

# 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

The score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe 1 (with a solo section), Oboe 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1,2, and Contrabassoon. The second system includes Horn 1,2 in F, Trumpet 1 in C, Trumpet 2 in C, Trombone, Bass Trombone, and Tuba. The third system includes Timpani (in C,G), Soprano Solo (with lyrics: "The mar - v'llous, the mar-v'llous work be-hold a-maz'd, the glo - rious hie-rar - chy of\_ heaven;"), Soprano, Alto, Tenor, and Bass. The fourth system includes Harpsichord / Organ (optional). The fifth system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics such as *f* and *p* are indicated throughout the score.

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**









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

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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* *f* *f*

11

4 **A**

*f*

19

*mf* *p*

24

**B**

*f*

29

2

*f*

35

**C**

2

*f* *f*

41

*ff*

*ff*

45

||

Clarinet 1 in B $\flat$

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

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Gottfried van Swieten

FRANZ JOSEPH HAYDN

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**Allegro**  $\text{♩} = 164$

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. The first staff begins with a rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. A first ending bracket labeled '2' spans the final two measures of the first staff. The second staff continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all marked with *f*. A first ending bracket labeled '4' spans the final measure of the second staff. The third staff is marked with a first ending bracket labeled 'A' and begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all marked with *f*. The fourth staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all marked with *f*. A first ending bracket labeled '2' spans the final two measures of the fourth staff. The fifth staff is marked with a first ending bracket labeled 'B' and begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all marked with *f*. The sixth staff is marked with a first ending bracket labeled 'C' and begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all marked with *f*. The seventh staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all marked with *f*. The eighth staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all marked with a fortissimo (*ff*) dynamic. The score concludes with a double bar line.

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 start of their respective staves. Dynamic markings include *f* (forte) and *ff* (fortissimo). Section labels A, B, and C are placed above the staves at measures 16, 26, and 30 respectively. Rehearsal marks (2, 4, 2, 2) are placed above the staves at measures 4, 8, 20, and 30. The score concludes with a double bar line at the end of the ninth staff.

Bassoon 1,2

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

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**Allegro** ♩ = 164

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

17

22 *mf* *p* *f*

26 **B**

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

38

42 *ff*

46

Contrabassoon

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

*ff*

44

47

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)

# THE MARV'LOUS WORK

Air and Chorus No. 5

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

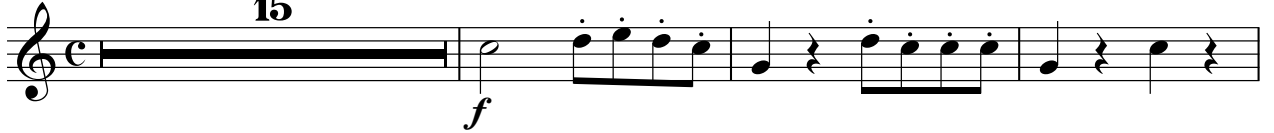
Gottfried van Swieten

FRANZ JOSEPH HAYDN

Edited by Warren Sitali

Allegro  $\text{♩} = 164$   
15

A

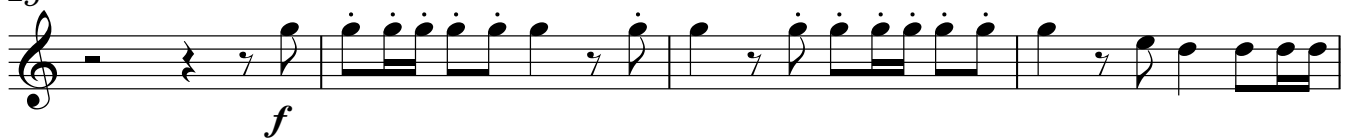


19

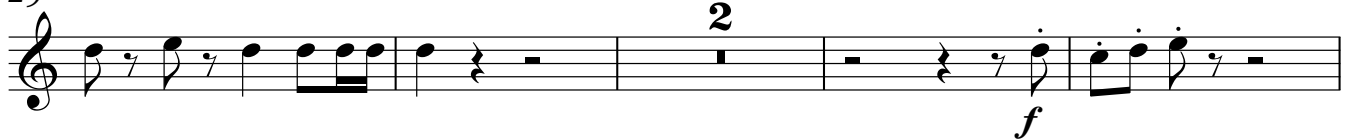


25

B



29



35 C



41



46



Trumpet 2 in C

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

# THE MARV'LOUS WORK

Air and Chorus No. 5

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

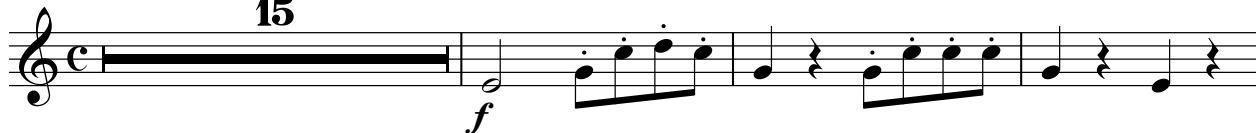
Gottfried van Swieten

FRANZ JOSEPH HAYDN

Edited by Warren Sitali

Allegro  $\text{♩} = 164$   
15

A



19

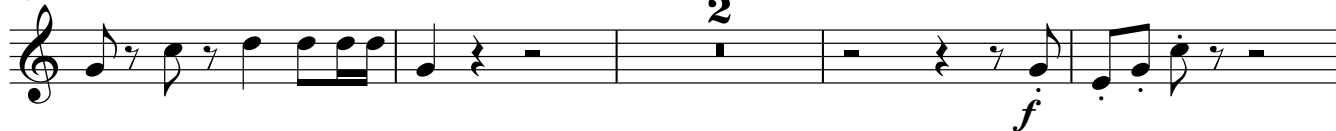


25

B



29



35 C



41



46



Trombone

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

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Allegro  $\text{♩} = 164$

15

A



*f*

19



3

26 **B**



*f*

31



C

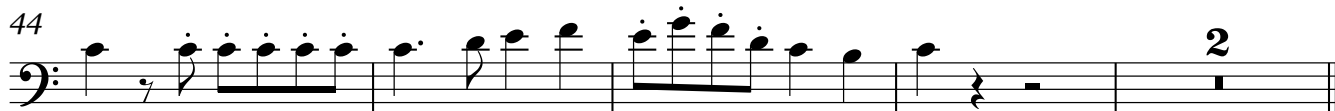
*f*

39



*f*

44



2

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

40

44

47

Tuba

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

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**Allegro** ♩ = 164

**A**

15



20



25

**B**



29

2



35 **C**



40



44



Timpani (in C,G)

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

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Allegro  $\text{♩} = 164$

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 19-21 contain eighth notes. Measure 22 contains a quarter note. Measure 23 contains eighth notes. Measure 24 is a whole rest. A dynamic marking of *f* is placed below measure 19. A fermata with the number 2 is placed above measure 24.

25

B

Musical notation for measures 25-28. Measures 25-26 contain eighth notes. Measures 27-28 contain eighth notes. A dynamic marking of *f* is placed below measure 25.

29

2

Musical notation for measures 29-34. Measures 29-30 contain quarter notes. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 contains eighth notes. Measure 34 contains eighth notes. A dynamic marking of *f* is placed below measure 33. A fermata with the number 2 is placed above measure 31.

35 C

Musical notation for measures 35-40. Measures 35-36 contain quarter notes. Measure 37 is a whole rest. Measure 38 contains quarter notes. Measures 39-40 contain eighth notes. A dynamic marking of *f* is placed below measure 38.

41

Musical notation for measures 41-44. Measures 41-42 contain eighth notes. Measures 43-44 contain eighth notes.

45

Musical notation for measures 45-48. Measures 45-46 contain eighth notes. Measures 47-48 contain eighth notes. The piece ends with a double bar line.

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

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 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'l'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

THE MARV'LLOUS WORK - Solo & Choir (S.A.T.B)

43

to th' ethe - real vaults

*ff*  
day, and to the vaults, and to th' ethe - real

*ff*  
day, and to the vaults, and to th' ethe - real

*ff*  
day, and to the vaults, and to th' ethe - real

*ff*  
day, and to the vaults, and to th' ethe - real

45

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

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

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

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

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

Harpsichord / Organ (optional)

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

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**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 a first ending bracket labeled '6'. A section labeled 'A' begins at measure 10, featuring a more active melodic line in the right hand and a rhythmic accompaniment in the left hand.

Musical notation for measures 18-22. This section continues the rhythmic accompaniment in the left hand with chords in the right hand.

Musical notation for measures 23-28. A section labeled 'B' begins at measure 23, characterized by a dense texture of chords in the right hand and a rhythmic accompaniment in the left hand. A first ending bracket labeled '2' is present at the start of the section.

Musical notation for measures 29-33. The right hand features a melodic line with a piano (*p*) dynamic, while the left hand continues with a rhythmic accompaniment. A first ending bracket labeled '2' is present at the end of the section.

Musical notation for measures 34-43. A section labeled 'C' begins at measure 34, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. A first ending bracket labeled '2' is present at the end of the section.

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 the beginning of the 16th and 26th measures, respectively. The score concludes with a 'V.S.' (Vincenzo) marking at the end of the 30th measure.

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: eighth notes G4, A4, B4, C5, G4, F4, E4, D4. Measure 39: eighth notes C4, B3, A3, G3, F3, E3, D3, C3. Measure 40: quarter notes G4, A4, B4, C5. Measure 41: quarter notes G4, F4, E4, D4. 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 48-50: Treble clef, C major. Measures 48-50. Measure 48: quarter notes G4, A4, B4, C5. Measure 49: quarter notes G4, F4, E4, D4. Measure 50: quarter notes C4, B3, A3, G3. Dynamics: *f* (measures 48-50).

Violin II

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

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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, with a tempo of Allegro (♩ = 164). The key signature has one flat (B-flat). The score consists of ten staves of music, with measure numbers 1, 7, 14, 18, 22, 26, 30, 35, 40, and 45 marked at the beginning of their respective staves. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). Section markers A, B, and C are placed above the staves at measures 14, 26, and 35 respectively. A fermata is present over the final measure of the piece.

Violoncello

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

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)

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**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