

# IN THE BEGINNING

For Mixed Chorus a cappella  
with Mezzo-Soprano Solo

Text from Genesis  
Chap. I: 1-II: 7

Aaron Copland  
(1947)

Freely (*d* circa 58)

MEZZO-SOPRANO SOLO

*mp* (in a gentle, narrative manner, like reading a familiar and oft-told story)

In the be - gin - ning\_ God cre - at - ed\_ the

5 heav - en and the earth And the earth was with - out

10 form and void\_ and dark - ness was up - on the

face of the deep\_

ALTO *ppp* And the Spir - it of God

TENOR *ppp* And the Spir - it of

\* Piano (for rehearsal only) *ppp* *ppp*

Written for the Harvard Symposium on Music Criticism, May 1947

\* At the conductor's discretion, the piano part may be used in performance as an aid to the singers.

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15

And

moved up - on the face of the wa - ters

God moved up - on the face of the wa - ters

20

God said — "Let there be light" — and there was light

SOPRANO

And

And

25

God saw the light — that it was good and God di - vid - ed the

God saw the light — that it was good and God di - vid - ed the

The musical score for measures 25-29 consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "God saw the light — that it was good and God di - vid - ed the". The piano part features triplet patterns in both hands.

30

light from the dark-ness And God called the light Day

And God called the light Day

light from the dark-ness And God called the light Day

The musical score for measures 30-34 consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "light from the dark-ness And God called the light Day" and "And God called the light Day" and "light from the dark-ness And God called the light Day". The piano part includes dynamic markings *f* and *p*.

35

*mf*<sup>3</sup> *poco rit.* - - *p*

And the dark - ness he called Night \_\_\_\_\_

*mf*<sup>3</sup> *poco rit.* - - *p*

And the dark - ness he called Night \_\_\_\_\_

*mf*<sup>3</sup> *poco rit.* - - *p*

And the dark - ness he called Night \_\_\_\_\_

**BASS** *mf*<sup>3</sup> *poco rit.* - - *p*

And the dark - ness he called Night \_\_\_\_\_

*mf*<sup>3</sup> *poco rit.* - - *p*

3

3

40

*pp*

And the eve-ning and the morn-ing were the first day \_\_\_\_\_

*pp*

And the eve-ning and the morn-ing were the first day \_\_\_\_\_

*pp*

And the eve-ning and the morn-ing were the first day \_\_\_\_\_

*pp*

And the eve-ning and the morn-ing were the first day \_\_\_\_\_

*pp*

MEZZO-SOPRANO SOLO 45

*f (firmly)*

And God said "Let there be a firmament in the midst of the

50

wa-ters And let it di-vide the wa-ters from the wa-ters"

*mf*

And God made the fir - ma - ment and di - vid - ed the wa - ters

And God made the fir - ma - ment and di - vid - ed the

*mf* *l.h.*

55

*f*

And God made the fir - ma - ment and di - vid - ed the wa - ters

wa - ters And God made the fir - ma - ment and di - vid - ed the

And God made the fir - ma - ment and di - vid - ed the

And God made the fir - ma - ment and di -

*f*

which were un - der the fir - ma - ment from the  
 wa - ters which were un - der the fir - ma - ment  
 wa - ters which were un - der the fir - ma - ment  
 vid - ed the wa - ters which were un - der the

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

*cresc.*

65

a-bove the fir - ma - ment And it was so And God  
 (cresc.) -

fir - ma - ment fir - ma - ment And it was so And God  
 (cresc.) -

fir - ma - ment fir - ma - ment And it was so And God

bove the fir - ma - ment And it was so And God

70

called the fir - ma - ment Heav - en and the eve-ning  
 cresc. - ff pp

called the fir - ma - ment Heav - en and the eve-ning  
 cresc. - ff pp

called the fir - ma - ment Heav - en and the eve-ning  
 cresc. - ff pp

called the fir - ma - ment Heav - en and the eve-ning  
 cresc. - ff pp



*mf (firmly)* <sup>75</sup>  
And God said —  
*p*  
and the morn-ing were the sec - ond day —  
*p*  
and the morn-ing were the sec - ond day —  
*p*  
and the morn-ing were the sec - ond day —  
*p*  
and the morn-ing were the sec - ond day —

— "Let the wa - ters un - der the heav - en be gath - er - ed to -

80

geth - er un - to one place and let the dry land ap - pear

85

*mp*  
And God called the dry land Earth

*p* And it was so *mp* And God called the dry land Earth

*p* And it was so *mp* And God called the dry land Earth

90

*mf* And the gath-er-ing to-geth-er of the wa-ters called he

*mf* And the gath-er-ing to-geth-er of the wa-ters called he

*mf* And the gath-er-ing to-geth-er of the wa-ters called he

*mf* And the gath-er-ing to-geth-er of the wa-ters called he

95

*mf* Seas ——— And God saw that it was good ——— *p*

*mf* Seas ——— And God saw that it was good ——— *p*

*mf* Seas And God saw that it was good ——— *p*

Seas ———

*p* 100 *mp (legato)*

And God said \_\_\_\_\_ "Let the earth bring forth grass\_

*p*

\_\_\_\_\_ And God said \_\_\_\_\_

*p*

And God said \_\_\_\_\_

*p*

105

\_\_\_\_\_ the herb yielding seed \_\_\_\_\_ and the fruit tree yielding fruit af-ter its

\_\_\_\_\_ "Let the earth \_\_\_\_\_ bring forth grass\_

*p*

And God said \_\_\_\_\_

\_\_\_\_\_ "Let

110 *mf*

kind whose seed is in it - self up-on the earth' And it was  
bring forth grass'  
the earth'

115 *p*

so

*mp* Somewhat faster (*flowing*)

And the earth brought forth grass and herb yield-ing

And the earth brought forth grass and herb yield-ing

And the earth brought forth grass and herb yield-ing

And the earth brought forth grass and herb yield-ing

*mp* Somewhat faster (*flowing*)

120

seed af-ter its kind and the tree yield-ing fruit whose

seed af-ter its kind and the tree yield-ing fruit whose

seed af-ter its kind and the tree yield-ing fruit whose

seed af-ter its kind and the tree yield-ing fruit whose

125 , Slower

seed was in it - self af-ter its kind And God

seed was in it - self af-ter its kind

seed was in it - self af-ter its kind

seed was in it - self af-ter its kind

Slower

rit. - - - (short)

saw that it was good it was good

*mf*

And God saw that it was good it was good

*mf* (short)

And God saw that it was good

*mf* (short)

saw that it was good

*mf* (short)

*mf*

130

Tempo I° *f* And God said

*p*

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

*p*

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

*p*

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

*p*

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

Tempo I°

*p*

Fast (Allegro)

*mf* (light and rhythmically, almost breathlessly)

"Let there be lights in the fir-ma-ment of the heav-en to di-videthe day from the

This system contains a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes with accents. The piano accompaniment consists of five staves: three treble clefs and two bass clefs. The first three staves have a whole note chord with a fermata, and the last two staves have a whole note chord with a fermata.

135

night and let them be for signs and for sea-sons and for days and years and let there be

This system continues the vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of three sharps, and a common time signature. The melody begins with a quarter rest, followed by eighth and sixteenth notes with accents. The piano accompaniment consists of five staves: three treble clefs and two bass clefs. Each staff contains a whole note chord with a fermata, spanning the two measures of the system.



lights in the fir-ma-ment of the heav-en to di-vide the day from the

*poco sf-mf*

lights!

*poco sf-mf*

lights!

*poco sf-mf*

lights!

*poco sf-mf*

*poco sf-mf*

*poco sf-mf*

*poco sf-mf*

*poco sf-mf*

night and let them be for signs and for sea-sons and for days and years and let there be

*poco sf-mf*

lights!

*poco sf-mf*

lights  
(Mark the quarter notes)

Let there be lights in the fir - ma - ment of the

Let there be lights in the fir - ma - ment of the

Let there be -

(Mark the quarter notes)

heav - en to di - vide the day from the night and let them be for

heav - en to di - vide the day from the night and let them be for

lights

Let there be lights

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with a steady quarter-note rhythm. The vocal line is marked with a forte 'f' dynamic and includes performance instructions such as 'Mark the quarter notes'. The lyrics are: 'lights', 'Let there be lights in the firmament of the', 'Let there be lights in the firmament of the', 'Let there be -', 'heaven to divide the day from the night and let them be for', 'heaven to divide the day from the night and let them be for', 'lights', and 'Let there be lights'.

signs and for sea-sons and for days and years and let there be  
signs and for sea-sons and for days and years and let there be  
lights  
*poco sf* lights *poco sf* lights  
*poco sf* lights *poco sf* lights  
*poco sf* lights

lights in the fir - ma - ment of the heav - en to div - ide the  
lights in the fir - ma - ment of the heav - en to div - ide the  
lights  
*sim.* lights *sim.* lights  
*sim.* lights

*sim.*

In The Beginning-

day from the night and let them be for signs and for  
day from the night and let them be for signs and for  
lights

*sim.*  
lights

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "day from the night and let them be for signs and for" on the first line, "day from the night and let them be for signs and for" on the second line, and "lights" on the third line. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

sea - sons and for days and years and let there be  
sea - sons and for days and years and let there be  
lights  
lights

This system contains the second two vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano accompaniment is in a grand staff. The lyrics are: "sea - sons and for days and years and let there be" on the first line, "sea - sons and for days and years and let there be" on the second line, "lights" on the third line, and "lights" on the fourth line. The piano accompaniment continues with a similar melodic and harmonic structure to the first system.

lights in the fir - ma - ment of the heav - ens to give

lights in the fir - ma - ment of the heav - ens to give

lights

lights

lights

lights

lights

lights

145

*marc.* light up-on the earth And it was so

*marc.* light up-on the earth And it was so

*marc.* And it was so

*marc.* lights And it was so

*marc.*

firmly

and it was so And

and it was so And

firmly

and it was so And God made two great lights

and it was so And God made two great lights

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'and it was so And' (twice), 'and it was so And God made two great lights' (twice). The word 'firmly' is written above the first and third vocal lines.

150

God made two great lights— the

God made two great lights— the

the great-er light to rule the day—

the great-er light to rule the day—

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'God made two great lights— the' (twice), 'the great-er light to rule the day—' (twice). The number '150' is written above the first vocal line.

great - er light to rule the day \_\_\_\_\_

great - er light to rule the day \_\_\_\_\_

— And the less - er light to rule the

— And the less - er light to rule the

The first system consists of six staves. The top two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some phrases extending across bar lines.

*ff* 155 he made the stars al - so \_\_\_\_\_ he made the

*ff* he made the stars al - so \_\_\_\_\_ he made the

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

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

The second system consists of six staves. The top two staves are vocal lines with lyrics and a forte (*ff*) dynamic marking. The next two staves are vocal lines with lyrics and a forte (*ff*) dynamic marking. The bottom two staves are piano accompaniment with a forte (*ff*) dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some phrases extending across bar lines.

stars al - so and God set them in the fir - ma - ment.  
stars al - so and God set them in the fir - ma - ment.  
made the stars al - so in the fir - ma - ment.  
made the stars al - so in the fir - ma - ment.

— of the heav - en to give light up - on the earth and to  
— of the heav - en to give light up - on the earth and to  
— of the heav - en to give light up - on the earth and to  
— of the heav - en to give light up - on the earth and to



rule o - ver the day and o - ver the night and to di-

rule o - ver the day and o - ver the night and to di-

rule o - ver the day and o - ver the night and to di-

rule o - ver the day and o - ver the night and to di-

165 *molto rit.*

vide the day from the dark-ness And God saw that it was good

vide the day from the dark-ness And God saw that it was good

vide the day from the dark-ness And God saw that it was good

vide the day from the dark-ness And God saw that it was good

Tempo I° 170 (d = d.)

*mf* and the eve-ning and the morn-ing were the fourth day —

*mf* and the eve-ning and the morn-ing were the fourth day —

*mf* and the eve-ning and the morn-ing were the fourth day — And

*mf* and the eve-ning and the morn-ing were the fourth day —

Tempo I° (d = d.)

(with breadth) *mf* 175

Let the wa-ters bring forth a -

*mf* Let the wa-ters bring forth a bun-dant-ly —

God said —

*mf* Let the wa - ters

(with breadth) *mf*

bun-dant - ly — the mov - ing crea - ture — that hath life —  
 the mov - ing crea - ture — that hath life — and  
 bring forth — a - bun - dant -

180

— and fowl that may fly a - bove — the earth in the o - pen  
 fowl that may fly — a - bove — the earth in the o - pen fir - ma - ment.  
 ly the mov - ing crea -

fir - ma-ment of heav - en  
 of heav - en  
 And God cre - at - ed great  
 ture that hath life

185

And God cre - at - ed great  
 And God cre - at - ed great  
 whales and ev' - ry liv - ing crea - ture that mov - eth  
 And God cre - at - ed great

190

whales which the wa-ters brought forth a - bun-dant - ly

whales which the wa - ters

— which the wa-ters brought forth a - bun-dant - ly —

whales which the wa - ters

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "whales which the wa-ters brought forth a - bun-dant - ly". The second staff is another vocal line with lyrics: "whales which the wa - ters". The third staff is a vocal line with lyrics: "— which the wa-ters brought forth a - bun-dant - ly —". The fourth staff is a bass line with lyrics: "whales which the wa - ters". The fifth staff is a piano accompaniment with chords and moving lines in both hands.

— af - ter their kind and ev - 'ry wing - ed

brought forth — a - bun - dant -

af - ter their kind — and ev - 'ry wing - ed fowl

brought forth — a - bun - dant -

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "— af - ter their kind and ev - 'ry wing - ed". The second staff is another vocal line with lyrics: "brought forth — a - bun - dant -". The third staff is a vocal line with lyrics: "af - ter their kind — and ev - 'ry wing - ed fowl". The fourth staff is a bass line with lyrics: "brought forth — a - bun - dant -". The fifth staff is a piano accompaniment with chords and moving lines in both hands.

195 *p dolce*

fowl af-ter his kind and God saw that it was good and  
 ly and God told  
 af-ter his kind and God saw that it was good and  
 ly God saw it was good

200

God blessed them say-ing\_ Be fruit-ful and mul-ti-ply\_ and  
 them Be fruit-ful and mul-ti-ply\_ and  
 God blessed them say-ing\_ Be fruit-ful and mul-ti-ply\_ and  
 God blessed them say-ing\_ Be fruit-ful and mul-ti-ply\_ and

fill the wa - ters in the seas\_ and let fowl mul-ti - ply\_ in the

fill the wa - ters in the seas\_ and let fowl mul-ti - ply\_ in the

fill the wa - ters in the seas\_ and let fowl mul-ti - ply\_ in the

fill the wa - ters in the seas\_ and let fowl mul-ti - ply\_ in the

earth\_ And theeve-ning andthemorn-ing were the

earth\_ And theeve-ning andthemorn-ing were the

earth\_ And theeve-ning andthemorn-ing were the

earth\_ And theeve-ning andthemorn-ing were the

210

*p dolce* *mp*

And God said \_\_\_\_\_ Let the

*pp* *mp*

fifth day \_\_\_\_\_

fifth day \_\_\_\_\_ And God said \_\_\_\_\_

fifth day \_\_\_\_\_ And

fifth day \_\_\_\_\_

*pp* *mp* *mp*

215

earthbring forth the liv - ing crea - ture af - ter his kind - cat - tle

God said \_\_\_\_\_ Let

*mp* *p*

And God said \_\_\_\_\_ Let the earth \_\_\_\_\_

*mp* *p* *p*



220

and creep-ing thing and beast of the earth af-ter his kind

the earth \_\_\_\_\_ bring forth grass \_\_\_\_\_

bring forth grass \_\_\_\_\_

pp

pp

225

— and it was so \_\_\_\_\_

*mp (flowing-as above)*

And God made the beast of the earth

*mp*

And God made the beast of the earth

*mp*

And God made the beast of the earth

*mp*

And God made the beast of the earth

*mp*

And God made the beast of the earth

*mp*

*(flowing-as above)*

*mp*

*mp*

230

af-ter his kind\_ and cat-tle af-ter their kind

af-ter his kind\_ and cat-tle af-ter their kind

— af-ter his kind and cat-tle af-ter their

— af-ter his kind and cat-tle af-ter their

235

and ev'-ry thing that creep-eth up-on the earth

and ev'-ry thing that creep-eth up-on the earth

kind and ev'-ry thing that creep-eth\_ up-on the

kind and ev'-ry thing that creep-eth\_ up-on the

*mf (freely)*

And — God saw — that

af - ter his kind

af - ter his kind

earth af - ter his kind —

earth af - ter his kind —

240

it was good —

*mf (firmly, in tempo)*

And God saw that it was

*mf*

And God saw that it was

*mf*

And God saw that it was

*mf*

And God saw that it was

*(firmly, in tempo)*

*mf*

245

Faster (Allegro moderato)

(in 3) *f* *ff pesante vigoroso*

good And God said— Let us make man in our

good And God said— Let us make man in our

good And God said— Let us make man in our

good Let us make man in our

*f* *ff pesante vigoroso*

250

Animando

im - age af - ter our like - ness— and let him have do -

im - age af - ter our like - ness— and let him have do -

im - age af - ter our like - ness— and let him have do -

im - age af - ter our like - ness— and let him have do -

Animando

min - ion o - ver the fish of the sea and o - ver the

min - ion o - ver the fish of the sea and o - ver the

min ion o - ver the fish of the sea and o - ver the

min - ion o - ver the fish of the sea and o - ver the

255

fowl of the air and o - ver the cat - tle and o - ver all the

fowl of the air and o - ver the cat - tle and o - ver all the

fowl of the air and o - ver the cat - tle and o - ver all the

fowl of the air and o - ver the cat - tle and o - ver all the

260

earth and o - ver ev - 'ry creep - ing thing that creep - eth

earth and o - ver ev - 'ry creep - ing thing that creep - eth

earth and o - ver ev - 'ry creep - ing thing that creep - eth

earth and o - ver ev - 'ry creep - ing thing that creep - eth

*ff marc.* So God cre - at - ed man

up - on the earth

*ff marc.* So God

up - on the earth

*ff marc.* So God

up - on the earth

*ff marc.*

265

in his own im - age

cre - at - ed man in his own im - age in the

cre - at - ed man in his own im - age in the

*ff marc.* So God cre - at - ed man in his own im - age

*ff marc.* So God cre - at - ed man in his own im - age

*ff marc.*

270

im - age of God cre - at - ed he him male and

im - age of God cre - at - ed he him male and

in the im - age of God cre - at - ed he him

in the im - age of God cre - at - ed he him

fe-male cre-at-ed he them And God blessed them and  
 fe-male cre-at-ed he them And God blessed them and  
 male and fe-male cre-at-ed he them And  
 male and fe-male cre-at-ed he them And

275

God said un-to them be fruit-ful and mul-ti-ply  
 God said un-to them be fruit-ful and mul-ti-ply  
 God said un-to them be fruit-ful and mul-ti-ply  
 God said un-to them be fruit-ful and mul-ti-ply



and re-plen-ish the earth and sub - due it and have do -  
and re-plen-ish the earth and sub - due it and have do -  
and re-plen-ish the earth and sub - due it and have do -  
and re-plen-ish the earth and sub - due it and have do -

min - ion o - ver the fish of the sea and o - ver the fowl of the  
min - ion o - ver the fish of the sea and o - ver the fowl of the  
min - ion o - ver the fish of the sea and o - ver the fowl of the  
min - ion o - ver the fish of the sea and o - ver the fowl of the

air and o - ver ev - 'ry liv - ing thing that mov - eth up - on the earth

air and o - ver ev - 'ry liv - ing thing that mov - eth up - on the earth

air and o - ver ev - 'ry liv - ing thing that mov - eth up - on the earth

air and o - ver ev - 'ry liv - ing thing that mov - eth up - on the earth

290  
MEZZO-SOPRANO SOLO

*Quasi cadenza (freely and with great emphasis)*

Much slower

*ff marc.*

And God said Be-hold I have giv-en you ev'-ry herbbear-ing seed

*sub. mp*

*sub. mp*

*sub. mp*

*sub. mp*

Much slower

*sub. mp*

which is up - on the face of all the earth and ev' - ry tree

Be - hold

Be - hold

Be - hold

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "which is up - on the face of all the earth and ev' - ry tree". The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff. The right-hand treble staff has a melodic line with a dynamic marking of *f* and a second ending bracket. The left-hand bass staff has a bass line with a dynamic marking of *f* and a second ending bracket. The grand staff has a dynamic marking of *mp* and a second ending bracket. The lyrics "Be - hold" are written below the piano accompaniment staves.

in the which is the fruit of a tree yield - ing seed To

Be - hold

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "in the which is the fruit of a tree yield - ing seed To". The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff. The right-hand treble staff has a melodic line with a dynamic marking of *mp* and a second ending bracket. The left-hand bass staff has a bass line with a dynamic marking of *mp* and a second ending bracket. The grand staff has a dynamic marking of *f* and a second ending bracket. The lyrics "Be - hold" are written below the piano accompaniment staves.

300

you it shall be\_ for food and to ev'-ry beast of the earth and

ALTO

Much slower still

(freely)

305

to ev'-ry fowl of the air and to ev'-ry thing that creep-eth up-

ALTO

Be-hold \_\_\_\_\_

*p ritardando*

on the earth where - in there is life I have giv - en ev'-ry green herb for

310

food

(As above) *p*

Tempo I<sup>o</sup> *pp dolce e semplice*

And it was so And God saw ev - 'ry

*pp dolce e semplice*

And God saw ev - 'ry

*pp dolce e semplice*

And it was so And God saw ev - 'ry

*pp dolce e semplice*

And God saw ev - 'ry

(As above) *p*

Tempo I<sup>o</sup> *, dolce e semplice*

315

thing that he had made — and be - hold it was

*p*

thing that he had made — and be - hold it was

*p*

thing that he had made — and be - hold it was

*p*

thing that he had made — and be - hold it was

320

ver - y good ——— And the eve-ning and the morn-ing were the

ver - y good ——— And the eve-ning and the morn-ing were the

ver - y good ——— And the eve-ning and the morn-ing were the

ver - y good ——— And the eve-ning and the morn-ing were the

Slower, with serenity

325

sixth day ——— Thus the heav-ens and the earth were

sixth day ——— Thus the heav-ens and the earth were

sixth day ——— Thus the heav-ens and the earth were

sixth day ——— Thus the heav-ens and the earth were

Slower, with serenity

330

fin - ished and all the hosts of them And on the  
 fin - ished and all the hosts of them And on the  
 fin - ished and all the hosts of them And on the  
 fin - ished and all the hosts of them And on the

The musical score for hymn 330 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are: "fin - ished and all the hosts of them And on the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

335

sev - enth day God end - ed his work which he had made  
 sev - enth day God end - ed his work which he had made  
 sev - enth day God end - ed his work which he had made  
 sev - enth day God end - ed his work which he had made

The musical score for hymn 335 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are: "sev - enth day God end - ed his work which he had made". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

340

*p* and he rest-ed on the sev-enth day from all his work which

*p* and he rest-ed on the sev-enth day from all his work which

*p* and he rest-ed on the sev-enth day from all his work which

*p* and he rest-ed on the sev-enth day from all his work which

he had made And God blessed the sev-enth day and

he had made And God blessed the sev-enth day and

he had made And God blessed the sev-enth day and

he had made



345

sanc - ti - fied it \_\_\_\_\_ be - cause that in it he had

sanc - ti - fied it \_\_\_\_\_ be - cause that in it he had

sanc - ti - fied it be - cause that in it he had rest - ed\_

be - cause that in it he had rest - ed\_

*poco rit.* - rest - ed from all his work which God cre - a - ted and

*poco rit.* - rest - ed from all his work which God cre - a - ted and

*poco rit.* - from all his work which God cre - a - ted and

*poco rit.* - from all his work which God cre - a - ted and

*poco rit.* -

350  
MEZZO-SOPRANO SOLO  
(rather hurriedly)

These are the gen - er - a - tions of the heav - ens and of the

*mf*

*ppp* made

*ppp* made

*ppp* made

*ppp* made

*ppp* made

*ppp*

earth when they were cre - a - ted in the day that the Lord God made the earth and the

*ppp*

*(slower)*

heav - ens and ev' - ry plant of the field be fore it was in the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "heav - ens and ev' - ry plant of the field be fore it was in the". The piano accompaniment is written in two staves (treble and bass clefs) and consists of a few chords and rests.

*rit.*

earth and ev' - ry herb of the field be fore it grew —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "earth and ev' - ry herb of the field be fore it grew —". The piano accompaniment is written in two staves (treble and bass clefs) and consists of a few chords and rests.

355

A tempo (somewhat slower)

*mp*

For the Lord God had not caused it to

*mp*

For the Lord God had not caused it to rain up -

A tempo (somewhat slower)

*mp*

360

rain up - on the earth and there was not a man

on the earth and there was not a man to till the

*poco rit.* - - -

to till the ground

*pp misterioso* - - - *poco a poco cresc.* - - -

But there went up a mist from the earth and

*pp misterioso* - - - *poco a poco cresc.* - - -

But there went up a mist from the earth and

*pp misterioso* - - - *poco a poco cresc.* - - -

ground

*pp misterioso* - - - *poco a poco cresc.* - - -

But there went up a mist from the

But there went up a mist from the

*poco rit.* - - - *pp misterioso* *pp* *poco a poco cresc.* - - -

Slower still  
*p (espress.)*

And the

*f - (cresc.)* - - - *ff*

wa-tered the whole face of the ground

*f - (cresc.)* - - - *ff*

wa-tered the whole face of the ground

*f - (cresc.)* - - - *ff* *f* *p*

earth and wa-tered the whole face of the ground

*f - (cresc.)* - - - *ff* *f* *p*

earth and wa-tered the whole face of the ground

*f - (cresc.)* - - - *ff* *f* *p*

Slower still

Lord God formed man of the dust of the ground

*pp espress.* And the Lord God formed man of the dust

*pp espress.* And the Lord God formed man of the dust of the ground

*pp espress.* And the Lord God formed man of the dust of the

*pp espress.* *pp* *poco*

375

of the ground And breathed in-to his nos-trils the

And breathed in-to his nos-trils the

ground And breathed in-to his nos-trils the

And breathed in-to his nos-trils the

*pp*

Broadly (*allarg.*)

breath of life and man be-came a liv-ing

breath of life and man be-came a liv-ing

breath of life and man be-came a liv-ing

breath of life and man be-came a liv-ing

Broadly (*allarg.*)

Very broadly 385

soul, and man be-came a liv-ing soul, a liv-ing soul.

soul, and man be-came a liv-ing soul, a liv-ing soul.

soul, and man be-came a liv-ing soul, a liv-ing soul.

soul, and man be-came a liv-ing soul, a liv-ing soul.

Very broadly