

Form and Structure in J. Haydn's "Von deiner Güt' o Herr und Gott", from *The Creation*

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Resumo: Ao desafiar a proposta de SPITZER (2009) de que há ausência de estrutura e equilíbrio (parataxe) no movimento "Von deiner Güt', o Herr und Gott", de *A Criação* de J. Haydn, o presente artigo aborda teorias analíticas contemporâneas que sugerem exatamente o oposto. O aparato analítico utilizado neste estudo foi selecionado dentre as ferramentas teóricas de CAPLIN (1998; 2001; 2009), HEPOKOSKI e DARCY (2006)—criadas para análise de formas Clássicas. Este artigo propõe que o equilíbrio tonal é um instrumento organizacional fundamental e serve como agente estrutural no movimento em questão. Ademais, o equilíbrio tonal do movimento "Von deiner Güt'" ilumina a estrutura da narrativa textual, permitindo um apelo retórico mais significativo ao momento climático em que está inserido. O significado mais destacado desta pesquisa reside na sua aplicabilidade a outros casos de estrutura formal menos rigorosa que podem acabar por descartados como parataxe enquanto eles, de fato, apresentam uma construção formal cuidadosa por parte do compositor.

Keywords: Forma clássica, forma em J. Haydn, estrutura tonal na forma clássica, equilíbrio tonal na forma clássica, parataxe.

Abstract: In challenging SPITZER's (2009) proposition of absence of structure and balance (parataxis) within "Von deiner Güt', o Herr und Gott", from J. Haydn's *The Creation*, the present article addresses contemporary analytical theories of form that may reveal exactly the opposite. The analytical framework used in the study was drawn from theoretical tools designed by CAPLIN (1998; 2001; 2009), HEPOKOSKI, and DARCY (2006) for the analysis of Classical form. This paper argues that tonal balance is a fundamental organizational device and serves as a structuring agent in the composition discussed. Moreover, the tonal balance featured in "Von deiner Güt'" illuminates the underlying structure of the textual narrative, thus rendering a stronger rhetorical appeal to the climactic moment in which it is inserted. The most salient significance of this research lies in its applicability to other cases of less strict formal structure that may be dismissed as parataxis while they, in fact, feature careful formal construction on the composer's part.

Keywords: Classical form, form in J. Haydn, tonal structure in classical form, tonal balance in classical form, parataxis.

Among J. Haydn's (1732-1809) most notorious works, lies *The Creation* (*Die Schöpfung*), an oratorio first performed in Vienna on 19 March, 1799 (FEDER, 2001). When presented with an originally English libretto translated to German by Gottfried van Swieten (FEDER, 2001), Haydn was met with diverse expectations that stemmed from his audience's veneration of his English predecessor—G. F. Handel (1685-1759), the oratorio "giant". The successful result of Haydn's endeavour consists in a moderately large choral work with a rhetorical rendering that lies between two aesthetic currents in Western music history. On the one hand, Haydn was a composer emerging from the topic-based (*topoi*) Enlightenment style of composition, with its priority for *Empfindsamkeit* (sensitivity) and the portrayal of feelings. On the other, Haydn hailed the upcoming grandeur of Romanticism, in a society that gradually became more and more obsessed with individualism and the idea of a composer "genius". Yet, although Haydn to some extent did transcend the Classical style toward the end of his career, he was not able to become fully emancipated from the patronage and sponsorship that propelled his artistic output. *The Creation* attests to this transitional period in which Haydn found himself in that the voice of the composer is heard loud and clear at the same time as it conforms to the norms and conventions of Classical composition. In this sense, *The Creation* remains conservative in terms of the compositional techniques and music-theoretical ideas involved in its conceptualization.

"Von deiner Güt' o Herr und Gott" (No. 30) is the longest movement in Haydn's *The Creation*. Movement No. 30, in specific, elaborates artistically on a rhetorical climax within the Judeo-Christian narrative of creation that aligned closely with the Enlightenment and humanistic ideals of Haydn's time—the celebration of Man as having supremacy over the natural world. The biblical passages in Genesis 2 narrate the creation of humankind and serve as the source material for Haydn's "Von deiner Güt'", marking the moment in which God's primacy of creative work—Man—is heard in song for the first time through the voices of Adam and Eve. The textual setting, in its rhetorically positive and joyous character, contains the first pair's contemplation and recapitulation of the various created elements in the natural world (Genesis 1), as well as jubilant praise to the creator God for the magnificent work they are able to experience. The movement features solos and duets between Adam and Eve, some of which are accompanied by a choir of angels.

Form and formal structure are central to music of the Galant and Classical periods in Western music and permeate the works of different composers as one of the principal means for artistic communication between their creative efforts and their immediate audience (not without drenching these musical works in extramusical references, such as everyday life and socio-political commentary, for instance). In addition to formal structures, composers made extensive use of musical conventions such as schemata (GJERDINGEN, 2007) and topics (MIRKA, 2014), which lie outside the purview and analytical objective of the present article. While form and formal structure may be stricter in certain crystalized subgenres such as Sonata Form and Concerto, to name a few capital examples, they may be looser in specific movements or passages, especially in larger works such as *The Creation*.

SPITZER (2009), in his article on Haydn's *The Creation*, proposes an absence of formal structure, suggesting instead a paratactic conception of the entire work, where the chain of events in the storyline does not necessarily display formal continuity or cohesion. According to SPITZER (2009) these events are merely juxtaposed side by side as the narrative unfolds, and so is the music that accompanies it (p. 225). In other words, the author rejects the idea of formal structure in this work—especially in "Von deiner Güt'" (SPITZER, 2009, p. 234). The overall intention in this analytical study is to embark on a search for form in this movement and for evidences that it may stand as a unified entity.

Although the present paper recognizes the looser approach to form in larger musical works such as the eighteenth-century oratorio¹, it challenges SPITZER's (2009) proposition that parataxis may be the only organizational device used by Haydn in *The Creation* and, potentially, in "Von deiner Güt'". The article evaluates the text setting and its musical clothing, with attention to intra- and inter-thematic functions, tonal plan, and thematic content, in search of an overarching outline within the movement. The theoretical framework used for the analysis presented in this paper can be found in works by CAPLIN (1998; 2001; 2009) and HEPOKOSKI and DARCY (2006), in which these authors approach form, formal functions, and formal structures. This study finally compares its findings to SPITZER's (2009) proposition of paratactic organization, in order to

¹ SMITHER (2014) points out that formal organization may at times be more difficult to find in the oratorio genre than in other works.

evaluate the validity of some of the generalizing statements he provides. In so doing, it not only continues important contemporary discussions on Classical form (or lack thereof²) in this iconic musical genre but also suggests the potential applicability of such an analysis to analogous cases in the repertoire.

1. Analysis: textual organization, thematic content, and tonal plan

The text from "Von deiner Güt'" can be divided in twelve parts (Appendix 1). The lack of poetic rhyme in itself allows for a potentially looser musical setting, whereas a metrically defined and rhyming poem is not without limitations and compositional challenges in a repertoire dictated by balanced meter (TEMPERLEY, 1991). This textual looseness is inevitably felt in the music, whose structure depends not only on the rather flexible verbal-linguistic aspects of the text, but relies even more heavily on the composer's motivic, metrical, harmonic, and formal choices.

Formal symmetry in "Von deiner Güt'" may not be obvious at first glance, thus requiring a more involved analytical possibility. In search for form, the sections that follow consider various analytical suggestions in order to find consistent structural evidence for formal structure. It is reasonable to expect intra- and inter-thematic relations/relationships to be less tightknit and strict than the ones present in established Classical forms—such as the thematic zones of Sonata Form, for instance. Nonetheless, a closer look at intra- and inter-thematic structures will allow for a better understanding of how motivic material connects to the main characters involved in the narrative (Adam, Eve, and chorus of angels) and, consequently, will also become fundamental for a clearer understanding of their role within individual sections.

Haydn clearly divides the movement into three distinct segments (hereafter called sections 1, 2, and 3; or first, middle, and last sections, Figure 1), changing the key signature from C major, to F major, and returning to C major (Appendix 2).

² Deviations from formal norms and other "deformations" have also received attention from scholars in recent times (CAPLIN, 1998; HEPOKOSKI; DARCY, 2006).

FIGURE 1 – Sections within “Von deiner Güt’” with measure breakdown.

<p>Movement structure in first edition (Vienna, 1800):</p> <p>Section 1: C major – C Adagio [mm. 1-47]</p> <p>Section 2: F major – 2/4 Allegretto [mm. 48-262]</p> <p>Section 3: C major – 2/4 (Allegretto) [mm. 263-386]</p>

Source: author.

The first edition of the work (HAYDN, 1803), from 1800 (Vienna), also features a double bar line between the first and middle sections (m. 48). The division between the middle and last sections takes place in a page turn, making the double bar line less necessary in emphasizing the new key change back to the original C major tonality. The last section (m. 263) is still emphasized, however, by the placement of clefs in all staves of the score, whereas the first edition did not feature any clefs in previous pages (HAYDN, 1803). Haydn also changes the time signature from common time (C), in the first section, to 2/4 in the middle section, which signature and tempo indication he preserves for the last section. It is true that the relation between sections 2 and 3 is essentially more organic than the one between 1 and 2, due to Haydn's maintaining the time signature and tempo indication from the previous passage (Allegretto). Several indicators, however, such as the absence of the main characters Adam and Eve, the differing texture and thematic material, the express return to the tonic C major both tonally as well as in an indication in the time signature, advocate for a clearly independent third section. The paragraphs below explore these sections in more detail.

Section 1 (Adagio) is tripartite and analogous to a small ternary form, featuring a single lyrical theme (T1) (Figure 2). The B section (contrasting middle) comprises a brief wandering away from the tonic to the dominant harmony G major, confirmed by two V:PACs³ (in m. 17 and m. 23) and featuring a Schenkerian interruption after scale step 2. Both cadences are reinforced by a preceding full cadential progression. The choir is introduced in the return to the tonic, providing a solid yet intermittent harmonic basis for the ongoing solo lines. The choir's text is entirely different from that of the soloists. This superposition generates the effect of two related musical layers (perhaps

³ Perfect authentic cadences are abbreviated as “PAC” throughout this paper. V:PAC, for instance, denotes a perfect authentic cadence at the dominant.

analogous to layers in a painting), inviting the listener to play with focal auditory attention in order to grasp the meaning of the complete scenario in the narrative. Adam and Eve's acknowledgment of the greatness of the world created by God's hands ("deiner Hände Werk") in the salient, soloistic foreground, is set against the *piano*, ethereal background of "eternity" ("sein Lob erschall in Ewigkeit") provided by the choir.

FIGURE 2 – "Von deiner Güt'," reduction, mm. 4-11, Section 1, theme (T1), soprano.

The musical score consists of two systems. The first system includes vocal lines for Eva and Adam, a Violin part, and piano accompaniment. The second system continues the vocal lines and piano accompaniment. The lyrics are in German and English.

Eva.
 Von dei - - - - - ner Güt, o Herr und
 By thee with bliss, o boun - - - - - teous

Adam.
 Von dei - - - - - ner Güt, o
 By thee with bliss, o

Viol.

Gott, Lord, ist Erd und Him - - - - - mel voll.
the heav'n and earth are stor'd.

Herr und Gott, ist Erd und Him - mel voll.
boun - - - teous Lord, the heav'n and earth are stor'd.

Source: HAYDN (1882, p. 110).

In regard to the lyrical "main" and only theme in the first section (T1), its tightknit version is found again in the tonal recapitulation of that section ("A"), in mm. 24-42. An asymmetrical sentence (presentation: mm. 24-27; continuation: mm. 28-30) ending on a I:HC is followed by a likewise asymmetrical sentence (presentation: mm. 31-33; continuation: mm. 34-36), thus forming a compound period (antecedent + consequent/cadential). The concluding I:IAC in m. 36, immediately followed by one more complete statement of the second sentence (mm. 36-42), suggests the effect of a cadential evasion. In this last thematic entrance, the end of the presentation is dramatized by the insertion of the C# in the soprano and the supporting vii^o₅/ii harmony (m.

39), intensifying the cadential progression that ultimately closes the first section with a satisfactory I:PAC. The ensuing passage is a typical pair of codettas (mm. 42-47), mediated by the subdominant and $\text{vii}^{\circ}6$ on a C pedal prolonging the tonic⁴.

As for the transition to Section 2, the subdominant pathway heard in the end of Section 1 smoothens the key change in the ensuing section to F major. The melody, starting on C (m. 48), scale degree 5 of the new key, also connects to the previous section's tonic, whose function is immediately altered by the following B-flat (scale degree 4—the first auditory evidence of the new F major tonality). Haydn decides to keep the key signature as F major (one flat in the key signature) throughout the entire middle section, even though the music radically wanders away from the initial tonic—and does so permanently. This continuing key signature stands as a virtual sign for unity in the middle section, however, which is feasible from the standpoint of its recurring thematic content as well (discussed in more detail below). Additionally, it renders this section considerable tonal departure.

In comparison to the vocal character of the main thematic material presented in the first section (T1), the principal theme in the middle section (T2) is more instrumental in nature and decidedly more playful (Figure 3).

FIGURE 3 – “Von deiner Güt’,” reduction, mm. 48-59, Section 2, theme (T2).

The image shows a musical score for the piece "Von deiner Güt'". It is in F major (one flat) and 2/4 time, marked "Allegretto". The score is a reduction of measures 48-59, Section 2, theme (T2). It features a vocal line for Adam and a piano accompaniment for the string orchestra. The vocal line begins with the lyrics "Der Sterne / Of stars the". The piano part includes dynamics like "p" and "mezza voce".

Source: HAYDN (1882, p. 115).

⁴ GJERDINGEN (2006), in conceptualizing schemata, defines this harmonic progression and motivic material (schema) as *Quiescenza*—essentially a progression [I – (V7/I) – IV – V₂⁴ – I] underscored by the tonic pedal (scale degree 1).

FIGURE 3 (cont.) – "Von deiner Güt'," reduction, mm. 48-59, Section 2, theme (T2).



Source: HAYDN (1882, p. 115).

The orchestra, in fact, presents it at first, offering thematic comments in the passages that follow. The segments of the theme are intricately combined in essentially different ways in terms of hypermetrical construction in each of the four instances in which the theme occurs in the middle section. Figure 4 portrays the thematic layout in the entire movement, which features only two prominent themes (T1 and T2).

FIGURE 4 – Verse organization in "Von deiner Güt'" (first row of numbers) and thematic material (third row) according to characters in the narrative (second row). TR denotes "transition".

Section 1		Section 2									Section 3
mm. 1-47		mm. 48-264									mm. 264-386
1	2	3	4	5	6	7	8	9	10	11	12
Adam Eve	Chor.	Adam	Chor.	Eve	Adam	Adam Eve Chor.	Eve	Adam	Adam Eve Chor.	Adam Eve	Chor.
T1		T2	Fugal	T2	(TR)		T2	(TR)		T2	Fugal core

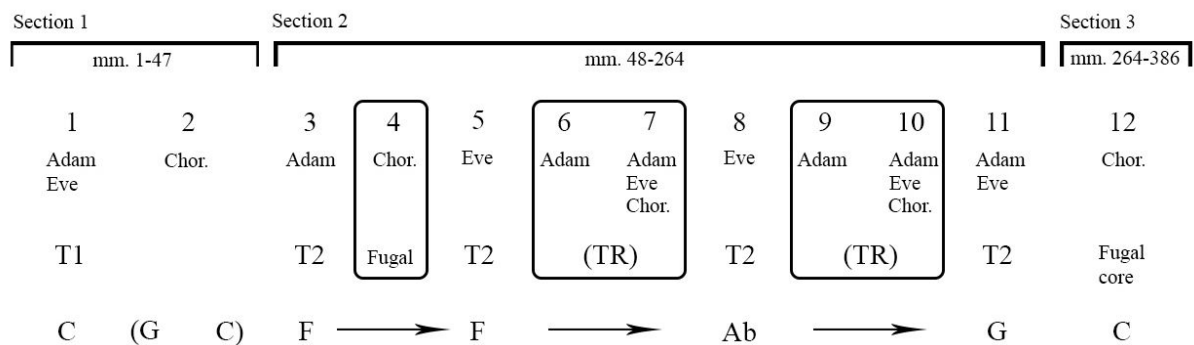
Source: author

T2, as introduced by the orchestra in the beginning of the middle section, comprises a 6-bar antecedent, reaching a I:HC (48-53). The phrase is immediately repeated by Adam, the bass soloist. The second part of the theme is found in its entirety in mm. 63-71 (repeated in mm. 75-83), being composed of a continuation + cadential layout. The thematic orchestral comments (mm. 59-63 and mm. 71-75) reach a I:HC, thus avoiding to attain a I:PAC, which would balance the first half of the theme. Thus, the integral version would be a combination of mm. 53-59 (antecedent) and mm. 63-

71 (continuation + cadential). The successive juxtaposition of 6-bar, 4-bar, and 8-bar phrases results in a hypermetrical instability. In its recurrence throughout the section the theme undergoes minor changes and adaptations.

As in the first section, the principal theme in this section (T2) is associated specifically with the voices of Adam and Eve and, although the choir offers occasional harmonic support throughout the section, the theme is not once taken in its entirety by the chorus. Instead, the choir of angels is first heard in "learned style"⁵ in mm. 82-96, a fugue-like passage (free counterpoint) whose very nature contrasts the playfulness and simplicity of Adam and Eve's theme. The polyphonic, imitative nature of fugal passages alludes to the strictness and complexity of Baroque. The contrapuntal passage produces several subsequent cadences: at the tonic F major (IAC, m. 85), the dominant C major (m. 87), at the subdominant B-flat major (m. 91), and again at the tonic (IAC, m. 94). The music finally moves to the dominant once more in mm. 95-97, thus preparing the harmonic ground for another thematic zone, now featuring Eve as the main character. In other words, this short fugal passage serves as a connective, non-modulatory link between Adam and Eve's first two statements of the theme, both in F major (see verses 3-5 in Figure 5).

FIGURE 5 – Rectangles emphasize transitional blocks; arrows indicate the underlining harmonic transition. The transitions represented by the arrows are explained in Figure 4 in more detail.



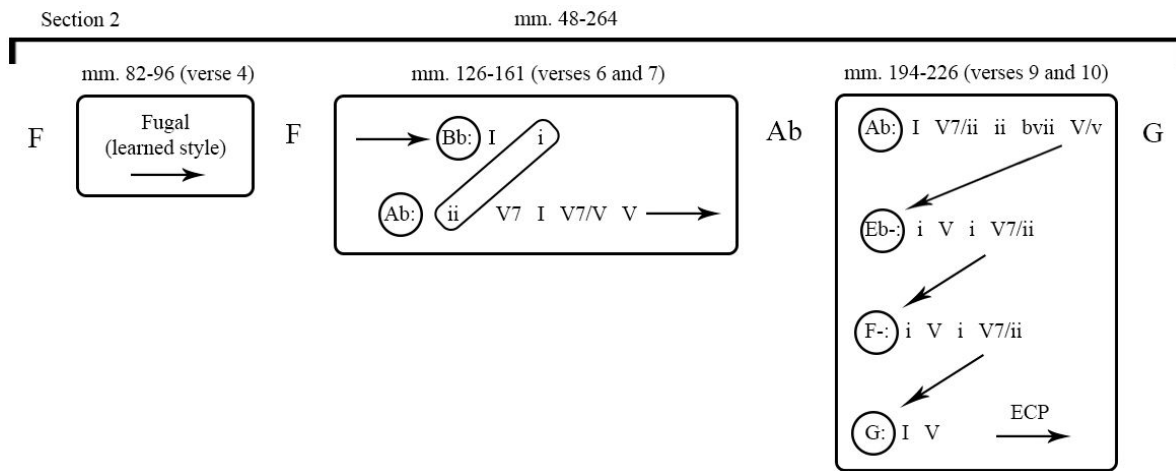
Source: author

The only other two remaining thematic zones in Section 2 of this movement (verse 8 in A-flat major and verse 11 in G major, respectively) are also interpolated by harmonic transitions. These are

⁵ CAPLIN (2005, p. 120) identifies the learned style with a formal middle due to its looser, developmental, and harmonic instable nature.

triggered in Adam's part, which is joined by both Eve and the choir, thus forming two analogous harmonically-transitional and thematically-related blocks (shown in Figure 5 and detailed in Figure 6).

FIGURE 6 – Detailed harmonic transitions in Section 2, featuring the non-modulatory fugal block and the two modulatory blocks.



Source: author

The first block (mm. 126-161) is reinforced by two extended cadential progressions (mm. 154-161). The first of these fails to achieve an I:PAC as the final cadence is evaded (m. 157), giving rise to the second extended cadential progression, which, in turn, also fails to attain a strong harmonic closure due to two related elements. Firstly, the tonic is omitted from the bass in m. 161. Secondly, the melodic material (featuring scale degrees 5-4-3), delays a potential IAC by means of an appoggiatura, where scale degree 4 is metrically accentuated, resolving in the metrically weak half of the bar. This bar is an exact replica of the beginning of Section 2, where the first eighth note is also missing in the bass part. This device was already repeated in m. 98 and is used once more time in the beginning of the third thematic zone (mm. 226-263), now in G major (m. 227). Although this renders an inevitably weak punctuation to the transitional portions of Section 2, it allows for a smoother connection between the harmonic transitions and thematic zones involved. Similarly, the built-up momentum in mm. 154-161—the climax of the first modulatory block—is also rather weakly punctuated by this technique. The built-up energy is immediately dissipated into the ensuing *piano* dynamic (m. 161).

The orchestral accompanying texture also changes subtly as these transitional moments are triggered. The melodic material in the voices in the two harmonic transitions of Section 2 is derived from the thematic content in the end of the choral fugato passage addressed earlier. Additionally, they are characterized by the repeated sixteenth notes in the orchestral accompaniment, which highly contrast with the melodious thematic zones (T2).

Section 3 destabilizes the G major harmony that ends Section 2 in favour of a return to C major, thus re-establishing a potential relationship between the two harmonies as dominant and tonic, respectively, in view of the movement as a whole. Adam and Eve's voices are not at all heard in Section 3. The last thematic zone in Section 2 in which they are heard (which is shared by the pair of soloists), is marked by a I:PAC in G major (m. 263), where both voices are joined in scale step 1. The choir of angels is, therefore, responsible for the return to C major as the tonic harmony⁶. Although the cadence in G ending Section 2 could serve as evidence for a weaker ending gesture than a closure in C major, its function in relation to the following material is certainly a point to consider. The text also indicates that there is, indeed, something *to follow*: "von unserem Lobgesang". A song of praise immediately resounds, sung by all. The last section thus allows for a retrospective interpretation of this cadential point in m. 263 as a strong indicative rhetorical gesture. Furthermore, the exclusive role of the chorus in restabilising the C major harmony creates a long-range analogy to Haydn's use of the chorus in the A' return to the tonic within Section 1 (mm. 24-47).

The dramatic core in Section 3 (mm. 290-330), an extensive passage in learned style and free counterpoint following a I:HC (m. 289), features several tonicizations⁷ and finally reaches a rhetorical prolongation of the ending word *Ewigkeit*⁸ ("eternity") in the text setting. The first prolongation, on scale degree 5 (mm. 325-330) in the choir, culminates in the dominant harmony (V7) allowing for subsequent modulations. The second, on scale degree 1 (mm. 360-363) in the

⁶ A brief transition is found in mm. 263-269, culminating in a I:PAC in C major and followed by a prolongation of that tonic in *fortissimo*, mm. 269-275.

⁷ Tonal instability and tonicization of neighboring tonalities, both common characteristics of free counterpoint, allow for local emphases on A minor, F major, D minor, E minor, G major and C major regions throughout this passage.

⁸ In fact, the word *Ewigkeit* ends both the first and third sections, thus showing some conceptual balance between those sections in the narrative. In both sections, there are harmonic and melodic prolongations as potential rhetorical gestures.

choir, eventually reaches the dominant of the subdominant (V7/IV, in m. 363) thus giving way to the cadential progressions that trigger the closure of the entire movement. The two I:IACs ending the first two of the last three cadential progressions (mm. 376 and 378) give the impression of cadential evasions, in that they avoid a perfect cadential closure. The I:PAC is finally heard in m. 380, after the last cadential progressions, and followed by a tonic prolongation in an instrumental codetta (mm. 380-386).

The overarching, long-range tonal plan, hence, is constituted of a first section that establishes C major (I-V-I), wanders away from the tonic in the middle section (passing through the subdominant F major—IV—and the flattened sixth A-flat major—bVI), and a culmination in the dominant (V), which, in turn, resolves to C major (see Figure 7). Although several other tonalities are tonicized in Section 3, none are as established and consistent as the modulations found in the middle section. C major remains the prevailing harmony throughout.

FIGURE 7 - Tonal plan throughout the sections (rectangle in the bottom).

Section 1		Section 2						Section 3			
mm. 1-47		mm. 48-264						mm. 264-386			
1	2	3	4	5	6	7	8	9	10	11	12
Adam Eve	Chor.	Adam	Chor.	Eve	Adam Adam Eve Chor.	Adam Eve Chor.	Eve	Adam Adam Eve Chor.	Adam Eve	Adam Eve	Chor.
T1		T2	Fugal	T2	(TR)	(TR)	T2	(TR)	T2		Fugal core
C	(G C)	F	→	F	→	Ab	→	G		C	
I	(V I)	IV				bVI		V		I	

Source: author

The tonal plan in the movement aligns with its thematic content, thus suggesting a balanced and clear formal structure.

2. Evaluation of formal structures

In returning to the absence of formal structure discussed in the introduction of this paper and proposed by SPITZER (2009), there are several elements to consider at this juncture.

SPITZER (2009) adheres to Theodor W. Adorno's idea of parataxis in analyzing Haydn's *The Creation* in its entirety, in that this oratorio consists of a list-like juxtaposition of independent blocks (SPITZER, 2009, p. 224-225), he argues. In discussing the treatment of thematic material, he considers No. 30 to be "the epitome of paratactic chain form," (SPITZER, 2009, p. 234) as the longest movement in the oratorio. Similarly, LOUGHRIDGE (2010) compares the compositional technique used in *The Creation* to a magic lantern exhibition (p. 31). She also suggests the idea that there is no purely musical continuity, symmetry, or balance in the work, but rather "an intermittent stream of images with meaningless, mechanical music." According to this view, Haydn, just like a Savoyard (the eighteenth-century magic lantern operator), only exhibits a collection of images that already exist, without low active contributions from his musical agency. Rather, according to LOUGHRIDGE (2010), his music is "meaningless" and "mechanical", which suggests no attention to structure nor to rhetorical purpose in reflecting the imagery of the text.

SPITZER (2009) only briefly addresses movement No. 30 in the article. He is mainly concerned with the employment of fifth cycles throughout the middle section⁹ (p. 234-236). Yet, his argument is that there is no motivic recapitulation. As this paper has shown, nonetheless, No. 30 exhibits a systematic approach to thematic material and balanced design based on tonal closure. It would be unreasonable to expect strict thematic recapitulation in a movement that is not written in strict tight-knit form. Despite an apparent lack of thematic recapitulation in a strict sense, Haydn displays great attention to thematic continuity and development. Nor is thematic material displayed in a haphazard juxtaposition of musical ideas, as in LOUGHRIDGE's (2010) magic lantern show. The thematic material is organized rather neatly and clearly underpinned by a convincing tonal plan (I-(V-I)-IV-bVI-V-I; Figure 8).

It is important to reiterate, however, that this paper does not dismiss the less tightknit nature of the movement in comparison to stricter Classical forms. Section 1 is the only zone that features an actual departure from the tonic harmony—to the dominant—and a full return to the tonic thereafter. Yet, the absence of motivic development and recapitulation (at least as they would take

⁹ He advocates for a F, B-flat, E-flat, A-flat descent in the middle section. The E-flat major is never actually confirmed by a perfect authentic cadence, though, and only appears between the B-flat and A-flat harmonies as the dominant of A-flat major (m. 143 – Ab: I:HC), as shown in figure 6 in this paper. Similarly, the B-flat major harmony, though tonicized by a B-flat pedal (mm. 128-133), is never confirmed by a perfect authentic cadence.

place in stricter forms) does not provide convincing theoretical grounds to reject the movement as devoid of form and structure. The overall tonal balance, the thematic continuity, and the explicit return to the tonic harmony C major are strong and significant structural gestures that provide motivic and harmonic closure for the movement.

Furthermore, the tonal stability found in Sections 1 and 3—as diametrically opposed to the highly transitional character of the harmonic outline in Section 2—also advocates for a sense of departure and harmonic development in the middle section as well as return to the main harmony in the last section. Additionally, the hypermetrical instability of Section 2 (an attribute of its very principal theme, T2) adds to its transitional function as a formal middle (CAPLIN, 1998). Section 3 is mainly given in the C major harmony with the exception of local tonicizations and its freer contrapuntal layout unifies the entire section thematically.

3. Conclusion

Rejecting form in favour of parataxis in J. Haydn's "Von deiner Güte" is at least problematic. In claiming that "parataxis snuffs out sonata," (p. 236) and basing that assertion on the absence of thematic recapitulation alone, SPITZER (2009) virtually overlooks (or, perhaps, ignores) the fact that, especially in Sonata Form, "tonal *and* rhetorical unfold simultaneously, [and are] intertwined with each other in mutually reinforcing ways" (HEPOKOSKI; DARCY, 2006, p. 18). In other words, both harmonic (tonal) and motivic (rhetorical) plans must be considered. Besides, the extent to which formal structure in Classical composition should be verified by means of automatic comparison to Sonata Form is questionable. Statistical evidence of formal patterns in eighteenth-century pieces in Sonata Forms have been discussed both by CAPLIN (1998) and HEPOKOSKI and DARCY (2006) but remain a characteristic of that specific formal structure. While Sonata Form (as well as its correlated models) may be statistically recurrent enough in order to constitute a referential standard, the dismissal of other organizational designs—some of which may be independent or rarely featured—does not consist in a convincing argument for the absence of form.

This perspective also rules out Classical composers' potential and ability to have occasionally wandered outside the collection of norms that constrained and framed their output as well as

muffled their voices in every other respect besides music production—social, economic, cultural, and artistic. In other words, SPITZER (2009) and LOUGHRIDGE's (2010) rejection of form perpetuates the pruning of artistic and compositional freedom that informed the very crystallization of Classical form in repertoire, its systematic documentation in the literature, and the analytical studies that now look back at them. Finally, Classical works that fall outside the norm and the statistical prevalence documented in literature may require deeper analysis and a reconceptualization of the analytical apparatus with which to approach them.

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Appendix 1 – Text in “Von deiner Güt’, o Herr und Gott” (No. 30) from J. Haydn’s *The Creation*

GERMAN

1. Adam, Eva

Von deiner Güt', o Herr und Gott,
ist Erd' und Himmel voll.
Die Welt, so gross, so wunderbar,
ist deiner Hände Werk.

2. Chorus

Gesegnet sei des Herren Macht!
Sein Lob erschall' in Ewigkeit!

3. Adam

Du Sterne hellster, o wie schön
verkündest du den Tag!
Wie schmückst du ihn, o Sonne, du,
des Weltalls Seel' und Aug'!

4. Chorus

Macht kund auf eurer weiten Bahn
des Herren Macht und seinen Ruhm!

5. Eva

Und du, der Nächte Zierd' und Trost,
und all das strahlend Heer,
verbreitet überall, verbreitet sein Lob
in eurem Chorgesang!

6. Adam

Ihr Elemente, deren Kraft
stets neue Formen zeugt,
ihr Dünst' und Nebel, die der Wind
versammelt und vertreibt:

7. Eva, Adam, Chorus

Lobsinget alle Gott dem Herrn!
Gross wie sein Nam' ist seine Macht!

8. Eva

Sanft rauschend lobt, o Quellen, ihr!
Den Wipfel neigt, ihr Bäum'!
Ihr Pflanzen, düftet, Blumen, haucht
ihm euren Wohlgeruch!

9. Adam

Ihr, deren Pfad die Höhn erklimmt,
und ihr, die niedrig kriecht,
ihr deren Flug die Luft durchschneid't,
und ihr, im tiefen Nass,

ENGLISH

1. Adam, Eve

By thee with bliss,
the heav'n and earth are stor'd.
This world, so great, so wonderful
thy mighty hand has fram'd.

2. Chorus

Forever blessed be his pow'r,
his name be ever magnify'd!

3. Adam

Of stars fairest, o how sweet
thy smile at dawning morn!
How brighten'st thou, o sun, the day,
thou eye and soul of all!

4. Chorus

Proclaim in your extended course,
th'almighty pow'r and praise of God!

5. Eva

And thou that rul'st the silent night,
and all ye starry host,
spread wide and ev'rywhere, spread wide his praise
in choral songs about!

6. Adam

Ye strong and cumbrous elements,
who ceas'less changes make,
ye dusky mists and dewy steams
who raise and fall thro' th'air:

7. Eva, Adam, Chorus

Resound the praise of God our Lord!
great his name and great his might.

8. Eva

Ye purling fountains,
tune his praise, and wave your tops, ye pines!
Ye plants exhale, ye flowers breath at him
your balmy scent.

9. Adam

Ye, that on mountains stately tread,
and ye that lowly creep,
ye birds, that sing at heaven's gate,
and ye that swim the streams,

**Appendix 1 (cont.) – Text in “Von deiner Güt’, o Herr und Gott” (No. 30) from J. Haydn’s
*The Creation***

10. Eva, Adam, Chorus

ihr Tiere, preiset alle Gott!
Ihn lobe, was nur Odem hat!

11. Eva, Adam

Ihr dunklen Hain', ihr Berg' und Tal',
ihr Zeugen unsres Danks,
ertönen sollt ihr früh und spät
von unsrem Lobgesang.

12. Chorus

Heil dir, o Gott!
O Schöpfer, Heil!
Aus deinem Wort entstand die Welt.
Dich beten Erd' und Himmel an;
wir preisen dich in Ewigkeit

10. Eva, Adam, Chorus

Ye living souls, extol the Lord!
Him celebrate, him magnify!

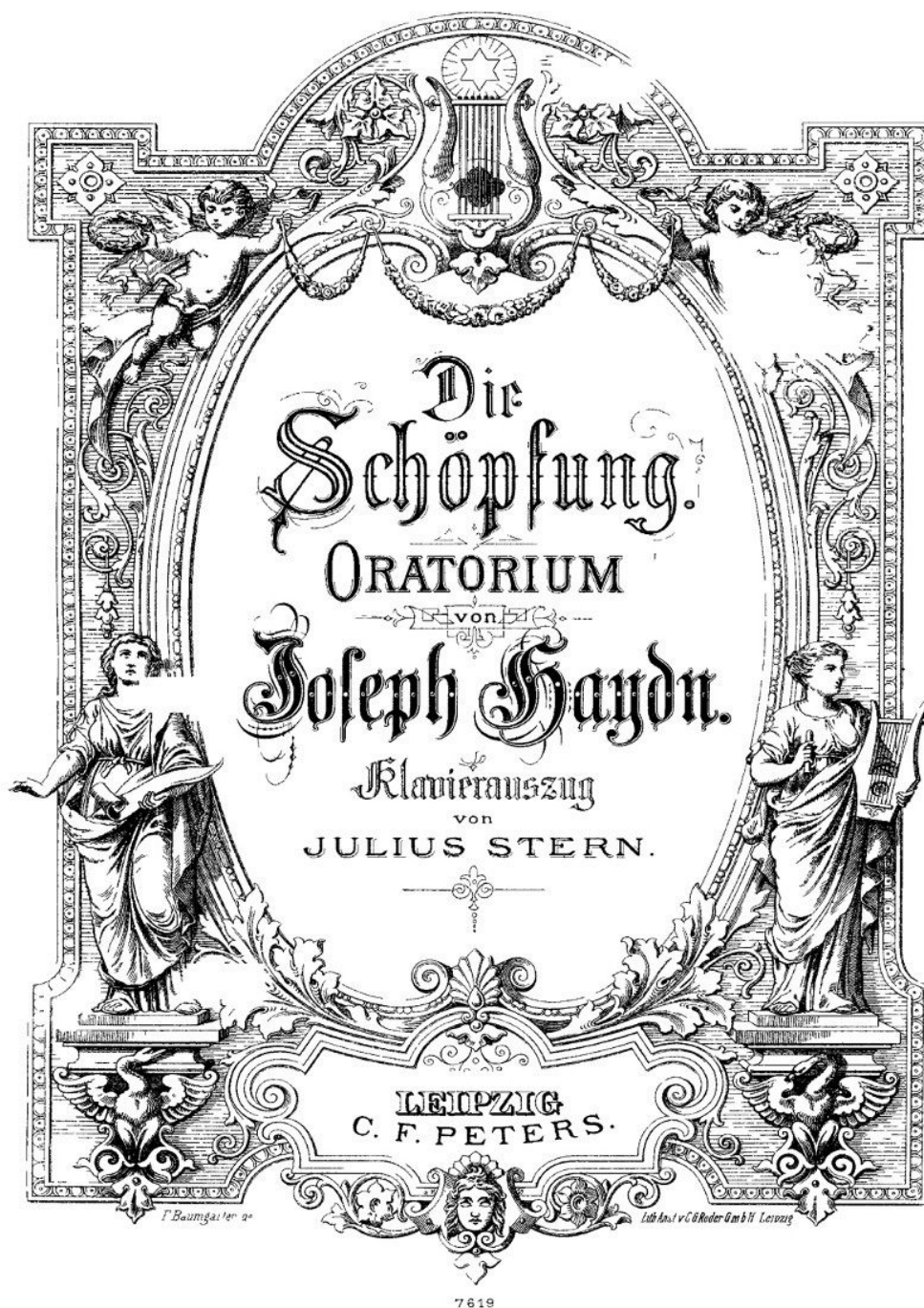
11. Eva, Adam

Ye vallies, hills and shady woods,
our raptur'd notes ye heard;
from morn to eve you shall repeat
our grateful hymns of praise.

12. Chorus

Hail, bounteous Lord!
almighty hail!
Thy word call'd forth this wond'rous frame.
Thy pow'r the adore the heav'n and earth.
We praise thee now and evermore.

Appendix 2 – Score of “Von deiner Güt’”, fro The Creation (Haydn, 1882, frontispiece and p. 110-130)



(mm. 1-7)

30. Duett und Chor.

Adagio.

Ob.

p Streich-Orch.

Eva.

Von dei - - - - - ner Güte. o Herr - - - - - und

Adam. By thee with bliss, o boun - - - - - teous

Viol.

Von dei - - - - - ner Güte. o

By thee with bliss, o

Edition Peters.

7619

(mm. 8-23)

111

Gott, ist Erd und Him - - - mel voll. Die
Lord, the heav'n and earth are stor'd. This

Herr und Gott, ist Erd und Him - mel voll.
boun - - - teous Lord, the heav'n and earth are stor'd.

Welt, so groß, so wun - derbar, ist dei - - - ner
world, so great, so won - derful, thy migh - - - ty

Die Welt, so groß, so wun - derbar, ist dei - ner, dei - - - ner
This world, so great, so wonderful, thy migh - ty, migh - - - ty

Hän - - - de Werk, die Welt, so groß, so
hand has fram'd, this world, so great, so

Hän - - - de Werk, die Welt, so groß,
hand has fram'd, this world, so great,

wun - derbar, ist dei - - - ner Hän - - - de Werk. Von
won - derful, thy migh - - - ty hand has fram'd. By

so wun - derbar, ist dei - - - ner Hän - - - de Werk.
so won - derful, thy migh - ty hand has fram'd.

Edition Peters.

7619

(mm. 24-29)

112

dei - - - ner Güte, o Herr und
thee with bliss, o boun - - - teous

Chor.
Sopran. *p* Ge - seg - - net sei des Her-ren Macht, ge - -
Alt. *p* For e - - ver blessed be his pow'r, for
Tenor. *p* Ge - seg - - net sei des Her-ren Macht, ge - -
Baß. *p* For e - - ver blessed be his pow'r, for

Gott, ist Erd und Him - - - mel
Lord, the heav'n and earth are

seg - - net sei des Her-ren Macht.
e - - - ver blessed be his pow'r.
seg - - net sei des Her-ren Macht.
e - - - ver blessed be his pow'r.

(mm. 30-35)

113

P
voll. stor'd. Die Welt, so groß, so
This world, so great, so

voll. stor'd. *This world, so great, so*

Sein Lob er-schall in E - - wigkeit, sein Lob
His name be e - ver ma - - gnify'd! His name,

Sein Lob er-schall in E - - wigkeit, sein Lob
His name be e - ver ma - - gnify'd! His name,

P
Pauken.
pp

wun - derbar, ist dei - - ner Hän - - de
won - derful, thy migh - - ty hand has

wun - derbar ist dei - - ner Hän - - de
won - derful, thy migh - - ty hand has

er - schall, er - schall in E - - wig-keit!
his name be e - ver ma - - gni - fy'd!

er - schall, er - schall in E - - wig-keit!
his name be e - ver ma - - gni - fy'd!

(mm. 36-42)

114

Werk, die Welt, so groß, so
fram'd, the world, so great, so

sein Lob er-schall in E - - wig-keit, sein Lob
his name be e - ver ma - - gni-fy'd! his name,

sein Lob er-schall in E - - wig-keit, sein Lob
his name be e - ver ma - - gni-fy'd! his name,

wun - derbar, ist dei - - - - ner Hän - - - - de Werk, dei - ner
won - derful, thy migh - - - - ty hand has fram'd, thy migh - ty

er - schall, er - schall in E - - wigkeit, in
his name be e - ver ma - gni-fy'd, be

er - schall, er - schall in E - - wigkeit, in
his name be e - ver ma - gni-fy'd, be

Edition Peters.

7619

(mm. 43-61)

115

Hän - - - de Werk, dei - - - ner Hän - - - de Werk.
hand has fram'd, thy migh - ty hand has fram'd.
E - - - wig - keit, in E - - - wig - keit.
ma - - - gni - fy'd, be ma - - - gni - fy'd.

Allegretto. Adam.
Der Ster - ne
Of stars the

hell - ster, o wie schön ver - kün - dest du den Tag!
fair - est, o how sweet thy smile at dawning morn!

(mm. 62-86)

116

Wie schmückst du ihn, o Son - ne du, — des
How brigh - ten'st thou, o sun, the day, — thou

Welt - alls Seel und Aug! Wie
eye and soul of all! How

schmückst du ihn, o Son - ne du, — des Welt - alls
brigh - ten'st thou, o sun, the day, — thou eye and

R.

Seel und Aug!
soul of all!

Sopran.

Chor. Macht kund auf eu - rer wei - ten Bahn, des Her - - ren
Pro - claim in your ex - tend - ed course, thal - migh - - - ty

Alt.

Macht kund auf eu - rer wei - ten
Pro - claim in your ex - tend - ed

Tenor.

Macht kund, — macht kund auf eu - rer wei - - ten
Pro - claim, — pro - claim in your ex - tend - ed

Baß.

Macht kund auf eu - rer wei - ten Bahn,
Pro - claim in your ex - tend - ed course.

R. Ob. Fl. Fag.

Edition Peters 7619

(mm. 87- 103)

117

Macht und sei - nen Ruhm, und sei - nen Ruhm, macht kund,
pow'r and praise of God, and praise of God; pro - claim,

Bahn, macht kund des Her - ren Macht und sei - - - nen Ruhm, des
course, pro - claim th'al-migh - ty pow'r and praise of God, pro -

Bahn, macht kund, macht kund des Her - ren Macht und sei - nen Ruhm,
course, pro - claim, pro - claim th'al-migh - ty pow'r and praise of God,

macht kund auf eu - rer wei - ten Bahn, des
pro - claim in your ex - tend - ed course th'al -

- macht kund des Her - ren Macht und sei - nen Ruhm, und sei - nen Ruhm!
- pro - claim th'al-migh - ty pow'r and praise of God, and praise of God!

Her - - ren Macht und sei - nen Ruhm, und sei - nen Ruhm, und sei - nen Ruhm!
claim, pro - claim th'al-migh - ty pow'r and praise of God, and praise of God!

des Her - ren Macht und sei - nen Ruhm, und sei - nen Ruhm!
th'al-migh - ty pow'r and praise of God, and praise of God!

Her - - ren Macht und sei - nen Ruhm, und sei - nen Ruhm, und sei - nen Ruhm!
migh - - ty pow'r, th'al-migh - ty pow'r and praise of God, and praise of God!

Eva.
Und du, der Näch - te Zierd und Trost, und all das strahlend Heer,
And thou that rul'st the si - lent night, and all ye star - ry host,

Viol.
p Streich-Orch.

(mm. 104-135)

118



ver - brei - tet ü - ber - all, ver - brei - tet sein
spread wide and ev - ry where, spread wide his

Lob in eu - - rem Chor - ge - sang! Ver -
praise in cho - - ral songs a - bout! Spread

brei - tet ü - ber - all sein Lob in eu - rem
wide and ev - ry where his praise in cho - ral

Adam.
Chor - ge - sang! Ihr E - le - men - te, de - ren Kraft, stets neu - e For - men
songs a - bout! **T** Ye strong and cumbrous, strong e - le - ments, who ceas'less changes

zeugt, stets neu - e For - men zeugt, ihr,
make, who ceas'less chan - ges make, ye,

f Fl. *p* Ob. *bc*
Streich - Orch.

Edition Peters.

7619

(mm. 136-150)

119

ihr Dünst' und Ne - bel, die der Wind ver - sam - melt und ver -
ye dus - ky mists and dew - y steams who raise and fall thro'

Adam. treibt, ver - sam - melt und ver - treibt. Lob - sin - - get
th'air, who raise and fall thro' th'air. Re - sound the

Eva. Lob - sin - - get
Re - sound the

al - le Gott, dem Herrn! Lob - sin - - get al - le Gott, dem
praise of God our Lord! Re - sound the praise of God our

al - le Gott, dem Herrn! Lob - sin - - get al - le Gott, dem
praise of God our Lord! Re - sound the praise of God our

Sopran. Chor. Lob - sin - - get al - le Gott, dem Herrn! Lob -
Re - sound the praise of God our Lord! Re -

Alt. Lob - sin - - get al - le Gott, dem Herrn! Lob -
Re - sound the praise of God our Lord! Re -

Tenor. Lob - sin - - get al - le Gott, dem Herrn! Lob -
Re - sound the praise of God our Lord! Re -

Baß. Lob - sin - - get al - le Gott, dem Herrn! Lob -
Re - sound the praise of God our Lord! Re -

(mm. 151-161)

120

Herrn, Lord! Groß wie sein Nam' ist sei - ne
Great his name, and great his

Herrn, Lord! Groß wie sein Nam' ist sei - ne
Great his name, and great his

sin - - - get al - le Gott, dem Herrn! Groß wie sein Nam' ist
sound the praise of God our Lord! Great his name, and

sin - - - get al - le Gott, dem Herrn! Groß wie sein Nam' ist
sound the praise of God our Lord! Great his name, and

Macht. Groß wie sein Nam' ist sei - ne Macht.
might, Great his name, and great his might.

Macht. Groß wie sein Nam' ist sei - ne Macht.
might, Great his name, and great his might.

sei - ne Macht. Groß wie sein Nam' ist sei - ne Macht.
great his might. Great his name, and great his might.

sei - ne Macht. Groß wie sein Nam' ist sei - ne Macht.
great his might. Great his name, and great his might.

Edition Peters 7819

(mm. 162-196)

121

Eva. *V*
Sanft rau - - schend lobt, o
Ye pur - - ling foun - tains,
Quel - - len, ihn! den Wip-fel neigt, ihr Bäum!
tune his praise, and wave your tops, ye pines!
Ihr Pflan - zen, duf - - tet, Blu - men, haucht ihm eu - - ern
Ye plants ex-hale, ye flo-wers breathe at him your
Wohl - ge - ruch!
bal - my scent.
Ihr Pflan - zen, duf - - tet, Blu - men, haucht
Ye plants ex-hale, ye flo-wers breathe
ihm eu - - ren Wohl - ge - ruch!
at him your bal - my scent.
Adam. Ihr, de - ren Pfad die Höhn er -
Ye, that on mountains state-ly

Edition Peters 7619

(mm. 197-215)

122

klimmt, und ihr, die niedrig kriecht, ihr,
tread, and ye that low-ly creep, ye,

f *fp*

de - ren Flug die Luft durch - schneidt, und ihr
ye birds, that sing at hea - ven's gate, and ye,

Eva. **X**
ihr Tie - re, prei - set al - le Gott!
ye li - ving souls, extol the Lord!

im tie - fen Naß, ihr Tie - re, prei - set al - le Gott!
that swim the stream, ye li - ving souls, extol the Lord!

Chor.
Sopran. Ihr, ihr
Alt. *Ye, ye*
Tenor. Ihr, ihr
Baß. *Ye, ye*

X

(mm. 216-229)

123

Ihn, ihm lo - - be was nur O - dem
Him, him ce - - le-brate, him mag-ni -

Tie - - re, prei-set al - le Gott! Ihn lo - - be was nur O - dem
li - - ving souls ex - tol the Lord! Him ce - - le-brate, him mag-ni -

Tie - - re, prei-set al - le Gott! Ihn lo - - be was nur O - dem
li - - ving souls ex - tol the Lord! Him ce - - le-brate, him mag-ni -

hat, was - nur O - dem hat, was - nur O - dem hat.
sy, him, - him magni - fy, him, - him magni - fy!

hat, was - nur O - dem hat, was - nur O - dem hat.
sy, him, - him magni - fy, him, - him magni - fy!

hat, was - nur O - dem hat, was - nur O - dem hat.
sy, him, - him magni - fy, him, - him magni - fy!

(mm. 230-260)

124

Eva. **Y**
Ihr dunk-len Hain', ihr Berg' und Tal', ihr Zeugen un-sers
Ye val-ties, hills and sha-dy woods, our raptur'd notes ye

Adam.
Ihr dunk-len Hain', ihr Berg' und Tal', ihr Zeugen un-sers
Ye val-ties, hills and sha-dy woods, our raptur'd notes ye

Danks,
heard; er - tö - nen sollt ihr früh und
from morn to eve you shall re-

Danks,
heard; er - tö - nen sollt ihr früh und
from morn to eve you shall re-

spät von un - serm Lob - ge - sang, er - tö -
peat our grate - ful hymns of praise, from morn

spät von un - serm Lob - ge - sang, er - tö - nen sollt ihr
peat our grate - ful hymns of praise, from morn to eve you

- nen sollt ihr früh und spät von un - serm, von un -
to eve you shall re-peat our grate - ful, our grate -

früh und spät, er - tö - nen sollt ihr früh und spät von un - serm, von un -
shall re-peat, from morn to eve you shall re-peat our grate - ful, our grate -

Edition Peters. 7619

(mm. 261-273)

125

- - serm Lob - ge - sang.
- - ful hymns of praise.

Chor.
Sopran. *p* Heil dir, o Gott, *cresc.* o Schöp- -
Alt. *p* Hail, boun - - teous Lord! *cresc.* al - migh - -
Tenor. *p* Heil dir, o Gott, *cresc.* o Schöp- -
Baß. *p* Hail, boun - - teous Lord! *cresc.* al - migh - -

- - fer, Heil! Aus dei - - - nem Wort ent -
- - - ty hail! Thy word call'd forth this
- - - fer, Heil! Aus dei - - - nem Wort ent -
ty hail! Thy word call'd forth this

mp *cresc.* *ff*

(mm. 274-291)

126

stand die Welt; dich be - ten Erd und Him - - mel
won - - d'rous frame. Thy pow'r a - - dore the heav'n and
stand die Welt; dich be - ten Erd und Him - - mel
won - - d'rous frame. Thy pow'r a - - dore the heav'n and

Str.-Orch. A

an, dich be - ten Erd und Him - - mel an, dich be - - -
earth, thy pow'r a - - dore the heav'n and earth, thy pow'r
an, dich be - ten Erd und Him - - mel an, dich be - - -
earth, thy pow'r a - - dore the heav'n and earth, thy pow'r

cresc.

B

ten Erd und Him - - mel an. Wir prei - sen dich in
a - - - dore the heav'n and earth. We praise thee now and
ten Erd und Him - - mel an.
a - - - dore the heav'n and earth.
ten Erd und Him - - mel an. Wir prei - sen dich in
a - - - dore the heav'n and earth. We praise thee now and
Volles Orch

(mm. 292-306)

127

E - - - wig - keit, wir prei - sen dich in E - - - wig -
e - - - ver more, we praise thee now and e - - - ver

Wir prei - sen dich in E - - - wig - keit, wir prei - sen dich in
We praise thee now and e - - - ver more, we praise thee now and

Wir prei - sen dich in E - - - wig - keit, wir
We praise thee now and e - - - ver more, we

E - - - wig - keit, wir prei - sen dich in E - - - wig -
e - - - ver more, we praise thee now and e - - - ver

keit, in E - - - wig - keit, in E - wig - keit,
more, and e - - - ver more, and e - ver more.

E - - - wig - keit,
e - - - ver more,

prei - sen dich in E - - - wig - keit, wir prei - sen dich in E - wigkeit, in
praise thee now and e - - - ver more, we praise thee now and e - ver more, and

keit, in E - - - wig - keit, in E - wig - keit, wir
more, and e - - - ver more, and e - ver more, we

wir prei - - - sen dich, wir prei - sen dich in E - - - -
we praise thee now, we praise thee now and e - - - -

wir prei - sen dich in E - - - wig - keit, in E -
we praise thee now and e - - - ver more, and e - - - -

E - - - wig - keit, in E - - - wig - keit,
e - - - ver more, and e - - - ver more,

prei - sen dich in E - - wigkeit, in E - - wig - keit, wir prei - sen dich in
praise thee now and e - - ver more, and e - - ver more, we praise thee now and

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(mm. 307-321)

128

C

wig-keit, wir prei-sen dich in
 ver more, we praise thee now and

wig-keit, in E-
 ver more, and e-

wir prei-sen dich in E-wig-keit, in E-
 we praise thee now and e-ver more, and e-

E-wig-keit, wir
 e-ver more, we

C

E-wigkeit, in E-wig-keit, wir
 e-ver more, and e-ver more, we

wig-keit, wir
 ver more, we

keit, wir prei-sen dich in E-wig-
 more, we praise thee now and e-ver

prei-sen dich in E-wigkeit, wir prei-sen dich in E-wigkeit, wir
 praise thee now and e-ver more, we praise thee now and e-ver more, we

prei-sen dich in E-wig-keit, wir prei-sen dich in
 praisethee now and e-ver more, we praise thee now and

prei-sen dich, wir prei-sen dich in E-wig-keit, in
 praise thee now, we praise thee now and e-ver more, and

keit, wir prei-sen dich in E-
 more, we praisethee now and e-

prei-sen dich in E-wig-keit, wir prei-sen dich in
 praisethee now and e-ver more, we praise thee now and

Edition Peters. 7619

(mm. 322-339)

129

E - - - wig-keit, wir prei - sen dich in E - - -
e - - - ver more, we praise thee now and e - - -
- wig-keit, wir prei - sen dich in E - - -
e - - - ver more, we praise thee now and e - - -

- wig-keit. Dich be - - ten
- ver more. Thy pow'r a - -
- wig-keit. Dich be - - ten
- ver more. Thy pow'r a - -

Streich-Orchester

Erd und Him - - - mel an, dich be - - ten Erd und Him - - - mel
dore the heav'n and earth, thy pow'r a - dore the heav'n and
Erd und Him - - - mel an, dich be - - ten Erd und Him - - - mel
dore the heav'n and earth, thy pow'r a - dore the heav'n and

cresc.

(mm. 340-361)

130

an, wir prei - - - - sen dich, wir prei-sen dich in
earth, we praise thee now, we praise thee now and
an, wir prei - - - - sen dich, wir prei-sen dich in
earth, we praise thee now, we praise thee now and

Volles Orchester.

E - wigkeit, in E - - - wig-keit, wir prei-sen dich in
e - ver more, and e - - - ver more, we praise thee now and
E - wigkeit, in E - - - wig-keit, wir prei-sen dich in
e - ver more, and e - - - ver more, we praise thee now and

E - wigkeit, in E - - - wig-keit, in E - - -
e - ver more, and e - - - ver more, and e -
E - wigkeit, in E - - - wig-keit, in E - - -
e - ver more, and e - - - ver more, and e -

Edition Peters. 7619

(mm. 362-386)

F 131
- wig - keit. Dich be - ten Erd und Him - - mel
- ver more. Thy pow'r a - dore the heav'n and
- wig - keit. Dich be - ten Erd und Him - mel an, wir prei - sen
- ver more. Thy pow'r a - dore the heav'n and earth, we praise thee

an, wir prei - sen dich in E - - - wig - keit, in E - - - wig -
earth, we praise thee now and e - - - ver more, and e - - - ver
dich, wir prei - sen dich in E - - - wig - keit, in E - - - wig -
now, we praise thee now and e - - - ver more, and e - - - ver

keit, in E - - - wig - keit.
more, and e - - - ver more.
keit, in E - - - wig - keit.
more, and e - - - ver more.