

Listening Guide

Haydn: *The Creation (Die Schöpfung)*, Part I, closing

DATE OF WORK: First performed 1799

GENRE: Oratorio, in 3 parts

LIBRETTO: English—author unknown
German—Baron Gottfried van Swieten

MEDIUM: Chorus, orchestra, and vocal soloists
Adam, bass; Eve, soprano
3 archangels: Raphael, Uriel, Gabriel

WHAT TO LISTEN FOR: Alternation of *secco* and *accompagnato* recitative style.
Dramatic changes of orchestral color, register, and dynamics.
Masterful orchestral text painting (sunrise, moon, day/night).
Alternation of full chorus (representing Heavenly Host) and solo trio (archangels), with many textural changes.

No. 12. Recitative (Uriel)

TEXT

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.

TRANSLATION

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 seasons and for days
and for years. He made
the stars also.

DESCRIPTION

Secco (dry) recitative,
little accompaniment;
free rhythmic style.

No. 13. Recitative (Uriel)

In vollem Glanze steigt jetzt
die Sonne strahlend auf;
ein wonnevoller
Bräutigam, ein Riese,
stolz und froh, zu rennen
seine Bahn.
Mit leisem Gang
und sanftem Schimmer schleicht
der Mond die stille
Nacht hindurch. Den ausgedehnten
Himmelsraum zielt,
ohne Zahl, der hellen Sterne Gold,
und die Söhne

In splendor 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 thro' silent
night. The space immense
of the azure sky in
numerous hosts of radiant
orbs adorns, and the sons

Orchestral interlude;
soft; builds to climax.
Accompanied
recitative; loud chords
punctuate text.

Adagio; quiet, sustained
strings; voice soft.

Allegro and *forte*;
voice punctuated by
dotted rhythms;
freer delivery.

Gottes verkündigten	of God announced the
den vierten Tag mit himmlischem	fourth day in song divine,
Gesang, seine Macht ausrufend, also:	proclaiming thus His power.

No. 14. Chorus and Trio

Die Himmel erzählen
die Ehre Gottes, und seiner
Hände Werk zeigt an das
Firmament.

The heavens are telling the
glory of God. The wonder
of His works displays the
firmament.

Chorus, with orchestra;
homorhythmic text
declamation; melodic
ideas exchanged.

Four-part chordal declamation of text:

The hea - vens are tel - ling the glo - ry of God. ____

The hea - vens are tel - ling the glo - ry of God. ____

8 The hea - vens are tel - ling the glo - ry of God. ____

The hea - vens are tel - ling the glo - ry of God. ____

Die Himmel erzählen die Ehre Gottes. ____

Dem kommenden Tage
sagt es der Tag;
die Nacht, die verschwand,
der folgenden Nacht.
Repeat of chorus above.

Today that is coming
speaks it the day;
the night, that is gone,
to following night.

Solo trio of angels;
alternates with orchestra;
C major;
C minor on "night."
Polyphonic opening;
loud and triumphant.
Solo trio; imitative;
overlapping entries;
much text repetition.

In alle Welt
ergeht das Wort,
jedem Ohre klingend,
keiner Zunge fremd.

In all the lands
resounds the word,
never unperceived,
ever understood.

Overlapping entries of soloists:

Gabriel

Uriel

Raphael

In all the lands re - sounds

In all the lands re - sounds the word.

In all the lands re - sounds the ____ word.

In alle Welt ergeht das ____ Wort.

Repeat of chorus.

*Fort*e statement; extended fugal treatment on "und seiner Hände Werk" (the wonder of his works); grandiose closing.