF -

- 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 shows the beginning of the duetto. The vocal line starts with a whole note rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include a crescendo and a piano marking.

Grace - - - ful consort!

fz *fz p*

Detailed description: The vocal line continues with the lyrics 'Grace - - - ful consort!'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include fortissimo and fortissimo piano markings.

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

Detailed description: The vocal line continues with the lyrics 'At thy side - - soft - - - ly fly the golden hours'. The piano accompaniment continues with its characteristic rhythmic pattern.

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

fz *p*

Detailed description: The vocal line concludes with the lyrics 'ev' - - ry moment brings new rapture, new rapture. ev'ry'. The piano accompaniment ends with a final cadence. Dynamics include fortissimo and piano markings.

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

The first system of music features a vocal line with lyrics "care, ev'ry care is put to rest. Graceful consort! ev'ry". The piano accompaniment includes dynamic markings *fz* and *piu.*

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

The second system of music features a vocal line with lyrics "moment brings new rapture, ev'ry care is put to rest.". The piano accompaniment includes a trill marking *tr* and a dynamic marking *piu.*

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

The third system of music features a vocal line with lyrics "Spouse - - - a - - dored at thy side - - pu - - - rest". The piano accompaniment includes a dynamic marking *piu.*

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

The fourth system of music features a vocal line with lyrics "joys o'erflow the heart Life and all I am all I". The piano accompaniment continues with the same musical style.

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!

The musical score for Adam's first line consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. 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

The musical score for Eve's first line consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The piano part features a flowing, arpeggiated accompaniment.

A D A M.

all restores

How grate - ful

The musical score for Adam's second line consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The piano part features a flowing, arpeggiated accompaniment.

E V E.

is of fruits the savour sweet!

How pleasing is of

The musical score for Eve's second line consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. 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

This system contains the first two systems of music. The first system has a vocal line with lyrics 'fragrant bloom the smell! But without thee, but without thee' and a piano accompaniment. The second system has a vocal line with lyrics 'But without thee But without thee But without' and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

what is to me the breath of ev'n

thee what is to me the morning dew

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'what is to me the breath of ev'n' and a piano accompaniment. The fourth system has a vocal line with lyrics 'thee what is to me the morning dew' and a piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

the fragrant bloom with

the sav'ry fruit with

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'the fragrant bloom with' and a piano accompaniment. The sixth system has a vocal line with lyrics 'the sav'ry fruit with' and a piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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. *piu.*

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

for. *piu.*

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*

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.*

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

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

p mo

shall be thine,
shall be thine,
fz *rit.*

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

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.

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

for: pia.

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

for: pia.

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

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 and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics 'it whole - - - shall be - - - - -' and '- - - it whole shall be - - - - -'. The piano accompaniment is in a grand staff with a treble and bass clef, featuring a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

The second system shows the piano accompaniment for the second system, continuing the complex, flowing melody in the right hand and the rhythmic accompaniment in the left hand.

URIEL.

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

Recitativo

The third system introduces the character Uriel. It features a vocal line for Uriel with the lyrics 'O happy pair, and always happy yet, if not misled by false con-'. Below the vocal line is a piano accompaniment labeled 'Recitativo', which consists of a series of chords and sustained notes in both hands.

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

The fourth system continues the recitativo for Uriel. The vocal line has the lyrics '- ceit ye strive at more than granted is, and more to know, than know you should.'. The piano accompaniment continues with sustained chords and notes.

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

Forte

Andante
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 - - - - -

high - - - - -

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

This system contains the first system of music, featuring a vocal line with lyrics and a piano accompaniment. The lyrics include "men. The LORD is great his praise shall last for" and "men." followed by "The LORD is great his praise shall last for" and "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 - - - - -

This system contains the second system of music, continuing the vocal and piano parts. The lyrics include "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", and "- - 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 *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

pia.
pia.

Tutti

men The LORD is

Tutti men.

The LORD is great his praise shall

Tutti men. The LORD is great his

for:

great his praise shall last for aye shall last for aye.

Tutti

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

ff

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

fiv.

men. Sing the LORD, a men. Utter thanks, a

Sing the LORD utter thanks,

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

his praise shall last for

his praise shall last for

his praise shall last for

his praise shall last for

fz

fz aye, his praise his praise shall last for

fz aye, his praise his praise shall last for

fz aye, his praise his praise shall last for

fz aye, his praise his praise shall last for

fmo

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.