

Haydn: Die Schöpfung



Sir Colin Davis
London Symphony
Orchestra & Chorus

Dietrich Henschel
Sally Matthews
Ian Bostridge

alto

Franz Joseph Haydn

Die Schöpfung, Hob.XXV:2

PART 1

1	No. 1. Einleitung. Die Vorstellung des Chaos	6:37
2	No. 2. Im Anfange schuf Gott Himmel und Erde	3:17
3	No. 3. Nun schwanden vor dem heiligen Strahle	3:56
4	No. 4. Und Gott machte das Firmament	1:57
5	No. 5. Mit Staunen sieht das Wunderwerk	2:02
6	No. 6. Und Gott sprach: Es sammle sich das Wasser	0:48
7	No. 7. Rollend in schäumenden Wellen	3:23
8	No. 8. Und Gott sprach: Es bringe die Erde Gras hervor	0:28
9	No. 9. Nun beut die Flur das frische Grün	5:22
10	No. 10. Und die himmlischen Heerscharen	0:10
11	No. 11. Stimmt an die Saiten	2:09
12	No. 12. Und Gott sprach: Es sei'n Lichter an der Feste	0:36
13	No. 13. In vollem Glanze steigt jetzt	2:52
14	No. 14. Die Himmel erzählen die Ehre Gottes	4:08
15	No. 15. Und Gott sprach: Es bringe das Wasser	0:26
16	No. 16. Auf starkem Fittiche schwinget sich	6:51
17	No. 17. Und Gott schuf große Walfische	1:58

PART 2

18	No. 18. Und die Engel rührten ihr' unsterblichen Harfen	0:29
19	No. 19. In holder Anmut stehn, mit jungem Grün	4:34
20	No. 20. Der Herr ist groß in seiner Macht	2:13
21	No. 21. Und Gott sprach: Es bringe die Erde hervor	0:24
22	No. 22. Gleich öffnet sich der Erde Schoß	3:25
23	No. 23. Nun scheint in vollem Glanze der Himmel	3:01
24	No. 24. Und Gott schuf den Menschen	0:38
25	No. 25. Mit Würd' und Hoheit angetan	3:47
26	No. 26. Und Gott sah jedes Ding	0:26
27	No. 27. Vollendet ist das große Werk	1:19
28	No. 28. Zu dir, o Herr, blickt alles auf	3:52
29	No. 29. Vollendet ist das große Werk	2:57

PART 3

30	No. 30. Aus Rosenwolken bricht	4:36
31	No. 31. Von deiner Güte, o Herr und Gott	10:08
32	No. 32. Nun ist die erste Pflicht erfüllt	2:24
33	No. 33. Halde Gattin, dir zur Seite	7:51
34	No. 34. O glücklich Paar, und glücklich immerfort	0:34
35	No. 35. Singt dem Herrn alle Stimmen	3:28

Sally Matthews, *soprano*

Ian Bostridge, *tenor*

Dietrich Henschel, *baritone*

London Symphony Chorus and Orchestra

Sir Colin Davis, *conductor*

The Creation ('*Die Schöpfung*') was not **Franz Joseph Haydn**'s first oratorio, but it has no real precedent in his work. Completed in 1798, when the composer was in his mid-sixties, it was an inspired response to the stimulus of Handelian oratorio, which he had encountered for the first time during his two visits to London earlier in the decade. Triumphant though those visits had been, and notwithstanding the fact that his symphonies and chamber music had excited almost universal admiration, the large-scale biblical oratorio was one genre in which the English public remained confident that they were already well enough served; it had, after all, been practically invented here by Handel himself six decades earlier, succeeding where rarefied Italian opera had failed thanks to its broad appeal to middle-class audiences and its sympathy with the increasing assurance and sense of identity of a growing empire. After Handel's death in 1759, his oratorios continued to be performed throughout the country, embedding themselves in the national consciousness and increasingly acquiring the air of ritual celebration. In 1784, the (erroneously calculated) centenary of the composer's birth was marked in London by a festival of his music, including some of the oratorios performed by over 500 people in Westminster Abbey. The success of the occasion was followed up in subsequent years by further massive Handel festivals, and it was at one of these, in 1791, when performances of *Israel in Egypt* and *Messiah* were given by over 100 singers and players, that Haydn first heard them.

Their impact was immense: one of Haydn's early biographers recalls that 'he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment'. Another report tells us of a remark to a friend that he would like to compose something similar, but was stuck for a subject, whereupon the friend took up a Bible and said, 'There, take that and begin at the beginning!'. No doubt there was a little more to it than that, but it is certainly true that by the time Haydn left for Vienna after his second London visit in 1794-95, he had an English libretto in his hands, and the subject of that libretto was the biblical Creation.

The origins of the text are obscure. It has not survived in its original form, nor is it known who its author was, but it does seem

reasonable to accept the commonly-made assertion that it was first intended for Handel. It derives from two sources: the Bible (Genesis of course, but also the Psalms) and Milton's "Paradise Lost", whose style and imagery are reworked and imitated by the unknown librettist. When Haydn got back to Vienna he showed it to the court librarian, Baron Gottfried van Swieten, an amateur music enthusiast who through his aristocratic concert society, the Gesellschaft der Associierten, had himself sponsored private performances of Handel oratorios during the 1780s.

Swieten tells us that, when he saw *The Creation* libretto, he 'recognised at once that such an exalted subject would give Haydn the opportunity I had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius: I therefore encouraged him to take the work in hand'. But Swieten's encouragement did not end there. At Haydn's request he translated the text into German (though from the start Haydn ensured that the work existed in parallel German and English versions), as well as revising it and making a number of suggestions as to how certain passages could be treated musically. In several cases Haydn seems to have been perfectly happy to act on them. And, for good measure, it was the Gesellschaft der Associierten who formally commissioned *The Creation* and mounted its first private performance at the Schwarzenberg Palace in Vienna on 30 April 1798.

Its success was immediate. Further private performances were arranged, and in March 1799 *The Creation* had its first, keenly anticipated public airing, given by about 180 singers and players in the Burgtheater in Vienna. One member of the tightly-packed audience was overwhelmed:

'In my whole life I will not hear another piece of music as beautiful; and even if it had lasted three hours longer, and even if the stink and sweat-bath had been much worse, I would not have minded. For the life of me I would not have believed that human lungs and sheep gut and calf's skin could create such miracles. The music all by itself described thunder and lightning, and then you would have heard the

rain falling and the water rushing and the birds really singing and the lion roaring, and you could even hear the worms crawling along the ground. In short, I never left a theatre more contented, and all night I dreamed of the creation of the world'.

Large-scale performances of *The Creation* soon followed in London, Paris, St Petersburg, Stockholm, and Budapest, while smaller ones took place in cities all over Europe. In Vienna it was heard over forty times in the next decade alone, and indeed the work seems never to have lost its special place of affection among German-speaking audiences. If Haydn's intention had been to appeal to as wide and as receptive a national public as Handel had done with *Messiah*, he could hardly have succeeded better.

The Creation is divided, à la Handel, into three parts. Parts 1 and 2 present, through the narrations of the archangels Gabriel, Uriel, and Raphael, an account of the six days of the Creation itself: the first four days, in which heaven, earth, land, sea, plant life, and the celestial bodies are made, are described in Part 1, while Part 2 witnesses the appearance on the fifth and sixth days of birds, beasts, fish, and, finally, man and woman. The end of each day is marked by a climactic chorus of praise, music which provides the most exalted and overtly Handelian moments in the score. The shorter Part 3 introduces us to Adam and Eve as they enjoy the delights of Eden. Here the musical style is deliberately less high-flown; these are not angels singing but a mortal man and woman, and Haydn provides them with music which is more popular, more Magic Flute-like, in style. The final chorus, however, as befits the climax of the entire work, is an even more splendid exultation of praise.

Except in the fugal choruses, Haydn's music for *The Creation* does not actually sound like Handel, of course.

After more than 60 years on this earth, the composer was picturing the world as he had seen it and, in doing so, used the musical language of Classicism that he himself had done so much to forge. It is one he found particularly congenial to his descriptive purpose, and the vivid way in which, in Part 2, the various beasts are brought to life and the birds given voice are among the work's most

immediate charms. Here, in Raphael's accompanied recitative for the sixth day, we hear the roaring lion evoked by blaring brass; the leaping tiger, lightfooted stag and prancing horse, each depicted in an appropriate string figure; docile cattle and sheep represented by music in traditional pastoral mode; swarms of insects in fidgety string tremolandos; and the slow-creeping worm in music suitably low-to-the-ground. In each case, in defiance of expectation, Haydn places his musical description before the verbal one. Similar resourcefulness colours Raphael's account of the storms of the second day, with its succession of wind, thunder, rain, hail, and snow.

But it is not just in the recitatives that Haydn shows off his descriptive skill: Gabriel's Part 1 aria 'With verdure clad the fields appear' ('Nun beut die Flur das frische Grün') is luxuriant with evocative pastoralisms, from the lilting rhythms to the clarinet ornaments like wisps of birdsong. Birds feature in more concrete musical imagery in Gabriel's aria in Part 2, 'On mighty pens uplifted soars' ('Auf starkem Fittiche schwinget sich'); initially it is the eagle who soars aloft, but soon we are also introduced to the respective vocal qualities of the lark, dove, and nightingale.

Perhaps the most memorable passages of all, however, are the mysterious, harmonically daring 'Representation of Chaos' which opens the oratorio, the superb orchestral sunrise of the fourth day, and the awe-inspiring depiction of the creation of light which bursts in on the work's very first chorus. According to one contemporary report, the composer kept this passage back at the work's first rehearsals in order to make a bigger impact: 'Haydn had the expression of someone who is thinking of biting his lip, either to conceal embarrassment or to conceal a secret. And in that moment when light broke out for the first time, one would have to say that rays darted from the composer's burning eyes.'

In the end, though, the most lasting impression left by *The Creation* is of its composer's uncomplicated joy in the world. Even at 66, Haydn shows a wide-eyed wonder at the beauties and variety of creation, and a straightforward belief in the God who lay behind it, which inspire only the warmest affection for the man. Today, we

may be more ready to acknowledge this great composer's towering musical intellect than our predecessors were, but it is not hard to see what the great Romantic songwriter Hugo Wolf was responding to when he exclaimed, 'What a spirit of childlike faith speaks from the heavenly pure tones of Haydn's music! Sheer nature, artlessness, perception, and sensitivity!'

— Programme note © Lindsay Kemp

Lindsay Kemp is a producer for BBC Radio 3, Artistic Director of the Lufthansa Festival of Baroque Music, and writes regularly for Gramophone and BBC Music Magazine.

Franz Joseph Haydn (1732–1809)

Most general histories of music emphasise Joseph Haydn's achievements as a composer of instrumental works, a pioneer of the string quartet genre, and the so-called 'father of the symphony'. In short, he was one of the most versatile and influential composers of his age. After early training as a choirboy at Vienna's St Stephen's Cathedral, and a period as a freelance musician, Haydn became Kapellmeister to Count Morzin in Vienna and subsequently to the music-loving and wealthy Esterházy family at their magnificent but isolated estate at Eszterháza, the 'Hungarian Versailles'. Here he wrote a vast number of solo instrumental and chamber pieces, masses, motets, concertos, and symphonies, besides at least two dozen stage works. In old age Haydn fashioned several of his greatest works, the oratorios *The Creation* and *The*

Seasons, his six Op 76 String Quartets and his so-called 'London Symphonies' prominent among them. 'I am forced to remain at home ... It is indeed sad always to be a slave, but Providence wills it thus,' he wrote in June 1790. Haydn was by now tired of the routine of being a musician in service. He envied his young friend Mozart's apparent freedom in Vienna, but was resigned to remaining at Eszterháza Castle. The death of Prince Nikolaus prompted unexpected and rapid changes in Haydn's circumstances. His son and heir, Prince Anton, cared little for what he regarded as the lavish and extravagant indulgence of music. He dismissed all but a few instrumentalists and retained the nominal services of Haydn, who became a free agent again and returned to Vienna.

Haydn was enticed to England by the impresario Johann Peter Salomon, attracting considerable newspaper coverage and enthusiastic audiences to hear his new works for London. Back in Vienna, Haydn, the son of a master wheelwright, was fêted by society and honoured by the imperial city's musical institutions.

Sally Matthews was the winner of the 1999 Kathleen Ferrier Award. She completed the Opera Course at the Guildhall School in 2000 and was a member of the Royal Opera Young Artist programme from 2001 to 2003. In January 2001 she made her Royal Opera House debut, and has since gone on to perform with opera companies including Staatsoper Unter den Linden (Berlin), Netherlands Opera (Amsterdam), and Bayerische Staatsoper (Munich).



Roles include Alice in Unsuk Chin's *Alice in Wonderland* at its 2007 premiere at the Bayerische Staatsoper, title roles in Handel's *Deidamia* (Netherlands Opera) and Cavalli's *La Calisto*, Anne Trulove, Blanche in *Dialogues des Carmélites*, the Governess in *The Turn of the Screw* and *Fiordiligi* and *Jenůfa*. For her Metropolitan Opera debut in 2017 she sang Silvia in Thomas Adès's *The Exterminating Angel*.

In 2014, Naïve released the first-ever recording of *Le Vaisseau fantôme* by Dietsch, conducted by Marc Minkowski with Matthews as Minna. Other recordings by Matthews include Schubert and Strauss lieder, *Der Freischütz* under Colin Davis and *Carmina Burana* with the Berlin Philharmonic under Simon Rattle.

She is married to the Icelandic tenor Finnur Bjarnason, director of the Icelandic National Opera.

Ian Bostridge studied history and philosophy at Cambridge and Oxford, and made his operatic debut as Lysander in Britten's *A Midsummer Night's Dream* at the 1994 Edinburgh Festival. His subsequent operatic roles have included Britten's *Death in Venice* at ENO, Adès's *The Tempest* at the ROH and Britten's *The Rape of Lucretia* in Munich. He is an honorary fellow of Corpus Christi College, Oxford and was made a CBE in the 2004 New Year's Honours.



Bostridge had his own year-long Perspectives series at Carnegie Hall in 2005/6, and a twelve-month residency at the Barbican in 2008. He has had a Carte Blanche season at the Concertgebouw and further artistic residencies in Luxembourg, Hamburg, the Schubertiade Schwarzenberg and the Wigmore Hall.

On 11 November 2009 Bostridge sang Agnus Dei from Benjamin Britten's *War Requiem*, at the Armistice Day service in Westminster Abbey. The service marked the loss of the WWI generation, whose last members died earlier the same year. Bostridge performed Kurt Weill's anti-war *Four Walt Whitman Songs* in 2014. He also has a long history with directing and performing *The Threepenny Opera*.

In 2013, he performed as part of the Barbican Britten centenary festival in London, and released a new recording of the composer's *War Requiem*.

His book *Song and Self: A Singer's Reflections on Music and Performance* was published in 2023 by Chicago University Press in the US, Faber and Faber in the UK and C.H Beck in Germany

He is married to the author and literary critic, Lucasta Miller. They live in London with their two children.

Dietrich Henschel began his international career at the Deutsche Oper Berlin and Opéra National de Lyon. These appearances were followed immediately by engagements at the Châtelet and the Opéra National de Paris where he appeared as Pelléas in Bob Wilson's legendary production of Debussy's *Pelléas et Mélisande*. He has



worked with John Eliot Gardiner, Christoph Eschenbach, Kent Nagano, Zubin Mehta, and numerous other acclaimed conductors. He is particularly focused on concert and songs, and gives recitals throughout Europe, North America and Japan.

He has made numerous recordings, including with the Freiburg Baroque Orchestra under René Jacobs, the Concentus Musicus Wien, under Nikolaus Harnoncourt, and a recording of Busoni's *Doktor Faust*, which in 2001 won a Grammy® for Best Opera Recording.

Henschel's signature roles include Don Giovanni, Il Barbiere di Siviglia, Wolfram, Beckmesser, Monteverdi's Ulysses and Orfeo, Wozzeck and Dr. Schön, Golaud, and Nick Shadow. Composers including Péter Eötvös, Detlev Glanert, Unsuk Chin, Peter Ruzicka, and Chaya Czernowin have created major roles for him. On the concert platform, he collaborates with conductors such as Petr Popelka, Kazushi Ono, Lothar Koenigs, Sylvain Cambreling, Vladimir Jurowski, Diego Ceretta, and Zubin Mehta. His oratorio recordings with Gardiner, Philippe Herreweghe, Harnoncourt, and Sir Colin Davis have received wide recognition. His Lied collaborators include Irwin Gage, Helmut Deutsch, and Sholto Kynoch.

Recent projects further underscore both his versatility and artistic intensity: in September 2025, he appeared in *Les Enfants Terribles* at the Festival de Ópera de Sevilla; in December 2025, he took the leading role in the critically acclaimed rediscovery of *Die Ameise* at the Theater Bonn.

Sir Colin Davis (25 September 1927 – 14 April 2013) was one of the greatest British conductors in music history, and was the London Symphony Orchestra's Principal Conductor between 1995 and 2006. He recorded widely with Philips, RCA, HMV, L'Oiseau-Lyre, Decca, Deutsche Gramophone and Erato as well as LSO Live. His



recordings have won numerous prizes including Grammy and Gramophone Awards; with the LSO, he has recorded music by Berlioz, Verdi, Beethoven and Sibelius, among others. Sir Colin has been awarded international honours by Italy, France, Germany and Finland and, in the Queen's Birthday Honours 2002, he was named a Member of the Order of the Companions of Honour. In 2002 Sir Colin received the Classical BRIT award for Best Male Artist and in 2003 was given the Yehudi Menuhin Prize by the Queen of Spain for his work with young people.

Sir Colin began his career at the BBC Scottish Orchestra, moving to Sadler's Wells in 1959. Following four years as Chief Conductor of the BBC Symphony Orchestra, he became Music Director of the Royal Opera House, Covent Garden in 1971 and Principal Guest Conductor of the Boston Symphony Orchestra in 1972. Between 1983 and 1992 he worked with the Bavarian Radio Symphony Orchestra. He was Principal Guest Conductor of the New York Philharmonic from 1998 through to the 2002/2003 season, and was Honorary Conductor of the Dresden Staatskapelle from 1990 onward.

London Symphony Chorus
Simon Cullen, *Chorus Director*

Chorus members on this recording:

Sopranos

Ann Cole, Victoria Collis, Shelagh Connolly, Emma Craven, Gabriella Galgani, Kate Gardner, Gladys Hosken, Claire Hussey, Katrina Hyde, Debbie Jones, Helen Lawford, Cinde Lee, Meg Makower, Alison Marshall, Jane Morley, Jenny Norman, Jane O'Regan, Maggie Owen, Sue Pollard, Mikiko Ridd, Melissa Scott, Liz Smith, Amanda Thomas, Katherine Turner, Ruth Wheal

Altos

Primrose Arnander, Sarah Biggs, Elizabeth Boyden, Jo Buchan, Sarah Castleton, Rosemary Chute, Liz Cole, Genevieve Cope, Janette Daines, Maggie Donnelly, Diane Dwyer, Linda Evans, Lydia Frankenburg, Christina Gibbs, Valerie Hood, Elisabeth Iles, Aoife McInerney, Gillian Lawson, Selena Lemalu, Belinda Liao, Anne Loveluck, Lucy Reay, Clare Rowe, Lis Smith, Jane Steele, Mimi Zadeh

Tenors

David Aldred, Robin Anderson, Warwick Hood, Anthony Instrall, David Leonard, John Marks, Alistair Matthews, Panos Ntourntoufis, Harold Raitt, Graham Steele, Takeshi Stokoe, Richard Street, Malcolm Taylor, James Warbis, Robert Ward

Basses

David Armour, Bruce Boyd, Hubert Chan, Steve Chevis, James Chute, Damian Day, Alastair Forbes, Robert French, Robert Garbolinski, John Graham, Owen Hanmer, Derrick Hogermeer, Anthony Howick, Alex Kidney, Gregor Kowalski, Georges Leaver, Peter Niven, Malcolm Rowat

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra. The partnership between the LSC and LSO was developed and strengthened in 2012 with the joint appointment of Simon Halsey as Chorus Director of the LSC and Choral Director for the LSO. The LSC has partnered other major UK and international orchestras including the Berlin and Vienna Philharmonic orchestras, Boston Symphony Orchestra and the European Union Youth Orchestra. Along with regular appearances at the major London venues, the LSC tours extensively throughout Europe and has visited North America, Israel, Australia, and the Far East.

The chorus has recorded widely, with releases including Britten's War Requiem with Gianandrea Noseda, Haydn's The Seasons, Walton's Belshazzar's Feast and Verdi's Otello, and the world premiere issue of MacMillan's St John Passion. The chorus also partners the LSO on Gergiev's recordings of Mahler's Symphonies Nos 2, 3 and 8, while the men of the chorus took part in the recent Gramophone Award-winning recording of Götterdämmerung with the Hallé under Sir Mark Elder.

The chorus has also commissioned new works from composers such as Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove, and took part in the world premiere of James MacMillan's St John Passion with the LSO and Sir Colin Davis in 2008, and in the second London performance in February 2010.

The London Symphony Chorus is always interested in recruiting new members, welcoming applications from singers of all backgrounds, subject to an audition.

London Symphony Orchestra

Orchestra featured on this recording:

First Violins

Gordan Nikolić LEADER
Lennox Mackenzie
Helena Wood
Jörg Hammann
Sylvain Vasseur
Maxine Kwok-Adams
Robin Brightman
Nigel Broadbent
Ginette Decuyper
Michael Humphrey
Claire Parfitt
Nicholas Wright

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Miya Ichinose
David Ballesteros
Norman Clarke
Matthew Gardner
Philip Nolte
Paul Robson
Stephen Rowlinson

Violas

Paul Silverthorne
Gillianne Haddow
Malcolm Johnston
Maxine Moore
Regina Beukes
Robert Turner
Jonathan Welch
Peter Norriss

Cellos

Tim Hugh
Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Hilary Jones
Minat Lyons

Double Basses

Rinat Ibragimov
Colin Paris
Nicholas Worters
Michael Francis
Gerald Newson

Flutes

Gareth Davies
Martin Parry
Sharon Williams

Oboes

Emanuel Abbühl
John Lawley

Clarinets

Andrew Marriner
Chi-Yu Mo

Bassoons

Rachel Gough
Joost Bosdijk

Contrabassoon

Dominic Morgan

Horns

Timothy Jones
John Ryan

Trumpets

David Gordon
Gerald Ruddock

Trombones

Dudley Bright
James Maynard

Bass Trombone

Paul Milner

Timpani

Nigel Thomas

Harpsichord

Catherine Edwards

The **LSO** was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. Sir Antonio Pappano became Principal Conductor in 2024, succeeding Sir Simon Rattle, who led the orchestra from 2017 to 2023, following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas, and Valery Gergiev, among others.

Sir Colin Davis held the position of Principal Conductor from 1995 to 2007 and became the LSO's first President since Leonard Bernstein.

The Orchestra concertizes worldwide each year, and presents more performances in London than any other orchestra. It is the world's most recorded symphony orchestra and has appeared on some of the greatest classical recordings and film soundtracks. The LSO also runs LSO Discovery, its ground-breaking education programme that is dedicated to introducing the finest music to young and old alike and lets everyone learn more from the Orchestra's players. For more information visit lso.co.uk

Haydn: *Die Schöpfung*

PART I

No 1 **EINLEITUNG:** Die Vorstellung des Chaos

No 2 **RECITATIV MIT CHOR**

Raphael: Im Anfange schuf Gott Himmel und Erde; und die Erde war ohne Form und leer; und Finsternis war auf der Fläche der Tiefe.

Chor: Und der Geist Gottes schwebte auf der Fläche der Wasser; und Gott sprach: Es werde Licht, und es ward Licht.

Uriel: Und Gott sah das Licht, daß es gut war: und Gott schied das Licht von der Finsternis.

No 3 **ARIE MIT CHOR**

Uriel: Nun schwanden vor dem heiligen Strahle Des schwarzen Dunkels gräuliche Schatten; Der erste Tag entstand.

Verwirrung weicht, und Ordnung keimt empor. Erstarrt entflieht der Höllengeister Schar in des Abgrunds Tiefen hinab, Zur ewigen Nacht.

Chor: Verzweiflung, Wut und Schrecken Begleiten ihren Sturz.
Und ein neue Welt Entspringt auf Gottes Wort.

No 4 **RECITATIV**

Raphael: Und Gott machte das Firmament, und teilte die Wasser, die unter dem Firmament waren, von den Gewässern,
die ober dem Firmament waren, und es ward so.

Da tobten brausend heftige Stürme;

Wie Spreu vor dem Winde, so flogen die Wolken.

Die Luft durchschnitten feurige Blitze,

Und schrecklich rollten die Donner umher. Der Flut entstieg auf sein Geheiss

Der allerquickende Regen, Der allverheerende Schauer, Der leichte, flockige Schnee.

No 5 **SOLO UND CHOR**

Gabriel: Mit Staunen sieht das Wunderwerk Der Himmelsbürger frohe Schaar
Und laut ertönt aus ihren Kehlen Des Schöpfers Lob,
Das Lob des zweiten Tags.

Chor: Und laut ertönt aus ihren Kehlen...

No 6 **RECITATIV**

Raphael: Und Gott sprach:

Es sammle sich das Wasser unter dem Himmel zusammen an einem Platz, und es erscheine das trockne Land; und es ward so.

Und Gott nannte das trockne Land: Erde, und die Sammlung der Wasser nannte er Meer; und Gott sah, dass es gut war.

No 1 **INTRODUCTION:** The Representation of Chaos (Orchestra)

No 2 **RECITATIVE WITH CHORUS**

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

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

Uriel: And God saw the Light, that it was good; and God divided the Light from the darkness.

No 3 **ARIA WITH CHORUS**

Uriel: Now vanish before the holy beams the gloomy dismal shades of dark; the first of days appears.

Disorder yields to order fair the place. Affrighted fled hell's spirits, black in throngs; down they sink in the deep of abyss, to endless night.

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

No 4 **RECITATIVE**

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

Outrageous storms now dreadful arose;

as chaff by the winds are impelled the clouds.

By heaven's fire the sky is enflamed and awful rolled the thunders on high.

Now from the floods in steams ascend reviving showers of rain,
the dreary wasteful hail, the light and flaky snow.

No 5 **SOLO AND CHORUS**

Gabriel: The marvellous work beholds amazed the glorious hierarchy of heaven
and to the ethereal vaults resound the praise of God,
and of the second day.

Chorus: And to the ethereal vaults resound ...

No 6 **RECITATIVE**

Raphael: And God said:

Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so.

And God called the dry land earth, and the gathering of waters called he seas; and God saw that it was good.

No 7 **ARIE**

Raphael: Rollend in schäumenden Wellen, Bewegt sich ungestüm das Meer.
Hügel und Felsen erscheinen; Der Berge Gipfel steigt empor.
Die Fläche, weit gedehnt, durchläuft Der Breite Strom in mancher Krümme. Leise
rauschend gleitet fort im stillen Tal der helle Bach.

No 8 **RECITATIV**

Gabriel: Und Gott sprach: Es bringe die Erde Gras hervor, Kräuter,
die Samen geben, und Obstbäume, die Früchte bringen ihrer Art gemäss, die
ihren Samen in sich selbst haben auf der Erde; und es ward so.

No 9 **ARIE**

Gabriel: Nun beut die Flur das frische Grün Dem Auge zur Ergötzung dar;
Den anmutsvollen Blickerhöh't der Blumen sanfter Schmuck. Hier duften Kräuter
Balsam aus;
Hier sprosst den Wunden Heil. die Zweige krümmt der gold'nen Früchte Last;
Hier wölbt der Hain zum kühlen Schirme sich;
Den steilen Berg bekrönt ein dichter Wald.

No 10 **RECITATIV**

Uriel: Und die himmlischen Heerschaaren verkündigten den dritten Tag, Gott
preisend und sprechend:

No 11 **CHOR**

Chor: Stimmt an die Saiten, ergreift die Leyer! Lasst euren Lobgesang erschallen!
Frohlocket dem Herrn, dem mächtigen Gott!
Denn er hat Himmel und Erde bekleidet in herrlicher Pracht.

No 12 **RECITATIV**

Uriel: Und Gott sprach: Es sei'n Lichter an der Feste des Himmels, um den Tag
von der Nacht zu scheiden, und Licht auf der Erde zu geben; und es sei'n diese
für Zeichen und für Zeiten, und für Tage, und für Jahre. Er machte die Sterne
gleichfalls.

No 13 **RECITATIV**

Uriel: In vollem Glanze steigt jezt Die Sonne strahlend auf; Ein wonnevoller
Bräutigam, Ein Riese stolz und froh
Zu rennen seine Bahn.
Mit leisen Gang und sanften Schimmer schleicht Der Mond die stille Nacht
hindurch. Den ausgedehnten Himmelsraum ziert ohne Zahl der hellen Sterne
Gold, und die Söhne Gottes verkündigten den vierten Tag mit himmlischem
Gesang, seine Macht ausrufend also:

No 7 **ARIA**

Raphael: Rolling in foaming billows uplifted roars the boisterous sea.
Mountains and rocks now emerge their tops into the clouds ascend.
Through the open plains outstretching wide in serpent error rivers flow.
Softly purling glides on through silent vales the limpid brook.

No 8 **RECITATIVE**

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

No 9 **ARIA**

Gabriel: With verdure clad the fields appear delightful to the ravished sense;
by flowers sweet and gay enhanced is the charming sight.
Here vent their fumes the fragrant herbs; here shoots the healing plant.
By load of fruits the expanded boughs are pressed; to shady vaults are bent the
tufty groves;
the mountain's brow is crowned with closed wood.

No 10 **RECITATIVE**

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

No 11 **CHORUS**

Chorus: Awake the harp, the lyre awake! In shout and joy your voices raise!
In triumph sing the mighty Lord!
For He the heavens and earth has clothed in stately dress.

No 12 **RECITATIVE**

Uriel: And God said: Let there be lights in the firmament of heaven to divide the
day from the night, and to give light upon the earth; and let them be for signs and
for seasons, and for days, and for years. He made the stars also.

No 13 **RECITATIVE**

Uriel: In splendour bright is rising now the sun and darts his rays;
an amorous, joyful, happy spouse, a giant, proud and glad,
to run his measured course.
With softer beams and milder light steps on the silver moon through silent night.
The space immense of the azure sky innumerable host of radiant orbs adorns, and
the sons of God announced the fourth day in song divine, proclaiming thus his
power:

No 14 **CHOR MIT SOLI**

Chor: Die Himmel erzählen die Ehre Gottes;

Und seiner Hände Werk zeigt an das Firmament.

Gabriel, Uriel und Raphael: Dem kommenden Tage sagt es der Tag;

Die Nacht, die verschwand, der folgenden Nacht.

Chor: Die Himmel erzählen...

Gabriel, Uriel und Raphael: In alle Welt ergeht das Wort,

Jedem Ohre klingend, keiner Zunge fremd.

Chor: Die Himmel erzählen...

No 14 **CHORUS WITH SOLOISTS**

Chorus: The heavens are telling the glory of God;

the wonder of his works displays the firmament.

Gabriel, Uriel and Raphael: To day that is coming speaks it the day; the night that is gone to following night.

Chorus: The heavens are telling ...

Gabriel, Uriel and Raphael: In all the land resounds the word, never unperceived, ever understood.

Chorus: The heavens are telling ...

PART II

No 15 **RECITATIV**

Gabriel: Und Gott sprach: Es bringe das Wasser in der Fülle hervor webende Geschöpfe, die Leben haben, und Vögel, die über der Erde fliegen mögen in dem offenen Firmamente des Himmels.

No 16 **ARIE**

Gabriel: Auf starkem Fittiche schwinget sich Der Adler stolz, und teilet die Luft Im schnellsten Fluge zur Sonne hin.

Den Morgen grüsst der Lerche frohes Lied, Und Liebe girrt das zarte Taubenpaar.

Aus jedem Busch und Hain erschallt Der Nachtigallen süße Kehle.

Noch drückte Gram nicht ihre Brust,

Noch war zur Klage nicht gestimmt ihr reizender Gesang.

No 17 **RECITATIV**

Raphael: Und Gott schuf große Walfische, und ein jedes lebende Geschöpf, das sich beweget, und Gott segnete sie, sprechend:

Seid fruchtbar alle, mehret euch! Bewohner der Luft, vermehret euch, Und singt auf jedem Aste!

Mehret euch, ihr Flutenbewohner, Und füllet jede Tiefe!

Seid fruchtbar, wachset, mehret euch! Erfreuet euch in eurem Gott!

No 18 **RECITATIV**

Raphael: Und die Engel rührten ihr' unsterblichen Harfen, und sangen die Wunder des fünften Tag's.

No 15 **RECITATIVE**

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

16 No 16 **ARIA**

Gabriel: On mighty pens uplifted soars

the eagle aloft, and cleaves the sky in swiftest flight to the blazing sun.

His welcome bids to morn the merry lark, and cooing calls the tender dove his mate.

From every bush and grove resound the nightingale's delightful notes.

No grief affected yet her breast,

nor to a mournful tale were tuned her soft, enchanting lays.

No 17 **RECITATIVE**

Raphael: And God created great whales, and every living creature that moveth, and God blessed them, saying:

Be fruitful all, and multiply!

Ye winged tribes, be multiplied, and sing on every tree!

Multiply, ye finny tribes, and fill each watery deep!

Be fruitful, grow and multiply! And in your God and Lord rejoice!

No 18 **RECITATIVE**

Raphael: And the angels struck their immortal harps, and the wonders of the fifth day sang.

No 19 **TERZETT**

Gabriel: In holder Anmut steh'n,
Mit jungem Grün geschmückt, Die wogigten Hügel da.
Aus ihren Adern quillt, In fließendem Kristall,
Der kühlende Bach hervor.

Uriel: In frohen Kreisen schwebt, Sich wiegend in der Luft, Der munteren Vögel
Schar. Den bunten Federglanz Erhöht im Wechselflug, Das goldene Sonnenlicht.

Raphael: Das helle Naß durchblitzt Der Fisch, und windet sich In stetem Gewühl
umher. Vom tiefsten Meeresgrund Wälzet sich Leviathan
Auf schäumender Well empor.

Gabriel, Uriel und Raphael: Wie viel sind deiner Werk', o Gott!
Wer fasset ihre Zahl? Wer? O Gott!
Wer fasset ihre Zahl?

No 20 **TERZETT UND CHOR**

Gabriel, Uriel, Raphael und Chor: Der Herr ist groß in seiner Macht, Und ewig
bleibt sein Ruhm.

No 21 **RECITATIV**

Raphael: Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe nach
ihrer Art; Vieh und kriechendes Gewürm, und Tiere der Erde nach ihren
Gattungen.

No 22 **RECITATIV**

Raphael: Gleich öffnet sich der Erde Schoß,
Und sie gebiert auf Gottes Wort Geschöpfe jeder Art,
In vollem Wuchs und ohne Zahl. Vor Freude brüllend steht der Löwe da. Hier
schießt der gelenkige Tiger empor. Das zackge Haupt erhebt der
schnelle Hirsch.
Mit fliegender Mähne springt und wieh'rt, Voll Mut und Kraft, das edle Roß.
Auf grünen Matten weidet schon Das Rind, in Herden abgeteilt.
Die Triften deckt, als wie gesät, Das wollenreiche sanfte Schaf.
Wie Staub verbreitet sich
In Schwarm und Wirbel das Heer der Insekten.
In langen Zügen kriecht
Am Boden das Gewürm.

No 23 **ARIE**

Raphael: Nun scheint in vollem Glanze der Himmel; Nun prangt in ihrem
Schmücke die Erde.
Die Luft erfüllt das leichte Gefieder; die Wasser schwellt der Fische Gewimmel;
Den Boden drückt der Tiere Last.
Doch war noch alles nicht vollbracht. Dem Ganzen fehlte das Geschöpf, Das
Gottes Werke dankbar sehn,
Des Herren Güte preisen soll.

No 19 **TRIO**

Gabriel: Most beautiful appear,
with verdure young adorned, the gently sloping hills.
Their narrow, sinuous veins distil in crystal drops
the fountain fresh and bright.

Uriel: In lofty circles plays and hovers through the sky the cheerful host of birds.
And in the flying whirl, the glittering plumes are dyed, as rainbows, by the sun.

Raphael: See flashing through the wet in thronged swarms the fry on thousand
ways around. Upheaved from the deep, the immense Leviathan sports on the
foaming wave.

Gabriel, Uriel and Raphael: How many are thy works, O God!
Who may their numbers tell? Who? O God!
Who may their numbers tell?

No 20 **TRIO AND CHORUS**

Gabriel, Uriel, Raphael and Chorus: The Lord is great, and great his might. His
glory lasts for ever and for evermore.

No 21 **RECITATIVE**

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

No 22 **RECITATIVE**

Raphael: Straight opening her fertile womb,
the earth obeyed the word, and teemed creatures numberless,
in perfect forms and fully grown. Cheerful roaring stands the tawny lion.
In sudden leaps the flexible tiger appears. The nimble stag bears up his
branching head.
With flying mane and fiery look, impatient neighs the sprightly steed.
The cattle in herds already seeks his food on field and meadows green.
And o'er the ground, as plants, are spread the fleecy, meek and bleating flock.
Unnumbered as the sands
in whirl arose the host of insects.
In long dimensions creeps
with sinuous trace the worm.

No 23 **ARIA**

Raphael: Now heaven in fullest glory shone; earth smiles in all
her rich attire.
The room of air with fowl is filled; the water swelled by shoals of fish; by heavy
beasts the ground is trod.
But all the work was not complete. There wanted yet that wonderous being that
grateful should God's power admire,
with heart and voice His goodness praise.

No 24 **RECITATIV**

Uriel: Und Gott schuf den Menschen nach seinem Ebenbilde. Nach dem Ebenbilde Gottes schuf er ihn. Mann und Weib erschuf er sie. Den Atem des Lebens hauchte er in sein Angesicht, und der Mensch wurde zur lebendigen Seele.

No 25 **ARIE**

Uriel: Mit Würd' und Hoheit angetan,
Mit Schönheit, Stärk' und Mut begabt,
Gen Himmel aufgerichtet, steht der Mensch, Ein Mann, und König der Natur.
Die breit gewölbt' erhab'ne Stirn Verkünd't der Weisheit tiefen Sinn,
Und aus dem hellen Blicke strahlt der Geist, Des Schöpfers Hauch und Ebenbild.
An seinen Busen schmieget sich, Für ihn, aus ihm geformt,
Die Gattin hold, und anmutsvoll.
In froher Unschuld lächelt sie, Des Frühlings reizend Bild,
Ihm Liebe, Glück und Wonne zu.

No 26 **RECITATIV**

Raphael: Und Gott sah jedes Ding, was er gemacht hatte und es war sehr gut; und der himmlische Chor feierte das Ende des sechsten Tages mit lautem Gesang.

No 27 **CHOR**

Chor: Vollendet ist das große Werk;
Der Schöpfer sieht's und freuet sich. Auch uns're Freud', erschalle laut! Des Herren Lob, sei unser Lied!

No 28 **TERZETT**

Gabriel und Uriel: Zu dir, o Herr, blickt alles auf;
Um Speise fleht dich alles an.
Du öffnest dein Hand, Gesättigt werden sie.
Raphael: Du wendest ab dein Angesicht; Da bebet alles und erstarret.
Du nimmst den Odem weg; In Staub zerfallen sie.
Gabriel, Uriel und Raphael: Den Odem hauchst du wieder aus, Und neues Leben sproßt hervor. Verjüngt ist die Gestalt
Der Erd' an Reiz und Kraft.

No 29 **CHOR**

Chor: Vollendet ist das große Werk. Des Herren Lob sei unser Lied! Alles lobe seinen Namen;
Denn er allein ist hoch erhaben, Alleluja.

No 24 **RECITATIVE**

Uriel: And God created man in his own image. In the image of God created he him. Male and female created he them. He breathed into his nostrils the breath of life,
and man became a living soul.

No 25 **ARIA**

Uriel: In native worth and honour clad,
with beauty, courage, strength adorned,
to heaven erect and tall, he stands a man, the Lord and King of nature all.
The large and arched front sublime of wisdom deep declares the seat,
and in his eyes with brightness shines the soul, the breath and image of his God.
With fondness leans upon his breast the partner for him formed,
a woman fair and graceful spouse.
Her softly smiling virgin looks, of flowery spring the mirror,
bespeak him love, and joy, and bliss.

No 26 **RECITATIVE**

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

No 27 **CHORUS**

Chorus: Achieved is the glorious work;
the Lord beholds it and is pleased. In lofty strains let us rejoice!
Our song let be the praise of God!

No 28 **TRIO**

Gabriel and Uriel: On thee each living soul awaits;
from thee, O Lord, they beg their meat.
Thou openest thy hand, and sated all are they.
Raphael: But as to them thy face is hid, with sudden terror they are struck.
Thou takest their breath away; they vanish into dust.
Gabriel, Uriel and Raphael: Thou lettest thy breath go forth again, and life with vigour fresh returns. Revived earth unfolds
new force and new delights.

No 29 **CHORUS**

Chorus: Achieved is the glorious work, Our song let be the praise of God! Glory to his name for ever;
he sole on high exalted reigns, Alleluia.

PART III

No 30 RECITATIV

Uriel: Aus Rosenwolken bricht, Geweckt durch süßen Klang, Der Morgen jung und schön. Vom himmlischen Gewölbe Strömt reine Harmonie Zur Erde hinab.

Seht das beglückte Paar, wie Hand in Hand es geht! Aus ihren Blicken strahlt des heißen Danks Gefühl. Bald singt in lautem Ton ihr Mund des Schöpfers Lob. Laßt uns're Stimme dann sich mengen in ihr Lied!

No 31 DUETT UND CHOR

Eva und Adam: Von deiner Güt', o Herr und Gott, Ist Erd' und Himmel voll.

Die Welt, so groß, so wunderbar, Ist deiner Hände Werk.

Chor: Gesegnet sei des Herren Macht! Sein Lob erschall' in Ewigkeit!

Adam: Der Sterne hellster, o wie schön Verkündest du den Tag!

Wie schmückst du ihn, o Sonne du, Des Weltalls Seel' und Aug'!

Chor: Macht kund auf eurer weiten Bahn Des Herren Macht und seinen Ruhm!

Eva: Und du, der Nächte Zierd' und Trost, Und all das strahlend Heer, Verbreitet überall sein Lob, in eurem Chorgesang!

Adam: Ihr Elemente, deren Kraft Stets neue Formen zeugt, Ihr Dünst' und Nebel, die der Wind Versammelt und vertreibt:

Adam, Eva und Chor: Lobsinget alle Gott, dem Herrn! Groß wie sein Nam', ist seine macht.

Eva: Sanft rauschend lobt, o Quellen, ihn! Den Wipfel neigt, ihr Bäum'! Ihr Pflanzen duftet, Blumen haucht Ihm euren Wohlgeruch!

Adam: Ihr, deren Pfad die Höh'n erklimmt, Und ihr, die niedrig kriecht, Ihr, deren Flug die Luft durchschneid't, Und ihr, im tiefen Naß,

Adam, Eva und Chor: Ihr Tiere, preiset alle Gott! Ihn Lobe, was nur Odem hat!

Adam und Eva: Ihr dunk'len Hain', ihr Berg' und Tal', Ihr Zeugen uns'res Danks; Ertönen sollt ihr früh und spät Von uns'rem Lobgesang!

Chor: Heil dir, o Gott! O Schöpfer, Heil!

Aus deinem Wort entstand die Welt,

Dich beten Erd' und Himmel an; wir preisen dich in Ewigkeit.

No 30 RECITATIVE

Uriel: In rosy mantle appears, by tunes sweet awaked, the morning young and fair. From the celestial vaults Pure harmony descends on ravished earth.

Behold the blissful pair, where hand in hand they go! Their flaming looks express what feels the grateful heart. A louder praise of God their lips shall utter soon. Then let our voices ring, united with their song!

NO 31 DUET AND CHORUS

Eve and Adam: By thee with bliss, O bounteous Lord, the heaven and earth are stored. This world, so great, so wonderful, thy mighty hand has framed. Chorus: For ever blessed be his power! His name be ever magnified!

Adam: Of stars the fairest, O how sweet thy smile at dawning morn!

How brightenest thou, O sun, the day, thou eye and soul of all!

Chorus: Proclaim in your extended course the almighty power and praise of God!

Eve: And thou that rules the silent night, and all ye starry host, spread wide and everywhere His praise in choral songs about!

Adam: Ye strong and cumberous elements, who ceaseless changes make, ye dusky mists and dewy steams, who rise and fall through the air:

Adam, Eve and Chorus: Resound the praise of God our Lord! Great His name, and great His might.

Eve: Ye purling fountains tune His praise, and wave your tops ye pines! Ye plants exhale, ye flowers breathe at him your balmy scent!

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

Adam, Eve and Chorus: Ye living souls extol the Lord! Him celebrate, Him magnify!

Adam and Eve: Ye valleys, hills, and shady woods, our raptured notes ye heard; from morn to even you shall repeat our grateful hymns of praise.

Chorus: Hail, bounteous Lord! Almighty, hail!

Thy word called forth this wonderous frame.

Thy power adore the heaven and earth: we praise Thee now and evermore.

No 32 **RECITATIV**

Adam: Nun ist die erste Pflicht erfüllt; Dem Schöpfer haben wir gedankt.
Nun folge mir, Gefährtin meines Lebens!
Ich leite dich, und jeder Schritt
Weckt neue Freud' in uns'rer Brust, Zeigt Wunder überall.
Erkennen sollst du dann, Welch unaussprechlich Glück Der Herr uns zugebracht,
Ihn preisen immerdar,
Ihm weihen Herz und Sinn. Komm, folge mir! Ich leite dich.
Eva: O du, für den ich ward!
Mein Schirm, mein Schild, mein All! Dein Will' ist mir Gesetz.
So hat's der Herr bestimmt, Und dir gehorchen bringt
Mir Freude, Glück und Ruhm.

No 33 **DUETT**

Adam: Holde Gattin! Dir zur Seite Fließen sanft die Stunden hin. Jeder Augenblick ist Wonne, keine Sorge trübet sie.
Eva: Teurer Gatte! Dir zur Seite Schwimmt in Freuden mir das Herz. Dir gewidmet ist mein Leben; deine Liebe sei mein Lohn.
Adam: Der tauende Morgen, O wie ermuntert er!
Eva: Die Kühle des Abends, O wie erquicket sie!
Adam: Wie labend ist der runden Früchte Saft!
Eva: Wie reizend ist der Blumen süßer Duft!
Adam und Eva: Doch ohne dich, was wäre mir
Adam: Der Morgentau,
Eva: Der Abendhauch,
Adam: Der Früchte Saft,
Eva: Der Blumen Duft?
Adam und Eva: Mit dir erhöht sich jede Freude, mit dir genieß' ich doppelt sie;
Mit dir ist Seligkeit das Leben; dir sei es ganz geweiht.

No 34 **RECITATIV**

Uriel: O glücklich Paar, und glücklich immerfort, Wenn falscher Wahn euch nicht verführt
Noch mehr zu wünschen, als ihr habt, Und mehr zu wissen, als ihr sollt!

No 35 **SCHLUSSCHOR MIT SOLI**

Singt dem Herren alle Stimmen! Dankt ihm alle seine Werke!
Laßt zu Ehren seines Namens Lob in Wettgesang erschallen!
Des Herren Ruhm, er bleibt in Ewigkeit. Amen.

— sung German text adapted by **Gottfried van Swieten** (1733–1803) from the anonymous English text opposite

No 32 **RECITATIVE**

Adam: Our duty we performed now, in offering up to God our thanks.
Now follow me, dear partner of my life!
Thy guide I'll be, and every step
pours new delights into our breast, shews wonders everywhere.
Then may'st thou feel and know the high degree of bliss the Lord allotted us,
and with devoted heart His bounty celebrate.
Come follow me! Thy guide I'll be!
Eve: O thou, for whom I am!
My help, my shield, my all! Thy will is law to me.
So God, our Lord, ordains, and from obedience grows
my pride and happiness.

No 33 **DUET**

Adam: Graceful consort! At thy side softly fly the golden hours. Every moment brings new rapture, every care is put to rest.
Eve: Spouse adored! At thy side purest joys overflow the heart. Life and all I am is thine; my reward thy love shall be.
Adam: The dew-dropping morn, O how she quickens all!
Eve: The coolness of even, O how she all restores!
Adam: How grateful is of fruit the savour sweet!
Eve: How pleasing is of fragrant bloom the smell!
Adam and Eve: But without thee, what is to me
Adam: The morning dew,
Eve: The breath of even,
Adam: The savoury fruit,
Eve: The fragrant bloom?
Adam and Eve: With thee is every joy enhanced, with thee delight is ever new;
with thee is life incessant bliss; thine it whole shall be.

No 34 **RECITATIVE**

Uriel: O happy pair, and always happy yet, if not misled by false conceit,
ye strive at more as granted is,
and more to know as know ye should!

No 35 **FINAL CHORUS WITH SOLOISTS**

Sing the Lord, ye voices all! Utter thanks, ye all His works!
Celebrate His power and glory! Let His name resound on high!
The Lord is great; His praise shall last for aye. Amen.

— anonymous English text compiled from biblical sources and from *Paradise Lost* by **John Milton** (1608–74)

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