

George Frideric  
**HANDEL**

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Ode for St. Cecilia's Day

HWV 76

Text: John Dryden

Soli (ST), Coro (SATB)

Flauto, 2 Oboi, 2 Trombe, Timpani

2 Violini, Viola, Basso continuo

(Violoncello/Fagotto/Contrabbasso, Liuto, Organo)

herausgegeben von / edited by  
Christine Martin

Stuttgart Handel Editions  
Urtext

Klavierauszug / Vocal score  
Paul Horn



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Carus 10.372/03

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Dieses Werk ist mit dem *Kölner Kammerchor* und *Collegium Cartusianum* unter der Leitung von Peter Neumann  
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## Vorwort

Georg Friedrich Händel komponierte seine *Ode for St. Cecilia's Day* (HWV 76) im September 1739. Sie kam am Cäcilientag, dem 22. November des gleichen Jahres, mit drei Orgelkonzerten Händels und *Alexander's Feast* (HWV 75) im Londoner Theater in Lincoln's Inn Field zur Aufführung. Ende des 17. Jahrhunderts (1683–1703) feierten englische Musiker diesen Tag mit Konzerten, die der heiligen Cäcilie als Schutzpatronin der Musik gewidmet waren.<sup>1</sup> Mit der Vertonung von John Drydens *Song for St. Cecilia's Day*<sup>2</sup> (1687) begann Händel diese Tradition der Restaurationszeit wieder zu beleben.

Drydens Ode besingt in acht Strophen die Macht der Musik, die von Anfang bis zum Ende der Schöpfung reicht: Gemäß der Idee der ‚Musica speculativa‘ entsteht die Schöpfung durch die Harmonie der Sphären aus dem Chaos und verklingt am Tag des jüngsten Gerichts wieder in den unhörbaren Klängen der Himmelmusik (Strophen 1 und 8).<sup>3</sup> Mit Jubal, dem biblischen Stammvater aller Musiker, beginnt der Einfluss der Musik auf die Menschen: In seiner besaiteten Muschel glauben sie, Gott zu hören (Str. 2).<sup>4</sup> Trompete und Trommel entfachen ihren Kampfesmut; Flöte und Laute beschreiben den Schmerz und Violinen die Leidenschaften der Liebe (Str. 3–5). Die größte Wirkung der Musik personifiziert sich jedoch in der heiligen Cäcilie: Während der mythische Sänger Orpheus mit seiner Leier nur wilde Tiere und Bäume bewegt, vermag sie selbst einen Engel so zu täuschen, dass er ihr Orgelspiel mit den Klängen des Himmels verwechselt (Str. 6 und 7).

Die reizvolle Zuordnung einzelner Klangfarben zu bestimmten Leidenschaften nutzt Händel, um nach dem Vorbild früherer Cäcilienoden<sup>5</sup> in jeder Arie ein Instrument solistisch vorzustellen. Jedem widmet er ein ausführliches Vorspiel und ermuntert die Solisten durch *ad libitum*-Verweise ausdrücklich zur Improvisation. Gleichsam fantasierend entwickelt das Solocello – in Vertretung von Jubals Laute – seine Melodie in der Adagio-Einleitung der Arie „What passion cannot Music raise“, bevor das eigentliche Vorspiel (Andante) beginnt. Der ohnehin effektvolle Einsatz von Trompeten und Pauken in „The Trumpets loud clangor“ wird im zweiten Teil der Arie noch durch den Einsatz des Chores gesteigert. Im anschließenden Marsch überrascht die Trompete die Zuhörer erst in der Wiederholung.

Folgen die Arien im Mittelteil der Ode bekannten Mustern der Affektdarstellung aus der Oper, so erreicht die Auslegung des Textes vor allem in den Rahmensätzen dramatische Dichte: Kühn verdeutlichen die leise und ziellos modulierenden Akkorde im Rezitativ „When nature underneath a heap“, dem der langsame Satz einer Klaviersuite Johann Gottlieb Muffats (1690–1770) zugrunde liegt,<sup>6</sup> die Unbestimmtheit des Chaos, während später sprunghafte Orchestermotive die Unordnung der Elemente veranschaulichen. Diese setzt sich in den permanent gegen den Takt betonten Streichermotiven des Chores „From harmony“ fort. Nur Harmonie und Ordnung, verkörpert in den strahlenden *capella*-Akkorden und den Tonleitern des Chores, die bei der Erschaffung des Menschen im perfekten Klang der Oktave („diapason“) aufgehen, können die heftige Bewe-

gung der Streicher bändigen. Zu einer ungewöhnlich offenen Formgestaltung führt der ‚szenische‘ Zusammenhang in den drei Solonummern vor dem Schlusschor: der nicht ohne Pathos formulierte Lobpreis auf die Orgel „But oh what art“ erinnert an eine Choralbearbeitung. Diesem betont sakral gefärbten Larghetto, das Händel später im „Halleluja“ des *Messiah* (HWV 56) zitieren wird,<sup>7</sup> folgt in starkem Kontrast ein schottischer Volkstanz *alla hornpipe*,<sup>8</sup> mit dem Händel auf Orpheus' Zähmung der wilden Tiere anspielt. Ist das getragene Larghetto thematisch verwandt mit der ersten Sopranarie „What passion“, so verweisen die Synkopen der Hornpipe zurück auf die Streichermotive des Anfangschors. Händel gesteht der Orpheus-Episode jedoch keine vollständige Arie zu. Sie bricht überraschend, aber dem Text folgend ab, um sich im *Accompagnato* „But bright Cecilia raised“ der heiligen Cäcilie zuzuwenden. Der Schlusschor orientiert sich am Anthem, einer der Kantate verwandten Gattung der englischen Kirchenmusik, die für die Odenvertonung verbindliches Vorbild war. Nach der feierlichen Intonation durch eine Solostimme durchläuft die abschließende Chorfüge noch einmal alle Harmonien der Sphärenmusik.

Händels Cäcilienoden stehen im Gesamtwerk des Komponisten an einer Schnittstelle: nach dem finanziellen Ruin seines Opernunternehmens 1736 entfernt sich Händel von der italienischen Oper und überträgt ihre musikalische Bildkraft und ihren dramatischen Zugriff auf das englische Oratorium und die ihm verwandte Odenkomposition. Nicht umsonst inspirierte die beim Publikum erfolgreiche *Ode for St. Cecilia's Day*, die W. A. Mozart 1790 für die Hauskonzerte Gottfried van Swietens bearbeitet hat (KV 592), noch Mozarts *Requiem* und Joseph Haydns *Schöpfung*.

Der British Library in London und der Staats- und Universitätsbibliothek Hamburg danke ich für die Bereitstellung von Mikrofilmen der Quellen zu dieser Edition.

Tübingen, Oktober 2003

Christine Martin

<sup>1</sup> Siehe James W. McKinnon, Art. „Cecilian festivals“, in: *The New Grove Dictionary of Music and Musicians*, hg. von Stanley Sadie, London 1980, Bd. 4, S. 45–47.

<sup>2</sup> Drydens Text wurde erstmals von Giovanni Battista Draghi vertont.

<sup>3</sup> Zur Verwendung dieser aus der Antike und dem Mittelalter überlieferten Idee in der Barockzeit siehe John Hollander, *The untuning of the sky. Ideas of music in english poetry 1500–1700*, Princeton 1961.

<sup>4</sup> Siehe Gen 4.21. Drydens Szene geht jedoch auf Guillaume de Salluste Du Bartas' *La seconde semaine ou Enfance du monde*, Paris 1584, zurück. Siehe: *The works of John Dryden*, hg. von Edward Niles Hooker, Bd. 3, Poems 1685–1692, Berkeley 1969, S. 464f.

<sup>5</sup> Hier darf besonders Henry Purcells *Hail, bright Cecilia* (1692) als ‚Modell‘ für Händels Cäcilienode gelten. Siehe Hans Joachim Marx, *Händels Oratorien, Oden und Serenaten*, Göttingen 1998, S. 172.

<sup>6</sup> Auch in den ersten beiden Sätzen der Ouvertüre, dem Marsch und in „But oh what art“ entlehnt Händel thematisches Material aus Muffats ca. 1739 in Augsburg erschienener Suitensammlung *Componimenti musicali*. Vgl. auch *Supplemente, enthaltend die Quellen zu Händels Werken*, hg. von Friedrich Chrysander, Leipzig 1896, Bd. 5.

<sup>7</sup> Vgl. T. 81–88 („Notes inspiring holy love“) mit HWV 56, Nr. 39, T. 33–37. Die gleiche Wendung findet sich schon im deutschen Choral „Wachet auf ruft uns die Stimme“. Auch das Thema „But oh, what art can teach“ (T. 39–45) ist dem zweiten Thema im „Halleluja“ des *Messiah* (T. 40ff., „and He shall reign forever and ever“) verwandt.

<sup>8</sup> Der nach der Sackpfeife bezeichnete Tanz begegnet in stilisierter Form auch in der Suite, so z.B. in Händels *Wassermusik* (HWV 348–350). Vgl. Margaret Dean-Smith, Art. „Hornpipe“ (ii), in: *The New Grove Dictionary of Music and Musicians*, a.a.O., Bd. 8, S. 720f.

## Foreword

George Frideric Handel composed his *Ode for St. Cecilia's Day* (HWV 76) in September 1739. It received its first performance on Cecilia's Day, on 22 November of the same year, together with three of Handel's organ concertos and Alexander's Feast (HWV 75) in the London theatre of Lincoln's Inn Field. At the end of the 17th century (1683–1703) English musicians celebrated this day with concerts dedicated to St. Cecilia, who is the patron saint of music.<sup>1</sup> With his setting of John Dryden's *Song for St. Cecilia's Day* (1687),<sup>2</sup> Handel began to revive this tradition dating from the time of the Restoration.

In eight strophes Dryden's Ode sings the praises of the power of music: In accordance with the idea of "Musica speculativa," creation is born out of chaos through the harmony of the spheres and it dies again with the inaudible sounds of the music of the heavens on the Day of the Last Judgement (strophes 1 and 8).<sup>3</sup> The influence of music upon man began with Jubal, who was the biblical forefather of all musicians: men believed they heard God in Jubal's stringed shell (str. 2).<sup>4</sup> Trumpets and drums spark their fighting spirit; flute and lute describe the pain, and violins portray the passions of love (str. 3–5). However, the greatest effect which music can produce is personified in St. Cecilia. Whereas Orpheus could move wild beasts and trees with his lyre, she was even able to trick an angel into mistaking her organ playing for the sounds of heaven.

After the model of earlier Cecilian odes,<sup>5</sup> Handel employs the charming practice of assigning individual tone colors to specific passions in that an instrument is introduced for each aria, is given a lengthy prelude to play and is encouraged to improvise through the use of *ad libitum* indications.

If the arias in the middle part of the Ode followed the well-known models of the doctrine of affections from opera, the interpretation of the text, especially in the outer movements, attains a dramatic denseness: The soft and aimless modulating chords in the recitative "When nature underneath a heap," which is based on the slow movement of a clavier suite by Johann Gottlieb Muffat (1690–1770),<sup>6</sup> boldly portray the vagueness of chaos, while the leaping intervals of the orchestral motives illustrate the disorder of the elements. This continues with accented string motives, which are set continuously against the meter in the chorus "From harmony." Only harmony and order, embodied in the brilliant a cappella chords and in the scales of the choir, which at the creation of man ascend to the perfect interval of the octave, can tame the violent movement of the strings. With three solo numbers preceding the final chorus, the "scenic" connection between movements 9–11 leads to an unusually open formal design: The deliberately sacred tone with praise for the organ in "But oh what art," which Handel would later quote in the "Halleluja" of the *Messiah* (HWV 56),<sup>7</sup> is followed, in stark contrast, by a Scottish folk dance *alla hornpipe*,<sup>8</sup> through which Handel alludes to Orpheus's taming of the wild beasts. If the solemn larghetto is thematically related to the first soprano aria "What passion," the syncopations of the hornpipe re-

fer to the string motives of the opening chorus. However, Handel does not allot the Orpheus episode a complete aria. The hornpipe suddenly stops, only to turn to St. Cecilia in the *accompagnato* "But bright Cecilia raised." The solemn intonation of the closing chorus is oriented toward the anthem, which is a genre in English church music related to the cantata. The final choral fugue once again passes through all of the harmonies of the music of the spheres.

In the context of his complete oeuvre Handel's Cecilian Ode came at a turning point: following the financial ruin of his opera company in 1736, Handel distanced himself from Italian opera and transferred his vivid musical pictorial skills and their dramatic power to the English oratorio and to its related ode compositions. It was not in vain that the *Ode for St. Cecilia's Day* has proven to be a lasting inspiration even for Mozart's *Requiem* and Haydn's *The Creation*. (Mozart had arranged it in 1790 for a house concert of Gottfried von Swieten).

I wish to thank the British Library in London and the Staats- und Universitätsbibliothek, Hamburg for providing the microfilms of the sources for this edition.

Tübingen, Oktober 2003  
Translation: Earl Rosenbaum

Christine Martin

<sup>1</sup> See James W. McKinnon, Art. "Cecilian festivals," in: *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, London, 1980, vol. 4, p. 45–47.

<sup>2</sup> Dryden's text was first set by the composer Giovanni Battista Draghi.

<sup>3</sup> Concerning the use of this idea which has been handed down from ancient times and from the baroque era, see John Hollander, *The untuning of the sky. Ideas of music in english poetry 1500–1700*, Princeton, 1961.

<sup>4</sup> See Genesis 4:21. However, Dryden's scene refers to Guillaume de Saluste Du Bartas's *La seconde semaine ou Enfance du monde*, Paris, 1584. See also, *The works of John Dryden*, ed. by Edward Niles Hooker, vol. 3, Poems 1685–1692, Berkeley, 1969, p. 464f.

<sup>5</sup> Henry Purcell's *Hail, bright Cecilia* (1692) may have served as a model for Handel's *Ode for St. Cecilia's Day*. See Hans Joachim Marx, *Händels Oratorien, Oden und Serenaten*, Göttingen, 1998, p. 172.

<sup>6</sup> In the first two movements of the Overture Handel also refers to thematic material from Muffat's collection of suites entitled *Componimenti musicali*, which were published in Augsburg, ca. 1739. See also the *Supplemente, enthaltend die Quellen zu Händels Werken*, ed. by Friedrich Chrysander, Leipzig, 1896, vol. 5.

<sup>7</sup> Compagnie bars 81–88 ("Notes inspiring holy love") with HWV 56, no. 39, bars 33–37. The same phrase is found in the German chorale "Wachet auf ruft uns die Stimme." The second theme, "But oh, what art can teach" (T. 39–45) is also related to the second theme in the "Halleluja" in the *Messiah* (bar 40ff., "and He shall reign forever and ever").

<sup>8</sup> The dance, known from bagpipe playing as the "hornpipe," is also to be found in a stylized form in the suite, such as in Handel's Water music (HWV 348–350). See the article by Margaret Dean-Smith "Hornpipe" (ii), in: *The New Grove Dictionary of Music and Musicians*, op. cit., vol. 8, p. 720f.

## Text

From harmony, from heav'nly harmony  
This universal frame began.  
When nature underneath a heap  
Of jarring atoms lay,  
And could not heave her head,  
The tuneful voice was heard from high,  
Arise ye more than dead.  
Then cold, and hot, and moist, and dry,  
In order to their stations leap,  
And Music's pow'r obey.  
From harmony, from heav'nly harmony  
This universal frame began:  
From harmony to harmony  
Through all the compass of the notes it ran,  
The diapason closing full in man.

What passion cannot Music raise and quell?  
When Jubal struck the corded shell,  
His list'ning brethren stood around  
And wond'ring, on their faces fell  
To worship the celestial sound.  
Less than a god they thought there could not dwell  
Within the hollow of that shell  
That spoke so sweetly and so well.  
What passion cannot Music raise and quell!

The Trumpets loud clangor  
Excites us to arms  
With shrill notes of anger  
And mortal alarms.  
The double double double beat  
Of the thundring Drum  
Cries, hark the foes come;  
Charge, charge, 'tis too late to retreat.

The soft complaining Flute  
In dying notes discovers  
The woes of hopeless lovers,  
Whose dirge is whisper'd by the warbling Lute.

Sharp Violins proclaim  
Their jealous pangs, and desperation,  
Fury, frantic indignation,  
Depths of pains, and height of passion,  
For the fair, disdainful dame.

But oh! what art can teach  
What human voice can reach  
The sacred Organs praise?  
Notes inspiring holy love,  
Notes that wing their heavn'ly ways  
To join the choirs above.

Orpheus could lead the savage race;  
And trees unrooted left their place;  
Sequacious of the lyre:  
But bright Cecilia rais'd the wonder high'r;  
When to her Organ, vocal breath was giv'n  
An angel heard, and straight appear'd  
Mistaking earth for heaven.

As from the pow'r of sacred lays  
The spheres began to move,  
And sung the great Creator's praise  
To all the bless'd above;  
So when the last and dreadful hour  
This crumbling pageant shall devour,  
The Trumpet shall be heard on high,  
The dead shall live, the living die,  
And Music shall untune the sky.

Aus Harmonie, aus heil'ger Harmonie  
erwuchs dies Weltall, endlos weit.  
Als formlos die Natur noch war  
und ganz verworren lag,  
sich selbst noch kaum bewußt,  
klang wie Musik des Schöpfers Wort:  
„Erstarrte Welt, wach' auf!“  
Da ordneten sich Kalt und Heiss,  
und Feucht und Trocken schieden sich,  
gehorchend der Musik.  
Aus Harmonie, aus heil'ger Harmonie  
erwuchs dies Weltall, endlos weit:  
Von Harmonie zu Harmonie  
durchlief die Schöpfung aller Töne Klang  
zur letzten Stufe, die da war der Mensch.

Wie weckt und dämpft Musik die Leidenschaft!  
Als Jubal einst die Laute schlug,  
stand lauschend um ihn seine Schar,  
die voll Erstaunen niedersank,  
anbetend diesen Himmelsklang.  
Dies konnte nur ein Gott sein, der dort sang  
in dieser hohlen Laute Leib,  
die derart süß zu ihnen sprach.  
Wie weckt und dämpft Musik die Leidenschaft!

Der Schall der Trompete  
ruft uns zum Gefecht,  
ihr zorniges Tönen  
verkündet Alarm!  
Der großen Trommeln Donnerroll'n  
weckt den wilden Schrei:  
„Vorant! Auf den Feind!  
Auf, auf! Und es gibt kein Zurück“.

Die Flöte, klagend sanft,  
singt, sterbend fast, den Kummer  
der hoffnungslosen Liebe;  
ihr Grablied flüstert aus der Laute Klang.

Die schrille Geige singt  
von Eifersucht und von Verzweiflung,  
wilder, rasender Empörung,  
tiefster Qual und höchstem Leiden  
um der schönen Dame Stolz.

Doch welcher Kusnt gelingt,  
wess 'Menschen Stimme singt  
der heil'gen Orgel Preis!  
Liebe weckt ihr mächt'ger Ton,  
und sie stimmt am Himmelsthron  
im Engelschor mit ein.

Orpheus brach wilder Tiere Wut,  
der Baum verließ den sich'ren Grund  
und folgt' der Leier Klang.  
Cäcilia wirkt' ein größers Wunder noch,  
als sie der Orgel Stimm' und Atem gab:  
Ein Engel lauscht', und gleich schien ihm,  
als sei die Erd' der Himmel.

Wie durch der heil'gen Klänge Macht  
der Sphären Lauf begann,  
so singen sie des Schöpfers Lob  
den Sel'gen in der Höh'.  
Wenn dann die letzte Stunde schlägt,  
das Weltenall zu Staub zerfällt,  
wird der Posaune Ruf erschall'n.  
Was stirbt, steht auf, was lebt, vergeht,  
und der Sphärenklang im All verweht.

John Dryden

Übersetzung: Heidi Kirmße

# Ode for St. Cecilia's Day HWV 76

Text: John Dryden (1631–1700)

Georg Friedrich Händel  
1685–1759

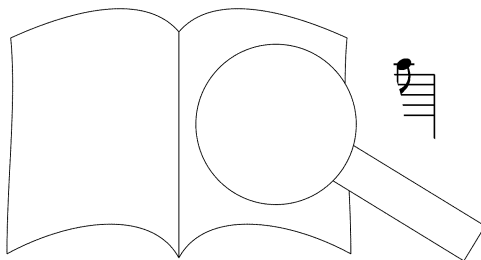
## Ouverture

Klavierauszug: Paul Horn

**Larghetto e staccato**

2 Oboi  
Archi  
Bassi

Tutti



25

29

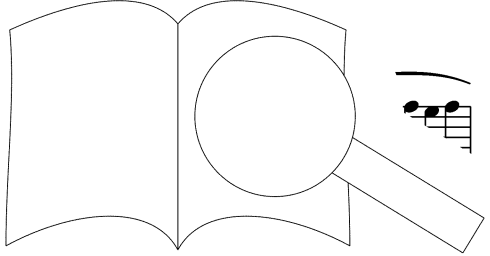
33

37

41

45

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53

Musical score for measures 53-56. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features complex rhythmic patterns with many beamed notes and rests.

57

Musical score for measures 57-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with complex rhythmic patterns.

61

Musical score for measures 61-64. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with complex rhythmic patterns.

65

Musical score for measures 65-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with complex rhythmic patterns.

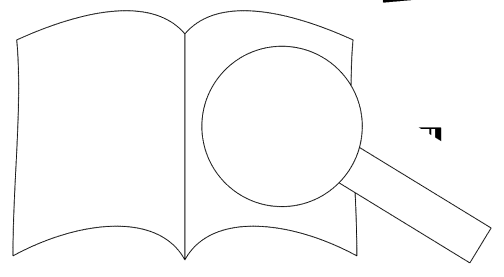
69

Musical score for measures 69-72. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with complex rhythmic patterns.

73

Musical score for measures 73-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with complex rhythmic patterns.

Musical score for measures 77-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with complex rhythmic patterns.



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# Minuetto I

Oboi  
Archi  
Bassi

8

15

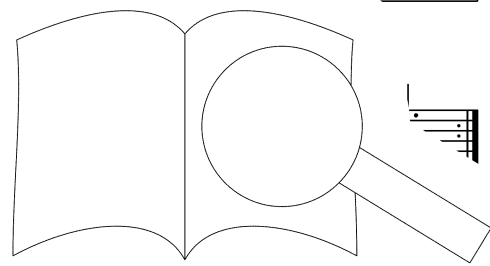
# Minuetto II

Archi

21

28

36



M. 1 da

# 1. Recitativo

Tenore

From har-mo-ny, from heav'n-ly har-mo-ny this u-ni-ver-sal frame be-gan.

Continuo

sostenuto

# 2. Accompagnato

Larghetto e piano

Tenore

When na-ture un-der-neath a heap of jar-r-

2 Oboi  
Fagotto  
Archi  
Continuo

simile

4

lay, wher der-neath a

7

heap of jar-ri- and could not heave her head,

10

the tu a -

13

rise, arise, a - rise ye more than dead.

17

Then cold, and hot, and moist, and dry, in or - der to their stations

22

leap,

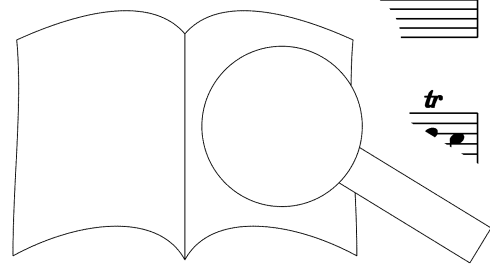
VI tr

25

en - d hot, and moist, and dry, in or - der

29

ns leap,



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32

and Mu-sic's pow'r o -

35

bey, and Mu-sic's pow'r o-bey.

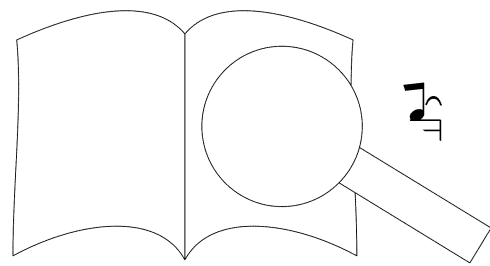
39

### 3. Coro

**Allegro**  
Archi

2 Oboi  
Archi  
Continuo

5



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15

19

Soprano

Alto

Tenore

Basso

From har - mo - ny,

From har - mo - ny, from heav'n -

From har - mo - ny,

From har - mo - ny,

Tutti

24

from heav'n

har - mo - ny,

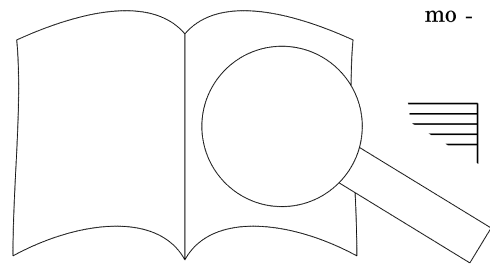
har - mo - ny, from har - mo -

from har - mo -

from har - mo -

mo -

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28

ny, from heav'n - - ly har - mo - ny,

ny, from heav'n - - ly

ny,

ny,

32

this u - ni - ver - sal frame be -

har - mo - ny this u - ni - ver - sal frame

this u - ni - ver - sal frame

this u - ni - ver - sal frame

36

from har - mo - ny to

from har - mo - ny to

from har - mo - ny to

from har -

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40

har - mo-ny, from har - mo-ny to

har - mo-ny, from har - mo-ny to

har - mo-ny, from har - mo-ny to

har - mo-ny, from har - mo-ny to

44

har - mo-ny

har - mo-ny

har - mo-ny through all the com-par

har - mo-ny

har - mo-ny

sh all the

48

com

ran,

through all the com-pass of the notes it

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51

ran,

through all the compass of the notes it ran, the di - a -

the di - a -

*p*

55

pa - son clos - ing full

pa - son clos - ing full

59

throu

thes it ran,

through all the compass of the notes it

+VI

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62

ran,  
through all the compass of the notes it ran, the

through all the compass of the notes it ran, the

65

di - a - - pa - son clos - fu. in

di - a - - pa - son in

69

ma in man; from har - mo-ny to

full in man; from har - mo-ny to to

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74

har - mo-ny, through all the com - pass

har - mo-ny, through all the com - pass

har - mo-ny, through all the com - pass of the notes it

har - mo-ny, through all the com - pass of the notes it

77

of the notes it ran,

of the notes it ran, the

ran, the di - a -

ran, the di - son

80

di - a - pa - full in man,

clos - in man,

clos 1. full in

full in

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the di - a - pa - son clos - - - ing full in

the di - a - pa - son clos - - - ing full in

the di - a - pa - son clos - - - ing full in

the di - a - pa - son clos - - - ing full in

man. \_\_\_\_\_

man. \_\_\_\_\_

man. \_\_\_\_\_

man. \_\_\_\_\_

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# 4. Aria

Adagio

Vc solo

Archi  
Violoncello solo  
Continuo

Musical score for measures 1-7. The top staff is for Violoncello solo (Vc solo) and the bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is 3/4. The Vc solo part features a melodic line with slurs and accents, while the Continuo part provides a steady accompaniment.

Musical score for measures 8-12. The top staff is for Violoncello solo (Vc solo) and the bottom staff is for Continuo. The Vc solo part continues with a melodic line, and the Continuo part provides accompaniment.

Andante

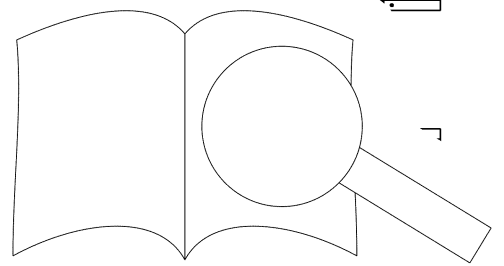
Musical score for measures 13-20. The top staff is for Violoncello solo (Vc solo) and the bottom staff is for Continuo. The Vc solo part features a melodic line with slurs and accents, and the Continuo part provides accompaniment.

Musical score for measures 21-26. The top staff is for Violoncello solo (Vc solo) and the bottom staff is for Continuo. The Vc solo part continues with a melodic line, and the Continuo part provides accompaniment.

Musical score for measures 27-30. The top staff is for Violoncello solo (Vc solo) and the bottom staff is for Continuo. The Vc solo part continues with a melodic line, and the Continuo part provides accompaniment.

Musical score for measures 31-35. The top staff is for Violoncello solo (Vc solo) and the bottom staff is for Continuo. The Vc solo part continues with a melodic line, and the Continuo part provides accompaniment.

Musical score for measures 36-40. The top staff is for Violoncello solo (Vc solo) and the bottom staff is for Continuo. The Vc solo part continues with a melodic line, and the Continuo part provides accompaniment.



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43 Archi VI soli

47 VI tutti

54 Soprano

What pas-sion can - not Mu - sic raise and quell?

Vc Carus-Verlag

61

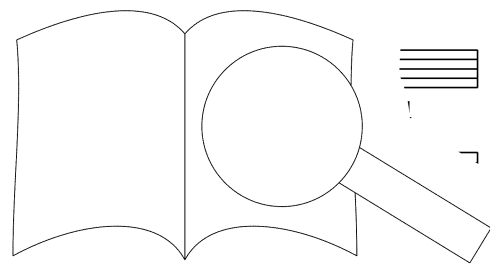
Ju - bal - - struck the chord-ed - - shell. bal - - the chord-ed - -

68

shell, his list'n-i - - a - - round, and

7

on their fa



78

wond'r - ing, on their fa - - - ces fell to

82

wor - ship the ce - les - tial sound, to wor - ship the ce - les - tial

89

sound.

Archi

93

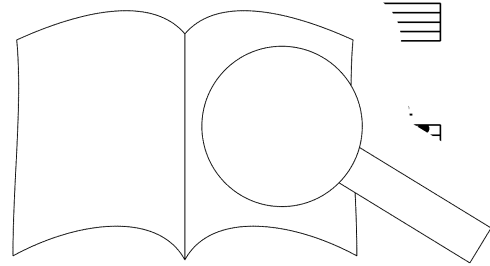
Less than they thought there could not

Vc

*p*

97

with - in the hol



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101

shell that spoke so sweet - ly and - so well, less than a

107

god they thought there could not dwell with-in the hol - low

112

of that shell that spoke so sweet-ly, that spoke so well, so

120

sweet - - - - - e so sweet - ly,

*pp*

Vl soli

Vc

128

et - ly and so well.

*f*

Tutti



133

What pas-sion can - not Mu - sic raise and

139

quell, what pas-sion can-not Mu-sic raise

147

and quell!

151

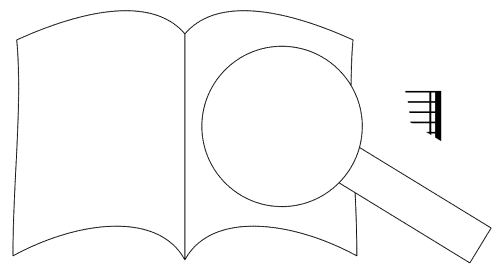
156

*ad lib.\**

VI solo

161

Tutti



\* „ad lib.“ - Stellen sind original. Hier soll der Solist auszieren / improvisieren.  
 „ad libitum“ passanges are original. Here the soloist should embellish / improvise.

# 5. Aria con Coro

2 Trombe  
Timpani  
2 Oboi  
Archi  
Continuo

Tr I

Tutti

*f*

5

10

14 Tenore solo

8

the

and clang-or ex -

18

8

cites us to arms,

ex - cites us to arms, to

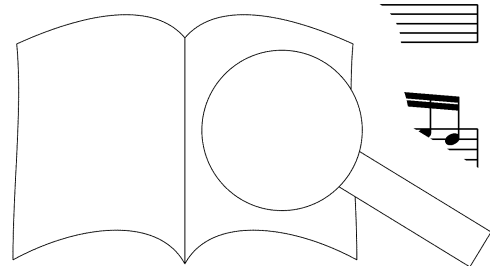
Tr

Tutti

23

8

trum-pet's loud clang-or ex - cites us



27

with shrill notes of an - ger and

31

mor - tal a - larms, with shrill notes of an - ger, with

34

shrill notes of an - ger and mor - tal a - larms.

38

the ju - ble beat of the thund'r - ing Drum

42

hark, hark,

46

charge, charge, charge, charge, charge, 'tis too late, 'tis too

Archi *tr* *tr* *tr* *tr* Bc

50

late to re-treat, 'tis too late to re-treat, hark the foes come,

Tr, Ob

54

'tis too late to re-treat.

Bc Tr, Ob

58

the dou-ble beat, the

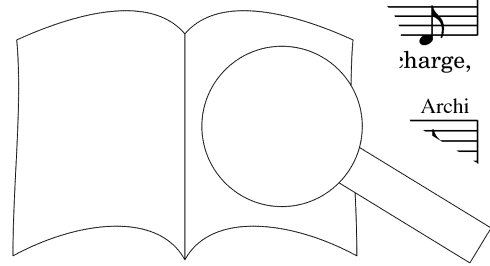
Archi

62

ble beat of the thund'r-ing Drum

charge,

Archi



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66

charge, charge, charge, charge, 'tis too late, 'tis too late to re-treat,

*tr* *tr* *tr* *tr* Bc Archi, Ob

70

charge, charge, charge, charge, 'tis too late, too

Bc

74

Soprano  
The Trum-pet's loud clang-or ex - cites us to arms,

Alto  
The Trum-pet's loud clang-or ex - cites us to arms

Tenore *Tutti*  
late to re-treat. The Trum-pet's loud clang-or ex - cites us ,

Basso  
The Trum-pet's loud clang-or ex - ci

*Tutti*

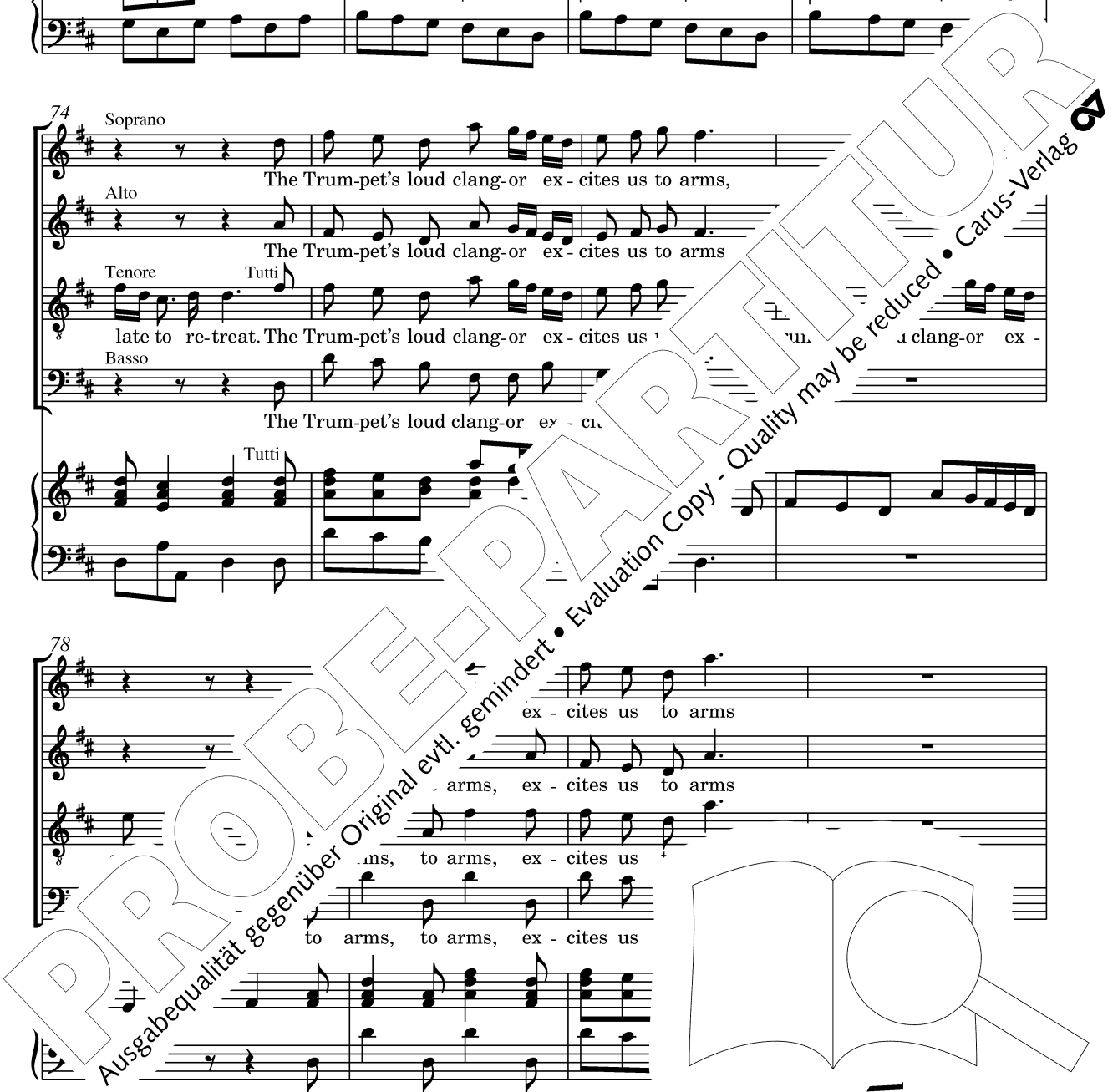
78

ex - cites us to arms

arms, ex - cites us to arms

ms, to arms, ex - cites us

to arms, to arms, ex - cites us



with shrill notes of an-ger and mor-tal a-larms, with

with shrill notes of an-ger and mor-tal a-larms, with

with shrill notes of an-ger and mor-tal a-larms, with

with shrill notes of an-ger and mor-tal a-larms, with

shrill notes of an-ger and mor-tal a-larms. The dou-ble

shrill notes of an-ger and mor-tal a-larms. Tr eat of

shrill notes of an-ger and mor-tal a-larms. dou-ble beat of

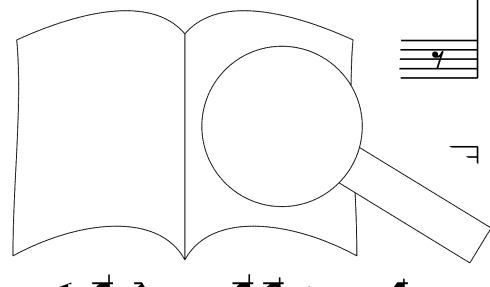
shrill notes of an-ger and mor-tal a-larms. dou-ble dou-ble beat of

the thund'r-ir Drum cries, hark, hark,

the t' and'r-ing Drum cries, hark, hark,

the thund'r-ing Drum cries, h

Drum, of the thund'r-ing Drum cries, h



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94

hark, hark the foes come; charge, charge, charge, charge,

hark, hark the foes come; charge, charge, charge, charge,

hark, hark the foes come; charge, charge, charge, charge,

hark, hark the foes come; charge, charge, charge, charge,

98

'tis too late to re-treat, 'tis too late to re-treat, 'tis too late to re-treat

'tis too late to re-treat, 'tis too late to re-treat, 'tis too late to

'tis too late to re-treat, 'tis too late to re-treat, 'tis to

'tis too late to re-treat, 'tis too late to re-tre

Timp

102

hark, hark, hark, hark, hark, hark, hark, hark,

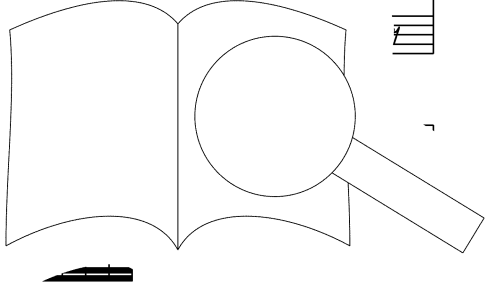
hark, hark, hark, hark, hark, hark, hark, hark,

hark, hark, hark, hark, hark, hark, hark, hark,

hark, hark, hark, hark, hark, hark, hark, hark,

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106

charge, charge, charge, charge, charge, 'tis too late, too late to re-treat,

charge, charge, charge, charge, charge, 'tis too late, too late to re-treat,

charge, charge, charge, charge, charge, 'tis too late, too late to re-treat,

charge, charge, charge, charge, charge, 'tis too late, too late to re-treat,

110

hark the foes come, charge, charge, 'tis too late, 'tis too late,

hark the foes come, charge, charge, 'tis too late, 'tis too late,

hark the foes come, charge, charge, 'tis too late, 'tis too late,

hark the foes come, charge, charge, 'tis too late, 'tis too late,

114

charge, 'tis too late.

charge, 'tis too late.

charge, 'tis too late.

charge, 'tis too late.

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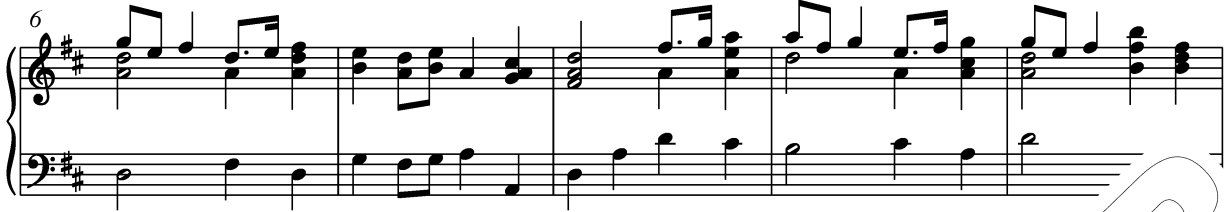
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# 6. La Marche

per la 2<sup>da</sup> volta la Tromba

Tromba  
Oboi  
Archii  
Continuo



11


per la 2<sup>da</sup> volta la Tromba



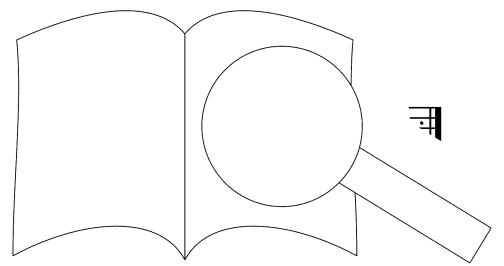
16



21



26



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7. Aria

Andante

Tutti

Flauto traverso  
e Violini  
Liuto solo  
Continuo

5

Fl

Liuto

9

Tutti

Fl

Tutti

Liuto

13

17

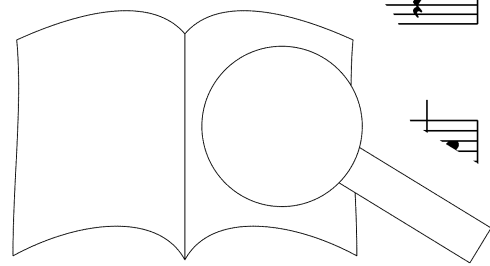
Soprano

The soft com -

22

Liuto

ing Flute in



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27

the woes of hope - less lov - ers,

32

whose dirge is whis - per'd, whis - per'd,

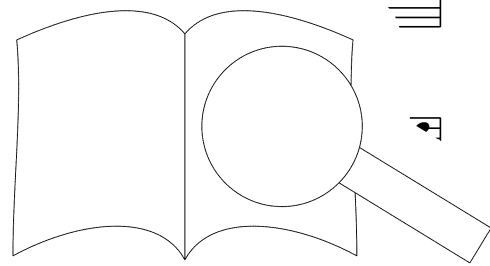
36

whis - per'd by the war - bling Lute, by

40

44

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48

Tutti

The soft com -

52

plain - - - ing Flute, the soft com - plain - -

Fl

*p*

Liuto

57

- - ing Flute in dy-ing notes dis -

ope - less

62

lov - ers, whose dirge - is per'd, is whis - per'd,

66

whis - per'd

70

bling

74

Lute, whose dirge is whis - per'd by the war -

Fl Bc

78

blir

Fl

82

85

Adagio

a tempo

per'd by the war -

90

Musical score for measures 90-93, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes in both hands.

94

Musical score for measures 94-97, continuing the piece with similar rhythmic patterns and chordal structures.

98

ad libitum  
Fl.

Musical score for measures 98-101. Measure 101 includes a fermata and the instruction "ad libitum" above the staff and "Fl." below it.

102

Adag.  
Tutu

Musical score for measures 102-105. Measure 103 includes the tempo marking "Adag." and measure 104 includes "Tutu".

108

Musical score for measures 108-111, ending with a double bar line.

### 8. Aria

Violini unisc  
Continuo

Musical score for the 8. Aria, featuring a treble and bass clef. The music includes trills (tr) and various rhythmic patterns. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

8

12

15

19 Tenore

s. - lins pro -

22

claim their jeal - ous pangs an

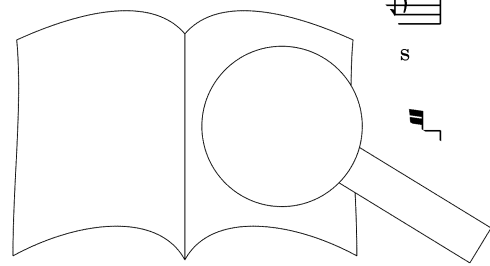
a -

26

sha

B

s



30

pangs and des - per - a -

34

- tion, their jeal - ous pangs and des - per - a - tion, fu - ry,

38

fran - tic in - dig - na - tion, depth of pain

42

and height of - pas - si - for the fair dis - dain - ful

46

for for the

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50

fair dis - dain - ful dame.

54

57

Sb

61

their jeal - ous panes, the our and des - per - a - -

65

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68

fu - ry, fran - tic in - dig - na - tion, for the

71

fair dis - dain - ful dame, for the fair dis - dain - ful dame, fu - ry,

75

fran - tic in - dig - na - tion, depth of pains, ght of

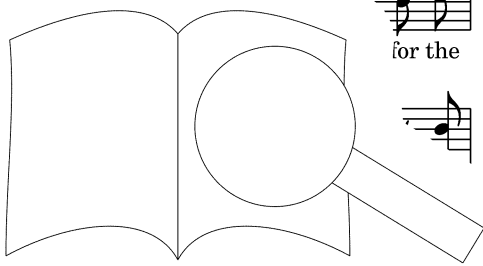
79

pas - sion, dis - dain - ful dame,

83

depth of pains for the

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87

fair dis-dain - ful dame, for the fair dis-dain-ful

Bc VI Bc VI Bc

92

dame, for the fair - dis-dain-ful dame.

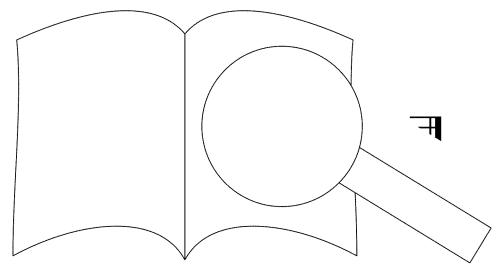
VI Bc VI tr tr tr

f

97

102

106



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9. Aria

Larghetto, e mezzo piano

Archi  
Organo solo  
Continuo

*simile*

8

*ad libitum*  
Org

16

Archi Org Archi Org

24

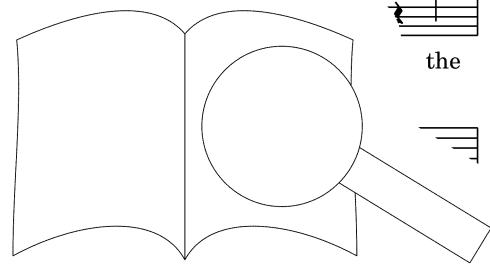
Tutti

32 Soprano

Archi *ad libitum* Org But

39

what art can teach, what hu -  
*simile*  
the



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47

sa - cred Or - gan's praise? But oh! \_\_\_\_\_

Org Archi Org

54

what art can teach, what voice can reach the sa - cred Or - gan's praise? Notes in -

Archi Org +Archi Archi

62

spir - ing ho - ly love, notes that wing their her 'ay join the

Org Archi Archi

70

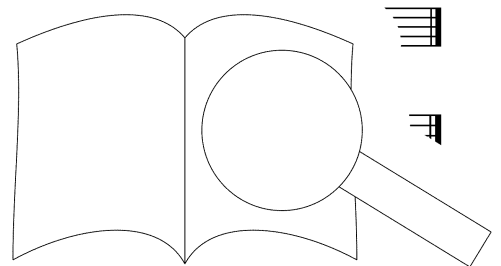
choirs, the choirs a - bove, to 'he s a - bove. ad libitum

Org

78

Archi

*p*



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# 10. Aria

## Alla Hornpipe

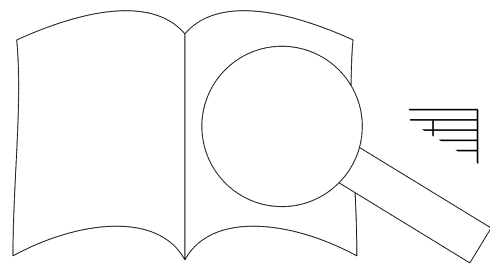
Oboi  
Archi  
Continuo

5

9

13

17



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25 Soprano

Or - pheus could lead \_\_\_\_\_ the sav - age race,

Archi

*pp*

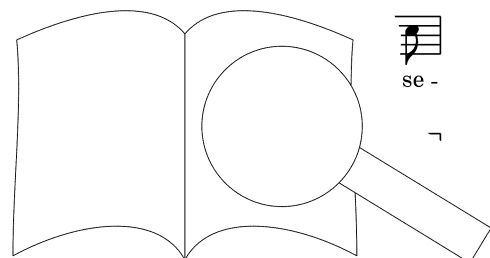
31 the sav - age race; \_\_\_\_\_ and trees un - root - ed

*p*

36 left \_\_\_\_\_ their place; se - qua - cious th \_\_\_\_\_ - qua -

41 \_\_\_\_\_ - cious of the Lyre, se - qua - cious of the Lyre, \_\_\_\_\_

46 \_\_\_\_\_ se -



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50

qua - - - - - cious of the Lyre.

+Ob

*simile*

54

59

### 11. Accompagnato

**Largo**

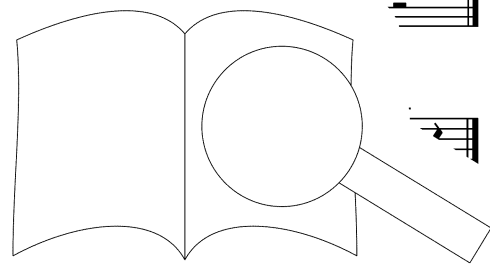
Soprano

But bright Ce-c - - - - - augh'r; when to her Or-gan, vo-cal breath was

Archi Continuo

5

...el heard, and straight ap-pea





# 12. Coro

**Grave** Solo Tutti

Soprano: As from the pow'r of sa - cred lays, as from the

Alto: As from the

Tenore: As from the

Basso: As from the

2 Trombe  
Timpani  
2 Oboi  
Archi  
Continuo

Archi Tutti

8

pow'r of sa - cred lays

pow'r of sa - cred lays

pow'r of sa - cred lays

pow'r of sa - cred

13

gan to move. spheres be - gan to

spheres be - gan to

spheres be

the spheres

18

Solo

move, and sung the great Cre - a - tor's praise to all the

move,

move,

move,

25

Tutti

bless'd a - bove, and sung the gr

and sung th

and sung th

and sung

Cre -

Cre -

30

a - - t a - - se to all the

a - - se to all the

a - - se to all the

praise to all the

praise

33

Solo

bless'd a - bove; so when the last and

bless'd a - bove;

bless'd a - bove;

bless'd a - bove;

38

dread - ful hour this crumb - ling - pag - eant shall de - vour.

at the

when the

so when the

47

last and hour this

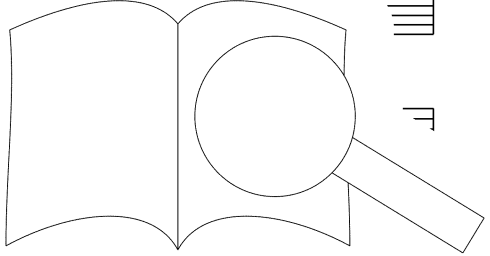
last an. hour this

last - ful hour this

dread - ful hour

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51

crumb - ling pag - eant shall de - vour,

crumb - ling pag - eant shall de - vour,

crumb - ling pag - eant shall de - vour,

crumb - ling pag - eant shall de - vour,

55

Solo

the Trum-pet shall be heard on high,

62

pet shall be

Trum - pet shall be

Trum - pet shall be

the Trum -

Tutti

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Un poco più Allegro

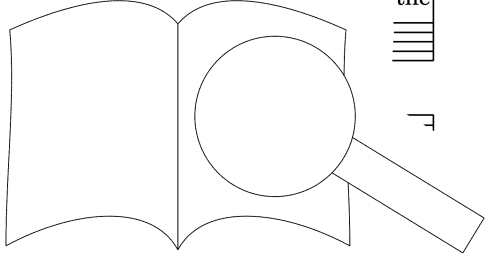
heard on high, the dead shall live,  
 heard on high, and Mu-sic  
 heard on high,  
 heard on high, the liv-ing die,

VI, Ob Bc Archi, Org

the liv  
 shall un - tune the sky, sb  
 the dead shall and Mu-sic

un - tune the sky, shall un -  
 the dead shall live, the liv-ing  
 the

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81

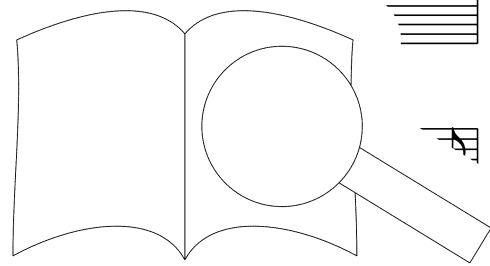
tune the sky, the dead shall live,  
 die, the dead shall live, the liv - ing die, the liv - ing die,  
 sky, the dead shall live, the liv - ing die, and Mu - sic  
 the dead shall live, and Mu - sic

85

and Mu - sic shall un - tu  
 shall un - tune the sky, and Mu - sic  
 shall un - tune the sky, shall

89

the dead. e, the dead shall live,  
 sha n - tune the sky, the dead shall live, the dead shall  
 the dead



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94

the dead shall live, the liv - ing die,  
 live, the dead shall live, the liv - ing die,  
 live, the dead shall live, the liv - ing die,  
 the dead shall live, the liv - ing die,

98

and Mu - sic shall un - tune the sky, and Mu - sic sha'  
 and Mu - sic shall un - tune the sky, and Mu - sic  
 and Mu - sic shall un - tune the sky, and the  
 and Mu - sic shall un - tune the sky. fu un - tune the

102

sky, and Mu - s'  
 sky, the de  
 sky,  
 the dead shall live, the liv - ing  
 the dead shall live the liv - ing  
 the

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106

the dead shall live, the liv - ing die,  
 die, and Mu - sic shall un - tune the sky, and Mu - sic shall un-tune the  
 die, and Mu - sic shall un - tune the  
 die, the dead shall live, the liv - ing die, the liv - ing die,

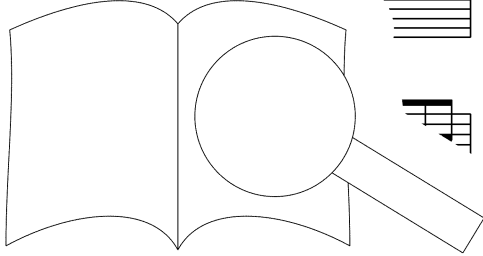
110

and Mu - sic shall un - tune the sky, and Mu - sic shall un-tun  
 sky, and Mu - sic sha' . . . shall  
 sky, shall . . . in . . . the dead shall  
 the dead shall

115

shall un - tune . . . and Mu - sic shall un-tune the sky, the dead shall  
 live, . . . ing die, and Mu - sic shall un-tune the sky,  
 liv . . . the liv - ing die, and Mu - sic . . . the dead shall  
 the liv - ing die, and Mu

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120

live, the liv - ing die, the dead shall  
and Mu - sic shall un - tune the sky, the dead shall  
live, the liv - ing die, the dead shall  
and Mu - sic shall un - tune the sky, the dead shall

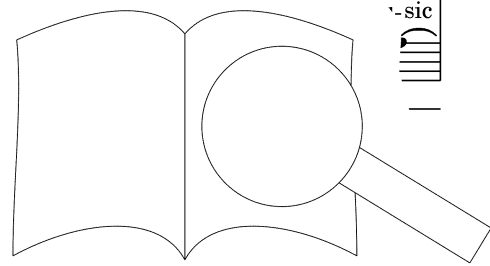
125

live, the liv - ing die, the dead shall li -  
live, the liv - ing die, the dead s'  
live, the liv - ing die, the .a.  
live, the liv - ing die, the dead

129

the liv - i - all un - tune the sky, un - tune the sky,  
th - sic shall un - tune the sky, un - tune the sky,  
and Mu - sic shall un - tune th - sic  
die, and Mu - sic shall un - tune th

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134

and Mu - sic shall un-tune the sky, and Mu - sic shall un - tune the sky,  
 and Mu - sic shall un-tune the sky, and Mu - sic shall un-tune the sky,  
 shall un-tune the sky, and Mu - sic shall un - tune the sky,  
 un-tune the sky, un - tune the sky,

139

and Mu - sic shall un - tune the sky, and Mu - sic  
 and Mu - sic shall un - tune the sky, and M ur the  
 and Mu - sic shall un - tune the sky, a - tune the  
 and Mu - sic shall un - tune the M shall un - tune the

143

sky, the dead shall live, the liv - ing die, the dead shall  
 sky, the dead shall live, the liv - ing die, the dead shall  
 sk the dead shall the dead shall  
 the deac Tutti l shall



163

shall un - tune the sky, the dead shall live, the liv - ing die,

shall un - tune the sky, the dead shall live, the liv - ing die,

shall un - tune the sky, the dead shall live, the liv - ing die,

shall un - tune the sky, the dead shall live, the liv - ing die,

Tr Tutti Tr

Timp Timp

168

the dead shall live, the liv - ing die, the dead shall live,

the dead shall live, the liv - ing die, the dead shall live,

the dead shall live, the liv - ing die,

the dead shall live, the liv - ing die, die,

Tutti -Tr

173

shall un - tune the sky, and Mu - sic

shall un - tune the sky, and Mu - sic

and Mu - sic shall and Mu - sic

and Mu - sic

and Mu - sic

178

shall un-tune the sky. The Trum - pet shall be heard on  
 shall un-tune the sky. The Trum - pet shall be heard on  
 shall un-tune the sky. The Trum - pet shall be heard on  
 shall un-tune the sky. The Trum - pet shall be heard on

183

high, the dead s'  
 high, the a  
 high, s,  
 high, de, rive,

187

the liv - and Mu - sic shall, and Mu - sic  
 the and Mu - sic shall, and Mu - sic  
 h and M - sic  
 die, and



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191

shall un - tune the sky. The Trum - pet shall be heard on

shall un - tune the sky. The Trum - pet shall be heard on

shall un - tune the sky. The Trum - pet shall be heard on

shall un - tune the sky. The Trum - pet shall be heard on

196

high, the dead

high, the der live the

high, the

high, shall live, the

201

liv - ing and Mu - sic shall un -

liv - ing and Mu - sic shall un -

li and Mu un -

die, and M

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205

tune the sky, and Mu - sic \_ shall

tune the sky, and

tune the sky, and Mu - sic \_ shall

tune the sky, and Mu - - sic shall un -

209

un - tune the sky, shall

Mu - sic shall

and Mu - - sic

tune the sky, and Mu - - sic

214

sky.

sky.

sky.

the sky.

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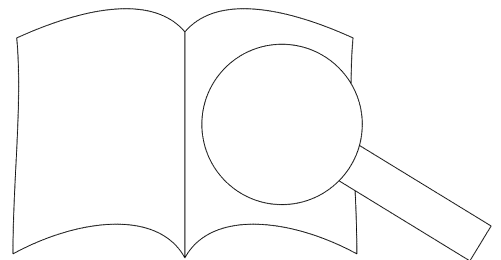
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