

W.R. Pullen
Came with.

HAYDN'S
Oratorio,
THE CREATION,
Composed in the Year 1799,
IN
FULL SCORE.

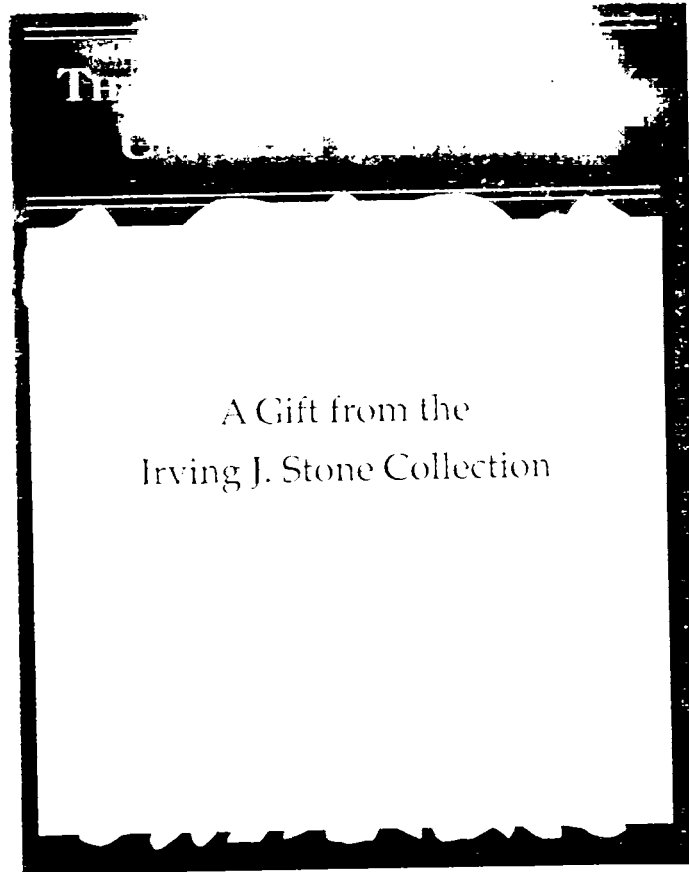
T. STA. HALL.

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PREFATORY NOTICE.

ON presenting a New Edition of the Full Scores of HANDEL'S Sacred Oratorio, the *Messiah*, and HAYDN'S Oratorio, the *Creation*, the Publisher is supplying an essential requirement for the effective performance of these popular works. The restricted demand for Full Scores is further contracted by Conductors using Piano-forte arrangements from which to beat the time. It might appear unnecessary to point out how greatly superior the Full Score is, where every part in the Orchestra is distinctly set out, to enable the Conductor to understand the work and direct others, were it not for the fact that the inadequate substitution of the Piano-forte-part is almost the rule in the smaller Societies. It is expected that the present publications will conduce, for the future, to a better practice.

The original Full Score of the *Messiah* is still in print from the same plates which have descended to Mr. NOVELLO from HANDEL'S time, and may still be purchased by the curious; but it insufficiently supplies the wants of the present day, because it does not contain the additional orchestral parts by MOZART, which are now almost universally used.

A word on the history of MOZART'S accompaniments to the *Messiah*. They were written at the request of MOZART'S friend, the Baron von SWIETEN, for performance at his private concerts. Years after the death of the composer, they were first made public, and thus the censure often cast upon MOZART for interfering with the works of HANDEL cannot apply to him, since he was no party to their publication. Whatever blame there may be, it must rest on the taste of musicians, and the increasing patronage of the public, which have given to these accompaniments a general currency, and admirers so numerous that no performance of the *Messiah* would now be thought complete without them.

The Full Score of HAYDN'S *Creation* is now for the first time published in England, and will, it is hoped, be found a great improvement upon the foreign copy.

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Raphael Bars
Uriel - Bars
Gabriel - Bars
Sue
A. B. B.

THE CREATION.

Part the First.

No. 1.—INTRODUCTION.—REPRESENTATION OF CHAOS.

No. 2.—RECIT.—*Raphael.*

In the beginning, God created the heaven and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters: and God said, Let there be light; and there was light.

RECIT.—*Uriel.*

And God saw the light that it was good: and God divided the light from the darkness.

No. 3.—AIR.

Now vanish, before the holy beams,
The gloomy shades of ancient night;
The first of days appears.
Now chaos ends, and order fair prevails:
Affrighted fled, hell's spirits black in throngs;
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing, cursing rage, attends their rapid fall:
A new created world springs up at God's command.

No. 4.—RECIT.—*Raphael.*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament; and it was so.

Now furious storms tempestuous rage;
As chaff, by the winds are impelled the clouds;
By heaven's fire the sky is inflamed;
And awful thunders are rolling on high;
Now from the floods in steams ascend reviving
showers of rain,
The dreary wasteful hail, the light and flaky snow.

No. 5.—AIR.—*Gabriel.*

The marvellous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

CHORUS.

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

No. 6.—RECIT.—*Raphael.*

And God said, Let the waters under the heavens be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land earth, and the gathering of waters called He seas; and God saw that it was good.

No. 7.—AIR.

Rolling in foaming billows,
Uplifted, roars the boist'rous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Through the open plains out-stretching wide,
In serpent error rivers flow.
Softly purling glides on
Through silent vales the limpid brook.

No. 8.—RECIT.—*Gabriel.*

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

No. 9.—AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here vent their fumes the fragrant herbs;
Here shoots the healing plant;
By load of fruit th' extended boughs are press'd;
To shady vaults are bent the tufted groves;
The mountain's brow is crown'd with closed wood.

No. 10.—RECIT.—*Uriel.*

And the heavenly host proclaimed the third day,
praising God, and saying—

No. 11.—CHORUS.

Awake the harp, the lyre awake,
In shouts of joy your voices raise,
In triumph sing the mighty Lord;
For He the heavens and earth
Hath clothed in stately dress.

No. 12.—RECIT.—*Uriel*.

And God said, Let there be lights in the firmament of heav'n, to divide 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.

No. 13.—RECIT. *Accompanied*.

In splendour bright is rising now the sun,
And darts his rays; a joyful, happy spouse,
A giant proud and glad
To run his measur'd course.
With softer beams and milder light,
Steps on the silver moon through silent night;
The space immense of th' azure sky,
In num'rous hosts of radiant orbs adorns.
And the sons of God announced the fourth day,
In song divine, proclaiming thus His power—

No. 14.—CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

To-day that is coming, speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

In all the lands resounds the word,
Never unperceived, ever understood.
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

Part the Second.No. 15.—RECIT.—*Gabriel*.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

No. 16.—AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight to the blazing sun.
His welcome bids to morn the merry lark,
And cooing, calls the tender dove his mate.

From every bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

No. 17.—RECIT.—*Raphael*.

And God created great whales, and every living creature that moveth; and God blessed them, saying, Be fruitful all, and multiply.

Ye winged tribes, be multiplied,
And sing on ev'ry tree; multiply,
Ye finny tribes, and fill each watery deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

No. 18.—RECIT.—*Raphael*.

And the angels struck their immortal harps, and the wonders of the fifth day sung.

No. 19.—TERZETTO.

Gabriel.

Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow sinuous veins
Distil, in crystal drops, the fountain fresh and bright.

Uriel.

In lofty circles play, and hover in the air,
The cheerful host of birds; and in the flying whirl
The glitt'ring plumes are dyed, as rainbows, by
the sun.

Raphael.

See flashing through the wet in thronged swarms
The fish on thousand ways around.
Upheaved from the deep, the immense leviathan
Sports on the foaming wave.

Gabriel, Uriel, and Raphael.

How many are Thy works, O God!
Who may their numbers tell?

No. 20.—TRIO & CHORUS.

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

No. 21.—RECIT.—*Raphael*.

And God said, Let the earth bring forth the living creature after his kind; cattle, and creeping thing, and beast of the earth, after his kind.

No. 22.—RECIT.—*Raphael*.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.
Cheerful, roaring, stands the tawny lion. With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.

The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands in swarms arose
The host of insects. In long dimension
Creeps, with sinuous trace, the worm.

No. 23.—AIR.

Now heaven in fullest glory shone ;
Earth smil'd in all her rich attire ;
The room of air by fowl is fill'd ;
The water swell'd by shoals of fish ;
By heavy beasts the ground is trod :
But all the work was not complete ;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

No. 24.—RECIT.—*Uriel*.

And God created Man in His own image, in the
image of God created He him. Male and female
created He them.

He breathed into his nostrils the breath of life,
and Man became a living soul.

No. 25.—AIR.

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A Man, the lord and king of nature all.
His large and arched brow sublime,
Of wisdom deep declares the seat !
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling virgin looks,
Of flow'ry Spring the mirror,
Bespeak him love, and joy, and bliss.

No. 26.—RECIT.—*Raphael*.

And God saw everything that He had made, and
behold it was very good : and the heavenly choir,
in song divine, thus closed the sixth day :

No. 27.—CHORUS.

Achieved is the glorious work ;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO.

Gabriel and Uriel.

On Thee each living soul awaits ;
From Thee, O Lord, all seek their food.
Thou openest thy hand,
And fillest all with good.

Raphael.

But when thy face, O Lord, is hid,
With sudden terror they are struck ;
Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael.

Thou sendest forth thy breath again,
And life with vigour fresh returns ;
Revived earth unfolds new strength
And new delights.

CHORUS.

Achieved is the glorious work ;
Our song let be the praise of God.
Glory to His Name for ever.
He, sole, on high, exalted reigns,
Hallelujah.

Part the Third.

No. 28.—INTRODUCTION.—MORNING.

RECIT.—*Uriel*.

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair ;
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go : their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon ; then let our voices ring
United with their song.

No. 29.—DUET.—*Adam and Eve*.

By Thee with bliss, O bounteous Lord,
The heaven and earth are stor'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be His power,
His Name be ever magnified.

Adam.

Of stars, the fairest pledge of day,
That crowns the smiling morn ;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all ;

CHORUS.

Proclaim in your extended course,
Th' almighty pow'r and praise of God ;

Eve.

And thou that rul'st the silent night,
And all ye starry host ;
And everywhere spread wide His praise
In choral songs about.

Adam.

Ye mighty elements, by His pow'r
Your ceaseless changes make :
Ye dusky mists and dewy steams
That rise and fall thro' the air ;

CHORUS.

Resound the praise of God our Lord :
Great His Name and great His might !

Eve.

Ye purling fountains tune His praise,
And wave your tops, ye pines :
Ye plants exhale, ye flowers breathe,
To Him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep ;
Ye birds that sing at heaven's gate,
And ye that swim the stream ;

Eve and Adam.

Ye creatures all, extol the Lord.

CHORUS.

Ye creatures all, extol the Lord ;
Him celebrate, Him magnify.

Adam and Eve.

Ye valleys, hills, and shady woods,
Made vocal by our song ;
From morn to eve you shall repeat
Our grateful hymns of praise.

CHORUS.

Hail, bounteous Lord ! Almighty, hail !
Thy word call'd forth this wondrous frame ;
The heavens and earth Thy pow'r adore ;
We praise Thee now and evermore.

No. 30.—RECIT.—*Adam.*

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be ; and every step
Pours new delight into our breasts,
Shows wonders everywhere.

Then may'st thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounty celebrate :
Come, follow 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 ;
So God our Lord ordains, and from obedience
Grows my pride and happiness.

No. 31.—DUET.—*Adam and Eve.*

Adam. Graceful consort, at thy side,
Softly fly the golden hours ;
Ev'ry moment brings new rapture ;
Ev'ry care is lull'd to rest.

Eve. Spouse adored, at thy side,
Purest joys o'erflow the heart :
Life and all I have is thine,
My reward thy love shall be.

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

The coolness of ev'n, O how she all restores !
How grateful is of fruits the savour sweet !
How pleasing is of fragrant bloom the smell !
But, without thee, what is to me
The morning dew,—the breath of ev'n,—
The sav'ry fruit,—the fragrant bloom.

With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

No. 32.—RECIT.—*Uriel.*

O ! happy pair, and happy still might be,
If not misled by false conceit
Ye strive at more than granted is,
And more desire to know than know ye should.

No. 33.—CHORUS.

Sing the Lord, ye voices all,
Magnify His Name thro' all creation,
Celebrate His pow'r and glory,
Let His Name resound on high.
Jehovah's praise for ever shall endure. Amen.

N^o 1.

REPRESENTATION OF CHAOS.

$\text{♩} = 60.$
LARGO.

FLAUTI.

O BOI.

CLARINETTI.
IN B \flat .

FAGOTTI.

CORNI.
IN E \flat .

CLARINI.
IN C.

TROMBONI.

TYMPANI.
C-G.

VIOLINO 1^{mo}
CON SORDINI.

VIOLINO 2^{do}

VIOLA.

VIOLONCELLO.

BASSO.

LARGO.

The musical score is arranged in 15 staves. The first four staves represent the right hand, and the last four represent the left hand. The middle staves contain various musical notations including dynamics (fz, f, p), articulation (accents, slurs), and performance instructions (trills, mordents). The piece is in a key with two flats and a common time signature.

Handwritten musical score for Haydn's Creation, page 3, section A. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. It features dynamic markings such as p, pp, f, and crescendo/decrescendo hairpins.

This page contains a handwritten musical score for Haydn's 'The Creation'. The score is arranged in a system of 13 staves. The top two staves are vocal parts, with lyrics written below them. The middle staves are for various instruments, including strings and woodwinds. The bottom staves are for the basso continuo and keyboard. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *sf* (sforzando) and *ff* (fortissimo) to *f* (forte) and *p* (piano). There are also handwritten annotations like 'Temp' and '2^{ndo} f'.

This page of a musical score for Haydn's 'The Creation' includes the following parts and markings:

- Flute (Fl):** Treble clef, key signature of two flats.
- Oboe (ob):** Treble clef, key signature of two flats. Dynamics: *f*, *fz*, *fz*.
- Clarinet (cl):** Treble clef, key signature of two flats. Dynamics: *fz*, *fz*. Includes a *ma* (mordent) marking.
- Bassoon (Fag):** Bass clef, key signature of two flats.
- Horn (Hr):** Treble clef, key signature of two flats.
- Trumpet (tr):** Treble clef, key signature of two flats. Dynamics: *fz*.
- Trombone (Trombe):** Bass clef, key signature of two flats. Dynamics: *p*, *fz*.
- Timpani (Timp):** Bass clef, key signature of two flats. Dynamics: *f*, *p*.

The score is divided into four measures. The first measure contains the initial entries for the woodwinds. The second and third measures show the instruments playing in unison or with specific dynamics. The fourth measure features a *ma* marking on the clarinet and a *p* dynamic on the timpani.

Handwritten 'X' above the first staff.

Handwritten '1mo' above the fourth staff.

Printed 'p' above the first staff.

Printed '2ndo' above the second staff.

Printed '1mo SOLO.' above the sixth staff.

Printed 'p' above the sixth staff.

Printed 'SOLO.' above the thirteenth staff.

Printed 'p' at the bottom right of the page.

1^{mo} SOLO.

(2)

The musical score consists of 12 staves. The first three staves (treble clef) and the fourth staff (bass clef) feature a first solo part. The score includes various dynamics: *p* (piano), *ff* (fortissimo), and *Cres.* (crescendo). There are also markings for *f* (forte) and *p* (piano) in the lower staves. The notation includes sixteenth-note runs, slurs, and accents. A circled '2' is present at the top, and a circled 'Cres.' is in the lower section.

This page of a musical score for Haydn's 'The Creation' contains 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *sf*, and *ff*. Performance instructions like *1^{mo}*, *2^{do}*, and *1^{mo} SOLO.* are placed above the staves. The score is written in a key signature of two flats and a common time signature. The bottom two staves feature a double bar line with repeat dots, indicating a section to be repeated.

I^{mo} SOLO.

pp

p

pp f p

pp

pp

pp

pp

pp

pp

pp

pp

pp

N^o 2.

RECIT.— IN THE BEGINNING.

♩ = 72.

CLARINETTO
IN
B \flat .

VIOLINI.

VIOLA.

RAPHAEL.

BASSO.

In.... the be-gin-ning God cre-a-ted the Heav'n and the Earth;

and the Earth was without form and void;

see note.

and dark...ness was up-on the face of the deep.

NOTE. * This G is often traditionally sung G \flat ; but there is no authority for it. The change to E \flat Minor takes place in the symphony & the voice part begins in that Key at the phrase "and darkness."

CLARINETTO IN B \flat . $\text{♩} = 120$

VIOLINO.

VIOLA.

TENOR URIEL.

CHORUS. *Sotto voce.*

And the Spi-rit of God mov'd up... on the face of the

CORO.

And the Spi-rit of God mov'd up.on the face of the

And the Spi-rit of God mov'd up.on the face of the

And the Spi-rit of God mov'd up.on the face of the

BASSO.

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

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

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

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

PIZZ.

N^o 3.

Handwritten signature

AIR.—NOW VANISH BEFORE THE HOLY BEAMS.

ANDANTE. ♩ = 88. ♩ = 120

SOLO.

FLAUTO.

OBOI.

FAGOTTI.

CORNI
IN A.

VIOLINI.

VIOLA.

URIEL.

BASSO.

mez.
voce.

mez.
voce.

mez. voce.

mez. voce.

ANDANTE. ♩ = 88.

mez. voce.

This section of the score contains the Violoncello part and continues the orchestral accompaniment. The Violoncello part is marked with dynamics such as *p*, *f*, *fz*, and *fz*. The other instruments continue with their respective parts, including the strings and woodwinds.

VIOLONCELLO.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *fz*, and *f*. The vocal line contains the lyrics: "Now vanish before the ho.....ly".

Musical score for the second system, continuing the vocal and piano parts. The score includes dynamic markings such as *p*. The vocal line contains the lyrics: "beams, The gloomy shades of ancient night; Now vanish before the".

ho...ly beams, The gloomy shades of ancient night; The

first of days ap-pears, The first of days ap-pears. Now Cha.os

ends, and or...der, and or...der fair pre.....vails. Now Chaos ends,

Now Chaos ends, and or....der fair pre..vails, and or.....der fair pre.

3 *Handwritten signature*
♩ = 96

ALLEGRO MODERATO.

..vails. Af. fright-ed fled, hell's spirits

fz *p* *fz* *fz* *ff* *fz* *ff* *fz* *ff* *fz*

fz *fz* *fz* *ff* *fz* *ff* *fz* *ff* *fz*

fz *fz* *fz* *ff* *fz*

fz ALLEGRO MODERATO.

black in throngs, Down they sink in the deep a.....byss to

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

end.....less night. Down they sink in the deep..... a--

..byss to end less night, to end.....less night, to

fp *fp* *fp*

FLAUTI.

OBOI.

FAGOTTI.

CORNI.

TROMBONI.

CONTRA
FAGOTTO.

VIOLINI.

VIOLA.

URIEL.

CORO.

BASSI.

end...less night.

Des..

Des. pair.ing, curs.....ing rage,

Des. pair.ing, curs.....ing rage, attends their ra.....pid

Des - pair - ing, curs - - - - - ing rage, attends their ra - pid fall, at - -
- - pair - ing, curs - - - - - ing rage, curs - - - - - ing rage, at - - tends their ra - pid
attends their ra - pid fall, at - - tends their ra - pid fall, des - pair - ing, cursing rage,
fall, ra - - - - - pid fall; des - pair - ing, curs - - - - - ing rage,

4

...tends their ra... pid fall. Des - pair - ing,
fall, at... tends their ra.. pid fall. Des - pair..ing, curs - ing
at .tends their ra..... pid fall. Des .
at .tends their ra..... pid fall. Des - pair - ing,

rage, Des-pairing at-tends their rapid fall.

-pairing, cursing rage...., at-tends their rapid fall.

cursing rage, attends their ra- pid fall.

Sotto Voce.

Sotto Voce.

Sotto Voce.

Sotto Voce.

p

The musical score on page 23 features a vocal line and piano accompaniment. The vocal line consists of four staves, each with lyrics: "new created world, A new created world springs up, springs up at God's com...". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The score is written in G major and 3/4 time. The lyrics are: "new created world, A new created world springs up, springs up at God's com...".

The musical score is arranged in a system of 14 staves. The top two staves are vocal parts (Soprano and Alto). The next six staves are for various instruments, including strings and woodwinds. The bottom four staves are for mandolin accompaniment, each labeled '- mand.'. The lyrics for the mandolin parts are: "A new created world, A new created world springs up, springs". The music is in G major and 3/4 time. The vocal parts have lyrics: "A new created world, A new created world springs up, springs".

The musical score is arranged in a system of 14 staves. The top four staves (1-4) are for a vocal soloist, with dynamics *pp* and *ppp* markings. The next six staves (5-10) are for a choir, with dynamics *pp* and *ppp* markings. The bottom four staves (11-14) are for a basso continuo or keyboard accompaniment, with a *pp* marking. The lyrics are: "Af-fright.....ed fled hell's spi-rits black in throngs, up at God's com..mand." The word "SOLO." is written above the first staff of the soloist's part.

(1)

Down they sink in the deep a...byss To end.....less night.

f Des-pair-ing,

f Des-pair-ing, curs-ing

f Des-pair-ing,

rage, des...pairing, at...tends their ra-pid fall. A

rage, at...tends, at...tends their ra-pid fall. A

-pairing, cursing rage..., at...tends their ra-pid fall. A

cursing rage, attends their ra.....pid fall. A

The musical score on page 28 consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "new created world, A new created world springs up, springs up at God's com...". The piano part features a prominent melody in the right hand and a rhythmic accompaniment in the left hand. The score is written in a key signature of two sharps (D major) and a common time signature. The lyrics are repeated across four vocal parts.

The musical score consists of 15 staves. The top two staves feature a complex melodic line with many sixteenth and thirty-second notes. The middle section contains four vocal parts, each with the lyrics: "...mand. A new created world, A new created world springs up, springs up at". The bottom staves provide accompaniment for the vocal parts, including a cello/bass line with a prominent bass line and a double bass line. Dynamics such as *p* and *S* are indicated throughout the score.

The musical score consists of 14 staves. The first 10 staves are instrumental, featuring various string and woodwind parts with dynamic markings of *f*. The bottom four staves are vocal parts, each with the lyrics: "God's command, springs up at God's command, springs up at God's command." The vocal parts are arranged in a four-part setting. The score concludes with a *ff* dynamic marking.

N^o 4.

RECIT. — AND GOD MADE THE FIRMAMENT.

FLAUTI.

OBOI.

CLARINETTI
IN C.

FAGOTTI.

TYMPANO
IN C.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

RECIT.

RAPHAEL.

And God made the firmament, and divided the waters which were under the firmament.

BASSI.

...ment, from the waters which were above the firmament, And it was so.

ALLEGRO ASSAI. ♩ = 132.

32

Handwritten annotations in the first system:
 - *stop* (written in the woodwind staff)
 - *Now fu.rious* (written in the bass staff)

ALLEGRO ASSAI.

Handwritten annotations in the second system:
 - *clouds* (written in the woodwind staff)
 - *1 2 3 4* (written in the bass staff)

storms tem. pes. tuous rage,

As chaff by the winds are impelled the clouds,
Like *are*

lightning

By hea-ven's fire the sky is in-flamed,
sudden

Temp *f* *Thunder*
p *Cres - cen - do.* *f*

And awful thunders are rolling on high.

Rain

Now from the floods, in steams ascend Re-vi-ving showers of rain,

1 2 3 4

UNIS. *f* UNIS. *f*

roll *hail*

p *p* *p*

The dreary waste-ful hail,

f *p*

The light and fla. ky snow.

Segue.

N^o 5.

SOLO & CHORUS. — THE MARV'LOUS WORK.

ALLEGRO. ♩ = 144.

FLAUTI.

OBOI.

CLARINETTI.

FAGOTTI.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

(Treble.)

GABRIEL.

BASSO.

ALLEGRO. ♩ = 144.

The

mar...v'lous, The mar..v'lous work be..hold a..maz'd, The glo.....rious

hie.rar.chy of heav'n; And to th' ethereal vaults resound,

SOLO.

The praise of God, The praise of God, and of the se... cond day, and of the se... cond

FLAUTI.
 OBOI.
 CLARINETTI.
 FAGOTTI.
 CORNI E CLARINI
 IN C.
 TROMBONE 1^{mo}
 TROMBONE 2^{do}
 TROMBONE 3^{do}
 E
 CONTRA FAGOTTO.
 TYMPANI
 C-G.
 VIOLINO 1^{mo}
 VIOLINO 2^{do}
 VIOLA.
 GABRIEL.
 SOPRANO.
 ALTO.
 TENORE.
 BASSO.
 BASSI.

The musical score consists of 17 staves. The first 10 staves are for instruments: Flauti, Oboi, Clarinetti, Fagotti, Corni e Clarini in C, Trombone 1^{mo}, Trombone 2^{do}, Trombone 3^{do} e Contra Fagotto, and Tympani C-G. The next three staves are for strings: Violino 1^{mo}, Violino 2^{do}, and Viola. The final four staves are for vocal parts: Gabriel, Soprano, Alto, Tenore, Basso, and Bassi. The vocal parts have lyrics: "day. And to th' ethereal vaults resound, The praise of God, The praise of". The music is marked with a forte 'f' dynamic.

UNIS.

God, and of the se...cond day, and of the se..cond day. The

God, and of the se...cond day, and of the se..cond day.

God, and of the second day, the se...cond day.

God, and of the second day, the se..cond day.

God, and of the second day, the se....cond day.

marv'lous work behold amaz'd the glorious hie . rar . chy of heav'n; And from th' ethereal

And

And

And

And

SOLO.

vaults..... resound the praise of God, and of the se - cond day.

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

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

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

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

The musical score consists of 18 staves. The top five staves are for woodwinds (flutes, oboes, and bassoons). The next five staves are for strings (violins, violas, cellos, and double basses). The bottom three staves are for the vocal line. The lyrics are: "The mar...v'lous work behold amaz'd the glo...rious". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*.

hie...rar...chy of heav'n, And to th' ethereal vaults resound,

And to th' ethereal vaults resound, And

And to th' ethereal vaults resound, And

And to th' ethereal vaults resound, And

And to th' ethereal vaults resound, And

44

UNIS.

SOLO.

TUTTI.

CLARINI.

CORNI.

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

to the vaults resound the praise of God, the praise of God, and of the se cond

to the vaults resound the praise of God, the praise of God, and of the

to the vaults resound the praise of God, the praise of God, and of the

to the vaults resound the praise of God, the praise of God, and of the

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

The musical score consists of 15 staves. The top five staves are instrumental, likely for strings and woodwinds. The bottom five staves are vocal parts, each with a corresponding line of lyrics. The lyrics are: "God, and of the se... cond day." The middle five staves contain a complex instrumental passage with triplets and sixteenth-note runs. The vocal parts are in various clefs (soprano, alto, tenor, and bass) and include rests and melodic lines.

N^o 6.

RECIT.— AND GOD SAID, LET THE WATERS.

RAPHAEL.

offhand

BASSO.

And God said, Let the wa...ters un...der the hea...vens be

ga...ther-ed to...ge...ther un...to one place, and let the dry land ap...pear;

and it was so. And God call-ed the dry land, earth, and the

gathering of waters call-ed he seas, and God saw that it was good.

N^o 7.

AIR.— ROLLING IN FOAMING BILLOWS.

FLAUTI.

ALLEGRO ASSAI. ♩ = 132.

OBOI.

FAGOTTI.

CONTRA FAGOTTI.

CORNI
IN D.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

RAPHAEL.

ALLEGRO ASSAI. ♩ = 132.

VIOLONCELLO.

BASSO.

This page of a musical score, numbered 48, contains two systems of music. Each system consists of ten staves. The top two staves of each system are vocal parts, with the first staff in treble clef and the second in bass clef. The remaining eight staves are for instruments, including strings and woodwinds. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The music features complex rhythmic patterns, including sixteenth-note passages and sustained notes. A large bracket at the top of the page spans across the first four measures of the first system.

Roll...ing in foam...ing bil..lows, Up...lift...ed

roars the boist'rous sea; Rolling in foam..ing bil..lows, Up....

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

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

roars the boist'rous sea. Moun.tains and rocks now e.

This system contains the next four measures. It continues the vocal line and piano accompaniment. A circled '2' is written above the first measure of the piano part. Dynamics include *f* (forte) and *p* (piano).

..merge, Their tops in.....to the clouds as ..cend, their tops in..

..to the clouds as..cend. Mountains and rocks now e..merge, Their

The musical score consists of two systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the musical notation with dynamic markings such as *f* and *p*. The lyrics are: "...merge, Their tops in.....to the clouds as ..cend, their tops in.." and "...to the clouds as..cend. Mountains and rocks now e..merge, Their".

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

clouds their tops as- cend.

Contra Fagotto Tacit. *p* SOLO.

Thro' th'o-pen plains out stretch.ing wide, In ser-pent er-ror ri-vers flow.

p

p

Detailed description: This system contains the first system of music. It features a vocal line with lyrics and several instrumental staves. The vocal line begins with the lyrics "Thro' th'o-pen plains out stretch.ing wide, In ser-pent er-ror ri-vers flow." The music is in a minor key, indicated by a single flat in the key signature. The vocal line is marked with a piano (*p*) dynamic. The instrumental accompaniment includes a solo for the Contra Bassoon, marked "Contra Fagotto Tacit. *p* SOLO." and other instruments. The notation includes various note values, rests, and phrasing slurs.

Thro' th'open plains out... stretch.... ing wide, out stretch.ing wide,

Detailed description: This system continues the musical score. It features the vocal line and instrumental accompaniment. The vocal line begins with the lyrics "Thro' th'open plains out... stretch.... ing wide, out stretch.ing wide,". The music continues with various note values and rests. The instrumental accompaniment includes the solo for the Contra Bassoon and other instruments. The notation includes various note values, rests, and phrasing slurs.

In ser-pent er-ror, in ser-pent er-ror ri-vers

This system contains the first six staves of the musical score. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "In ser-pent er-ror, in ser-pent er-ror ri-vers". The music is in a minor key and features various melodic and harmonic textures.

flow....., ri-vers flow.....

This system contains the second six staves of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "flow....., ri-vers flow.....". The music concludes with a forte (*f*) dynamic marking.

$\text{♩} = 80.$

Handwritten note: *roll*

Dynamic markings: *p*, *di*

Lyrics: Softly purl.....ing, glides on Thro'

Tempo: $\text{♩} = 80.$

Performance instruction: Pizz:

Handwritten mark: X

Dynamic markings: *p*, *SOLO.*

Lyrics: si.....lent vales the lim...pid brook. Soft.....ly

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "purl...ing, glides..... on Thro' si...lent vales the lim...pid". The piano accompaniment includes dynamic markings such as *pp* and *col arco.*, and a first ending bracket with a circled "1" and a second ending bracket with a circled "2". The tempo marking *al tempo* is also present.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "brook. Soft.....ly purl.....ing, glides on Thro'". The piano accompaniment includes dynamic markings such as *pp* and *col arco.*, and the instruction *Pizz:* (Pizzicato).

si... lent vales the lim... pid brook.

SOLO.
p

Soft... ly purl... ing, glides... on Thro'

5

pp

pp

pp

pp

1
2

a tempo

si... lent vales... the lim... pid brook, Thro'

col arco.

Pizz:

Pizz:

Pizz:

p

voce

a tempo

si... lent vales the lim... pid brook.

N^o 8.

RECIT.— AND GOD SAID, LET THE EARTH.

GABRIEL.

And God said, Let the earth bring forth grass, the herb yielding

BASSO.

seed, and the fruit tree yielding fruit af.ter his kind, whose seed is in it.

—self, up....on the earth: and it was so.

N^o 9.

AIR.— WITH VERDURE CLAD.

FLAUTI.

ANDANTE. ♩ = 92.

CLARINETTO SOLO IN B₂.

FAGOTTI.

SOLO.

CORNI IN B_b.

VIOLINO 1^{mo}

pb

VIOLINO 2^{do}

p

VIOLA.

p

GABRIEL.

ANDANTE. ♩ = 92.

BASSI.

p

With ver.dure clad the

fields appear, De-lightful to the ra-vish'd sense; By flowers sweet and gay En.

han.ced is the charming sight, En han. ced is the charming sight,

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

fz

p

Detailed description: This system contains the first five measures of the piece. It features a vocal line on a treble clef staff and piano accompaniment on three staves (treble, alto, and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Here vent their fumes the fragrant herbs; Here shoots the healing plant, Here'. The piano accompaniment includes a prominent bass line in the left hand and a more active treble line in the right hand. Dynamic markings include *fz* (forzando) at the beginning and *p* (piano) at the start of the second measure.

shoots the healing plant.....

Detailed description: This system contains the next five measures of the piece. The vocal line continues with the lyrics 'shoots the healing plant.....'. The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same as in the first system.

....., Here shoots the healing plant....., the healing plant.....

Here shoots the heal.....ing plant. By

dead p'of fruit th'ex tend... ed boughs are press'd; To sha--dy vaults are

bent the tufted groves; The mountains brow'is crown'd with clo'sed wood, is

piu f

crowd with closed wood. With verdure clad the

fields appear, Delightful to the ravish'd sense; By flowers sweet and gay En-

...hanced is the charming sight, En-han...ced is the charming sight.

④

Here vent their fumes the fragrant herbs; Here shoots the healing

plant....., Here

shoots the heal.....ing plant. Here vent their fumes the fra-grant herbs; Here shoots the

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

fz / 23 4 5 *pp*

fz *pp*

fz

fz *pp*

shoots..... the heal-ing plant.


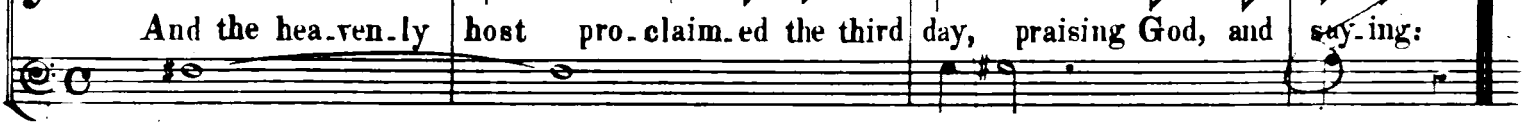
f *fz*

f

Nº 10.

RECIT.— AND THE HEAVENLY HOST.

Handwritten: *And*

URIEL. 
 And the hea-ven-ly host pro-claim-ed the third day, praising God, and say-ing:
 BASSO. 

Nº 11.

CHORUS.— AWAKE THE HARP.

VIVACE. ♩=138.

FLAUTI. 
 OBOE 1^{mo} 
 OBOE 2^{do} 
 FAGOTTI. 
 CORNI IN D. 
 CLARINI IN D. 
 TROMBONE 1^{mo} 
 TROMBONE 2^{do} 
 TROMBONE 3^{do} E CONTRA FAGOTTO. 
 TYMPANI D - A. 
 VIOLINO 1^{mo} 
 VIOLINO 2^{do} 
 VIOLA. 
 SOPRANO. 
 AWAKE THE HARP, THE LYRE AWAKE, IN SHOUTS OF JOY YOUR
 ALTO. 
 AWAKE THE HARP, THE LYRE AWAKE, IN SHOUTS OF JOY YOUR
 TENORE. 
 AWAKE THE HARP, THE LYRE AWAKE, IN SHOUTS OF JOY YOUR
 BASSO. 
 AWAKE THE HARP, THE LYRE AWAKE, IN SHOUTS OF JOY YOUR
 BASSI.

VIVACE. ♩=138. *f*

The musical score is arranged in a system of 15 staves. The top four staves are for the vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom five staves are for the piano accompaniment: Right Hand (treble clef), Left Hand (bass clef), and three lower staves (bass clef). The score is in G major (one sharp) and 3/4 time. It features various musical notations including dynamics such as *fz* and *lr*, and articulation marks like accents and slurs. The lyrics are written below the vocal staves.

voi....ces raise, In tri..umph sing the migh..ty Lord; In tri.....umph
voi....ces raise, In tri..umph sing the migh..ty Lord; In tri.....umph
voi....ces raise, In tri..umph sing the migh..ty Lord; In tri.....umph
voi....ces raise, In tri..umph sing the migh..ty Lord, the

The musical score consists of multiple staves. The top three staves are for vocal parts, with the middle one labeled 'Soprano' and the bottom one 'Tenor'. Below these are several staves for instrumental accompaniment, including strings and woodwinds. The lyrics are written in the vocal staves, with the text: 'sing the mighty Lord;', 'sing the mighty Lord;', 'sing the mighty Lord;', 'mighty Lord, the mighty Lord;', and 'For He the heavens and'. The music is in a key with one sharp (F#) and a common time signature.

The musical score consists of 14 staves. The top 10 staves are for instrumental accompaniment, including a grand staff (treble and bass clefs) and two pairs of staves for strings. The bottom 4 staves are for the vocal line. The lyrics are: "For He the heavens and earth.. has clo..thed in state...ly dress, has earth has clothed in state..ly dress, has clo..thed in state...ly dress, has For He the hea...vens and". The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill).

The image shows a page of musical notation for a choral or instrumental piece. It features ten staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part), and the bottom five staves are for piano accompaniment. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "For He the heavens and earth... has clothed in state...ly dress, earth has clothed in state...ly dress, has clothed in state...ly dress, clothed in state...ly dress, For He the heavens and earth has clothed, For He the clothed in state...ly dress, For He the heavens and". There are dynamic markings like *lr.* (piano) and *ff.* (fortissimo) throughout the score.



For He the hea...vens and earth has clothed in state-ly dress,

For He the heavens and earth.. has clo...thed, has clothed in state-ly dress, For

heavens and earth has clo..thed in state.....ly dress, in state-ly dress,

earth.. has clothed in state...ly dress, For He the

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

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

For..... He the heavens and earth.. has clothed in

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

dress, For He the heavens and earth has clothed in state..ly dress,
 dress, For He the heavens and earth has clothed in state..ly dress, For He the
 state.....ly dress, in state.....ly dress, For He the
 dress, For..... He the heavens and

The musical score consists of multiple staves. The vocal line is the central focus, with lyrics written below it. The lyrics are: "For..... He the heavens and earth has clothed in state.....ly", "heavens and earth has clothed in state.....ly, in state.....ly", "heavens and earth has clo.....thed in", and "earth has clothed in state.....ly, in state.....ly dress, in". The instrumental parts include a piano (p), violin (v), and cello (c). Dynamics such as *lr* (lento) and *fz* (forzando) are indicated throughout the score.

dress. For He the heavens and earth has clothed in state...ly dress,
dress. For He the heavens and earth.. has clothed in state..ly
state...ly dress. For He the heavens and earth has clo...
state...ly dress. For He the heavens and earth... has clo...

For He the heavens and earth has clothed in state...ly dress. Awake,
 dress, has clothed in state...ly dress, in state...ly dress. Awake,
 ...thed, has clothed in state...ly dress, in state...ly dress. Awake,
 ...thed in state...ly dress. Awake,

Awake the harp, the lyre awake! In tri...umph sing the migh...ty Lord,

Awake the harp, the lyre awake! In tri...umph sing the migh...ty Lord,

Awake the harp, the lyre awake! In tri...umph sing the migh...ty Lord,

Awake the harp, the lyre awake! In tri...umph sing the migh...ty Lord,

Call piece out

Lyre

For He the heavens and earth has clothed in state...
 For He the heavens and earth has clothed in state...ly dress...
 For He the heavens and earth has clothed in stately dress, in state...
 For He the heavens and earth has clothed in state...ly dress, in state...

Take two

atenu

ly dress, in state..ly dress.

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

ly dress, in state..ly dress.

ly dress, in state..ly dress.

N^o 12.

RECIT. — AND GOD SAID, LET THERE BE LIGHTS.

URIEL *And God said, Let there be lights in the firmament of heav'n; to di-*

BASSO. *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.

N^o 13.

RECIT. — IN SPLENDOUR BRIGHT.

ANDANTE. $\text{♩} = 80.$

FLAUTI. *pp* *Crescendo.*

OBOE 1^{mo}

OBOE 2^{do} *Cres.*

FAGOTTI. e CONTRA FAGOTTI *p* *SOLO.*

CORNI IN D.

CLARINI IN D.

TYMPANI. IN D. A.

VIOLINO 1^{mo} *pp* *Crescendo.*

VIOLINO 2^{do} *pp* *Cres.*

VIOLA. *pp* *Cres.*

URIEL.

BASSI. *pp* *Cres.*

VIOLONCELLO. *pp* *Cres.*

ANDANTE. $\text{♩} = 80.$

Temp

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

TUTTI. UNIS.

Beat

In splendor bright is

Clarinet

CONTRA FAGOTTI TACT.

Quicker

1 2 3 *f*

1 2 3 *f*

rising now the sun, and darts his rays; A joyful happy spouse,

2 3 4

PIU ADAGIO. ♩ = 60.

Handwritten annotations: *123*, *1 2 3*, *pp*, *ppp*, *pp*, *A Tempo.*, *mez. voce.*, *pp*

A giant proud and glad To run his measur'd course. With softer beams and

P SENZA CEMBALO

ALLEGRO.

Handwritten annotations: *f*, *f*, *f*, *1 2 3 4*

mild...er light, steps on the silver moon thro' si...lent night; The

ALLEGRO.

stacc. stop

p *f*

1 2 3 4 1 2 *p* *f*

space immense of th'azure sky, In num'rous hosts of radiant orbs adorned. And the sons of

p *f*

1 2 3 4 1 2 3 4 1 2 3 4

God announced the fourth day, In song divine, proclaiming thus his pow'r.

Handwritten signature

N^o 14.

CHORUS.— THE HEAVENS ARE TELLING.

ALLEGRO. ♩ = 116.

FLAUTI.

OBOE E CLARINETTO 1^{mo}

OBOE E CLARINETTO 2^{do}

FAGOTTI.

CORNI IN C.

CLARINI IN C.

TROMBONE 1^{mo}

TROMBONE 2^{do}

TROMBONE 3^{zo} E CONTRA FAGOTTO.

TYMPANI IN C. G.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

SOPRANO.

ALTO.

TENORE.

BASSO.

BASSI.

VIOLONCELLO.

The wonder of his work displays the firmament; The

The wonder of his work displays the firmament; The

The wonder of his work displays the firmament; The

The wonder of his work displays the firmament; The

The musical score consists of approximately 16 staves. The upper staves are for instruments, with dynamic markings *fz* and *p*. The lower staves are for voices, with lyrics: "wonder of his work displays the firmament; To-day that is". Specific vocal parts are labeled as SOLO-GABRIEL, SOLO-URIEL, and SOLO-RAPHAEL. The score includes various musical notations such as notes, rests, and slurs.

com...ing, speaks it the day, The night that is gone to

com...ing, speaks it the day, The night that is gone to

com...ing, speaks it the day, The night that is gone to

pizz.

The musical score consists of 15 staves. The top 14 staves are instrumental, with various dynamics like *f* and *Col arco.* The bottom staff is a vocal line with lyrics. The lyrics are: "fol... low-ing night, The night that is gone to fol..low-ing night. The hea..vens are fol... low-ing night, The night that is gone to fol..low-ing night. The hea..vens are tell...ing the fol... low-ing night, The night that is gone to fol..low-ing night. The hea..vens are tell...ing the". There are several "TUTTI." markings above the vocal line.

The image shows a page of a musical score, page 91. It consists of multiple staves. The top section contains instrumental accompaniment for strings and woodwinds. The lower section features vocal lines with lyrics. The lyrics are: "tell...ing the glo...ry of God, The wonder of his work, The wonder of his work dis...". The score includes various musical notations such as notes, rests, and dynamic markings like *fz*.

SOLO.

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

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

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

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

SOLO.

p

pp

SOLO.

p

SOLO.

p

pp

SOLO-GABRIEL.

ment. In all the lands re...sounds the

ment.

ment.

SOLO-URIEL.

In all the lands re...sounds the word,

SOLO-RAPHAEL.

ment. In all the lands re...sounds the word,

pizz.

word, never un-per-ceived, ever un-der-stood, ever, ever, e-...-ver

never un-per-ceived, ever un-der-stood, ever, ever, e-...-ver

never un-per-ceived, ever un-der-stood, ever, ever, e-...-ver

The musical score on page 95 consists of several systems of staves. The top system includes a grand staff with treble and bass clefs, and a separate staff with a soprano clef. The middle section features two staves with piano markings 'p' and 'pizz.'. The bottom section contains three vocal staves with lyrics: 'un...der...stood.' and 'In all the lands re...sounds the word,'. The score is written in a classical style with various note values and rests.

pizz.

SOLO.

...sounds the word, never un-per-ceived, ever under-stood, ever, ever, ,

word, never un-per-ceived, ever under-stood, ever, ever,

Musical score for Haydn's *Creation*, page 97. The score consists of multiple staves for strings and voices. The string parts are marked with *f* (forte) and *Col arco.* (with bow). The vocal parts have lyrics in German and English. Handwritten annotations include *Rau* and *Tempo.* in the lower vocal staves. The score includes dynamic markings like *p* (piano) and *f* (forte) throughout.

Col arco.

PIÙ ALLEGRO. ♩ = 144.

stood. The heavens are telling the glo-ry of God, The wonder of his work, The

TUTTI.

The heavens are telling the glo-ry of God, The wonder of his

stood. heavens are telling the glo-ry of God, The won-der, The wonder of his

stood. heavens are telling the glo-ry of God, The won-der, The wonder of his work, The

PIÙ ALLEGRO. ♩ = 144.

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

work dis-plays dis-plays the firma-ment.

work dis-plays dis... plays the firma-ment.

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

The score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the Violoncello part are the primary focus. The lyrics are as follows:

f

f

f

f

fz

fz

The wonder of his work...

The

The wonder of his work displays the firmament, the firmament .

wonder of his work displays the firmament, displays the firmament

fz

VIOLONCELLO.

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

The musical score consists of 16 staves. The first two systems (staves 1-4 and 5-8) are instrumental. The third system (staves 9-12) contains the vocal parts with lyrics. The lyrics are: "wonder of his work displays the firmament, the firmament." The fourth system (staves 13-16) continues the vocal parts with lyrics: "-plays 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, The wonder of his work displays the fir.....ma." There are dynamic markings 'fz' in the first and third systems.

The wonder of his work....., The wonder of his work..... dis.. plays...
 fir.....ma..ment, The wonder of his work dis.. plays the fir.ma-ment,
 .plays the fir.ma-ment, the fir.ma-ment, The won-der of his work dis.. plays....., dis.. plays...
 .ment. dis.....plays, dis..... plays the firma-ment, The wonder

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

The wonder of his work..... dis.....plays, dis..plays the fir..ma..

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

of his work dis..plays the fir....ma.....ment....., the fir.ma..

fz

The image shows a page of a musical score, page 105. It features a vocal line and several instrumental parts. The vocal line includes the lyrics: "ment. The wonder of his work, The wonder of his work dis-". The instrumental parts include a piano part with a forte (*f*) dynamic marking and a string part with a fortissimo (*ff*) dynamic marking. The score is written in a key signature of one flat and a common time signature. The vocal line is in a soprano or alto register, and the instrumental parts are in a standard piano and string arrangement.

The musical score consists of 14 staves. The top 10 staves are instrumental parts for various instruments, including strings and woodwinds. The bottom 4 staves are vocal parts with lyrics. The lyrics are:
 -plays, dis..plays the fir.....ma..ment. The hea..vens are tell..ing the glo...ry of
 -plays, dis..plays the fir.....ma..ment. The hea..vens are tell...ing the
 ..ment, the fir.....ma..ment. The hea..vens are tell..ing the glo.....ry of
 -plays, dis..plays the fir.....ma..ment. The hea..vens are tell..ing the glo...ry of

Dynamic markings include *f*, *fx*, and *ff*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

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

glo... ry of God, The wonder of his work dis...

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

God, The wonder of hfs work..... dis..... plays....., dis...

ff

ment, dis... plays..... the firma-ment. The wonder of his work, The wonder of his
plays the firma-ment, the fir..... ma-ment. The wonder of his work, The wonder of his
ment, dis..... plays..... the fir.ma-ment. The wonder of his work displays the
..... plays..... the fir.ma-ment, The wonder of his work, The wonder of his

The musical score consists of multiple staves. The vocal parts are at the bottom, with lyrics: "work dis-plays, dis-plays the fir...ma-ment. The hea...vens are". The instrumental parts include strings and woodwinds. The score is in a key with one flat (B-flat) and a common time signature. The lyrics are: "work dis-plays, dis-plays the fir...ma-ment. The hea...vens are tell...ing the".

tell...ing the glo...ry of God, The won... der of his work dis... plays...
 heavens are tell.....ing, are tell.....ing the glo.....ry of
 glo.....ry of God....., The won..... der of his
 tell...ing the glo...ry of God....., The won..... der of his

....., dis... plays..... the fir... ma ment, dis... plays the fir... ma.
God....., The won... der of his work dis... plays the fir... ma.
der of..... his work..... dis... plays the fir... ma.
dis... plays the fir... ma... ment, dis... plays the fir... ma...

ff *ff* *ff* *ff* *ff* *ff*

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

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

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

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

PART THE SECOND.

N^o 15.

RECIT.— AND GOD SAID, LET THE WATERS.

Handwritten note: *1^{ste} 2nd 3rd 4th*

ALLEGRO.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

GABRIEL.

BASSO.

Musical notation for the first system, including staves for Violino 1^{mo}, Violino 2^{do}, Viola, Gabriel, and Basso. The Gabriel staff contains the lyrics "And God said: Let the wa...ters bring".

Musical notation for the second system, including staves for Violino 1^{mo}, Violino 2^{do}, Viola, Gabriel, and Basso. The Gabriel staff contains the lyrics "forth a...bum...dant...ly the moving crea.ture, that hath life, and fowl,".

Musical notation for the third system, including staves for Violino 1^{mo}, Violino 2^{do}, Viola, Gabriel, and Basso. The Gabriel staff contains the lyrics "that may fly above the earth in the o...pen fir..ma..ment of heav'n.".

Handwritten number: 123

Nº 16.

AIR.— ON MIGHTY PENS.

MODERATO. ♩ = 104.

FLAUTI.

CLARINETTI IN B \flat .

FAGOTTI.

CORNI IN F.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

SOPRANO.

BASSI.

UNIS.

f *fz* *fz* *fz* *fz*

fz UN'IS. *fz* *fz*

f *fz* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz*

f *fz* *fz* *fz* *fz*

1^{mo} SOLO.

p *p* *p* *p* *p*

The first system of the musical score consists of eight staves. The top staff is marked with a '2^{do}' and contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef. The fourth staff is a treble clef with a key signature of one flat (Bb). The fifth staff is a bass clef with a key signature of one flat (Bb). The sixth staff is a treble clef with a key signature of one flat (Bb). The seventh staff is a bass clef with a key signature of one flat (Bb). The eighth staff is a bass clef with a key signature of one flat (Bb). Dynamics include *f* and *fz* throughout the system.

The second system of the musical score consists of eight staves. The top staff begins with a '1^{mo} SOLO.' marking and contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The third staff is a bass clef with a key signature of one flat (Bb) and contains a melodic line with eighth and sixteenth notes. The fourth staff is a treble clef with a key signature of one flat (Bb) and contains a melodic line with eighth and sixteenth notes. The fifth staff is a bass clef with a key signature of one flat (Bb) and contains a melodic line with eighth and sixteenth notes. The sixth staff is a treble clef with a key signature of one flat (Bb) and contains a melodic line with eighth and sixteenth notes. The seventh staff is a bass clef with a key signature of one flat (Bb) and contains a melodic line with eighth and sixteenth notes. The eighth staff is a bass clef with a key signature of one flat (Bb) and contains a melodic line with eighth and sixteenth notes. Dynamics include *fz*, *p*, and *1^{mo} p* throughout the system.

This page of a musical score, numbered 116, contains two systems of music. The first system consists of ten staves. The top staff features a complex melodic line with many sixteenth notes. The second and third staves are marked with a forte dynamic (*f*) and contain sustained chords. The fourth staff has a forte dynamic (*f*) and contains a melodic line. The fifth and sixth staves are marked with a forte dynamic (*fz*) and contain melodic lines. The seventh and eighth staves are marked with a forte dynamic (*f*) and contain melodic lines. The ninth and tenth staves are marked with a forte dynamic (*fz*) and contain melodic lines. The second system also consists of ten staves. The top staff is marked with a forte dynamic (*f*) and contains a melodic line. The second and third staves are marked with a forte dynamic (*fz*) and contain melodic lines. The fourth and fifth staves are marked with a forte dynamic (*f*) and contain melodic lines. The sixth and seventh staves are marked with a forte dynamic (*fz*) and contain melodic lines. The eighth and ninth staves are marked with a forte dynamic (*fz*) and contain melodic lines. The tenth staff is marked with a forte dynamic (*fz*) and contains a melodic line. The word "On" is written at the end of the tenth staff in the second system. The score includes various musical notations such as notes, rests, beams, and slurs, as well as dynamic markings and first/second ending symbols.

migh... ty pens up... lift... ed soars the eagle aloft, the ea... gle a... loft, And cleaves the

p *f* *f* *p* *f* *f* *p* *p*

f *fall* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

air in swift... est flight, in swift... est flight to the bla... zing sun, to the

p *f* *p*

f UNIS.

f CELLO. BASSI.

1^{mo} SOLO. *p*

bla...zing sun. His

wel...come bids to morn the merry lark, His wel.....come bids to

mus. G.

rall

rall

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

pizz.

Detailed description: This system contains the first six staves of the musical score. The top two staves are for the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The next two staves are for the vocal line, with the upper staff containing the melody and the lower staff containing the lyrics. The lyrics are "morn the merry lark; and coo-ing, and coo-ing,". There are handwritten annotations: "rall" in the second staff, "mus. G." in the third staff, and another "rall" in the fourth staff. The piano part includes a "pizz." (pizzicato) marking at the end of the system.

1^{mo} SOLO.

tr *tr*

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

Detailed description: This system contains the next six staves of the musical score. The piano accompaniment continues with similar chordal textures. The vocal line continues with the lyrics "calls the ten-der dove his mate, calls the ten-der dove his mate, and coo-ing, and". There are handwritten annotations: "1^{mo} SOLO." in the third staff and "tr" (trills) in the fifth staff. The piano part includes a "pizz." marking at the end of the system.

coo...ing, calls the ten...der dove his mate, calls the ten...der dove... his mate.

fz UNIS.
fz UNIS.
fz p
p
p
p arco.
fz

On migh...ty pens up...lifted soars the eagle aloft;

1^{mo} SOLO.
p
p
p
p
p

1^{mo}

rall

rall

sul G.

sul G.

His wel... come bids to morn the merry lark; and coo... ing,

slow

p pizz.

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

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

The first system of the musical score consists of eight staves. The top two staves are for the piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes. The vocal line is on the fifth staff, with lyrics: "dove his mate, And coo-ing, and coo-ing, calls the ten-der dove his mate, *ff*". The piano accompaniment continues on the bottom two staves.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is on the fifth staff, with lyrics: "calls the ten-der dove his mate, the ten-der dove his mate, *tr*". The piano accompaniment continues on the bottom two staves, featuring some triplet figures.

arco.

der dove his mate.

f *fz*

1st SOLO.

pp

From ev'ry bush ... and grove re-sound the nightin.

Oyar 1st SOLO.
allegro
 ...gale's de-light-ful notes;

1^{mo} SOLO.

fz fz fz

No grief af-fected yet her breast, Nor to a

zav

zav *off*

zav

mournful tale were tun'd Her soft, Her soft enchanting

1^{mo} SOLO.

lays, Her soft.....

CELLO.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the word "lays," followed by "Her soft....." with a dotted line indicating a long note. The piano accompaniment features a first violin solo in the upper staves, marked with a piano (*p*) dynamic. The cello part is indicated by the label "CELLO." at the end of the system.

1^{mo} SOLO.

en. chant. ing, Her

BASSI.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the words "en. chant. ing," and "Her". The piano accompaniment features a first bass solo in the lower staves, marked with a piano (*p*) dynamic. The cello part continues with a first cello solo, marked with a piano (*p*) dynamic. The system concludes with the label "BASSI." and a forte (*fz*) dynamic marking.

soft enchanting lays. No grief af. fected yet her breast,

Nor to a mournful tale were tun'd Her soft...., Her soft.... enchanting

p *ff* *fz* *fz*

CELLO.

BASSI

1^{mo} SOLO.

p

p

lays, Her soft... enchanting

p

CELLO.

lays, Her soft...

tr tr

BASSI.

1^{mo} *lr*

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

lan *lan*

.....enchanting lays, Her soft enchanting lays, Her... soft enchanting lays.

N^o 17.

RECIT.—AND GOD CREATED GREAT WHALES.

VIOLA 1^{ma}

VIOLA 2^{da}

VIOLONCELLO 1^{mo}

VIOLONCELLO 2^{do}

RAPHAEL.

BASSO.

And God cre...a.ted great whales, and ev'.ry liv..ing crea.ture that

Poco Adagio. A Tempo. ♩ = 80.

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

mul.ti.ply, Ye wing..ed tribes, be mul.ti.plied, and sing on ev'.ry tree;

multiply, Ye finny 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.

N^o 18. RECIT.—AND THE ANGELS.

Ad Lib:

RAPHAEL. And the Angels struck their im-mor-tal harps, and the

BASSO.

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

N.º 19.

slow: 4

132

TERZETTO.— MOST BEAUTIFUL APPEAR.

MODERATO. ♩ = 84.

FLAUTI.

OBOI.

FAGOTTI.

CORNI
IN
A.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

GABRIEL.

URIEL.

RAPHAEL.

BASSI.

Cantabile.

p

p

pizz.

This section of the score continues the musical composition for the lower instruments. It includes staves for the Violino 1^{mo}, Violino 2^{do}, Viola, and Bassi. The music is characterized by complex rhythmic patterns and dynamic contrasts, with markings such as *f* (forte), *p* (piano), and *fz* (forzando). The *arco* (arco) marking is present at the beginning of the section, and *pizz.* (pizzicato) is used in the Bassi part. The notation includes various note values, rests, and articulation marks.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f* (forte), *p* (piano), and *fz* (forzando). The piece concludes with the word "GABRIEL." and the instruction "Most".

The second system of the musical score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "beautiful appear, With verdure young adorn'd, The gently sloping hills, the gently sloping". The piano accompaniment features a prominent sixteenth-note pattern in the right hand. The word "pizz." (pizzicato) is written below the first staff of this system.

hills; Their narrow sinuous veins Dis. til, in crystal drops, the

arco. fz p

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'hills; Their narrow sinuous veins Dis. til, in crystal drops, the'. The piano accompaniment features a complex texture with six staves. The second staff from the top of the system has a dynamic marking of *fz*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *fz*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *fz*. The word 'arco.' is written below the piano part. The system concludes with dynamic markings *fz* and *p*.

fountain, the foun... tain fresh.... and bright, Their narrow sinuous veins Dis..

1^{mo} SOLO.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'fountain, the foun... tain fresh.... and bright, Their narrow sinuous veins Dis..'. The piano accompaniment features a complex texture with six staves. The second staff from the top of the system has a dynamic marking of *p*. The word '1^{mo} SOLO.' is written above the piano part. The system concludes with dynamic markings *fz* and *p*.

til, in crystal drops, the foun...tain fresh and bright. *URIEL.* In lof. ty circles

coll

pizz.

1^{mo} SOLO

play, and hover in the air, The cheer...ful host of birds, the cheerful host of birds;

And in the flying whirl the glitt'ring plumes are dy'd, as rainbows, as

arco. *fz* *p*

rain-bows by... the sun. And in the fly...ing whirl the glitt'ring plumes are

p *1^{mo}* SOLO. *p*

dy'd, as rain ... bows by the sun.
See flashing thro' the wet in thronged swarms the fish on thou .. sand

RAP. ARL.

ways... a... round, on thou.. sand ways a... round.
Up- hea... ved from the deep,
VIOLONCELLO

f TUTTI. *f* *p*

th'imense Leviathan Sports on the foam...ing wave, Sports on the

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



works, O God! Who may their numbers tell? Who may their numbers tell? Who may...

ma-ny are thy works, O God! Who may their numbers tell? Who may their numbers

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

..... their numbers tell? Who? O God! How ma-ny are thy works, O God! Who

tell? their numbers tell? Who? O God! Who may their numbers tell? Who

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

may their numbers tell? Who? Who may their numbers tell? Who? O.... God! Who

may their numbers tell? Who? Who may their numbers tell? Who? O.... God! Who

tell? their numbers tell? Who? Who may their numbers tell? Who? O.... God! Who

f *fz* *p*

may who may their num..bers tell?

may who.... may their num..bers tell?

may... who may their num..bers tell?

p

Haydn

N^o 20.

TRIO & CHORUS.— THE LORD IS GREAT.

VIVACE. ♩ = 160.

FLAUTI.

OBOI.

FAGOTTI.

CORNI.
IN
A.

CLARINI.
IN
D.

TROMBONE 1^{mo}

TROMBONE 2^{do}

TROMBONE 3^{zo}
E
CONTRA FAGOTTO.

TYMPANI.
IN
D. A.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

G. I B R I E L.

U R I E L.

R A P H A E L.

SOPRANO.

ALTO.

TENOR.

BASS.

BASSI.

..... his glory lasts for e.....ver and for e.....ver.
 and for e.ver.more; **The Lord is** great..... and great his might, for e.ver and for
 and for e.ver.more; **The Lord is great and great his** might, for e.ver and for

The musical score is arranged in a system of 14 staves. The top two staves are vocal parts with lyrics. The lyrics are:
- more; his glory lasts for ever, for e.....ver, e.....ver, and for
e...ver, his glory lasts for ever, for e.....ver, e.....ver, and for
e...ver, his glory lasts for ever, for e.....ver, e.....ver, and for
The remaining 12 staves are instrumental accompaniment, including strings and woodwinds. The score is in a key with two sharps (D major) and a common time signature.

The musical score is arranged in a system of 12 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for instruments (Violin I, Violin II, Viola, Cello/Double Bass). The bottom four staves are for vocal parts with lyrics. The lyrics are: 'e... ver... more, his glo... ry' and 'The Lord is great... and great his might...'. The score includes dynamic markings such as *f* (forte) and *f* (piano). The key signature is one sharp (F#) and the time signature is 2/4.

CONTRA FAGOTTO.

ry..... lasts.... for e..ver, for

his glo....ry lasts, The Lord is great and great his

his glo....ry lasts for e..ver, for

.....The Lord is great..... and great his might, his glo.....ry

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

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

might....., his glo..ry lasts for e..ver, The Lord is great and great his

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

The Lord is great and great his might, his glo...ry lasts for
 The Lord is great and great his might, his glo...ry lasts for
 The Lord is great and great his might, his glory lasts for e.....
 e.....ver, e.....ver, lasts for e.....ver
 e.....ver, e.....ver, lasts for e.....ver
 e.....ver, e.....ver, lasts for e.....ver
 e.....ver, e.....ver, lasts for e.....ver

ever, for e...ver, for e... *p* *cres.*

ever, for e...ver, for e... *p* *cres.*

...ver, for e...ver, His glo...ry lasts, his *p* *cres.*

more, for e...ver, for e... *p* *cres.*

more, for e...ver, for e... *p* *cres.*

more, for e...ver, for e... *p* *cres.*

more, for e...ver, His glo...ry lasts, his *p* *cres.*

...ver, for e...ver and e...ver... more. His

...ver, e...ver, e...ver and e...ver... more.

f 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, e...ver, e...ver and e...ver... more.

f glo...ry lasts for e...ver and e...ver... more.

The musical score is arranged in a system of staves. The top three staves contain the piano accompaniment, with a dynamic marking of *p* (piano) appearing on the first, second, and third staves. The remaining staves are for vocal parts. The lyrics for the vocal parts are as follows:

glo...ry 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 e-ver, 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... and great his might... , his glory lasts for ever, ever, e... ver...
 The Lord is great... and great his might, his glory lasts for e... ver...
 The Lord is great... and great his might, his glory lasts... for e... ver...
 The Lord is great... and great his might, his glory lasts for e... ver...
 CELLO. BASSO. TUTTI.

TUTTI. *p*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

for e..ver, for e..... *cres.*

..more, for e..ver, for e..... *cres.*

..more, for e..ver, His glo.....ry lasts for *cres.*

..more, for e..ver, for e..... *cres.*

..more, for e..ver, for e..... *cres.*

..more, for e..ver, for e..... *cres.*

..more, for e..ver, for e..... *cres.*

..more, for e..ver, His glo.....ry lasts for *cres.*

The musical score is arranged in two systems. The first system contains instrumental parts for strings and woodwinds, with dynamics *ff* and *f*. The second system contains vocal parts with lyrics and a basso continuo line. The lyrics are: "ver, for e...ver and e...ver... more. His glo...ry lasts for e...ver and e...ver... more." Dynamics include *f* and *ff*. A *tr* (trill) is indicated above a note in the first system.

The musical score is arranged in a system of 15 staves. The top three staves (1-3) contain the piano accompaniment, with a dynamic marking of *p* (piano) appearing on the first two staves. The next six staves (4-9) are empty, likely representing parts for other instruments or voices that are not present in this section. The bottom six staves (10-15) contain vocal lines with lyrics. The lyrics are: "glo...ry lasts..... for... ever and for e...ver..", "The Lord is great..... and great his might....., His glory lasts for ever and for e...ver..", and "The Lord is great..... and great his might....., for ever, e..... ver.....". The music is in a key with three sharps (F#, C#, G#) and a common time signature (C).

The musical score consists of several systems of staves. The top systems are for instrumental parts, including strings and woodwinds, with dynamics marked *ff*. The lower systems are for vocal parts, with lyrics in Italian. The lyrics are:

- 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... and great his might..., His glory lasts for ever and for e...ver...

The Lord is great... and great his might, His glory lasts for e...ver...

The Lord is great... and great his might, His glory lasts for e...ver...

The Lord is great... and great his might, His glory lasts for e...ver...

The bottom-most staff is for the Basses (BASSI), with the instruction *TUTTI.* and the label *CELLO.* above it.

This page contains a musical score for a choral or instrumental piece. The score is written in G major and 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "His glory lasts..... for e...ver and e..... ver.. more. more, His glory lasts for e...ver and e..... ver.. more. more, His glo..... ry lasts for e..... ver.. more. more, for e..... ver, for e..... ver and e..... ver.. more. more, for e..... ver, e..... ver, e..... ver.. more. more, for e..... ver, e..... ver, e..... ver.. more." The piano accompaniment includes a treble clef with a key signature of one sharp (F#) and a bass clef. The vocal line is in a soprano or alto clef. The score is divided into four measures, with the lyrics corresponding to the notes in the vocal line.

N^o 21.

RECIT.—AND GOD SAID, LET THE EARTH BRING FORTH.

RAPHAEL.

And God said, Let the earth bring forth the liv. ing crea. ture af. ter his

BASSO.

kind, cattle, and creeping thing, and beast of the earth af. ter his kind.

N^o 22.

RECIT.—STRAIGHT OPENING HER FERTILE WOMB.

Presto. ♩ = 152.

FLAUTI.

FAGOTTI

E

CONTRA FAGOTTO.

TROMBONE 1^{MO}

TROMBONE 2^{DO}

VIOLINO 1^{MO}

VIOLINO 2^{DO}

VIOLA.

RAPHAEL.

Presto. ♩ = 152.

VIOLONCELLO.

BASSI.

Handwritten notes and markings are present on the staves, including 'Presto', 'f', 'p', and 'Recit.'.

Recit.

Straight o.. pen. ing her fertile womb,

The earth o.. bey'd the word, and teem'd creatures num.. ber.. less, In perfect forms and ful.. ly

Musical score for the first system. It includes a part for CONTRA FAGOTTO and vocal lines. The lyrics are "grown." and "Cheer-ful, roaring,". The music features various dynamics such as *ff* and *p*, and includes trills (*tr*) and slurs.

Musical score for the second system. It includes a vocal line with lyrics "stands the tawny lion." and "With sudden leap the flexible". The piano accompaniment features complex rhythmic patterns with handwritten annotations: "1 2 3 4" above the first staff, "slower - f 4" above the second staff, and "1 2 3 4" above the third staff. The music includes dynamics like *f* and *ff*.

Presto. ♩ = 112. *Squero*

tiger appears.

Presto. ♩ = 112.

The nimble stag bears up his branching head.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "With flying mane, and fiery look, im-patient neighs the no-ble". The piano accompaniment consists of multiple staves with various rhythmic patterns and dynamics.

Musical score for the second system, starting with a "SOLO." section. The tempo is marked "Andante, ♩ = 120." with handwritten notes "2/Slow" and "1 2 3 4 5 6". The piano accompaniment includes markings for "pizz." (pizzicato) and "arco." (arco). The lyrics "stead. The cat.tle in herds al." are present. The system concludes with a double bar line.

SOLO.

pizz.

pizz.

pizz.

pizz.

pizz.

rea.dy seek their food On fields and meadows green.

arco.

arco.

arco.

arco.

arco.

arco.

And o'er the ground, as plants, are spread The fleecy, meek, and bleating flocks. Unnumber'd as the

Adagio. ♩ = 88.

slow

1 2 3 4

1 2 3 4

sands in swarms a... rose The host of insects.

Adagio. ♩ = 88.

1 2 3 4

1 2 3 4

Barwick

go on leading

A Tempo.

p

fz

fz

fz

p

p

A Tempo.

In long di-mension creeps, with si...nuous trace the worm.

1 2 3 4

1 2 3 4

1 2 3 4

N^o 23.

AIR.—NOW HEAV'N IN FULLEST GLORY SHONE.

MAESTOSO. ♩ = 84.

FLAUTI.

OBOI.

FAGOTTI

e

CONTRA FAGOTTO.

CORNI

IN

D.

CLARINI

IN

D.

TYMPANI

IN

D. A.

VIOLINO 1^{MO}

VIOLINO 2^{DO}

VIOLA.

RAPHAEL.

BASSI.

The musical score is arranged in a standard orchestral format. The top section contains staves for woodwinds (Flutes, Oboes, Bassoons, and Contrabassoon), brass (Trumpets in D), and percussion (Timpani in D and A). Below these are the string sections: Violin I, Violin II, Viola, and Bass. The bottom section features the vocal line for Raphael. The score is written in 3/4 time with a key signature of one sharp (F#). It includes various dynamic markings such as *f*, *fz*, *p*, and *pp*, and includes a 'SOLO 2^{do}' instruction for the second violin. The lyrics 'Now heav'n in full... est glo... ry shone;' are placed below the vocal line.

SOLO.

BASSI.

CELLO.

Earth smil'd-in all her rich at-tire;

The room of air with fowl..... is

fill'd; The wa...ter swell'd by shoals.... of fish; By

BASSI.
CELLO.

Detailed description: This system contains the vocal line and the accompaniment for Basses and Cello. The vocal line begins with the lyrics 'fill'd; The wa...ter swell'd by shoals.... of fish; By'. The accompaniment consists of a bass line and a cello line, both featuring rhythmic patterns of eighth and sixteenth notes.

heav...y beasts the ground is trod, By heav...y beasts the ground is

FAGOTTI E CONTRA FAGOTTO.
ff

Detailed description: This system contains the vocal line and the accompaniment for Basses and Cello. The vocal line continues with the lyrics 'heav...y beasts the ground is trod, By heav...y beasts the ground is'. The accompaniment includes a woodwind part for 'FAGOTTI E CONTRA FAGOTTO' with a forte (ff) dynamic marking, and continues the bass and cello accompaniment from the previous system.

The image shows a page of a musical score, page 166. It features a grand staff with multiple systems of staves. The top system consists of five staves, with the bottom two containing musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *f*, *fz*, and *p*. The lyrics are: "trod: But all the work was not complete, But all the work was not complete; There wanted". The bottom system also contains musical notation and lyrics: "work was not complete, But all the work was not complete; There wanted". The score is in a key with one sharp (F#) and a common time signature (C). The bottom system includes a *f* dynamic marking.

SOLO 2^{do}

yet that wondrous being, That grateful should God's pow'r ad...mire,

With heart and voice his goodness praise. But all the

BASSI.

CELLO.

work was not complete; There wanted yet that wondrous being, That grateful should God's

CONTRA FAGOTTO TACET.

Call

power... admire, With heart and voice his goodness praise.

King of na...ture all. His large and arched brow sublime,

Of wisdom deep de claresthe seat; and in his eyes with

The score consists of multiple systems of staves. The vocal line is written in a soprano clef. The piano accompaniment includes a right-hand part in a treble clef and a left-hand part in a bass clef. Dynamics such as *f*, *fz*, and *p* are indicated throughout. The lyrics are placed below the vocal line.

bright...ness shines The soul, the breath and i...mage of his God.

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "bright...ness shines The soul, the breath and i...mage of his God." The piano accompaniment features a complex texture with multiple staves, including a prominent melodic line in the upper register and a more active bass line. Dynamics include *f* (forte) and *p* (piano).

And in his eyes with bright...ness

This system continues the musical score. It includes a vocal line with the lyrics "And in his eyes with bright...ness" and piano accompaniment. The piano part features intricate textures, including a cello part and a bass line. Dynamics include *p* (piano) and *f* (forte).

CELLO.
BASSI.

The musical score is arranged in two systems of staves. The first system consists of five staves, and the second system consists of six staves. The vocal line is on the top staff of each system. The piano accompaniment includes a right-hand part and a left-hand part. Dynamics such as *f*, *pp*, and *fz* are used throughout. Performance markings include *Stacc.* and *cap.* in the lower right section. The lyrics are: "shines The soul, the breath and i...mage of..... his God." and "With fondness leans up..".

...on his breast The partner for him form'd, A woman fair and graceful spouse, A woman fair and

grace...ful spouse. Her softly smiling virgin looks, Of flow'ry spring the

mirror, Be_speak him love, love,..... and joy,.... and

CELLO. pizz.

BASSI. pizz. SOLO. p

SOLO. p

SOLO. p

bliss. Her soft.ly smil.ing virgin looks, Of flow.ry spring the mirror,

arco.

arco.

SOLO.

Be... speak him love, love,.... and joy., and bliss,

pizz. p

SOLO. 1^{mo} 2^{do} fz pp

arco. p

Bespeak him love, and joy,..... and bliss.....

Nº 26.

RECIT.— AND GOD SAW EV'RY THING THAT HE HAD MADE.

RAPHAEL.

And God saw ev'ry thing that He had made, and behold it was ve...ry

BASSO.

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

Nº 27.

♩ = 88. CHORUS.— ACHIEVED IS THE GLORIOUS WORK.

VIVACE. TUTTI UNIS.

FLAUTI.

OBOE 1^{MO}

OBOE 2^{DO}

FAGOTTI.

CORNI
IN
B^b.

CLARINI
IN
B^b.

TROMBONE 1^{MO}

TROMBONE 2^{DO}

TROMBONE 3^{DO}
E
CONTRA FAGOTTO

TYMPANI
IN
B^b. F.

VIOLINO 1^{MO}

VIOLINO 2^{DO}

VIOLA.

SOPRANO.

ALTO.

TENOR.

BASS.

BASSI.

A. chiev...ed is the glo...rious work;

A. chiev...ed is the glo...rious work; The Lord beholds it

A. chiev...ed is... the glo...rious work;

A. chiev...ed is the glo...rious work; The Lord beholds it

The musical score consists of 16 staves. The first 12 staves are instrumental, featuring a complex texture with multiple voices and instruments. The last four staves contain vocal lines with lyrics. The lyrics are: "A. chiev...ed is the glo...rious work; The Lord beholds it". The score is in a key with two flats and a common time signature. Dynamics such as *f* and *tr* are present throughout the piece.

The Lord be-holds it, and is pleas'd, The Lord be-holds and is well
 and is pleas'd, The Lord is pleas'd, The Lord be-holds and is well
 The Lord be-holds it, and is pleas'd, The Lord be-holds and is well
 and is pleas'd, The Lord beholds it, and is pleas'd, The Lord be-holds and is well

pleas'd. In lof.ty

pleas'd. In lof.ty strains let

pleas'd. In lof.ty strains let us..... rejoice, In lof.ty

pleas'd. In lof.ty strains let us..... re..joice, let us rejoice,

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

The image shows a page of a musical score, page 184. It features a choir and an orchestra. The vocal parts are arranged in four systems, each with a soprano, alto, tenor, and bass line. The lyrics are:
--joice; Our song let be the praise of
--joice; Our song let be the praise of..... God, the praise of God,
Our song let be..... the praise of God, the praise of God, the praise of God,
--joice; Our song let be

The instrumental parts include strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The score is in a key with two flats and a common time signature. The vocal lines are in treble clef, while the instrumental lines use various clefs (treble, alto, and bass).

The image shows a page of a musical score, numbered 185. It features a choral setting with lyrics. The score is written for a choir with four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "God, Our song let be the praise of God, the praise of God, the praise of God." The music is in a key with two flats (B-flat major or D minor) and a common time signature. The score includes vocal lines and piano accompaniment. The lyrics are printed below the vocal staves.

In lofty strains let us rejoice; Our song let be the praise of God. In lofty

In lofty strains let us rejoice; Our song let be the praise of God. In lofty

In lofty strains let us rejoice; Our song let be the praise of God. In lofty

In lofty strains let us rejoice; Our song let be the praise of God. In lofty

The musical score is arranged in two systems. The first system contains the vocal parts and piano accompaniment. The vocal parts are written in four staves: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The piano accompaniment is written in two staves: the right hand (top) and the left hand (bottom). The second system contains the vocal parts and piano accompaniment with lyrics. The lyrics are: "strains let us re-joice; Our song let be the praise of God, the praise of God, the". The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes, and some melodic lines with slurs. The piano accompaniment provides harmonic support with chords and moving lines.

The musical score consists of 15 staves. The top four staves contain vocal parts with lyrics: "praise of God." The bottom four staves contain instrumental parts, including a cello/bass line. The middle five staves are for other instruments. The score is in a key with two flats and a common time signature. It features various musical notations such as notes, rests, and dynamic markings like *lr*.

N^o 27.

Handwritten: Organ

189

TRIO. — ON THEE EACH LIVING SOUL AWAITS.

FLAUTO.

OBOE.

CLARINETTI.
IN B \flat .

FAGOTTI.

CORNI
IN E \flat .

VIOLINO I^{MO}

VIOLINO 2^{DO}

VIOLA.

GABRIEL.

URIEL.

RAPHAEL.

BASSI.

Poco ADAGIO. $\text{♩} = 66$.

Cantabile.

On thee each li...ving

On thee each li...ving

SOLO.

soul a...waits;

From thee O Lord, all seek their food;

Thou

soul a...waits;

From thee O Lord, all seek their food;

Thou

o..pen.est thy hand,Thou o..pen.est thy hand, And fill... est,and fill.....est all... with good:
o..pen.est thy hand,Thou o..pen.est thy hand, And fill... est,and fill.....est all... with good:

On thee, On thee each li-ving soul awaits; From thee O Lord, all seek their food; Thou
On thee, On thee each li-ving soul awaits; From thee O Lord, all seek their food; Thou

o...pen.est thy hand, And fill...est, and fill...est all..... with good:
 o...pen.est thy hand, And fill...est, and fill...est all..... with good:

But

p SENZA CEMBALO.

when thy face, O Lord! is hid, With sud.....den ter.....ror they are

1st V.
2nd V.

struck; Thou tak'st their breath away, They va-nish in to

dust, Thou tak'st their breath away, They va-nish into dust.

pp *fx* *pp* *fx* *pp* *fx*

Hal-le-lu-jah, Halle-lu-jah, Hal-le-lu-jah. Glory to his name for
Hal-le-lu-jah. Glo-ry to his name for e-ver. Hal-le-lu-jah.
Hal-le-lu-jah. Glo-ry to his name for e-ver. Hal-le-lu-jah.
-jah, Hal-le-lu-jah. Glory to his name for e-ver. Glo-ry to his name for

e...ver, Glo...ry to his name for e...ver. He, sole on high,
Glo...ry to his name for e...ver. He, sole on high, ex...alt...ed reigns, ex...
...jah. Glo...ry to his name for e...ver, for e...ver.
e...ver, Glo...ry to his name for e...ver. He, sole on high, ex...

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

alt...ed reigns... Hal.le.lu.jah, Hal.le.lu.

He,sole on high, ex.alt.ed reigns. Hal.le.lu.jah, Hal.le.lu.jah,Halle.lu.

alt...ed reigns... Hal.le.lu.jah, Hal.le.lu.

..... Hal..le...lu...jah, Hal..le..lu..jah, Hal..le..lu..jah,
..jah, Hal..le...lu..jah, Hal...le...lu..jah, Hal...le...lu..jah, Hal..le...lu..jah, Hal..le...lu..jah,
..jah, Hal..le...lu...jah, Hal..le...lu...jah, Hal..le...lu...jah, Hal..le...lu...jah, Hal..le...lu...jah,
..jah, Hal..le...lu..jah, Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah,
Hal...le...lu..

SOLO.
p

p *p* *p*

That grate...ful should God's pow'r ad...mire, With heart and voice, With

f *f* *f* *f* *f*

f *p* *f* *p* *f* *f* *f* *f*

heart..... With heart and voice..... his good...ness praise,

With heart and voice, with heart and voice his good...ness praise.

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

fz *fz* *fz* *fz*

N^o 24.

Allegro

RECIT.— AND GOD CREATED MAN.

URIEL.

BASSO.

12 And God cre...a...ted Man in his own image, In the image of

God cre...a...ted he him; Male and fe-male cre...a...ted he them. He breath...ed

in...to his nostrils the breath of life, and Man be...came a living soul.

N^o 25.

AIR.— IN NATIVE WORTH.

ANDANTE. $\text{♩} = 88.$

FLAUTI.

OBOI.

FAGOTTI.

CORNI
IN
C.

CLARINI
IN
C.

TYMPANY
IN
C. G.

VIOLINO 1^{MO}

VIOLINO 2^{DO}

VIOLA.

URIEL.

BASSI.

p *pp* *pp* *p* *pp* *p* *p* *p*

In native worth and ho. nour clad, With

f *f* *f* *f* *cres.* *cres.* *cres.* *cres.*

beauty, courage, strength, adorn'd, E. rect with front se. rene He stands, A Man, the Lord and

The musical score is arranged in two systems. The first system contains vocal staves and piano accompaniment. The vocal parts have the following lyrics:

Thou send-est forth thy breath again, And life with vi-gour
 Thou send-est forth thy breath again, And life with vi-gour
 Thou send-est forth thy breath again, And life with vi-gour

The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a supporting line. Dynamics such as *p* (piano) are indicated. The second system continues the piano accompaniment with more complex melodic and harmonic textures.

strength and new de. lights, Re. vi. ved earth un. folds new
 lights, and new de. lights, Re. vi. ved earth un. folds new
 lights, and new de. lights, Re. vi. ved earth un. folds new strength and new de.

strength and new de. lights, new strength and new de. lights,
 strength and new de. lights, new strength and new de. lights, And
 .. lights, new strength and new de. lights, new strength and new de. lights, And

And life with vigour fresh returns Re. vi. ved earth un. folds new

life with vigour fresh returns Re. vi. ved earth un. folds new

life with vigour fresh returns Re. vi. ved earth un. folds new

..folds new strength and new de...lights, Re...

strength and new de...lights, and new de...lights, Re...

strength and new de...lights, and new de...lights, Re. vi. ved earth un.

vi...ved earth un...folds new strength and new de...lights,
 vi...ved earth un...folds new strength and new de...lights,
 ..folds new strength and new de...lights, new strength and new de...

new strength and new de...lights.
 new strength and new de...lights.
 ..lights, new strength and new de...lights.

Handwritten signature

SECOND CHORUS.—ACHIEVED IS THE GLORIOUS WORK.

VIVACE. ♩ = 88.

FLAUTI.

OBOE 1^{MO}

OBOE 2^{DO}

CLARINETTI
IN
B \flat .

FAGOTTI.

CORNI
IN
B \flat .

CLARINI
IN
B \flat .

TROMBONE 1^{MO}

TROMBONE 2^{DO}

TROMBONE 3^{DO}
E
CONTRA FAGOTTO.

TYMPANI
IN
B \flat . F.

VIOLINO 1^{MO}

VIOLINO 2^{DO}

VIOLA.

SOPRANO.

ALTO.

TENOR.

BASS.

BASSI.

The musical score is arranged in 18 staves. The top 14 staves are for instruments: Flauti, Oboe 1^{mo}, Oboe 2^{do}, Clarinetti in B \flat , Fagotti, Corni in B \flat , Clarini in B \flat , Trombone 1^{mo}, Trombone 2^{do}, Trombone 3^{do} e Contra Fagotto, and Tympani in B \flat . F. The bottom 4 staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics for the vocal parts are: Soprano: "Achieved is the glo...rious work;"; Alto: "Achieved is the glo..rious work; Our song let be the"; Tenor: "Achieved is the glo..rious work;"; Bass: "Achieved is the glo..rious work; Our song let be the". The instrumental parts include various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte).

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

God.
God.
God.
God.

He, sole on high, ex. alt. ed reigns, Hal.

Glo ... ry to his name for e ver. He, sole on high, ex. alt. ed

Glo...ry to his name for e...ver. He, sole on high, ex.alt.ed reigns.....

He,sole on high, ex.alt.ed reigns. Hal.le...lu.

le..lujah, Hal.le.lu.jah, Hal.le.lu.jah.

reigns. Hal.le.lu.jah, Hal.le.lu.jah.

.... Hal - le - lu - jah, He, sole on high, ex - alt - ed reigns.

--jah. Glo.....ry

Glo.....ry to his name for e.....ver. Hal - le - lu - jah, Hal - le - lu - jah.

Glo.....ry to his name for e.....ver. He, sole on high, ex - alt - ed

to his name for e..... ver. He, sole on high, exalted reigns. He, sole on

Glo.... ry to his name for e..... ver. He, sole on high, exalted reigns.....

reigns..... He, sole on high, exalted reigns. Hal-le..... lu-jah.

...ver. He, sole on high, exalted reigns,..... He, sole on high, ... ex..alted reigns. Hal-
high, ex.alt.ed reigns. Hal-le.....lu...jah, He,sole on high, ex.alt.ed
He,sole on high, exalted reigns. Hal-le.lu..jah, Hal.le.lu.

le...lu-jah. Glo...ry to his name for e...ver. Hal...le...lu...
 reigns. Hal...le...lu...jah, Hal...le...lu-jah. Hal...le...lu-jah, Hal...le...lu...
 jah. He, sole on high, ex...alt...ed reigns. Hal...le...lu-jah. Glo...ry
 Glo...ry to his name for e...ver, Glo...ry to his name for e...ver.

--jah. He, sole on high,
 --jah. Glo...ry to his name for e.....ver, Hal.le.lu..jah. He, sole on
 to his name for e.....ver, Hal..le...lu...jah, Hal...le...lu...jah.
 Glo.....ry to his name for e.....ver, Hal..le...lu..jah, Hal..le..lu..jah.

This musical score is for a choral piece, likely a Mass or a similar liturgical work. It features a vocal ensemble consisting of Soprano, Alto, Tenor, and Bass parts, along with a piano accompaniment. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: "He, sole on high, ex. alt. ed reigns, ex. alt. ed reigns. Hal. le. lu. high, He, sole on high, ex. alt. ed reigns, ex. alt. ed reigns. Hal. le. lu. Glo. ry to his name for". The piano accompaniment includes a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal parts are written in four staves, each with its own clef and key signature. The score is divided into measures by vertical bar lines, and there are various musical notations such as notes, rests, and dynamic markings.

The musical score consists of 14 staves. The top 10 staves are instrumental, with various clefs and key signatures. The bottom 4 staves are vocal parts with lyrics. The lyrics are:

-jah. He, sole on high, ex.alt.ed reigns. Hal.le.lujah, Halle.lu.

-jah, Hallelujah, Halle.lu. jah. He, sole on high, ex.alt.ed reigns..... Hal.le.lu.

e.....ver. He, sole on high, ex.alt.....ed reigns. Hal.le.....lujah, Halle.lu.

Glo.....ry to his name for e.....ver. He, sole on high, ex.....alt.....ed reigns.....

..jah, Hal.le.lu.jah. Glo.....ry to his name for e.....ver. Hal.le.lu.jah,

..jah, Hal.le.lu.jah. Glo.....ry to his name for e.....ver. Hal.le.lu.jah,

..jah, Hal.le.lu.jah. Glo.....ry to his name for e.....ver. Hal.le.lu.jah,

..... Hal.le.lu.jah. Hal.le.lu.

The musical score consists of 14 staves. The top 10 staves are instrumental accompaniment for strings and woodwinds. The bottom 4 staves are vocal parts. The lyrics are: "He, sole on high, ex. alt. ed reigns, ex. alt. ed reigns..... Hallelujah, Hallelu. jah, He, sole on high, ex. alt. ed reigns, ex. alt. ed reigns..... Hallelujah, Hallelu. jah, He, sole on high, ex. alt. ed reigns, ex. alt. ed reigns..... Hallelu. jah, He, sole on high, ex. alt. ed reigns, ex. alt. ed reigns..... Hallelu." The score includes dynamic markings such as *fz* and *ff*.

-jah, Hal-le-lu-jah. Glory to his name for e.....ver. He, sole on high, ex.....alt.....ed reigns,

-jah, Hal-le-lu-jah. He, sole on high, exalted reigns, exalted reigns,

-jah, Hal-le-lu-jah. Glory to his name for e.....ver. He, sole on high, ex.....alt.....ed reigns,

-jah, Hal-le-lu-jah. He, sole on high, exalted reigns, exalted reigns,

The musical score consists of 15 staves. The first 12 staves are instrumental, including strings and woodwinds. The last three staves (13-15) are vocal parts. The lyrics for the vocal parts are: "ex. alt. ed reigns. Hal... le ... lu ... jah, Hal... le ... lu ... jah." The score includes various musical notations such as notes, rests, and dynamic markings like *fz*.

PART THE THIRD.

N^o 28.

INTRODUCTION & RECIT.— IN ROSY MANTLE APPEARS.

LARGO. ♩ - 66.

FLAUTO 1^{mo}

FLAUTO 2^{do}

FLAUTO 3^{zo}

CORNI IN E^b.

OBOI.

FAGOTTI.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

URIEL.

VIOLONCELLO
E
BASSO.

The musical score consists of two systems of staves. The first system includes parts for Flauto 1^{mo}, Flauto 2^{do}, Flauto 3^{zo}, Corni in E^b, Oboi, Fagotti, Violino 1^{mo}, Violino 2^{do}, Viola, Uriel, and Violoncello e Basso. The Flauto 1^{mo} part is marked *Cantabile.* and *fz*. The Violino 1^{mo} and Violino 2^{do} parts are marked *f* and *PIZZ.* respectively. The Violoncello e Basso part is marked *f* and *PIZZ.* The second system continues the woodwind and string parts, with various dynamics such as *fz*, *f*, *p*, and *arco* indicated. The Uriel part is also present in this system.

This page of a musical score, numbered 217, contains ten systems of staves. Each system consists of five staves: two treble clefs, one bass clef, and two more treble clefs. The music is written in a key with three sharps (F#, C#, G#) and a 2/2 time signature. The notation includes various note values, rests, and dynamic markings such as *fz*, *p*, and *pp*. The first system shows a complex texture with many notes and rests. The second system continues this texture. The third system has a more sparse texture with many rests. The fourth system has a similar sparse texture. The fifth system has a more complex texture. The sixth system has a similar complex texture. The seventh system has a more sparse texture. The eighth system has a similar sparse texture. The ninth system has a more complex texture. The tenth system has a similar complex texture. The dynamic markings are placed below the notes they apply to.

The first system of the musical score consists of ten staves. The top two staves feature a complex, rapid melodic line with many sixteenth notes and slurs. The middle four staves provide harmonic support with various rhythmic patterns, including some long notes and rests. The bottom two staves continue the harmonic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system concludes with the word "In" written below the final staff.

The second system of the musical score consists of ten staves. The top six staves are mostly empty, indicating rests for the instruments. The seventh and eighth staves contain a vocal line with lyrics. The ninth and tenth staves provide the harmonic accompaniment for the vocal line. The lyrics are: "rosy mantle ap_pears, by mu...sic sweet a...wak'd, the morn....ing young and". The key signature remains three sharps and the time signature is 3/4.

fair. From heav'n's an-gel-ic

SOLI.

choir Pure har-mo-ny de-scends on ra-vish'd earth.

Behold the blissful pair, where hand in hand they go:

This system contains ten staves of music. The vocal line is on the eighth staff, with lyrics underneath. The piano accompaniment is spread across the other nine staves. The music is in a key with two sharps (F# and C#) and a common time signature. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

their glowing looks ex. press the thanks that swell their grateful hearts.

This system continues the musical score with ten staves. The vocal line is on the eighth staff, with lyrics underneath. The piano accompaniment is spread across the other nine staves. The music continues in the same key and time signature. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

A louder praise of God; their lips shall utter soon;

più moto.
f

più moto.
f

Detailed description: This system contains the first two staves of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* and *più moto.*

Then let our voices ring united with their song.

Detailed description: This system continues the musical piece. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with similar melodic and harmonic textures. The system concludes with a double bar line.

N^o 29.

222

DUETT & CHORUS.— BY THEE WITH BLISS.

ADAGIO. ♩ = 60.

OBOE-SOLO.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

EVE.

ADAM.

VIOLONCELLO
E
BASSO.

By thee..... with bliss, O boun.....teous

By thee with bliss, O

Lord! the heav'n and earth..... are stor'd; This

boun.....teous Lord! the heav'n and earth are stor'd;

world so great, so wonderful, Thy migh...ty
This world so great, so wonderful, Thy migh-ty hand.....

hand... has fram'd. This world so great, so
..... has fram'd. This world so great,

won-derful, Thy migh...ty hand... has fram'd. By
so won-derful, Thy migh...ty hand..... has fram'd.

FLAUTI.

OBOI.

FAGOTTI.

CONTRA FAGOTTO Page 230.

TYMPANO IN C. G.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

EVE.

Thee..... with bliss, O boun..... teous Lord! The

ADAM.

By Thee with bliss, O boun... teous Lord! The

SOPRANO. *p*

For e..... ver blessed be his pow'r, For e..... ver blessed be his

ALTO. *p*

For e..... ver blessed be his pow'r, For e..... ver blessed be his

TENOR. *p*

For e..... ver blessed be his pow'r, For e..... ver blessed be his

BASS. *p*

For e..... ver blessed be his pow'r, For e..... ver blessed be his

BASSI. *p*

UNIS.

UNIS.

SOLO.

heav'n and earth are stor'd. This world so great, so
 heav'n and earth are stor'd. This world so great, so
 pow'r, his name be ever mag-nified. His name,
 pow'r, his name be ever mag-nified. His name,
 pow'r, his name be ever mag-nified. His name,
 pow'r, his name be ever mag-nified. His name,
 pow'r, his name be ever mag-nified. His name,

wonderful, Thy might.....ty hand..... has fram'd, this world so
wonderful, Thy might.....ty hand has fram'd, this world so
His name be e...ver mag..nified, His name be ever mag..nified,
His name be e...ver mag..nified, His name be ever mag..nified,
His name be e...ver mag..nified, His name be ever mag..nified,
His name be e...ver mag..nified, His name be ever mag..nified,

great, so wonderful, Thy mighty hand..... has fram'd, thy mighty

great, so wonderful, Thy mighty hand has fram'd, thy mighty

His name, his name be e...ver mag..nified, be

His name, his name be e...ver mag..nified, be

His name, his name be e...ver mag..nified, be

His name, his name be e...ver mag..nified, be

The musical score consists of 14 staves. The first six staves are for the piano accompaniment, and the last eight staves are for the voice. The piano part features a complex texture with multiple voices, including a prominent treble clef line with triplets and a bass clef line with sustained chords. The voice part is in a single line with lyrics. The lyrics are: "hand has fram'd, thy mighty hand has fram'd... mag-ni-fied, be mag-ni-fied." The score includes dynamic markings of *pp* (pianissimo) throughout. The piece concludes with a double bar line and a repeat sign.

N^o 29 *continued.*

DUETT & CHORUS. — OF STARS THE FAIREST.

ALLEGRETTO. ♩ = 132.

VIOLINO 1^{mo} *mez. voce.*

VIOLINO 2^{do} *mez. voce.*

VIOLA. *mez. voce.*

ADAM. *mez. voce.* Of stars the fair..est

BASSI. *p*

p pledge of day, that crowns the smiling morn; and

p thou bright sun that cheer'st the world; Thou eye and soul of all,

p and thou bright sun that cheer'st the world, Thou eye and

FLAUTI.

OBOI.

FAGOTTI.

CONTRAFAGOTTI

CHO^S

Pro...claim in your ex...tend...ed course, Th'al...migh...ty

CHO^S

Pro...claim in your ex...tend...ed

CHO^S

Pro...claim....., Pro...claim in your ex...tend...ed

CHO^S

soul of all. Pro...claim in your ex...tend...ed course,

VICOLONCELLO.

pow'r and praise of God, and praise of God, Pro...claim

course, Pro...claim Th'al.mighty pow'r and praise of God, Th'al.

course, Pro...claim, Pro...claim Th'al.migh.ty pow'r and praise of God,

Pro...claim in your ex...tend...ed course, Th'al.

..... pro... claim..... Th'al mighty pow'r and praise of God, and praise of God.
 - migh..... ty pow'r and praise of God, and praise of God, and praise of God.
 Th'al... mighty pow'r and praise of God, and praise of God.
 - migh..... ty pow'r and praise of God, and praise of God, and praise of God.

EVE.
 And thou that rul'st the silent night, and all ye starry host,

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

songs a..bout, Spread wide..... and ev'rywhere his

praise in cho.....ral songs a..bout. *ADAM.* Ye mighty e..lements,

by His pow'r your ceaseless changes make, your ceaseless changes make; Ye

YE DUSKY MISTS AND DEWY STEAMS THAT RISE AND FALL THRO' TH' AIR, THAT RISE AND FALL THRO'

FAGOTTI.

CONTRAFAGOTTO

EVE.

ADAM.

th'air; Re-sound the praise of God our Lord, Re-sound the

CHORUS.

Re-sound the praise of God our Lord,

CHORUS.

Re-sound the praise of God our Lord,

CHORUS.

Re-sound the praise of God our Lord,

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

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

Re-sound the praise of God our Lord. Great his name, and

Re-sound the praise of God our Lord. Great his name, and

Re-sound the praise of God our Lord. Great his name, and

Re-sound the praise of God our Lord. Great his name, and

The musical score consists of ten staves. The first four staves are instrumental, featuring a piano (p) and a solo section. The fifth staff is the vocal line with lyrics: "might, Great... his name, and great his might." The sixth staff is a second vocal line with the same lyrics. The seventh through ninth staves are additional vocal parts, each with the lyrics: "great his might, Great his name, and great his might." The tenth staff is a final instrumental part, also marked piano (p).

Ye purl...ing foun...tains, tune his praise..; and

p *efe.* *p*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Ye purl...ing foun...tains, tune his praise..; and'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include piano (*p*) and piano fortissimo (*efe.*).

SOLO.

wave your tops ye pines. Ye plants ex..hale, ye flow...ers

fz

Detailed description: This system begins with a 'SOLO.' section for the piano, marked with a dynamic of piano fortissimo (*fz*). The solo features intricate sixteenth-note passages in both hands. Following the solo, the vocal line enters with the lyrics 'wave your tops ye pines. Ye plants ex..hale, ye flow...ers'. The piano accompaniment continues with a steady eighth-note accompaniment.

breathe, Breathe to Him...your balm...y scent. Ye plants ex_hale, ye

EVE.
flow...ers breathe, Breathe to Him.... your balm...y 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 crea...tures

The musical score consists of ten staves. The top four staves are for piano accompaniment, with dynamics *f* and *ff*. The fifth and sixth staves are for two vocal parts, with lyrics: "all, extol the Lord! Him, Him ce...le." The seventh, eighth, and ninth staves are for three different choral parts, each labeled "CHORUS." with the lyrics: "Ye, Ye crea...tures all, ex.tol the Lord! Him ce...le." The bottom-most staff is for piano accompaniment, with dynamics *f* and *ff*. The music is in a minor key and features complex rhythmic patterns and dynamic markings.

SOLO.

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.

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

EVE.
ADAM.
Ye val...leys, hills, and sha...dy woods, made vo...cal by our
Ye val...leys, hills, and sha...dy woods, made vo...cal by our

SOLO.
song.
song.
From morn to eve you shall re...peat
From morn to eve you shall re...peat

our grate-ful hymns of praise, From morn..... to
our grateful hymns of praise, From morn to eve you shall repeat, From

eve you shall re-peat our grateful, our grate-ful hymns of
morn to eve you shall repeat our grateful, our grate-ful hymns of

Thy word call'd forth this wond'rous frame, The heav'ns and

Thy word call'd forth this wond'rous frame, The heav'ns and

Thy word call'd forth this wond'rous frame, The heav'ns and

Thy word call'd forth this wond'rous frame, The heav'ns and

The musical score consists of ten staves. The top four staves are for vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom six staves are for piano accompaniment: Right Hand (treble clef), Left Hand (bass clef), and four additional staves for the piano part. The lyrics are: "earth thy pow'r a..dore; The heav'ns and earth thy pow'r a..dore; The heav'ns and". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The musical score consists of ten staves. The top seven staves are for instrumental parts, including strings and woodwinds. The bottom three staves are for vocal parts. The lyrics are: "earth..... thy pow'r a...dore; We praise Thee now and e.....ver. more,". The score includes dynamic markings such as *f* and *fz*, and various musical notations like slurs and accents.

The musical score consists of 14 staves. The top four staves are for vocal parts, and the bottom ten staves are for instrumental accompaniment. The lyrics are written in the vocal staves. The lyrics are: "We praise Thee now and e...ver more, and e...ver more, and e...ver... e...ver more, We praise Thee now and e...ver more, We praise Thee now and e...ver more, We praise Thee now and e...ver more, and e...ver... We praise Thee now and e...ver more, and e...ver more, and e...ver..."

The image shows a page of a musical score, page 248. It features a complex arrangement of staves. At the top, there are five staves of instrumental music, including a violin, two flutes, and a clarinet. Below these are several staves of vocal parts. The lyrics are written across the vocal staves and include: "more, We praise Thee now, We praise Thee now and e...ver more, and e...ver more, and e...ver more, We praise Thee now and e...ver more, and e...ver more, We". The score includes various musical notations such as notes, rests, and slurs. The bottom of the page contains the text "HAYDN'S CREATION.-NOVELLO'S EDITION."

e...ver more, We praise Thee now and
e...ver more, and e...ver more, and
more, We praise Thee now and e...ver more, and e...ver more,
praise Thee now and e...ver more, We

The musical score is arranged in a system of 18 staves. The top two staves are vocal parts, with lyrics written below the notes. The remaining 16 staves are instrumental accompaniment, including a piano part and a cello/bass part. The lyrics are: "e...vermore, and e.....ver- more, We praise Thee now andver- more, We praise Thee more, We praise Thee now and e.....ver- more, praise Thee now and e.....vermore, We praise Thee now and e..vermore, We praise Thee now and".

The musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics written below them. The lyrics are: "e...ver...more, We praise Thee now and e...ver...more, We praise Thee now and now, We praise Thee now and e...ver...more, and e...ver...more, We praise Thee now and We praise Thee now and e...ver...more, We praise Thee now and e...ver...more, We praise Thee now and". The remaining eight staves provide instrumental accompaniment, including a piano part with a complex rhythmic pattern and a cello/bass part with a steady accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

The musical score on page 252 features 14 staves. The top 10 staves are instrumental, including a woodwind section with sixteenth-note patterns and string parts with sustained notes. The bottom 4 staves are vocal parts for Soprano, Alto, Tenor, and Bass. The vocal parts have lyrics: "e... ver. more. The heav'ns and". Dynamics like "p" (piano) are marked throughout.

The musical score is arranged in two systems. The top system contains five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The bottom system contains five staves: two vocal staves (Tenor and Bass) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The vocal parts enter in the fourth measure of the system with the lyrics: "earth thy pow'r a...dore; The heav'ns and earth thy pow'r a...dore, thy pow'r..... a...". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with various accidentals (flats and naturals) throughout. The score concludes with a final cadence in the eighth measure.

The musical score consists of several systems of staves. The top systems are for instruments, including strings and woodwinds. The lower systems are for voices, with lyrics written below the notes. The lyrics are: "dore; We praise Thee now and evermore, and e.....ver. more." The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also crescendo and decrescendo hairpins. The page number 254 is centered at the top.

The musical score is arranged in a system of 12 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with lyrics underneath. The bottom eight staves are for piano accompaniment, including two grand staves (treble and bass clef) and four smaller staves. The lyrics are: "We praise Thee now and evermore, and e.....ver. more, and e.....". The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f* (forte) and *p* (piano). There are also some performance instructions like *rit.* (ritardando) and *tr.* (trill).


ver... more. The heav'ns and
ver... more. The heav'ns and
ver... more. The heav'ns and earth thy pow'r a...
ver... more. The heav'ns and earth thy pow'r a...


earth thy pow'r a.dore; We praise Thee now and e...ver. more, and e...ver.
earth thy pow'r a.dore; We praise Thee now and e...ver. more, and e...ver.
...dore thy pow'r a.dore; We praise Thee now and e...ver. more, and e...ver.
...dore thy pow'r a.dore; We praise Thee now and e...ver. more, and e...ver.

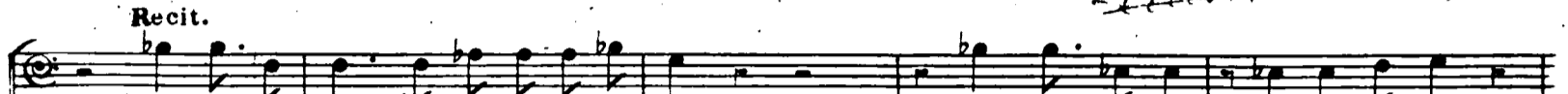
- more, and e.....ver. more.
- more, and e.....ver. more.
- more, and e.....ver. more.
- more, and e.....ver. more.

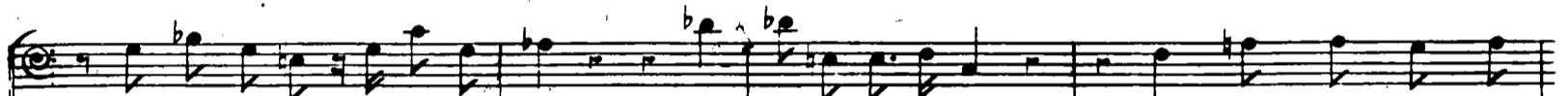
N^o 30.


RECIT. (ADAM & EVE.) - OUR DUTY WE HAVE NOW PERFORM'D.


ADAM.  Our duty we have now per. form'd, in off'ring up to God our thanks. *Allegro. ♩ = 88.*


BASSO. 


Recit.  Now fol. low me, dear partner of my life! Thy guide I'll be; and ev'ry step

 Pours new delights in. to our breasts, shows wonders ev'ry. where: Then may'st thou feel and

 know the high degree of bliss the Lord al. lot. ted us, And with de. vo. ted heart His bounty ce. le.

 .brate. Come, come follow me, follow 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. ♩ = 72.  So God our Lord or. dains: and from obedience,

 and from o. bedience Grows my pride..... and hap. pi. ness.

N^o 31.

Handwritten signature

DUETT. (ADAM & EVE.) - GRACEFUL CONSORT.

ADAGIO. ♩ = 50.

FLAUTI.

OBOI.

CLARINETTI
IN B \flat .

FAGOTTI.

CORNI.
IN E \flat .

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

ADAM.

BASSI.

Grace...ful consort,

at thy side....., Soft.....ly fly the golden hours,

This system contains the first five measures of the piece. The vocal line begins with a half note 'at' on a low note, followed by a dotted half note 'thy side.....' with a fermata. The piano accompaniment features a series of sixteenth-note runs in the right hand and a steady bass line in the left hand. A piano dynamic marking 'p' is present in the fifth measure.

Ev'.....ry mo...ment brings new rap.ture, new rap.ture, Ev' ry

This system contains the next five measures. The vocal line continues with a dotted half note 'Ev'.....ry' with a fermata, followed by a dotted half note 'mo...ment brings new rap.ture,' and another dotted half note 'new rap.ture,'. The piano accompaniment continues with similar textures, including a piano dynamic marking 'p' and a fortissimo marking 'fz' in the fifth measure.

..... a...dored, at thy side..... Pu...rest joys oerflow the

p

heart: Life and all I have, all I have is thine; My re.

fz

ward, My re..ward thy love shall be, Spouse a...do..red, Life and

Detailed description: This system contains the first five measures of the piece. It features a vocal line on a treble clef staff and piano accompaniment on two grand staff systems (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with the lyrics 'ward, My re..ward thy love shall be, Spouse a...do..red, Life and'. The piano accompaniment includes dynamic markings such as *fz* and *p*.

all I have, all I have is thine; My re..ward thy love shall be. Spouse a...do..red, at thy
Graceful consort at thy side, at thy

Detailed description: This system contains the next five measures of the piece. The vocal line continues with the lyrics 'all I have, all I have is thine; My re..ward thy love shall be. Spouse a...do..red, at thy Graceful consort at thy side, at thy'. The piano accompaniment continues with similar dynamics and melodic patterns.

side... Purest joys... o'erflow the heart: Life and all..... I have is thine; My re-
side... Soft.....ly fly..... the golden hours, Ev'ry mo.....ment brings new

ward..., my re-ward thy love shall be. Spouse a...do...red, Life and
rap...ture, Ev'ry care is lull'd to rest. Grace-ful consort, Ev'ry

all I have, all I have is thine: My re-ward thy love shall be. Spouse a-
 moment brings new rap-ture, Ev'ry care is lull'd to rest. Graceful consort, Graceful

Allegro. ♩ = 88.

...do-red, My re-ward, my re-ward thy love.. shall be.
 consort, Ev'ry care, ev'ry care is lull'd to rest.

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

p

Detailed description: This block contains the musical score for Adam's part. It features a vocal line on a single staff and a piano accompaniment consisting of five staves. The key signature is two flats (B-flat major or D-flat minor), and the time signature is common time. The vocal line begins with the text "ADAM." and "The dew dropping morn, O how she quickens all." The piano accompaniment includes various textures, including arpeggiated chords and sixteenth-note patterns, with a dynamic marking of *p* (piano) appearing in several places.

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

Detailed description: This block contains the musical score for Eve's part. It features a vocal line on a single staff and a piano accompaniment consisting of five staves. The key signature is two flats (B-flat major or D-flat minor), and the time signature is common time. The vocal line begins with the text "EVE." and "The coolness of ev'n, O how she all restores!" The piano accompaniment continues with similar textures to the Adam part, including arpeggiated chords and sixteenth-note patterns.

SOLO.

How grate-ful is of fruits the savour sweet!

How pleas-ing

Detailed description: This system contains the first two staves of a musical score. It features a vocal line (soprano) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "How grate-ful is of fruits the savour sweet!". The piano accompaniment includes a prominent solo section in the right hand, marked "SOLO.", which consists of a series of eighth-note patterns. The system concludes with the vocal line singing "How pleas-ing".

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

But without thee, But without thee, But without

Detailed description: This system continues the musical score from the first system. It features the same vocal and piano parts. The vocal line continues with the lyrics "is of fragrant bloom the smell! But without thee, But without thee,". The piano accompaniment continues with similar rhythmic patterns. The system concludes with the vocal line singing "But without thee, But without thee, But without".

SOLO.

SOLO.

SOLO.

SOLO.

SOLO.

what is to me
The breath of ev'n?

thee, what is to me
The morning dew?

The sav'ry fruit?

The fragrant bloom?

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

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

han - ced, With thee, with thee de - light is e - ver new,
han - ced, With thee, with thee de - light is e - ver new,

With thee, with thee is life..... in - ces - sant
With thee, with thee is life..... in - ces - sant

bliss; Thine, thine, thine it all..... shall be.

bliss; Thine, thine, thine it all..... shall be.

SOLO.

With thee, with thee, with thee..... is life, is

With thee, with thee, with thee..... is life, is

life in-ces-sant bliss. Thine, thine it all....., it all.....
life in-ces-sant bliss. Thine, thine it all....., it all.....

pp

shall be, Thine, thine it
shall be, Thine, thine it

fz *p*

The musical score is arranged in two systems. The first system includes a vocal line with the lyrics: "all shall be. all shall be. The dew dropping morn, O how she quickens all!". The second system includes a vocal line with the lyrics: "The coolness of ev'n, O how she all restores!". The instrumental parts include strings and woodwinds, with performance markings such as *pp*, *p*, *PIZZ.*, and *ARCO.*. The score is written in a key signature of two flats and a common time signature.

How grate-ful is of fruits the savour sweet!

How pleas-ing is... of fragrant bloom the smell! But, without thee, But, without thee, But, without

But, without thee, what is to me the breath of ev'n?
thee, But, without thee, what is to me the morning dew?

the sav'ry fruit? the fragrant bloom? With
With

thee, with thee, is ev'ry joy en hanced, With thee, with thee, de.
 thee, with thee, is ev'ry joy en hanced, With thee, with thee, de.

...light is ever new, With thee, with thee, is
 ...light is ever new, With thee, with thee, is

life..... in ..ces..sant bliss; Thine, thine, thine it all..... shall
life..... in ..ces..sant bliss; Thine, thine, thine it all..... shall

TUTTI **SOLO.** **SOLO.** **SOLO.** **SOLO.** **SOLO.**

be. With thee, with thee, with
be. With thee, with thee,

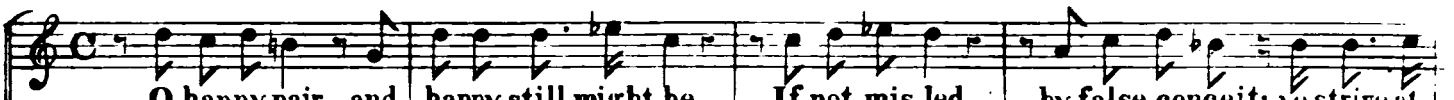
thee... is life, is life in cessant bliss; Thine, thine it all...
 with thee... is life, is life in cessant bliss; Thine, thine it all...


SOLO.
 ... shall be. With thee is life incessant bliss; Thine.....,
 ... shall be. With thee is life incessant bliss; Thine.....

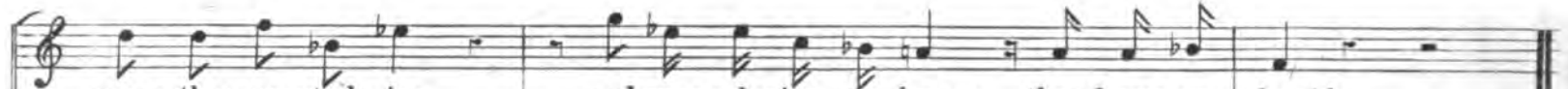
The musical score is arranged in two systems of staves. The first system includes vocal lines and piano accompaniment. The vocal lines feature the lyrics: "thine... it all shall be, it all... shall be". The piano accompaniment includes dynamic markings such as *crescendo.* and *f*. The second system continues the piano accompaniment with various rhythmic patterns and melodic lines. The score is written in a key signature of two flats and a common time signature.

N^o 32.

RECIT. — O HAPPY PAIR!

URIEL.  O happy pair, and happy still might be, If not mis-led by false conceit; ye strive at

BASSO. 

 more than granted is; and more desire to know, than know ye should.

N^o 33.

CHORUS. — SING THE LORD, YE VOICES ALL.
ANDANTE. 112.

FLAUTI.  *f*

OBOE 1^{mo}  *f*

OBOE 2^{do}  *f*

CLARINETTI. IN B_b.  *f*

FAGOTTI.  *f*

CORNI E CLARINI IN B_b.  *f*

TROMBONE 1^{mo}  *f*

TROMBONE 2^{do}  *f*

TROMBONE 3^{do} & CONTRA FAGOTTO.  *f p f p f p*

TYMPANO B_b. F.  *f*

VIOLINO 1^{mo}  *f p f p f p f p*

VIOLINO 2^{do}  *f p f p f p f p*

VIOLA.  *f p*

SOPRANO.  Sing the Lord, ye voi - ces all, Mag - ni - fy His name thro' all cre - a - tion, *p*

ALTO.  Sing the Lord, ye voi - ces all, Mag - ni - fy His name thro' all cre - a - tion, *p*

TENOR.  Sing the Lord, ye voi - ces all, Mag - ni - fy His name thro' all cre - a - tion, *p*

BASSO.  Sing the Lord, ye voi - ces all, Mag - ni - fy His name thro' all cre - a - tion, *p*

BASSI.  *f p f p f p f p*

The musical score consists of 14 staves. The top 10 staves are for piano accompaniment, and the bottom 4 staves are for vocal parts. The piano part includes various instruments such as strings and woodwinds, with dynamic markings like *f*, *fz*, *f p*, and *fz*. The vocal parts are in a choral setting, with lyrics printed below the notes. The lyrics are: "Celebrate his pow'r and glory, Let his name resound on high." The score is in a key with one flat and a common time signature.

Allegro. ♩ = 160.

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is mostly composed of whole rests, indicating that the instruments are silent for this section.

Allegro. ♩ = 160.

The second system begins with a vocal line on the top staff and piano accompaniment on the bottom two staves. The tempo is marked 'Allegro' with a quarter note equal to 160. The piano part features a rhythmic accompaniment of eighth notes.

Allegro.

The third system contains vocal lines with lyrics and piano accompaniment. The lyrics are: "Jehovah's praise for e...ver shall en...". The piano accompaniment continues with a rhythmic pattern of eighth notes.

Allegro.

VIOLONCELLO.

The fourth system is specifically for the Violoncello (Cello) part, showing a melodic line in the bass clef.

The musical score consists of 15 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part). The bottom ten staves are for instrumental accompaniment, including strings and woodwinds. The lyrics are distributed across the vocal staves, with some lines overlapping. The lyrics include: "...dure, A... men. Jehovah's praise for e...ver shall en.", "...men, A... men.", "ever shall en.dure, Jehovah's praise for e...ver shall en.", and "Jehovah's praise for e...ver shall en.dure, A...". The word "TUTTI." is written above the final instrumental staff.

The image shows a page of musical notation for a hymn. It consists of 14 staves. The top 13 staves are instrumental parts for various instruments, including strings, woodwinds, and brass. The 14th staff is the vocal line, with lyrics written below it. The lyrics are: "...dure, A...men, A...men. Jehovah's praise for Jehovah's praise, Je-ho-vah's praise for ever shall en-dure, A...dure, A...men. Jehovah's praise for ever shall en-dure, ...men. Jehovah's praise for ever shall en-dure, A...men." The music is in a key with two flats and a 2/4 time signature.

e-ver shall en-dure, A-men.
 men. Jehovah's praise for e-ver shall en-dure,
 Jehovah's praise, Je-ho-vah's praise for e-ver shall en-dure, A-men.
 Jehovah's praise for e-ver shall endure, A-men.
 VIOLONCELLO. TUTTI.

The musical score consists of 15 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The middle six staves are for string instruments (Violins I, Violins II, Violas, Cellos, Double Basses). The bottom five staves include a Violoncello part and a Tutti section. The lyrics are: "men. Jehovah's praise for ever shall endure, Je-ho-vah's".

The musical score consists of multiple staves. The top section features instrumental accompaniment for strings and woodwinds. The bottom section contains vocal parts with lyrics. The lyrics are:

...ho-vah's praise for e-ver shall en-dure, A-men. Jehovah's

...men, A-men. Jehovah's praise for ever shall.... endure,

praise for e-ver shall endure, A-men, A-men, A-

praise for e-ver shall endure, A-men, A-men, A-men, A-

praise for e...ver shall endure.
 Jehovah's praise for ever shall endure.
 -men; for ever shall endure.
 -men; for ever shall en...dure.

Alliss

p SOLO. A...men, A...
p SOLO. A...men, A...men,
p SOLO. A...men, A...men,
p SOLO. A...men, A...men,

VIOLONCELLO, TUTTI. VIOLONCELLO.

f

praise for e...ver shall en...dure, for e...ver shall endure,

f CHORUS.

for e...ver shall en...dure, Jehovah's praise for

e...ver shall endure, for e...ver shall en...dure, A...

e...ver shall endure, for e...ver shall en...dure,

Jehovah's praise for e...ver shall en...dure, A...

e...ver shall en.dure, A...men, A...

men, A...men, A...men. Je.ho.vah's praise for e...ver shall endure,

Jehovah's praise for
TUTTI.

VIOLONCELLO.

HAYDN'S CREATION.—NOVELLO'S EDITION.

men. Jehovah's praise for e...ver shall en...dure,
men. Jehovah's praise for
Jehovah's praise for e...ver shall en...dure, A...men. Jehovah's
e...ver shall en...dure, A...men. Jehovah's

A...men, A...men, A...men, A...men,
 e...ver shall en...dure, Jehovah's praise for e...ver shall endure,
 ...men. Jehovah's praise for ever shall en...dure, Jehovah's praise, Je...ho...vah's
 praise for ever shall en...dure, A...men. Jehovah's praise for e...ver

men. Utter thanks. A...men, A...men. Jehovah's praise,
TUTTI. TUTTI.

Utter thanks. Jehovah's praise,
TUTTI. SOLO. TUTTI.

men. Utter thanks. A...men, A...men. Jehovah's praise,
TUTTI. SOLO. TUTTI.

Amen. Utter thanks. Jehovah's praise for ever shall endure. Jehovah's praise,
TUTTI. TUTTI.

The musical score consists of 14 staves. The first 10 staves are instrumental, with dynamics ranging from *fz* to *ff*. The 11th staff is the first vocal line, with lyrics: "Je-ho-vah's praise, Je-ho-vah's". The 12th staff is the second vocal line, with lyrics: "Je-ho-vah's praise, Je-ho-vah's". The 13th staff is the third vocal line, with lyrics: "Je-ho-vah's praise, Je-ho-vah's". The 14th staff is the fourth vocal line, with lyrics: "Je-ho-vah's praise, Je-ho-vah's". The piano accompaniment continues on the bottom two staves, ending with a *ff* dynamic.

The musical score consists of 15 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with a vocal line and a piano accompaniment line. The bottom five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The score includes dynamic markings such as *ff* (fortissimo) and lyrics for the vocal parts.

Lyrics for the vocal parts:

praise for ever shall endure. Praise the Lord, Utter
praise for ever shall endure. Praise the Lord, Utter
praise for ever shall endure. Praise the Lord, Utter
praise for ever shall endure. Praise the Lord, Utter

thanks, Jehovah's praise for e...ver shall endure. A...men. A...men.

thanks, Jehovah's praise for e...ver shall endure. A...men. A...men.

thanks, Jehovah's praise for e...ver shall endure. A...men. A...men.

thanks, Jehovah's praise for e...ver shall endure. A...men. A...men.

END.