

JOSEPH HAYDN

DIE SCHÖPFUNG

THE CREATION

Oratorium für Solostimmen, Chor und Orchester

Oratorio for Solo Voices, Chorus and Orchestra

Hob. XXI: 2

Neuausgabe nach den Quellen von

New edition based on original sources by

Klaus Burmeister



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**Violoncello/
Contrabbasso**

DIE SCHÖPFUNG · THE CREATION

Teil I · Part I

Nr. 1 Ouverture · No. 1 Overture (1 A7MF)

Die Vorstellung des Chaos · The Representation of Chaos

Joseph Haydn (1732–1809)

Hob. XXI : 2

Herausgegeben von / Edited by Klaus Burmeister

Largo

Violoncello *con sord.* *f* *p* **1** *f* **1**

Contrabbasso *f* *f*

8 *p* *f* *p* *f*

13 *p*

18 *pp* *f* *p* *sim.* *f* *p*

Vc. + Cb.

A

23 *f* *p* *f* *p* *f* *ff*

27 *sim.* *fz*

31

36

40

B

44

Vc. + Cb.

48

55

Vc. + Cb.

Nr. 2 · No. 2 (IA-AZMF)

Rezitativ und Chor · Recitative and Chorus

Recitativo

Vc. + Cb. (sempre con sordino)

1

2

3'

Violoncello / Contrabbasso

distribuzione

16 *pp*

21 *pizz.* senza sord. 1

27 *ff* arco *ff* arco Recitativo

31 *f* 1 Vc.+ Cb. *f* 1 *attacca subito*

Nr. 3 · No. 3 (Z-AZME)

Andante Arie und Chor · Aria and Chorus

Vc.+ Cb. 1

mezza voce

6 *p* *fz* *fz* *fz*

11 *fz* *f* 1 *f* *p* *f* 1

18 *p* Vc.+ Cb. *fz*

23 *p*

28 *fz* *p* *f*

34 *sim*
p
p

39 Vc. + Cb.
1

46
fz *fz*

51 *Allegro moderato*
ff *fz* *p*
3

59

63
V

70 Vc. + Cb.
fp *fp* *fp* *f*
A

77

83
V

89 Vc. + Cb.
1

96 **B** *p*

108 *pp* **2**

120 **C** *f* **2** *p*

130 **1**

142 *f* *ff*

Nr. 4 · No. 4 (3 - 12 MF)

Recitativo

Raphael

Rezitativ · Recitative

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

SOLO Vc. + Cb.

4 wa-ren, von den Ge-wäs-sern die o-ber dem Fir-ma-ment wa-ren, und es ward so.

7 **Allegro assai** *f* **1**

13 *f* *Vc. + Cb.*

18 A

1 f

24 ff p

29 Tutti Solo 2 f

36 Vc. + Cb. 3 p attacca

Nr. 5 · No. 5 (4-12ME)
Solo mit Chor · Solo with Chorus

Allegro moderato

Vc. + Cb.

1 1 1 3

8 f f f

17 p f

22 p f

27 A p

33

B

40

45

The musical score for 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of three staves, numbered 33, 40, and 45. Staff 33 begins with a forte dynamic 'f' and a section marked 'B'. Staff 40 features a trill on the eighth note of the third measure. Staff 45 concludes the piece with a double bar line. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs, staccato marks, and accents.

Nr. 6 · No. 6 (5-AZMF)

Recitativo

Raphael

Rezitativ · Recitative

Raphael

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

SOLO Vc. #Ob.

4



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

7

Und Gott nann - te das trock - ne Land: Er - de, und die Samm - lung der Was - ser nann - te er

10

Meer; und Gott sah, daß es gut war.

Nr. 7 · No.7 (AZMF)

Arie · Aria

Allegro assai

Allegro assai

Arie · Aria

fz *fz* *p* *f*

p *f*

5

p *f* *p*

8

f *p* *p*

11

p *p* *p* *p* *p*

16

Vc. + Cb.

p *p* *p* *p* *p* *p*

22

f *p*

29

p *p* *p* *p*

34

f *f* *p* *p*

39 Vc.+ Cb.

44

44 C

49

49

56

56

63

63

70

70 Vc.+ Cb. D 2 pizz.

78

78 (pizz.)

85

85 (pizz.) arco

92

92 E 1 pizz.

98

98 (pizz.)

32242

103 (pizz.)

arco

pp

111 pizz.

p

117 (pizz.)

Nr. 8 · No. 8 (7-ALZMF)

Recitativo

Gabriel

Rezitativ · Recitative

Und Gott sprach: Es brin - ge die Er - de Gras her - vor, Kräu - ter, die Sa - men

SOLO Vc. + Cb.

4 ge - ben, und Obst - bau - me, die Fruch - te brin - gen ih - rer Art ge - mäß, die ih - ren Sa - men in

7 sich selbst ha - ben auf der Er - de; und es ward so.

Nr. 9 · No. 9 (8-ALZMF)

Andante

Vc. + Cb.

Arie · Aria

TUTTI

5

10

16 A

p

fz

p

f

p

1

22 *V* *Cb.* *p* **1**

31 *fz* *p* *f* *fz*

38 *p* *f* *p*

45 *fz* *p* *più f* *f*

52 *p*

58 *p* *f* *p*

65 *fz* *p* *p*

71

78

84 *pp* *f* *fz* *fz*

Nr. 10 · No. 10 (9-12 MF)

Recitativo

Rezitativ · Recitative

Uriel

SOLO **1** Und die himm-li-schen Heer-scha-ren ver-kün-dig-ten den drit-ten Tag, Gott prei-send und sprech-end:

Vc. #Cb.

attacca

Nr. 11 · No. 11 (10-AZME)

Chor · Chorus

Vivace ♩

Vc. + Cb.

TUTTI

6 f fz

10 **A**

14 fz Vc.

18 fz Vc. + Cb. Vc.

22 **B** Vc. + Cb.

26 Vc.

30 fz Vc. + Cb.

34 **C** fz

39 fz

44 Cb.

48 **D**

51

54

Nr. 12 · No. 12 (11-A2ME)

Recitativo

Rezitativ · Recitative

Uriel

SOLO Vc. + Cb. *3* Und Gott sprach: Es sei'n Licht - ter an der Fe - ste des Him - mels, um den

4 Tag von der Nacht zu schei - den und Licht auf der Er - de zu ge - ben; und es sei'n die - se für Zei - chen und für

8 Zei - ten und für Ta - ge und für Jah - re. Er mach - te die Ster - ne gleich - falls. *Strong*

Nr. 13 · No. 13 (12-A2ME)

in 4 Andante

Rezitativ · Recitative

TUTTI

Vc. *pp* Cb. *p* Vc. + Cb. *cresc.* *f*

10 *ff*

15 *f*

22 Più Adagio a tempo *pp*

30 Allegro *f*

39 *p*

44 *f*

attacca subito

Nr. 14 · No. 14 (13-ABMF)

Chor mit Soli · Chorus with Soli

Allegro

The musical score is written for Violoncello / Contrabbasso in bass clef, 2/4 time. It begins with a dynamic of *f* and an *Allegro* tempo marking. The first system (measures 1-5) shows a melodic line in the upper voice and a supporting line in the lower voice. Measure 6 is marked *Vc.+Cb.*. Measures 12-18 show a melodic line with various articulations and dynamics including *fz*. Measure 19 is marked *p*. Measures 27-35 are marked *pizz.*. Measure 36 is marked *(pizz.)* and *A*, followed by an *arco* section starting in measure 37. Measures 43-51 show a melodic line with various articulations and dynamics including *fz*. Measure 52 is marked *fz* and *pizz.*. Measures 65-75 are marked *(pizz.)* and include first, second, and third endings. Measure 76 is marked *(pizz.)*. Measures 85-88 are marked *arco* and include first, second, and third endings. The score concludes with a final *f* dynamic.

Più Allegro

93 **B** *p* *f*

99 *fz*

105 *fz* **C** *fz*

112 *fz* **D** *fz* 3

121 Vc. + Cb.

128 *fz* *fz*

136 *fz*

144 **E** *fz*

150 *fz*

156 *ff*

164 **F** *fz*

171 *fz*

177

fz *fz* 3 *fz* 3 *fz* 3

183

fz *fz* 3 *fz* *fz* *fz*

188

192

V *V* *Vc.*

Cb.

Teil II · Part II

Nr. 15 · No. 15 (14 AZMF)

Rezitativ · Recitative

Recitativo

Allegro

Vc.+ Cb.

[illegible]

Nr. 16 · No. 16 (15 AZMF)

Moderato

Vc.+ Cb.

Arie · Aria

Sim

4

Vc. + Cb.

f

4

fz

9

p

15

f

23

fz

27

A

fz

32 *p*

38 *f* *p*

44 *fz*

48 *f* *p* *1*

54 *B* *1*

62 *pizz.*

68 *(pizz.)* *1* *(pizz.)* *6* *arco*

80 *C* *f* *p*

85 *1*

92 *pizz.*

97 *(pizz.)* *1* *(pizz.)* *6* *arco*

109

115 **D** *f*

120 *pp*

126 Vc. Cb. Vc.+ Cb.

135 **E** 1

143 1

151 3 *p* Vc. Vc.+ Cb.

160 *fz* *p* 2

169 1 Vc. Vc.+ Cb. *fz*

177 **F** 6 Vc. Vc.+ Cb.

190

197 *fz* *f* *sim*

202

18

fz *V*

Nr. 18 · No. 18 (17 A2MF)

Recitativo

Raphael

Rezitativ · Recitative

Und die En - gel rühr - ten ihr' un - sterb - li - chen Har - fen, und san - gen die

SOLO Vc.+Cb.

4

Wun - der, und san - gen die Wun - der des fünf - ten Tag's.

Moderato

Vc.+Cb. pizz.

Nr. 19 · No. 19 (18-A2MF)

Terzett · Trio

TUTTI

p

8

arco

f *p*

15

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

20

A pizz.

p

28

(pizz.)

arco

1

37 *fz* *p* *pp* pizz.

45 *pizz.* *arco* **B** **1**

55 *fz* *p*

64 *fz* *p* **C**

72 *f*

81 *p* *sim*

88 *p* *sim*

94 *p* *sim*

98 Vc. + Cb. **D** Vc. *+ Cb.*

106 *fz* *f*

114 *p* *f* *fz*

123 *p* *fz* *attacca subito*

Vivace
Vc.+ Cb.

8

13

20

25

29

34

42

47

52

60

Nr. 21 · No. 21 (19. A2ME)

Recitativo

Raphael

Rezitativ · Recitative

SOLO Vc. + Cb.

Und Gott sprach: Es brin-ge die Er-de her-vor le-ben-de Ge-schöp-fe nach ih-rer

4

Art; Vieh und krie-chen-des Ge-würm, und Tie-re der Er-de nach ih-ren Gat-tun-gen.

Nr. 22 · No. 22 (20. A2ME)

Presto

Vc. + Cb.

Rezitativ · Recitative

ink
Tutti

f *p* *f*

8

trb *trb*

ff *ff* *f*

14 Vc. + Cb.

18

Presto

in 2 *f* *1*

24

Vc. Cb. *sim* *1*

29

sim *sim*

34

in 60

40 Andante
pizz. arco

p pizz. *p* arco

47 pizz. arco

pizz. arco

54 Vc. + Cb. sim.

p sul pont

57 Adagio

61 Vc. + Cb. 1 a tempo

fz *p*

Nr. 23 · No. 23 (ZIARENE)

Allegro Maestoso

Arie · Aria

Vc. + Cb.

f

7

p *f*

15

p *f*

91 *f* *p* *f*

98 *pp* *f*

104

Nr. 24 · No. 24 (22 A2MF)

Recitativo Rezitativ · Recitative

Uriel

Solo

Vc. + Cb.

Und Gott schuf den Men-schen nach sei-nem E-ben-bil-de. Nach dem E-ben-bil-de

4

Got-tes schuf er ihn. Mann und Weib er-schuf er sie. Den A-tem des Le-bens hauch-te er in sein

8

An-ge-sicht, und der Mensch wur-de zur le-ben-di-gen See-le.

Nr. 25 · No. 25 (23 A2MF)

Andante Arie · Aria

Vc. + Cb.

p

7

f

12

p

Edition Peters

32242

18 *cresc.* *mf*

23 *f* *p* *f* **A**

28 *p* *f* 2

35 *f* *p*

40 *f* 2

46 Vc. + Cb. *f* *pp*

50 *f* *fz* *fz* **B**

54 *p*

59 *pp*

66 *legato e piano* *pizz.*

73

(pizz.)

78 Vc. + Cb.
pizz. **C**

arco

86

pizz.

91

(pizz.)

97 Vc. + Cb.
(pizz.)

arco

pp

fz

Nr. 26 · No. 26 (24 AZMF)

Recitativo

Rezitativ · Recitative

Raphael

SOLO

Vc. + Cb.

Und Gott sah je-des Ding, was er ge-macht hat-te; und es war sehr gut; und der himm-li-sche

5

Chor

fei - er - te das En - de des sech - sten Ta - ges mit lau - tem Ge - sang.

Nr. 27 · No. 27 (25 A-ZMF)
Chor · Chorus

Vivace
Vc. + Cb.

TUTTI

4

7

10

14 **A**

18

22 **B**

26

30

34

Nr. 28 · No. 28 (ZSA-A7MF)
 Terzett · Trio

Poco Adagio

Vc. + Cb.

30

Ob. I

Musical score for Violoncello / Contrabbasso, measures 30 to 72. The score is in 3/4 time and features various dynamics and articulations.

Measures 30-35: Introduction with a bass line and a melody in the upper staff. Measure 30 includes a tempo marking of 30. Measure 35 is marked with a box 'A'.

Measures 40-43: Continuation of the bass line and melody. Measure 40 includes a tempo marking of 30 and a dynamic marking of *pp*. Measure 43 includes a tempo marking of 30 and a dynamic marking of *fz*.

Measures 46-49: Continuation of the bass line and melody. Measure 46 includes a tempo marking of 30 and a dynamic marking of *fz*. Measure 49 includes a tempo marking of 30 and a dynamic marking of *fz*.

Measures 52-58: Continuation of the bass line and melody. Measure 52 includes a tempo marking of 30 and a dynamic marking of *fz*. Measure 58 includes a tempo marking of 30 and a dynamic marking of *fz*.

Measures 61-66: Continuation of the bass line and melody. Measure 61 includes a tempo marking of 30 and a dynamic marking of *fz*. Measure 66 includes a tempo marking of 30 and a dynamic marking of *fz*.

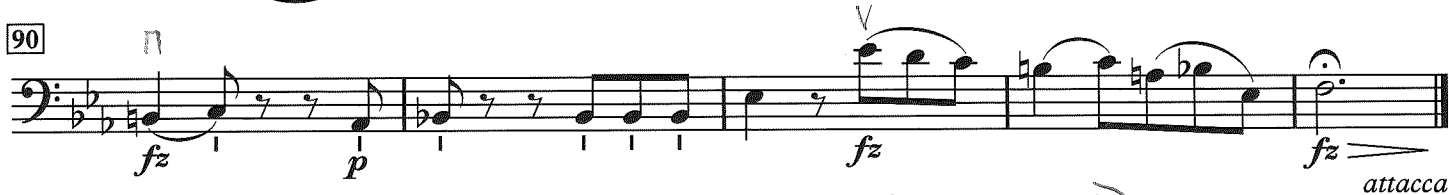
Measures 69-72: Continuation of the bass line and melody. Measure 69 includes a tempo marking of 30 and a dynamic marking of *fz*. Measure 72 includes a tempo marking of 30 and a dynamic marking of *fz*.

The score includes various dynamics such as *pp*, *fz*, and *p*. It also features articulations like accents and slurs. A handwritten note "BRUSH" is present near measure 46.

84



90



Nr. 29 · No. 29 (25 B-A-Z-M-F)

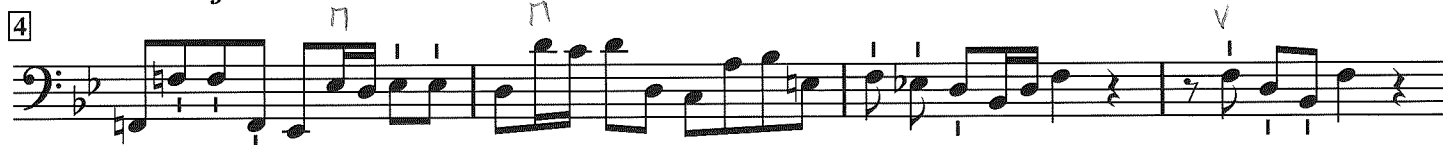
Vivace

Vc. + Cb.

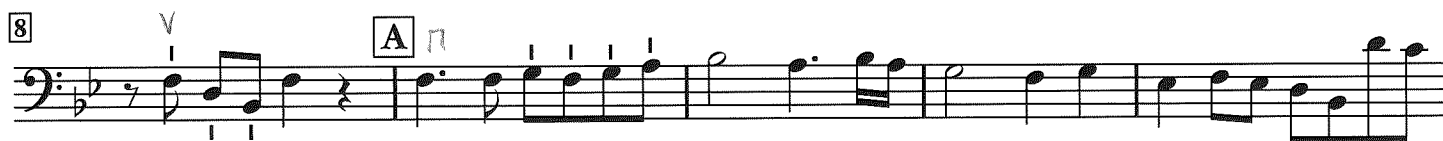
Chor · Chorus



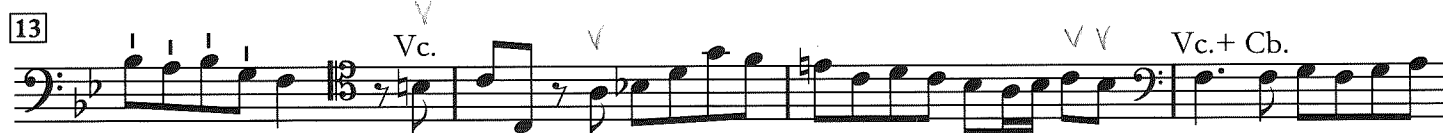
4



8



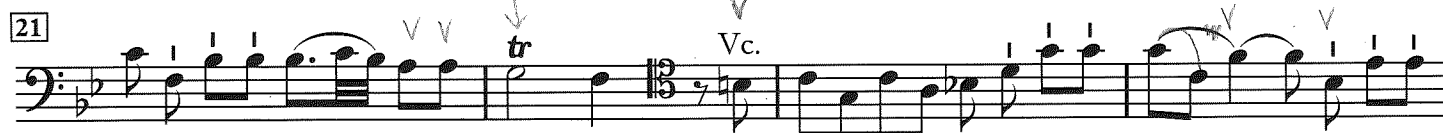
13



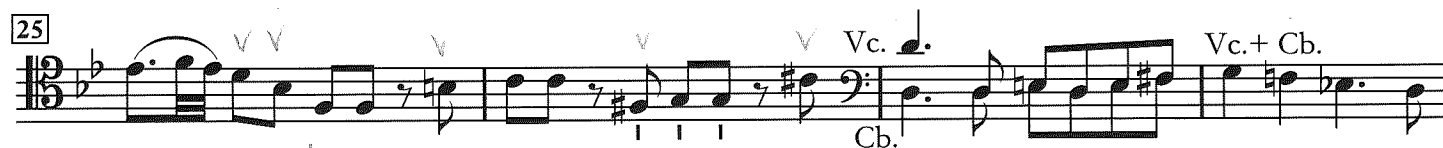
17



21



25



29



34



41



45

49

53

57

61

65

69

73

Teil III · Part III

Nr. 30 · No. 30

Rezitativ · Recitative

Largo

Vc. + Cb.

pizz.

in 6

8

14

21

in 6

4

Go To
#35
pg 45

Chor mit Soli · Chorus with Soli

$$V_c + C_b$$

TUTTI

Allegro

10 **Allegro**
 2 Vc. Vc. + Cb.
f

15

Musical notation for exercise 15, bass clef, 2/4 time, key of B-flat major. The melody consists of eighth and quarter notes with various rests and ties.

18

Exercise 18 is a single-staff piece in bass clef, 3/4 time, and B-flat major. The melody is written on a single staff and consists of 18 measures. The notation includes eighth and quarter notes, with various accidentals (sharps, naturals, and flats) indicating the key signature and specific notes. The piece ends with a double bar line.

22

Vc. Vc. + Cb.

26 **A**

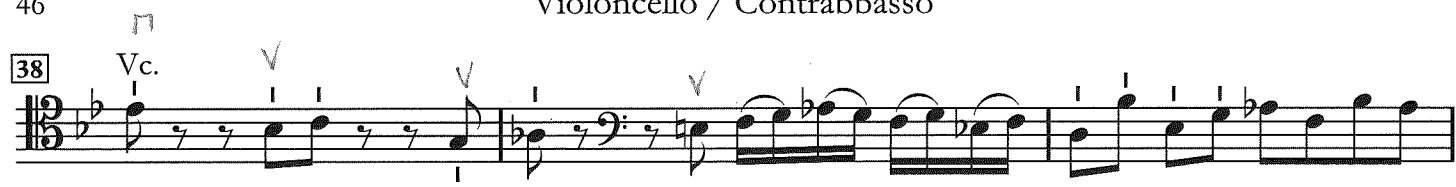
Vc. Vc. + Cb.

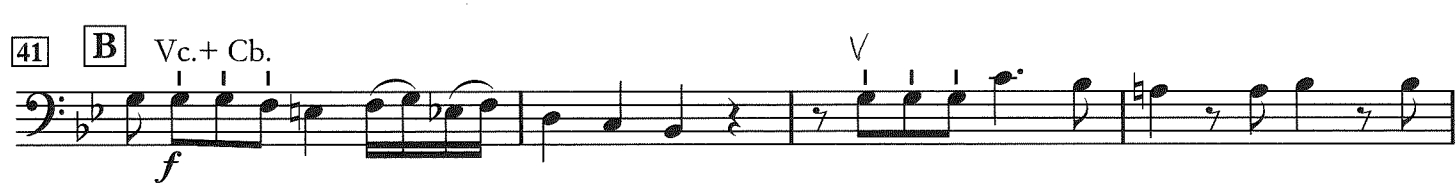
30

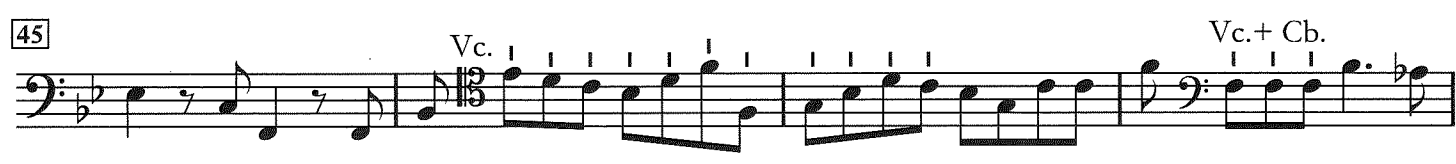
Exercise 30 is a single staff in bass clef with a key signature of one flat. It consists of 16 measures. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. There are also some handwritten 'v' marks above the staff.

34

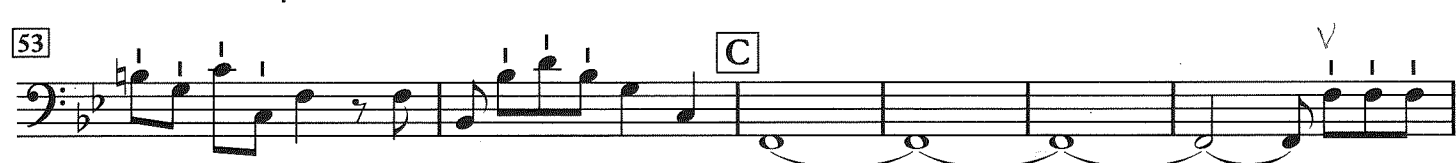
34

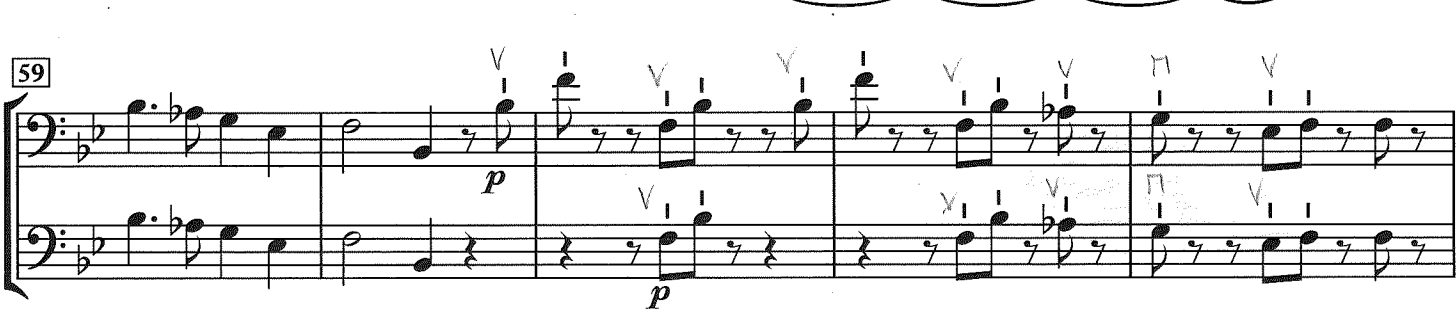
38 Vc. 

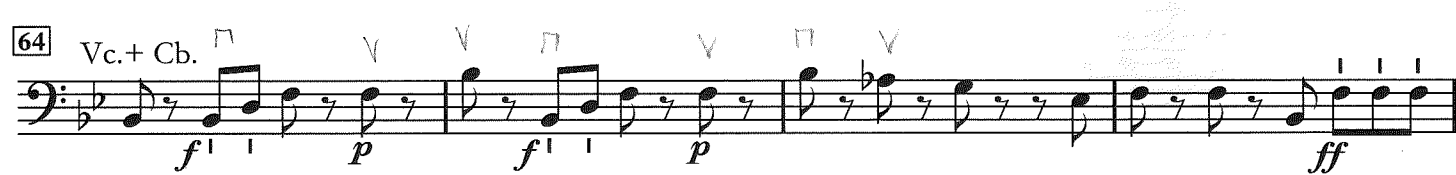
41 B Vc.+Cb. 

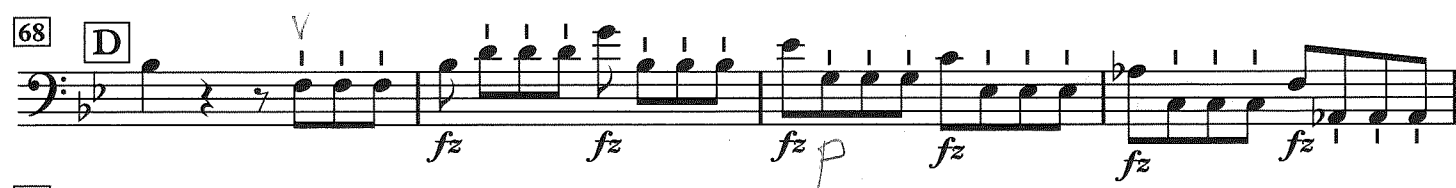
45 Vc. Vc.+Cb. 

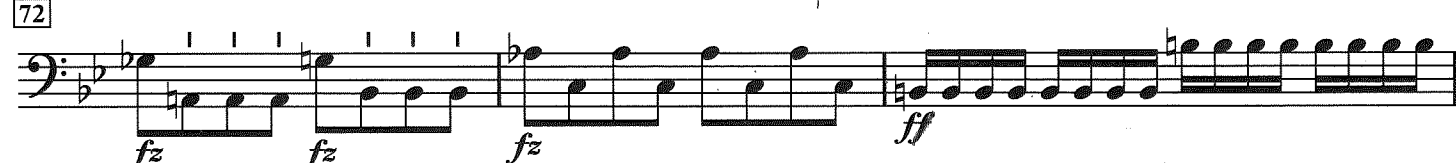
49 

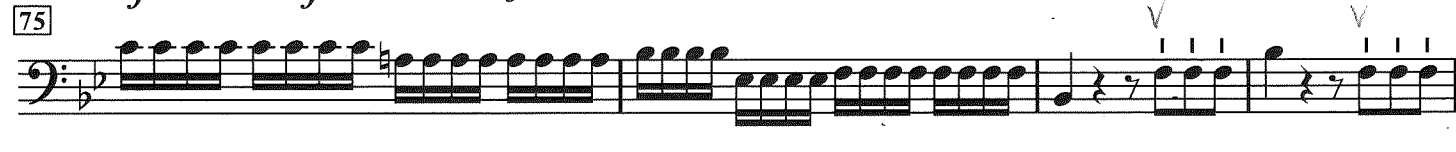
53 C 

59 

64 Vc.+Cb. 

68 D 

72 

75 

79 

FINE