

Full Score

John Webber

GENESIS

an oratorio

or opera for digital scenography

in ten scenes

webbermusic

198907

for Marcia Cunningham RIP
GENESIS

John Webber

Scene 1 - Prelude 1

Larghetto ♩ = 60

1
2
3
Flute
p
pp
mf 6
pp

1
2
3
Oboe
p
mf 6

1
2
3
Clarinet in A
p
pp
p
pp *pp*

1
2
3
Bassoon
p
p
p

1
2
3
4
Horn in F
p
pp

1
2
3
4
Trumpet in C

1
2
Bass Trombone
Tuba

Timpani

Soprano

Mezzo-soprano

Contralto

Moses

Harp

Violin 1
pp
p
ppp *p*
dim.

Violin 2
pp
p
ppp *p*
dim.

Viola
p
ppp *p*
dim.

Cello
pp dim.
pp pizz.
pp pizz.
p arco

Double Bass
pp dim.
pp

10

Fl 1 2 3

Ob 1 2 3

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr 1 2

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va

Ve

D.B.

p *f* *mf* *p* *dim.* *p* *pp*

mf *p* *dim.* *pp*

pp *mf* *pp* *pp* *cresc.* *p* *dim.* *pp*

pp *mf* *pp* *pp* *cresc.* *p* *dim.* *pp*

pp *pp* *pp* *pp* *pp*

pp

19

Fl 1
Fl 2
Ob 1
Ob 2
Cl. in A
Bs 1
Bs 2
Hn in F
Tr in C
Tb 1
Tb 2
Bs Tr
Tp
S.
M.S.
Ca.
Mo.
Hp
Vl 1
Vl 2
Va.
Vc.
D. B.

dim.

dim.

f

mf

mf

f

mf dim.

mf dim.

pp

pp

f

In the be - gin - ning

In the be -

pp

f

mp

f

pp

pp

f

mp

f

pp

pp

f

mp

f

pp

27

Fl 1 2 *pp cresc.* *mf*

Fl 3 *pp cresc.* *mf* *dim.* *pp*

Ob 1 2 *pp cresc.* *mf* *dim.* *pp*

Ob 3 *pp cresc.* *mf* *dim.* *pp*

Cl. in A 1 2 *pp cresc.* *mf* *dim.* *pp*

Cl. in A 3 *pp cresc.* *mf* *dim.* *pp*

Bs 1 2 *pp cresc.* *mf*

Bs 3

Hn in F 1 2 *pp cresc.* *f* *dim.*

Hn in F 3 *pp cresc.* *f* *dim.*

Hn in F 4 *pp cresc.* *f* *dim.*

Tr in C 1 2 *f* *dim.*

Tr in C 3 *pp cresc.* *f* *dim.*

Tr in C 4 *pp cresc.* *f* *dim.*

Tb 1 2 *f* *dim.*

Tb 3 *pp cresc.* *f* *dim.*

Tb 4 *pp cresc.* *f* *dim.*

Bs Tr *f*

Ta *pp*

Mo - gin - ning In the be - gin - ning God cre - a - ted the hea - ven and the earth

V1 *p* *mf* *pp*

V2 *p* *mf* *pp*

Va *p* *mf*

Vc *p* *mf*

D.B. *p*

34

1 2
Fl
p cresc. mf pp sub. *mf* *pp*

1 2
Ob
p cresc. mf pp sub. *pp*

1 2
Cl. in A
p cresc. mf pp sub. *mf* *cresc.* *mf* *dim.* *p*

1 2
Bs
p cresc. mf pp sub. *mf* *pp*

1 2
Hn in F
p cresc. mf pp sub. *mf*

1 2
Tr in C

1 2
Tb
pp

1 2
Bs Tr
pp

Ta
p cresc. pp sub. *pp* *p*

Tp
pp

S.

M.S.

Ca.

Mo
And the earth was with-out form and void;

Hp

Vl I
mf *mf* *p*

Vl II
mf *mf* *p*

Va

Ve

D. B.

61

Fl 1 2

Picc.

Ob 1

Ob 2

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr

Ta

Tp

S.

M-S.

Ca.

Mo.

Hp

V11

V12

Va

Vc

D. B.

f

ff

pp

f

ff

pp

f

ff

pp

mf

ff

pp

mf

ff

pp

pppp

pppp

tr

ff

pp

fff

p

p

ff

pp

ff

pp

ff

pp

ff

pp

83

1 2
Fl

1 2 3
Ob

1 2 3
Cl. in A

1 2 3
Bs

1 2 3 4
Hn in F

1 2 3 4
Tr in C

1 2
Tb

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11 1 2

V12 1 2

Va

Ve

D. B.

f

1. 94 *pp* 6

1. *pp*

1. *pp* 6

1. *pp* 3

3 *ppp*

1. *pp* con sord.

1. *pp* con sord.

3 *ppp* con sord.

4 *ppp*

1. *pp* con sord.

1. *pp* con sord.

3 *p* 3

1 *pp* unis.

2 *pp* unis.

3 *pp*

3 *pp*

1 *pp*

1 *pp*

1 *pp*

Scene 2

Largo $\text{♩} = 48$ piu mosso $\text{♩} = 56$ Andante $\text{♩} = 80$

Flute 1
2

Piccolo

Oboe 1
2
3

Clarinet in A 1
2
3

Bassoon 1
2
3

Horn in F 1
2
3
4

Trumpet in C 1
2
3
4

Trombone 1
2

Bass Trombone
Tuba

Timpani

Soprano *pp*
And God said, Let there be light:

Mezzo-soprano *pp*
And God said, Let there be light:

Contralto *pp*
And God said, Let there be light:

Moses
And God said,

Harp *mf*

Violin 1 *mp* 5

Violin 2 5

Viola

Cello *mp* 4
div. 1.3.2

Double Bass *mp*

7

Fl 1
2

Picc.

1
2
Ob

1
2
Cl. in A

1
2
Bs

1
2
Hn in F

1
2
Tr in C

1
2
Tb

Bs Tr
Ta

Tp

S.
And God said, Let there be light:

M.S.
And God said, Let there be light:

Ca.
And God said, Let there be light: And God said,

Mo.
And God said, Let there be light: And God said,

Hp

V11
8^{va}

V12

Va
div. 1.2.

1
2
Ve
div. 3.4.

3
4

D. B.

Fl 1 2

Picc.

Ob 1 2

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr Ta

Tr

S.

M.S.

Ca.

Mo.

Hp

Vl 1 2

Va

Vc div. 1. div. 3.

D. B.

17

f

pp

pp

p

tr

pp

light,

light,

light,

light,

and

And God saw the light, that it was good:

And God saw the light, that it was good:

And God saw the light, that it was good:

And God saw the light, that it was good:

and

22

f *3*

Fl 1 2

Picc.

1 2 3

Ob

1 2 3

Cl. in A

pp

1 2 3

Bs

1 2 3 4

Hn in F

1 2 3 4

Tr in C

1 2

Tb

Bs Tr

Ta

Tp

p

S. and God di - vi - ded the light from the dark - - ness

M.S. and God di - vi - ded the light from the dark - - ness

Ca. and God di - vi - ded the light from the dark - - ness

Mo. God di - vi - ded the light from the dark - - ness and God di -

Hp

Vl1

Vl2

Va

1 2 3 4

Vc

div. 1.

div. 3.

D. B.

25

Fl 1 2

Picc.

1 2

Ob

3

1 2

Cl. in A

3

1 2

Bs

3

1 2

Hn in F

3 4

1 2

Tr in C

3 4

Tb 1 2

Bs Tr Ta

Tp

S.

M.S.

Ca.

Mo

Hp

Vl1

Vl2

Va

1 2

Vc

3 4

D.B.

And God Called the light Day,

And God Called the light Day,

And God Called the light Day,

-vi-ded the light from the dark - ness

pp

p

pp

pp

pp

p

29

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr
Ta

Tp

S.
And God Called the light Day,

M.S.
And God Called the light Day,

Ca.
And God Called the light Day,

Mo.
And God Called the light Day, and the dark - ness he called night.

Hp

V11
p

V12

Va

1
2
Vc 3
4
div.
pp

D. B.
mf

32

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr

Ta

Tp

S.
and the dark - ness he called night.

M.S.
and the dark - ness he called night.

Ca.
and the dark - ness he called night.

Mo

Hp

V11

V12

Va

1
2
3
4
Vc

div. 1.3. unis.

D. B.

pp *p* *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

38

Fl 1
2

Picc.

1
2
Ob

1
2
Cl. in A

3

1
2
Bs

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr

Ta

Tp

S.
And the eve - ning and the mor - ning were the first day. And the eve - ning and the mor - ning were

M.S.

Ca.

Mo.
And the eve - ning and the mor - ning were the first day.

Hp

V11

V12

Va.
div. a3
pp

Ve

D. B.

poco a poco rall.....

42

Fl 1
2

Picc.

1
2
Ob

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr

Ta

Tp

S.
the first day.

M.S.
And the eve-ning and the mor-ning were the first day.

Ca.

Mo.

Hp

Vl1
div. pizz.
p

Vl2
div. pizz.
p

Va

Vc

D. B.

1. *Larghissimo* ♩ = 24

52

G.P.

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb 1
2

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo

Hp

Vl1

Vl2

Va

Vc

D.B.

Scene 3

Con dolcezza ♩ = 72

This musical score is for Scene 3 and is written in 2/4 time with a tempo of 72 beats per minute. The tempo marking is "Con dolcezza". The score includes parts for the following instruments and voices:

- Flute 1 & 2
- Piccolo
- Oboe 1, 2, & 3
- Clarinet in A 1, 2, & 3
- Bassoon 1, 2, & 3
- Horn in F 1, 2, 3, & 4
- Trumpet in C 1, 2, 3, & 4
- Trombone 1 & 2
- Bass Trombone / Tuba
- Timpani
- Soprano
- Mezzo-soprano
- Contralto
- Moses
- Harp
- Violin 1 (6 desks) with first and second divisions
- Violin 2 (3 desks)
- Viola
- Cello
- Double Bass

The score features various dynamics such as *pp*, *pppp*, *mp*, *mf*, and *p*. It includes performance instructions like "div. 1.", "div. 1.2.", and "6 desks". The woodwinds and brass sections have several measures of rests, with some instruments (Horn in F, Trombone, Bass Trombone/Tuba) playing sustained notes in the later measures. The strings play a rhythmic accompaniment, with the violins featuring a first division and the violas playing a melodic line.

7

Fl 1 2

Picc.

1 2

Ob

3

1 2

Cl. in A

3

1 2

Bs

3

1 2

Hn in F

3 4

1 2

Tr in C

3 4

1 2

Tb

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp.

1 2 3

VII

1 2 3

VII

Va.

Ve.

D.B.

pppp

pp

mp

f

And God said, (said) Let there be a

And God said, (said) Let there be a

And God said, (said) Let there be a

Let there be a fir - - ma - ment

div.

mp

13

1. *mp*

2. *mp*

mp

10 *mf*

Hn in F

Tr in C

Tb

Bs Tr

Ta

Tp

S. *f*
fir - ma - ment Let (Let) there be a fir - ma - ment

M.S. *f*
fir - ma - ment Let (Let) there be a fir - ma - ment

Ca. *f*
fir - ma - ment Let (Let) there be a fir - ma - ment

Mo. *f*
Let there be a fir - ma - ment

Harp

div.

div.

Va

Ve

D.B.

1. *mf* 10

Fl 1 2

Picc.

1 2

Ob

3

1. *mf* 10

Cl. in A

3

1 2

Bs

3

1 2

Hn in F

3 4

1 2

Tr in C

3 4

Tb 1 2

Bs Tr

Ta

Tp

S. *mp*
Let there be a firmament firmament

M.S. *mp*
Let there be a firmament

Ca. *mp*
Let there be a

Mo

Hp

1. *div.* *unis.*

Vl1 2 3

1. *div. 1.2.* *unis.*

Vl2 2 3

Va

Ve

D. B.

f 3

f 3

mf 6

mf 6

22

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb 1
2

Bs Tr
Ta

Tp

S.
fir - ma - ment in the midst of the wa - ters,

M.S.
fir - ma - ment in the midst of the wa - ters,

Ca.
fir - ma - ment in the midst of the wa - ters,

Mo

Hp

V11

V12

Va

Ve

D. B.

38 *bc:*

Fl 1 2

Picc.

Ob 1 2 3

Cl. in A To Cl. in A

Bs Bsn 1 2 3

Hr in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr Trb

Tp

S. wa - ters, Let there be a fir - - ma - ment in the midst of the wa - ters,

M.S. wa - ters, Let there be a fir - - ma - ment in the midst of the wa - ters,

Ca. wa - ters, Let there be a fir - - ma - ment in the midst of the wa - ters,

Mo. wa - ters, Let there be a fir - - ma - ment in the midst of the wa - ters,

Hp

Vl1

Vl2

Va

Ve

D.B.

43

Fl 1 2

Picc.

Ob 1 2

Cl. in A 1 2

Bs Bsn 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va.

Vc.

D. B.

fff

and let it di- vide the wa- ters from the wa- ters.

fff

and let it di- vide the wa- ters from the wa- ters.

fff

and let it di- vide the wa- ters from the wa- ters.

p

a2

p

a2

p

a2

p

f

mp

mp

mp

mp

61

Fl 1 2

Picc.

Ob 1 2 3

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr

Ta

Tp

S.

M.S.

Ca. *ff*

Mo. *ff*

Hp

Vl1

Vl2 *mf*

Va *mp*

Ve

D. B. *mp*

And God made the fir - - - ma - ment
and di - v - ded the wa - ters which were un - der the fir - ma - ment

65

Fl 1 2

Picc.

Ob 1 2

Cl. in A 1 2

Bs Bsn 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va

Vc

D. B. unis.

ff and it was so. *mf* and

ff and it was so. *mf* and

ffff and it was so. and

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

rall.

69

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr

Ta

Tp

S.
it was so. Hea - ven.

M.S.
it was so. Hea - ven.

Ca.
it was so. Hea - ven.

Mo
mp
And God called the fir - ma - ment

Hp

V11

V12

Va

Ve
f mp

D. B.
f mp

a tempo

1.

75 *mf*

Fl 1 2

Picc. *mf*

Ob 1 2 3

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr *pp*

Ta *pp*

Tp

S.

M.S.

Ca.

Mo.

Hp *mp*

VII 1 2 3 *div. mp*

VII 1 2 3 *div. mp*

Va *mf* *f*

Vc *mp*

D. B.

82

Fl 1 2

Picc.

1 2

Ob

1 2

Cl. in A

1 2

Bs

1 2

Hn in F

3 4

1 2

Tr in C 3 4

Tb 1 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1 2 3

Vl2 2 3

Va

Vc

D. B.

pp

p

mf

p

mf

div.

unis.

And the eve - ning and the mor - ning were the

10

3

3

5

3

88

Fl 1
2

Picc.

1
2
Ob

1
2
Cl. in A

1
2
3

1
2
Bs

1
2
3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr

Ta

Tp

S.

se - cond day.
mf

M.S.

And the eve - ning and the mor - ning were the se - cond day.
mf

Ca.

And the eve - ning and the mor - ning were the

Mo

Hp

V11

V12

Va

Ve

D. B.

92

Fl 1
2

Picc.

1
2
Ob

1
2
Cl. in A

1
2
Bs

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb 1
2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

se - cond day.
p

Mo.

And the eve - ning and the mor - ning were the se - cond day.

Hp

Vl1

mf

5

9

drum

Vl2

6

3

Va

3

Vc

D. B.

98

Fl 1
2

Picc.

Ob
1
2
3

Cl. in A
1
2
3

Bs
1
2
3

Hn in F
1
2
3
4

Tr in C
1
2
3
4

Tb
1
2

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1

Vl2

Va

Vc

D. B.

1.
104

Fl 1 2
Picc.
Ob 1 2 3
Cl. in A 1 2 3
Bs 1 2 3
Hn in F 1 2 3 4
Tr in C 1 2 3 4
Tb 1 2
Bs Tr
Ta
Tp
S.
M.S.
Ca.
Mo
Hp
Vl1
Vl2
Va
Vc
D.B.

110

Fl 1
2

Picc.

Ob 1
2
3

Cl. in A
1
2
3

Bs
1
2
3

Hn in F
1
2
3
4

Tr in C
1
2
3
4

Tb 1
2

Bs Tr
Tr

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va

Vc

D. B.

mf

8va

div.

unis.

116

Fl 1
2

Picc.

Ob 1
2

Cl. in A 1
2

3

Bs 1
2

3

Hn in F 1
2

3
4

Tr in C 1
2

3
4

Tb 1
2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1

Vl2

Va

Vc

D.B.

p

p

pp

pp

pp

p

p

pp

mp

gliss

lv.

div.
pp

mp

p

Scene 4

Larghetto $\text{♩} = 48$

The score is for Scene 4, marked *Larghetto* with a tempo of $\text{♩} = 48$. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute 1 & 2, Piccolo, Oboe 1 & 2, Cor Anglais, Clarinet in A (1 & 2), and Bassoon (1 & 2). The brass section includes Horn in F (1, 2, 3, 4), Trumpet in C (1, 2, 3, 4), Trombone (1 & 2), Bass Trombone, and Tuba. The string section includes Violin 1 & 2, Viola, Cello, and Double Bass. The vocal section includes Soprano, Mezzo-soprano, and Contralto. The percussion section includes Timpani. The Flute, Oboe, and Clarinet parts play a series of chords marked *ppp*. The Horns play a sustained chord marked *ppp*. The Trumpets play a melodic line with slurs and accents, marked *ppp*. The Trombones play a sustained chord marked *ppp*. The Violins play a melodic line with slurs and accents, marked *p*. The Viola, Cello, and Double Bass parts are mostly silent.

Flute 1
2

Piccolo

Oboe 1
2

Cor Anglais

Clarinet in A
1
2
3

Bassoon
1
2
3

Horn in F
1
2
3
4

Trumpet in C
1
2
3
4

Trombone
1
2

Bass Trombone
Tuba

Timpani

Soprano

Mezzo-soprano

Contralto

Moses

Harp

Violin 1
Violin 2

Viola

Cello

Double Bass

8

Fl 1 2

Picc.

Ob 1 2

C.A.

1 2

Cl. in A

3

1 2

Bs

3

1 2

Hn in F

3 4

1 2

Tr in C

3 4

1 2

Tb

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo

Hp

Vl1

Vl2

Va

Ve

D.B.

ppp

ppp

ppp

p

mp

mf

And God said, And God said, And God said, Let the

mp

mp

8va

1. *mf* *8va*

Fl 1 2

Picc.

Ob 1 2

C.A.

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr

Tp

S. wa - ters un - der the hea - ven Let the wa - ters un - der the hea - ven be

M.S.

Ca.

Mo. *mf* Let the wa - ters un - der the hea - ven Let the wa - ters un - der the hea - ven be

Hp

V11 *mf* *8va*

V12 *mf*

Va. *mf*

Vc.

D.B. *p*

18

Fl 1 2

Picc.

Ob 1 2

C.A.

1 2 3

Cl. in A

1 2 3

Bs

1 2 3

Hn in F

1 2 3 4

Tr in C

1 2 3 4

Tb

1 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl 1

Vl 2

Va.

Ve.

D. B.

mf

mf

p

To Fl.

mp

p

mp

pp

mp

p

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

ga - thered to - ge - ther un - to one place, and let the dry land ap - pear:

div.

22

p

p

p

ppp

pp

pp

pp

p

mp

mp

mp

mp

mp

p

p

p

p

pp

pp

and it was so.

and it was so.

and it was so.

and it was so.

and it was so.

and it was so.

and it was so.

and it was so.

and it was so.

and it was so.

and it was so.

pp

pp

pp

p

pp

pp

p

pp

pp

div.

div.

29

1 2 Fl

3 Ob 1 2

C.A. *mp*

1 2 Cl. in A

3

1 2 Bs

3

1 2 Hn in F

3 4

1 2 Tr in C

3 4

1 2 Tb

Bs Tr

Ta *b_♭*

Tp *p*

S.

M.S.

Ca.

Mo *mp*

And God called the dry land Earth; And God called the dry land Earth;

Hp

Vl1

Vl2

Va 1 2 *div.* *pp*

Vc 1 2 3 *div.* *pp*

D.B.

34

1 2
Fl

1 2
Ob

1 2
Cl. in A

1 2
Bs

1 2
Hn in F

1 2
Tr in C

1 2
Tb

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo

Hp

Vl1

Vl2

Va 1 2

Vc 1 2 3

D.B.

and the gat - ther - ing to - ge - ther of the wa - ters called he Seas: and God saw that it was

pp *p* *pp*

div. unis.

8 3

40

rall. Joyfully ♩ = 120

1. *mf*

To Ob.

p

1. *mf*

p

1. *p*

1. *p*

3. *p*

pp *mf* *pp*

mp

And *mp* God called the dry land earth

And *mp* God called the dry land earth

And God called the dry land earth

good.

f *p*

f *pp* *mf* *pp* *mf*

f *mf*

f *p*

f *p*

49

1 2
Fl

1 2
Ob

1 2
Cl. in A

1 2
Bs

1 2
Hn in F

1 2
Tr in C

1 2
Tb

Bs Tr
Ta

Tp

S.
M.S.

Ca.

Mo.

Hp

V11

V12

Va

Vc

D. B.

and the gat - - ther - ing to - ge - ther of the wa - ters called he Seas: and God saw that it was

and the gat - - ther - ing to - ge - ther of the wa - ters called he Seas: and God saw that it was

and the gat - - ther - ing to - ge - ther of the wa - ters called he Seas: and God saw that it was

mf *pp* *mp* *ff*

This musical score page, numbered 60, is for Scene 4. It features a variety of instruments and vocal parts. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. in A), Horns in F (Hn in F), and Trumpets in C (Tr in C). The brass section consists of Trombones (Tb.), Bass Trombones (Bs Tr), and Trumpets (Tp). Percussion includes Snare (S.), Muffled Snare (M.S.), Cymbals (Ca.), and Tom-toms (Mo.). The keyboard section includes Harpsichord (Hp). The string section includes Violins I (V1), Violins II (V2), Violas (Va), Cellos (Ve), and Double Basses (D.B.).

The score begins at measure 57. The Flute and Clarinet in A parts feature prominent melodic lines with *ff* dynamics and various articulations like slurs and accents. The Oboe part has a melodic line with an *a2* marking. The Trombone and Bass Trombone parts play rhythmic patterns with *f* dynamics. The Trumpet part has a melodic line with *f* dynamics. The Snare, Muffled Snare, and Cymbals parts play a consistent rhythmic pattern. The Harpsichord part is silent. The Violin I and II parts play a rhythmic pattern with *f* dynamics. The Viola part has a melodic line with *f* dynamics and a *div. 1.2* marking. The Cello and Double Bass parts play a rhythmic pattern with *f* dynamics. The vocal parts (S., M.S., Ca., Mo.) are marked "good." and are silent.

This musical score page, numbered 61, is for Scene 4. It features a variety of instruments and vocal parts. The woodwind section includes Flutes (Fl 1, 2, 3), Oboes (Ob 1, 2, 3), Clarinets in A (Cl. in A 1, 2, 3), Bassoons (Bs 1, 2, 3), Horns in F (Hn in F 1, 2, 3, 4), Trumpets in C (Tr in C 1, 2, 3, 4), Trombones (Tb 1, 2), Bass Trombones (Bs Tr), and Tubas (Ta). The percussion section includes Tom-toms (Tp). The vocal section consists of Soprano (S.), Mezzo-Soprano (M.S.), and Contralto (Ca.). The keyboard section includes Harpsichord (Hp). The string section includes Violins I (V1), Violins II (V2), Violas (Va), Cellos (Vc), and Double Basses (D.B.). The score begins at measure 66. The woodwinds and strings play a rhythmic pattern of eighth notes. The vocal parts enter in measure 66 with the lyrics: "And God said, **fff** Let the earth bring forth grass". The vocal parts continue with "And God said, **fff** Let the earth" and "And God said,". The score includes dynamic markings such as *mf*, *mp*, and *fff*. There are also performance instructions like "div. 1.2." for the strings and "Bs Tr" for the bass trombone. The page ends with a double bar line.

74

1 2
Fl

3

1 2
Ob

3

1 2
Cl. in A

3

1 2
Bs

3

1 2
Hn in F

3 4

1 2
Tr in C

3 4

1 2
Tb

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1

Vl2 1 2

Va 1 2

Vc

D.B.

bring forth grass

Let the earth bring forth grass

82

Fl 1 2

Ob 1 2

Cl. in A 1 2

Bs 1 2

Hn in F 1 2

Tr in C 1 2

Tb 1 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1

Vl2

Va.

Ve.

D. B.

ppp *fff*

f *f*

a2 *7*

101

1. *mp*

1. *mf*

1. *mf*

Hn in F

Tr in C

Tb

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va

Vc

D.B.

p

pp

pp

pp

pp

p

mp

mp

mp

p

mp

mp

p

pp

pizz.

And God said, Let the earth bring forth grass and the fruit tree yield - ing fruit the herb yield - ing seed, af - ter his kind whose

111

1 2
Fl 1

1 2
Fl 2

1 2
Ob 1

1 2
Ob 2

1 2
Cl. in A

1 2
Bs 1

1 2
Bs 2

1 2
Hn in F

1 2
Tr in C

1 2
Tb 1

1 2
Tb 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va.

Ve.

D.B.

mf

f

ff

pp

pp

pp

pp

mf

f

ff

ff

pp

pp

pp

pizz.

pizz.

and it was so.

And the earth

and it was so.

And the earth

seed is in it - self u - pon the earth:
and it was so.

And the earth

and it was so.

And the earth

and it was so.

123

1 2
Fl 1

3
Fl 2

1 2
Ob 1

3
Ob 2

1 2
Cl. in A

3

1 2
Bs 1

3

1 2
Hn in F

3 4

1 2
Tr in C

3 4

1
Tb 1

2
Tb 2

Bs Tr

Ta

Tp

S.
brought forth grass, and the tree yield - ing fruit

M.S.
brought forth grass, and the tree yield - ing fruit

Ca.
brought forth grass, and the tree yield - ing fruit

Mo.
and herb yield - ing seed af - ter his kind, whose seed was in it - self

Hp

Vl 1
pizz.

Vl 2
pizz.

Va

Ve

D. B.

133 Joyfully $\text{♩} = 120$

To Picc.

Fl 1 2 *p* *a2*

Ob 1 2 *p* *a2*

Cl. in A 1 2 *p* *a2*

Bs 1 2 3

Hr in F 1 2 3 4 *p* *a2*

Tr in C 1 2 3 4

Tb 1 2 *pp*

Bs Tr 1 2 *pp* *pp*

Tp

S. *p*
and God saw that it was good.

M.S. *p*
and God saw that it was good.

Ca. *p*
and God saw that it was good.

Mo
af - ter his kind:

Hp

V11

V12

Va *pp* *div.*

Ve *pp* *div.*

D.B. *pp*

145

The musical score is written for a full orchestra and includes the following instruments and parts:

- Flute 1 & 2:** Part 1 starts at measure 145.
- Picc.** Piccolo part.
- Oboe 1 & 2:** Part 1 starts at measure 145 with a dynamic of *f*.
- Cl. in A 1 & 2:** Part 1 starts at measure 145 with a dynamic of *f*.
- Bs 1 & 2:** Bassoon parts starting at measure 145 with a dynamic of *f*.
- Hn in F 1 & 2:** Horn parts starting at measure 145 with a dynamic of *f*. Includes *arco* markings.
- Tr in C 1 & 2:** Trumpet parts starting at measure 145 with a dynamic of *f*.
- Tb 1 & 2:** Trombone parts starting at measure 145 with a dynamic of *f*.
- Bs Tr:** Bass Trombone part starting at measure 145 with a dynamic of *f*.
- Tp:** Tuba part starting at measure 145 with a dynamic of *f*.
- S., MS., Ca., Mo.:** Percussion parts.
- Hp:** Harp part starting at measure 145 with a dynamic of *f*.
- VII 1 & 2:** Violin parts starting at measure 145 with a dynamic of *f*. Includes *arco* markings.
- Va 1 & 2:** Viola parts starting at measure 145 with a dynamic of *f*. Includes *div. 1.2* markings.
- Vc 1 & 2:** Violoncello parts starting at measure 145 with a dynamic of *f*.
- D. B.:** Double Bass part starting at measure 145 with a dynamic of *f*.

Measure 145 begins with a dynamic of *f*. The score includes various performance markings such as *arco*, *div. 1.2*, and dynamic changes like *p* and *f*. The music features complex rhythmic patterns and melodic lines across the woodwind and string sections.

Musical score for Scene 4, page 70, measures 153-160. The score includes parts for various instruments: Flute 1 & 2, Piccolo, Oboe 1, 2, 3, Clarinet in A 1, 2, 3, Bassoon 1, 2, 3, Horn in F 1, 2, 3, 4, Trumpet in C 1, 2, 3, 4, Trombone 1, 2, Bass Trombone, Tuba, Snare, M-Snare, Cymbal, Mallets, Harp, Violin 1 & 2, Viola 1 & 2, and Double Bass. The score features dynamic markings such as *ff*, *f*, and *p*, and performance instructions like *Picc.* and *To Fl.* The music is written in a key with one flat and a 2/4 time signature. The first measure is numbered 153. The score concludes with a *tr* (trill) marking and a *p* dynamic in the final measure.

161

1 2
Fl. *p*
3
1 2
Ob.
3
1 2
Cl. in A
3
1 2
Bs. *p*
3
1 2
Hn in F
3 4
1 2
Tr in C
3 4
1 2
Tb. *pp*
Bs Tr. *pp*
Ta. *pp*
Tp. *tr* *p*
S. *f*
M.S. *f*
Ca. *f*
Mo. *f*
Hp. *p*
Vl I. *f*
Vl II. *f* *mp*
Va. *f*
Ve. *p*
D.B. *p*

And the even - ing and the morn - ing And the even - ing and the
And the even - ing and the morn - ing And the even - ing and the
And the even - ing and the morn - ing And the even - ing and the
And the even - ing and the morn - ing And the even - ing and the

170 ^{a2}

1 2
Fl 1 *p* *f* *pp*

1 2
Fl 2 *pp* *pp*

1 2
Fl 3 *pp* *pp*

1 2
Ob 1 *pp* *pp*

1 2
Ob 2 *pp* *pp*

1 2
Ob 3 *pp* *pp*

1 2
Cl. in A 1 *pp* *pp*

1 2
Cl. in A 2 *pp* *pp*

1 2
Cl. in A 3 *pp* *pp*

1 2
Bs 1 *f* *f*

1 2
Bs 2 *f* *f*

1 2
Bs 3 *f* *f*

1 2
Hn in F 1

1 2
Hn in F 2

1 2
Hn in F 3

1 2
Hn in F 4

1 2
Tr in C 1

1 2
Tr in C 2

1 2
Tr in C 3

1 2
Tr in C 4

1 2
Tb 1 *f* *f*

1 2
Tb 2 *f* *f*

Bs Tr *f* *f*

Bs Tr *f* *f*

Tp *p* *fff*

S. *mf* *p*
morn - ing And the even - ing and the morn - ing were the third

M.S. *mf* *p*
morn - ing And the even - ing and the morn - ing were the third

Ca. *mp*
morn - ing And the even - ing and the morn - ing were the third

Mo. *mp*
morn - ing And the even - ing and the morn - ing

Hp

V11

V12

Va *p* *pp*

Vc *f* *p* *pp*

D. B. *f* *p* *pp*

180 *rall.*

Fl 1 2
Ob 1 2 3
Cl. in A 1 2 3
Bs 1 2 3
Hn in F 1 2 3 4
Tr in C 1 2 3 4
Tb 1 2
Bs Tr
Tp
S. *pp*
M.S. *pp*
Ca. *pp*
Mo. *pp*
Hp
Vl I
Vl II *pp* *div.*
Va
Vc 1 *div.*
2
3
D.B.

15

Fl 1 2 3

Ob 1 2 3

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr

Ta

Tp

S

M.S.

Ca.

Mo

Hp

V11

V12

Va

Vc

D.B.

ppp

ppp
Ta

arco

19

The musical score is arranged in systems. The first system (measures 19-23) features a woodwind ensemble with Flute 1 and 2 (silent), Oboe 1 and 2 (playing *ppp*), and Clarinet in A 1 and 2 (playing *ppp*). The Bassoon part has a melodic line. The second system (measures 24-28) continues the woodwind parts, with the Flute 1 part starting a melodic line marked *p* and including articulation marks. The Harp part (Hp) has chords in measures 27 and 28. The Violin 1 part (V11) has a melodic line starting in measure 27. The Viola (V12) and Violoncello (Vc) parts have a rhythmic accompaniment. The Double Bass (D.B.) part has a simple bass line. The score concludes with various dynamics and performance markings.

24

1 2
Fl

1 2
Ob

1 2
Cl. in A

1 2
Bs

1 2
Hn in F

1 2
Tr in C

1 2
Tb

Bs Tr
Ta

3
Tp

S.

M.S.

Ca.

Mo

Hp

V11

V12

Va

Vc

D. B.

1. *pp*

ppp

ppp

ppp

1. *ppp* con sord.

2. *ppp* con sord.

3. *ppp* con sord.

mp

Let there be lights

mp

Let there be lights

mp

Let there be lights

mp

And God said,

pp

pp

30

Fl 1 2

Fl 3

Ob 1 2 3

Cl. in A 1 2 3

Bs 1 2 3

Hr in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr Ta

Tp

S.
lights in the fir - ma - ment of the hea - vens to di - vide the day
pp

M.S.
lights in the fir - ma - ment of the hea - vens to di - vide the day
pp

Ca.
lights in the fir - ma - ment of the hea - vens to di - vide the day
pp

Mo.
Let there be lights in the fir - ma - ment of the hea - vens to di - vide the day

Hp

Vl1

Vl2

Va

Vc

D. B.

36

1 2
Fl 1 *pp*
2
3
1 2
Ob 1 *pp*
2
3
1 2
Cl. in A
3
1 2
Bs 1
2
3
1 2
Hn in F
3
4
1 2
Tr in C *p*
3
4
1 2
Tb 1
2
Bs Tr
Ta
Tp
S. *p*
M.S. *p*
Ca. *p*
Mo. *p*
Hp
V11
V12 *mp*
Va
Vc
D. B.

To Picc.

p *pppp*
p *pppp*

p *pppp*
p *pppp*

from the night; and let them be for signs and for sea - sons, and for days, and years:
from the night; and let them be for signs and for sea - sons, and for days, and years:
from the night; and let them be for signs and for sea - sons, and for days, and years:
from the night; and let them be for signs and for sea - sons, and for days, and years:

42

Fl 1
2

Picc.

Ob
1
2
3

Cl. in A
1
2
3

Bs
1
2
3

Hn in F
1
2
3
4

Tr in C
1
2
3
4

Tb
1
2

Bs Tr
Tb

Tp

S.
And let them be for lights in the fir - ma - ment of the hea - vens to give light u - pon the earth:

M.S.
And let them be for lights in the fir - ma - ment of the hea - vens to give light u - pon the earth:

Ca.
And let them be for lights in the fir - ma - ment of the hea - vens to give light u - pon the earth:

Mo.
And let them be for lights in the fir - ma - ment of the hea - vens to give light u - pon the earth:

Hp

VII
mp

VII
mp

Va
mp

Vc
p
pizz.

D. B.
p

46

Fl 1
2

Picc.

Ob 1
2
3

Cl. in A
1
2
3

Bs
1
2
3

Hn in F
1
2
3
4

Tr in C
1
2
3
4

Tb
1
2

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1

Vl2

Va

Vc

D. B.

pp

pp

To Fl.

pp

pp

1.

arco

and it was so.

and it was so.

and it was so.

and it was so.

52

mf

1
2
Fl

3

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr

Ta

ppp

ppp

mf

f

f

f

mf

mp

mf

mp

V11

V12

Va

Vc

D.B.

Grandioso $\text{♩} = 72$
faster

57

Fl 1 2 3

Ob 1 2 3

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr 1 2

Ta

Tp

S. *f* *ff*
And God made two great

M.S. *f*
And God made two great lights

Ca. *f*
And God made two great lights

Mo. *f*
And God made two great lights

Hp

Vl1

Vl2 *mp* *mp* *f*

Va *mp* *f* *pp*

Vc

D.B.

66

1 2 Fl 1 2

3 4 Fl. 1 2

Ob 1 2

Cl. in A 1 2

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr 1 2

Ta 1 2

Tp

S. lights and the les - ser light

M.S. and the les - ser light to rule the night

Ca. the grea - - ter light to rule the day and the les - ser light

Mo. the grea - ter light to rule the day

Hp pp

V11 pp

V12 pp

Va ppp

Ve ppp

D. B. ppp

71 *f*

Fl 1 2

Fl 3

Ob 1 2

Ob 3

Cl. in A 1 2

Cl. in A 3

Bs 1 2

Bs 3

Hn in F 1 2

Hn in F 3 4

Tr in C 1 2

Tr in C 3 4

Tb 1 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va

Vc

D. B.

to rule the night he made the stars al - so and God set them in the fir - ma - ment

ff he made the stars al - so and God set them in the

to rule the night *ff* he made the stars al - so

he made the stars al - so

mf *ppp* *mf* *mf*

Tranquillamente ♩ = 60

74

1 2
Fl

3

1 2
Ob

3

1 2
Cl. in A

3

1 2
Bs

3

1 2
Hn in F

3 4

1 2
Tr in C

3 4

1 2
Tb

Bs Tr

Ta

Tp

S.
of the hea - ven to give light u - pon the earth,

M.S.
fir - ma - ment of the hea - ven and to rule o - ver the day and o - ver the

Ca.
to give light u - pon the earth,

Mo.
and to di -

Hp

V1

V2

Va

Ve

D.B.

77

Fl 1 2

Picc.

To Picc.

1. *mp*

1 2

Ob

p

1 2

Cl. in A

p

1 2

Bs

p

1 2

Hn in F

3 4

1 2

Tr in C

3 4

1 2

Tb

Bs Tr

Ta

Tp

S.

and God saw that it was good.

M.S.

night and God saw that it was good.

Ca.

and God saw that it was good.

Mo

-vide the light from the dark - ness and God saw that it was good.

Hp

p

VII

f *arco*

VII

Va

Vc

p *pizz.*

D. B.

p

Musical score for Scene 5, page 89. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl 1 & 2, Picc., Ob 1, 2, 3, Cl. in A 1, 2, 3, Bs 1, 2, 3, Hn in F 1, 2, 3, 4, Tr in C 1, 2, 3, 4, Tb 1, 2, Bs Tr, Ta, Tp, S., M.S., Ca., Mo., Hp, Vl 1, Vl 2, Va, Vc, and D.B. The score begins at measure 81. The Flute and Piccolo parts feature intricate melodic lines with various ornaments and dynamics. The Bassoon part includes a section marked 'arco' starting at measure 82. The Violin and Viola parts have a 'div.' (divisi) marking at measure 83. The Double Bass part also includes an 'arco' marking at measure 82. The score concludes at measure 89.

86

Fl 1
2

Picc.

1
2
Ob

1
2
Cl. in A

1
2
Bs

1
2
Hn in F

1
2
Tr in C

1
2
Tb

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1

Vl2
unis.

Va

Vc

D. B.

90

Fl 1
2

Picc.

Ob
1
2
3

Cl. in A
1
2
3

Bs
1
2
3

Hn in F
1
2
3
4

Tr in C
1
2
3
4

Tb
1
2

Bs Tr
Ta

Tp

S.
And the even - ing and the

M.S.

Ca.

Mo.

Hp

Vl1
div. unis.

Vl2
div. unis.

Va
pp

Vc
pp

D.B.
pp

95

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr
Ta

Tp

S.
mp
morn - ing were the fourth day.

M.S.
mf
And the even - ing and the *mp* morn - ing were the fourth day.

Ca.
p
And the even - ing and the morn - ing were the fourth day.

Mo.
p
And the even - ing and the morn - ing were the fourth day.

Hp

V11

V12

Va

Ve

D. B.

Scene 6

Larghetto ♩ = 60

The musical score is arranged in a standard orchestral layout. It includes parts for Flute (1, 2), Oboe (1, 2), Cor Anglais, Clarinet in A (1, 2), Bass Clarinet, Bassoon (1, 2, 3), Horn in F (1, 2, 3, 4), Trumpet in C (1, 2, 3, 4), Trombone (1, 2), Bass Trombone, Tuba, Timpani, Soprano, Mezzo-soprano, Contralto, Moses, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is in 4/4 time with a tempo of Larghetto (♩ = 60). The key signature has one flat (B-flat). The vocal parts (Soprano, Mezzo-soprano, Contralto, and Moses) enter in the final measure with the lyrics "And God said,". The instrumental parts include various textures, such as the strings playing a rhythmic pattern in the first half and the woodwinds playing melodic lines in the second half. Dynamics range from *ppp* to *mf*. Performance instructions include "cup mute" for trumpets and "pizz." for the cello.

1. *mf*

8

Fl 1 2

3

Ob 1 2

C.A.

Cl. in A 1 2

B Cl.

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr Ta

Tp

S. *mp* *p* *mf*

M.S. *mp* *p* *mf*

Ca. *mp* *p* *mf*

Mo

Hp

Vl1

Vl2

Va 1 2 3

Vc

D. B.

pp

To Ob.

pp

pp

div. 1.2.

unis.

unis.

Let the wa - ters bring forth a - bun - dant - ly the mo - ving cra - ture that hath life and the fowl that may

Let the wa - ters bring forth a - bun - dant - ly the mo - ving cra - ture that hath life the fowl that may

Let the wa - ters bring forth a - bun - dant - ly the mo - ving cra - ture that hath life the fowl that may

14

1 2
Fl

3

1 2
Ob

3

1 2
Cl. in A

B Cl.

1 2
Bs

3

1 2
Hn in F

3 4

1 2
Tr in C

3 4

1 2
Tb

Bs Tr

Ta

Tp

S.
fly a - bove the earth in the o - - pen fir - ma - ment of hea - ven.

M.S.
fly a - bove the earth in the o - - pen fir - ma - ment of hea - ven.

Ca.
fly a - bove the earth in the o - - pen fir - ma - ment of hea - ven.

Mo.

Hp

Vl1
mp

Vl2

Va
div.

Vc
mp

D. B.
pp

20

1 2

Fl

3

1 2

Ob

3

1 2

Cl in A

3

B Cl.

1 2

Bs

3

1 2

Hn in F

3 4

Tr in C

1 2

Tb

3 4

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

Vll

Vll

1 2 3

Va

Vc

D. B.

mf

pp

ppp

f

p

mp

ppp

pp

f

f

pizz.

arco

div.

unis.

and

And God cre -

And God cre - a - ted great

26

1 2 Fl 1 *ppp* *mp* *mp* 2.

3 Fl 2

1 2 Ob *ppp*

3 Ob

1 2 Cl. in A *ppp*

B Cl.

1 2 Bs *ppp*

3 Bs

1 2 Hn in F *ppp* 1. *ppp* 3. *ppp*

3 4 Hn in F

1 2 Tr in C *ppp*

3 4 Tr in C

Tb 1 *ppp*

2 Tb

Bs Tr *ppp*

Ta *ppp*

Tp

S. e - vry li - ving crea - - ture

M.S. - a - - ted great whales and e - vry li - ving crea - - ture that mo - - veth, which the wa - ters brought

Ca. whales and e - vry li - ving crea - - ture that mo - - veth, which the wa - ters brought forth a -

Mo.

Hp

Vl1

Vl2

Va

Vc

D. B.

Musical score for Scene 6, page 98. The score includes parts for Flute I, Oboe, Clarinet in A, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Bass Trombone, Trumpet, Soprano (S.), Mezzo-Soprano (M.S.), Alto (Ca.), Bassoon (Mo.), Harp (Hp.), Violin I and II (V11, V12), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 30: Flute I (Fl) has a melodic line marked *f* with triplets and slurs. Oboe (Ob.), Clarinet in A (Cl. in A), Bass Clarinet (B Cl.), and Bassoon (Bs) have rests.

Measure 31: Oboe, Clarinet in A, and Bass Clarinet enter with a *ppp* (pianissimo) dynamic. Horn in F (Hn in F) has a melodic line marked *ppp*. Trumpet in C (Tr in C), Trombone (Tb), and Bass Trombone (Bs Tr) have rests.

Measure 32: Horn in F continues with a melodic line marked *ppp*. Trumpet in C has a chordal accompaniment marked *ppp*. Trombone and Bass Trombone have rests.

Vocal and Chorus:

- Soprano (S.):** af - ter their kind, af - ter their kind, af - - ter his kind: af - ter his
- Mezzo-Soprano (M.S.):** forth a - bun - dant - ly, and e - very winged fowl
- Alto (Ca.):** - bun - - dant - ly, and e - very winged fowl

Measure 33: The vocal parts continue with the lyrics above. The piano accompaniment (Hp., V11, V12, Va., Vc., D.B.) features a rhythmic pattern of eighth notes.

34 *a2* *poco rall.*

1 2 Fl

3

Ob 1 2

To C. A.

C. A.

1 2 Cl. in A

To Cl. in A

3

1 2 Bs

ppp

3

1 2 Hn in F

ppp

3 4

1 2 Tr in C

3 4

1 2 Tb

ppp

Bs Tr *ppp*

Ta

Tp

S. *f*

kind: and God saw that it was good. And God blessed them say - ing be fruit - ful and

M.S. *f*

and God saw that it was good. And God blessed them say - ing be fruit - ful and

Ca. *f*

and God saw that it was good. And God blessed them say - ing be fruit - ful and

Mo. *f*

and God saw that it was good. And God blessed them say - ing be fruit - ful and

Hp

VII

pp *div.*

VII2 *pp* *div.*

Va 1 2 3 4 *pp* *div.*

Vc 1 2 3 *pp* *div.*

D. B.

a tempo

40

Fl 1 2 *ppp*

3 *ppp*

Ob 1 2

C.A. *C.A.* *mp* 3 *mp* 1 *mp* 3

Cl. in A 1 2 *ppp* Cl. in A 3 *ppp*

Bs 1 2 *ppp* 3 *ppp*

Hn in F 1 2 *ppp* 3 4 *ppp*

Tr in C 1 2 *ppp* 3 4

Tb 1 2

Bs Tr Ta

Tp

S. *mp*
mul - ti - ply, and fill the wa - ters in the sea and let fowl

M.S. *mp*
mul - ti - ply, and fill the wa - ters in the sea and let fowl

Ca. *mp*
mul - ti - ply, and fill the wa - ters in the sea and let fowl

Mo

Hp

VII 1 2 *div.* *unis.*

VI 1 2 *div.* *unis.*

Va 1 *pp* 2 3

Vc

D.B.

1. *mf* poco poco a poco rall. al fine

47

Fl 1

Ob

Cl. in A

Bs

Hn in F

Tr in C

Tb

Bs Tr

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl1

Vl2

Va

Ve

D.B.

ppp

mp

pp

pp

p

mf

mul - ti - ply up - on the erarth.

mul - ti - ply up - on the erarth.

mul - ti - ply up - on the erarth.

And the eve - ning and the morn - ing were the

div. *pp*

unis.

unis.

p *mf*

52

Fl 1

Fl 2

Ob 1

Ob 2

C.A.

Cl. in A

Bs 1

Bs 2

Bs 3

Hn in F

Tr in C

Tb 1

Tb 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

VII

VII

Va

Vc

D.B.

ppp

b \flat

ppp

b \flat

ppp

p

And the eve-ning and the morn-ing were the fifth day.

And the eve-ning and the fifth day.

mp

mp

mp

mp

3

6

3

5

3

3

6

3

6

57

1 2
Fl

3

1 2
Ob

C.A.

1 2
Cl. in A

3

1 2
Bs

3

1 2
Hn in F

3 4

1 2
Tr in C

3 4

1 2
Tb

Bs Tr

Ta

Tp

S.

M.S.
morn - ing were the fifth day.

Ca.

Mo.

Hp

Vl1

Vl2

Va

Vc

D.B.

Scene 7

L'istesso $\text{♩} = 60$

The score is for Scene 7, starting with the tempo marking "L'istesso" and a quarter note equal to 60 (♩ = 60). The music is in 4/4 time. The instruments listed on the left are: Flute (1, 2, 3), Oboe (1, 2), Cor Anglais, Clarinet in A (1, 2, 3), Bassoon (1, 2, 3), Horn in F (1, 2, 3, 4), Trumpet in C (1, 2, 3, 4), Trombone (1, 2), Bass Trombone, Tuba, Timpani, Soprano, Mezzo-soprano, Contralto, Moses (vocal), Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass.

Key musical details include:

- Flute 1 & 2:** Play a melodic line starting in the second measure with dynamics *ppp* and *p*.
- Clarinet in A 1 & 2:** Play a melodic line starting in the second measure with dynamics *ppp* and *pp*.
- Clarinet in A 3:** Plays a triplet in the fifth measure with dynamics *pp* and *p*.
- Bassoon 1 & 2:** Play a melodic line starting in the fifth measure with dynamics *p* and *pp*.
- Horn in F 1:** Starts with a dynamic of *mf* in the first measure, then *ppp* in the second measure.
- Moses (Vocal):** Enters in the third measure with the lyrics "And God said, Let the earth bring forth the li - ving crea - ture". The dynamics are *mp* and *mf*. There is a triplet in the fifth measure.
- Violin 1:** Plays chords with dynamics *pp* and *ppp*. Includes markings for *div.* and *unis.*
- Violin 2:** Plays a melodic line with dynamics *mp* and *pp*.
- Viola:** Plays a melodic line with dynamics *p*, *mf*, and *pp*. Includes a triplet in the fifth measure.

7

1 2
Fl 1 *pp*

3
Fl 2 *pp*

1 2
Ob 1 *pp*

C.A. *pp*

1 2
Cl. in A *p*

3 *mp*

1 2
Bs 1 *mp*

3

1 2
Hn in F *pp*

3 4

1 2
Tr in C

3 4

1 2
Tb 1

2

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo
af - ter his kind, cat - tle and creep - ing thing, and beast of the earth

Hp

V11

V12 *pp*

Va *mp* *pp*

Ve *pp* *mp* *pp*

D.B. *mf*

33

Fl 1 2 *ff* *p*

Ob 1 2 *ff* *p*

Cl. in A 1 2 *ff*

Bs 1 2 3 *p* *p*

Hn in F 1 2 3 4 *p* *p*

Tr in C 1 2 3 4 *ff* *p*

Tb 1 2 *p* *p*

Bs Tr 1 2 *p*

Tp

S. *mp* *mf*
And God said, Let us make man in our i - mage, af - ter our like - ness: and

M.S. *mp* *mf*
And God said, Let us make man in our i - mage, af - ter our like - ness: and

Ca. *mp* *mf*
And God said, Let us make man in our i - mage, af - ter our like - ness: and

Mo.

Hp *p*

Vl1 *p*

Vl2 *p*

Va *p* *div.* *unis.*

Vc *p* *div.* *unis.*

D.B. *p*

40

1 2
Fl

3

Ob 1 2

C.A.

1 2
Cl. in A

3

1 2
Bs

3

1
Hn in F 2

3 4

1 2
Tr in C

3 4

1 2
Tb

Bs Tr

Ta

Tp

S.
let them have do - mi - ni - on o - ver the fish of the sea and o - ver the fowl of the air, and o - ver the

M.S.
let them have do - mi - ni - on o - ver the fish of the sea and o - ver the fowl of the air, and o - ver the

Ca.
let them have do - mi - ni - on o - ver the fish of the sea and o - ver the fowl of the air, and o - ver the

Mo.

Hp

V1

V2

Va

Vc

D.B.

58

Fl 1 2

3

To Picc.

Ob 1 2

C.A.

Cl. in A 1 2

3

Bs 1 2

3

Hn in F 2

3 4

Tr in C 1 2

3 4

Tb 1 2

Bs Tr

Ta

Tp

S. *mf*

M.S. *mf*

Ca. *mf*

Mo

Hp

V11 *mp*

V12 *mp*

Va *mp*

Vc *mp*

D. B. *mp*

So God cre - a - ted man in his own i - mage, in the i - mage of God cre - a - ted he him;

So God cre - a - ted man in his own i - mage, in the i - mage of God cre - a - ted he him;

So God cre - a - ted man in his own i - mage, in the i - mage of God cre - a - ted he him;

66

1. *mf*

Fl 1
2

Picc.

Ob 1
2

C.A.

1
2
Cl. in A

3

1
2
Bs

3

1
Hn in F

2

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr
Ta

Tp

S.
f
male and fe-male cre-a-ted he them. And God blessed them, and God blessed them, and God

M.S.
f
male and fe-male cre-a-ted he them. And God blessed them, and God blessed them, and God

Ca.
f
male and fe-male cre-a-ted he them. And God blessed them, and God blessed them, and God

Mo

Hp

Vn I

Vn II
mf

Va
mf *mp* *f* *mp* *f*

Vc
mf *mp* *f* *mp* *f*

D.B.
mf

74

Fl 1 2
Picc.
Ob. 1 2
C.A.
Cl. in A 1 2 3
Bs 1 2 3
Hn in F 1 2 3 4
Tr in C 1 2 3 4
Tb 1 2
Bs Tr
Ta
Tp
S. blessed them, and God said un - to them,
M.S. blessed them, and God said un - to them,
Ca. blessed them, and God said un - to them,
Mo.
Hp
VI1
VI2
Va
Vc
D.B.

ppp *p* *mp* *mf* *p* *pp*

84 *rall.* a tempo

Fl 1 2
Picc.
Ob 1 2
C.A.
Cl. in A
Bs
Hn in F 2
Tr in C
Tb 1 2
Bs Tr
Ta
Tp
S.
M.S.
Ca.
Mo.
Hp
Vl1
Vl2 1 2
Va
Vc
D. B.

p Picc. *b* *p* To Fl.
pp *mf* *mp*
mf *3*
pp *mf* *3*
p *mf* *3*
p *mf* *3*
p *mf* *3*
pp *pp* *pp* *pp* *pp* *pp*
div. *unis.* *mp* *mp* *mp* *mp*

Be fruit-ful and mul-ti-ply, and re-ple-nish the earth, and sub-due it:
Be fruit-ful and mul-ti-ply, and re-ple-nish the earth, and sub-due it:
Be fruit-ful and mul-ti-ply, and re-ple-nish the earth, and sub-due it:

97 *rall.* *poco meno mosso* ♩ = 45

1 2
Fl 1
3
Ob 1 2
C.A.
1
Cl. in A 2
3
B♭ 1 2 3
Hn in F 1 2 3 4
Tr in C 1 2 3 4
Tb 1 2
Bs Tr
Ta
Tp
S.
M.S.
Ca.
Mo.
Hp
V11
V12
Va.
Vc.
D. B.

pp *p* *mp*
and o - ver e - v'ry li - ving thing that mo - veth u - pon the earth. Be - hold, I have gi - ven you

pp *p* *mp*
and o - ver e - v'ry li - ving thing that mo - veth u - pon the earth. Be - hold, I have gi - ven you

pp *p* *mp*
and o - ver e - v'ry li - ving thing that mo - veth u - pon the earth. Be - hold, I have gi - ven you

p
And God said, Be - hold,

pp *pp* *pp* *p* *mf* *mf* *mf*

112

1

Fl 1

Fl 2

3

Ob 1

Ob 2

C.A.

Cl. in A 1

Cl. in A 2

Cl. in A 3

Bs 1

Bs 2

Bs 3

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tr in C 1

Tr in C 2

Tr in C 3

Tr in C 4

Tb 1

Tb 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

VII

VI2

Va

Ve

D.B.

1 have gi - ven e - v'ry green herb for meat:

to e - v'ry thing that creep - eth u - pon the earth, where - in there is life, I have gi - ven e - v'ry green herb for meat:

and to e - v'ry thing that creep - eth u - pon the earth, where - in there is life, and it was

thing that creep - eth u - pon the earth, where - in there is life, I have gi - ven e - v'ry green herb for meat: and

pizz.
p
pizz.
p
pizz.
p

116

rall. a 2 a tempo

Fl 1 2

3

Ob 1 2

C.A.

Cl. in A 1 2 3

Bs 1 Bsn 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr 1 Ta

Tp

S.

M.S. and it was so.

Ca. and it was so.

Mo. so.

it was so.

Hp

Vl1 mp p arco f

Vl2 mp p arco f

Va mp p arco f unis.

Vc mp pizz. p arco f

D.B. mp p pizz. p arco f

124

1 2
Fl

1 2
Ob

C.A.

1 2
Cl. in A

1 2
Bs

1 2
Hn in F

1 2
Tr in C

1 2
Tb

Bs Tr

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl I

Vl II

Va.

Ve.

D.B.

ff

ff

ff

f

131

G.P

1 2
Fl

3
Ob

1 2
Cl. in A

3
Bs

1 2
Hn in F

3 4
Tr in C

1 2
Tb

Bs Tr

Tp

S.

M.S.

Ca.

Mo.

Hp

V1

V2

Va

Vc

D.B.

f

a2

div.

unis.

f

146 ^{a2}

Fl 1 2

Ob 1 2

C.A.

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr Ta

Tp

S. *pp* And the eve - ning and the morn - ing were the sixth day. *ppp*

M.S. *pp* And the eve - ning and the morn - ing were the sixth day. *ppp*

Ca. *pp* And the eve - ning and the morn - ing were the sixth day.

Mo. And the eve - ning and the morn - ing were the sixth

Hp *ppp*

Vl1

Vl2

Va 1 2 *div. 1.*

Vc 1 2 *pp* *ppp* bisbigliando

D. B. *pp*

Scene 8

Misterioso $\text{♩} = 66$

The score is for Scene 8, marked "Misterioso" with a tempo of quarter note = 66. The orchestration includes:

- Flute 1 & 2
- Piccolo
- Oboe 1, 2, & 3
- Clarinet in A 1, 2, & 3
- Bassoon 1, 2, & 3
- Horn in F 1, 2, 3, & 4
- Trumpet in C 1, 2, 3, & 4
- Trombone 1 & 2
- Bass Trombone
- Tuba
- Timpani
- Soprano
- Mezzo-soprano
- Contralto
- Moses
- Harp
- Violin 1 & 2
- Viola
- Cello
- Double Bass

The vocal soloists (Soprano, Mezzo-soprano, Contralto, and Moses) have the following lyrics:

p
But there went up a mist from the earth, But there

p
But there went up a mist from the earth,

p
But there went up a mist from the earth,

The instrumental parts include various dynamics such as *ppp*, *pp*, *p*, and *pp*, and performance instructions like "sul tasto", "sul pont.", "full tone", "div. 1.2.", and "3".

7

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb 1
2

Bs Tr

Ta

Tp

S.
went up a mist from the earth, and watered the whole face of the ground.

M.S.
But there went up a mist from the earth, and watered the whole face of the

Ca.
But there went up a mist from the earth, and watered the whole face

Mo

Hp

Vl I
1
2

Vl II
1
2
3

Va
1
2
3

Vc
1
2
3

D.B.

mp
div. 1.2
p
sul pont.

unis.

p
sul pont.

unis.

div. 1.2
full tone
ord.
nat.
mp
full tone
full tone
nat.
mp
div. 1.2

p
sul pont.

7

p
sul pont.

3

p
sul pont.

18

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb 1
2

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo

Hp

V11

V12

Va

Vc

D. B.

nos - trils the breath of life;

and breathed in - to his

and breathed

and breathed

f *mp* *mp* *pizz.* *arco*

23

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr
Ta

Tp

S.
nos - trils the breath of life;

M.S.
in - to his nos - trils the breath of life;

Ca.
in - to his nos - trils the breath of life;

Mo
and man be - came

Hp

Vl1

Vl2

Va
pizz. arco

Vc
pizz. arco

D.B.
pizz. arco

38

Fl 1
2

Picc.

1
2
Ob

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb 1
2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo

Hp

Vl1

Vl2

1
2
3
Va

Vc

D. B.

sul pont.
pp
sul pont.
pp

div.

pp
pp

pp

Scene 9

Joyfully ♩ = 86

This musical score is for Scene 9, marked "Joyfully" with a tempo of ♩ = 86. The score is arranged for a full orchestra and a vocal soloist, Moses. The orchestration includes Flute, Oboe, Cor Anglais, Clarinet in A, Bass Clarinet, Bassoon, Horn in F, Trumpet in C, Trombone, Bass Trombone/Tuba, Timpani, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The vocal part is for Moses, with lyrics: "Thus the hea - vens and the earth".

The score is written in 3/4 time and features a variety of dynamics and articulations. Key elements include:

- Flute and Oboe:** Both instruments play a melodic line starting with a fortissimo (*ff*) dynamic, which then transitions to piano (*p*) later in the scene.
- Woodwinds:** Clarinet in A, Bass Clarinet, and Bassoon all play rhythmic patterns, with the Bass Clarinet and Bassoon also featuring fortissimo (*ff*) passages.
- Brass:** Horns and Trumpets play rhythmic accompaniment, while Trombones and Bass Trombone/Tuba provide harmonic support. The Trombone part includes first and second endings.
- Timpani:** Plays a steady rhythmic pattern, starting fortissimo (*ff*) and then moving to piano (*p*).
- String Ensemble:** Violins, Viola, Cello, and Double Bass play a rhythmic accompaniment, with Violins and Viola also featuring fortissimo (*ff*) passages.
- Vocal Part:** Moses enters with a forte (*f*) dynamic, singing the lyrics "Thus the hea - vens and the earth".

This page of the musical score, titled "Scene 9" and numbered "134", contains the following parts and markings:

- Flutes (Fl):** Parts 1 and 2. They play a rapid sixteenth-note passage starting at measure 7, marked *ff* (fortissimo) and then *p* (piano).
- Oboes (Ob):** Parts 1 and 2. They play chords and single notes, marked *p* (piano) and *ff* (fortissimo).
- Clarinet in A (Cl in A):** Parts 1 and 2. They play chords, marked *p* (piano) and *ff* (fortissimo).
- Bass Clarinet (B Cl):** Part 1. It plays a melodic line, marked *p* (piano) and *ff* (fortissimo).
- Bassoons (Bs):** Parts 1 and 2. They play chords, marked *p* (piano) and *ff* (fortissimo).
- Horn in F (Hn in F):** Parts 1, 2, 3, and 4. They play chords, marked *p* (piano) and *ff* (fortissimo). Part 1 includes a *a2* marking.
- Trumpet in C (Tr in C):** Parts 1, 2, 3, and 4. They play chords, marked *p* (piano) and *ff* (fortissimo). Part 1 includes a *a2* marking.
- Trombones (Tb):** Parts 1 and 2. They play chords, marked *p* (piano) and *ff* (fortissimo). Part 1 includes a *b2* marking.
- Bass Trombone (Bs Tr):** Part 1. It plays a melodic line, marked *p* (piano) and *ff* (fortissimo).
- Timpani (Tp):** Part 1. It plays a rhythmic pattern, marked *p* (piano).
- Vocal (Mo):** The vocal line includes the lyrics "were fi - nished," and "and all the host of them." It features a triplet of eighth notes.
- Piano (Hp):** It provides accompaniment with chords, marked *p* (piano).
- Violins (Vl):** Parts 1 and 2. They play long, sustained notes, marked *p* (piano) and *ff* (fortissimo).
- Viola (Va):** It plays long, sustained notes, marked *p* (piano) and *ff* (fortissimo). It includes *pizz.* (pizzicato) markings.
- Cello (Vc):** It plays a melodic line, marked *ff* (fortissimo) and *p* (piano).
- Double Bass (D. B.):** It plays a melodic line, marked *ff* (fortissimo) and *p* (piano).

13 *p* Adagietto ♩ = 72

1 2 Fl

3

1 2 Ob
To Ob.

3

1 2 Cl. in A

3

B. Cl.

1 2 Bs

3

1 2 Hn in F

3 4

1 2 Tr in C

3 4

Tb 1 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo

Hp

V11

V12

Va

Vc

D. B.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

p

And on the se - venth day God en - ded his work

mp

mp

ppp

p

pp

pizz.

p

This page of a musical score, labeled 'Scene 9' and page number '136', contains the following parts and markings:

- Flute (Fl):** Part 1 and 2. Part 1 has a *pp* dynamic marking. Part 2 has a triplet of eighth notes marked *mp*.
- Oboe (Ob):** Part 1 and 2. Part 1 has a *pp* dynamic marking.
- Clarinet in A (Cl. in A):** Part 1 and 2. Part 1 has a *pp* dynamic marking. Part 2 has a *pp* dynamic marking.
- Bass Clarinet (B. Cl.):** Part 1 and 2. Part 1 has a *pp* dynamic marking and a triplet of eighth notes. Part 2 has a *pp* dynamic marking and a triplet of eighth notes.
- Bassoon (Bs):** Part 1 and 2. Part 1 has a *pp* dynamic marking.
- Horn in F (Hn in F):** Part 1, 2, 3, and 4. All parts are silent.
- Trumpet in C (Tr in C):** Part 1, 2, 3, and 4. All parts are silent.
- Tuba (Tb):** Part 1 and 2. All parts are silent.
- Bass Trombone (Bs Tr):** Part 1 and 2. All parts are silent.
- Drum (Tp):** Part 1 and 2. All parts are silent.
- Soprano (S.):** Part 1 and 2. All parts are silent.
- Middle Voice (M.S.):** Part 1 and 2. Part 1 has a *p* dynamic marking. Part 2 has a *p* dynamic marking. Lyrics: "And God".
- Alto (Ca.):** Part 1 and 2. Part 1 has a *p* dynamic marking. Part 2 has a *p* dynamic marking. Lyrics: "And God".
- Male Voice (Mo):** Part 1 and 2. Part 1 has lyrics: "which he had made;".
- Piano (Hp):** Part 1 and 2. All parts are silent.
- Violin I (Vl I):** Part 1 and 2. Part 1 has a *mp* dynamic marking. Part 2 has a *mp* dynamic marking.
- Violin II (Vl II):** Part 1 and 2. Part 1 has a *mp* dynamic marking. Part 2 has a *mp* dynamic marking.
- Viola (Va):** Part 1 and 2. Part 1 has a *mp* dynamic marking and a triplet of eighth notes. Part 2 has a *pp* dynamic marking and a triplet of eighth notes.
- Violoncello (Vc):** Part 1 and 2. Part 1 has a *mp* dynamic marking. Part 2 has a *p* dynamic marking.
- Double Bass (D. B.):** Part 1 and 2. All parts are silent.

27

1 2
Fl

1 2
Ob

1 2
Cl. in A

B Cl.

1 2
Bs

1 2
Hn in F

3 4
Tr in C

1 2
Tb

Bs Tr

Ta

Tp

S.
And God blessed the se-venth day and sanc-ti-fied it: be-cause that in it he had res-ted

M.S.
blessed the se-venth day And God blessed the se-venth day and sanc-ti-fied it: be-cause that in it he had res-ted

Ca.
blessed the se-venth day and sanc-ti-fied it: be-cause that in it he had res-ted

Mo.

Hp

V1
mf *3* *3* *p*

V2
p pizz. *mp* *pp*

Va
p *mp* *pp*

Vc
mp

D. B.

33

1 2
Fl

1 2
Ob.
Ob.

1 2
Cl. in A

B. Cl.

1 2
Bs

1 2
Hn in F

1 2
Tr in C

1 2
Tb

Bs Tr

Tp

S.
from all his work which God cre - a - ted and made.

M.S.
from all his work which God cre - a - ted and made.

Ca.
from all his work which God cre - a - ted and made.

Mo.

Hp

1 2
Vl I
div. unis.
mp 3

1 2
Vl II
pizz. mf pp arco mp p

1 2
Va
mf mp mf

Vc

D. B.

52

1 2
Fl

1 2
Ob

1 2
Cl. in A

B Cl.

1 2
Bs

1 2
Hn in F

1 2
Tr in C

1 2
Tb

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo

Hp

Vl1

Vl2

Va

Vc 1
2

D. B.

and the hea - vens And e - v'ry plant of the field be - fore it was in the earth, and e - v'ry herb of the

58

1 2
Fl

3

1 2
Ob

3

1 2
Cl. in A

3

B Cl.

1 2
Bs

3

1 2
Hn in F

3 4

1 2
Tr in C

3 4

Tb 1 2

Bs Tr Ta

Tp

S.

M.S.

Ca.

Mo

field be - fore it grew: for the Lord God had not caused it to rain u - pon the earth, and there was not a man to till the ground.

Hp

1 2 3
VII

1 2 3
VI 2

1 2
Va

Vc

D. B.

div. arco
p

pp

pp *div.*

pizz.

p *pizz.*

p

66

1
2
Fl

3

1
2
Ob

3

1
2
Cl. in A

B Cl.

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb

1
2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo

Hp

1
2
3
Vl1

Vl2

1
2
Va

div.

Vc

D. B.

Scene 10 - Prelude 2

Allegro moderato ♩ = 120

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Flute 1 & 2
- Piccolo
- Oboe 1 & 2
- Clarinet in A 1 & 2
- Bassoon 1 & 2
- Horn in F 1, 2, 3, & 4
- Trumpet in C 1, 2, 3, & 4
- Trombone 1 & 2
- Bass Trombone
- Tuba
- Timpani
- Soprano
- Mezzo-soprano
- Contralto
- Moses
- Harp
- Violin 1
- Violin 2
- Viola
- Cello
- Double Bass

Key performance markings include dynamics such as *mp*, *p*, *mf*, *f*, and *unis.* (unison). The score is written in 3/4 time and includes various musical notations such as slurs, accents, and articulation marks.

14

Fl 1 2

Picc.

Ob 1 2

Cl. in A 1 2 3

Bs 1 2 3

Hn in F 1 2 3 4

Tr in C 1 2 3 4

Tb 1 2

Bs Tr 1 2

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12 1 2 3

Va

Vc

D.B.

p

mp

mf

f

pizz.

con sord.

div.

unis.

div. 1.2.

To Fl.

27

1
2
Fl

1
2
3
Ob

1
2
3
Cl. in A

1
2
3
Bs

1
2
3
4
Hn in F

1
2
3
4
Tr in C

1
2
Tb

Bs Tr

Tp

S.

M.S.

Ca.

Mo

Hp

1
2
V1

1
2
V2

Va

Vc

D.B.

p

tr

pp

pizz.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

48

rall. a tempo

Fl 1

Fl 2

Ob 1

Ob 2

Cl. in A

Bs 1

Bs 2

Hn in F

Hn in F

Hn in F

Hn in F

Tr in C

Tr in C

Tr in C

Tr in C

Tb 1

Tb 2

Bs Tr

Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va

Vc

D.B.

div.

unis.

ord.

p

arco

71

Fl 1
2

To Picc.

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

1
2
Tb

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

1
2
V11

3

1
2
V12

Va

Vc

D. B.

div. 1.2. unis. mp punta d'arco pp

div. 1.2. mp punta d'arco pp

93

Fl 1
2

Picc.

Ob 1
2
3

Cl. in A
1
2
3

Bs
1
2
3

Hn in F
1
2
3
4

Tr in C
1
2
3
4

Tb
1
2

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo.

Hp

V11

V12

Va
1
2

Ve

D.B.

p

mf

mp

mf

p

mf

mf

p

Picc.

div.

unis.

1.

2.

3.

117

Fl 1
2

Picc.

1
2
3
Ob

1
2
3
Cl. in A

1
2
3
Bs

1
2
3
4
Hn in F

1
2
3
4
Tr in C

1
2
Tb

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo

Hp

div. *pp* unis.

Vl1

Vl2

1
2
3
Va

Vc

div. unis.

1
2
D. B.

pp *f* *mp*

126 Andante $\text{♩} = 80$ rall. a^2 b^{\flat} a tempo

Fl 1 2
Picc.
Ob 1 2
Cl. in A 1 2 3
Bs 1 2 3
Hn in F 1 2 3 4
Tr in C 3 4
Tb 1 2
Bs Tr
Ta
Tp
S.
M.S.
Ca.
Mo.
Hp
Vl 1
Vl 2
Va.
Vc.
D. B.

134

allargando

Tranquillamente ♩ = 60

Fl 1
2

Picc.

1
2
Ob

3

1
2
Cl. in A

3

1
2
Bs

3

1
2
Hn in F

3
4

1
2
Tr in C

3
4

Tb 1
2

Bs Tr
Ta

Tp

S.

M.S.

Ca.

Mo

Hp

Vl1

Vl2

Va

Vc

D. B.

141

Fl 1
Fl 2

Picc.

Ob 1
Ob 2
Ob 3

Cl. in A 1
Cl. in A 2
Cl. in A 3

Bs 1
Bs 2
Bs 3

Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4

Tr in C 1
Tr in C 2
Tr in C 3
Tr in C 4

Tb 1
Tb 2

Bs Tr 1
Bs Tr 2

Tp

S.

M.S.

Ca.

Mo.

Hp

Vl I 1
Vl I 2

Vl II 1
Vl II 2

Va

Vc

D. B.

Dynamic markings: ppp, ff, p, mf, mp

Performance instructions: div., unis.

148 Grave ♩ = 36

Fl 1 2
Picc.
Ob 1 2 3
Cl. in A 1 2 3
Bs 1 2 3
Hn in F 1 2 3 4
Tr in C 1 2 3 4
Tb 1 2
Bs Tr
Tp
S.
M.S.
Ca.
Mo
Hp
Vl I
Vl II
Va 1 2 3
Vc
D. B.

mf > *pp* *pp*
mf > *pp* *pp*
mf *pp* *pp*
mf *pp*

con sord.
pp
con sord.
pp
con sord.
pp
pp
pp

8^{va}
3
3
3

div.