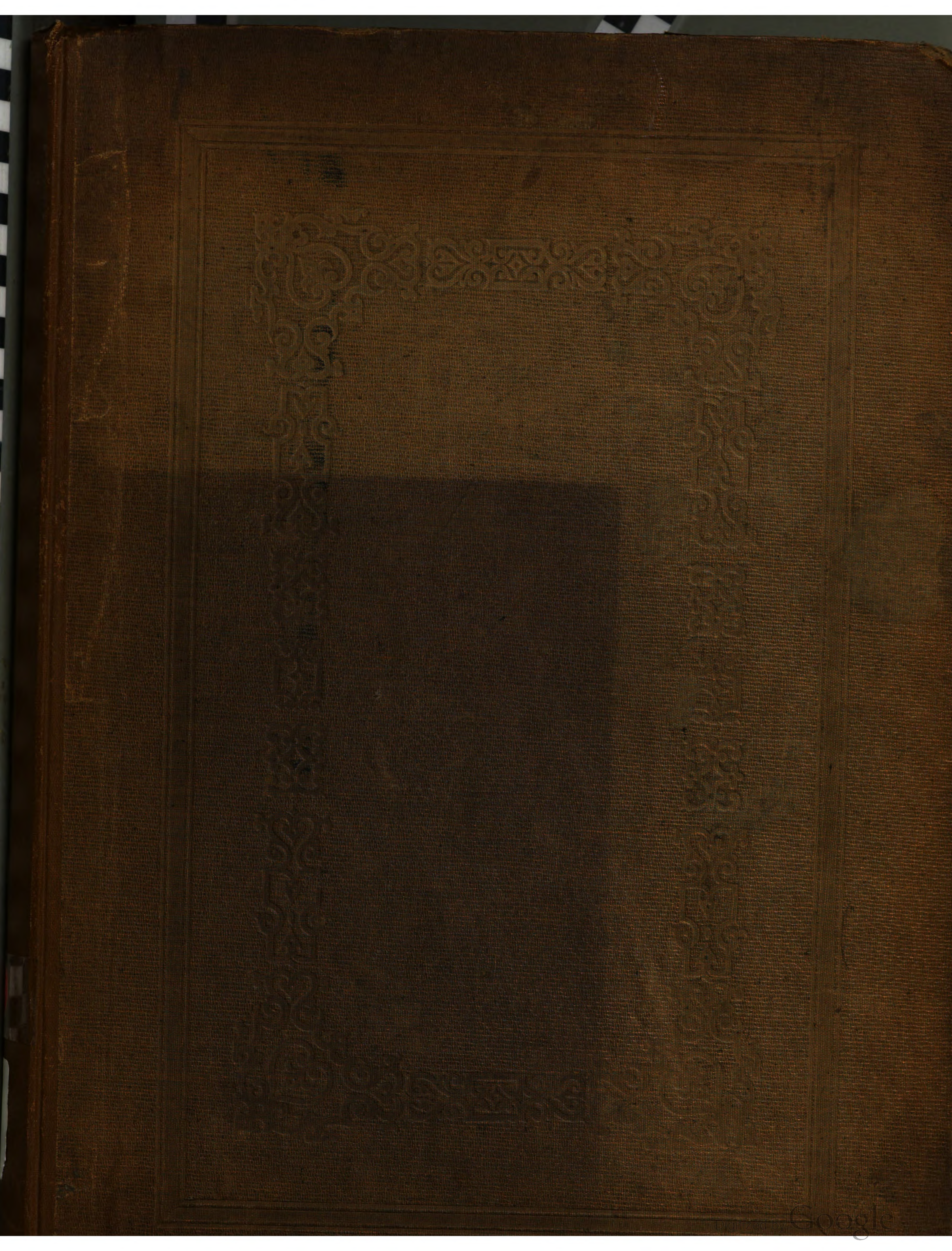

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W.R. Pullen,
Came with.

HAYDN'S
Oratorio,

THE CREATION,

Composed in the Year 1799,

IN
FULL SCORE.

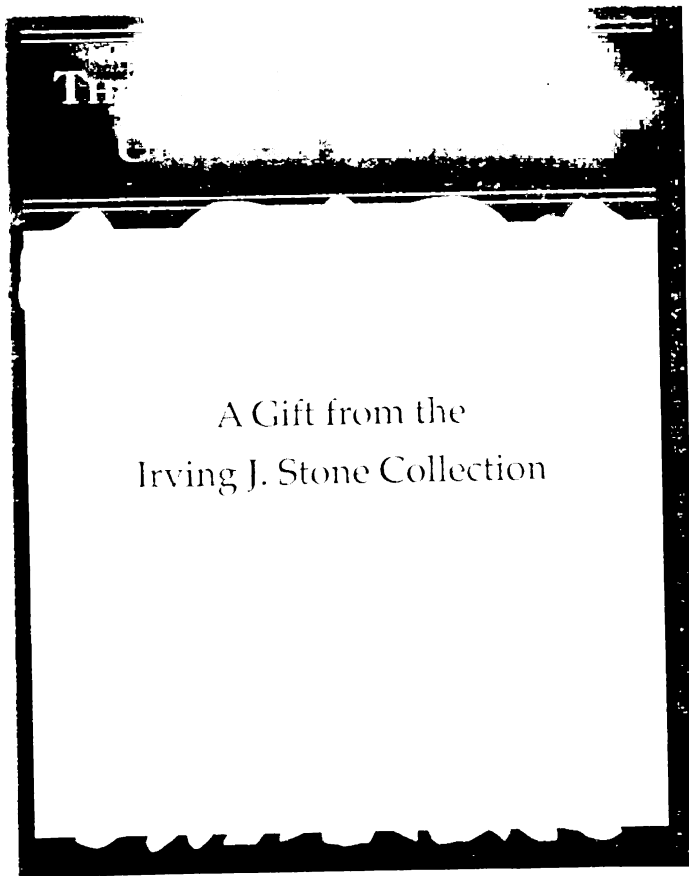
T. STA. HALL.

PRICE 42/-

London Sacred Music Warehouse,
NOVELLO, EWER & CO
Music Seller (by Appointment) to Her Majesty.
1, Berners Street, W. and 35, Poultry, E.C.

1859.

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1889



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
Eve
Adam

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, ador'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. *f* *f* *p*

OBOI. *f* *f* *p*

CLARINETTI. *f* *f* *p*

IN B \flat .

FAGOTTI. *f* *f* *p* *1^{mo}* *3*

CORNI. *f* *f*

IN E \flat .

CLARINI. *f* *f*

IN C.

TROMBONI. *f* *f* *p*

TYMPANI. *f* *f*

C-G.

VIOLINO 1^{mo} *f* *p* *f* *p* *CON SORDINI.*

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

VIOLA. *f* *p* *f* *p* *3*

VIOLONCELLO. *f* *p* *f*

BASSO. *f* *f*

LARGO. *f* *f*

HAYDN'S CREATION. - NOVELLO'S EDITION.

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score is arranged in 12 staves. The top two staves are for the vocal soloist, with dynamics ranging from *sf* to *f*. The next two staves are for the vocal ensemble, with dynamics ranging from *sf* to *ff*. The following two staves are for the strings, with dynamics ranging from *sf* to *ff*. The bottom four staves are for the basso continuo, with dynamics ranging from *f* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

HAYDN'S CREATION.—NOVELLO'S EDITION.

Handwritten annotations on the score include:

- A large 'X' above the first vocal staff in the fourth measure.
- A handwritten 'X' above the piano accompaniment staff in the fourth measure.
- A handwritten 'X' next to the first vocal staff in the fifth measure.
- A handwritten '1^{mo}' next to the piano accompaniment staff in the third measure.
- A handwritten '1^{mo} SOLO.' above the piano accompaniment staff in the fourth measure.
- A handwritten '1^{mo}' next to the piano accompaniment staff in the sixth measure.
- A handwritten 'SOLO.' above the piano accompaniment staff in the eighth measure.

Printed musical markings include:

- p* (piano) in the first vocal staff, measures 4 and 5.
- p* in the second vocal staff, measures 4 and 5.
- p* in the third vocal staff, measures 4 and 5.
- 1^{mo}* in the piano accompaniment staff, measures 3 and 6.
- SOLO.* in the piano accompaniment staff, measures 4 and 8.
- SOLO.* in the piano accompaniment staff, measure 8.
- p* in the piano accompaniment staff, measure 14.

1^{mo} SOLO.

2

The musical score consists of multiple staves. The first three staves (treble clef) and the fourth staff (bass clef) feature a first solo section. Dynamic markings include *p* (piano), *ff* (fortissimo), and *Cres.* (crescendo). The score includes various musical notations such as slurs, accents, and fingerings (e.g., '6'). A circled '2' is present above the first staff. The bottom of the page features the text 'HAYDN'S CREATION. - NOVELLO'S EDITION.' and a 'p' marking with a hairpin.

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score consists of 15 staves. The top staff is the first violin part, marked with *f* and *2^{do}*. The second and third staves are the second violin and viola parts, with dynamics *sf* and *p*. The fourth staff is the first cello part, marked with *f* and *1^{mo} SOLO.*. The fifth staff is the second cello part, marked with *f* and *1^{mo} SOLO.*. The sixth and seventh staves are the first and second basses, both marked with *f*. The eighth staff is the double bass part, marked with *f* and *ff*. The ninth and tenth staves are the piano and celesta parts, both marked with *f* and *p*. The eleventh staff is the harpsichord part, marked with *f* and *p*. The twelfth and thirteenth staves are the strings, marked with *f* and *p*. The fourteenth staff is the timpani part, marked with *f* and *p*. The fifteenth staff is the basso continuo part, marked with *f* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The image shows a page of a musical score, page 9, featuring a piano solo. The score is written on 15 staves. The top staff is marked "I^{mo} SOLO." and "pp". The second staff has a "p" marking. The third staff has "pp fz p" markings. The bottom section of the score, starting from the 11th staff, has several "pp" markings. The music includes various note values, rests, and dynamic markings. The key signature has two flats, and the time signature is common time (C).

N^o 2.

RECIT.— IN THE BEGINNING.

CLARINETTO
IN
B \flat .

$\text{♩} = 72.$

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." HAYDN'S CREATION. — NOVELLO'S EDITION.

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.

pp

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.

PIZZ.

PIZZ.

PIZZ.

TUTTI SENZA SORDINI.

12

FLAUTI. *ff*

OBOI. *ff*

CLARINETTI
IN B \flat . *ff*

FAGOTTI. *ff*

CORNI
IN E \flat . *ff*

CLARINI
IN C. *ff*

TROMBONI. *ff*

e
CONTRA FAGOTTO *ff*

TYMPANI
C-G. *ff*

VIOLINI. *ff*

VIOLA. *ff*

URIEL. *ff*

RECIT. *f*

And God saw the light that it was

light.

CORO. *f*

light.

light.

light.

BASSI. *ff*

VIOLINI. *f*

VIOLA. *f*

URIEL. *f*

good; and God di..vi..ded the light from the darkness.

BASSO. *f*

HAYDN'S CREATION. - NOVELLO'S EDITION.

N^o 3.

13

AIR.—NOW VANISH BEFORE THE HOLY BEAMS.

ANDANTE. ♩ = 88. ♩ = 120

SOLO.

FLAUTO.

OBOI.

FAGOTTI.

CORNI
IN
A.

VIOLINI.

VIOLA.

URIEL.

BASSO.

HAYDN'S CREATION.—NOVELLO'S EDITION.

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...

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

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

fz *fz* *fz*
fp *fp* *fp*
fp *fp* *fp*

HAYDN'S CREATION. - NOVELLO'S EDITION.

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,

HAYDN'S CREATION.-NOVELLO'S EDITION.

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. *Sotto Voce.* A

rage, Des-pairing at-tends their rapid fall. *Sotto Voce.* A

-pairing, cursing rage....., at-tends their rapid fall. *Sotto Voce.* A

cursing rage, attends their ra..... pid fall. *Sotto Voce.* A

new created world, A new created world springs up, springs up at God's com..

new created world, A new created world springs up, springs up at God's com..

new created world, A new created world springs up, springs up at God's com..

new created world, A new created world springs up, springs up at God's com..

The musical score is arranged in two systems. The first system contains six staves: two vocal staves (Soprano and Alto) with lyrics, and four instrumental staves (Violin I, Violin II, Viola, and Cello/Double Bass). The second system contains six staves: two vocal staves (Tenor and Bass) with lyrics, and four instrumental staves (Violin I, Violin II, Viola, and Cello/Double Bass). The lyrics for all parts are: "A new created world, A new created world springs up, springs up, springs up, springs up". The music is in the key of D major and 3/4 time. The vocal parts feature a melodic line with lyrics, while the instrumental parts provide harmonic support with various textures, including a prominent violin melody in the first system.

pp

ppp

ppp

pp

pp

SOLO.

Af. fright.....ed fled hell's spi.rits black in throngs,
 up at God's com..mand.
 up at God's com..mand.
 up at God's com..mand.
 up at God's com..mand.

pp

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

f Des..pair..ing,

f Des..pair..ing, curs..ing

f Des..

f Des - pair - ing,

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

rage, at-tends, at-tends their ra-pid fall. *Mezza Voce.* A

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

cursing rage, attends their ra-pid fall. *Mezza Voce.* A

The musical score is arranged in a system of 14 staves. The top two staves are vocal parts (Soprano and Alto), followed by two staves for the piano accompaniment (Right and Left Hand). The bottom four staves are vocal parts (Tenor and Bass). The lyrics are: "new created world, A new created world springs up, springs up at God's com...". The score includes various musical notations such as treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a time signature of common time (C). Dynamics like *p* (piano) are indicated. The piano part features a prominent sixteenth-note accompaniment in the lower register.

The musical score on page 29 consists of several systems of staves. The top system includes a vocal line with lyrics and accompaniment. The lyrics are: "...mand. A new created world, A new created world springs up, springs up at". The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), and dynamic markings like 'p' (piano). There are also some handwritten annotations, including a '29' in the upper right of the vocal line and a '29' written above a note in the lower vocal line.

The musical score consists of 14 staves. The first 10 staves are instrumental, featuring various instruments with dynamic markings of *f* (forte) and *ff* (fortissimo). The bottom four staves contain vocal parts with the lyrics: "God's command, springs up at God's command, springs up at God's command." The lyrics are repeated across the four vocal staves. The score is in a key signature of two sharps (D major) and a 2/4 time signature.

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.

As chaff by the winds are impelled the clouds,

Like *are*

lightning

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

sudden

Thunder

Cres- - cen - - do.

UNIS. *f*

UNIS. *f*

will *hail*

p *p* *p*

f *p*

The dreary waste-ful hail,

Segue.

The light and fla-ky snow.

N^o 5. SOLO & CHORUS. — THE MARV'LOUS WORK.

ALLEGRO. ♩ = 144.

FLAUTI. *1^{mo} SOLO.*

OBOI. *fz*

CLARINETTI. *f*

FAGOTTI. *f*

VIOLINO 1^{mo}. *p* 1 2 3 4 *f* 1 2 3 4 *p*

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

VIOLA. *f*

(Treble.)

GABRIEL. *f*

BASSO. *f*

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.

p

p

p

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^{zo}
E
CONTRA FAGOTTO.
TYMPANI
C-G.
VIOLINO 1^{mo}
VIOLINI.
VIOLINO 2^{do}
VIOLA.
GABRIEL.
SOPRANO.
ALTO.
BASSO.
TENORE.
BASSI.

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

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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 mar...v'lous work behold amaz'd the glo...rious

Detailed description: This is a page of a musical score, page 42. It features a vocal line with lyrics and several instrumental staves. The vocal line is in a treble clef and contains the lyrics: "The mar...v'lous work behold amaz'd the glo...rious". The instrumental parts include strings (violin, viola, cello, double bass) and woodwinds (flute, oboe, bassoon, clarinet). The score is written in a common time signature. The music is in a major key. The vocal line has a melodic line with some ornamentation. The instrumental parts provide harmonic support and texture. The page number "42" is at the top center. The publisher information "HAYDN'S CREATION. - NOVELLO'S EDITION." is at the bottom center. The text "Digitized by Google" is at the bottom right.

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

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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

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

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

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

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

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

N^o 6.

RECIT.— AND GOD SAID, LET THE WATERS.

RAPHAEL.

organ solo

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. *f* *p* *f*

OBOI.

f *p* *f*

FAGOTTI.
CONTRA FAGOTTI.

f *p* *f*

CORNI
IN D.

f *p* *f*

VIOLINO 1^{mo}

f *p* *f*

VIOLINO 2^{do}

f *p* *f*

VIOLA.

f *p* *f*

RAPHAEL.

ALLEGRO ASSAI. ♩ = 132.

VIOLONCELLO.

f *f* *p* *f*

BASSO.

f *f* *p* *f*

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 in treble clef, while the remaining eight staves are in bass clef. The music is written in a key signature of one flat (B-flat major or D minor). The score is characterized by frequent dynamic markings of *p* (piano) and *f* (forte), often alternating between measures. The notation includes various note values, rests, and articulation marks such as slurs and accents. The first system features a prominent melodic line in the upper staves and a complex, rhythmic accompaniment in the lower staves. The second system continues this musical texture with similar dynamics and rhythmic patterns.

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

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

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

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

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

clouds their tops as... cend.

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Musical score for the first system. It includes vocal lines and instrumental accompaniment. The lyrics are: "Thro' th'o-pen plains out stretch.ing wide, In ser-pent er-ror ri-vers flow."

The score features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Thro' th'o-pen plains out stretch.ing wide, In ser-pent er-ror ri-vers flow." The piano part includes a section for the *Contra Fagotto* (Tutti) and a *SOLO* section. The tempo is marked *p* (piano).

Musical score for the second system. It continues the vocal and instrumental parts. The lyrics are: "Thro' th'open plains out... stretch.... ing wide, out stretch.ing wide,"

The score continues the vocal line and piano accompaniment. The lyrics are: "Thro' th'open plains out... stretch.... ing wide, out stretch.ing wide," The piano part includes a section for the *Contra Fagotto* (Tutti) and a *SOLO* section. The tempo is marked *p* (piano).

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

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and features a mix of eighth and sixteenth notes.

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

f

This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The music features a prominent sixteenth-note pattern in the piano part. The system concludes with a forte (*f*) dynamic marking.

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 *pp col arco.*, and a circled first ending with a second ending marked "2". A tempo change to *al tempo* is indicated.

Musical score for the second system. It continues the 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 a *Pizz:* marking.

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

SOLO.
p

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

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

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

pp *p* *col arco.* *Pizz:* *a tempo* *poco rit.* *a tempo*

HAYDN'S CREATION.—NOVELLO'S EDITION.

N^o 8.

RECIT.— AND GOD SAID, LET THE EARTH.

GABRIEL.

separately

BASSO.

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

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. $\text{♩} = 92$.

CLARINETTO SOLO IN B \flat .

SOLO. fz fz fz fz

FAGOTTI.

fz fz fz fz

CORNI IN B \flat .

VIOLINO 1^{mo}

pb *12 sus b*

VIOLINO 2^{do}

p

VIOLA.

p

ANDANTE. $\text{♩} = 92$.

GABRIEL.

BASSI.

p With ver.dure clad the

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

fz

p

Detailed description: This system contains the first eight 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 system.

shoots the healing plant.....

Detailed description: This system contains the next eight measures of the piece. The vocal line continues with the lyrics 'shoots the healing plant.....'. The piano accompaniment continues with similar rhythmic patterns, including a steady bass line and a more active treble line. 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

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features lyrics: "dead pious fruit the extended boughs are press'd; To shady vaults are". The piano accompaniment includes dynamic markings *f* and *p*, and a "SOLO." instruction.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line features lyrics: "bent the tufted groves; The mountain's brow is crown'd with closed wood, is". The piano accompaniment includes dynamic markings *fz*, *p*, and *piu f*.

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

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

4

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

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

HAYDN'S CREATION.—NOVELLO'S EDITION.

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


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

HAYDN'S CREATION.—NOVELLO'S EDITION.

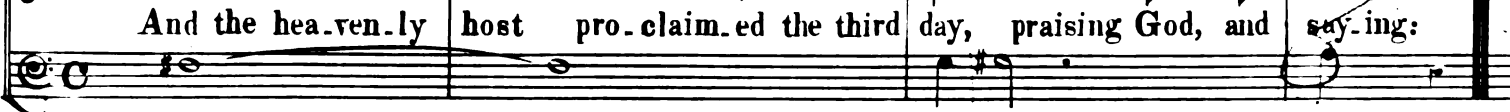
N^o 10.

RECIT.— AND THE HEAVENLY HOST.

Handwritten: fmo

URIEL. 

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

BASSO. 

N^o 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. 

ALTO. 

TENORE. 

BASSO. 

BASSI. 

Awake the harp, the lyre awake, In shouts of joy your

Awake the harp, the lyre awake, In shouts of joy your

Awake the harp, the lyre awake, In shouts of joy. your

Awake the harp, the lyre awake, In shouts of joy your

VIVACE. ♩ = 138. *f*

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

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

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

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score consists of multiple staves. The top three staves are vocal parts, with the first staff labeled 'Soprano' (Sop), the second 'Alto' (Alto), and the third 'Tenor' (Ten). Below these are several instrumental staves, including strings and woodwinds. The bottom section of the page contains lyrics for the vocal parts. The lyrics are: 'sing the migh...ty Lord;', 'sing the migh...ty Lord;', 'sing the migh...ty Lord;', 'migh...ty Lord, the migh...ty Lord; For He the heavens and'. The music is in a key with one sharp (F#) and a common time signature (C).

HAYDN'S CREATION.-NOVELLO'S EDITION.

For He the hea...vens and
 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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score consists of ten staves. The first six staves are instrumental accompaniment, with dynamics markings such as *fz* and *lr*. The seventh staff is the vocal line with the following lyrics: "For He the heavens and earth... has clothed, has clothed in state... ly". The eighth staff continues the vocal line with: "..... He the heavens and earth has clothed, has clothed in state...ly dress, in state...ly". The ninth staff continues with: "For..... He the heavens and earth.. has clothed in". The tenth staff concludes with: "heavens and earth... has clothed in state...ly dress, has clothed in state...ly".

HAYDN'S CREATION. - NOVELLO'S EDITION.

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 score includes dynamic markings such as *fz* and *lr*. The instrumental parts are arranged in pairs of staves, with some parts featuring complex rhythmic patterns and ornaments.

dress. For He the hea .vens and earth has clo .thed in state . . . ly dress,

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

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

state . . . ly dress. For He the hea .vens 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,

HAYDN'S CREATION. - NOVELLO'S EDITION.

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 Piccolo

Haydn

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...

atenu

Take two

The musical score consists of 15 staves. The top three staves are vocal parts (Soprano, Alto, and Tenor). The bottom two staves are piano accompaniment. The middle eight staves are for the strings. The lyrics are: "ly dress, in state..ly dress." (repeated for each voice part). The score is in G major and 3/4 time. The piano part features a prominent sixteenth-note pattern in the right hand.

HAYDN'S CREATION.—NOVELLO'S EDITION.

PIU ADAGIO. ♩ = 60.

Handwritten annotations: *1 2 3* (above first vocal phrase), *1 2 3* (above second vocal phrase), *1 2 3 4* (below first vocal phrase).

Dynamic markings: *pp*, *ppp*, *ppp*.

Tempo markings: *PIU ADAGIO* (circled), *♩ = 60* (circled), *A Tempo.*, *mez. voce.*

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

Performance instruction: *p* SENZA CEMBALO

ALLEGRO.

Handwritten annotations: *1 2 3 4* (above final vocal phrase), *mezzo* (handwritten in cursive).

Dynamic markings: *f*, *f*, *f*.

Tempo marking: *ALLEGRO.* (circled)

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

ALLEGRO.

space immense of th'a. zure sky, In num'rous hosts of radiant orbs a. dorns. And the sons of

God an..nounced the fourth day, In song di..vine, proclaiming thus his pow'r.

HAYDN'S CREATION. - NOVELLO'S EDITION

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 hea..vens are tell..ing the glo..ry of God,

The hea..vens are tell..ing the glo..ry of God,

The hea..vens are tell..ing the glo..ry of God,

The hea..vens are tell..ing the glo..ry of God,

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

fz *p*

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz *p* *Cantabile.*

fz

fz

SOLO-GABRIEL.

wonder of his work displays the firmament; To-day that is

SOLO-URIEL.

wonder of his work displays the firmament;

SOLO-RAPHAEL.

wonder of his work displays the firmament; To-day that is

fz *p*

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.

sotto voce.

sotto voce.

sotto voce.

HAYDN'S CREATION.- NOVELLO'S EDITION.

The musical score consists of 14 staves. The top 13 staves are instrumental, featuring various woodwinds and strings. The 14th staff is the 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". The score includes dynamic markings such as *f* and *Col arco.*, and performance instructions like *TUTTI.*

HAYDN'S CREATION.—NOVELLO'S EDITION.

tell...ing the glo...ry of God, The wonder of his work, The wonder of his work dis...

tell...ing the glo...ry of God, The wonder of his work dis...plays, dis...

glo...ry of God, The won...der, The wonder of his work dis...plays, dis...

glo...ry of God, The won-der, The wonder of his work, The wonder of his work dis...

SOLO.

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

-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.

fz *fz*

The musical score consists of several staves. The top five staves contain instrumental parts with various dynamics: *SOLO.*, *p*, *dp*, *p*, and *pp*. The bottom four staves contain vocal parts with lyrics. The lyrics are:

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

...ment.

...ment. SOLO-URIEL. In all the lands re...sounds the word,

...ment. SOLO-RAPHAEL. In all the lands re...sounds the word,

pizz.

word, never un-per-ceived, ever un-derstood, ever, ever, e...ver

never un-per-ceived, ever un-derstood, ever, ever, e...ver

never un-per-ceived, ever un-derstood, ever, ever, e...ver

HAYDN'S CREATION. - NOVELLO'S EDITION.

Col arco.

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

un...der...stood. In all the lands re-sounds the word,

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

pizz.

HAYDN'S CREATION. - NOVELLO'S EDITION.

SOLO.

tr

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

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 features multiple staves for strings and voices. The string parts are marked "Col arco." and "f". The vocal parts have lyrics in German and English. Performance markings include "Rau.", "Tempo.", "TUTTI.", "p", and "f".

e...ver un...der...stood, e...ver, e...ver, e...ver, e...ver un...der...

e...ver un...der...stood, e...ver, e...ver, e...ver un...der...
 The

e...ver un...der...stood, e...ver, e...ver, e...ver un...der...
 TUTTI. The

Col arco. f p f

HAYDN'S CREATION.- NOVELLO'S EDITION.

PIU ALLEGRO. ♩ = 144.

The musical score consists of multiple staves. The top section features instrumental parts with dynamic markings such as *f* and *ff*. The bottom section contains vocal parts with the following lyrics:

TUTTI.
 -stood. The heavens are telling the glo-ry of God, The wonder of his work, The
TUTTI.
 The hea,vens are tell-ing the glo-ry of God, The wonder of his
 -stood. hea,vens are tell-ing the glo-ry of God, The won-der, The wonder of his
 -stood. hea,vens are tell-ing the glo-ry of God, The won-der, The wonder of his work, The

PIU ALLEGRO. ♩ = 144.

HAYDN'S CREATION. - NOVELLO'S EDITION.

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 several staves. The top four staves are for vocal parts, with lyrics: "The wonder of his work...". The fifth and sixth staves are for the Violoncello, with the label "VIOLONCELLO." and a dynamic marking of *ff*. The lyrics for the cello part are: "wonder of his work displays the firmament, displays the firmament".

..... displays the firmament, the firmament. The

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

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

The wonder of his work displays, displays the fir...ma.

The musical score consists of multiple staves. The vocal line includes the following lyrics:

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

The score includes dynamic markings such as *ff* and *fz*.

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

HAYDN'S CREATION.- NOVELLO'S EDITION.

....., 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..

The musical score consists of multiple staves. The top section features instrumental parts for strings and woodwinds. The bottom section features four vocal parts with the following lyrics:

ment. The wonder of his work, The wonder of his work dis.

ment. The wonder of his work, The wonder of his work dis.

ment. The wonder of his work displays the fir.....ma.

ment. The wonder of his work, The wonder of his work dis.

The musical score consists of 18 staves. The top 12 staves are instrumental parts for various instruments, including strings and woodwinds. The bottom 6 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

HAYDN'S CREATION.- NOVELLO'S EDITION.

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

work dis . plays, dis . plays the fir ma . ment. The hea vens, are
 work dis . plays, dis . plays the fir ma ment. The
 fir ma ment the fir ma ment. The hea vens are tell ing the
 work dis . plays, dis . plays the fir ma ment. The hea vens are

telling 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
 tell...ing the glo...ry of God....., The won...der of his

The musical score consists of 14 staves. The top six staves are instrumental, with the first three being treble clef and the last three being bass clef. The bottom six staves are vocal, with the first three being treble clef and the last three being bass clef. The lyrics are written in the vocal staves. The music is marked with a forte dynamic (*fz*) and includes various musical notations such as slurs, accents, and triplets. The lyrics are:
....., 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...

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

PART THE SECOND.

Nº 15.

RECIT.— AND GOD SAID, LET THE WATERS.

*like
said
Practise*

ALLEGRO.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

GABRIEL.

BASSO.

And God said: Let the wa...ters bring

forth a...bun...dant...ly the moving crea.ture, that hath life, and fowl,

that may fly above the earth in the o...pen fir.ma-ment of heav'n.

223

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.

1^{mo} SOLO.

This page of a musical score, numbered 115, contains two systems of music. The first system consists of eight staves. The top staff begins with a '2^{do}' marking. Dynamic markings include *f*, *fz*, and *fz* throughout the system. The second system also consists of eight staves. The top staff is marked '1^{mo} SOLO.' and features dynamic markings of *fz* and *p*. The second staff in this system is also marked '1^{mo} SOLO.' and includes a *p* marking. The bottom staff of the second system has a *p* marking. The notation includes various rhythmic values, slurs, and articulation marks.

The musical score is arranged in two systems of ten staves each. The first system includes a violin part (top two staves) and a piano part (bottom eight staves). The piano part features a prominent sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. Dynamics such as *f* and *fz* are used throughout. The second system continues the piece, with the piano part showing more intricate textures. The word "On" is written at the end of the second system, indicating the end of a phrase or section.

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

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

rall *p* *sul G.* *rall*

pizz.

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

1^{mo} SOLO.

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

fz UNIS.
fz
p
p arco.
fz

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

p
1^{mo} SOLO.

HAYDN'S CREATION. - NOVELLO'S EDITION.

1^{mo}

Ball

sul G.

sul G.

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

Slow

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

tr tr

pizz.



Musical score system 1, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: "dove his mate, And coo-ing, and coo-ing, calls the ten-der dove his mate,". The piano accompaniment includes a dynamic marking of *ff* and *tr* ornaments.



Musical score system 2, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics: "calls the ten-der dove his mate, the ten-der dove his mate,". The piano accompaniment includes a dynamic marking of *arco.* and triplet markings.

der dove his mate.

f

lr

1^{mo} SOLO.

pp

2^{do}

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

Opus 1^{mo} SOLO.

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

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* *zav* *off*

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

1^{mo} SOLO.

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "lays, Her soft...". The piano accompaniment includes a cello part labeled "CELLO." and a bass part labeled "BASSI." at the bottom. Dynamics include *p* (piano) and *ff* (fortissimo).

1^{mo} SOLO.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "enchanting, Her". The piano accompaniment includes a cello part labeled "CELLO." and a bass part labeled "BASSI." at the bottom. Dynamics include *fz* (forzando) and *p* (piano). There are handwritten annotations "94" and "123" in the score.

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* *ff* *ff*

CELLO.

BASSI.

HAYDN'S CREATION. - NOVELLO'S EDITION.

1^{mo} SOLO.

p

p

lays, Her soft... enchanting

p

CELLO.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'lays, Her soft... enchanting'. The piano accompaniment includes a first violin part marked '1^{mo} SOLO.' and a cello part. Dynamics include piano (*p*) and a crescendo leading to a fortissimo (*f*) section.

lays, Her soft... *lr lr*

BASSI.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'lays, Her soft...' and ends with a flourish marked 'lr lr'. The piano accompaniment includes a second violin part and a bass part. Dynamics include piano (*p*) and a crescendo leading to a fortissimo (*f*) section.

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.

p

p

p

p

Poco Adagio. A Tempo.

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.

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

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

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.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The remaining eight staves are for the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamic markings include *f* (forte), *p* (piano), and *fz* (forzando). The tempo is marked as *Most* (Allegretto). The name *GABRIEL.* is written at the end of the system.

GABRIEL.
Most

The second system of the musical score continues the composition. It features a vocal line with the following lyrics: "beautiful appear, With verdure young adorn'd, The gently sloping hills, the gently sloping". The piano accompaniment continues with similar rhythmic patterns. A *pizz.* (pizzicato) marking is present at the beginning of the system. The tempo remains *Most*.

pizz.

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

arco. fz p

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

ofa 1^{mo} SOLO.

til, in crystal drops, the foun...tain fresh and bright.

ball

URIEL.

In lof-ty circles

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

SOLO. p 1mo

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

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

th'im-mense Le-vi-a-than Sports on the foam...ing wave, Sports on the

How many are thy works, O God! How ma-ny are thy

How ma-ny are thy works, O God! How

foam.....ing- foam...ing wave. How ma-ny are thy works, O God!

1^{mo} *fz* *fz* *fz*



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

Handwritten signature

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^{do}
E
CONTRA FAGOTTO.
- TYMPANI.
IN D. A.
- VIOLINO 1^{mo}
- VIOLINO 2^{do}
- VIOLA.
- G. I. BRIEL.
- URIEL.
- R. A. P. H. A. E. L.
- SOPRANO.
- ALTO.
- TENOR.
- BASS.
- BASSI.

The musical score is arranged in a system of staves. The woodwind section (Flutes, Oboes, Bassoons, Horns, Clarinets, Trombones, and Tympani) plays a rhythmic accompaniment of eighth notes, starting with a dynamic of *f*. The string section (Violins, Viola, and Basses) provides a melodic and harmonic foundation, with dynamics ranging from *ff* to *p*. The vocal soloists (Gabriel, Uriel, Raphael) enter with the lyrics: "The Lord is great....., and great his might....., The Lord is great.....". The Soprano, Alto, Tenor, and Bass parts are mostly silent in this section. The score concludes with a final dynamic of *p*.

..... 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 consists of multiple staves. The top section features instrumental accompaniment with a treble clef and a key signature of two sharps (F# and C#). The vocal line is written in a soprano or alto clef. 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

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score consists of 14 staves. The top 10 staves are for instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The bottom 4 staves are for voices: Soprano, Alto, Tenor, and Bass. The music is in G major and 2/4 time. 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* and *f*.

f HAYDN'S CREATION. - NOVELLO'S EDITION.

CONTRA FAGOTTO.

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

The musical score is arranged in a system of staves. At the top, there are three staves for the instrumental accompaniment, including a treble clef staff with a melodic line and a bass clef staff with a bass line. Below these are several empty staves, likely for other instruments. The vocal part begins with a treble clef staff containing the lyrics: "e-ver, his glo-ry lasts for e-ver." The lyrics continue across multiple staves, including: "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", and "might, his glo-ry lasts for e-ver, his glo-ry lasts for e-ver, for". The score concludes with a final instrumental staff at the bottom.

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

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

The musical score consists of 16 staves. The first 10 staves are instrumental, with dynamics marked 'f' and 'tr'. The last 6 staves are vocal parts with lyrics. The lyrics are: "ver, for e... ver and e... ver... more. His", "ver, e... ver, e... ver and e... ver... more.", "glo... ry lasts for e... ver and e... ver... more.", "ver, for e... ver and e... ver... more.", "ver, e... ver, e... ver and e... ver... more.", "ver, e... ver, e... ver and e... ver... more.", "glo... ry lasts for e... ver and e... ver... more."

HAYDN'S CREATION. - NOVELLO'S EDITION

The musical score on page 150 consists of 18 staves. The top three staves (1-3) are instrumental parts for strings, marked with a piano (*p*) dynamic. The next six staves (4-9) are empty, likely for woodwinds. The bottom six staves (10-15) contain vocal parts 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 e-ver, e.....ver.....". The bottom three staves (16-18) are empty, likely for a basso continuo or other instruments.

The musical score consists of several systems of staves. The upper systems are instrumental, with dynamic markings of *ff* (fortissimo) appearing frequently. The lower systems contain vocal parts with lyrics. 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, 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...

The score also includes the labels *BASSI.*, *CELLO.*, and *BASSO.* at the bottom, and the instruction *TUTTI.* in the lower right.

TUTTI.

p

p

p *cres.*

p

p

p

p

p

p

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

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

The musical score consists of several systems. The top system features a vocal line with lyrics: "ver, for e...ver and e...ver... more. His". Below this are instrumental parts for strings and woodwinds. The middle section contains a complex instrumental passage with rapid sixteenth-note patterns in the upper staves. The bottom system returns to the vocal line with lyrics: "ver, e...ver, e...ver and e...ver... more." and "f glo...ry lasts for e...ver and e...ver... more.".

The musical score is arranged in a system of 18 staves. The top three staves (1-3) contain the piano accompaniment, with a dynamic marking of *p* (piano) appearing on each. The next six staves (4-9) are empty, likely representing other instruments in the ensemble. The bottom three staves (10-12) contain vocal parts 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 score is in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

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...
 CELLO. BASSI. BASSO. TUTTI.

His glory lasts..... for e...ver and e..... ver.. more.
 more, His glory lasts for e...ver and e..... ver.. more.
 more, His glory lasts..... for e..... ver.. more.
 more, His glo.....ry lasts for e..... ver.. more.
 more, for e.....ver, for e.....ver and e..... ver.. more.
 more, for e.....ver, e.....ver, e..... ver.. more.
 more, for e.....more-ver, e.....ver, e....., ver.. more.

N^o 21.

157

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

RAPHAEL.

BASSO.

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.

N^o 22.

RECIT.— STRAIGHT OPENING HER FERTILE WOMB.

FLAUTI.

FAGOTTI

E
CONTRA FAGOTTO.

TROMBONE 1^{MO}

TROMBONE 2^{DO}

VIOLINO 1^{MO}

VIOLINO 2^{DO}

VIOLA.

RAPHAEL.

VIOLONCELLO.

BASSI.

Presto. ♩ = 152. *Prestissimo*

Recit.
Straight opening her fertile womb,

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

Presto. ♩ = 112. *Spurred*

f

tiger appears.

Presto. ♩ = 112.

f

The nimble stag bears up his branching head.

With flying mane, and fiery look, im-patient neighs the no-ble

SOLO.

Andante. ♩ = 120.

Andante. ♩ = 120.

steed. The cat-tle in herds al-

pizz. arco. arco. arco. arco. arco. arco.

SOLO.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

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

arco.

arco.

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.

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

Adagio. ♩ = 88.

slow

1 2 3 4

1 2 3 4

Carver

A Tempo.

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

A Tempo.

p m leading

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.

Now heav'n in full... est glo... ry shone;

HAYDN'S CREATION.—NOVELLO'S EDITION.

The musical score is arranged in two systems. The first system includes staves for strings, woodwinds, and a vocal line. The second system continues the orchestration and includes a vocal line with lyrics. The score features various musical notations such as dynamics (p, f, fz), articulation (accents), and phrasing slurs. The lyrics are written in a serif font below the vocal staves.

SOLO.

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

CELLO.

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

WAGNER'S CREATION. - NOVELLO'S EDITION.

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

BASSI.

CELLO.

FAGOTTI E CONTRA FAGOTTO.

ff

ff

hea...vy beasts the ground is trod, By hea...vy beasts the ground is

HAYDN'S CREATION.—NOVELLO'S EDITION.

trod: But all the

work was not complete, But all the work was not complete; There want...ed

HAYDN'S CREATION.-NOVELLO'S EDITION.

yet that wond'rous be...ing, That grateful should God's pow'r ad...mire,
 With heart and voice his good . ness praise. But all the

SOLO 2^{do}
 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 clares the seat; and in his eyes with

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

With fondness leans up..

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.

HAYDN'S CREATION.-NOVELLO'S EDITION:

SOLO.

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

pizz.

pizz.

SOLO.

1^{mo} 2^{do}

Law

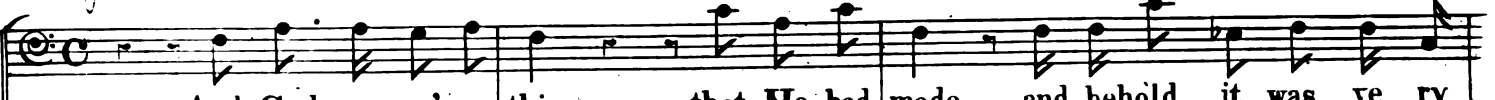
And slow

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

arco.

N^o 26.

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

RAPHAEL. 


BASSO. 

And God saw ev'ry thing that He had made, and behold it was ve...ry
 good; and the heaven-ly choir, in song di-vine, thus closed the sixth day:

N^o 27.

♩ = 68. CHORUS.— ACHIEVED IS THE GLORIOUS WORK.

VIVACE. TUTTI UNIS. 

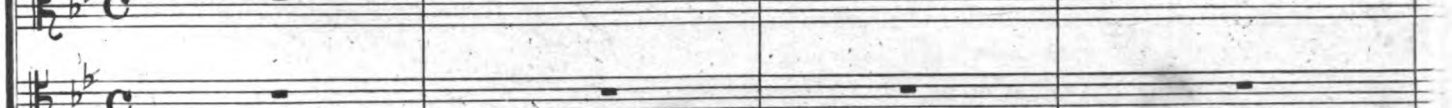
FLAUTI. 

OBOE 1^{MO} 

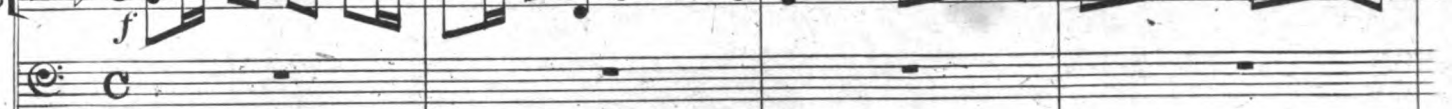
OBOE 2^{DO} 

FAGOTTI. 

CORNI IN B \flat . 


CLARINI IN B \flat . 

TROMBONE 1^{MO} 

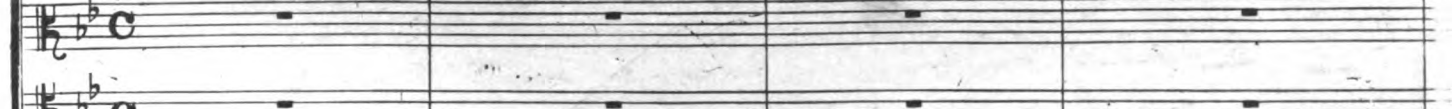
TROMBONE 2^{DO} 

TROMBONE 3^{DO} E CONTRA FAGOTTO 

TYMPANI IN B \flat . F. 

VIOLINO 1^{MO} 

VIOLINO 2^{DO} 

VIOLA. 

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

BASSI. 

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 top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom four staves are piano accompaniment. The middle four staves are additional vocal parts. The score is in a key with two flats and a common time signature. Dynamics include *f* (forte) and *tr* (trill). The lyrics are: "A. chiev...ed is the glo...rious work;" and "A. chiev...ed is the glo..rious work; The Lord beholds it".

HAYDN'S CREATION. - NOVELLO'S EDITION.

The Lord beholds it, and is pleas'd, The Lord beholds and is well
 and is pleas'd, The Lord is pleas'd, The Lord beholds and is well
 The Lord beholds it, and is pleas'd, The Lord beholds and is well
 and is pleas'd, The Lord beholds it, and is pleas'd, The Lord beholds and is well

HAYDN'S CREATION.—NOVELLO'S EDITION.

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-joyce, let us re-
 strains let us re-joice, let us re-joice,
 In lof-ty strains, In lof-ty strains let us re-

The musical score consists of 14 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four staves are piano accompaniment (Right Hand and Left Hand). The middle four staves are empty. The lyrics are written below the vocal staves.

Lyrics:

..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

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

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

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

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

The musical score consists of 14 staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are piano accompaniment (Right Hand, Left Hand). The last six staves are vocal parts for a second choir or soloists. 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 instrumental parts for strings and woodwinds. The second system contains vocal parts for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo part. 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 minor key and common time.

HAYDN'S CREATION. - NOVELLO'S EDITION.

praise of God.

praise of God.

praise of God.

praise of God.

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 1^{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 OLord, all seek their food; Thou
On thee, On thee each li.ving soul awaits; From thee OLord, 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

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

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

HAYDN'S CREATION - NOVELLO'S EDITION

Hal-le-lu-jah, Hal-le-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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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.

With heart and voice, with heart and voice his goodness praise.

N^o 24.

origin

RECIT.— AND GOD CREATED MAN.

URIEL.

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

BASSO.

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. ♩ = 88.

FLAUTI.

OBOI.

FAGOTTI.

CORNI
IN
C.

CLARINI
IN
C.

TYMPANY
IN
C. G.

VIOLINO 1^{MO}

VIOLINO 2^{DO}

VIOLA.

URIEL.

BASSI.

Orchestral score for 'Air in Native Worth'. The score includes parts for Flauti, Oboi, Fagotti, Corni in C, Clarini in C, Tympany in C.G., Violino 1^{mo}, Violino 2^{do}, Viola, Urieel, and Bassi. The tempo is marked 'ANDANTE' with a quarter note equal to 88 beats per minute. The music is in common time (C). Dynamics include piano (p) and mezzo-forte (mf). The Urieel part is a recitative-like melody.

In native worth and ho. nour clad, With
beauty, courage, strength, adorn'd, E. rect with front se. rene He stands, A Man, the Lord and

Thou sendest forth thy breath again, And life with vigour

Thou sendest forth thy breath again, And life with vigour

Thou sendest forth thy breath again, And life with vigour

fresh returns; Re-veiled earth unfolds new

fresh returns; Re-veiled earth unfolds new strength and new de-

fresh returns; Re-veiled earth unfolds new strength and new de-

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

HAYDN'S CREATION.- NOVELLO'S EDITION.

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.

HAYDN'S CREATION - NOVELLO'S EDITION

Handwritten signature

SECOND CHORUS.—ACHIEVED IS THE GLORIOUS WORK.

VIVACE. ♩ = 68.

FLAUTI.

OBOE 1^{MO}

OBOE 2^{DO}

CLARINETTI
IN B_b.

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.

HAYDN'S CREATION.—NOVELLO'S EDITION.

The image shows a page of a musical score, page 198, from Haydn's 'The Creation'. It features a vocal line with lyrics and instrumental accompaniment. The lyrics are: "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". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'r' for 'ritardando'.

HAYDN'S CREATION. - NOVELLO'S EDITION.

God.
God.
God.
God.

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

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

Detailed description: This is a page of a musical score, page 199. It features a choir and an orchestra. The choir parts are on the right side of the page, with lyrics written below the notes. The instrumental parts are on the left side. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "God. Glo ... ry to his name for e ver. He, sole on high, ex. alt. ed" and "He, sole on high, ex. alt. ed reigns, Hal." The instrumental parts include strings, woodwinds, and brass.

HAYDN'S CREATION.- NOVELLO'S EDITION.

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.

MAYDN'S CREATION.—NOVELLO'S EDITION.

.... 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

HAYDN'S CREATION.—NOVELLO'S EDITION.

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.

HAYDN'S CREATION.—NOVELLO'S EDITION.

...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.

HAYDN'S CREATION.—NOVELLO'S EDITION.

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.
 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.

HAYDN'S CREATION.—NOVELLO'S EDITION.

...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.

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

-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.....

HAYDN'S CREATION. - NOVELLO'S EDITION.

...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.

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.

HAYDN'S CREATION. - NOVELLO'S EDITION.

-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, with various parts including strings and woodwinds. The last three staves (13, 14, and 15) are vocal parts. The lyrics for the vocal parts are: "ex. alt. ed reigns. Hal... le... lu... jah, Hal... le... lu... jah." The instrumental parts include dynamic markings such as *fx* (for *forzando*) and *fz* (for *forte*). The score is written in a key signature of two flats and a common time signature.

HAYDN'S CREATION.- NOVELLO'S EDITION.

End of the Second Part.

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 is written for a full orchestra and a soloist. The woodwind section includes Flute 1, Flute 2, Flute 3, Horns in E-flat, Oboe, and Bassoon. The string section includes Violin 1, Violin 2, Viola, Cello, and Double Bass. The soloist part is for Uriel. The score is in 3/4 time, marked 'LARGO' with a tempo of 66 beats per minute. The key signature has three sharps (F#, C#, G#). The woodwinds and strings play a rhythmic accompaniment, while the soloist has a melodic line. Dynamics range from piano (p) to fortissimo (fz). Performance instructions include 'Cantabile', 'Pizz.' (pizzicato), and 'Col Arco.' (with bow).

The musical score is arranged in systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional treble clef staves. The second system continues with similar staves. The third system features a grand staff and two treble clef staves. The fourth system includes a grand staff and two treble clef staves. The fifth system features a grand staff and two treble clef staves. The sixth system includes a grand staff and two treble clef staves. The seventh system features a grand staff and two treble clef staves. The eighth system includes a grand staff and two treble clef staves. The score is marked with various dynamics: *fz*, *p*, *f*, and *pp*. There are also accents and slurs throughout the piece.

HAYDN'S CREATION. - NOVELLO'S EDITION.

The first system of the musical score consists of ten staves. The top two staves feature a complex melodic line with many slurs and ornaments. The middle four staves provide harmonic support with various rhythmic patterns. The bottom two staves continue the harmonic accompaniment. The system concludes with the word "In" written on the right side of the final staff.

The second system of the musical score consists of ten staves. The top six staves are mostly empty, with only a few notes in the first two staves. The seventh staff contains a vocal line with the lyrics: "rosy mantle ap_pears, by mu_sic sweet a_wak'd, the morn_ing young and". The eighth and ninth staves provide harmonic accompaniment for the vocal line. The system ends with a final note on the tenth staff.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *fz* and *p*. The lyrics are: fair. From heav'ns an-gel-ic

Musical score for the second system, including a 'SOLI.' marking and choir lyrics. The lyrics are: choir Pure har-mo-ny de-scends on ra-vish'd earth.

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

their glowing looks express the thanks that swell their grateful hearts.

HAYDN'S CREATION.—NOVELLO'S EDITION.

musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "A louder praise of God; their lips shall utter soon;". The tempo marking is *più moto.* and the dynamic marking is *f*.

musical score for the second system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Then let our voices ring united with their song.". The tempo marking is *più moto.* and the dynamic marking is *f*.

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;

HAYDN'S CREATION - NOVELLO'S EDITION.

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.

HAYDN'S CREATION.—NOVELLO'S EDITION.

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.

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

ALTO.

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

TENOR.

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

BASS.

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

BASSI.

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,

wonderful, Thy migh.....ty hand..... has fram'd, this world so
 wonderful, Thy migh.....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 might.....ty hand..... has fram'd, thy mighty

great, so wonderful, Thy might.....ty 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

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. *mez. voce.*

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

Pro-claim in your ex-tend-ed

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

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

VOLONCELLO.

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-mighty pow'r and praise of God,

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

The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four staves are piano accompaniment. The music is in a common time signature and a key signature with one flat. The vocal lines feature melodic phrases with some rests, while the piano accompaniment provides harmonic support with various rhythmic patterns.

The second system continues the musical score with six staves. It includes vocal lyrics for the first four staves. The lyrics are: "... pro... claim..... Th'al..mighty pow'r and praise of God, and praise of God." on the first staff; "- migh.....ty pow'r and praise of God, and praise of God, and praise of God." on the second staff; "Th'al..mighty pow'r and praise of God, and praise of God." on the third staff; and "- migh.....ty pow'r and praise of God, and praise of God, and praise of God." on the fourth staff. The piano accompaniment continues on the bottom two staves.

The third system of the musical score consists of six staves. The first staff is a vocal line starting with the word "EVE." in bold. The lyrics for the remaining staves are: "And thou that rul'st the silent night, and all ye starry host,". The piano accompaniment is on the bottom two staves. Dynamic markings include *p* (piano) and *f* (forte).

The fourth system of the musical score consists of six staves. The lyrics for the vocal lines are: "spread wide, and ev'ry-where spread wide his praise in cho... ral". The piano accompaniment continues on the bottom two staves. Dynamic markings include *p* (piano).

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

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

f *f* *f* *ADAM.*

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

p *p* *p* *p*

Ye dusky mists and dewy steams that rise and fall thro' th'air, that rise and fall thro'

FAGOTTI.

CONTRA FAGOTTO

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,

CHORUS. Re-sound the praise of God our Lord,

CHORUS. Re-sound the praise of God our Lord,

The musical score consists of 12 staves. The top four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two bass clef staves. The bottom eight staves are for vocal parts, with lyrics printed below the notes. The lyrics are: "praise of God our Lord. Great his name, and great his", "Re...sound the praise of God our Lord. Great his name, and". The score includes various musical notations such as clefs, key signatures (one flat), time signatures, dynamics (f, ff), and articulation marks.

HAYDN'S CREATION.- NOVELLO'S EDITION.

might, Great... his name, and great his might.

might, Great... his name, and great his might.

great his might, Great his name, and great his might.

great his might, Great his name, and great his might.

great his might, Great his name, and great his might.

great his might, Great his name, and great his might.

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

Detailed description: This system contains the first vocal entry. 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 sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include piano (*p*) and piano forte (*p*).

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

Detailed description: This system includes a solo section for the piano, marked 'SOLO.' and 'fz'. The vocal line continues with the lyrics 'wave your tops ye pines. Ye plants ex..hale, ye flow..ers'. The piano accompaniment continues with intricate sixteenth-note passages. Dynamics include piano forte (*fz*).

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score consists of ten staves. The top four staves are for piano accompaniment, and the bottom six staves are for vocal parts. The lyrics are as follows:

all, extol the Lord! Him, Him ce...le...
all, extol the Lord! Him, Him ce...le...
CHORUS. Ye, Ye crea...tures all, ex.tol the Lord! Him ce...le...
CHORUS. Ye, Ye crea...tures all, ex.tol the Lord! Him ce...le...
CHORUS. Ye, Ye crea...tures all, ex.tol the Lord! Him ce...le...
CHORUS. Ye, Ye crea...tures all, ex.tol the Lord! Him ce...le...

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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



earth thy pow'r a..dore; The heav'ns and earth thy pow'r a..dore; The heav'ns and
earth thy pow'r a..dore; The heav'ns and earth thy pow'r a..dore; The heav'ns and
earth thy pow'r a..dore; The heav'ns and earth thy pow'r a..dore; The heav'ns and
earth thy pow'r a..dore; The heav'ns and earth thy pow'r a..dore; The heav'ns and

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

earth thy pow'r a...dore; We praise Thee now and

earth... thy pow'r a...dore; We

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

VIOLONCELLO.

BASSO.

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

The image shows a page of a musical score, page 250. It features a vocal line and several instrumental parts. 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 score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

HAYDN'S CREATION.—NOVELLO'S EDITION.

The musical score consists of multiple staves. The vocal parts are written in treble clef with lyrics underneath. The instrumental parts include a piano accompaniment in the lower staves and a string quartet in the upper staves. 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 musical score consists of 14 staves. The top four staves are vocal parts, each with a vocal line and a corresponding piano accompaniment line. The lyrics for the vocal parts are: "e... ver. more. The heav'ns and". The piano accompaniment includes a variety of textures, including arpeggiated figures and rhythmic patterns. The bottom four staves are instrumental parts, likely for strings or woodwinds, featuring complex rhythmic and melodic lines. The score includes dynamic markings such as *p* (piano) and *ver. more.* (ritardando).

HAYDN'S CREATION - NOVELLO'S EDITION.

The musical score is arranged in two systems. The top system consists of six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand Treble, Left Hand Bass, and two additional staves). The bottom system consists of six staves: two vocal staves (Tenor and Bass) and four piano accompaniment staves. 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.

MAYDN'S CREATION.-NOVELLO'S EDITION.

-dore; We praise Thee now and evermore, and e...ver more.

-dore; We praise Thee now and evermore, and e...ver more.

-dore; We praise Thee now and evermore, and e...ver more.

-dore; We praise Thee now and evermore, and e...ver more.

HAYDN'S CREATION.—NOVELLO'S EDITION.

The musical score consists of 14 staves. The top 10 staves are instrumental accompaniment, including strings and woodwinds. The bottom 4 staves are vocal parts. The lyrics are: "We praise Thee now and evermore, and e.....ver. more, and e.....". Dynamics such as *f* (forte) and *p* (piano) are marked throughout the score.

HAYDN'S CREATION. - NOVELLO'S EDITION.

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...

HAYDN'S CREATION. - NOVELLO'S EDITION.


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.


The image shows a page of musical notation for a string quartet. It consists of 12 staves. The first six staves are for the first violin, second violin, first viola, and second viola. The last six staves are for the first and second cellos and double basses. The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics, which appear to be in Italian, are: "more, and e...ver. more." repeated on each of the four vocal parts (violin, viola, cello, and bass).

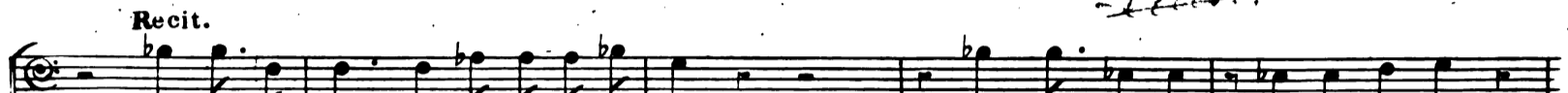
HAYDN'S CREATION. - NOVELLO'S EDITION.

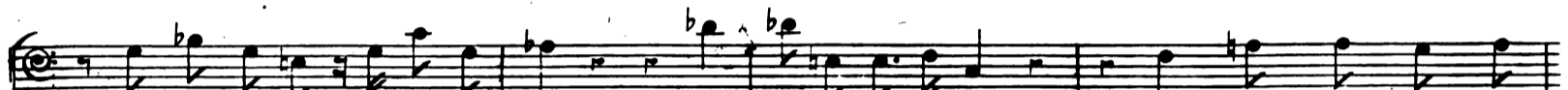
N^o 30.

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. $\text{♩} = 50.$

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,

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

HAYDN'S CREATION. — NOVELLO'S EDITION.

care, ... ev'ry care is lull'd to rest. Grace-ful con-sort, ev'ry

moment brings new rap-ture, Ev'ry care is lull'd to rest. Spouse.....

HAYDN'S CREATION. - NOVELLO'S EDITION.

..... a...dored, at thy side..... Pu...rest. joys o'erflow the

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

HAYDN'S CREATION.-NOVELLO'S EDITION.

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

This system contains the first system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ward, My re-ward thy love shall be, Spouse a...do-red, Life and". The piano part features dynamic markings *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

This system continues the musical notation from the first system. The lyrics are: "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".

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 lul'd to rest. Grace-ful consort, Ev'ry

SOLO.

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.

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

p

This block contains the musical score for Adam's part. It features a vocal line and piano accompaniment. The vocal line begins with the text "ADAM." and "The dew dropping morn, O how she quickens all." The piano accompaniment includes various textures, with dynamic markings such as *p* (piano) appearing in several places.

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

This block contains the musical score for Eve's part. It features a vocal line and piano accompaniment. 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.

SOLO.

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 thee, But without thee, But without

-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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

The musical score consists of ten staves. The first seven staves are for piano accompaniment, and the last three are for vocal lines. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as dynamics (f, fz, p), articulation (accents), and phrasing slurs. The lyrics are printed below the vocal staves.

The image shows two systems of musical notation. The first system consists of ten staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom six staves are for piano accompaniment. The lyrics for the first system are: "life in-ces-sant bliss. Thine, thine it all....., it all....." repeated on two lines. The second system also consists of ten staves with similar vocal and piano parts. The lyrics for the second system are: "shall be, Thine, thine it" repeated on two lines. The score includes various musical notations such as clefs, key signatures (two flats), time signatures, and dynamic markings like *pp* and *fz*.

The musical score is arranged in two systems. The first system contains the vocal lines and the beginning of the instrumental accompaniment. The second system continues the instrumental parts and includes the final vocal line. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal lines are in a soprano and tenor range. The instrumental parts are for two violins, two violas, and two cellos/contrabassos. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *pp* (pianissimo) and *p* (piano). Performance instructions include *PIZZ.* (pizzicato) and *ARCO.* (arco). The lyrics are: "all shall be. all shall be. The dew dropping morn, O how she quickens all! The coolness of ev'n, O how she all restores!"

1^{mo}

PIZZ.

ARCO.

PIZZ.

ARCO.

PIZZ.

How grate-ful is of fruits the savour sweet!

PIZZ.

SOLO.

p

PIZZ.

ARCO.

PIZZ.

ARCO.

PIZZ.

ARCO.

ARCO.

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

ARCO.

PIZZ.

ARCO.

HAYDN'S CREATION - NOVELLO'S EDITION

But, without thee, what is to me the breath of ev'n?
thee, But, without thee, what is to me the morning dew?
thee, the sav'ry fruit?
thee, the fragrant bloom?
With
With

f *p*

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

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.

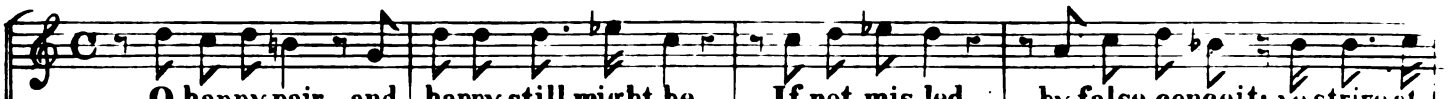
.... shall be. With thee is life incessant bliss; Thine.....,

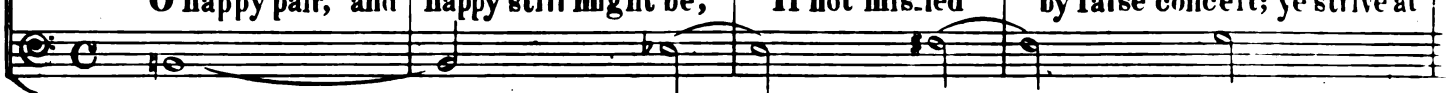
.... shall be. With thee is life incessant bliss; Thine.....,

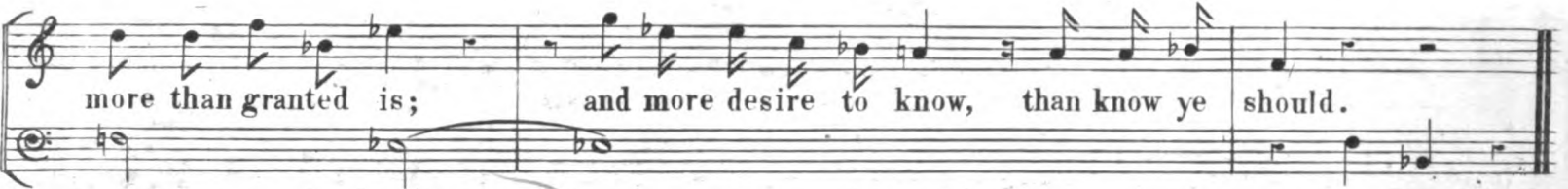
The musical score is arranged in two systems. The first system includes vocal parts and piano accompaniment. The vocal parts are in the lower staves, with lyrics: "thine..... it all shall be, it all..... shall be....." and "thine..... it all shall be....., it all shall be.....". The piano accompaniment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

N^o 32.

RECIT. — O HAPPY PAIR! 280

URIEL.  O happy pair, and happy still might be, If not misled 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. $\text{♩} = 112$.

FLAUTI.  *f*

OBOE 1^{mo}  *f*

OBOE 2^{do}  *f*

CLARINETTI.  IN B \flat . *f*

FAGOTTI.  *f*

CORNI E CLARINI  IN B \flat . *f*

TROMBONE 1^{mo}  *f*

TROMBONE 2^{do}  *f*

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

TYMPANO  B \flat . 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*

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

Ce ... le . brate his pow'r and glory, Let his name resound on high.

Ce ... le . brate his pow'r and glory, Let his name resound on high.

Ce ... le . brate his pow'r and glory, Let his name resound on high.

Ce ... le . brate his pow'r and glory, Let his name resound on high.

f p *f p* *f p*

Allegro. ♩ = 160.

The first system of the musical score consists of ten staves. From top to bottom, the staves are: five treble clefs, two alto clefs, and three bass clefs. The first two staves are in 2/4 time, while the remaining six staves are in 3/4 time. The majority of the staves in this system contain whole rests, indicating that the instruments are silent during this section.

Allegro. ♩ = 160.

The second system of the musical score features vocal lines and piano accompaniment. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Allegro' with a metronome marking of ♩ = 160. The first vocal line starts with a forte 'f' dynamic. The piano accompaniment includes a bass line with a forte 'f' dynamic. The system concludes with a repeat sign.

Allegro.

The third system of the musical score contains the vocal lines with lyrics. The tempo is marked 'Allegro'. The lyrics are: "Jehovah's praise for ever shall en..", "Jehovah's praise for e...ver shall en..dure, A...", and "A.....men, A.....men, A...men. Je-ho-va'h's praise for". The lyrics are written across three staves, with some words split across lines. The system concludes with a repeat sign.

Allegro.

VIOLONCELLO.

The fourth system of the musical score is specifically for the Violoncello. It begins with a bass clef and a key signature of two flats. The tempo is marked 'Allegro'. The part consists of a single line of music with various rhythmic values and dynamics.

...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...

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

TUTTI.

...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.

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

VIOLONCELLO.
 TUTTI.

The musical score consists of ten staves. The top five staves are for piano accompaniment, and the bottom five are for vocal parts. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are as follows:

...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-

The musical score consists of ten staves. The top seven staves are for vocal parts (Soprano, Alto, Tenor, Bass, and three additional parts). The bottom two staves are for the Violoncello (Cello), with the first staff marked 'VIOLONCELLO, TUTTI' and the second 'VIOLONCELLO, p'. The lyrics are written below the vocal staves. The piece includes dynamic markings such as *p* and *p SOLO.*, and a tempo marking *Allegro* written in the middle of the score.

praise for e.....ver shall endure. *Allegro* *p SOLO.* A.....men, A.....

Jehovah's praise for ever shall endure. *p SOLO.* A.....men, A.....men,

-men; for ever shall endure. *p SOLO.* A.....men, A.....men,

-men; for ever shall en. dure. *p SOLO.* A.....men, A.....

VIOLONCELLO, TUTTI. VIOLONCELLO, *p*

praise for e...ver shall endure, for e...ver shall endure,
f CHORUS.
 for e...ver shall endure, Jehovah's praise for
 e...ver shall endure, for e...ver shall... endure, A...
 e-ver shall endure, for e-ver shall endure,

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score consists of ten staves. The top five staves are instrumental parts for strings and woodwinds. The bottom five staves include vocal lines with lyrics and a cello part. The lyrics are: "Jehovah's praise for ever shall endure, A...men, A...men, A...men. Je.ho.vah's praise for e...ver shall endure, Jehovah's praise for TUTTI." The score is in a key with two flats and a 2/4 time signature.

VIOLONCELLO.

HAYDN'S CREATION.—NOVELLO'S EDITION.

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

HAYDN'S CREATION. - NOVELLO'S EDITION.

The musical score consists of 14 staves. The top 10 staves are for instruments: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet, Bassoon, Trumpet 1, Trumpet 2, and Trombone. The bottom 4 staves are for voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "men, A men, A men. Praise the Lord. A men. Praise the Lord. A men. Praise the Lord. A men. Jehovah's praise for ever shall endure. Praise the Lord. A men". The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *SOLO.* and *TUTTI.*

HAYDN'S CREATION. - NOVELLO'S EDITION.

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

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

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

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

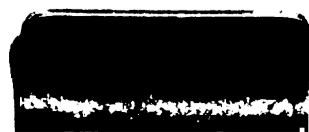
The musical score is arranged in two systems. The first system contains ten staves, including five vocal staves and five instrumental staves. The second system contains six staves, including four vocal staves and two instrumental staves. The vocal parts are written in a soprano, alto, tenor, and bass clef. The lyrics are: "Je-ho-vah's praise, Je-ho-vah's". The instrumental parts include strings and woodwinds. Dynamics are marked as *fz*, *ff*, and *f*. The score is in a key signature of one flat and a common time signature.

HAYDN'S CREATION.—NOVELLO'S EDITION.

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with lyrics underneath. The piano accompaniment includes staves for the right and left hands, with various musical notations such as chords, arpeggios, and dynamics. The lyrics are: "praise for e...ver shall en...dure. Praise the Lord, Utter".

The musical score consists of 14 staves. The first 11 staves are instrumental parts for various instruments, including strings and woodwinds. The last three staves (12, 13, and 14) are vocal parts. Each vocal staff contains the lyrics: "thanks, Jehovah's praise for ever shall endure. Amen. Amen." The lyrics are printed below the notes on each staff.

END.



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