

# THE HEAVENS ARE TELLING

for S.A.B. voices, accompanied\*

Words adapted from *Psalm 19: 1-4*  
by **FRANZ JOSEPH HAYDN**

from *The Creation*  
by **FRANZ JOSEPH HAYDN** (1732-1809)  
Adapted by **HAL H. HOPSON**

With joyful vigor, in two (♩ = ca. 72)

ACCOMP.

4 SOPRANO *f unis.* ⑤

ALTO The heav - ens are tell - ing the glo - ry of

BARITONE *f*

8 God.

\*Also available in an edition for unison or 2-part voices, No. 11548.

12 *f* (13)

The \_ won - der of God's work \_ \_ \_ \_ \_ dis - plays the \_ fir - ma -

16

ment. The \_ won - der of God's

20 *p unis.* (23)

work \_ \_ \_ \_ \_ dis - plays the \_ fir - ma - ment. The day that is com - ing

flows\_ from to - day. The night that is gone is fol-lowed by to -

night, the night that is gone is fol-lowed by to - night.

In all the land re - sounds the word.



39

Words are nev - er spo - ken, yet ev - er un - der - stood, \_ ev - er,

44

ev - er, ev - er un - der - stood. The *mf unis.*

48

heav - ens are tell - ing the glo - ry of God. \_ (SOP. only) The

*mf*

52 won - der of God's work,

(ALTO) {

The won - der of, the won - der of God's work dis -

*mf*

56

plays the\_ fir - ma - ment.

62

60

(SOP only) *f* The won - der of God's work,

(ALTO) { *f*

The won - der of, the

*f*

The won - der of God's work,

*f*

64

won - der of God's work dis - plays, dis - plays the —

68

70

fir - ma - ment, dis - plays the fir - ma -

72

ment, dis - plays the fir - ma - ment, dis - plays the fir - ma -

76 *poco rit.*

ment.

*poco rit.*

**The Heavens Are Telling** is a setting for S.A.B. voices of the famous chorus *The Heavens Are Telling the Glory of God* (*Die Himmel erzählen die Ehre Gottes*) from the oratorio *The Creation* (*Die Schöpfung*), written by Franz Joseph Haydn. The purpose of this edition is to provide choirs with an introduction to singing works by great masterwork composers. As a result, certain liberties have been taken. The S.A.B. vocal texture and accompaniment are inspired by Haydn's original but have been revised to encourage the mastery of part-singing and uniform vocal timbre. To study the original score, please see *J. Haydn's Werke*, ed. by E. Mandyczewski et. al. (Leipzig, 1907-33).

This chorus is effective both for school concerts and worship. When performed by church choirs, this chorus is a festive general praise anthem that may be especially appropriate for harvest or Thanksgiving, spring, and Eastertide or Ascension. Haydn based his text upon Psalm 19: 1-4. Additional suggested lectionary readings include the account of creation found in Genesis 1: 1 - 2:25, and Romans 1: 20-21 and 10: 18. One basic homiletical theme is praising God for the wonders of creation.

**Franz Joseph Haydn** (1732-1809) was one of the foremost composers of the Classic era. Known especially for his instrumental works, he also composed numerous vocal works, including masses, secular choruses, and oratorios. *The Creation*, first performed in 1798, is not so much an oratorio as a series of wonderful choruses that evoke fresh images of the wonders of creation.

In rehearsal, strive for a light, well-focused choral sound. Rehearse the entire anthem on a neutral syllable such as "naw," with well-rounded lips for a less strident sound. Avoid over-singing the forte sections. Ask the singers to speak the text, listening carefully for the natural word stresses. Perform the chorus faithfully adhering to proper text inflections and with a general feeling of two pulses per measure.

**Hal H. Hopson** is Music Consultant at Preston Hollow Presbyterian Church in Dallas. He earned degrees from Baylor University and Southern Baptist Theological Seminary and has served on the church music faculties of Westminster Choir College in Princeton, New Jersey, and Scarritt Graduate School in Nashville. Especially celebrated for his arrangements and editions of sacred masterworks, Hopson has over 1,000 publications to his credit.