

THE MARV'LOUS WORK

Air and Chorus No. 5
for Soprano Solo, Choir (S.A.T.B) and Orchestra

Gottfried van Swieten

FRANZ JOSEPH HAYDN
Edited by Warren Sitali

Allegro ♩ = 164

Flute 1 *f*

Flute 2 *f*

Oboe 1 *sol* *p* *sf* *p* *f* *f*

Oboe 2 *f* *f*

Clarinet 1 in Bb *f* *f* *f*

Clarinet 2 in Bb *f* *f* *f*

Bassoon 1,2 *f* *f*

Contrabassoon

Horn 1,2 in F

Trumpet 1 in C

Trumpet 2 in C

Trombone

Bass Trombone

Tuba

Timpani (in C,G)

Soprano Solo *f*
The mar - v'lous, the mar-v'lous work be-hold a-maz'd, the glo - rious hie-rar - chy of_ heaven;

Soprano

Alto

Tenor

Bass

Harpsichord / Organ (optional) *f*

Allegro ♩ = 164

Violin I *p* *f* *p* *p* *f* *p* *f*

Violin II *p* *f* *p* *p* *f* *p* *f*

Viola *p* *f* *p* *f*

Violoncello *p* *f* *p* *f*

Double Bass *p* *f* *p* *f*

9

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* solo *p* *f*

Ob. 2 *f*

Cl. 1 (Bb) *f*

Cl. 2 (Bb) *f*

Bsn. 1,2 *f*

Cbsn. *f*

Hn. 1,2 in F *f*

Tpt. 1 in C *f*

Tpt. 2 in C *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. Solo *f*
 And to th' ethe-real vaults re-sound the_praise of God, the_praise of God, and of the se - cond day, and of the se - cond day. And to th' ethe-real

S. *f*
 And to th' ethe-real

A. *f*
 And to th' ethe-real

T. *f*
 And to th' ethe-real

B. *f*
 And to th' ethe-real

Kbd. *f*

Vln. I *p* *f* *p* *f* **A**

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f*

Db. *f*

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (B \flat)

Cl. 2 (B \flat)

Bsn. 1,2

Cbsn.

Hn. 1,2 in F

Tpt. 1 in C

Tpt. 2 in C

Tbn.

B. Tbn.

Tba.

Timp.

S. Solo

vaults re - sound the_praise of God, the_praise of God, and of the se - cond day, and of the se - cond day. The

S.

vaults re - sound the_praise of God, the_praise of God, and of the se - cond day, and of the se - cond day.

A.

vaults re - sound the_praise of God, the_praise of God, and of the se - cond day, the se - cond day.

T.

vaults re - sound the_praise of God, the_praise of God, and of the se - cond day, the se - cond day.

B.

vaults re - sound the_praise of God, the_praise of God, and of the se - cond day, the se - cond day.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

B

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* solo

Ob. 2 *f*

Cl. 1 (B \flat) *f*

Cl. 2 (B \flat) *f*

Bsn. 1,2 *f*

Cbsn. *f*

Hn. 1,2 in F *f*

Tpt. 1 in C *f*

Tpt. 2 in C *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. Solo
mar-v'lous work be-hold amaz'd the glo-rious hier-ar- chy of heav'n; And from th' ethe real vaults re-sound the praise of God, and of the se - cond day.

S.
And from, and from th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

A.
And from, and from th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

T.
And from, and from th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

B.
And from, and from th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

Kbd. *p*

B

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Db. *p* *f* *p*

C

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 (B \flat)

Cl. 2 (B \flat)

Bsn. 1,2

Cbsn.

Hn. 1,2 in F

Tpt. 1 in C

Tpt. 2 in C

Tbn.

B. Tbn.

Tba.

Timp.

S. Solo

S.

A.

T.

B.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

The mar - - v'lous work be-hold amaz'd The glo - rious hier ar - chy of_ heaven; and to th'ethe-real vaults re-sound

and to th'ethe-real vaults re - sound, and

and to th'ethe-real vaults re - sound, and

and to th'ethe-real vaults re - sound, and

and to th'ethe-real vaults re - sound, and

and to th'ethe-real vaults re - sound, and

C

38

Fl. 1

Fl. 2

Ob. 1 *solo*

Ob. 2

Cl. 1 (B \flat)

Cl. 2 (B \flat)

Bsn. 1,2

Cbsn.

Hn. 1,2 in F

Tpt. 1 in C

Tpt. 2 in C

Tbn.

B. Tbn.

Tba.

Timp.

S. Solo

S.

A.

T.

B.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

the_praise of God, the_praise of God, and of the se - cond day, and to th'ethe-real vaults.

to the vaults re-sound the praise of God, the_praise of God, and of the se - cond day, and of the se - cond day, and to the

to the vaults re-sound the praise of God, the praise of God, and of the se - cond day, the se - cond day, and to the

to the vaults re-sound the praise of God, the praise of God, and of the se - cond day, the se - cond day, and to the

to the vaults re-sound the praise of God, the praise of God, and of the se - cond day, the se - cond day, and to the

44

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 (B \flat)
Cl. 2 (B \flat)
Bsn. 1,2
Cbsn.
Hn. 1,2 in F
Tpt. 1 in C
Tpt. 2 in C
Tbn.
B. Tbn.
Tba.
Timp.
S. Solo
S.
A.
T.
B.
Kbd.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff
ff

re-sound the praise of God, and of the se - cond day.

vaults, and to th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

vaults, and to th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

vaults, and to th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

vaults, and to th' ethe-real vaults re-sound the praise of God, and of the se - cond day.

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Flute 1

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Air and Chorus No. 5

for Soprano Solo, Choir (S.A.T.B) and Orchestra

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Edited by Warren Sitali

Allegro ♩ = 164

8

16 **A**

21

26 **B**

31 **C**

38

42

46

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

1 *f* **2** *f*

8 *f* *f* **4**

16 **A** *f*

21 *mf* *p* *f*

26 **B**

30 **C** *f* *f*

37 *f*

42 *ff*

46

Oboe 1

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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solo **Allegro** ♩ = 164

p *sf* *p*

5 *f* *f* *f*

11 solo *p* *f* **A**

17

22 *mf* *p* *f* **B**

27 solo *f*

32 *f* *f* *f* **C**

38 solo *ff*

44

Oboe 2

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

5

f

11

4 **A**

f

19

mf ————— *p*

24

B

f

29

2

f

35

C

2

f

41

ff

45

f

Clarinet 1 in B \flat

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro $\text{♩} = 164$

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of eight staves of music. Measure numbers 8, 16, 20, 26, 31, 37, 42, and 46 are indicated at the beginning of their respective staves. Dynamic markings include *f* (forte) and *ff* (fortissimo). Section markers A, B, and C are placed above the staves at measures 16, 26, and 31 respectively. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. A fermata is present over the final measure (46).

Clarinet 2 in B \flat

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro $\text{♩} = 164$

The musical score is written in treble clef with a key signature of two sharps (D major) and a common time signature (C). It consists of nine staves of music. Measure numbers 8, 16, 20, 26, 30, 36, 41, and 45 are indicated at the beginning of their respective staves. Dynamics include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). Articulations include accents and slurs. Rehearsal marks A, B, and C are placed above measures 16, 26, and 30 respectively. Fingerings are indicated by numbers 1-4 above notes. The score concludes with a double bar line at the end of the final staff.

Bassoon 1,2

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

1 *f* **2** *f*

8 *f* *f* *f* **A** **4**

17

22 *mf* *p* *f*

26 **B**

31 **2** **C** *f* *f* *f*

38

42 *ff*

46

Contrabassoon

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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15

A

Musical staff 15-18, starting with a bass clef and common time signature. The staff contains a whole rest followed by a series of eighth and quarter notes. A dynamic marking of *f* is placed below the staff.

19

Musical staff 19-21, continuing the melodic line with eighth and quarter notes.

22

Musical staff 22-25, featuring a dynamic marking of *mf* and a crescendo leading to a dynamic marking of *p*. The staff ends with a dynamic marking of *f*.

26 B

Musical staff 26-28, consisting of eighth and quarter notes.

29

Musical staff 29-34, including a second ending bracket labeled '2' and a dynamic marking of *f*.

35 C

Musical staff 35-39, featuring dynamic markings of *f* and *f*.

40

Musical staff 40-43, including a dynamic marking of *ff*.

44

Musical staff 44-46, consisting of eighth and quarter notes.

47

Musical staff 47-50, ending with a double bar line.

Horn 1,2 in F

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

15 **A**

19

26 **B**

31 **C**

39 **ff**

44 **2**

Trumpet 1 in C

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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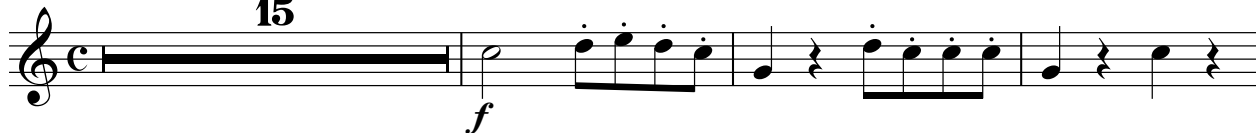
Gottfried van Swieten

FRANZ JOSEPH HAYDN

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Allegro $\text{♩} = 164$
15

A



19

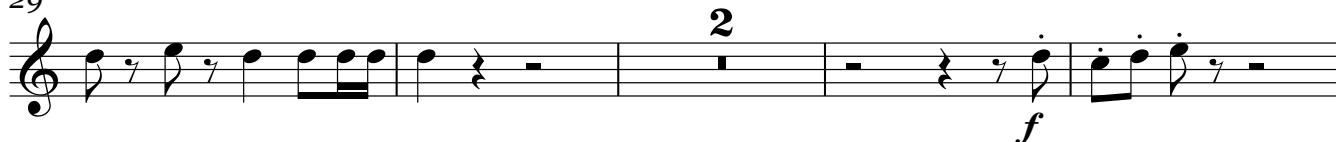


25

B



29



35 C



41



46



Trumpet 2 in C

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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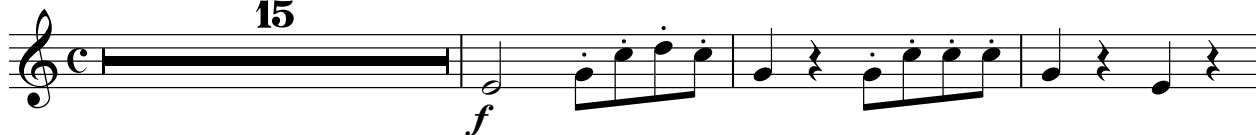
Gottfried van Swieten

FRANZ JOSEPH HAYDN

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Allegro $\text{♩} = 164$
15

A



19

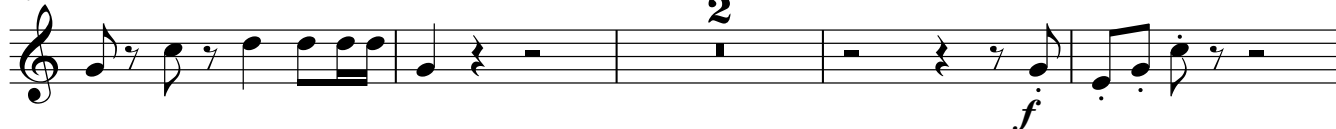


25

B



29



35 C



41



46



Trombone

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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15

A



f

19



26 **B**



f

31



C

f

39



f

44



Bass Trombone

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro $\text{♩} = 164$

15

A

f

19

22

mf *p* *f*

26 B

29

2 *f*

35 C

f *f*

40

f

44

47

Tuba

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

A

15

Musical notation for measures 15-19. Measure 15 starts with a whole rest. Measure 16 begins with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes with stems pointing down.

20

Musical notation for measures 20-24. Measure 20 starts with a quarter rest. A dynamic change from *f* to *mf* occurs at measure 22, and then to *p* at measure 24. The notation includes eighth and sixteenth notes with stems pointing down.

25

B

Musical notation for measures 25-28. Measure 25 starts with a whole rest. A forte (*f*) dynamic is indicated at measure 26. The notation includes eighth and sixteenth notes with stems pointing down.

29

2

Musical notation for measures 29-34. Measure 29 starts with a quarter rest. A forte (*f*) dynamic is indicated at measure 32. The notation includes eighth and sixteenth notes with stems pointing down.

35 **C**

Musical notation for measures 35-39. Measure 35 starts with a quarter rest. A forte (*f*) dynamic is indicated at measure 36. The notation includes eighth and sixteenth notes with stems pointing down.

40

Musical notation for measures 40-43. Measure 40 starts with a quarter rest. A forte (*f*) dynamic is indicated at measure 42. The notation includes eighth and sixteenth notes with stems pointing down.

44

Musical notation for measures 44-47. Measure 44 starts with a quarter rest. The notation includes eighth and sixteenth notes with stems pointing down, ending with a double bar line.

Timpani (in C,G)

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

15

A

Musical notation for measures 15-18. Measure 15 is a whole rest. Measures 16-18 contain eighth notes. A dynamic marking of *f* is placed below measure 16.

19

Musical notation for measures 19-24. Measures 19-23 contain eighth notes. Measure 24 is a whole rest with a **2** above it.

25

B

Musical notation for measures 25-28. Measures 25-28 contain eighth notes. A dynamic marking of *f* is placed below measure 25.

29

2

Musical notation for measures 29-34. Measures 29-30 are whole rests. Measure 31 is a whole rest with a **2** above it. Measures 32-34 contain eighth notes. A dynamic marking of *f* is placed below measure 32.

35 **C**

Musical notation for measures 35-40. Measures 35-36 are whole rests. Measure 37 is a whole rest. Measures 38-40 contain eighth notes. A dynamic marking of *f* is placed below measure 38.

41

Musical notation for measures 41-44. Measures 41-44 contain eighth notes.

45

Musical notation for measures 45-50. Measures 45-46 contain eighth notes. Measure 47 is a whole rest. Measures 48-49 contain eighth notes. Measure 50 is a whole rest.

Solo & Choir (S.A.T.B)

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

The mar - v'llous, the mar-v'llous work be-hold a-maz'd,

the glo - rious hie-rar - chy of_ heaven; And to th' ethe-real vaults re-sound

the_praise of God, the_praise of God, and of the se - cond

day, and of the se-cond day. **A** *f* And to th' ethe-real vaults re-sound the_praise of

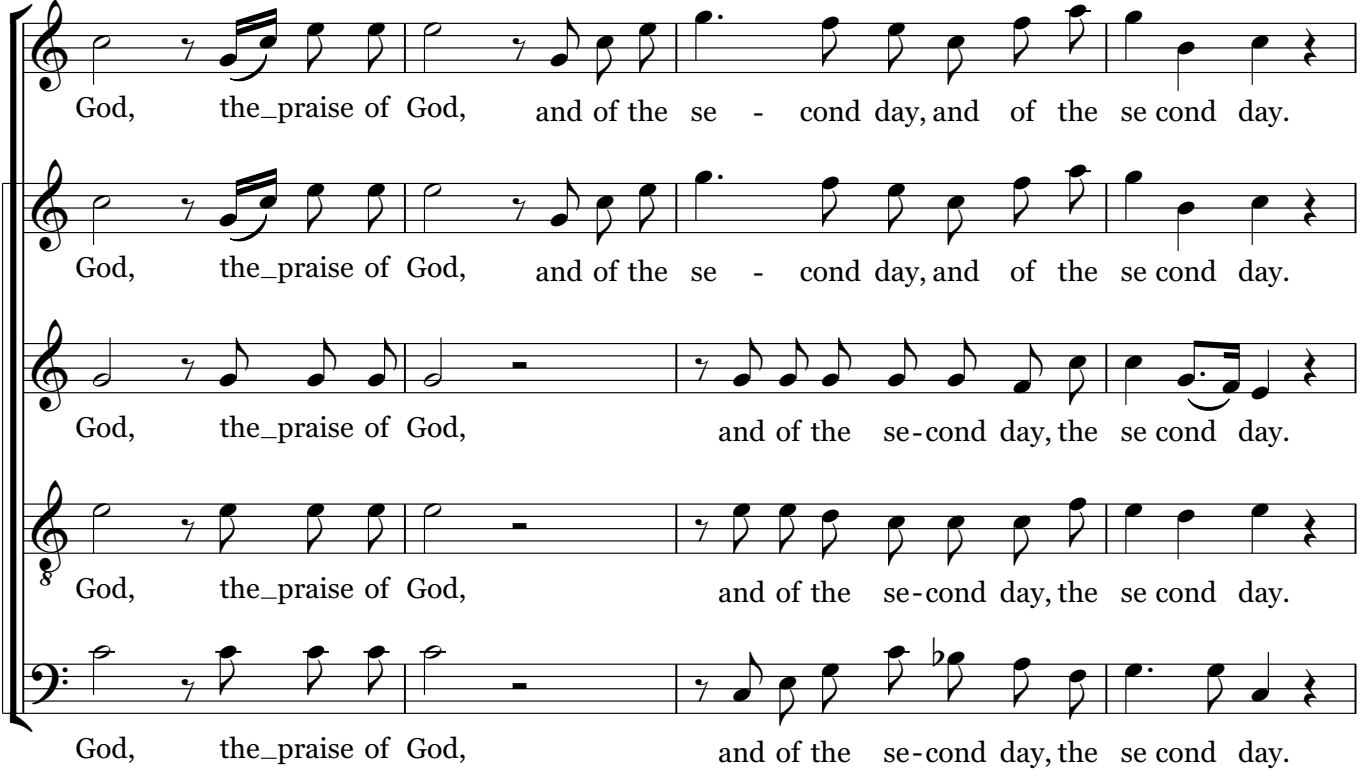
f And to th' ethe-real vaults re-sound the_praise of

f And to th' ethe-real vaults re-sound the_praise of

f And to th' ethe-real vaults re-sound the_praise of

f And to th' ethe-real vaults re-sound the_praise of V.S.

19



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

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

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

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

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

23



The mar-v'lous work be-hold amaz'd the glo-rious hier - ar - chy of heav'n;

26 **B**



And from th'ethe real vaults re-sound the praise of

And from, and from th'ethe-real vaults re-sound the praise of

And from, and from th'ethe-real vaults re-sound the praise of

And from, and from th'ethe-real vaults re-sound the praise of

And from, and from th'ethe-real vaults re-sound the praise of

29

God, and of the se-cond day. The mar - v'llous work be-hold amaz'd

God, and of the se-cond day.

God, and of the se-cond day.

God, and of the se - cond day.

God, and of the se - cond day.

C

34

The glo - rious hier-ar - chy_ of_ heaven; and

and to th' ethe-real vaults re-sound,

and to th' ethe-real vaults re-sound,

and to th' ethe-real vaults re-sound,

and to th' ethe-real vaults re-sound, V.S.

37

to th' ethe-real vaults re-sound the_praise of God,
 and to the vaults re sound the praise of
 and to the vaults re sound the praise of
 and to the vaults re sound the praise of
 and to the vaults re sound the praise of

40

the_praise of God, and of the se - cond day, and
 God, the_praise of God, and of the se - cond day, and of the se-cond
 God, the praise of God, and of the se-cond day, the se - cond
 God, the praise of God, and of the se-cond day, the se - cond
 God, the praise of God, and of the se-cond day, the se - cond

Harpsichord / Organ (optional)

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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for Soprano Solo, Choir (S.A.T.B) and Orchestra

Gottfried van Swieten

FRANZ JOSEPH HAYDN

Edited by Warren Sitali

Allegro ♩ = 164

Musical notation for measures 1-7. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment. A first ending bracket labeled '2' spans measures 5 and 6.

Musical notation for measures 8-17. Measure 8 is marked with the number '8'. A section labeled 'A' begins at measure 10. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A first ending bracket labeled '6' spans measures 15 and 16.

Musical notation for measures 18-22. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment.

Musical notation for measures 23-28. A section labeled 'B' begins at measure 23. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A first ending bracket labeled '2' spans measures 25 and 26.

Musical notation for measures 29-33. Measure 29 is marked with the number '29'. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment. Dynamics include piano (*p*) and forte (*f*).

Musical notation for measures 34-43. A section labeled 'C' begins at measure 34. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A first ending bracket labeled '2' spans measures 41 and 42.

39

Musical notation for measures 39-43. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 39 starts with a whole rest in the treble and a quarter rest in the bass, followed by a series of chords and eighth notes. The piece concludes with a double bar line.

44

Musical notation for measures 44-48. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 44 begins with a quarter rest in the treble and a quarter note in the bass, followed by chords and eighth notes. The piece ends with a double bar line and a fermata over the final notes. A '2' is written above the treble staff and below the bass staff in the final measure.

Violin I

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

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Allegro ♩ = 164

The musical score consists of nine staves of music in treble clef, 3/4 time. The tempo is marked 'Allegro' with a metronome marking of ♩ = 164. The key signature has one sharp (F#). The score includes dynamic markings of *p* (piano) and *f* (forte). Section markers 'A' and 'B' are placed at measures 16 and 26 respectively. The score concludes with a 'V.S.' (Vincenzo) marking at the end of the final staff.

THE MARV'LLOUS WORK - Violin I

C

34 *p* *f* *p* *f*

Musical staff 34-37: Treble clef, C major. Measures 34-37. Measure 34: quarter notes G4, A4, B4, C5. Measure 35: quarter notes G4, F4, E4, D4. Measure 36: quarter notes C4, B3, A3, G3. Measure 37: quarter notes F3, E3, D3, C3. Dynamics: *p* (measures 34-35), *f* (measures 36-37).

38

Musical staff 38-41: Treble clef, C major. Measures 38-41. Measure 38: quarter notes G4, A4, B4, C5. Measure 39: quarter notes G4, F4, E4, D4. Measure 40: quarter notes C4, B3, A3, G3. Measure 41: quarter notes F3, E3, D3, C3. Dynamics: *f* (measures 38-41).

42 *ff*

Musical staff 42-45: Treble clef, C major. Measures 42-45. Measure 42: quarter notes G4, A4, B4, C5. Measure 43: quarter notes G4, F4, E4, D4. Measure 44: quarter notes C4, B3, A3, G3. Measure 45: quarter notes F3, E3, D3, C3. Dynamics: *ff* (measures 42-45).

46 3 3 3 3 3 3

Musical staff 46-47: Treble clef, C major. Measures 46-47. Measure 46: quarter notes G4, A4, B4, C5. Measure 47: quarter notes G4, F4, E4, D4. Dynamics: *f* (measures 46-47).

48 3 3

Musical staff 48-51: Treble clef, C major. Measures 48-51. Measure 48: quarter notes G4, A4, B4, C5. Measure 49: quarter notes G4, F4, E4, D4. Measure 50: quarter notes C4, B3, A3, G3. Measure 51: quarter notes F3, E3, D3, C3. Dynamics: *f* (measures 48-51).

Violin II

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

THE MARV'LLOUS WORK

Air and Chorus No. 5

for Soprano Solo, Choir (S.A.T.B) and Orchestra

Gottfried van Swieten

FRANZ JOSEPH HAYDN

Edited by Warren Sitali

Allegro ♩ = 164

1 *p* *f*

5 *p* *f* *f*

10 *f* *p*

14 **A** *f*

18

22 *p* *f*

26 **B**

30 *p* *f*

34 **C** *f* *f*

V.S.

THE MARV'LOUS WORK - Violin II

38

42

46

48

Viola

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

THE MARV'LLOUS WORK

Air and Chorus No. 5

for Soprano Solo, Choir (S.A.T.B) and Orchestra

Gottfried van Swieten

FRANZ JOSEPH HAYDN

Edited by Warren Sitali

Allegro ♩ = 164

The musical score is written for Viola in 3/8 time. It consists of ten staves of music, numbered 1 through 45. The score includes various dynamics: *p* (piano), *f* (forte), and *ff* (fortissimo). Section markers **A**, **B**, and **C** are placed above the staves. A fermata is present over measure 26. A double bar line with repeat dots is at the end of measure 45. The score begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat).

Violoncello

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

THE MARV'LLOUS WORK

Air and Chorus No. 5

for Soprano Solo, Choir (S.A.T.B) and Orchestra

Gottfried van Swieten

FRANZ JOSEPH HAYDN

Edited by Warren Sitali

Allegro ♩ = 164

7 *p* *f* *p* *f*

13 **A** *f*

20

24 **B** *p* *f*

28 *p*

33 **C** *f* *f* *f*

38

42 *ff*

46

Double Bass

from the Sacred Oratorio, "The Creation" (Hob. XXI:2)

THE MARV'LLOUS WORK

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Gottfried van Swieten

for Soprano Solo, Choir (S.A.T.B) and Orchestra

FRANZ JOSEPH HAYDN

Edited by Warren Sitali

Allegro ♩ = 164

7 *p* *f* *p* *f*

13 **A** *f*

20

24 **B** *p* *f*

28

33 **C** *f* *f* *f*

38

42 *ff*

46