

Franz Joseph Haydn The Creation

Violoncello

ERSTER TEIL

1. Einleitung (Die Vorstellung des Chaos)

Largo
con sordino

15

26

32

40

48

2. Rezitativ und Chor

Raphael

Im Anfangeschuf Gott Himmel und Erde; und die Erde war ohne Form und

leer, und Finsternis war auf der Fläche der Tiefe. *a tempo*

11

20

Coro

pizz. *arco, senza sordino*

31

Uriel

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

Rezit.

Violoncello

3. Arie und Chor

Andante

Musical score for the first section of 'Arie und Chor' in Cello. The score is in bass clef with a key signature of two sharps (F# and C#). It begins with a first ending bracket over the first measure. The tempo is marked 'Andante'. The dynamics include *mezza voce*, *sf*, and *p*. The score consists of five staves of music, with measure numbers 8, 19, 27, and 36 indicated at the start of their respective staves.

Allegro moderato

Musical score for the second section of 'Arie und Chor' in Cello. The tempo is marked 'Allegro moderato'. The score is in bass clef with a key signature of two sharps. It begins with a first ending bracket over the first measure. The dynamics include *sf*, *p*, *fp*, and *ff*. The score consists of seven staves of music, with measure numbers 53, 66, 75, 83, 93, 106, and 121 indicated at the start of their respective staves. Section markers 'A', 'B', and 'C' are placed above the staves. The score concludes with a final *f* dynamic marking.

4. Rezitativ

Raphael

Und Gott machte das Firmament, und teilte die Wasser die unter dem Firmament waren, von den Gewässern, die

über dem Firmament waren und es ward so. **Allegro assai** Da tobten brausend heftige Stürme.

Wie Spreu vor dem Winde, so flogen die Wolken.

Die Luft durchschnitten feurige Blitze **A** und schrecklich rollten die Donner umher.

Der Flut entstieg auf sein Geheiß der allerquickende Regen,

der allverheerende Schauer, **3** der leichte, flockige Schnee.

5. Solo mit Chor

Allegro

der allverheerende Schauer, **1** der leichte, flockige Schnee.

der allverheerende Schauer, **1** der leichte, flockige Schnee. **3**

4

Violoncello

A

B

C

6. Rezitativ

Raphael

Und Gott sprach: Es sammlesich das Wasser unter dem Himmel zusammen an ei-nem Platz, und es erscheine das trockne Land;

und es ward so. Und Gott nanntedas trockne Land: Erde, und die Sammlung der Wasser nannte er Meer, und Gott sah, daß es gut war.

7. Arie

Allegro assai

A

81 *f*

36 *p* *f* **B**

46 *p* 1

54

64 *f* **C** 2 *pizz.* *p*

77 1 2 3 4 5 6

88 7 *arco* **D** 1 *pizz.* *pp* *p* *p*

100 1 2 3 4 5 6 7 *arco* *pp*

111 *pizz.* *p*

8. Rezitativ

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.

Violoncello

9. Arie

Andante

10. Rezitativ

Uriel

11. Chor

Vivace

f *sf* *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

A B C D E

12. Rezitativ

Uriel

Und Gott sprach: Es sein Lichter an der Festes des Himmels, um den Tag von der Nacht zu scheiden, und Licht auf der Erde zu geben, und es sein die-se für Zeichen und für Zeiten und für Tage und für Jahre. Ermachte die Sterne gleichfalls.

Violoncello

13. Rezitativ
Andante

2 pp *cresc.* f ff

13 **Uriel**
In vollem Glanze steigt jetzt die Sonne strahlend auf;

18 ein wonne-voller Bräuti-gam, ein Rie-se stolz und

23 froh. zu rennensei-ne Bahn, *a tempo* *mezza voce* Mit lei-sem Gang und sanf-tem
Più adagio p pp

31 Schimmer schleicht der Mond die stil-le Nacht hin-durch den
Allegro f

38 aus-ge-dehten Himmelsraum ziert oh-ne Zahl der hel-lenSter-ne Gold. und die Söh-ne

44 Got-tes ver-kündigtenden vierten Tag mit himmlischem Ge-sang, sei-neMacht aus-ru-fend, al-so:

14. Terzett und Chor
Allegro

f

10 sf sf sf p

Violoncello

20 pizz.

31 A arco *f*

42 *sf sf sf sf*

53 5 pizz. *p* 1 arco

70 3 pizz. 1

86 arco *f p f* B Più allegro

97 *sf sf*

108 C *f sf sf* 3

120

132 *sf sf*

144 D

154 *sf* 1 2 3 4 5 6 7

167 E *ff sf*

177 *sf sf sf sf sf sf sf*

186 *sf sf*

Detailed description: This page contains the cello part for measures 20 through 186 of Haydn's 'The Creation'. The score is written in bass clef with a key signature of one flat (B-flat). It features various articulations such as pizzicato (pizz.), arco, and dynamic markings including piano (p), fortissimo (ff), and sforzando (sf). The piece is divided into sections A, B, C, D, and E. Section B is marked 'Più allegro'. Measure numbers are indicated at the beginning of each line. Fingerings and bowings are also specified throughout the score.

Violoncello

ZWEITER TEIL

15. Rezitativ

Gabriel

Und Gott sprach: Es bringe das Wasser in der Fülle her vor we-ben-de Ge-

schöpfe, die Leben haben, und Vögel, die über der Erde fliegen mögen in dem of-fenen Firma-mente des Himmels.

Allegro

16. Arie

Moderato

f *sf* *sf* *sf* *sf*

p *sf*

sf *sf* *f*

sf *sf*

f *p* *sf*

f *p* *sf*

f *p*

f *p*

Violoncello

59 **B** pizz. 1 6

Musical staff 59-66: Bass clef, one flat key signature. Measure 59 starts with a whole note chord. Measure 60 has a half note chord. Measure 61 has a half note chord. Measure 62 has a half note chord. Measure 63 has a half note chord. Measure 64 has a half note chord. Measure 65 has a half note chord. Measure 66 has a whole note chord. Dynamics: *pizz.* in measure 62.

77 arco *sf* *p*

Musical staff 77-85: Bass clef, one flat key signature. Measure 77 has a half note chord. Measure 78 has a half note chord. Measure 79 has a half note chord. Measure 80 has a half note chord. Measure 81 has a half note chord. Measure 82 has a half note chord. Measure 83 has a half note chord. Measure 84 has a half note chord. Measure 85 has a whole note chord. Dynamics: *arco* in measure 77, *sf* in measure 80, *p* in measure 84.

86 1 **C** pizz.

Musical staff 86-96: Bass clef, one flat key signature. Measure 86 has a whole note chord. Measure 87 has a whole note chord. Measure 88 has a whole note chord. Measure 89 has a whole note chord. Measure 90 has a whole note chord. Measure 91 has a whole note chord. Measure 92 has a whole note chord. Measure 93 has a whole note chord. Measure 94 has a whole note chord. Measure 95 has a whole note chord. Measure 96 has a whole note chord. Dynamics: *pizz.* in measure 92.

97 1 6 arco

Musical staff 97-113: Bass clef, one flat key signature. Measure 97 has a whole note chord. Measure 98 has a whole note chord. Measure 99 has a whole note chord. Measure 100 has a whole note chord. Measure 101 has a whole note chord. Measure 102 has a whole note chord. Measure 103 has a whole note chord. Measure 104 has a whole note chord. Measure 105 has a whole note chord. Measure 106 has a whole note chord. Measure 107 has a whole note chord. Measure 108 has a whole note chord. Measure 109 has a whole note chord. Measure 110 has a whole note chord. Measure 111 has a whole note chord. Measure 112 has a whole note chord. Measure 113 has a whole note chord. Dynamics: *arco* in measure 101.

114 **D** *f* *pp*

Musical staff 114-121: Bass clef, one flat key signature. Measure 114 has a half note chord. Measure 115 has a half note chord. Measure 116 has a half note chord. Measure 117 has a half note chord. Measure 118 has a half note chord. Measure 119 has a half note chord. Measure 120 has a half note chord. Measure 121 has a whole note chord. Dynamics: *f* in measure 114, *pp* in measure 121.

122

Musical staff 122-131: Bass clef, one flat key signature. Measure 122 has a half note chord. Measure 123 has a half note chord. Measure 124 has a half note chord. Measure 125 has a half note chord. Measure 126 has a half note chord. Measure 127 has a half note chord. Measure 128 has a half note chord. Measure 129 has a half note chord. Measure 130 has a half note chord. Measure 131 has a whole note chord.

132 **E** 1

Musical staff 132-142: Bass clef, one flat key signature. Measure 132 has a whole note chord. Measure 133 has a whole note chord. Measure 134 has a whole note chord. Measure 135 has a whole note chord. Measure 136 has a whole note chord. Measure 137 has a whole note chord. Measure 138 has a whole note chord. Measure 139 has a whole note chord. Measure 140 has a whole note chord. Measure 141 has a whole note chord. Measure 142 has a whole note chord. Dynamics: *f* in measure 132.

143 1 1 **F** 3 *p*

Musical staff 143-156: Bass clef, one flat key signature. Measure 143 has a whole note chord. Measure 144 has a whole note chord. Measure 145 has a whole note chord. Measure 146 has a whole note chord. Measure 147 has a whole note chord. Measure 148 has a whole note chord. Measure 149 has a whole note chord. Measure 150 has a whole note chord. Measure 151 has a whole note chord. Measure 152 has a whole note chord. Measure 153 has a whole note chord. Measure 154 has a whole note chord. Measure 155 has a whole note chord. Measure 156 has a whole note chord. Dynamics: *p* in measure 156.

157 2 *sf* *p*

Musical staff 157-166: Bass clef, one flat key signature. Measure 157 has a half note chord. Measure 158 has a half note chord. Measure 159 has a half note chord. Measure 160 has a half note chord. Measure 161 has a half note chord. Measure 162 has a half note chord. Measure 163 has a half note chord. Measure 164 has a half note chord. Measure 165 has a half note chord. Measure 166 has a whole note chord. Dynamics: *sf* in measure 157, *p* in measure 166.

167 1 **G** 6 *sf* *p*

Musical staff 167-183: Bass clef, one flat key signature. Measure 167 has a whole note chord. Measure 168 has a whole note chord. Measure 169 has a whole note chord. Measure 170 has a whole note chord. Measure 171 has a whole note chord. Measure 172 has a whole note chord. Measure 173 has a whole note chord. Measure 174 has a whole note chord. Measure 175 has a whole note chord. Measure 176 has a whole note chord. Measure 177 has a whole note chord. Measure 178 has a whole note chord. Measure 179 has a whole note chord. Measure 180 has a whole note chord. Measure 181 has a whole note chord. Measure 182 has a whole note chord. Measure 183 has a whole note chord. Dynamics: *sf* in measure 167, *p* in measure 183.

184

Musical staff 184-193: Bass clef, one flat key signature. Measure 184 has a whole note chord. Measure 185 has a whole note chord. Measure 186 has a whole note chord. Measure 187 has a whole note chord. Measure 188 has a whole note chord. Measure 189 has a whole note chord. Measure 190 has a whole note chord. Measure 191 has a whole note chord. Measure 192 has a whole note chord. Measure 193 has a whole note chord.

194 *sf* *f*

Musical staff 194-200: Bass clef, one flat key signature. Measure 194 has a half note chord. Measure 195 has a half note chord. Measure 196 has a half note chord. Measure 197 has a half note chord. Measure 198 has a half note chord. Measure 199 has a half note chord. Measure 200 has a whole note chord. Dynamics: *sf* in measure 194, *f* in measure 199.

201

Musical staff 201-208: Bass clef, one flat key signature. Measure 201 has a half note chord. Measure 202 has a half note chord. Measure 203 has a half note chord. Measure 204 has a half note chord. Measure 205 has a half note chord. Measure 206 has a half note chord. Measure 207 has a half note chord. Measure 208 has a whole note chord.

Violoncello

17. Rezitativ

Raphael

Und Gott schuf gro.ße Wall-fi-sche, und ein je-des le-bende Ge-schöpf, das sich be-we-get, und Gott Seg-ne-te

5 *a tempo*

sie, sprechend: Seid fruchtbar al-le, meh-reuech! Bewoh-ner der Luft, vermeh-reuech, und singt auf jedem

Poco adagio

Violoncello I *p*

Violoncello II *p*

Kontrabaß *p*

11

As-te! Meh-reuech, ihr Flu-ten-be-wohner, und füllet je-de Tie-fe! Seid

16

fruchtbar, wachset, meh-reuech! Er-freuet euch in eu-rem Gott, er-freuet euch in eu-rem Gott!

18. Rezitativ

Raphael

Und die Engel rührten ihr unsterblichen Harfen, und sangen die Wunder, und sangen die Wunder des fünften Tags.

19. Terzett und Chor

Moderato

pizz.

arco

p *f*

10 *p* *f* *p* *f* *p*

19 *sf* *p* **A** pizz.

31 arco *sf* *p* 1 1 2

3 4 5 **B** pizz.

58 arco *sf* *p* 1 1 2

71 3 4 5 **C**

82 *f* *p*

91

96

104 *sf*

112 *f* *p* *p* *sf* *sf*

Violoncello

124 *p* 1 2 3 4 5 6 7 **D** **Vivace** *ff* *f* *p*

138 **E** *f*

147

156 *p* *cresc.*

162 *ff*

167 **F** *ff*

176 *p*

182 *ff*

191

20. Rezitativ

Raphael

Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe nach ihrer

4 Art; Vieh und kriechendes Gewürm und Tiere der Erde nach ihren Gattungen.

21. Rezitativ

Raphael

Presto Gleich öffnete sich der Erde Schoß, und sie gebiert auf Gottes Wort Geschöpfe jeder

f *p*

Violoncello

Art in vollem Wuchs und ohne Zahl. Vor Freude brüllend steht der Löwe

f *ff* *ff*

da. Hier schießt der gelenkige Tiger empor.

f

Presto

1

f

Raphael

Das zack'ge Haupt er hebt der schnelle Hirsch.

Mit fliegender Mähne springt und wiehrt voll Mut und Kraft das ed-le Roß.

Andante

pizz. arco pizz.

p *p*

arco

p

Wirbel das Heer der Insekten. In langen Zügen kriecht am Boden das Gewürm.

Adagio

a tempo

sf *p*

Violoncello

22. Arie
Maestoso

Musical score for Violoncello, Arie 22. Maestoso. The score consists of ten staves of music in bass clef, 3/4 time, with a key signature of one sharp (F#). It includes dynamic markings such as *f*, *p*, and *pp*, and section markers A, B, and C. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

23 Rezitativ
Uriel

Musical score for Rezitativ 23. Uriel. The score is in treble clef, common time, with a key signature of one sharp (F#). It includes German lyrics for the vocal line and piano accompaniment. The lyrics describe the creation of man and woman.

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.

24. Arie

Andante

p *f*

9 *p*

17 *cresc.* *f* *f* **A**

28 *p* *f* *p* *sf* *f*

36 *p* *f* **B**

46 *f* *pp* *f*

56 **C** *p* *pp*

66 *arco*

76 *pizz.*

86

93 *pizz.* *arco* *pp* *sf*

25. Rezitativ

Raphael

Und Gott sah je - des Ding was er ge-macht hat - te und es war sehr

gut, und der himm-lische Chor fei - er-te das En - de des sechsten Ta - ges mit lan - tem Gesang.

Violoncello

26. Chor und Terzett
Vivace

5

10 **A**

15 **B**

20

26

32

38 **C** *Poco adagio* Gabriel **D**

29 Hand ge - sät - tigt, ge - sät - - tigt, wer - - den *p*

74

79

83

87 *pp* *sf*

92 **E** **S** **F** 1 2 *p*

Violoncello

109 3 4 5 *sf* *p* 6 1 2

124 3 4 5 *sf* *p* *f*

132 **G** *Vivace* *f*

136 **H** *f*

142 *f*

148 *tr*

154

159 *tr* **I** 3

169

175 **K**

181 **L**

188

194 **M**

201 *sf*

Detailed description: This page contains the cello part for measures 109 to 201 of Haydn's 'The Creation'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with measures 109-123, featuring triplet markings (3, 4, 5) and dynamic markings *sf* and *p*. Measure 124 starts a new section with a *f* dynamic. Measure 132 is marked **G** and *Vivace*. Measure 136 is marked **H**. Measure 142 is marked *f*. Measure 148 features a trill (*tr*). Measure 159 has a trill (*tr*) and is marked **I**. Measure 175 is marked **K**. Measure 181 is marked **L**. Measure 194 is marked **M**. Measure 201 ends with a *sf* dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.

Violoncello

27. Rezitativ

DRITTER TEIL

Largo

pizz.
f p

arco
p sf p p

A

B Uriel
f sf p pp

Aus Rosen-wolken bricht, ge-weckt durch sü-Ben Klang, der Morgen jung und schön. **2** Vom himmlischen Ge-

wölbe strömt rei-ne Har-mo-nie zur Er-de hin-ab. **1** Seht das beglückte-Paar, wie Hand in Hand es

C
geht! Aus ihren Blicken strahlt des hei-Ben Danks-Ge-fühl. Bald singt, in lautem Ton ihr Mund des Schöpfers

Lob. *Piu moto* Laßt unsre Stimme dann sich mengen in ihr Lied!
f

28. Duett mit Chor

Adagio

p

6

12

Violoncello

18



Musical staff 18-23: Bass clef, 2/4 time signature. Measures 18-23. Dynamics: *pp*.

24 **A**



Musical staff 24-29: Bass clef, 2/4 time signature. Measures 24-29. Dynamics: *pp*.

30



Musical staff 30-35: Bass clef, 2/4 time signature. Measures 30-35. Dynamics: *pp*.

36 **B**



Musical staff 36-41: Bass clef, 2/4 time signature. Measures 36-41. Dynamics: *pp*.

42



Musical staff 42-47: Bass clef, 2/4 time signature. Measures 42-47. Dynamics: *pp*. Ends with a double bar line and a 2/4 time signature change.

48 **C**
Allegretto
mezza voce



Musical staff 48-55: Bass clef, 2/4 time signature. Measures 48-55. Dynamics: *pp*, *p*.

56



Musical staff 56-64: Bass clef, 2/4 time signature. Measures 56-64. Dynamics: *f*, *p*.

65



Musical staff 65-73: Bass clef, 2/4 time signature. Measures 65-73. Dynamics: *f*.

74



Musical staff 74-82: Bass clef, 2/4 time signature. Measures 74-82. Dynamics: *p*.

83 **D**



Musical staff 83-93: Bass clef, 2/4 time signature. Measures 83-93. Dynamics: *f*.

94



Musical staff 94-102: Bass clef, 2/4 time signature. Measures 94-102. Dynamics: *p*.

103



Musical staff 103-112: Bass clef, 2/4 time signature. Measures 103-112. Dynamics: *f*, *p*.

113



Musical staff 113-121: Bass clef, 2/4 time signature. Measures 113-121. Dynamics: *f*.

122



Musical staff 122-128: Bass clef, 2/4 time signature. Measures 122-128. Dynamics: *f*, *p*. Includes fingerings: 1, 1, 2, 3, 4, 5, 6, 3.

Violoncello

137

143 **E** *f* *f* 1

154 *ff*

160 *p* 1

170

179

189 *p* 2

202 1 *f* **F**

217 *ff*

226 *p*

235

244

254 **G**

265 *cresc.* *f* 1 2 3 4 5 6 *p*

Detailed description: This page contains the musical score for the Violoncello part of Haydn's 'The Creation', measures 137 to 265. The score is written in bass clef with a key signature of one flat (B-flat). It features various dynamics including *ff*, *f*, *p*, and *cresc.*. There are several first and second endings marked with '1' and '2'. Chord changes are indicated by letters 'E', 'F', and 'G' above the staff. The piece concludes with a six-measure sequence of chords numbered 1 through 6, starting with a *cresc.* marking and ending with a *p* dynamic.

Violoncello

The image displays a page of musical notation for the Violoncello part of Haydn's 'The Creation'. The score is written on a single staff in bass clef. It consists of 14 lines of music, with measure numbers 279, 293, 299, 305, 311, 317, 323, 329, 335, 341, 347, 357, 364, and 376 marked at the beginning of their respective lines. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte), *p* (piano), and *1* (first ending). There are also section markers labeled 'H', 'I', 'K', and 'L'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature changes from one sharp (F#) to one flat (Bb) during the piece.

Violoncello

29. Rezitativ

Adam

Nun ist die erste Pflicht erfüllt, dem Schöpfer haben wir gedankt. **Allegro** 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 un-aussprechlich Glück der Herr uns zu-ge-

dacht, ihn preisen immer-dar, ihm weihen Herz und Sinn. Komm, komm, folge mir, folge

Eva

mir! ich leite dich! O du, für den ich ward! Mein Schirm, mein Schild, mein All! Dein

Will ist mir Gesetz **Andante** So hat's der Herr bestimmt, und dir gehorchen,

und dir gehorchen bringt mir Freude, Glück und Ruhm.

30. Duett
Adagio

p *f* *f* *p*

10

20

30 *f* *p* **A**

41

51 **B**

61

72 **Allegro** *f* *p*

84

97 **C** 1 1

111 1 *f*

124 *p* *f* *p* **D** 1

136 *sf* *sf* **E** 4

26

Violoncello

152 *f* *p* *pp* 1 2 3 4 5 1

168 *f* *p* pizz. *F* arco

183 pizz. arco *p*

195 pizz. arco pizz. *G* arco

208 1 1 1 1 *f* *p*

224 *f* *p* *f* *p* *H*

234 1

247 *f* *sf* *f* *p* *pp* *I* 4

262 *K* 1 2 3 4 5 6 7 1 *cresc.*

278 *f*

31. Rezitativ

Uriel

O glück - lich Paar und glück - lich im - mer - fort, wenn fal - scher Wahn

euch nicht verführt, noch mehr zu wün - schen als ihr habt, und mehr zu wis - sen, als ihr sollt!

Violoncello

32. Schlußchor

Andante

fp fp fp f p Allegro *fp fp fp f*

7 *f f f*

15 *A*

20

26 *B*

32 *C* *p*

37 *D* *f*

42

48 *E*

53 *F* *p*

61 *f p f p*

66 *G* *ff sf sf sf sf sf sf*

72 *f sf ff*

78