

Joseph  
**HAYDN**

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**Die Schöpfung**  
**The Creation**

Hob. XXI:2

Fassung mit reduzierter Bläserbesetzung von  
Version with a reduced wind set by  
Joe Hickman

Soli (STB), Coro (SATB)  
2 Flauti, Oboe, Clarinetto, Fagotto  
2 Corni, Tromba, Timpani  
2 Violini, Viola, Violoncello, Contrabbasso, Cembalo / Fortepiano

auf Grundlage der Edition von / based on the edition by  
Wolfgang Gersthofer

Joseph Haydn · Oratorien

Partitur / Full score



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Carus 51.990/50

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### Rollen / Parts:

Eva, Gabriel (Soprano) · Uriel (Tenore) · Adam, Raphael · (Basso)

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 51.990/50), Klavierauszug deutsch (Carus 51.990/03),  
Klavierauszug englisch (Carus 51.990/04), Chorpartitur deutsch (Carus 51.990/05),  
Chorpartitur englisch (Carus 51.990/06), komplettes Orchestermaterial (Carus 51.990/69).  
Die 8 Harmoniestimmen des Arrangements sind auch separat erhältlich (Carus 51.990/59).

The following performance material is available:

full score (Carus 51.990/50), vocal score, German (Carus 51.990/03),  
vocal score, English (Carus 51.990/04), choral score, German (Carus 51.990/05),  
choral score, English (Carus 51.990/06), complete orchestral material (Carus 51.990/69).  
The 8 wind instruments of the arrangement are also available separately (Carus 51.990/59).

# Vorwort

Joseph Haydn unternahm in der ersten Hälfte der 1790er Jahre zwei Konzertreisen nach England, die für das Entstehen der *Schöpfung* eine ausschlaggebende Bedeutung erlangen sollten: Nicht nur hatten Monumentalaufführungen Händel'scher Oratorien in der Westminster Abbey bei ihm nachhaltigen Eindruck hinterlassen (in seinen Londoner Notizbüchern hält er 885 Mitwirkende für den *Messias* zur „Handel Commemoration“ 1791 fest)<sup>1</sup>, sondern bei seiner endgültigen Abreise aus London im August 1795 soll ihm zudem ein älteres, ursprünglich für Händel bestimmtes Oratorienlibretto über die biblische Schöpfungsgeschichte zur Vertonung überreicht worden sein.

Nach Wien zurückgekehrt, machte sich Haydn tatsächlich alsbald an die Arbeit, wobei ihm der fast gleichaltrige Gottfried Bernhard Freiherr van Swieten (1733–1803) zur entscheidenden Bezugsperson werden sollte. Gebürtig aus dem niederländischen Leyden, ab 1755 Diplomat in habsburgischen Diensten, hatte van Swieten auf der letzten seiner Auslandstationen am preußischen Hofe Friedrichs des Großen Bekanntschaft mit der Musik Händels und Johann Sebastian Bachs geschlossen, was fortan seine musikalischen Vorlieben nicht unwesentlich prägen sollte. Auch nach dem Ausscheiden aus seinen politischen Funktionen (1791) hinterließ er im geistigen Leben der kaiserlichen (Musik-) Metropole – sozusagen als „Kulturmanager“<sup>2</sup> – weiterhin seine Spur. Was nun *Die Schöpfung* betrifft, so war er es, der das von Haydn mitgebrachte, im Wesentlichen auf John Miltons Epos *Paradise Lost* fußende englische Textbuch<sup>3</sup> bearbeitete. Zu manchen Nummern bzw. Passagen entwickelte er zudem eigene Ideen zur musikalischen Umsetzung, auf die Haydn wiederholt auch einging.

Die kompositorische Arbeit an der *Schöpfung* erstreckte sich wohl von Herbst 1796 bis zum Frühjahr 1798, bevor am 30. April 1798 das Werk in einem privaten Rahmen vor vielen geladenen (hohen) Gästen im Wiener Palais des Fürsten Schwarzenberg aus der Taufe gehoben wurde – mit beträchtlichem Erfolg. Die musikalische Leitung oblag dem Komponisten selbst. Am 19. März 1799 kam es dann zur ersten öffentlichen, d.h. einem allgemeinen Publikum mittels Eintrittsbillet erreichbaren Aufführung im K. K. Hoftheater nächst der Burg, mit einem „aus mehr als 180 Personen“ bestehenden „Sänger- und Orchesterchor“.<sup>4</sup>

Der große Erfolg, der auch dieser Aufführung beschieden war, scheint Haydns Plan, die Partitur im Selbstverlag herauszugeben, vorangetrieben zu haben. Im Juni 1799 veröffentlichte er einen Subskriptionsaufruf, in dessen Folge er es auf eine ansehnliche Liste von 409 Subskribenten brachte, worunter sich neben Musikerkol-

legen etliche hohe und höchste Namen befanden. Das Erscheinen des Partiturdrukkes Ende Februar 1800 hat offensichtlich die rasche Verbreitung der *Schöpfung* stark begünstigt; denn noch im selben Jahr folgten Aufführungen quer durch Europa.

Die Gesamtanlage der dreiteiligen van Swieten/Haydn'schen *Schöpfung* ist dadurch gekennzeichnet, dass die beiden ersten Teile das sechstägige Schöpfungswerk – mit den entsprechenden Bibelversen aus Genesis 1 (1–31) als rezitativischem Gerüst – entfalten, während der dritte (bibeltextfreie) Teil das erste Menschenpaar in seiner optimistisch gestimmten Schöpfungsverbundenheit zum zentralen Thema erhebt. Für die künstlerische Gestaltung der einzelnen Tage lässt sich ein gewisses Schema nicht verkennen; Gottfried Scholz mag gar von einer „klaren Struktur“ sprechen: „biblische Erzählung – poetischer Kommentar – [...] panegyrischer Chorabschluss.“<sup>5</sup>

Als Rezeptionskonstante hinsichtlich Haydns *Schöpfung* fällt – neben den Tonmalereien, welche in Rezensionen immer wieder besondere Beachtung fanden – die v.a. mit den diversen Lobpreis-Chören verknüpfte Kategorie des Erhabenen auf. Ullrich Scheideler, der „das Pittoreske der Naturschilderung“ durchaus der „Sphäre des Volkstümlichen“ zurechnet, spannt beide Momente pointiert zusammen, wenn er den Ursachen des Haydn'schen Erfolges nachspürt: „Daß somit das Erhabene zugleich volkstümlich und das Volkstümliche zugleich erhaben war, hat wohl ganz entscheidend zur Erfolgsgeschichte der *Schöpfung* beigetragen“.<sup>6</sup>

Die Erstausgabe der Partitur enthält neben dem deutschen einen englischen Singtext. Gemäß heutigen Forschungsergebnissen lässt sich festhalten, dass Haydn seiner Komposition den deutschen Text zu Grunde legte, während der englische Text nachträglich (für Aufführungen vor einem englischen Publikum) von van Swieten unterlegt wurde.

Der Singtext wurde in Orthografie (einschließlich Silbentrennung) und Interpunktion der heute üblichen Rechtschreibung angepasst, unter Beibehaltung alter Lautungen (z.B. „Harpfen“, „stäts“, „Wallfische“), einschließlich solcher Formen, die heutigen grammatischen Regeln nicht mehr entsprechen (z.B. „Lasst euer Lobgesang erschallen“, „das Heer der Insekten“).

Für weitere Informationen sei auf das Vorwort und den Kritischen Bericht in der Partitur-Ausgabe der Originalfassung (Carus 51.990) verwiesen.

Leipzig, im Januar 2012

Wolfgang Gersthofer

<sup>1</sup> Joseph Haydn, *Gesammelte Briefe und Aufzeichnungen*. Unter Benützung der Quellensammlung von H. C. Robbins Landon hrsg. von Dénes Bartha, Kassel etc. 1965, S. 485 und 506.

<sup>2</sup> Gottfried Scholz, *Haydns Oratorien. Ein musikalischer Werkführer*, München 2008, S. 58.

<sup>3</sup> Das ursprüngliche Libretto lässt sich nicht mehr nachweisen. Zu dessen – ungeklärter – Autorschaft siehe Georg Feder, *Joseph Haydn. Die Schöpfung* (= Bärenreiter Werkeinführungen), Kassel etc. 1999, S. 129.

<sup>4</sup> *Allgemeine musikalische Zeitung*, Band 1 (1799), Anm. \*\*) zu Sp. 446.

<sup>5</sup> Scholz (wie Anm. 2), S. 63.

<sup>6</sup> Ullrich Scheideler, Art. „Haydn, Joseph. Die Schöpfung“, in: *Oratorienführer*. Hrsg. von Silke Leopold und Ullrich Scheideler, Stuttgart etc. 2000, S. 311–314, hier S. 312f.

# Foreword

## Kommentar des Bearbeiters

Haydns *Schöpfung* gehört zu den großen Meisterwerken der Chormusik. Laut zeitgenössischen Berichten wurde das Oratorium nach seiner Entstehung in vielfältigen Besetzungen aufgeführt. In der Folgezeit entwickelte sich die Aufführungstradition hin zu großen vokalen und instrumentalen Besetzungen. Ein Zeitzeuge erwähnt eine von Haydn selbst geleitete Aufführung mit über 100 Instrumentalisten und 300 Chorsängern. Sicherlich gibt es auch heute Ensembles von der genannten Größe, doch eine Reduzierung der instrumentalen Besetzungsgröße erleichtert es Schul-, Universitäts- und Gemeindechören, diese schöne Musik aufzuführen.

In der vorliegenden Reduktion wurden die originalen Klangfarben sowie die Funktion jeder Bläserstimme (ob colla parte, obligat oder lediglich dem harmonischen Hintergrund dienend) beibehalten. In beinahe jedem Fall sind die Partien zumindest mit ähnlichen (wenn nicht gar mit den ursprünglichen) Instrumenten besetzt. Die Originalbesetzung sieht drei Posaunen vor; diese verstärken aber in der Regel nur die vokalen Alt-, Tenor- und Bassstimmen an Tuttistellen. In der reduzierten Fassung decken die Hornstimmen nicht nur die ehemaligen Hornpartien ab, sondern auch einige Passagen der nun ebenfalls fehlenden Alt- und Tenorposaunen.

Die Anzahl der Spieler für die von der Reduktion nicht betroffenen Streichinstrumente hängt u.a. von der Größe des Chores ab. Bei Aufführungen der reduzierten Fassung erwies sich eine Streicherbesetzung von 4-4-3-2-1 als völlig ausreichend; allerdings sollten die beiden Violinstimmen nicht mit weniger als jeweils drei Ausführenden besetzt werden. Im Februar 2018 wurde diese reduzierte Fassung unter Leitung von Simon Carrington aufgeführt. Der Urheber der Reduktion dankt Simon Carrington für viele praktische Anregungen, die überwiegend Eingang in die gedruckte Ausgabe fanden, und für die Gelegenheit, das Aufführungsmaterial vor der Fertigstellung erproben zu können.

Die vorliegende reduzierte Fassung basiert auf der Kritischen Ausgabe der Originalversion (Carus 51.990), die Wolfgang Gersthofer 2012 im Carus-Verlag veröffentlicht hat. Sie wurde so angelegt, dass die Partituren seitengleich geblieben sind sowie die für Originalversion erschienenen Ausgabenteile Klavierauszug, Chorpartituren und Streicherstimmen weiterhin verwendet werden können.

Frühjahr 2018

Joe Hickman

In the first half of the 1790s Joseph Haydn made two concert tours to England which were of decisive importance for the composition of *The Creation*: Not only did the monumental performances in Westminster Abbey leave a lasting impression (in his London notebooks Haydn made note of 885 participants in the performance of the *Messiah* for the “Handel Commemoration” in 1791<sup>1</sup>), but on his last departure from London in August 1795 he is supposed to have been given an older oratorio libretto on the biblical story of creation, originally intended for Handel, however its existence in this form has never been documented.

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

Haydn began the composition of *The Creation* probably in the fall of 1796 and may have completed it in spring, 1798. On 30 April 1798 the work was premiered in a private setting before many invited (esteemed) guests in the Vienna palace of Count Schwarzenberg – with considerable success. The musical direction fell to the composer himself. On the 19th of March 1799 the work was finally performed publicly for the first time, which means that through entry tickets the general public gained access to a performance in the K. K. Court Theatre next to the Burg. The “singers and orchestral forces [...] consisted of more than 180 persons.”<sup>4</sup>

The great success appears to have advanced Haydn’s plan to publish the score himself. In June 1799 he announced an invitation to subscribe to the work. As a result, Haydn raised a considerable subscription list of 409 people, among which were, in addition to fellow musicians, a number of personages of high and highest standing. The publication of the score at the end of February 1800 had evidently favored the rapid dissemination of *The Creation*, for still in the same year performances followed throughout Europe.

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

<sup>2</sup> Gottfried Scholz, *Haydns Oratorien. Ein musikalischer Werkführer*, Munich, 2008, p. 58.

<sup>3</sup> Concerning the – unknown – authorship of the English libretto, see Georg Feder, *Joseph Haydn. Die Schöpfung*, Kassel, etc., 1999 (= *Bärenreiter Werkeinführungen*), p. 129.

<sup>4</sup> *Allgemeine musikalische Zeitung*, Vol. 1 (1799), note \*\*) to col. 446.

The overall structure of the three-part Swieten/Haydn *Creation* is characterized by the fact, that the first two parts relate the six days of Creation – with the corresponding biblical verses from Genesis 1 (1–31) as a recitative-like framework – while in the third part (with non-biblical text), the first pair of human beings in their optimistic bond to Creation is elevated to the central theme. In the artistic shaping of the individual days a certain pattern cannot be overlooked; Gottfried Scholz even speaks of a “clear structure”: “biblical narrative – poetic commentary – and (sometimes following a recitative-like proclamation) a panegyric choral conclusion.”<sup>5</sup>

In addition to the tone painting, which was repeatedly singled out in reviews, a constant in the reception of *The Creation* were the various choruses of praise concerning matters of the sublime. Ullrich Scheideler, who definitely attributed the “pitoresque in the portrayal of nature” to the “domain of the traditional” when tracing the origins of Haydn’s success, pointedly tied these two elements together: “The fact that thus the sublime is at the same time something traditional, and that something traditional is at the same time sublime contributed decisively to the success of *The Creation*.”<sup>6</sup>

In addition to the German text the first edition of the score contains an English text. In accordance with the results of present-day research, it can be asserted that Haydn set his composition to the German text, while the English text (for performances for an English public) was later underlaid by van Swieten.

The singing text (including syllabification and punctuation) has been modernized to conform to current rules of orthography, while retaining the older phonetic pronunciations (e.g., “Harpfen,” “stäts,” “Wallfische”), including such forms which no longer correspond to today’s rules of grammar (e.g., “Lasst euer Lobgesang erschallen,” or “das Heer der Insekten”).

For further information please refer to the Foreword and Critical Report of the full score of the original version (Carus 51.990).

Leipzig, January 2012  
Translation: Earl Rosenbaum

Wolfgang Gersthofer

## Commentary by the Arranger

The *Creation* is one of the great masterworks of the choral repertoire, and, while accounts of performances from Haydn’s time suggest a variety of performing groups, performance tradition suggests it is most appropriate for large choruses and orchestras. By one account, Haydn led a performance with over 100 instrumentalists and 300 singers! While there are certainly ensembles of this size, a reduction of the orchestration is needed to allow this beautiful music to be accessible to members of school, collegiate, and community choruses.

In reducing the orchestration, I have attempted to maintain the colors of the original and the function of each part (colla parte, obligato, or purely harmonic background). In almost every case, the parts are covered by similar (if not identical) instruments. The original orchestration calls for 3 trombones that are used mainly to reinforce alto, tenor, and bass choral voices in louder sections. In this reduction, the horns are used not only to cover the original horn parts but also some of the missing alto and tenor trombone parts.

The number of string players required in a performance with this reduction is, in part, determined by the number of singers in the chorus. It has been played successfully with a string count of 4.4.3.2.1 and it would be unwise to have fewer than 3 for each violin part. This reduction was used in a February 2018 performance conducted by Simon Carrington, allowing for a careful look at the details of this publication in a very practical way. I am most grateful for his suggestions, many of which are incorporated into our project, and for the opportunity to have the performance material tested prior to publication.

This publication is based on the critical edition by Wolfgang Gersthofer (Carus 51.990) and designed to be used with the vocal scores, choral scores, and string parts of the original version. The numbering of pages in the full score of the original version was maintained in the full score of this arrangement.

Spring 2018

Joe Hickman

<sup>5</sup> Scholz (see note 2), p. 63.

<sup>6</sup> Ullrich Scheideler, art. „Haydn, Joseph. Die Schöpfung“, in: *Oratorienführer*, ed. Silke Leopold and Ullrich Scheideler, Stuttgart, etc., 2000, p. 311–314, here p. 312f.

# Die Schöpfung

Hob. XXI:2

## Erster Teil

### Die Vorstellung des Chaos

Joseph Haydn (1732–1809)

Text (deutsch und englisch):  
Gottfried van Swieten (1733–1803)  
nach einer englischen Vorlage

Bläsersatz / Wind set: Joe Hickman (\*1951)

#### 1. Einleitung

Largo

Flauto I  
Flauto II  
Oboe  
Clarinetto in Sib/ B  
Fagotto  
Corno I in Fa / F  
Corno II  
Tromba in Do / C  
Timpani in Do-Sol / c-G  
Violino I  
Violoncello  
Basso

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1 6

Aufführungsdauer / Duration: ca. 105 min.

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based on the edition by Wolfgang Gersthofer

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8

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

*fz* *p*

*f* *p* *p*

*f*

Solo

*fz*

*f*

*p*

*p*

*p* *fz* *p*

*p* *fz* *p*

7 5 4 3 8  
3 5 4 3 6  
b3

7 6 7 5  
3



A

15

Musical score system 1, measures 15-19. It features a treble and bass clef. Dynamics include piano (p), forte (f), and fortissimo (ff). The music consists of melodic lines with some arpeggiated textures.

Musical score system 2, measures 20-24. It features a treble and bass clef. Dynamics include forte (f) and piano (p). The music continues with melodic and harmonic development.

Musical score system 3, measures 25-30. It features a treble and bass clef. Dynamics include forte (f), piano (p), and pianissimo (pp). A 'tasto solo' instruction is present. A diagram of a hand position is shown in the bottom right corner of the system.

7 6 6 6  
4  
b

pp  
tasto solo

f b5 3 p f b7 b6 b4

Musical score system 1, measures 23-27. It features five staves. The first two staves are treble clef, the third is bass clef, and the last two are bass clef. Dynamics include *ff* and *fz*. A large watermark 'PROBE PARTI' is overlaid diagonally across the page.

Musical score system 2, measures 28-32. It features three staves. The first two are treble clef, and the third is bass clef. Dynamics include *f*. A large watermark 'PROBE PARTI' is overlaid diagonally across the page.

Musical score system 3, measures 33-37. It features five staves. The first two are treble clef, and the last three are bass clef. Dynamics include *f*, *ff*, and *p*. A large watermark 'PROBE PARTI' is overlaid diagonally across the page.

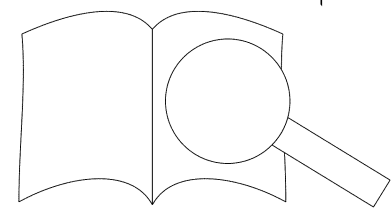
28

Musical score system 1, measures 28-30. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment. A sixteenth-note arpeggiated pattern is marked with a '6' in the fourth measure.

Musical score system 2, measures 31-33. The piano continues with melodic and harmonic development. The left hand has a more active role with some sixteenth-note patterns.

Musical score system 3, measures 34-39. This system includes a variety of rhythmic patterns and dynamics, including accents and slurs. The piano concludes with a final chord marked with a forte (*f*) dynamic.

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Solo

*p*

Solo

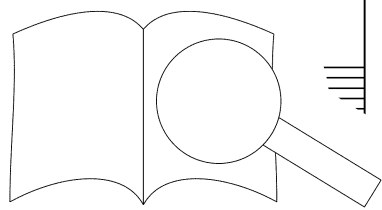
Solo

*p*

*simile*

tasto solo

$\frac{4}{4}$



36

*p*

3

*p*

*p*

*p*

*p*

*p*

*p cresc.*

*p*

*cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

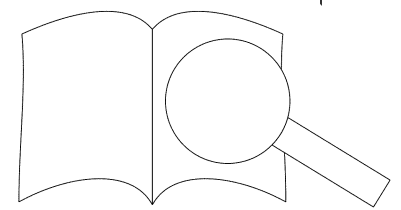
*p*

*cresc.*

cresc.  
6  
4

4 4

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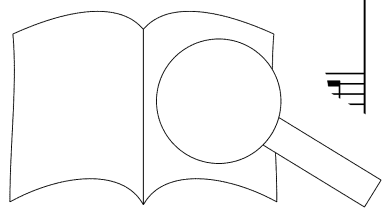


B

40

The musical score consists of five systems of staves. The first system has five staves (treble and bass clefs). The second system has three staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. The score includes various musical notations such as dynamics (f, p, ff), articulation (accents), and fingerings (6, 3). A large watermark 'PROBE' is overlaid diagonally across the page.

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45

3 3 3 3

*f*

*f*

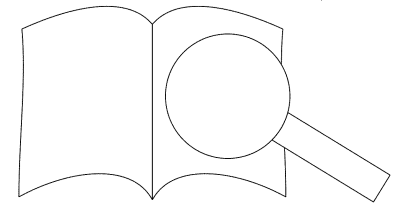
*ff*

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

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

6 4 2 | 7 4 | b7 5 4 | 6 5 6 4 |

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Solo

Musical score system 1, measures 1-4. It features a piano introduction with dynamics *pp* and *p*. A solo section begins in measure 5 with a *pp* dynamic. The system includes five staves: two grand staff systems (treble and bass clef) and a single bass clef staff.

Musical score system 2, measures 5-8. This system contains empty musical staves, indicating a section where the music is not present or is a placeholder.

Musical score system 3, measures 9-12. It continues the musical piece with dynamics *pp* and *tasto solo*. The system includes five staves: two grand staff systems and a single bass clef staff.

*pp*

*pp*  
tasto solo

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Recitativo

59

Raphael

Im An - fa

und Er - de;

und die Er - de war oh - ne

I

ed the heaven and the earth;

and the earth was with-out

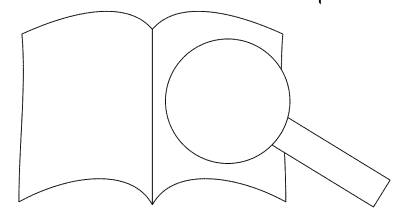
Soprano

Bass

7

p 5 6 - 6

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Musical score system 1, measures 68-74. Treble and bass staves contain rests.

Musical score system 2, measures 75-81. Treble and bass staves contain rests.

Musical score system 3, measures 82-88. Treble and bass staves contain piano accompaniment. Dynamics include *pp*.

Form und le

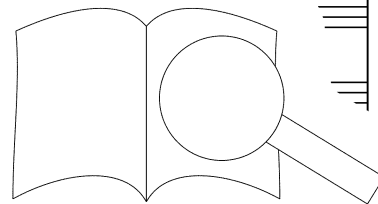
nd Fins-ter-nis war auf der Flä-che der Tie-fe.

form

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

sotto voce

Und der  
And the



1 1

b7

7

*pp*

Und der G und der Flä - che der Was - ser; und Gott sprach:  
 And the the on the face of the wa - ters; and God said:

Geist Got Flä - - che der Was - ser; und Gott sprach:  
 Spir - it on the face of the wa - ters; and God said:

- tes schweb-te auf der Flä - che der Was - ser; und Gott sprach:  
 of God moved 'pon the face of the wa - ters; and God said:

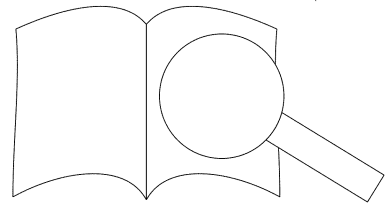
Geist Got - tes schweb-te auf der Flä - che der Was - ser;  
 Spir - it of God moved 'pon the face of the wa - ters;

und der Geist Got - tes schweb-te auf der Flä - che der Was - ser;  
 and the Spir - it of God moved 'pon the face of the wa - ters;

6 5 k6 - b

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ff

ff

ff

ff

ff

ff

ff

ff

ff

pizz. arco senza sordino

ff

pizz. arco senza so

pizz. arc

Es wer-de  
Let there '

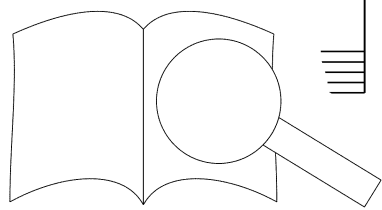
ard Licht.  
e was Light.

und es ward Licht.  
and there was Light.

e Licht,  
e be Light,

Es wer-de Licht,  
Let there be Light,

und es ward Licht.  
and there was Light.



senza sordino

arco Vc

Basso ff

senza sordino

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Recitativo

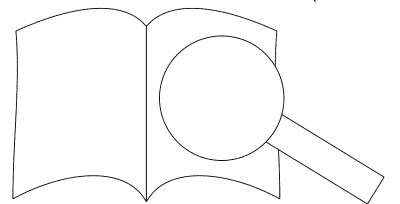
Das Licht, dass es gut war; und Gott schied das Licht von der Finsternis

God saw the Light, that it was good; and God divided the Light from the darkness

allegretto

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2. Aria

Andante

Flauto I, II

Oboe

Clarinetto  
in La / A

Fagotto

Corno I, II  
in Fa / F

Tromba  
in Do / C

Violino

Viola

Uriel

Soprano

A'

SSO

Bassi

mezza voce  
5 8  
3 - 4 3

unisono

fz  
7  
#

Musical score for the first system, measures 7-13. The score includes parts for strings, woodwinds (Cor), and piano (Vc). Dynamic markings include *p*, *f*, and *ff*. The key signature has two sharps (F# and C#).

Fingerings for the piano part (measures 7-13):  
 Measure 7: 6, 4, 2  
 Measure 8: 5, 3, 6  
 Measure 9: 5, 3, 6  
 Measure 10: 6  
 Measure 11: 5, 3, 6  
 Measure 12: 5, 3, 6  
 Measure 13: 6

Musical score for the second system, measures 14-20. This system includes vocal lines for Soprano and Basses (Bassi) and piano accompaniment. The lyrics are:

Nun schwanden vor dem hei - -  
 Now vanished before the ho - -

The vocal parts feature dynamic markings of *p* and *f*. The piano accompaniment continues with complex rhythmic patterns.

Bass line for the second system, measures 14-20. The lyrics are:

Nun schwanden vor dem hei - -  
 Now vanished before the ho - -

Fingerings for the Basses (measures 14-20):  
 Measure 14: 6  
 Measure 15: *p* 5 6, *f* 6 5  
 Measure 16: 3 - 4, 3  
 Measure 17: *p* 5, 6, 8, 4, 3  
 Measure 18: 1, 1

des schwar-zen Dun-kels gräu-li-che Schat-ten.  
 the gloom - y, dis - mal shades of dark.

sch. an or dem hei - - li-gen  
 ore the ho - - ly

strah-le beams  
 Bassi

des schwar-zen Dun-kels gräu - li-che Schat - ten,  
 the gloom - y, dis - mal shades of dark;

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32

I solo

*p*

*f*

*p*

*f*

*p*

*f*

*p*

stand, der ers - te Tag ent - stand. .ng weicht, und  
 pears, the first of days ap - pears. der yields to

Vc

Basso

5 *f* 3 *p* 6 5

38

*tr*

- nung, und Ord - nung keimt em - por. Ver - wir - rung weicht,  
 - der, to or - der fair the place. Dis - or - der yields,

Bassi

7 5 6 6

44

Fl

Ob

Clt

Fg

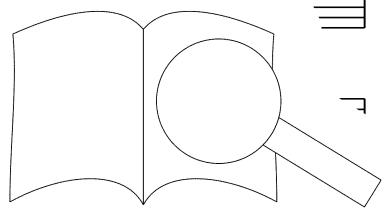
Ord - nung keimt em - por, und Ord - por.  
 or - der fair the place, to or .er place.

6 4 # 5 6 # 1 1 1

50

gro moderato

Er -  
 Af -



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geis - ter Schar in down de - fen hi -  
 black in throngs; down of a -

*p* *f* *p*

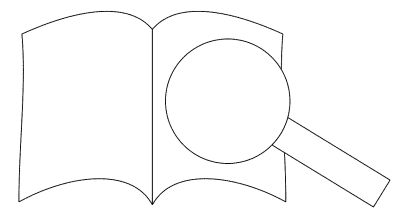
10  $\frac{4}{4}$   $\frac{6}{4}$   $\flat$  1.  $\flat$  6

zur e - wi - gen Nacht,  
 to end - - less night,

*p*

$\frac{4}{4}$   $\flat$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  Vc Basso

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66

a 2

*f*

*f*

*f*

*f*

*f*

*f*

Ab - grunds Tie - fen hi - nab, gen Nacht,  
sink in the deep of a - byss less night,  
Bassi zur e - - wi - gen Nach

*fp*

*f*

6  
5

72

*f*

*f*

*f*

*f*

*f*

*f*

zur e - - wi - gen Nach  
to end - - wi - less nigh

*fp*

*f*

*fp*

*f*

*fp*

*f*

A

76

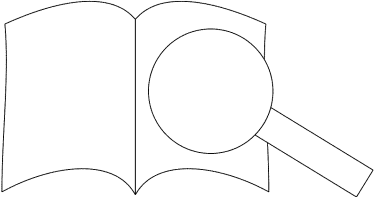
Fl I  
Fl II  
Ob  
Clt  
Fg  
Cor I  
Cor II  
Tr

end

Coro

Ver - zweif - lung, Wut \_\_\_\_\_ und Schre - cken  
 De - spair - ing, curs \_\_\_\_\_

Ver - zweif - lung, Wut \_\_\_\_\_ und Schre - cken be - glei -  
 De - spair - ing, curs - - - ing rage at - tends



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81

und Schre-cken be - glei - ten ih - ren Sturz, be - glei - ten ih -  
 - ing rage at - tends their rap - id fall, at - tends their rap -

re-cken, Wut und Schre-cken be - glei - ten ih - ren Sturz, be -  
 rage, curs - - ing rage at - tends their rap - id fall, at -

- ren Sturz, be - glei - ten ih - ren Sturz, Ver-zweif-lung, Wut und Schre-cken be - glei - ten  
 rap - id - fall, at - tends their rap - id fall, de - spair - ing, curs - ing rage at - tends their

ren Sturz, Ver - zweif - lung, Wut ———— ur  
 rap - id fall, de - spair - ing, curs - - ir

Vc

Musical score system 1, measures 87-92. It consists of five staves: two treble clefs and three bass clefs. The key signature has three sharps (F#, C#, G#). The music features various rhythmic patterns and melodic lines.

Musical score system 2, measures 93-98. It consists of three staves: two treble clefs and one bass clef. The music continues with similar rhythmic and melodic motifs.

Musical score system 3, measures 99-104. It consists of three staves: two treble clefs and one bass clef. This system includes more complex rhythmic patterns and melodic development.

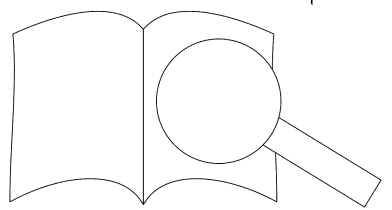
Musical score system 4, measures 105-110. It consists of three staves: two treble clefs and one bass clef. This system contains the first line of lyrics.

- - r  
 Ver - zweif - lung, Wut und Schre - cken be -  
 De - spair - ing, rage, de - spair - ing at -

Ver - zweif - lung, Wut und Schre - cken be - glei - ten, be -  
 De - spair - ing, curs - ing rage at - tends, at -

Ver - zweif - lung, Wut und Schre - cken be -  
 De - spair - ing, curs

- ren Sturz.  
 - id fall.  
 Ver - zweif - lung, Wut und Sch  
 De - spair - ing, curs - ing rc



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93

B

Solo

*p*

Solo

*p*

*p*

*p*

sotto voce

glei - ten  
tends th

Und ei - ne neu - e Welt, und ei - ne neu - e  
A new cre - at - ed world, a new cre - at - ed

sotto voce

Und ei - ne neu - e Welt, und ei - ne neu - e  
A new cre - at - ed world, a new cre - at - ed

sotto voce

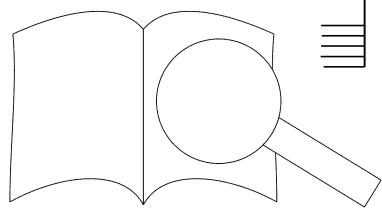
sturz.  
fall.

Und ei - ne neu - e Welt, und ei - ne neu - e  
A new cre - at - ed world, a new cre - at - ed

sotto voce

- - ren Sturz.  
- - id - fall.

Und ei - ne neu - e Wel  
A new cre - at - ed worl



#

6

#

*p*

#

6

5



100

Welt world *s* auf Got - tes Wort. Und ei - ne neu - e  
 at - God's com - mand. A new cre - at - ed

pringt *s* up auf Got - tes Wort. Und ei - ne neu - e  
 at God's com - mand. A new cre - at - ed

ent - springt auf Got - tes Wort. Und ei - ne neu - e  
 springs up at God's com - mand. A

ent - springt, ent - springt auf Got - tes Wort.  
 springs up, springs up at God's com - mand.

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

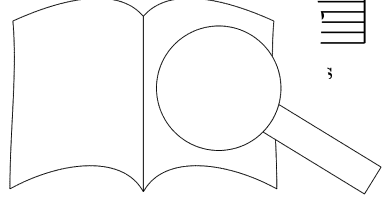
Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line with lyrics and piano accompaniment.

Welt, world, Welt ent - springt, ent - springt auf Got - tes  
 world springs up, springs up at - God's com -  
 neu - e Welt ent - springt, ent - springt auf Got - tes  
 - at - ed world springs up, springs up at God's com -  
 ei - ne neu - e Welt ent - springt, ent - springt auf Got - tes  
 a new cre - at - ed world springs up, springs up am -  
 und ei - ne neu - e Welt ent - springt, ent - springt  
 a new cre - at - ed world springs up, springs up

Musical score for the fifth system, including piano accompaniment.

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pp

pp

pp

pp

pp

p

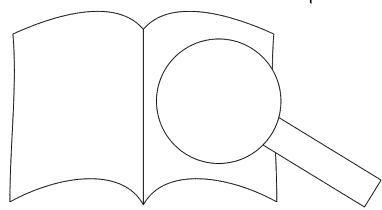
Uriel

Er - c - len - geis - ter Schar in des Ab - grunds Tie - fen hi -  
 Af - . . . - its - black in throngs; down they sink in the deep of a -

Wort.  
mand.

rit.  
and.

pp 5



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Musical score system 1 (measures 1-4). Includes piano (p) and forte (f) dynamics.

Musical score system 2 (measures 5-8). Includes piano (p) and forte (f) dynamics.

Musical score system 3 (measures 9-12). Includes piano (p) and forte (f) dynamics.

nab, zur  
byss to

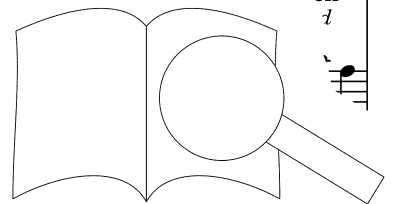
er - zweif - lung, Wut und Schre - cken be - glei - ten ih - ren  
De - spair - ing, curs - ing rage at - tends their rap - id

weif lung, Wut und Schre - cken be - glei - ten ih - ren  
pair - ing, rage, de - spair - ing at - tends their rap - id

Ver - zweif lung, Wut und Schre - cken, und Schre - cken be - glei - ten ih - ren  
De - spair - ing, curs - ing rage, de - spair - ing at - tends their rap - id

Ver - zweif - lung, Wut und Schre - cken  
De - spair - ing, curs - ing rage

Ver - zweif - lung, Wut und Schre - cken  
De - spair - ing, curs - ing rage



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Musical score for the first system, featuring piano (p) and Solo markings.

Musical score for the second system, featuring piano (p) markings.

Musical score for the third system, featuring piano (p) markings.

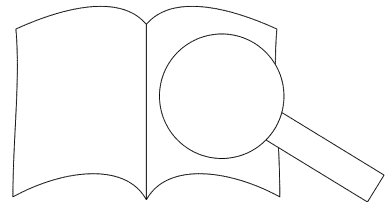
Sturz. fall. ei - ne neu - e Welt, und ei - ne neu - e  
 - new cre - at - ed world, a - new cre - at - ed

mezza voce  
 Sturz. fall. Und ei - ne neu - e Welt, und ei - ne neu - e  
 A new cre - at - ed world, a - new cre - at - ed

mezza voce  
 Und ei - ne neu - e Welt, und ei - ne neu - e  
 A new cre - at - ed world, a new cre - at - ed

ii. mezza voce  
 Und ei - ne neu - e Welt, ..  
 A - new cre - at - ed world,

mezza voce  
 Und ei - ne neu - e Welt,  
 A new cre - at - ed world,



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Musical score system 1, measures 1-5. Treble and bass staves with piano accompaniment.

Musical score system 2, measures 6-10. Treble and bass staves with piano accompaniment.

Musical score system 3, measures 11-15. Treble and bass staves with piano accompaniment.

Welt world ent spr' auf Got - tes Wort. Und  
at God's com - mand. A -

Welt world - springt auf Got - tes Wort. Und  
ngs up at God's com - mand. A

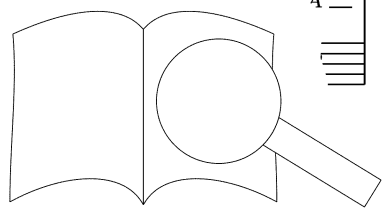
ent - springt auf Got - tes Wort. Und  
springs up at God's com - mand. A

ent - springt, ent - springt auf Got - tes Wort. Und  
springs up, springs up at God's com - mand. A

ent - springt, ent - springt auf Got - tes Wort.  
springs up, springs up at God's com - mand.

5 6 3

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Piano accompaniment for the first system, measures 137-141. The music is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in measure 141.

Piano accompaniment for the second system, measures 142-146. The music continues with the same melodic and harmonic structure as the first system.

Piano accompaniment for the third system, measures 147-151. The music continues with the same melodic and harmonic structure as the first system.

ei - ne neu - e                      - e      Welt                      ent - springt,                      ent - springt                      auf  
 new cre - at - ed                      - ed      world                      springs up,                      springs up                      at

ei - ne                      ei - ne neu - e      Welt                      ent - springt,                      ent - springt                      auf  
 new cre                      - new cre - at - ed      world                      springs up,                      springs up                      at

und ei - ne neu - e      Welt                      ent - springt,                      ent - springt                      auf  
 a new cre - at - ed      world                      springs up,                      springs up                      at

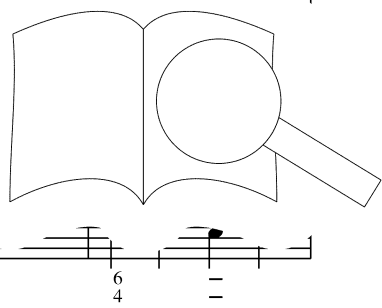
u                      Welt,                      und ei - ne neu - e      Welt                      ent - springt,                      auf  
                     world,                      a new cre - at - ed      world                      springs up,                      at

neu - e      Welt,                      und ei - ne neu - e      Welt                      ent - springt,  
 - at - ed      world,                      a new cre - at - ed      world                      springs up,

Piano accompaniment for the fourth system, measures 152-156. The music concludes with a final chord in measure 156. Fingerings are indicated by numbers 5, 5, 5, 6, 6, 4, and -.

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Got - tes Wr  
God's com -

Wort, ent-springt auf Got - tes Wort.  
com - mand, springs up at God's com - mand.

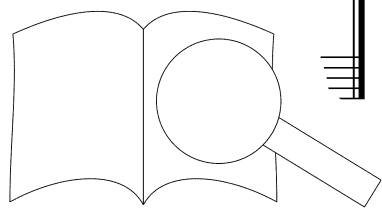
Got  
God's

Got - tes Wort, ent-springt auf Got - tes Wort.  
com - mand, springs up at God's com - mand.

springt auf Got - tes Wort, ent-springt auf Got - tes Wort.  
gs up at God's com - mand, springs up at God's com - mand.

wort, ent-springt auf Got - tes Wort, ent-springt auf Got - tes Wort.  
n - mand, springs up at God's com - mand, springs up at God's com - ma'

tes Wort, ent-springt auf Got - tes Wort, ent-springt auf Got - tes W  
com - mand, springs up at God's com - mand, springs up at God's com - m



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### 3. Recitativo

Raphael

Und Gott mach-te das Fir-ma-ment und teil-te die Was-ser, die un-ter dem Fir-ma-ment

Bassi

And God made the fir-ma-ment, and di-vid-ed the wa-ters, which were un-der the fir-ma-

4

wa-ren, von den Ge-wäs-tern, die o-ber dem Fir-ma-ment wa-ren, und

ment, from the wa-ters, which were a-bove the fir-ma-ment,

7 **Allegro assai**

Fl I

Fl II

Ob

Clt in Sib/B

Fg

Timp in Do-Sol / c-G

VII

Vc

Basso  $\flat_4$

5 3

5 3

10

Musical score for measures 10-13. It features a piano accompaniment with a treble and bass clef. The treble clef part has a key signature of one sharp (F#) and a common time signature. The bass clef part has a key signature of one flat (Bb) and a common time signature. Dynamics include *f* and *ff*. The music consists of chords and moving lines in both hands.

Musical score for measures 14-17. It continues the piano accompaniment from the previous system. The notation includes chords and melodic fragments in both treble and bass clefs.

Da tob-ten brau-  
Out-ra-ger's n.

Bassi

Musical score for measures 18-21. This system includes a vocal line for Basses (Bassi) and a piano accompaniment. The vocal line has a key signature of one flat and a common time signature. The piano accompaniment has a key signature of one flat and a common time signature. Dynamics include *f*. Measure numbers 2, 5, and 4 are indicated below the piano part.

14

Musical score for measures 22-25. It features a piano accompaniment with a treble and bass clef. The treble clef part has a key signature of one sharp (F#) and a common time signature. The bass clef part has a key signature of one flat (Bb) and a common time signature. Dynamics include *f*. The music consists of chords and moving lines in both hands.

Musical score for measures 26-29. It continues the piano accompaniment from the previous system. The notation includes chords and melodic fragments in both treble and bass clefs. Measure numbers 2, 4, and 2 are indicated below the piano part.

17

wie Spreu vor dem Win-de, so flo-gen die Wol-ken.  
*as chaff by the winds are im-pel-led the clouds.*

Vc  
 Basso

21

A

Timp

cresc.

Bassi

Luft durch-schrit-ten feu-ri-ge Blit-ze,  
*by heav-en's fire the sky is en-flam-ed,*

*f* 4 7 8  
 2 3

Musical score for measures 25-28. The piano part features a dense texture of sixteenth notes in both hands, marked *ff*. The vocal line has long rests, with a solo section starting in measure 28 marked *p*.

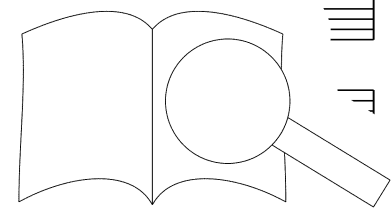
und schreck-lich roll-ten die Do-  
*and aw-ful roll-er' - in-a*

*ff*

Musical score for measures 29-32. The piano part continues with sixteenth-note patterns. The vocal line has a melodic line with some rests. The piano part has a *Bassi* section starting in measure 32.

Der Flut ent-stieg auf sein Ge-heiß  
*Now from the floods in steams as-cend*

Bassi



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34

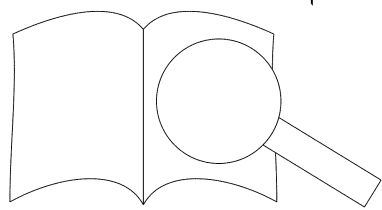
der all-ver-hee-ren-de  
the drea-ry waste-ful

*f* unisono

38

S hail, -er, d ti

*p* 6



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4. Chor

**Allegro**

I Flauto

II Flauto

Oboe Solo

Clarinetto in Sib/ B

Fagotto

I Corno in Fa/ F

II Corno in Fa/ F

Tromba in Do/ C

Timpani in Do-Sol/ c-G

I Violino

II Violino

Viola

Gabriel

re

Bassi

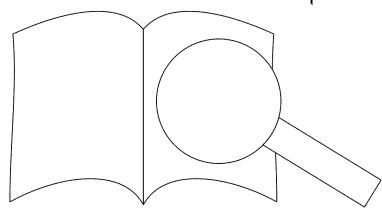
Mit Stau - nen, mit  
The mar - v'lous, the

4 6 6  
2



6

Stau-nen si mar-v'lous u  
 der Him-mels-bür-ger fro - - he Schar, und  
 the glo - - rious hier-ar - chy of heav'n, and



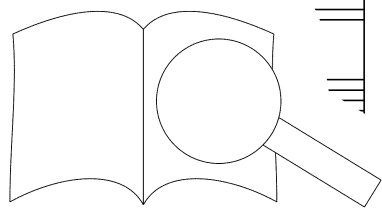
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*laut er-  
to th'*

*des Schöp-fers Lob,  
the praise of God,*

*des Schöp-fers Lob,  
the praise of God,*

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*f* 6 6 5



das Lob des zwei  
and of the sec

1 Tags.  
ond day.

Und laut er-tönt aus ih-ren Keh-len  
And to th'e-the-real vaults re - sound

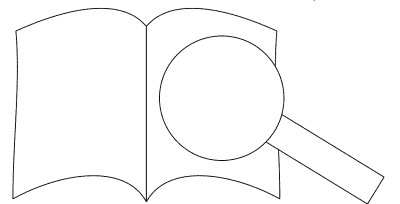
Und laut er-tönt aus ih-ren Keh-len  
And to th'e-the-real vaults re - sound

Und laut er-tönt aus ih-ren Keh-len  
And to th'e-the-real vaults re - sound

Und laut er-tönt aus ih-r  
And to th'e-the-real vaults

Und laut er-tönt aus ih-  
And to th'e-the-real vaults

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Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment.

des Schöp-fers Lob, das Lob des zwei - ten Tags, das Lob des  
*the praise of God, and of the sec - ond day, and of the*

des Schöp-fers Lob, das Lob des zwei - ten Tags, das Lob des  
*the praise of God, and of the sec - ond day, and of the*

des Schöp-fers Lob, des Schöp-fers Lob, das Lob des zwei - ten Tags, des  
*the praise of God, the praise of God, and of the sec - ond day, the*

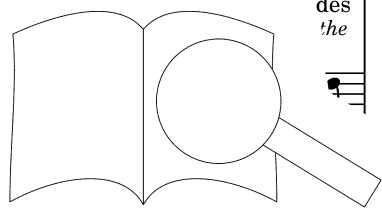
des Schöp-fers Lob, des Schöp-fers Lob, des  
*the praise of God, the praise of God, the*

des Schöp-fers Lob, des Schöp-fers Lob, des  
*the praise of God, the praise of God, the*

Piano accompaniment for the final system.

7 2 6 5  
5

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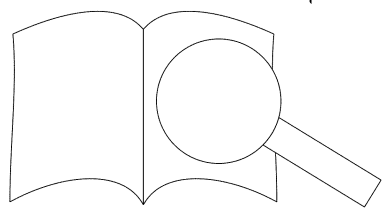


zwei - ten Tags  
sec - ond day.

Stau-nen sieht das Wun-der-werk der Him-mels-bür - ger fro - he Schar,  
the mar-v'lous work be-holds a-maz'd the glo - rious hier - ar - chy of heav'n,

zwei - te s.  
sec

ten Tags.  
- ond day.



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A

und  
and fr.

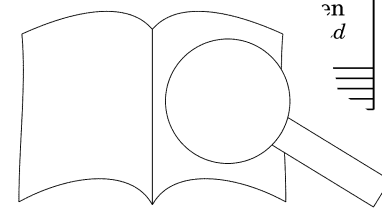
er - tönt des Schöp - fers Lob, das Lob des zwei - ten  
re-sound the praise of God, and of the sec - ond

er - tönt des Schöp-fers Lob, das Lob des zwei - ten Tags, das Lob des zwei - ten  
and from th'e - the - real vaults re-sound the praise of God, and of the sec - ond

nd laut er - tönt des Schöp-fers Lob, das Lob des zwei - ten Tags, das Lob des zwei - ten  
And from, and from th'e - the - real vaults re-sound the praise of God, and of the sec - ond

Und laut er - tönt des Schöp-fers Lob, das Lob des zwei - ten  
And from, and from th'e - the - real vaults re-sound the praise of of

Und laut er - tönt des Schöp-fers Lob, das Lob des zwei - ten  
And from, and from th'e - the - real vaults re-sound the praise of



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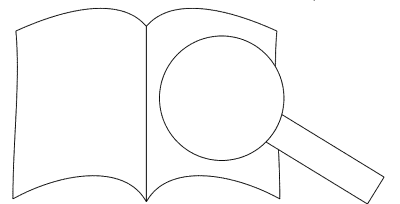
Solo

Tags.  
day.

Mit Stau - - - - - nen sieht das Wun-der-werk  
The mar - - - - - v'lous work be-holds a - maz'd

Tar

ss.  
v.



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34

B

der H:  
the g:

char,  
- heav'n,

und laut er-tönt aus ih-ren Keh-len  
and to th'e-the-real vaults re-sound

Und laut er-tönt aus ih-ren Keh-len,  
And to th'e-the-real vaults re-sound,

und  
and

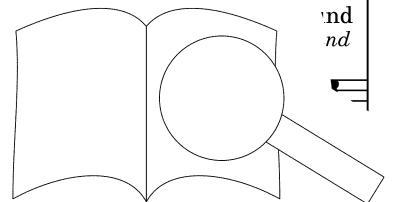
Und laut er-tönt aus ih-ren Keh-len,  
And to th'e-the-real vaults re-sound,

und  
and

Und laut er-tönt aus ih-ren Keh-ler  
And to th'e-the-real vaults re-sound,

und  
nd

Und laut er-tönt aus ih-ren Keh-ler  
And to th'e-the-real vaults re-sound,



6 6

f 6 5 6 5

f

Solo

des Schöp-fers Lob,  
the praise of God,      das Lob des zwei - ten  
and of the sec - ond

des Schöp-fers Lob,  
the praise of God,      des Schöp-fers Lob, das Lob des zwei - ten  
the praise of God, and of the sec - ond

des Schöp-fers Lob,  
the praise of God,      des Schöp-fers Lob,      das Lob des  
the praise of God,      and of the

des Schöp-fers Lob,  
the praise of God,      des Schöp-fers I  
the praise of C

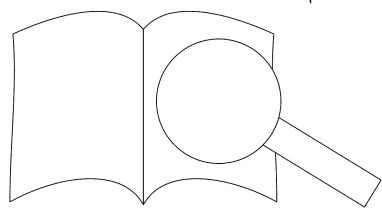
des Schöp-fers Lob,  
the praise of God,      des Schöp-fers I  
the praise of C

laut er - tö  
to the

er the  
the sound

at das Lob,  
vaults re - sound

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Tags.  
day.

er-tönt des Schöp - fers  
re-sound the praise of

Tags, dr  
day, c

Und laut, und laut er-tönt des Schöp-fers Lob, das Lob des zwei - ten  
And to the vaults, and to th'e - the - real vaults re-sound the praise of

Tags. Und laut, und laut er-tönt des Schöp-fers Lob, das Lob des zwei - ten  
day. And to the vaults, and to th'e - the - real vaults re-sound the praise of

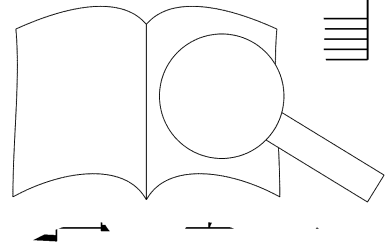
wei - ten Tags. Und laut, und laut er-tönt des Schöp-fers Lob, das Lob des zwei - ten  
sec - ond day. And to the vaults, and to th'e - the - real vaults re-sound the praise of

Tags, des zwei - ten Tags. Und laut, und laut er-tönt des Schöp-fer  
and day, the sec - ond day. And to the vaults, and to th'e - the - rea

2 6 6 5 6 5 6 5 6 5 6 5 6 5 3 6 3

\* Kleinstichnoten T. 44f. (alternative Koloratur) gelten für deutsche und englische Version.  
Small print in mm. 44f. (alternative coloratura) is valid for the German and English version.

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Lob, das Lob des zwei  
God, and of the sec

Tags, das I  
God

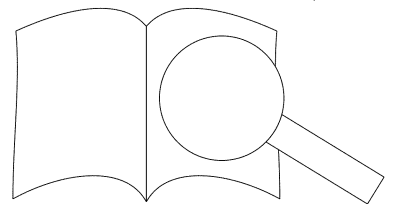
en Tags.  
and day.

s, de  
nd, o

ei - ten Tags.  
sec - ond day.

Lob des zwei - ten Tags.  
and of the sec - ond day.

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## 5. Recitativo

Raphael

Und Gott sprach: Es samm - le sich das Was-ser un - ter dem Him - mel zu - sam - men an

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

Bassi

4

ei - nem Platz, und es er - schei - ne das trock - ne Land; und es ward so. Und

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

8

Land: Er - de, und die Samm - lung der Was-ser nann - te er Meer; und

land: earth, and the gath - er - ing of wa - ters call - ed he sea

Und

was

good.

## 6. Aria

**Allegro assai**

Flauto I, II

Oboe

Clarinetto  
in Si $\flat$ /B

Fagotto

Corno I, II  
in Fa / F

Violoncello

Basso

*f* *f* *p*

4

*f* #7 2 *p*

8

*f* 6 4 #7 2 8 3 # 6 4

12

A

Musical score for measures 12-14. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat).

Raphael

Rol - - - sci. men - den  
 Roll - - - for ing

Musical score for measures 15-17. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat).

15

Fl

Ob

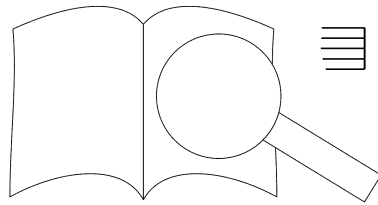
Cl

Fg

Musical score for measures 15-17, including woodwind parts (Flute, Oboe, Clarinet, Bassoon) and piano accompaniment. The key signature has one flat (B-flat).

Musical score for measures 18-20. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat).

len be - wegt sich un - ge - stüm das  
 lows up - lift ed roars the bois - trous



#7

6

#

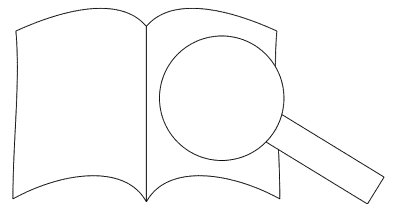
Rol - lend in schäu - men - den Wel - len be - wegt sich,  
 Roll - ing in foam - ing bil - lows up - lift - ed,

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

we. lift ed

- stüm das Meer, be - wegt sich un - ge - stüm das Meer.  
 the bois - t'rous sea, up - lift - ed roars the bois-t'rous sea.

*f* *f* *f*

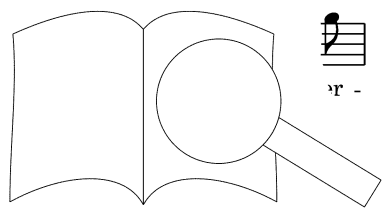


27 *a 2*

Hü - gel und Fel - sen er-schei-nen; der Ber  
 Moun-tains and rocks now e-merge their top  
 'tei jr,  
 cend,

33

der Ber - ge Gip - fel steigt em - por.  
 their tops in - to the clouds as - cend.



37 a 2 II

schei - nen; der Ber - ge Gip - fel steigt em - por ge - A steigt em -  
merge their tops in - to the clouds as - cend the clouds as -

b7 6 4 - 7 6 5 - 5 4 3

42

Ber - ge Gip - fel steigt em - por.  
- to the clouds their tops as - cend.

b6 1 1 3 f

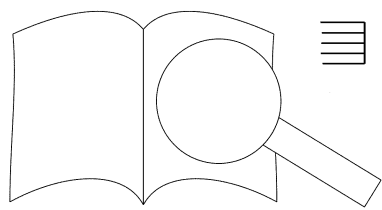
Musical score for measures 47-52. It includes vocal staves and piano accompaniment. Dynamics include *p* and *Solo*.

Musical score for measures 53-58. It includes vocal staves and piano accompaniment. Dynamics include *p*. The lyrics are: *ro he, ge - dehnt, durch-*  
*out - stretch - ing*

Musical score for measures 59-64. It includes vocal staves and piano accompaniment.

Musical score for measures 65-70. It includes vocal staves and piano accompaniment.

der brei - te Strom in man - cher Krüm-me. I  
 in ser - pent er - ror riv - ers flow. T



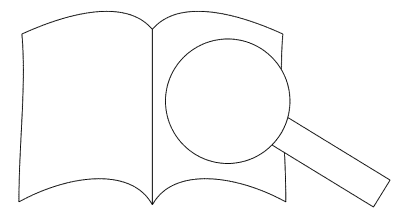
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dehnt, durch-läuft der brei-te Strom  
 stretch - ing wide, out-stretch - ing wide or, durch-in

der brei-te  
 pent er-ror riv-ers

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68

a 2

in man-cher Krüm - - - - - riv - ers flow. - - - - - me.

Bassi

7 5 # #

73

D

Cor I/II

3 3 3 3

*p* *p*

Lei - - - se rau - - - schend  
Soft - - - ly purl - - - ing  
pizz.

*Solo*  
*p*

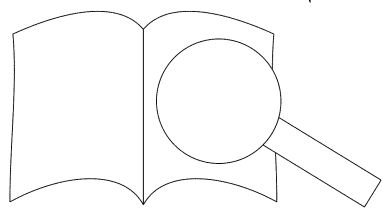
*simile*

fort on im thro' stil - len Tal vales dr le ure.

*I solo*  
*p*

Lei - - - se rau - schend glei -  
Soft - - - ly purl - ing glides

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88

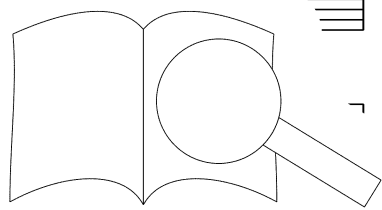
E

im stil - - len Tal der  
 thro' si - - lent vales the  
 coll'arco

7 *pp* 6 6 6 6 6  
 5 4

95

Lei - - se - - rau - - schend glei - - - tet fort  
 Soft - - ly - - purl - - ing - - glides on  
 pizz.



6

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Solo  
p

Tal vales der hel - - le Bach. the the lim - - pid brook.

6  
5

p

se rau - schend glei - - tet fort  
ly purl - ing glides on

7 6 7 6 7  
4 4 4 4

stil - - - len Tal der hel - le Br im  
 si - - - lent vales the lim - pid br thro'

*pp* *pizz.*  
*pp* *coll'arco* *pizz.*

6 6 6 6  
 5 4

stil - - - len Tal der hel - - le Bach.  
 si - - - lent vales the lim - - pid brook.

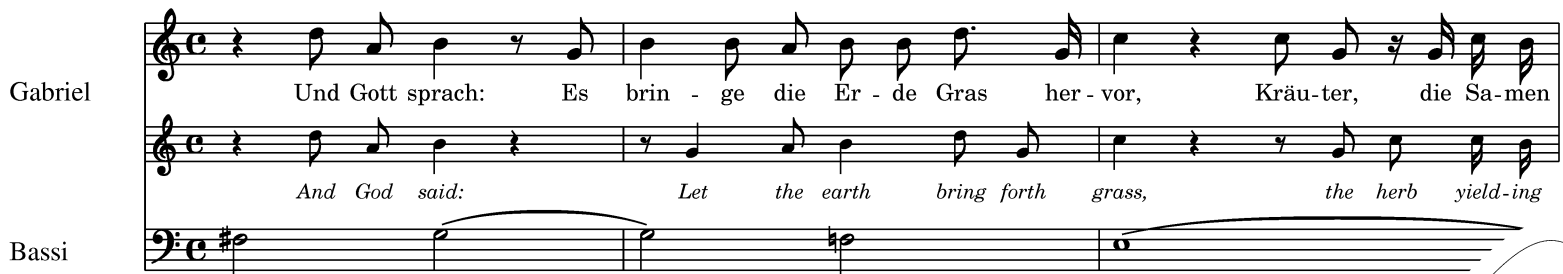
## 7. Recitativo

Gabriel

Und Gott sprach: Es bringe die Erde Gras hervor, Kräuter, die Samen

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

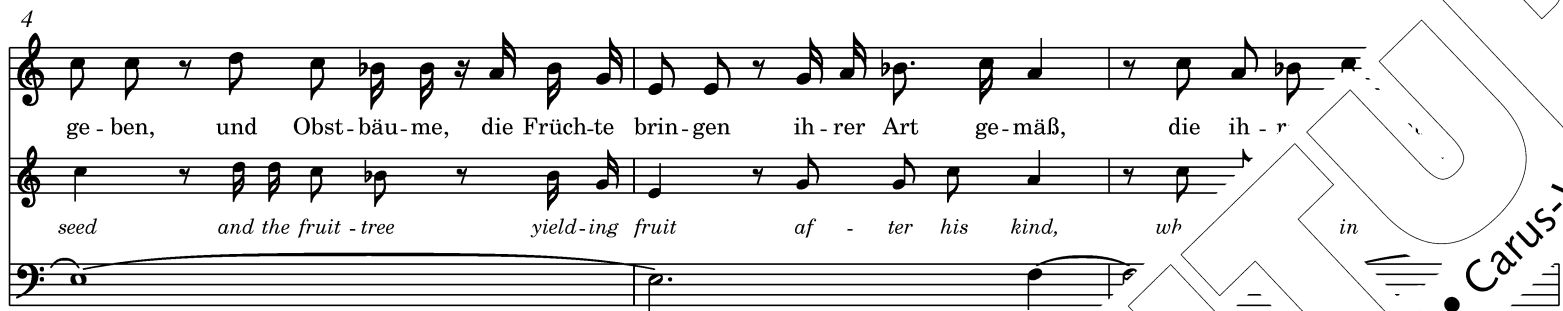
Bassi



4

geben, und Obst-bäume, die Früchte bringen ihrer Art gemäß, die ihrer

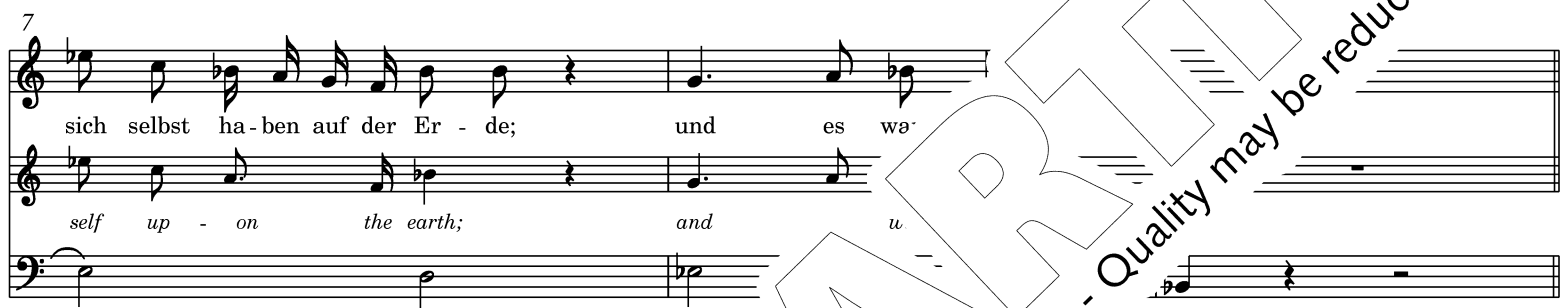
seed and the fruit-tree yielding fruit after his kind, which in



7

sich selbst haben auf der Erde; und es warte

self up-on the earth; and u-



## 8. Aria

Andante

Flauto I, II

Oboe

Clarinetto in Si<sup>b</sup>/B

Fagotto

Corno I, II in Fa/F

Vi.

Gabriel

Bassi



5

beut die Flur das fri - sche Grün dem Au - ge zur  
 ver - dure clad the fields ap - pear de - light - ful + - is.

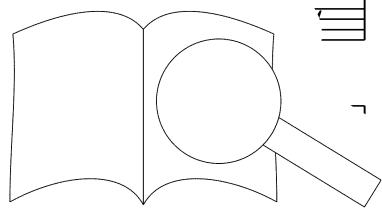
den an - muts -  
 by flow - ers

6 10 5 6 2 6

10

vol - len Blick er - höht der Blu - men sanf - ter Schmuck, er  
 sweet and gay en - hanc - ed is the charm - ing sight, en

10 5 2 6 2 6 2 6 f



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15

A

I solo

Musical score for measures 15-19. It features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *ff* and *p*. The lyrics are:

Blu - men sanf - ter Schmuck.  
 is \_ the charm - ing sight.

er düf - ten Kräu - ter  
 ere vent \_ their fumes the

Fingerings: 6 4, 5 3, 7 2

20

Musical score for measures 20-24. It features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *ff* and *p*. The lyrics are:

sam aus; hier sprosst den Wun - den Heil, \_ hier sprosst \_ den  
 - grant herbs; here shoots the heal - ing plant, \_ here shoots \_ the

Fingerings: 8 3, 4 6 6 6, 6 7 5 3

hier sprosst den Wun - den Heil, den Wun - den Heil.  
 here shoots the heal - ing plant, the heal - ing plant.

a 2

34

Hier sprosst den Wun - den Heil. Die  
 Here shoots the heal - ing plant. By

6 4 *f* *p* *b* 4 7 5

B

39

ei - ge krümmt der gold - nen Fruch - te Last;  
 load of fruits th'ex - pand - ed boughs are press'd;

*b* 6 4 *f* *b* 6 5 *b* 6 5 *f* *b* 6 5

43

*p*

Solo

*p*

*p* *f* *f#* *p* *f#* *p* *f#* *p*

wölbt der Hain zum küh - len Schir - me sich; d' ein dich - ter  
 shad - y vaults are bent the tuft - y groves; tain's he with clos - ed

*p* 5 b 6 b5 6 4 5 3 46 6 6

48

*p*

Solo *tr*

Solo *tr*

*p* *f* *f#* *p* *f* *f#* *p* *f* *f#* *p* *f* *f#* *p*

più *f*

vald, be - krönt ein dich - ter Wald.  
 wood, is crown'd with clos - ed wood.

*p* *f* *f#* *p* *f* *f#* *p* *f* *f#* *p* *f* *f#* *p*

46 - f 4 b7 - - p

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Nun beut die Flur das fri - sche Grün dem Au -  
 With ver - dure clad the fields ap - pear de - light -

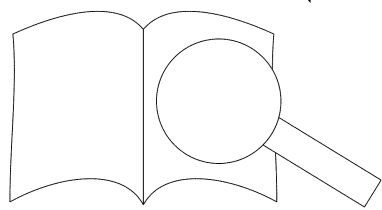
10 6 10 5 5 3 4 - 6 2 - 4

Musical notation for the fourth system, including vocal line and piano accompaniment.

Musical notation for the fifth system, including vocal line and piano accompaniment.

len Blick er - höht der Blu - men sanf - ter Schmuck, er - h  
 sweet and gay en - hanc - ed is the charm - ing sight, en - h

6 6 5 2 6 2 6 2 6 f



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64

a 2

Blu-men sanf - ter Schmuck.  
is - the charm - ing sight.

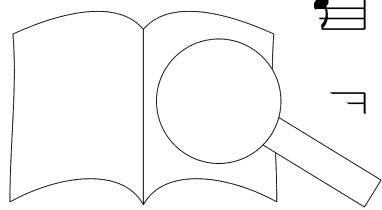
Kräu - ter Bal - sam aus; hier  
fumes the fra - grant herbs; here

6 4 3 7 2 8 3

70

sprosst den Wun - den Heil,  
shoots the heal - ing plant,

7 2 b7 - 5 3 6 5 6 6 6 4 4



I solo

Solo

Solo

sprosst den Wun - - den Heil.  
shoots the heal - - ing plant.

Hier düf - - Bal  
Here vent - -

hier sprosst den  
here shoots the

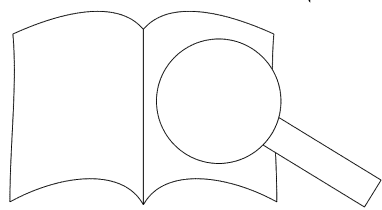
6 6 7  
4 5

7  
2

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- den Heil, - den Wun - den Heil, - den Wun - den H  
neal - ing plant, the heal - ing plant, the heal - ing pl

- 8 3 b7 9 8 6 3 6 6 4 5 3 6 b5 pp 1



85

a 2

sprosst den Wun'er  
shoots the hea'

9.

die himm-li-schen Heer-scha-ren ver-kün-dig-ten den drit-ten Tag, Gott pro-phet-isiert:

And the heav-en-ly host pro-claim-ed the third day,

Bassi



10. Chor

Vivace

Flauto I  
Flauto II  
Oboe  
Clarinetto in Sib/B  
Fagotto  
Corno in Fa/F  
Corno II  
Tromba in Do/C  
Timpani in Re-La/d-A  
Violino I  
Violino II  
Viola  
Soprano  
Alto  
Tenore  
Bassi

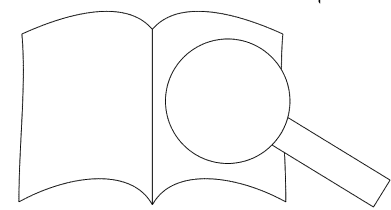
greift die Lei - er! Lasst eu - er Lob - ge - sang er - schal - len! Froh -  
*the lyre a - wake! 7 In shout and joy your voi - ces raise; 7 in*

en, er - greift die Lei - er! Lasst eu - er Lob - ge - sang er - schal - len! Froh -  
*the lyre a - wake! 7 In shout and joy your voi - ces raise; 7 in*

n die Sai - ten, er - greift die Lei - er! Lasst eu - er Lob - ge -  
*- wake the harp, the lyre a - wake! 7 In shout and joy your voi*

Stimmt an die Sai - ten, er - greift die Lei - er! Lasst eu - er Lob - ge -  
*A - wake the harp, the lyre a - wake! 7 In shout and joy your*

5 3 6 5 5 3 6 5 6



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5

lo - tri gen Gott! Froh-lo - cket dem Herrn, dem mäch - ti - gen  
 y Lord! In tri - - umph sing the might - y

mäch - ti - gen Gott! Froh-lo - cket dem Herrn, dem mäch - ti - gen  
 might - y Lord! In tri - - umph sing the might - y

ern, dem mäch - ti - gen Gott! Froh-lo - cket dem Herrn. mäch - ti - gen  
 sing the might - y Lord! In tri - - umph si

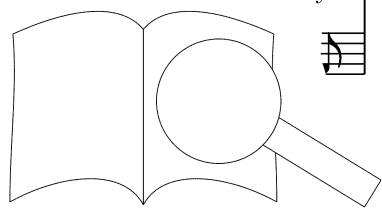
- cket dem Herrn, dem mäch - ti - gen Gott! Dem  
 - umph sing the might - y Lord! The

6 6 6 6 6 7 5 6 5 6 6 5 6 6

5 4 4 5 3 - 4 3 4 3 3 6 4 3 4

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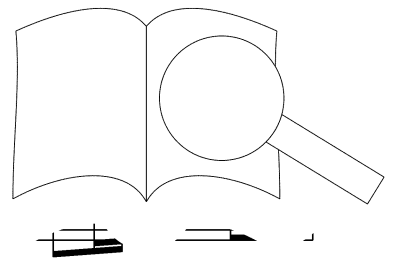
9 A

Gott!  
Lord!

ti - gen Gott!  
- y Lord!

Denn er hat Him - mel und E  
For he the heav - ens and e

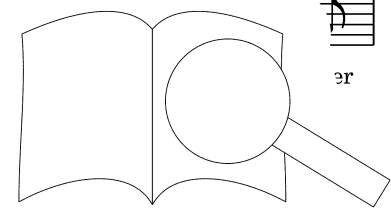
5 6 5 6 5 1 1 1  
3 4 3 4 3



Denn er hat Him - mel und Er - de be - klei - det in  
 For he the heav - ens and earth has cloth - ed in

- mel und Er - de be - klei - det in herr - li - cher Pracht, be - klei - det in herr - li - cher  
 - ens and earth has cloth - ed in sta - te - ly dress, has cloth - ed in sta - te - ly

cher Pracht, be - klei - det in herr - li - cher Pracht, be  
 te - ly dress, has cloth - ed in sta - te - ly dress, has



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Denn er hat  
For he

be - klei - det in herr - li - cher Pracht.  
has cloth - ed in sta - te - ly dress.

be - klei - det in herr - li - cher Pracht.  
cloth - ed in sta - te - ly dress.

Denn er hat Him - mel und  
For he the heav - ens and

er hat Him - mel und Er - de be - klei - det, denn er hat Him - mel und Er - de be -  
or he the heav - ens and earth has cloth - ed, for he the he

Denn er hat Him - mel und  
For he the heav - ens and

Vc Bassi

6 4 6 7 7 6 7 46 6 5 7 6

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

Denn For de be - klei - det in herr - li - cher Pracht. Denn er hat Him - mel und  
 For he the heav - ens and

... be - klei - det in herr - li - cher Pracht. Denn er hat Him - mel und  
 ed, has cloth - ed in sta - te - ly dress. For he the heav - ens and

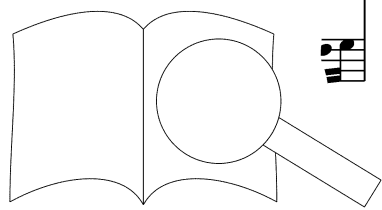
herr - li - cher Pracht, in herr - li - cher Pracht.  
 sta - te - ly dress, in sta - te - ly dress.

... li - cher Pracht. Denn er hat  
 sta - te - ly dress. For he the

Musical score for the fifth system, including vocal line and piano accompaniment.

# 5 3 3 6 5 4 7 7 9 8 7 6 7 6 6 5 4

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Er - de  
earth —

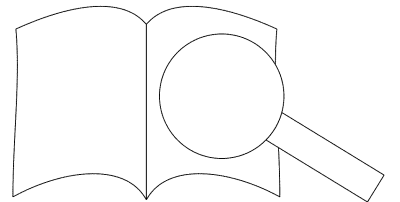
sta - - - - li-cher Pracht. Denn er hat Him - mel und  
sta - - - - te - ly dress. For he the heav - ens and

— det in herr - li-cher Pracht, in herr - li-cher Pracht. Denn er hat  
oth - ed in sta - te - ly dress, in sta - te - ly dress. For he the

— enn — er hat Him - mel und Er - de be - klei - det in herr - li-cher Pracht.  
For — he the heav - ens and earth — has cloth - ed in sta -

— et in herr - li-cher Pracht, be - klei - det in herr - - - li-cher Pracht.  
ed in sta - te - ly dress, has cloth - ed in sta - - - te - ly dress.

7 6 6 7 6 45 9 8 9 10 47 5 7 47 44 3 5 - 5 3



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First system of musical notation, including piano and violin parts. Dynamics include *fz* and *tr*.

Second system of musical notation, including piano and violin parts.

Third system of musical notation, including piano and violin parts.

Er - <sup>r</sup> earth  
 in sta - te - ly dress. Denn For —  
 mei - det in herr - li - cher Pracht. Denn er hat Him - mel und Er - de be -  
 cloth - ed in sta - te - ly dress. For he the heav - ens and earth - has  
 - - - - - li - cher Pracht. Denn er hat Him - mel und Er - de be -  
 - - - - - te - ly dress. For he the heav - ens and earth - has

Denn \_\_\_\_\_ er hat Him - mel un  
 For \_\_\_\_\_ he the heav - ens an

Bassi

Bassi line with fingerings and dynamics. Fingerings: 5 2, 6 4, 5 4, 5 3, 5 2, 6 2, 7 #, 6 4, #5 #3, 6 7, 6 6, 7 6, 6 6.



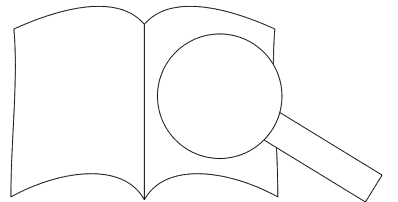
er hat  
he f

det in herr - li - cher Pracht.  
st - ed in sta - te - ly dress.

det in herr - li - cher Pracht.  
ed in sta - te - ly dress.

det in herr - li - cher Pracht.  
ed in sta -

li - cher, in herr - li - cher Pracht, in hei  
te - ly, in sta - te - ly dress, in sta



9 8 9 8 7 5 7 7  
4 3 6 #

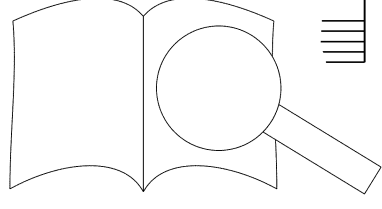
37 C

Denn er hat Him - mel und Er - de be - klei - det in herr - li - cher Pracht. Denn er hat Him - mel und  
 For he the heav - ens and earth has cloth - ed in sta - te - ly dress. For he the heav - ens and

- mel und Er - de be - klei - det in herr - li - cher Pracht, be - klei - det in  
 - ens and earth has cloth - ed in sta - te - ly dress, has cloth - ed in

er hat Him - mel und Er - de be - klei - det in  
 or he the heav - ens and earth has cloth - ed in

Denn er hat Him - mel und Er - de be - klei -  
 For he the heav - ens and earth has cloth -



Basso  
tasto solo

41

Er - de  
earth

cher Pracht.  
- ly dress.

Stimmt an,  
A - wake,

stimmt an die Sai - ten,  
a - wake the harp,

nerr - li - cher Pracht.  
sta - te - ly dress.

Stimmt an,  
A - wake,

stimmt an die Sai - ten,  
a - wake the harp,

at, in  
- ss, in

herr - li - cher Pracht.  
sta - te - ly dress.

Stimmt an,  
A - wake,

stimmt

li - cher Pracht.  
te - ly dress.

Stimmt an,  
A - wake,

Bassi

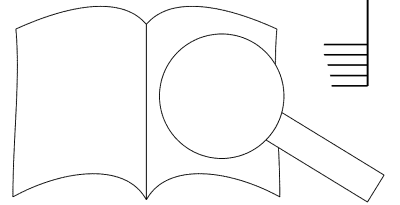
er-  
th

um Herrn, dem mäch-ti-gen Gott! Denn er hat Him - mel und  
umph sing the might - y Lord! For he the heav - ens and

ri - lo - cket dem Herrn, dem mäch - ti - gen Gott! Denn er hat Him - mel und  
In tri - umph sing the might - y Lord! For he the heav - ens and

er! Froh - lo - cket dem Herrn, dem mäch-ti-gen Gott! Denn er hat Him - mel und  
wake! In tri - umph sing the might - y Lord! For and

er-greift die Lei - er! Froh - lo - cket dem Herrn, dem mäch-ti-gen Gott! Denn  
the lyre a - wake! In tri - umph sing the might - y Lord! For



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Er - dr  
earth

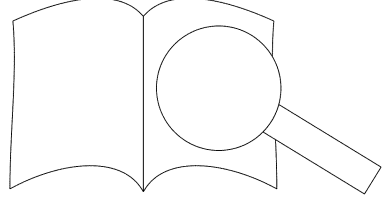
herr - li-cher Pracht, in herr -  
sta - te - ly dress, in

det in herr - li-cher Pracht, in herr -  
th - ed in sta - te - ly dress, in sta -

e be - klei - det in herr - li-cher Pracht, in herr -  
has cloth - ed in sta - te - ly dress, in sta -

5 6 5 6 6 5 5 8 5 6 5

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Musical score system 1, measures 1-4. Treble and bass staves with piano accompaniment.

Musical score system 2, measures 5-8. Treble and bass staves with piano accompaniment.

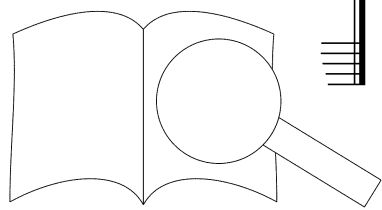
Musical score system 3, measures 9-12. Treble and bass staves with piano accompaniment.

Musical score system 4, measures 13-16. Treble and bass staves with vocal lines and lyrics.

Pracht, in herr - li - cher Pracht.  
 dress, in sta - te - ly dress.

li - cher Pracht, in herr - li - cher Pracht.  
 te - ly dress, in sta - te - ly dress.

li - cher Pracht, in herr - li - cher Pracht.  
 te - ly dress, in sta - te - ly dress.



5 6 3 5 6

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# 11. Recitativo

Uriel  
 Und Gott sprach: Es sei'n Lich-ter an der Fes-te des Him-mels, um den  
 And God said: Let there be lights in the fir-ma-ment of heaven to di-

4  
 Tag von der Nacht zu schei-den und Licht auf der Er-de zu ge-ben; und es sei'n die-se für 7  
 vide the day from the night and to give light up-on the earth; and let them be

8  
 Zei-ten und für Ta-ge und für Jah-re. Er mach-te die Ster-ne gleich-fa-  
 sea-sons and for days and for years. He made the stars

# 12. Recitativo

**Andante**

Flauto I, II  
 Oboe  
 Clarinetto in Sib / B  
 Fagotto  
 Corno I, II in Fa / F  
 Tromba in Do / C  
 Timpani Re-L?

Uriel  
 Bassi

Vc  
 Basso

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

4 3 9 8 5 # -

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8

a 2

15

riel

In vol-lem Glan-ze stei-get jetzt die Son-ne strah-lend auf;  
In splen-dor bright ☽ is ris-ing now the sun and darts his rays;

am-rous, joy-fu,



20

Bräu-ti - gam,  
hap-py spouse,

zu ren-nen sei - ne Bahn.  
to run his mea-sur'd course.

1 1

4

26

**Più adagio**  
*a tempo*

VII

pp

pp

pp

riel

mezza voce

Mit lei-sem Gang und sanf - tem Schim-mer schleic  
With soft - er beams and mild - er light steps on the sil

senza Cembalo

Allegro

34

stil - le - Nacht hin - durch. Den aus - ge - dehn - ten Him - me  
 si - - - - - lent night. The space im - mense of th'az -

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

col Cembalo 6

40

ziert oh - ne Zahl der hel und die Söh - ne Got - tes ver -  
 in - num - rous host of ra and the sons of God an -

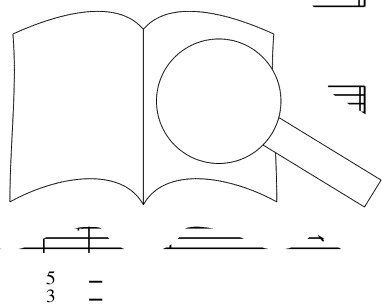
6

45

den vier - ten Tag mit himm - li - schem Ge - sang, sei - ne Macht aus  
 - - - - - the fourth day in song di - vine pro - claim - ing

2 46 5 3

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13. Chor

Allegro

Flauto

I

II

Oboe

Clarinetto  
in Sib / B

Fagotto

Corno  
in Fa / F

I

II

Tromba  
in Do / C

Timpani  
in Do-Sol / c-G

Violino

I

II

Viola

Soprano

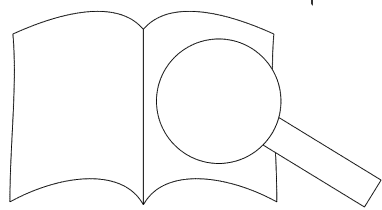
Alto

Tenore

Violoncello

Basso

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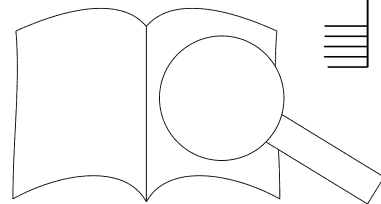


an-de Werk zeigt an das Fir-ma-ment.  
*of his works dis - plays the fir - ma - ment.*

sei-ner Hän-de Werk zeigt an das Fir-ma-ment.  
*won-der of his works dis - plays the fir - ma - ment.*

Und sei-ner Hän-de Werk zeigt an das Fir-ma-ment.  
*The won-der of his works dis - plays the fir - ma - ment.*

Und sei-ner Hän-de Werk zeigt an das Fir-ma-ment.  
*The won-der of his works dis - plays the fir - ma - ment.*



Bassi

6 6 5 2 6 6 *f* 6 - - 10 6 6 5 3 1 2 6 6

zeigt an das Fir - ma - ment.  
dis - plays the fir - ma - ment.

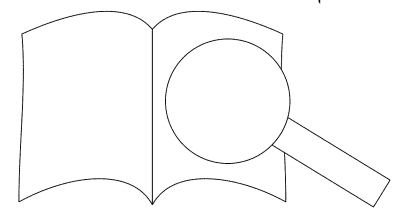
- de Werk zeigt an das Fir - ma - ment.  
his works dis - plays the fir - ma - ment.

ei - ner Hän - de Werk zeigt an das Fir - ma - ment.  
won - der of his works dis - plays the fir - ma - ment.

Und sei - ner Hän - de Werk zeigt an das Fir - ma - ment.  
The won - der of his works dis - plays the fir - ma - ment.

fz 6 5 1 2 6 6 fz 6 5 3 6 6 5 3 p 6

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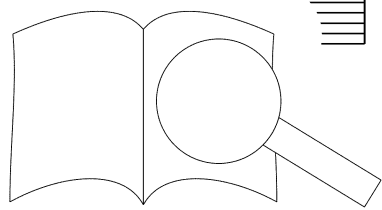


Gabriel

I - men-den Ta - ge sagt es der Tag;  
*that is com - ing, speaks it the day;*

Dem kom - men-den Ta - ge sagt es der Tag;  
*To day, that is com - ing, speaks it the day;*

Dem kom - men-den Ta - ge — sagt es der Tag;  
*To day, that is com - ing, — speaks it the day;*



6 8 10 —  
5 — 6 —

6  
5

b

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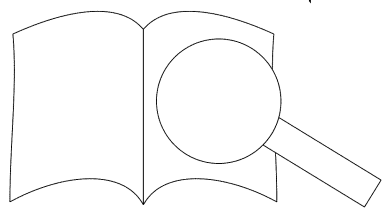
Musical score for the first system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *p* (piano).

Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

1. ver - schwand, der fol - gen - den Nacht, die Nacht, die ver - schwand, der  
 that is gone, to fol - low - ing night, the night, that is gone, to  
 die Nacht, die ver - schwand, der fol - gen - den Nacht, die Nacht, die ver - schwand, der  
 the night, that is gone, to fol - low - ing night, the night, that is gone, to  
*p* sotto voce  
 die Nacht, die ver - schwand, der fol - gen - den Nacht, die Nacl  
 the night, that is gone, to fol - low - ing night, the nigh



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Gabriel

fol - gen-den  
fol - low-ing

er - zäh - len die Eh - re — of Got - tes; und  
ans are tell - ing the glo - ry of God; tes; and the

Him - mel er - zäh - len die Eh - re Got - tes;  
heav - ens are tell - ing the glo - ry of God;

t. er - zäh - len die Eh - re Got - tes; und sei - ner,  
are tell - ing the glo - ry of God; the won - der,

Him - mel  
heav - ens

Rap'

- gen-den Nacht.  
st - low-ing night.

er - zäh - len die Eh - re Got -  
are tell - ing the glo - ry of God;

coll'arco

3

4

7

2

6

7

2

6

6





sei - ner H  
 won - der

ner Hän - de Werk  
 a - der of his works

zeigt an das Fir - ma - ment.  
 dis - plays the fir - ma - ment.

f - de Werk  
 his works

zeigt an,  
 dis - plays,

zeigt an das Fir - ma - ment.  
 dis - plays the fir - ma - ment.

- - ner Hän - de Werk  
 won - der of his works

zeigt an,  
 dis - plays,

zeigt an das Fir - ma - ment.  
 dis - plays the fir

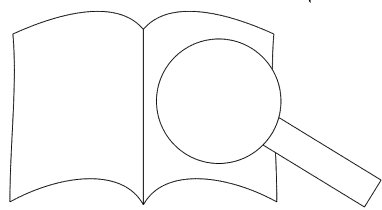
- - nän - de Werk,  
 of his works,

und sei - ner Hän - de Werk  
 the won - der of his works

zeigt an das Fir  
 dis - plays the fir

9 3 3 3 6 5 fz 10 9 3 3 3 5 fz 4 6 6 4 3 10 3

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sei - ner Hän - de Werk zeigt an das Fir - ma - ment.  
 the won - der of his works dis - plays the fir - ma - ment.

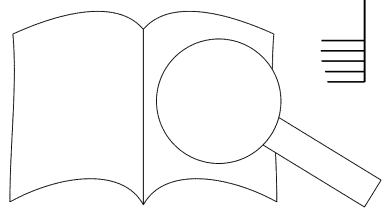
der Hän - de Werk zeigt an, zeigt an das Fir - ma - ment.  
 of his - works dis - plays, dis - plays the fir - ma - ment.

und sei - ner Hän - de Werk zeigt an, zeigt an das  
 The won - der of his - works dis - plays, dis - - plays

Und sei - ner Hän - de Werk zeigt an  
 The won - der of his works dis - plays

9 3 3 3 6 f 9 3 3 5 f 4 6 6 3

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55

Solo

Solo

Solo

*pp*

*pp*

*p*

*p*

Gabriel

In al - le Welt er - geht das  
In all the lands re - sounds the

In al - le Welt er - geht das Wort,  
In all the lands re - sounds the word,

*ph.*

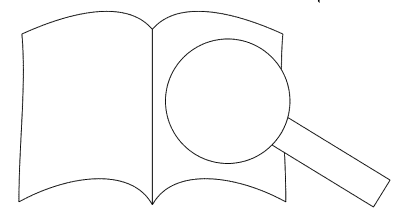
In al - le Welt er - geht das  
In all the lands re - sounds the

*pizz.*

*p*

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Musical score system 1, measures 1-6. Treble and bass staves. Dynamics: *p*.

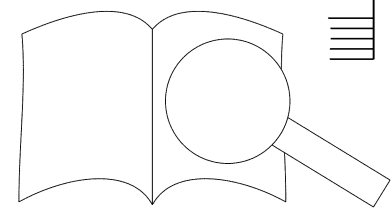
Musical score system 2, measures 7-12. Treble and bass staves.

Musical score system 3, measures 13-18. Treble and bass staves.

je - dem Oh - re klin - gend,    kei - ner Zun - ge fremd,    kei - ner,    kei - ner,  
 nev - er un - per - ceiv - ed,    ev - er un - der - stood,    ev - er,    ev - er,

je - dem Oh - re klin - gend,    kei - ner Zun - ge fremd,    kei - ner,    kei - ner,  
 nev - er un - per - ceiv - ed,    ev - er un - der - stood,    ev - er,    ev - er,

je - dem Oh - re klin - gend,    kei - ner Zun - ge fremd,    kei - ner,  
 nev - er un - per - ceiv - ed,    ev - er un - der - stood,    kei - ner,



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69

kei

fremd.  
stood.

In al - le Welt er -  
In all the 's er -

arco

er Zun - ge fremd.  
er un - der - stood.

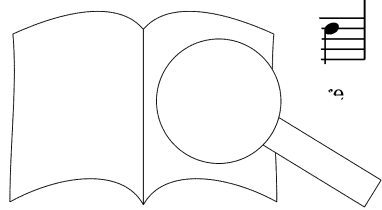
Solo

*tr*

er - geht das Wort, je-dem Oh-re klin - gend, kei-ner Zun-ge  
 re - sounds the word, nev - er un - per - ceiv - ed, ev - er un - der -

ort, je-dem Oh-re klin - gend, kei-ner Zun-ge  
 word, nev - er un - per - ceiv - er un - der -

er - geht das — Wort, je-dem Oh-re  
 re - sounds the — word, nev - er un - per -



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Musical score system 1, measures 83-88. Treble and bass staves with piano accompaniment.

Musical score system 2, measures 89-94. Treble and bass staves with piano accompaniment.

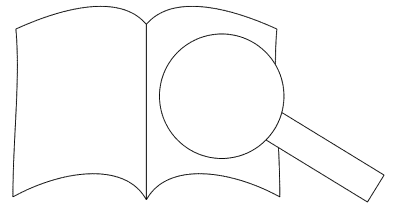
Musical score system 3, measures 95-96. Bass staff with piano accompaniment.

Musical score system 4, measures 97-102. Treble and bass staves with piano accompaniment.

Vocal line with lyrics: *fr* er, kei - ner Zun - ge fremd, kei-ner, kei-ner, kei - ner, - er, ev - er un - der - stood, ev - er, ev - er, ev - er, - er, kei-ner, kei - ner Zun - ge fremd, kei-ner, kei-ner, - er, ev - er, ev - er un - der - stood, ev - er, ev - er, ev - er,

Vocal line with lyrics: kei-ner, kei-ner, kei - ner Zun - ge fremd, kei-ner, kei-ner, ev - er, ev - er, ev - er un - der - stood, ev - er, ev - er,

Musical score system 7, measures 103-108. Bass staff with *coll'arco* marking.



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B

Più allegro

kei - ner / ev - er u.      .Him - mel er - zäh - len die Eh - re Got - tes; und  
 heav - ens are tell - ing the glo - ry of God;      the

Die Him - mel er - zäh - len die Eh - re Got - tes;  
 The heav - ens are tell - ing the glo - ry of God;

.im - mel  
 heav - ens

ge fremd. er - zäh - len die Eh - re Got - tes; und sei - ner,  
 - der - stood. are tell - ing the glo - ry of God;      der,

Die Him - mel  
 The heav - ens

Tutti

ner Zun - ge fremd. er - zäh - len die Eh - re Got  
 ev - er un - der - stood. are tell - ing the glo - ry of God

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100

sei-ner Hän-  
won-der o

an-de Werk  
of his works

zeigt an das Fir-ma-ment.  
dis - plays the fir - ma - ment.

Werk  
his works

zeigt an,  
dis - plays,

zeigt an das Fir-ma-ment.  
dis - plays the fir - ma - ment.

ner Hän-de Werk  
-der of his works

zeigt an, zeigt  
dis - plays, dis -

an das Fir-ma-ment.  
fir - ma - ment.

an-de Werk,  
of his works,

und sei-ner Hän-de Werk  
the won-der of his works

zeigt an das Fir-ma-ment.  
dis - plays the fir - ma - ment.

9 3 3 3 6 5

9 3 3 3 5 4

6 5

Tasto solo

C

Musical score for measures 107-111, featuring piano accompaniment with multiple staves. The music includes various rhythmic patterns and melodic lines.

Musical score for measures 112-116, featuring piano accompaniment with multiple staves. The music includes various rhythmic patterns and melodic lines.

Musical score for measures 117-121, featuring piano accompaniment with multiple staves. The music includes various rhythmic patterns and melodic lines.

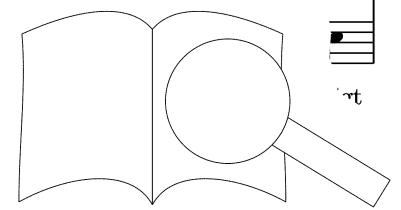
Musical score for measures 122-126, featuring piano accompaniment with multiple staves. The music includes various rhythmic patterns and melodic lines.

Musical score for measures 127-131, featuring piano accompaniment with multiple staves. The music includes various rhythmic patterns and melodic lines.

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Und sei - ner Hän - de Werk zeigt  
 The won - der dis -

Und sei - ner Hän - de Werk zeigt an  
 The won - der of his works dis - plays



Musical score for measures 132-136, featuring piano accompaniment with multiple staves. The music includes various rhythmic patterns and melodic lines.

D

114

Werk — zeigt an das Fir - ma - ment, das Fir - ma - ment.  
*s works — dis - plays the fir - ma - ment, the fir - ma - ment.*

Und sei - ner Hän - de Werk zeigt an das Fir - ma - ment.  
*The won - der of his works dis - plays the fir - ma - ment.*

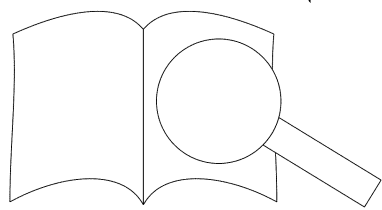
, das Fir - ma - ment.  
*nt, the fir - ma - ment.*

ir - ma - ment.  
*fir - ma - ment.*

Bassi

3 4 6 6 6

2 2 4 4 6



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Musical notation for the first system, featuring a vocal line and piano accompaniment.

Musical notation for the second system, featuring a vocal line and piano accompaniment.

Musical notation for the third system, featuring a vocal line and piano accompaniment.

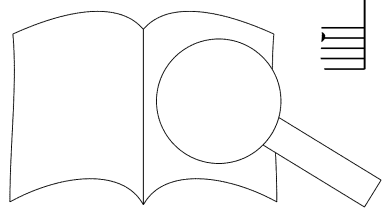
Musical notation for the fourth system, featuring a vocal line and piano accompaniment.

Und sei-ner Hän-de Werk zeigt an das Fir-ma-ment, das Fir - ma -  
 The won-der of his works dis - plays the fir - ma - ment, the fir - ma -

er Hän-de Werk zeigt an das Fir-ma-ment.  
 der of his works dis - plays the fir - ma - ment.

erk zeigt an das Fir - ma - ment. Und sei - ner Hän-de Werk zeigt an das Fir - ma -  
 works dis - plays the fir - ma - ment. The won - der of his works dis - plays the fir - ma -

Werk zeigt an, zeigt an das Fir - ma - ment. Und sei - ner Hän-de We  
 is works dis - plays, dis - plays the fir - ma - ment. The won - der of his woi



6 6 6 10 #5 7 # 4 6 6 6 6 6 6

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Musical score system 1, measures 1-6. Includes treble and bass staves with notes and rests. Dynamics include *fz* and *mf*.

Musical score system 2, measures 7-12. Includes treble and bass staves with notes and rests.

Musical score system 3, measures 13-18. Includes treble and bass staves with notes and rests. Dynamics include *fz*.

Musical score system 4, measures 19-24. Includes treble and bass staves with notes and rests. Dynamics include *fz*.

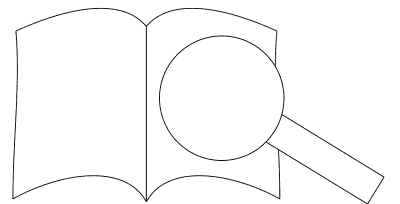
ment.  
ment.

Und sei-ner Hän-de Werk, und sei-ner  
The won-der of his works, the won-der

— zeigt an das Fir - - ma - ment. Und sei-ner Hän-de \_ Werk zeigt  
dis - plays the fir - - ma - ment. The won - der of his \_ works dis -

er Hän-de Werk zeigt an das Fir-ma - ment, das Fir-ma - ment.  
n - der of his works dis - plays the fir - ma - ment, the fir - ma - ment.

zeigt an das Fir - - ma - ment, zeigt an, zeigt  
dis - plays the fir - - ma - ment, dis - plays, dis



6 b7 5 6 7 5 8 b 4 6 5 fz # - 6 fz 4 -

Musical score system 1, measures 1-6. Treble and bass staves with piano accompaniment.

Musical score system 2, measures 7-12. Treble and bass staves with piano accompaniment.

Musical score system 3, measures 13-18. Treble and bass staves with piano accompaniment.

Musical score system 4, measures 19-24. Treble and bass staves with lyrics and piano accompaniment.

Hän - d  
of

... an das Fir - ma - ment. Und sei - ner Hän - de Werk zeigt  
... s - plays the fir - ma - ment. The won - der of his works dis -

Und sei - ner Hän - de Werk zeigt an, zeigt  
The won - der of his works dis - plays, dis -

... zeigt an das Fir - ma - ment, sei - ner Hän - de Werk  
... dis - plays the fir - ma - ment, won - der of his ... ma -

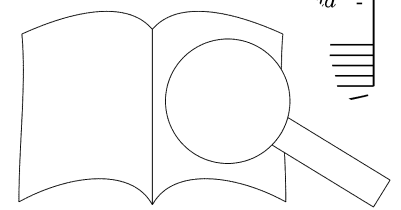
Musical score system 5, measures 25-30. Treble and bass staves with lyrics and piano accompaniment.

Und sei - ner Hän - de Werk zeigt an das Fir -  
The won - der of his works dis - plays the fir -

6 10 - - 7 10 - - 9 #8 - 5 7 5 6 7 7  
5 8 - - 4 #3 - # 3 - - #

Tasto solo

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an das Fi  
plays the f

Und sei - ner Hän - de Werk, und  
The won - der of his works, the

Und sei - ner Hän - de Werk, und  
The won - der of his works, the

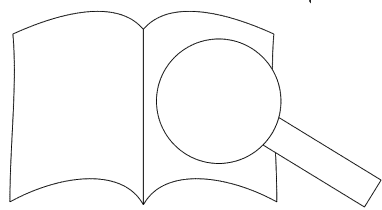
ment.  
ment.

Und  
"

ir - ma - ment.  
für - ma - ment.

Und sei - ner Hän  
The won - der of

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sei - n an, zeigt an das Fir - - ma - ment. Die  
 won - - plays, dis - plays the fir - - ma - ment. The  
 zeigt an, zeigt an das Fir - - ma - ment.  
 dis - plays, dis - plays the fir - - ma - ment.  
 Fir - - ma - ment, das Fir - - ma - ment. er -  
 fir - - ma - ment, the fir - - ma - ment. e

ner Hän - de Werk zeigt an, zeigt an das Fir -  
 .. - der of his works dis - plays, dis - plays the fir -

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Musical score for the first system, including piano and vocal staves. The piano part features a melodic line with a dynamic marking of *ff*. The vocal part consists of a single line with a melodic line.

Musical score for the second system, including piano and vocal staves. The piano part continues with a melodic line. The vocal part consists of a single line with a melodic line.

Musical score for the third system, including piano and vocal staves. The piano part features a melodic line with a dynamic marking of *ff*. The vocal part consists of a single line with a melodic line.

Musical score for the fourth system, including piano and vocal staves with lyrics. The piano part features a melodic line with a dynamic marking of *ff*. The vocal part consists of a single line with a melodic line and lyrics.

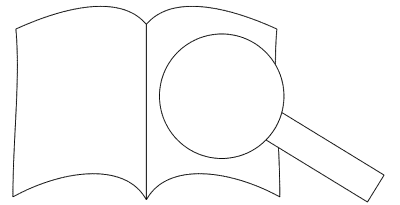
Him - m  
heav - en

glo - ry of Got - tes; und sei - ner Hän - de Werk zeigt dis -

us are tell - ing the Eh - re of Got - tes;

glo - ry of Got - tes; und sei - ner Hän - de

mel er - zäh - len die Eh - re Got - tes; und sei - ner  
ens are tell - ing the glo - ry of God; the won - der



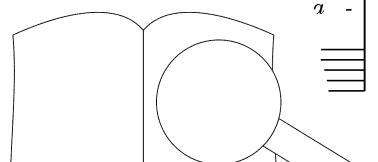
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an da  
plays th

an - de Werk zeigt an das Fir - ma - ment, zeigt an das Fir - ma -  
of his works dis - plays the fir - ma - ment, the fir - ma -

ment, zeigt an das Fir - ma - ment, zeigt an ma -  
a - ment, dis - plays the fir - ma - ment, dis - - plays a -

zeigt an, zeigt an  
dis - plays, dis - plays



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ment.  
ment.

r

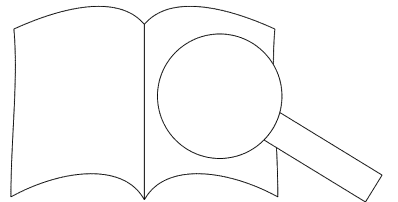
f

und sei - ner Hän - de Werk zeigt an, zeigt  
the won - der of his works dis - plays, dis -

- de Werk, und sei - ner Hän - de Werk zeigt an, zeigt  
his works, the won - der of his works dis - plays, dis -

Und sei - ner Hän - de Werk zeigt an das Fir - ma -  
The won - der of his works dis - plays the fir -

Und sei - ner Hän - de Werk, und sei - ner Hän - de Werk  
The won - der of his works, the won - der of his works



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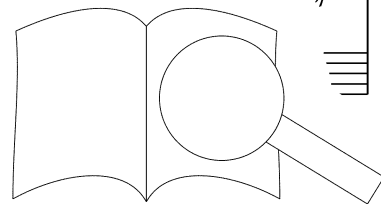
an plays

...ment. Die Him - mel er - zäh - len die Eh - re  
 The heav - ens are tell - ing the glo - ry of

- ma - ment. Die Him - mel er - zäh - - -  
 - ma - ment. The heav - ens are tell - - -

...ment. Die Him - mel er - zäh - len die Eh -  
 ...ment. The heav - ens are tell - ing the glo - ry of

das Fir - - ma - ment. Die Him - mel er - zäh -  
 the fir - - ma - ment. The heav - ens are tell -



178

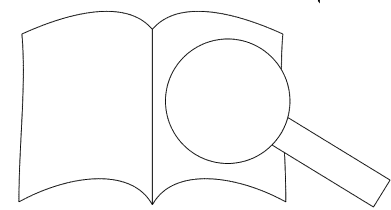
Got - tes  
God;

de his Werk zeigt an, zeigt  
his works dis - plays, dis -

len die Eh - re Got -  
ing the glo - ry of God;

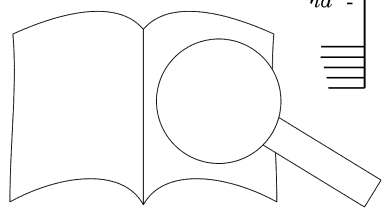
tes; und sei -  
the won -

tes; und sei - - - ner Hän  
the won - - - der of



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an plays Fir - - ma - ment, zeigt an das Fir - - ma -  
 fir - - ma - ment, dis - plays the fir - - ma -  
 - ner Hän - de his Werk zeigt an das Fir - - ma -  
 - der of his works dis - plays the fir - - ma -  
 - de his Werk zeigt an - ma -  
 his works dis - plays na -  
 das Fir - - ma - ment, zeigt an das Fir  
 the fir - - ma - ment, dis - plays the fir



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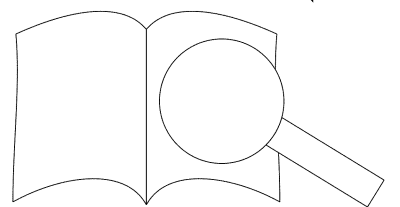
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ment, zeigt an das Fir - ma - ment.  
 ment, dis - plays the fir - ma - ment.

er ma - ment, zeigt an das Fir - ma - ment.  
 - ma - ment, dis - plays the fir - ma - ment.

das Fir - ma - ment, zeigt an das Fir - ma - ment.  
 plays the fir - ma - ment, dis - plays the fir - ma - ment.

igt an das Fir - ma - ment, zeigt an das Fir - ma - ment.  
 dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.



Ende des ersten Teils

# Zweiter Teil

## 14. Recitativo

Allegro

I  
Violino

II

Viola

Gabriel

Bassi

Und Gott sprach:  
And God said:

bring

4

Was-ser in der Fül - le her - v - fe, die Le-ben ha-ben, und Vö-gel, die  
forth a - bun - ... th g crea - ture, that hath life, and fowl,

8

der Er - de flie-gen mö-gen in dem of - fe-nen Fir - ma - men - te des Him-  
that may fly a - bove the earth in the o - pen fir - ma - ment of heaven



# 15. Aria

Moderato

Flauto I, II  
Oboe  
Clarinetto in Sib/ B  
Fagotto  
Corno I, II in Fa / F  
Violino I  
Violino II  
Viola  
Gabriel  
Bassi

12

Musical score for measures 12-16. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line in the vocal staves and a rhythmic accompaniment in the piano staves. Dynamics include *p*, *f*, and *ff*. A large slur covers measures 13-15. A double bar line is present at the end of measure 16.

17

Musical score for measures 17-21. The score continues with the same four staves. The piano part features a prominent eighth-note accompaniment. Dynamics include *ff* and *p*. A first ending bracket is shown above measure 18. A double bar line is present at the end of measure 21.

22

Musical score for measures 22-26. The score is arranged in two systems of five staves each. The first system includes a vocal line and four instrumental staves. The second system includes a grand staff (treble and bass clefs) and two additional instrumental staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo).

27 **A**

Musical score for measures 27-31, starting with a section marker **A**. The score continues with five staves. It features a variety of rhythmic figures and dynamic markings, including *fz* (forzando) and *ff*. The notation includes slurs, ties, and accents.

33

Gabriel

Auf star - - kem Fit - schw. Ad - ler stolz, der  
 On might - - y - pens *ff* ea - gle a - loft, the

39

Ad - ler stolz, und tei - - let die Luft im snel - les -  
 ea - gle a - loft, and cleaves the sky in swift - est flight,

45 Fl I/II

Ob

Clt

Fg

a 2

f

Son - - ne hin, zur  
blaz - - ing sun, to the

Bassi

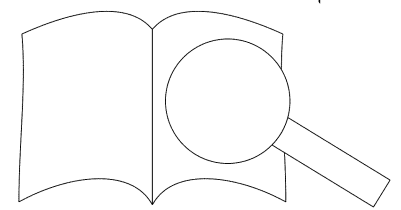
50

So!

3 3 3 3

Den Mor - gen grüßt der Ler-che f  
His wel - come bids to morn the n

p



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Clt

Fg

den Mor - gen grüßt der Ler-che fro-hes Lied,  
his wel - come bids to morn the mer-ry lark,

Lit  
no - und  
and

||

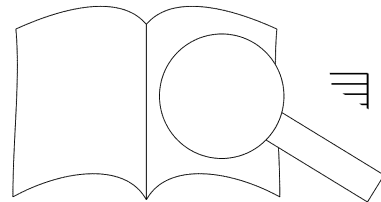
66

le - be  
coo - ing

girt das zar - te Tau - ben-paar,  
calls the ten - der dove his mate,

girt das z  
calls the t

pizz.



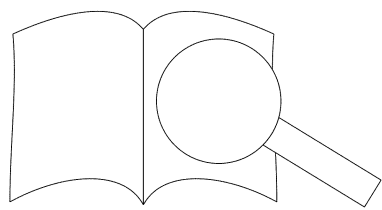
und Lie - be, und Lie - be girrt das zar - te - Tau  
 and coo - ing, and coo - ing calls the ten - der dove cu - - te - - der



ben - paar. Auf star - - kem Fit - -  
 his mate. On might - - y pens



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Solo

Ad - ler stolz;  
ea - gle a - loft;

den

gr.

er

Ler - che fro - hes  
to morn the mer - ry



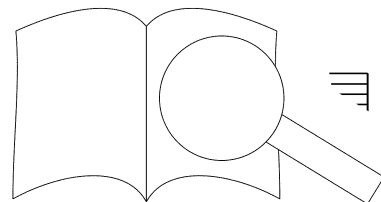
sul G

sul G

ark,

und Lie - be,  
and coo - ing,

und Lie -  
and coo -





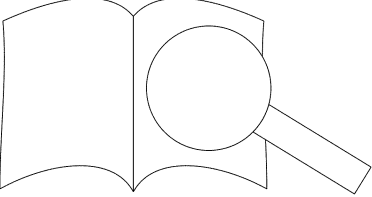
girt das zar - te Tau - ben-paar, girt das zar - te Tau - ber  
calls the ten - der dove his mate, calls the ten - der dove and



Lie - be, und Lie - be en-paar, girt das zar - te Tau - ben -  
coo - ing, and coo - ing his mate, calls the ten - der dove his



baar, das zar -  
mate, the ten -



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D

115

Fl I

Solo

Fl II

Ob

Cl

Fg

Cor I/II

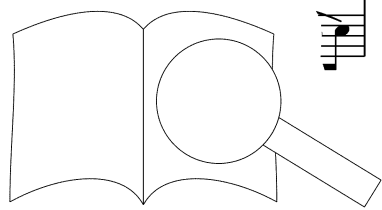
paar.  
mate.

121

Fl I

Fl II

Vln



127

Busch und Hain er-schallt der Nach-ti-gal-len  
bush and grove re-sound the night-in-gale's de-

Vc  
Basso

133 I solo

le. notes. Noch drück-te  
No grief af-

140

nicht ih-re Brust, noch war zur Kla-ge nicht ge-stimmt  
fecu-ed yet her breast, nor to a mourn-ful tale were tun'd

147 Fl I, II

Ob

Cl<sup>#</sup>

Cor I, II

rei - zen - der, ihr rei - zen - der Ge - sang,  
 soft, — her soft en - chant - ing lays, rei - - -  
 soft —

154

Vc

160 Fl I

VI I

VI II

Va

*fz* *p*

*fz* *p*

*fz* *p*

*fz* *p*

- - - zen-der, ihr rei-zen-der Ge-sang.  
 en - chant - ing, her soft en - chant-ing lays.

167

Gram nicht ih - re Brust, acht ge - stimmt ihr  
 fect - ed yet her breast, al tale were tun'd her

Vc

174 Fl I, II

Ob

Cl

Cor I, II

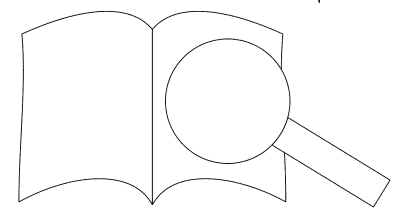
*fz* *p*

*fz* *p*

*fz* *p*

rei - zen-der, ihr rei - zen-der Ge-sang,  
 soft, her soft en - chant - ing lays,

Bassi



180

Musical score for measures 180-186. It includes a vocal line with lyrics and piano accompaniment for the right hand and left hand.

Musical score for measures 187-193. It includes a vocal line with lyrics and piano accompaniment for the right hand and left hand.

rei - - - - - ihr rei - -  
soft - - - - - is, her soft - -

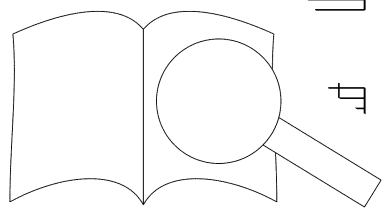
Bassi

187

Musical score for measures 187-193. It includes a vocal line with lyrics and piano accompaniment for the right hand and left hand.

Musical score for measures 194-200. It includes a vocal line with lyrics and piano accompaniment for the right hand and left hand.

Musical score for measures 201-207. It includes a vocal line with lyrics and piano accompaniment for the right hand and left hand.



194 *I* *tr*  
*p*

*p*

*f*

*f*

*f*

*tr*

der Ge-sang, ihr rei-zen-der Ge-sang, ihr rei-  
 chant - ing lays, her soft en - chant-ing lays, her -

201

# 16. Recitativo

Viola I  
Viola II  
Violoncello I  
Violoncello II

Raphael  
Und Gott schuf gro - ße Wall - fi - sche und ein je - des le - ben - de G  
And God cre - at - ed great whales, and ev - 'ry liv

Bassi

b7

**Poco adagio**  
*a tempo*

we - get, und Gott seg - ne - te sie, re - chend: ar al - le, meh - ret euch! Be - woh - ner der  
mov - eth, and God bless - ed fruit - ful all, and mul - ti - ply! Ye wing - ed

Luza Cembalo o Tasto solo

Luft, ver - meh - ret euch, und singt auf je - dem As - te!  
tribes, be mul - ti - plied, and sing on ev - 'ry tree!



13

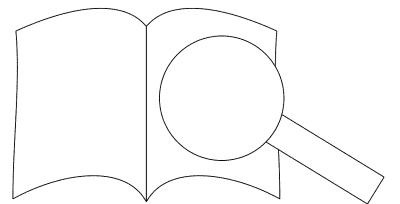
woh-ner, und fül-let je-de Tie-fe! Seid frucht-bar,  
 tribes, and fill each wat-ry deep! Be fruit-ful.

17

meh-ret euch! Er-freu-et euch in eu-rem Gott!  
 mul-ti-ply! And in your God and Lord re-joice!

23 Ad libitum

U-ten ihr' un-sterb-li-chen Harp-fen, und san-gen die  
 struck their im-mor-tal harps, and the  
 und san-gen die Wun-der des fünf-ten Tags.  
 won-ders, the won-ders of the fifth day sung.



# 17. Terzetto

Moderato

Flauto I, II

Oboe

Clarinetto  
in La / A

Fagotto

Corno I, II  
in Fa / F

Violino  
I

II

Viola

Gabriel

Uriel

Raphael

Bassi

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Violino I: *p cantabile*  
Violino II: *p*  
Viola: *p*  
Bassi: *pizz.*  
*coll'arco*  
*f*

12

Musical score for measures 12-17. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The piano part consists of a steady eighth-note bass line. The melody is marked with a forte 'f' dynamic. A first ending bracket labeled 'I' spans measures 13-14. The score concludes with a double bar line.

18

Musical score for measures 18-23. The score continues from the previous system. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The piano part consists of a steady eighth-note bass line. The melody is marked with a forte 'f' dynamic. The score concludes with a double bar line.

A

Musical score for vocal and piano parts, measures 24-30. The vocal line is in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Musical score for piano part, measures 31-36. The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and a bass line.

Gabriel

In hol - der An - mut stehn, mit jun - gem Grün gich - ten Hü - gel da, die  
 Most beau - ti - ful ap - pear, with ver - dure you see a - ly slop - ing hills, the  
 pizz.

Musical score for vocal part, measures 31-36. The vocal line continues with the lyrics.

37 Fl  
 Clt  
 Fg  
 Cor

Musical score for woodwind instruments (Flute, Clarinet, Bassoon, and Horn), measures 37-42. The instruments are in G major and 3/4 time.

Musical score for piano part, measures 43-48. The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and a bass line.

wo - gich - ten Hü - gel da. Aus ih - ren A - dern quillt,  
 gent - ly slop - ing hills. Their nar - row, sin - uous veins  
 coll' arco

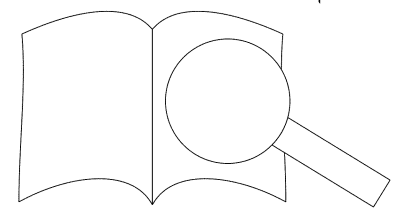
Musical score for vocal and piano parts, measures 49-54. The vocal line continues with the lyrics. The piano accompaniment includes a *coll' arco* instruction.

Solo

tall, — der kühl - len - de, der kühl - len - de Bach vor. Aus  
 drops the foun - tain, the foun - - tain fresh right. Their

- ren A - dern quillt, in flie - ßen - dem Kris - tall, der kühl  
 ar - row, sin - uous veins dis - til in crys - tal - drops the foun

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50 **B** *I solo*

*Uriel*

vor. bright. In fro - hen Krei-sen schw wie-t Luft, der  
 In loft - y cir - cles pla. the sky the  
 pizz.

56

mun - te-ren Vö - gel Schar, der mun-te-ren Vö - gel Schar.  
 cheer - ful host of birds, the cheer-ful - host of - birds.

*coll'a*

62

glanz er - höht im Wech - sel - flug — das gol - d - nen -  
 whirl the glitt - ring plumes are - dyed, — as rain — the -

69

Fl I, II I solo  
 Ob Solo  
 Clt  
 Fg

Den bun - ten Fe - der - glanz er - höht im  
 And in the fly - ing whirl the glitt - ring

75

C

gol - de-ne Son - nen-licht.  
 rain - - bows, by - the sun.

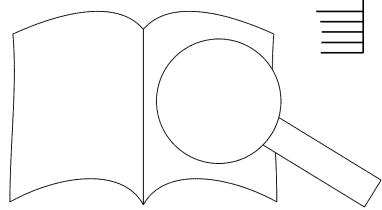
Raphael

Das hel - le Nass durch-blitzt ~ Fis  
 See flash - ing thro' the we' ng

ä - tem Ge - wühl um -  
 thou - sand ways a -

82

her, in stä - tem Ge - wühl um - her.  
 round, on thou - sand ways a - round.





Fl

Ob

Fg

tiefs - ten Mee - res-grund wälzt sich Le - vi - a-than  
 heav - ed from the deep, th'im - mense Le - vi - a - than

Vc

p Basso

D

Solo  
 f<sup>z</sup> Solo  
 f<sup>z</sup>

Gabriel

Wie viel sind dei-ner  
How man - y are thy

Wie

Wel - em - por, auf schäu - men-der, schäu - men-der We  
 - ing wave, 7 sports on the foam - ing, foa



100

I solo

Werk', o Gott! Wie viel sind dei-ner Werk', o Gott! Wer  
works, O God! How man - y are thy works, O God! Who  
viel sind dei-ner Werk', o Gott! Wie viel sind dei-ner Werk',  
man - y are thy works, O God! How man - y are thy works  
Wie viel sind dei-ner Werk', o Gott! We  
How man - y are thy works, O God! Who ih  
Vc set ih - re  
Who fas - set  
may their

107

ih - re Zahl? Wer fas - set ih - re Zahl? Wer? O Gott! Wie viel sind dei-ner  
num - bers tell? Who may their num - bers tell? Who? God! How man - y are thy  
no fas - set ih - re Zahl, ih - re Zahl? Wer? O set  
may their num - bers tell, num - bers tell? Who? Who? ihr

Werk', o Gott! Wer fas-set ih-re Zahl? Wer? Wer fas-set ih-re Zahl?  
works, O God! Who may their num-bers tell? Who? Who may their num-bers tell?

ih-re Zahl? Wer fas-set ih-re Zahl? Wer? Wer fas-set ih  
num-bers tell? Who may their num-bers tell? Who? Who may their num-

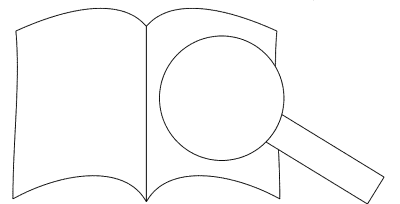
fas-set ih-re Zahl, ih-re Zahl? Wer? Wer fi  
may their num-bers tell, their num-bers tell? Who? Who may

Gott! Wer  
God! Who

-set ih-re Zahl?  
ay their num-bers tell?

wer fas-set ih-re Zahl?  
who may their num-bers tell?

fas-set, wer fas-set ih-re Zahl?  
may, who may their num-bers tell?



18. Chor

**Vivace**  
Solo

Flauto I  
Flauto II  
Oboe  
Clarinetto in La / A  
Fagotto  
Corno I in Fa / F  
Corno II  
Tromba in Do / C  
Timpani in Re-La / d-A  
Violino I  
Violino II  
Viola  
Gabriel  
Uriel  
Raphael  
Bassi

in sei-ner Macht, der Herr ist groß  
and great his might, the Lord is great,  
Der Herr ist groß in sei-ner Macht, und e-wig  
The Lord is great, and great his might, for ev-er,  
Der Herr ist groß in sei-ner Macht, und e-wig  
The Lord is great, and great his might, for ev-er,

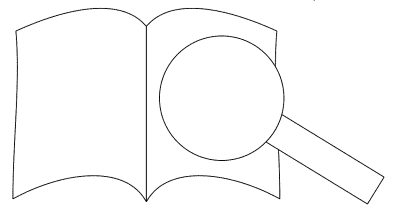


4

— in sei-ner Macht, u- e - - wig, e - - wig bleibt sein  
 his glo - ry lasts ev - - er and for ev - - er -

bleibt sein in sei-ner Macht, und e - wig bleibt sein  
 ev - er and great his might, for ev - er, ev - er -

bleibt n Der Herr ist groß in sei-ner Macht, und e - wig bleibt sein  
 ev The Lord is great, and great his might, for ev - er, ev - er -



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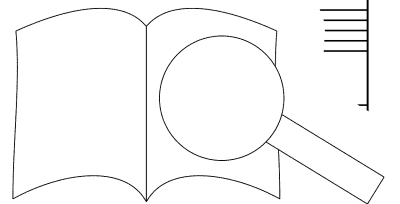
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7

Ruhm, und e-wig l. e - - - wig, e - - wig,  
*more, his glo-ry* , or ev - - - er, ev - - er

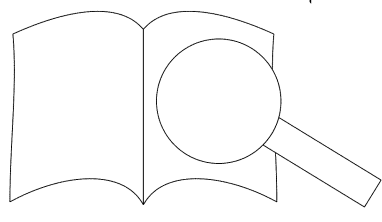
Ruhm, u. und e - - - wig, e - - wig,  
*more, hi.* for ev - - - er, ev - - er

Ruhr u. Ruhm, und e - - - wig, e - - wig,  
*more his* ev-er, for ev - - - er, ev - - er



e - wig for sei er bleibt  
 and for his glo - - - - -  
 e - an Ruhm, und e - - - wig  
 and r - more, his glo - - - ry,  
 sein Ruhm, und e - - - wig,  
 er - more, his glo - - - ry,  
 Der Herr ist groß in sei-ner Macht,  
 The Lord is great, and great his might,  
 Der Herr ist groß in sei-ner  
 The Lord is great, his  
 Der Herr ist gro  
 The Lord is grea  
 Der Herr ist grc  
 The Lord is grea.

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bleibt  
his

Der Herr ist groß  
The Lord is great,

in sei - ner  
and great his

und  
for

sein Ruhm,  
for ev - er,

und  
for

in sei - ner Macht,  
and great his might,

und e - wig bleibt  
his glo - ry lasts

und e - wig bleibt  
for ev - er, ev -

sein Ruhm. Der Herr ist groß  
er - more. The Lord is great,

Macht, und e - wig bleibt  
might, for ev - er, ev -

sein Ruhm. De  
er - more. Th



Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

e - wig, und e sein Ruhm.  
 ev - er, h: s for ev - er.  
 Macht, und e und e - wig bleibt sein Ruhm.  
 might, his s his glo - ry lasts for ev - er.

e - wig. - wig bleibt sein Ruhm.  
 ev - er. - ry lasts for ev - er.

e sein Ruhm, und e - wig bleibt sein Ruhm, und  
 er and for ev - er - more, for

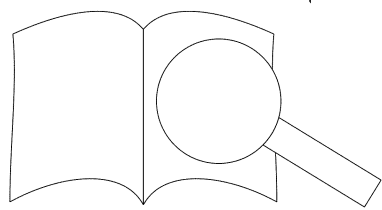
sein Ruhm, bleibt sein Ruhm, und  
 and ev - er - er - more, for

acht und e - wig bleibt sein Ruhm, und e - wig bleibt sein Ruhm,  
 migh his glo - ry lasts for ev - er, his glo - ry lasts for ev - er,

t, und e - wig bleibt sein Ruhm, und e - wig bleibt sein Ruhm,  
 ght, his glo - ry lasts for ev - er, his glo - ry lasts for ev - er,

Musical notation for the tenth system, including vocal line and piano accompaniment.

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A

Der Herr :  
The Lord

in sei-ner Macht,  
and great his might,

und e - wig bleibt sein  
his glo - ry lasts for

und e - wig bleibt, und e - wig bleibt sein  
his glo - ry lasts, his glo - ry lasts for

e - - wig, e - - wig bleibt - - sein  
ev - - er and for ev - - er -

- wig, e - - wig, e - - wig bleibt sein  
- er, ev - - er and for er - er -

- - wig, e - - wig, e - - v  
- - er, ev - - er and f

e - - wig, e - - wig, e - - w  
ev - - er, ev - - er and fi



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e - - - wig,  
 glo - - - ry

e - - - wig  
 lasts, his

bleibt  
 glo

sein  
 ry

wig  
 er,

wig  
 er,

e - - - wig,  
 glo - - - ry

e - - - wig  
 lasts, his

bleibt  
 glo

31

wig, und e sein Ruhm. Und  
er, for e er more. His

bleibt sein Ruhm,  
ev er, er, lasts

wig er and bleibt sein Ruhm.  
ev er and er more.

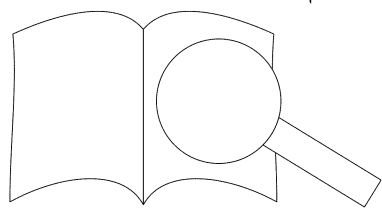
wig er and bleibt sein Ruhm.  
ev er and er more.

Ruhm, und e wig bleibt sein Ruhm.  
ev er and er more.

bleibt sein R  
ev er er

n, und e wig bleibt sein F  
lasts for ev er and er

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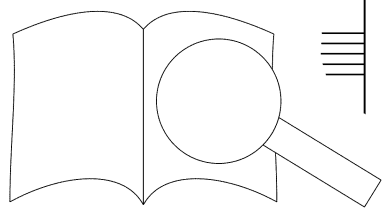
e - wig bleibt, und e-wig bleibt sein  
 glo - ry lasts for ev - er and for ev - er -

Der Herr is sein Ruhm, und e-wig bleibt sein  
 The Lord is his might, his glo - ry lasts for ev - er and for ev - er -

er - groß in sei-ner Macht, und e-wig bleibt sein  
 great, and great his might, for ev - er, ev - er -

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B

*ff*

Ruhm, und sein Ruhm,  
 more, his .ot asts for ev - er,  
 bleibt, lasts und e-wig bleibt sein  
 more, lasts for ev - er and for ev - er -  
 Ruhm, - wig, e - wig bleibt sein  
 more, ry lasts for ev - er -

in sei-ner Macht, und e-wig bleibt sein Ruhm, und e-wig bleibt sein  
 and great his might, his glo-ry lasts for ev - er and for ev - er -

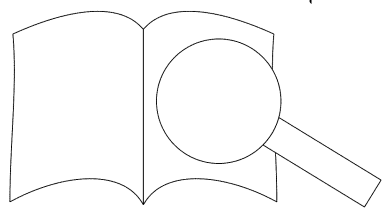
rr ist groß in sei-ner Macht, und e-wig bleibt sein  
 Lord is great, and great his might, for ev - er, ev - er -

Der Herr ist groß in sei-ner Macht, und e-wig l  
 The Lord is great, and great his might, his glo-ry

Der Herr ist groß in sei-ner Macht, und e-wig  
 The Lord is great, and great his might, for ev - er,

Vc Bassi

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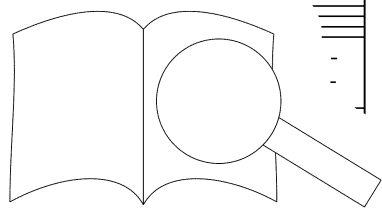


Musical score for piano and voice. The score includes piano accompaniment and vocal lines with German lyrics. The lyrics are:

Ruhm, more, und for e - wig, und for e - wig, und his e - wig, glo - ry  
 Ruhm, more, er, und for e - wig, und for e - wig, und his  
 Ruhm, more, und for e - wig, und his

The score features piano accompaniment in the upper system and vocal lines in the lower system. The piano part includes chords and melodic lines. The vocal part includes lyrics and musical notation. The score is marked with a piano (*p*) dynamic.

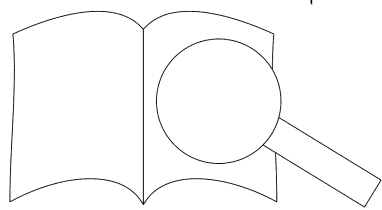
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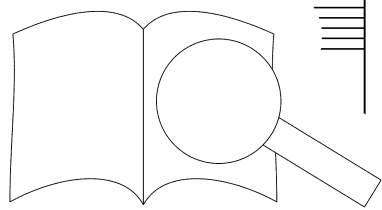
e - lasts,      sein ry      Ruhm, lasts      und for      e - ev -      wig er      and  
 wig er,      bleibt ev -      sein er,      Ruhm, ev -      und er      wig and  
 wig er,      bleibt ev -      sein er,      Ruhm, ev -      und er      wig and  
 lasts,      wig his      bleibt glo -      sein ry      Ruhm, lasts      und for

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bleibt ev - - - sein er e - wig bleibt, glo - ry lasts,  
 bleibt ev - - - sei Der Herr ist groß in sei-ner Macht, The Lord is great, and great his might,  
 bleibt ev Der Herr ist groß in sei-ner The Lord is great, and great his  
 Ruhm. more.  
 sein er Ruhm. more.  
 sein er Ruhm. more.  
 bleibt ev - - - sein er Ruhm. more.

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und e-wig bleibt  
 his glo-ry lasts  
 for e-

und e-wig bleibt  
 his glo-ry lasts  
 Macht, —  
 might, —

und e-wig bleibt  
 his glo-ry lasts  
 sein Ruhm, bleibt,  
 er more, lasts

und e-wig bleibt  
 his glo-ry lasts  
 Der Herr ist groß in sei-ner Macht,  
 The Lord is great, and great his might,

Der Herr ist groß in sei-ner  
 The Lord is great, and great his

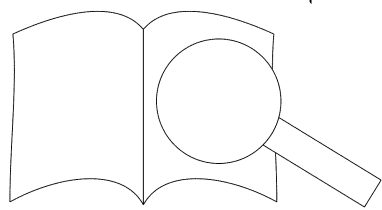
Der Herr ist gro  
 The Lord is gre

Der Herr ist gre  
 The Lord is gre

Vc  
 ff Basso

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bleibt  
lasts

und e - wig bleibt  
his glo - ry lasts

e - wig bleibt sein Ruhm, und e - wig  
er and for ev - er - more, his glo - ry

e las

bleibt sein Ruhm,  
ev - er - more,

sein Ruhm, und e - wig bleibt sein Ruhm, und  
for ev - er and for ev - er - more, for

und e - wig bleibt sein Ruhm, und  
for ev - er, ev - er - more,]

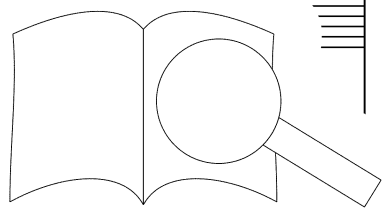
und e - wig bleibt, und e - wig bleibt sein Ruhm,  
his glo - ry lasts for ev - er, ev - er - more,

Macht,  
might,

und e - wig bleibt sein Ruhm,  
for ev - er, ev - er - more,

Bassi

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62

sein  
for

Ruhm.  
ev - - - er - more.

bleibt  
lasts

und  
his

bleibt  
ev - - er

sein  
and

Ruhm.  
ev - - - er - more.

wig  
for

bleibt  
ev - - er

sein  
and

Ruhm.  
ev - - - er - more.

- er, - wig  
for

bleibt  
ev - - er

sein  
and

Ruhm.  
ev - - - er - more.

e - - - er, - wig  
for

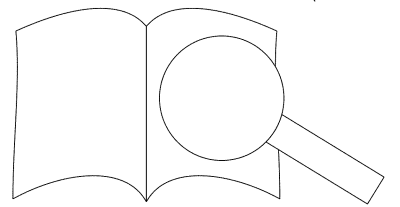
bleibt  
ev - - er

sein  
and

Ruhm.  
ev - - - er - more.

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# 19. Recitativo

Raphael

Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe nach ihrer

And God said: Let the earth bring forth the living creature of

Bassi

4

Art; Vieh und kriechendes Gewürm und Tiere der Erde nach ihrer

kind; cattle and creeping thing, and beasts of the earth

# 20. Recitativo

Presto

Flauto I

Fagotto

Corno I, II in Fa / F

Violino I

Bassi

Gleich Stra

4

und sie ge-biert auf Got-tes Wort Ge-schöp-fe je-der Art, in vol-lem Wuch-  
*the earth o-bey'd the word, and teem'd crea-tures num-ber - less, in per-*

8

*ff*  
a 2

Vor Freu-de brül-lend steh'  
*Cheer - ful roar - ing stai*

Basso

14 VII  
VI II  
Va  
Bassi

Hier schießt  
In

18 Presto

Ti-ger em-por.  
ti - ger ap-pears.

24

Das za-ckig Haupt er - hebt der s  
The nim-ble stag bears up his



29

35

Mäh - ne springt und wieh'rt, voll Mut - le Ross.  
*mane and fi - ery look, the spright - ly steed.*

40

**Andante**

Fl  
Fg

pizz. pizz. coll'arco  
*p coll'arco*  
*p coll'arco*

A  
T

Basso

45

col flauto  
pizz.

pizz.  
pizz.

wei-det schon das Rind, in Her-den ab - ge-teilt.

read - y seeks his food on fields and mead-ows green.

Die

And

Vc  
pizz.  
pi

||

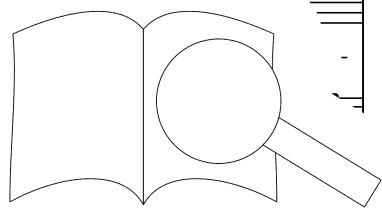
51

co.  
p  
p  
p

deckt, als wie ge - sät, das wol - len - rei-che, sanf - te Schaf.

o'er the ground, as plants, are spread the fleec - y, meek and bleat - ing flock.

Bassi coll'arco



brei - tet sich, in Schwarm und Wir - bel, das Heer der  
sands in whirl a - rose the 'ects.

Vc  
Basso

tempo

In lan - gen Zü - gen kriecht am Bo - den das Ge-w  
In long di - men - sions creeps with sin - uous trace the u

21. Aria

Maestoso

The musical score is arranged in systems. The first system includes Flauto I and II, Oboe, Clarinetto in La / A, and Fagotto. The second system includes Corno I, II in Fa / F and Tromba in Do / C. The third system includes Timpani in Re-La / d-A. The fourth system includes Violino I and II, and Viola. The fifth system includes Basso. The score is marked with dynamics such as *f* and *ff*. A large watermark 'PROBE PARTIUR' is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner of the score area.

7

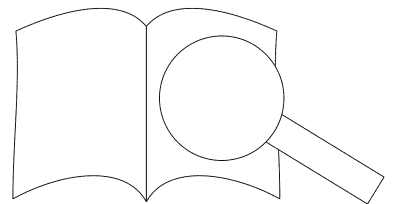
*fz fz fz p p f*

*Solo p f*

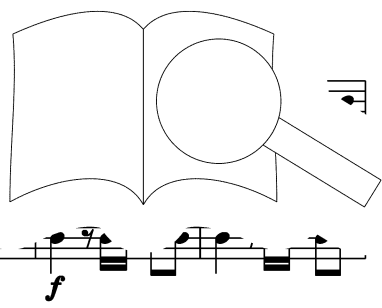
*fz fz f f f*

Nun scheint in vol - lem Glan - ze der Him-mel;  
 Now heav'n in full - est glo -

*p p f*



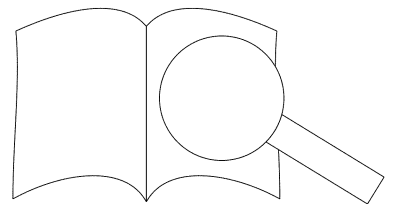
nun prangt in ih - rem Schmu - cke die Er - de.  
 earth smiles in all her rich at - tire.



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Die Luft er - füllt das leich - te Ge -  
 The room of air is



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30 Fg

VI I

VI II

Va

fie - der; die Wäs - ser schwellt der F' - WIL - fish;  
 fill'd; - the wa - ters swell'd by

||

36

Bo - den drückt der Tie - re Last, der er  
 by heav - y beasts the ground is trod, by



*sfz*

*f fz fz fz*

*f fz fz*

*f*

Tie - re Last.  
ground is trod.

50

*p*

*f*

*f*

*f*

*p*

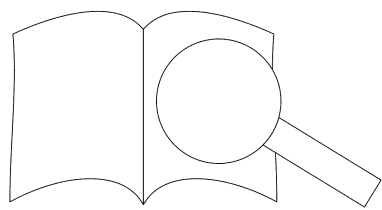
*f*

*f*

al - les nicht voll-bracht, doch war noch al - les nicht voll-bracht.  
the work was not com-plete, but all the work was not com-plete.

zen

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57

**B**

Fl I

Fl II

Ob

Cl

Fg

Cor

Tr

Solo

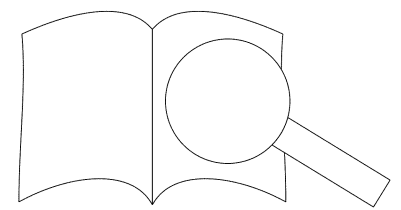
Timp

höpf, das Got - tes Wer - ke dank - bar sehn,  
 us be - ing, that grate - ful should God's pow'r ad - mire,

64

ren Gü - te prei - sen soll.  
and voice his good - ness praise.

Doch war noch  
But all the



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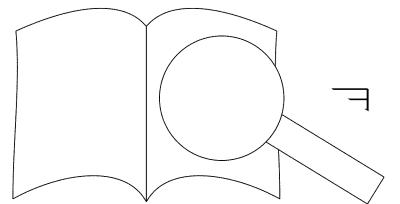
Musical score system 1, measures 71-74. Treble clef (top) and Bass clef (bottom). Dynamics include piano (p). The system contains six staves.

Musical score system 2, measures 75-78. Treble clef (top) and Bass clef (bottom). Dynamics include piano (p). The system contains six staves.

Musical score system 3, measures 79-82. Treble clef (top) and Bass clef (bottom). Dynamics include piano (p). The system contains six staves.

11 - bracht. Dem Gan-zen fehl - te das Ge - schöpf, das Got - tes Wer - ke dank - bar  
 com - plete. There want - ed yet that won - d'rous be - ing, that grate - ful ad -

Musical score system 4, measures 83-86. Treble clef (top) and Bass clef (bottom). Dynamics include piano (p). The system contains six staves.



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Musical score for measures 78-83. The score consists of five staves. The first two staves are grouped by a brace on the left. Dynamics include *f* and *ff*. The music features a mix of chords and melodic lines.

Musical score for measures 84-89. The score consists of two staves. Dynamics include *f* and *ff*. The music continues with harmonic and melodic development.

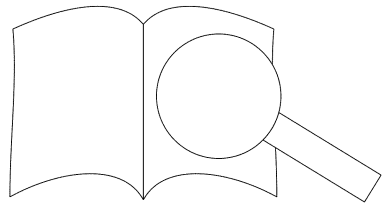
Musical score for measures 90-95. The score consists of two staves. Dynamics include *f* and *ff*. The music continues with harmonic and melodic development.

Musical score for measures 96-101. The score consists of five staves. Dynamics include *pp*, *f*, *ff*, and *p*. The music features a mix of chords and melodic lines.

Musical score for measures 102-107. The score consists of two staves. Dynamics include *f* and *ff*. The music continues with harmonic and melodic development.

and voice his good - ness praise, das

Musical score for measures 108-113. The score consists of two staves. Dynamics include *pp* and *f*. The music continues with harmonic and melodic development.



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C

85

Fl

Fg

Solo

*p*

Got - tes grate - ful Wer - ke should dank - bar God's pow'r ad - sehn, mire, i - tr with

Bassi

*p*

90

Fl

Ob

Clt

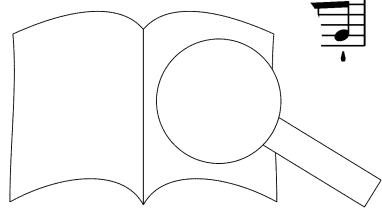
Fg

Cor I, II

Tr

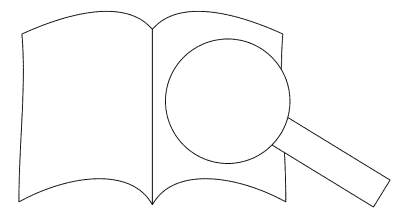
a 2

prei - sen soll, des Her-ren Gü - te prei - his  
heart, with heart and voice his



des Her-ren Gü - te, de  
with heart and voice, — wit.

rei - sen soll.  
good - ness praise.



## 22. Recitativo

Uriel  
Und Gott schuf den Men - schen nach sei - nem E - ben - bil - de. Nach dem E - ben - bil - de  
And God cre - at - ed man in his own im - age. In the im - age of

Bassi

4  
Got - tes schuf er ihn. Mann und Weib er - schuf er sie. Den A - tem des Le - bens hauch - te  
God cre - at - ed he him. Male and fe - male cre - at - ed he them. He breath - ed in

8  
An - ge - sicht, und der Mensch wur - de zur le - be - le.  
life and man be - cam su

## 23. Aria

**Andante**

Flauto I, II  
Oboe  
Clarinetto  
in Si $\flat$ / B  
Fagotto  
Corno I, II  
in Fa / F  
Tromba  
in Do / C  
Timpani  
in 7

Uriel

Bassi



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Mit Würd' und Ho - heit an - ge - tan, mit  
In na - tive worth and hon - our clad, with beau - ty, sur - a -

Mut be-gabt, gen Him-mel auf-ge-rich-tet, ein Mann, und  
 strength a-dorn'd, to heav'n e-rect and tall, the Lord and

*cresc.*

21 a 2

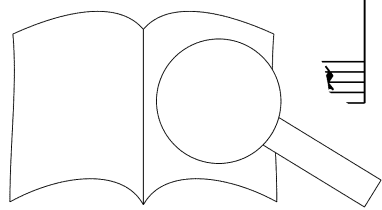
*f*

**A**

Kö-nig der Na-tur. The ge-and u...-eu  
 King of na-ture all.

*f* *p*

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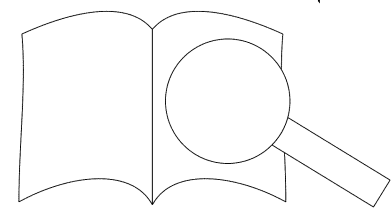


hab - ne Stirn  
front sub-lime

fen Sinn,  
ires the seat,

und aus dem hel - len Bli - - cke strahlt  
and in his eyes with bright - - ness shines

the s



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Schöp - fers Hauch — und E - - ben - bild.  
 breath and im - - age of his

Und aus dem hel - len Bli -  
 And in his eyes with bright -

47

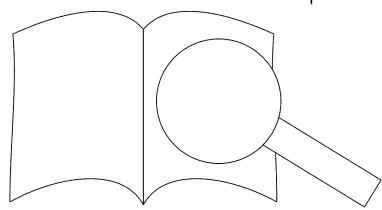
B

a 2

Geist, des Schöp - fers Hauch und E -  
soul, the breath and im - age of

53

A1. u - -  
With fond - ness tears up -



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57 Fl

Ob *p*

Cl<sup>t</sup> *p*

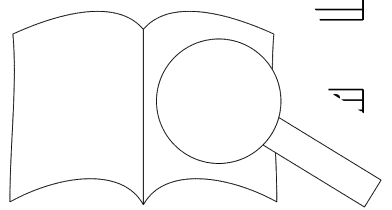
Fg *p*

Cor I, II

schmie - get sich, für ihn, aus ihm ge - formt, die Gat - tin muts in hold und an - muts -  
 on his breast the part - ner for him form'd, a wom - a<sup>n</sup> <sup>1</sup> spe - an fair and grace - ful

64

*pp* *il.* spouse. In fro - her Un - schuld lä - chelt sie, des Frä  
 Her soft - ly smil - ing vir - gin looks, of flou



71

Bild, ihm Lie - be, ihm Lie - be. und  
 mir - rer, be - speak him love, and  
 Vc

Basso pizz.

78

[C] I solo

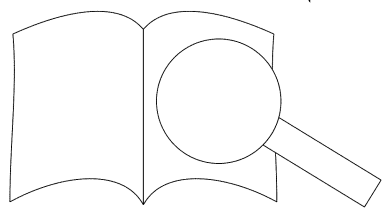
Solo

*p*

79

zu. In fro - her Un - schuld lä - chelt sie,  
 ad bliss. Her soft - ly smil - ing vir - gin looks,  
 coll'arco

coll'arco



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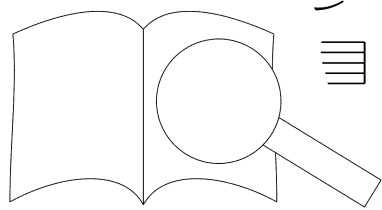
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rei - zend Bild, - ihm Lie - i Lie - be,  
spring the mir - ror, be - speak love,

*pizz.*

Glück und Won - ne zu,  
love, and joy, and bliss,

*pizz.*



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97

Glück und Won -  
love, and joy,  
coll' arco

## 24. Recitativo

Raphael

was er ge-macht hat-te; und es war sehr gut; und der himm-li-sche  
y thing that he had made; and be-hold, it was ver-y good; and the heav-en-ly

Bi

fei - er-te das En - de des sechs-ten Ta - ges mit lau - tem Ge - sang.  
in song di - vine thus clos - ed the sixth day.