Henry

PURCELL

Hail! Bright Cecilia

Ode on St. Cecilia's Day 1692

Soli (SAATBB), Coro (SSAATB)
2 Oboi, 2 Flauti dolce, 2 Trombe, Timpani
2 Violini, Viola, Basso continuo

herausgegeben von / edited by
Julia Rosemeyer

Urtext

Klavierauszug / Vocal score
Daniel Ivo de Oliveira

Carus 10.250/03

Inhalt / Contents

Vorwort 3
Foreword 4
Singtext mit Übersetzung / Singing Text 5

1. Symphony / Canzona 7
2. Hail! bright Cecilia 12
   (Basso solo, Chorus)
3. Hark! each tree 19
   (Alto solo, Basso solo)
4. 'Tis nature's voice 26
   (Alto solo)
5. Soul of the world 29
   (Chorus)
6. Thou tun'st this world below 33
   (Soprano solo, Chorus)
7. With that sublime celestial lay 38
   (Alto I, II solo, Basso solo)
8. Wondrous machine 43
   (Basso solo)
9. The airy Violin 48
   (Alto solo)
10. In vain the am'rous Flute 50
    (Alto solo, Tenore solo)
11. The Fife and all the harmony of war 54
    (Alto solo)
12. Let these amongst themselves contest 58
    (Basso I, II solo)
13. Hail! bright Cecilia, hail to thee 62
    (Chorus)

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Vorwort

Henry Purcells Ode „Hail! Bright Cecilia" aus dem Jahr 1692 steht in einer langen Reihe von Kompositionen, die für den Festtag der Heiligen Cäcilia am 22. November geschrieben wurden. Unter seinen insgesamt über zwanzig Chor-Oden zu verschiedenen Anlässen war sie die letzte und umfangreichste.

Erstmals im Jahr 1683 hatte man in London das Fest für die Schutzpatronin der Musik mit einer entsprechenden Komposition begangen. Die Musical Society, eine Vereinigung aus führenden Musikern und wohlhabenden Musikliebhabern, beauftragte dafür eigens gedichtete Oden und ließ diese von bekannten Komponisten vertonen. Purcells Name ist in mehrfacher Weise mit diesem Anlass verknüpft. Sein erster Beitrag „Welcome to all the pleasures" (Z 339) für das Jahr 1683 und das wohl gleichzeitig entstandene „Laudate Ceciliam" (Z 329) markieren den Beginn institutionalisierter Aufführungen am Cäcilientag in London. In dichtem Abstand folgten bis 1700 Werke u.a. von John Blow, Giovanni Battista Draghi und Purcells Bruder Daniel Purcell. Einen Abschluss fand die intensive Phase der Cäcilienverehrung 1739 mit Georg Friedrich Händels Cäcilienode (HWV 76) auf den Text „From harmony" von John Dryden.

Die Feierlichkeiten in London bestanden aus einem Gottesdienst in St. Bride's und einem anschließenden Konzert im Konzertsaal der Stationer's Hall. Man wollte mit besonderer Kunstfertigkeit und Virtuosität Cäcilia ehren, aber auch eine repräsentative und lukrative Auftrittsmöglichkeit für Musiker schaffen. Die Idee der Cäcilienfeste verbreitete sich von London aus auch in andere Landesteile. Purcell, dessen Oper *Fairy Queen* im Frühjahr 1692 uraufgeführt worden war, hatte zu dieser Zeit den Höhepunkt seiner Laufbahn und seines Könnens erreicht.

Der Text von Nicholas Brady, seinerseits beeinflusst durch Dryden (1687), thematisiert die antike Idee vom Ursprung der Musik und der Harmonie als Weltprinzip sowie die Wirkung der Musik auf die Affekte. Die Orgel als Königin der Instrumente verkörpert die himmlische Musik. Purcell vertont die sieben Strophen der Ode entweder vollständig in einem Satz (Nr. 4, 7, 13), oder teilt sie auf zwei bzw. drei Sätze auf. Eine Hervorhebung der Orchesterinstrumente gemäß der im Text genannten Instrumente lag auf der Hand.

Die vier Chorsätze fungieren als Gliederungselement. Auf die instrumentale Einleitung (fünfteilig, in Tempo, Besetzung und Lautstärke kontrastierend) folgen drei große zusammengehörige, meist mit Satzübergängen komponierte Abschnitte: der erste Abschnitt (Nr. 2–5) wird von zwei Chorsätzen gerahmt, deren erster durch ein kurzes Bass-Rezitativ eingeleitet wird. Im Zentrum steht das virtuose Altsolo Nr. 4 mit dem grandiosen Übergang zum Chorus „Soul of the world". Der zweite Abschnitt (Nr. 6–10) beginnt wiederum mit einem Solo, diesmal vorgetragen vom Sopran, bevor der Chor einsetzt („Thou tun'st this world below"). Im Zentrum steht hier das Basssolo Nr. 8. Der Abschnitt klingt aus mit dem innigen Duett von Alt und Tenor „In vain the am'rous Flute". Der Kontrast zur nachfolgenden Fanfare von Nr. 11 „The Fife and all the harmony of war", in der das kriegerische Instrumentarium vorgeführt wird, könnte kaum größer sein. Die Trompeten, die seit dem Ende der einleitenden Canzona pausierten, weisen zurück auf den Anfang. Der dritte und letzte Satz dieses Abschnitts, der Schlusschor Nr. 13, schlägt den Bogen zum Eingangschor und schafft – mit leichter textlicher Veränderung der Anfangszeile – eine Verklammerung des gesamten Werks.

Purcell nutzt die ganze Breite der Besetzungsvielfalt. Die Abfolge solistischer Arien, Duette, Ensembles und Chöre mischt er so, dass nie zwei Sätze gleichen Typs aufeinanderfolgen und sich eine formal abgerundete Gesamtstruktur ergibt. Neben stilistischer Abwechslung (melodische und reich verzierte Soli stehen neben homophonen Klangblöcken und polyphone Chorpassagen) ist eine große Ausgewogenheit gegeben.

Die Uraufführung war ein großer Erfolg. Das Werk wurde zweimal gesungen, wie einem Zeitungsbericht des mit Purcell befreundeten Chronisten Peter Motteux zu entnehmen war:

> „The following Ode was admirably set to Music by Mr. Henry Purcell, and perform'd twice with universal applause, particularly the second Stanza [„'Tis nature's voice"], which was sung with incredible Graces by Mr. Purcell himself." [1]

Purcell standen mehr Solisten zur Verfügung, als er aufgrund der Anzahl an Solostimmen (SAATBB) benötigt hätte. So verteilte er die Solopartien auf insgesamt 13 verschiedene Personen. Es handelte sich überwiegend um Sänger der Chapel Royal sowie die Sopranistin Mrs. Aliff (und möglicherweise einen Knabensopran), also hervorragende Berufssänger, mit denen er bereits bei seinen Opernaufführungen zusammengearbeitet hatte. Worauf die Aussage zurückgeht, Purcell selbst habe das Altsolo „'Tis nature's voice" Nr. 4 vorgetragen, ist unklar. Dass Purcell selbst sang, dürfte relativ unwahrscheinlich sein.

Zu einer Wiederholung von „Hail! Bright Cecilia" kam es beim Besuch des Markgrafen Ludwig Wilhelm von Baden am 25. Januar 1694 (im Konzertsaal der York Buildings, London) und für eine weitere Aufführung am 22. Februar 1695 wurde offenbar eine Partiturabschrift angefertigt.

Purcell starb in der Nacht vom 21. auf den 22. November 1695, mit nur 36 Jahren. Die Zahl der nach seinem Tod entstandenen Abschriften und gedruckten Auszüge von „Hail! Bright Cecilia" zeugen von der Beliebtheit des Werks, das sich rasch im Repertoire etablierte.

Stuttgart, Januar 2023 Julia Rosemeyer

[1] In: *Gentleman's Journal and Monthly Miscellany*, London, November 1692, S. 18.

Foreword

Henry Purcell's ode "Hail! Bright Cecilia" of 1692 is one of a long series of compositions written for the feast day of St. Cecilia, 22 November. Among his altogether more than twenty choral odes for various occasions, this was the last and most extensive.

It was in 1683 that the festival for the patron saint of music was celebrated in London for the first time with a dedicated composition. The Musical Society, an association of leading musicians and wealthy music lovers, commissioned specially written odes and had them set to music by well-known composers. Purcell's name is linked with this occasion in several ways. His first contribution, "Welcome to all the pleasures" (Z 339) for the year 1683, and his ode "Laudate Ceciliam" (Z 329) mark the beginning of institutionalized performances on Cecilia Day in London. Works by John Blow, Giovanni Battista Draghi and Purcell's brother Daniel Purcell, among others, followed at close intervals until 1700. The intensive phase of the veneration of Cecilia came to an end in 1739 with George Frideric Handel's *Ode for St. Cecilia's Day* (HWV 76) on the text "From harmony" by John Dryden.

The celebrations in London consisted of a service in St. Bride's followed by a concert in the Stationer's Hall. The intention was to honor Cecilia with special artistry and virtuosity, but also to create a representative and lucrative performance opportunity for musicians. The concept of Cecilia festivals spread from London to other parts of the country. Purcell, whose opera *Fairy Queen* had premiered in the spring of 1692, had at this time reached the pinnacle of his career and skill.

The text by Nicholas Brady who in turn was influenced by Dryden (1687), deals with the ancient idea of the origin of music and harmony as a world principle, as well as the effect of music on the emotions. The organ as the queen of instruments embodied heavenly music. Purcell set some of the seven stanzas of the ode to music entirely in one movement (Nos. 4, 7, 13), and others divided into two or three movements. The orchestral instruments mentioned in the text were naturally emphasized in the setting.

The four choral movements serve as a structuring element. The instrumental introduction (in five sections which contrast in tempo, instrumentation and dynamics) is followed by three large sections that belong together and are mostly linked by movement transitions: the first section (Nos. 2–5) is framed by two choral movements, the first of which is introduced by a short bass recitative. The centerpiece is the virtuoso contralto solo No. 4 with its grandiose transition to the chorus "Soul of the world." The second section (Nos. 6–10) begins again with a solo, this time performed by the soprano, before the chorus enters ("Thou tun'st this world below"). The centerpiece here is the bass solo No. 8. This section ends with the intimate duet of contralto and tenor "In vain the am'rous Flute." The contrast with the following fanfare of No. 11 "The Fife and all the harmony of war," in which the martial instruments are demonstrated, could hardly be greater. The trumpets, paused since the end of the introductory Canzona, hark back to the beginning. The third and last movement of this section, the final chorus No. 13, returns to the opening chorus and – with a slight textual change to the opening line – creates a frame around the entire work.

Purcell made use of the entire range of scoring possibilities. He alternated the sequence of solo arias, duets, ensembles and choruses in such a way that no two movements of the same type follow one another, resulting in a formally rounded overall structure. In addition to stylistic variety (melodic and richly ornamented solos are found next to homophonic blocks of sonority and polyphonic choral passages), there is a great balance.

The first performance was a great success. The work was sung twice, according to a newspaper report by Peter Motteux, a chronicler who was a friend of Purcell:

> "The following Ode was admirably set to Music by Mr. Henry Purcell, and perform'd twice with universal applause, particularly the second Stanza ["'Tis nature's voice"], which was sung with incredible Graces by Mr. Purcell himself."[1]

Purcell had more soloists at his disposal than he would have needed for the number of solo parts (SAATBB). He therefore distributed the solo parts among a total of 13 different performers. They were mainly singers from the Chapel Royal well as the soprano Mrs. Aliff (and possibly a boy soprano), in other words, outstanding professional singers with whom Purcell had already worked in his opera performances. The origin of the statement that Purcell himself sang the contralto solo "'Tis nature's voice" No. 4, which is also adopted in printed editions of the aria, is unclear. It is relatively unlikely that Purcell himself sang.

"Hail! Bright Cecilia" was repeated during the visit of Margrave Ludwig Wilhelm von Baden on 25 January 1694 (in the concert hall of the York Buildings), and a copy of the score was evidently made for a further performance on 22 February 1695.

Purcell died on the night of 21–22 November 1695, aged only 36. The number of copies and printed excerpts of "Hail! Bright Cecilia" produced after his death bear witness to the popularity of the work, which quickly established itself in the repertoire.

Stuttgart, January 2023 Julia Rosemeyer

Translation: Gudrun and David Kosviner

[1] In: *Gentleman's Journal and Monthly Miscellany,* London, November 1692, p. 18.

Singtext mit Übersetzung / Singing Text

Ode on St. Cecilia's Day 1692

1. [Symphony / Canzona]

2. Hail! hail! bright Cecilia. Hail! fill ev'ry heart
with love of thee and thy celestial art;
that thine and music's sacred love
may make the British forest prove
as famous as Dodona's vocal grove:

3. Hark! hark! each tree its silence breaks,
the box and fir to talk begin!
this in the sprightly VIOLIN
that in the FLUTE distinctly speaks!
'Twas sympathy their list'ning brethren drew,
when to the Thracian lyre with leafy wings they flew.

4. 'Tis natures's voice; thro' all the moving wood
of creatures understood:
the universal tongue to none
of all her num'rous race unknown!
From her it learnt the mighty art
to court the ear or strike the heart:
at once the passions to express and move;
we hear, and straight we grieve or hate, rejoice or love:
in unseen chains it does the fancy bind;
at once it charms the sense and captivates the mind.

5. Soul of the world! Inspir'd by thee,
the jarring seeds of matter did agree,
thou didst the scatter'd atoms bind,
which, by thy laws of true proportion join'd,
made up of various parts one perfect harmony.

6. Thou tun'st this world below, the spheres above,
who in the heav'nly round to their own music move.

7. With that sublime celestial lay
can any earthly sounds compare?
If any earthly music dare,
the noble ORGAN may.
From heav'n its wondrous notes were giv'n,
(Cecilia oft convers'd with heav'n,)
some angel of the sacred choire
did with his breath the pipes inspire;
and of their notes above the just resemblance gave,
brisk without lightness, without dulness grave.

Ode zum Cäcilientag 1692

1. [Symphony / Canzona]

2. Gegrüßt seist du, strahlende Cäcilia. Gegrüßt seist du,
erfülle jedes Herz
mit Liebe zu dir und deiner himmlischen Kunst;
dass deine und der Musik heilige Liebe
den britischen Wald so berühmt werden lässt
wie Dodonas Hain des Gesanges.

3. Horch, horch, jeder Baum bricht sein Schweigen,
Buchsbaum und Tanne fangen an zu reden!
Diese spricht durch die muntere GEIGE,
jener deutlich durch die FLÖTE!
Es war die Sympathie, die ihre horchenden Brüder lockte,
als sie zur thrakischen Leier mit belaubten Schwingen flogen.

4. Es ist die Stimme der Natur, durch den ganzen bewegten Wald
der Geschöpfe verstanden:
Die universelle Sprache, die keinem
ihrer zahlreichen Geschlechter unbekannt!
Von ihr lernte sie die mächtige Kunst,
um das Ohr zu werben oder das Herz zu berühren:
die Leidenschaften zugleich auszudrücken und zu erregen;
wir lauschen, und sogleich trauern oder hassen wir, freuen
uns oder lieben:
in unsichtbaren Ketten fesselt sie die Phantasie;
zugleich betört sie die Sinne und bezaubert den Geist.

5. Seele der Welt! Von dir inspiriert,
einigten sich die streitenden Samen der Materie,
du hast die zerstreuten Atome zusammengefügt,
die, durch deine Gesetze der wahren Proportion verbunden,
aus verschiedenen Teilen eine vollkommene Harmonie bildeten.

6. Du stimmst diese Welt hier unten, die Sphären dort oben,
die sich im himmlischen Kreise zu ihrer eigenen Musik bewegen.

7. Können sich irdische Klänge
mit dieser erhabenen himmlischen Melodie vergleichen?
Wenn irgendeine irdische Musik es wagte,
dann wäre es die edle ORGEL.
Vom Himmel wurden ihr wunderbare Töne gegeben,
(Cäcilia hat oft mit dem Himmel Gespräche geführt),
ein Engel aus dem heiligen Chor
hat mit seinem Atem die Pfeifen beseelt;
und ihren Tönen droben die wahre Ähnlichkeit verliehen,
lebhaft ohne Oberflächlichkeit, ernst ohne Stumpfheit.

8. Wondrous machine!
to thee the warbling LUTE,
though us'd to conquest, must be forc'd to yield:
with thee unable to dispute.

9. The airy VIOLIN
and lofty VIOL quit the field;
in vain they tune their speaking strings
to court the cruel fair, or praise victorious kings.
Whilst all thy consecrated lays
are to more noble uses bent;
and ev'ry grateful note to heav'n repays
the melody it lent.

10. In vain the am'rous FLUTE and soft GUITAR
jointly labour to inspire
wanton heat and loose desire;
whilst thy chaste airs do gently move
Seraphic flames and heav'nly love.

11. The FIFE and all the harmony of war
in vain attempt the passions to alarm,
which thy commanding sounds compose and charm.

12. Let these amongst themselves contest,
which can discharge its single duty best.
Thou summ'st their diff'ring graces up in one,
and art a consort of them all within thy self alone.

13. Hail! hail! bright Cecilia, hail to thee!
Great patroness of us and harmony!
Who, whilst among the choir above
thou dost thy former skill improve,
with rapture of delight dost see
thy fav'rite art
make up a part
of infinite felicity.
Hail! hail! bright Cecilia, hail to thee!
Great patroness of us and harmony!

Text: Nicholas Brady (1659–1726)

8. Wundersames Gerät!
Dir gegenüber muss die trällernde LAUTE,
obwohl an Siege gewöhnt, sich fügen:
mit dir kann sie nicht diskutieren.

9. Die lebhafte GEIGE
und die erhabene GAMBE räumen das Feld;
vergebens stimmen sie ihre sprechenden Saiten
um die grausame Schöne zu umwerben, oder siegreiche Könige zu preisen.
Während alle deine geweihten Melodien
zu edleren Zwecken geneigt sind;
und jede dankbare Note dem Himmel
die geliehene Melodie wieder zurückgibt.

10. Vergebens bemühen sich die liebliche FLÖTE und die sanfte GITARRE zusammen
um lüsterne Hitze und liederliche Begierde zu wecken;
während deine keuschen Lieder sanft
seraphische Flammen und himmlische Liebe bewegen.

11. Die PFEIFE und die ganze Harmonie des Krieges
versuchen vergebens die Leidenschaften zu erschrecken,
die deine gebieterischen Klänge beruhigen und bezaubern.

12. Lass jene untereinander wetteifern,
wer seine einzelne Pflicht am besten erfüllen kann.
Du fasst ihre verschiedenen Grazien in ein Ganzes zusammen,
und bist, in dir selbst, eine Gefährtin von ihnen allen.

13. Gegrüßt seist du, strahlende Cäcilia, gegrüßt seist du!
Große Patronin von uns und von der Harmonie!
Die du, während du droben im Chor
dein früheres Können vergrößerst,
mit entzücktem Blick betrachtest
wie deine Lieblingskunst
einen Teil der
unendlichen Glückseligkeit gestaltet.
Gegrüßt seist du, strahlende Cäcilia, gegrüßt seist du!
Große Patronin von uns und von der Harmonie!

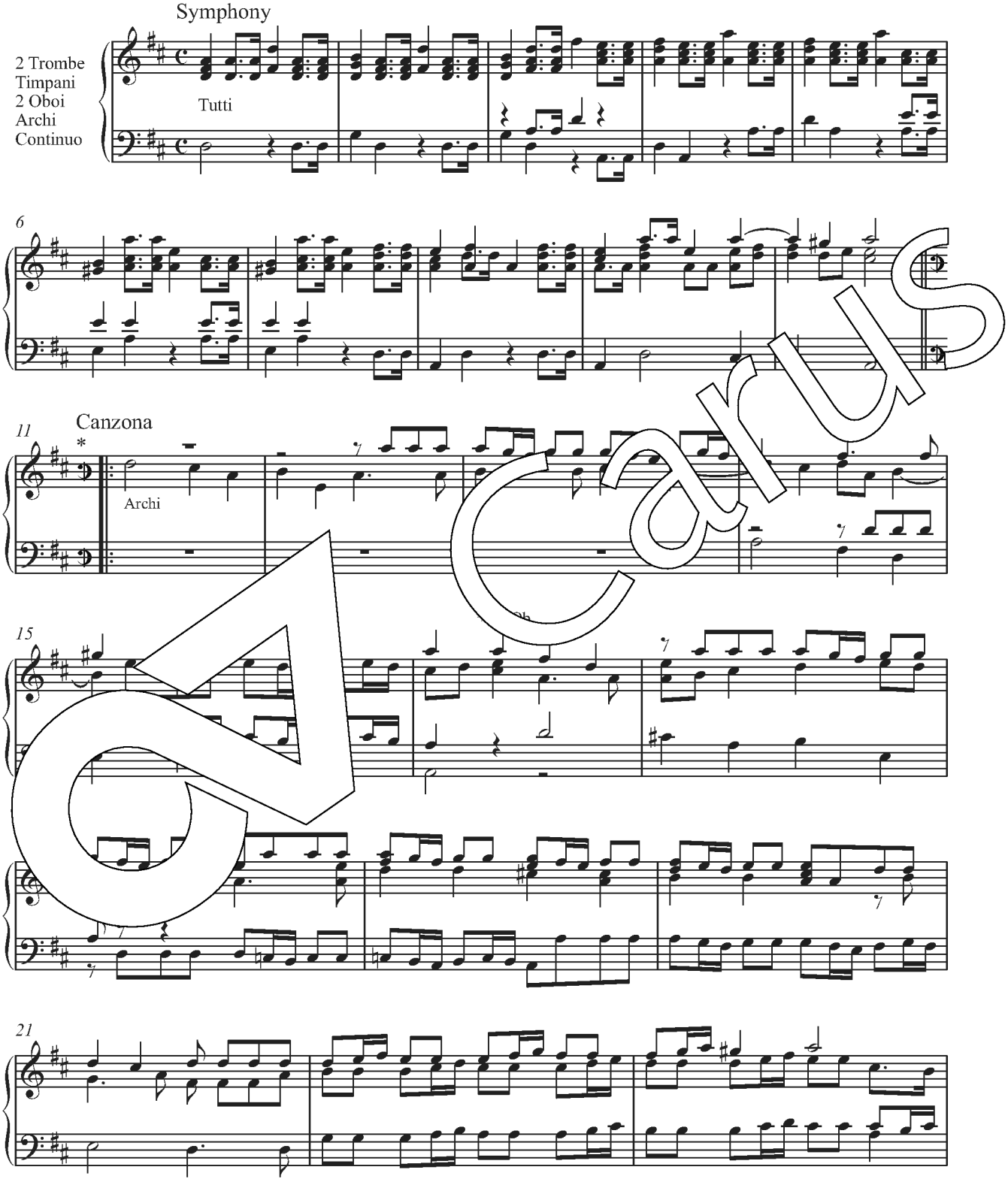
Translation: Gudrun and David Kosviner

Hail! Bright Cecilia

Ode on St. Cecilia's Day 1692
Z 328

Henry Purcell (1659–1695)
Text: Nicholas Brady (1692)
Klavierauszug: Daniel Ivo de Oliveira (*1979)

1. Symphony / Canzona



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* 𝅗𝅥 meint ein rasches und leichtes Tempo. / 𝅗𝅥 *means a brisk and airy tempo.*

Aufführungsdauer / Duration: ca. 53 min.

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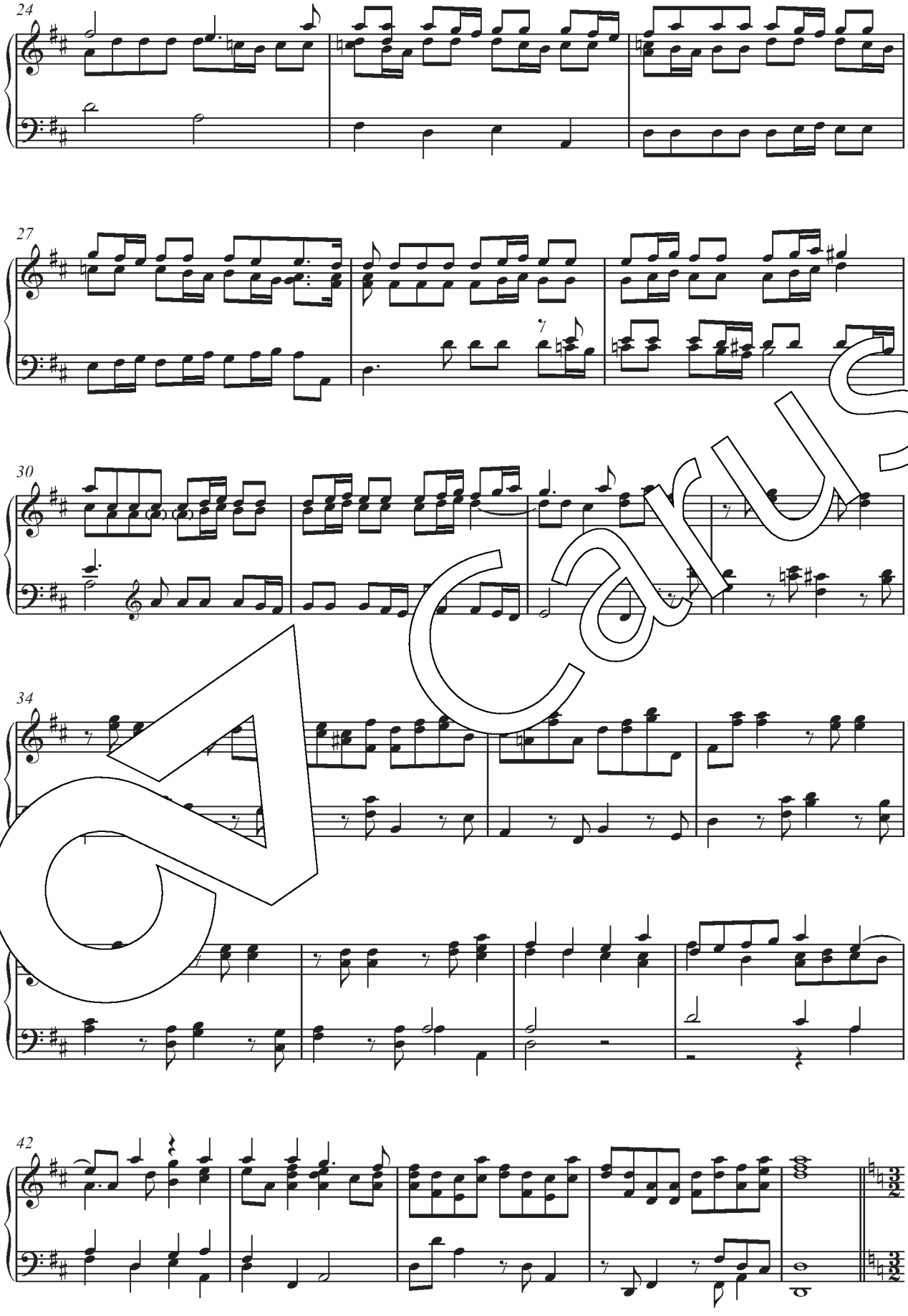
Urtext
edited by Julia Rosemeyer



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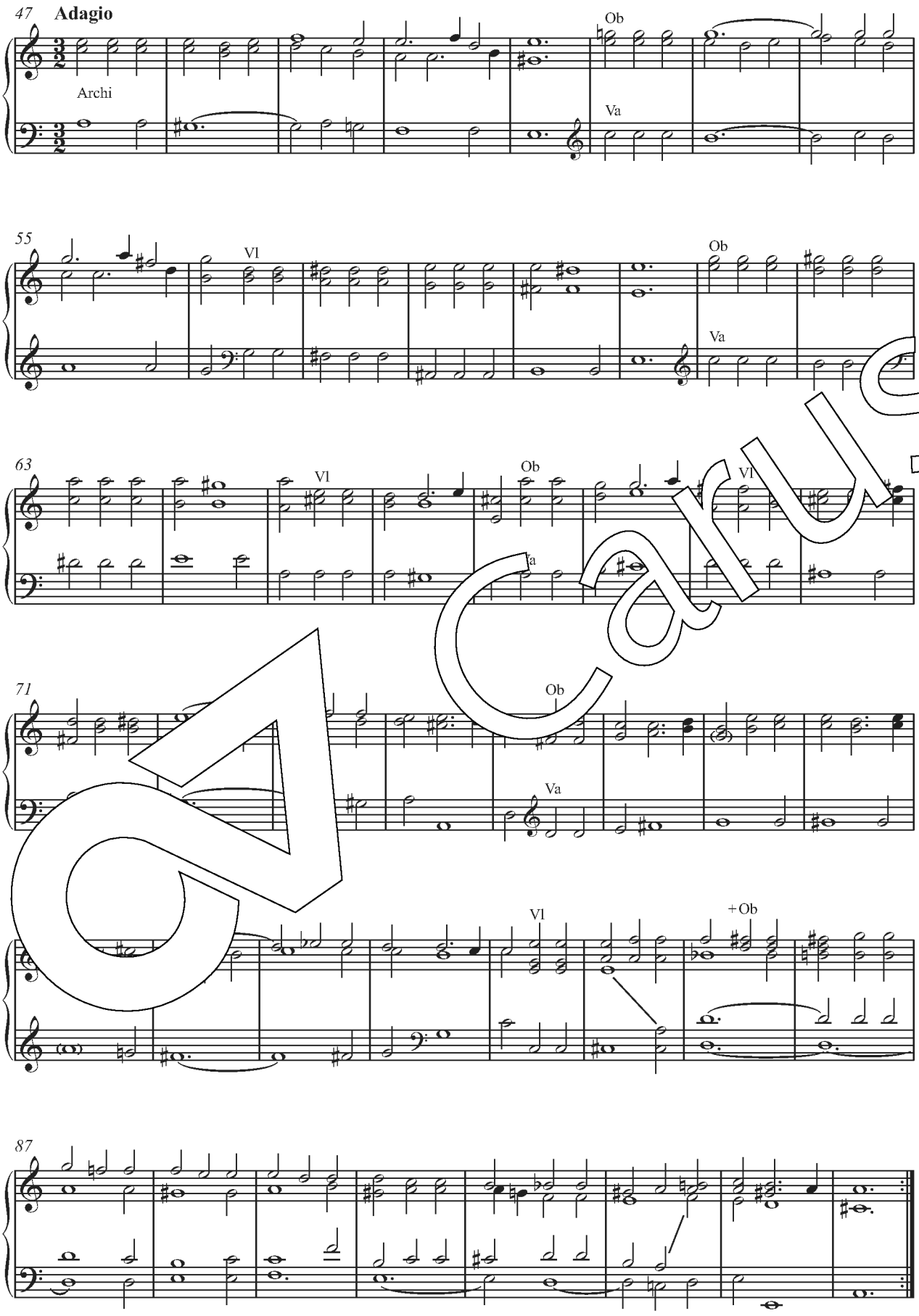

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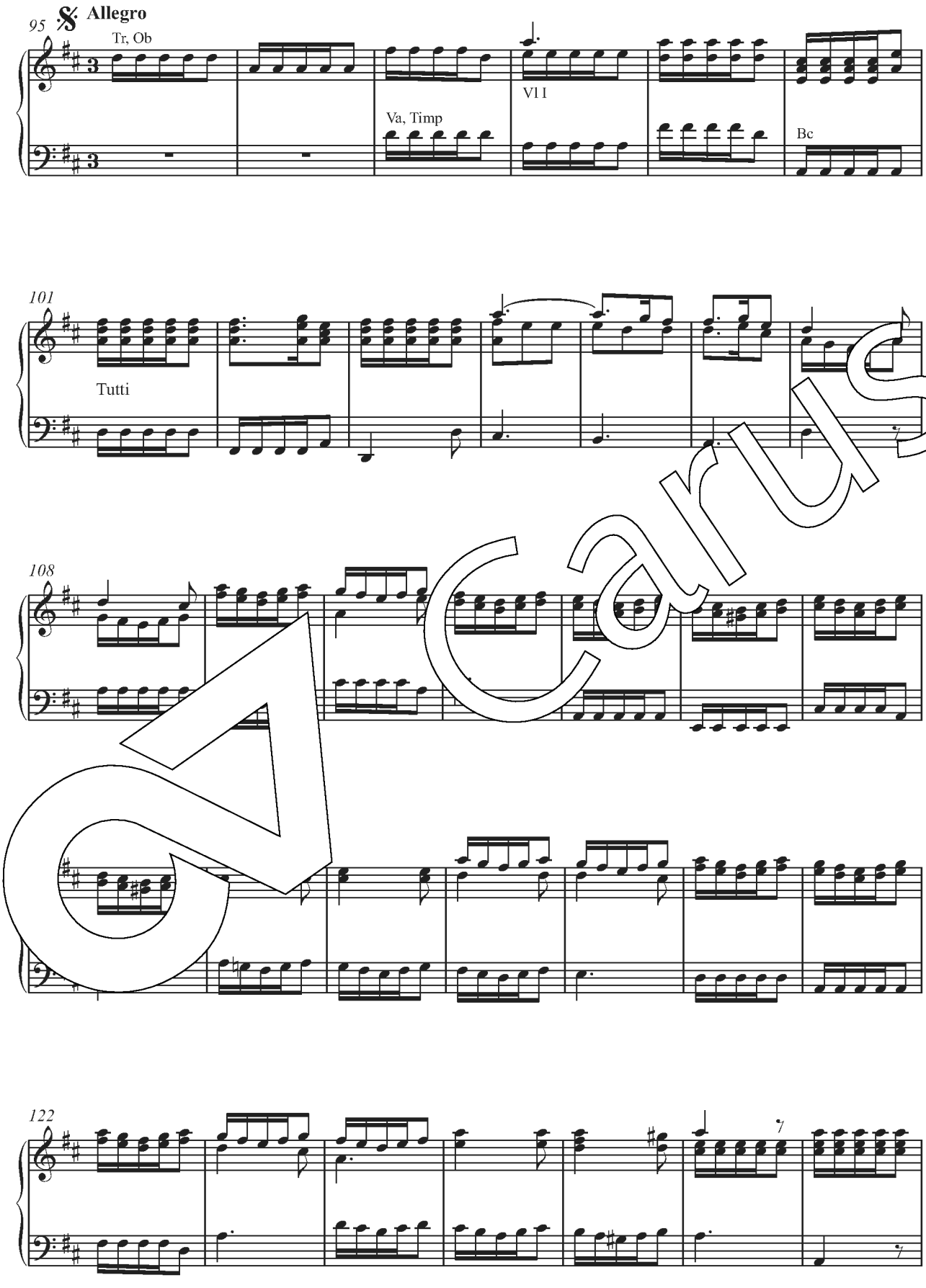

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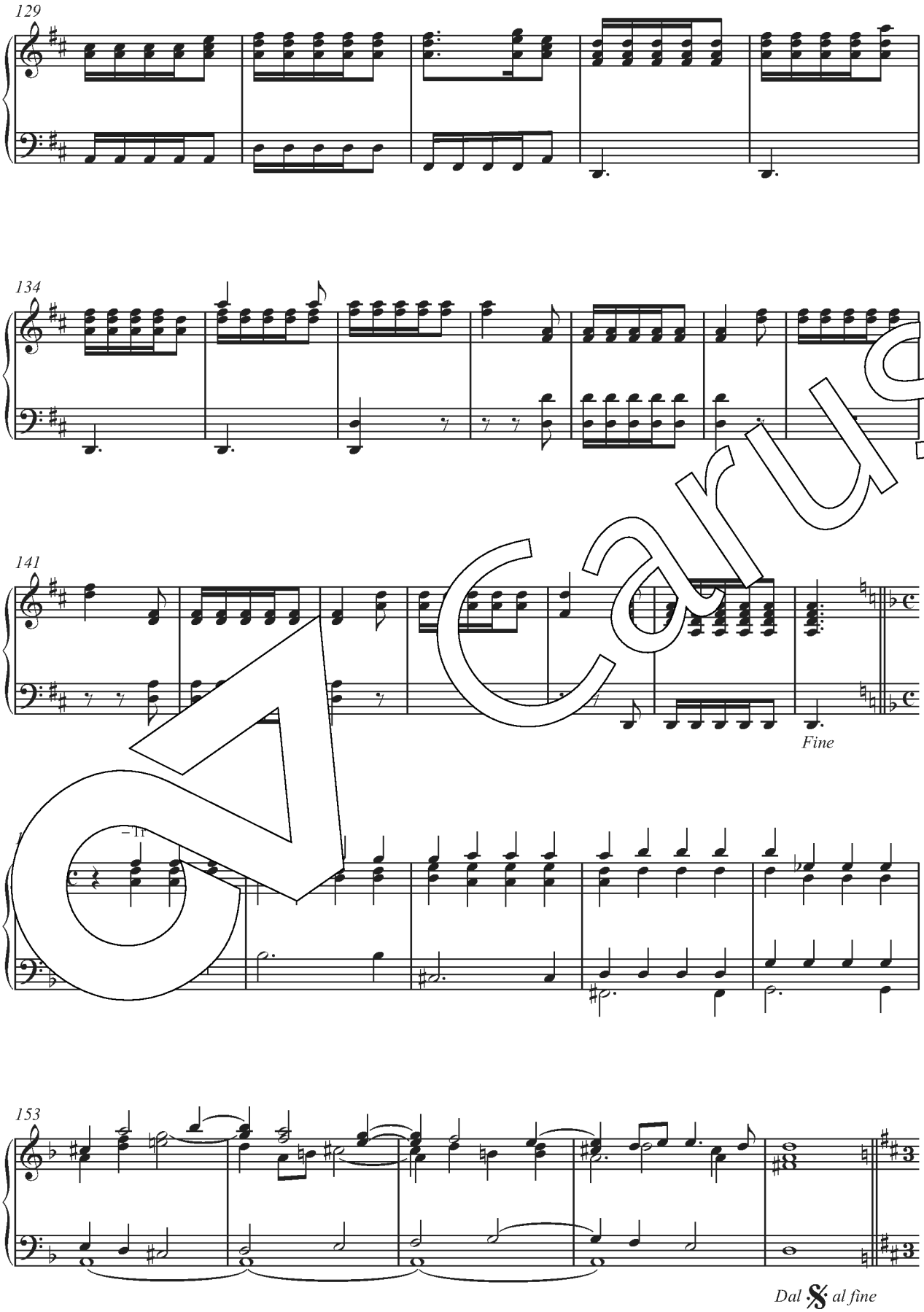

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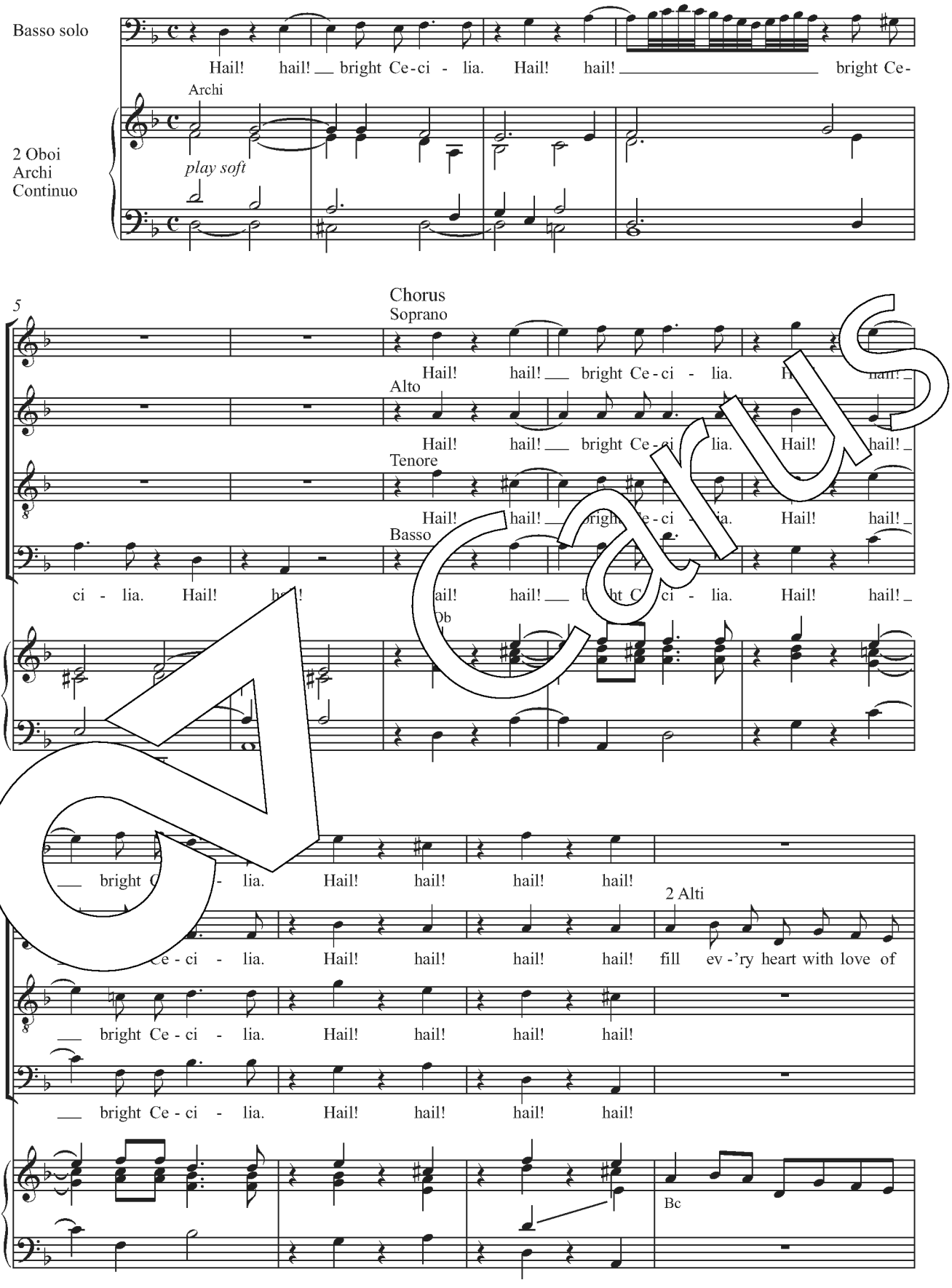
2. Hail! bright Cecilia (Basso solo, Chorus)



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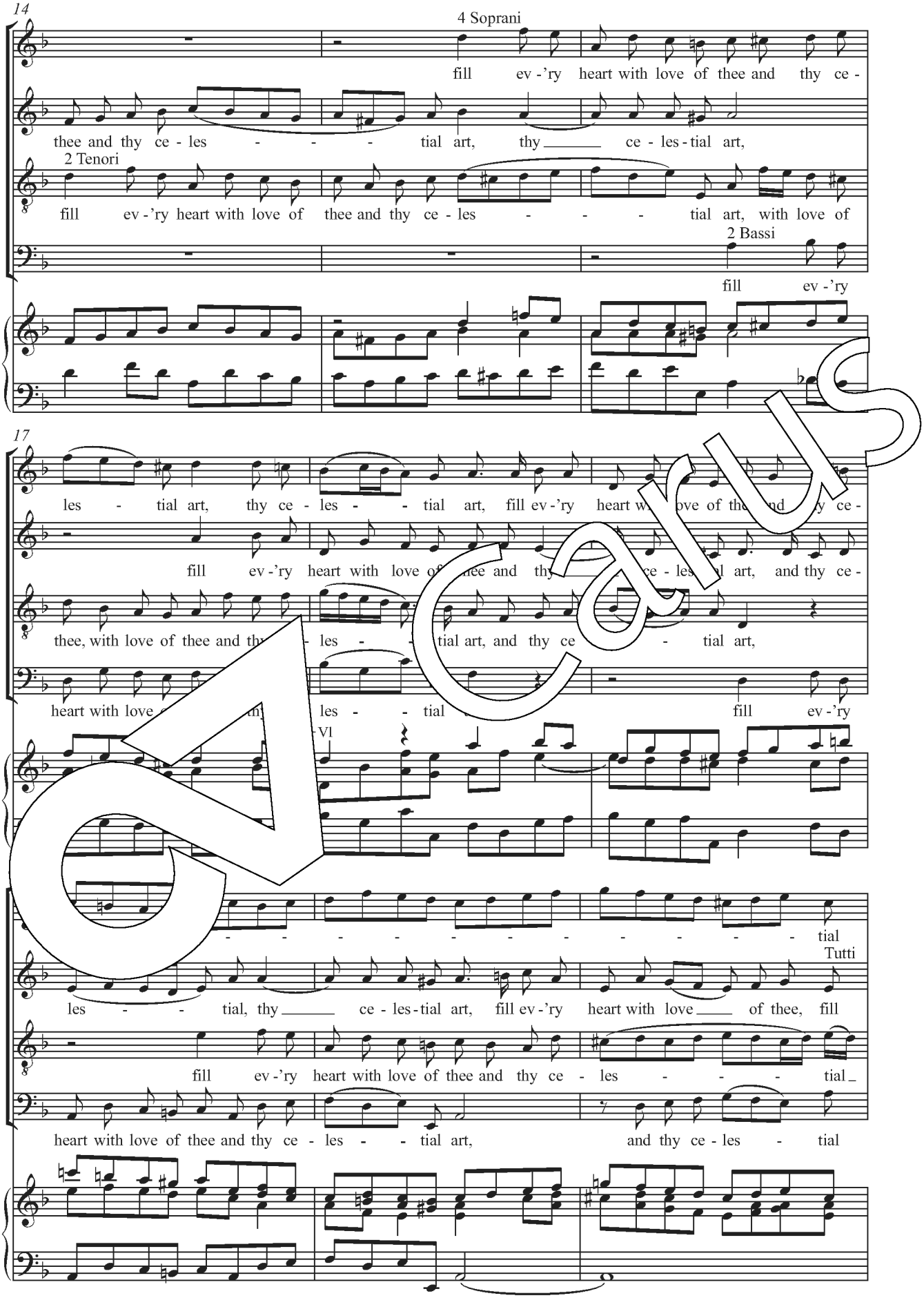
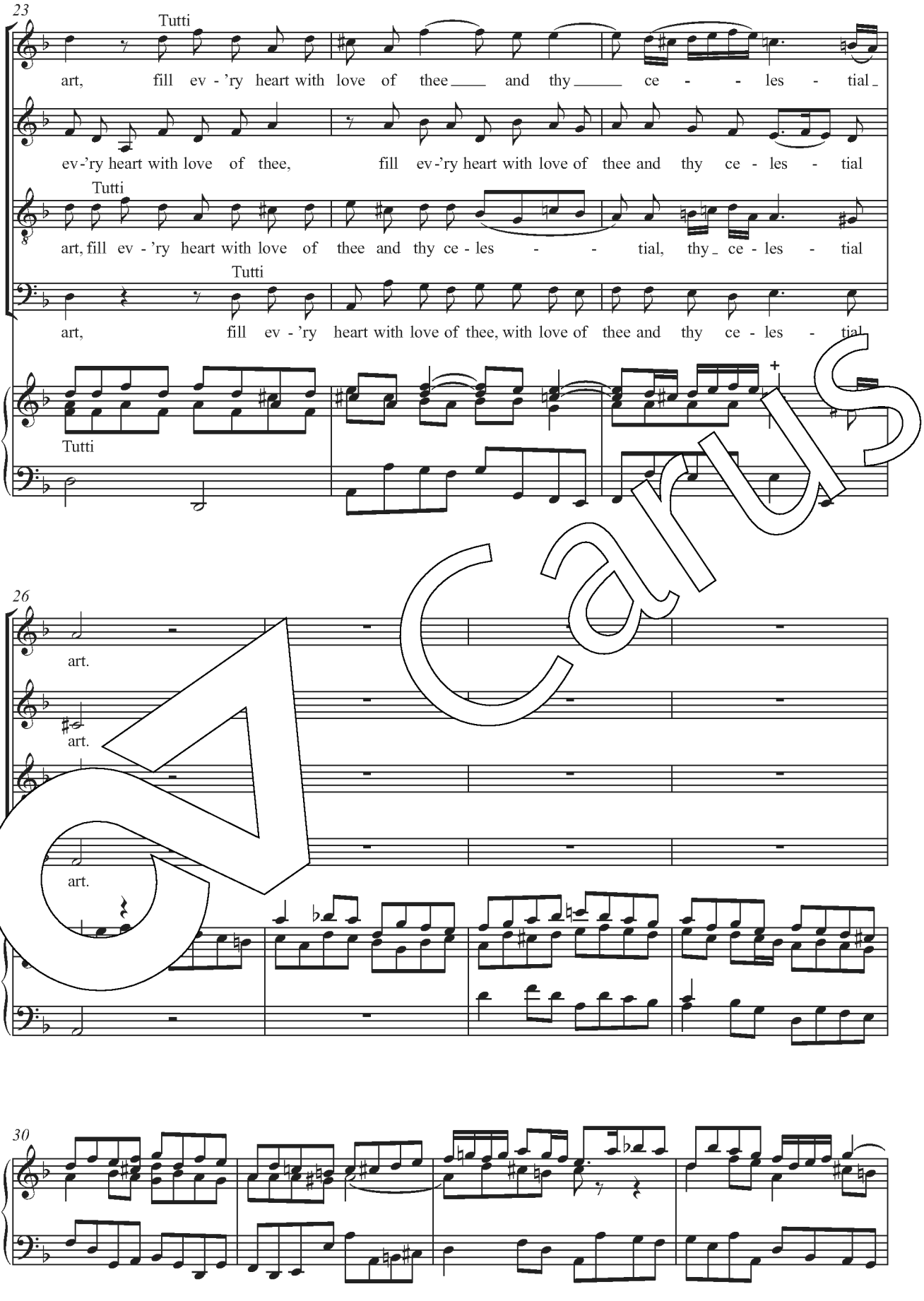
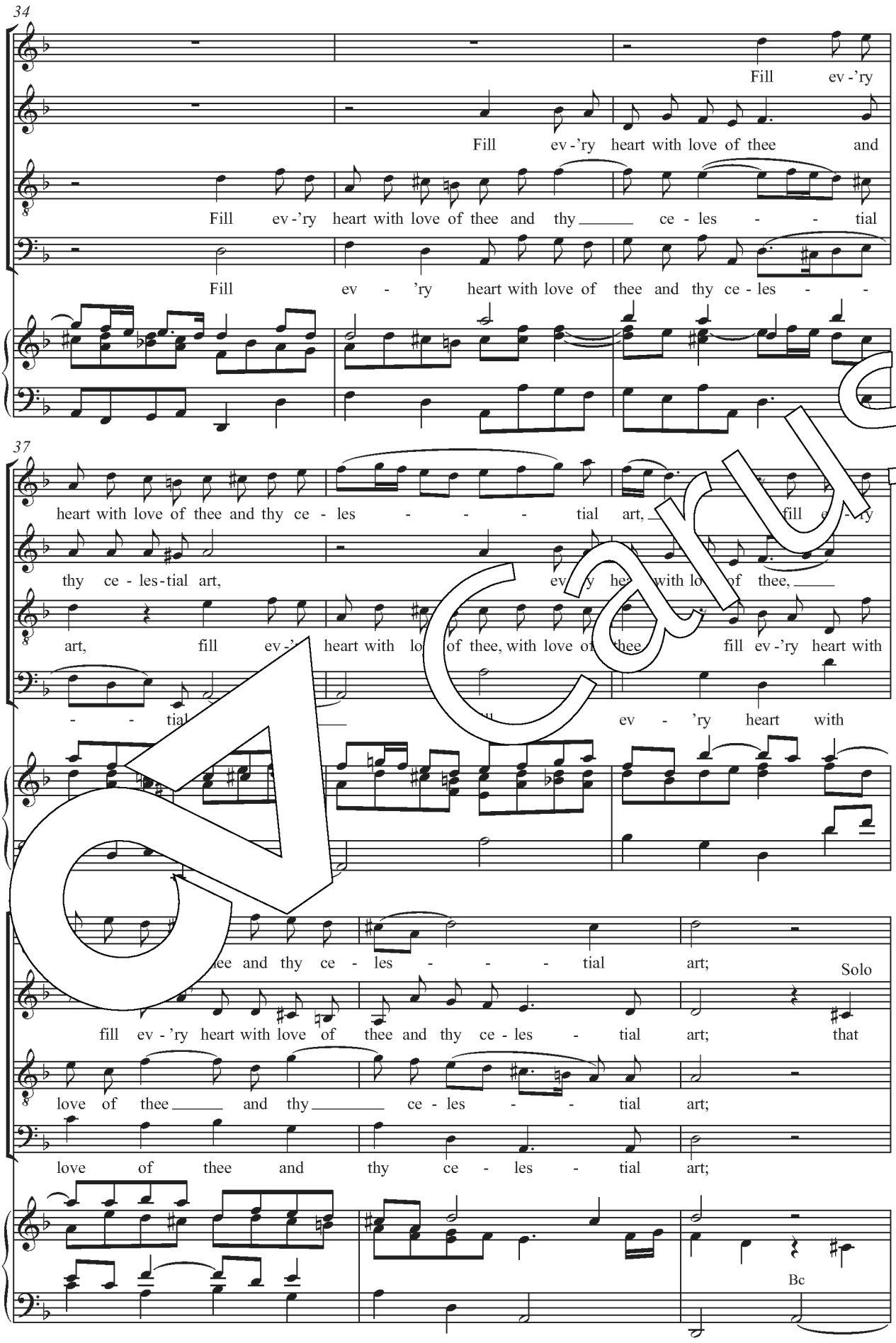

14
4 Soprani
fill ev - 'ry heart with love of thee and thy ce -
thee and thy ce - les - - - tial art, thy ce - les - tial art,
2 Tenori
fill ev - 'ry heart with love of thee and thy ce - les - - - tial art, with love of
2 Bassi
fill ev - 'ry
17
les - tial art, thy ce - les - - tial art, fill ev - 'ry heart with love of thee and thy ce -
fill ev - 'ry heart with love of thee and thy ce - les - tial art, and thy ce -
thee, with love of thee and thy les - - tial art, and thy ce - tial art,
heart with love of thee and thy les - - tial art, fill ev - 'ry
Vl
- - - - - - - - - - tial
Tutti
les - - tial, thy ce - les - tial art, fill ev - 'ry heart with love of thee, fill
fill ev - 'ry heart with love of thee and thy ce - les - - - tial
heart with love of thee and thy ce - les - - tial art, and thy ce - les - tial

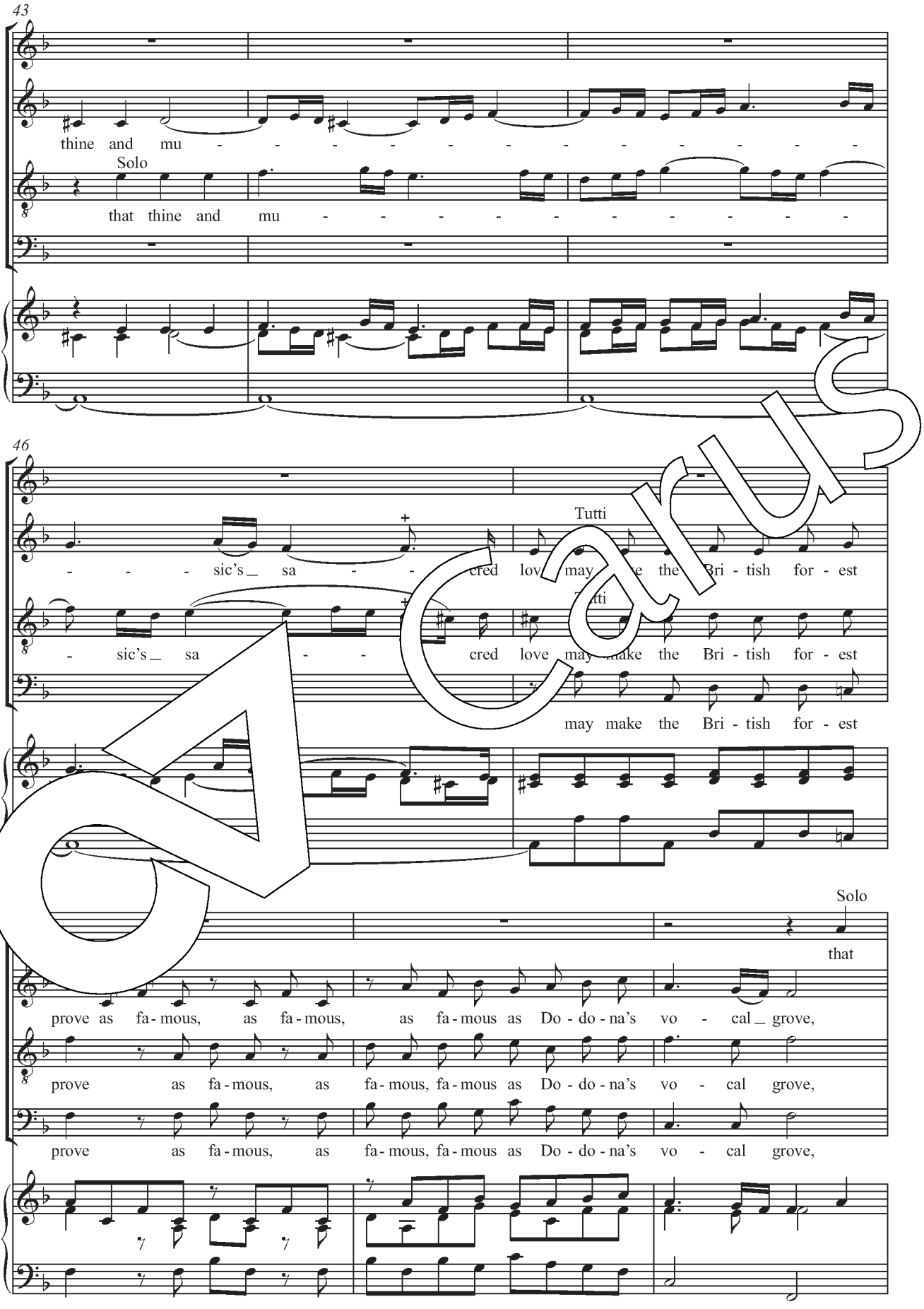
Carus


23
Tutti
art, fill ev - 'ry heart with love of thee and thy ce - les - tial
ev-'ry heart with love of thee, fill ev-'ry heart with love of thee and thy ce - les - tial
Tutti
art, fill ev - 'ry heart with love of thee and thy ce - les - tial, thy ce - les - tial
Tutti
art, fill ev - 'ry heart with love of thee, with love of thee and thy ce - les - tial
Tutti
26
art.
art.
art.
30

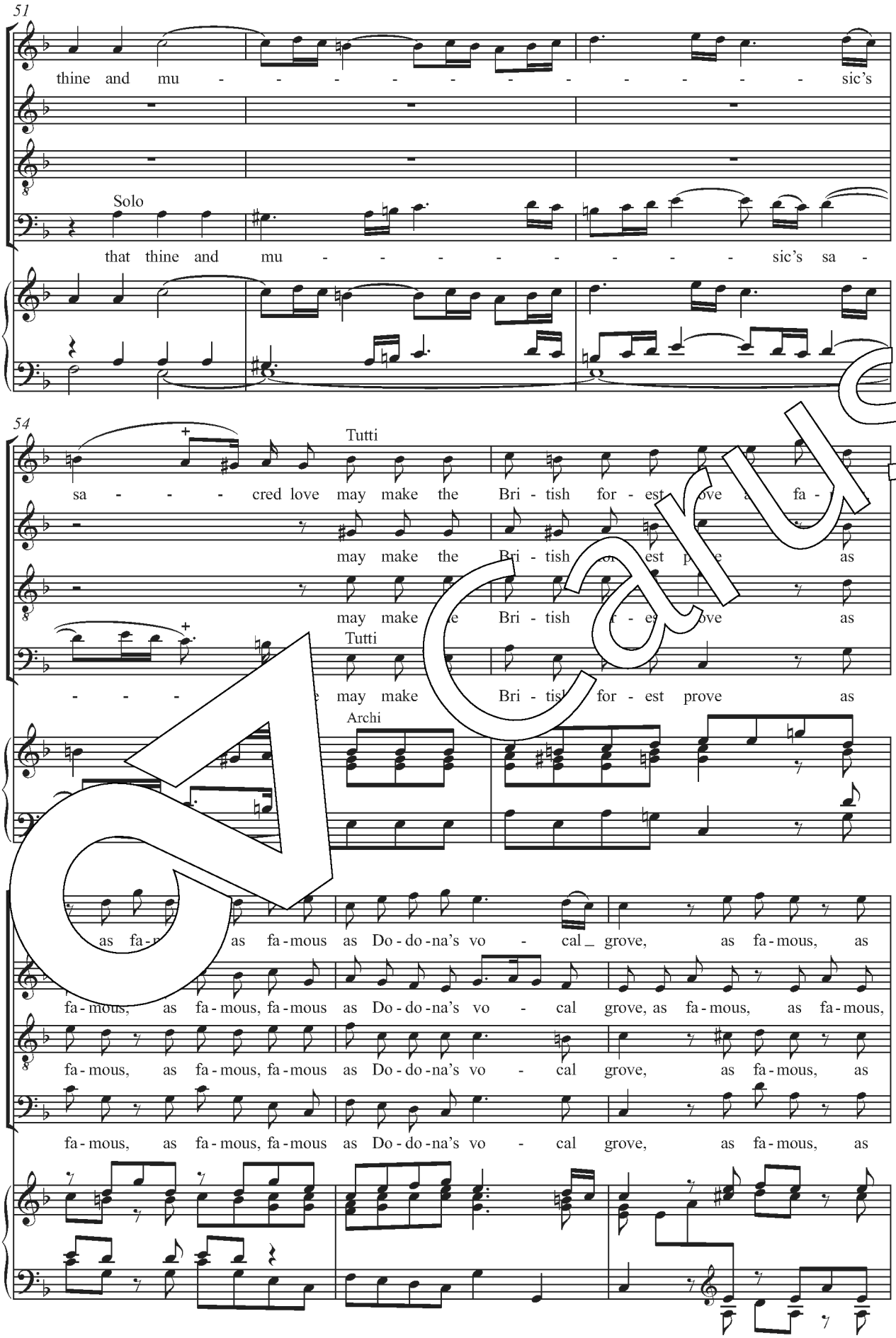
Carus


34
Fill ev-'ry
Fill ev-'ry heart with love of thee and
Fill ev-'ry heart with love of thee and thy ce-les-tial
Fill ev-'ry heart with love of thee and thy ce-les-
37
heart with love of thee and thy ce-les-tial art,
thy ce-les-tial art,
art, fill ev-'ry heart with love of thee,
ev-'ry heart with
fill ev-'ry heart with love of thee and thy ce-les-tial art;
Solo
fill ev-'ry heart with love of thee and thy ce-les-tial art; that
love of thee and thy ce-les-tial art;
love of thee and thy ce-les-tial art;
Bc

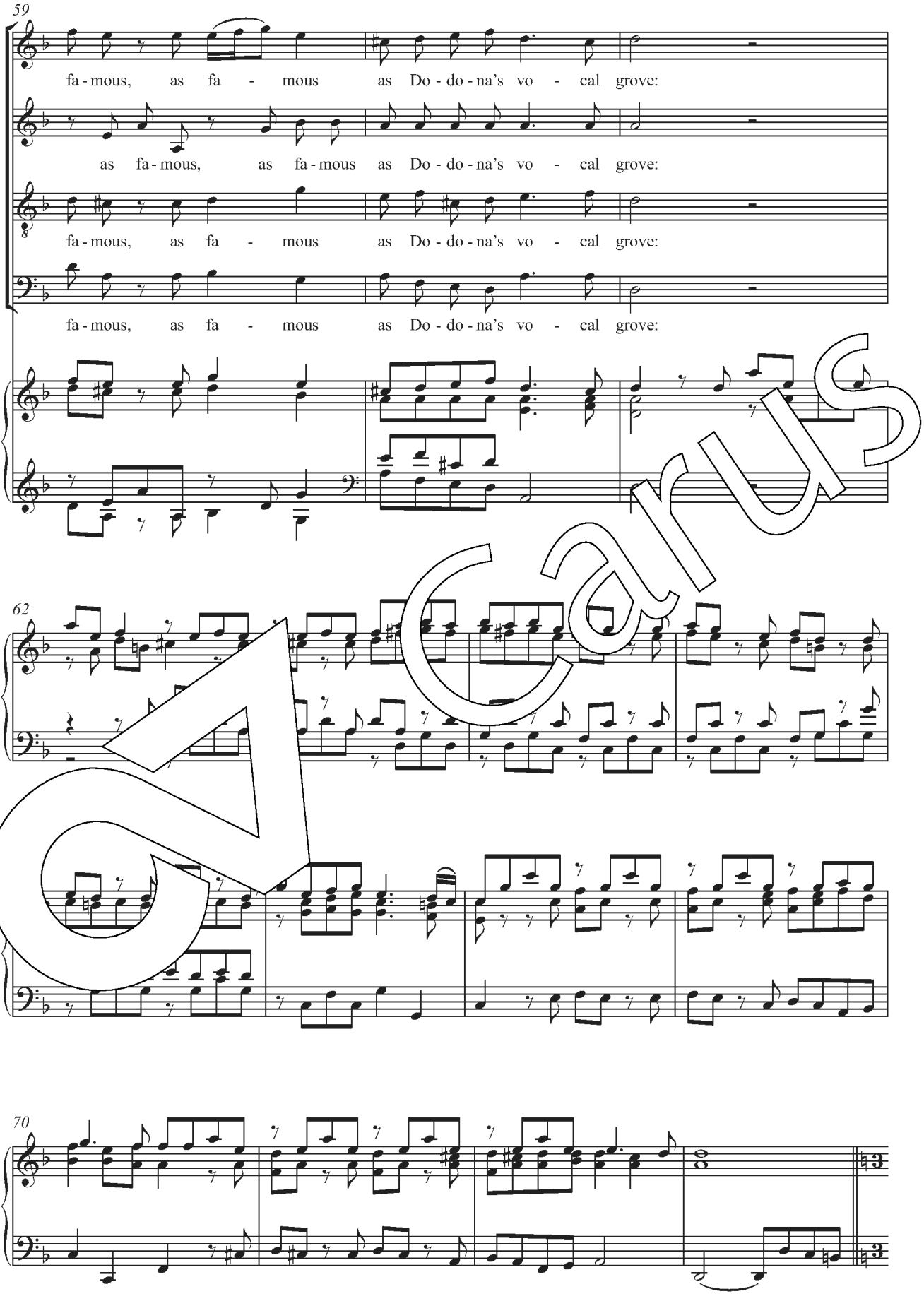
Carus


43
thine and mu - - - - - - - - - - - - - -
Solo
that thine and mu - - - - - - - - - - -
46
- - - sic's_ sa - - - cred lov may e the Bri - tish for - est
Tutti
- sic's_ sa - - - cred love may make the Bri - tish for - est
Tutti
may make the Bri - tish for - est
Solo
that
prove as fa - mous, as fa - mous, as fa - mous as Do - do - na's vo - cal_ grove,
prove as fa - mous, as fa - mous, fa - mous as Do - do - na's vo - cal grove,
prove as fa - mous, as fa - mous, fa - mous as Do - do - na's vo - cal grove,

Carus

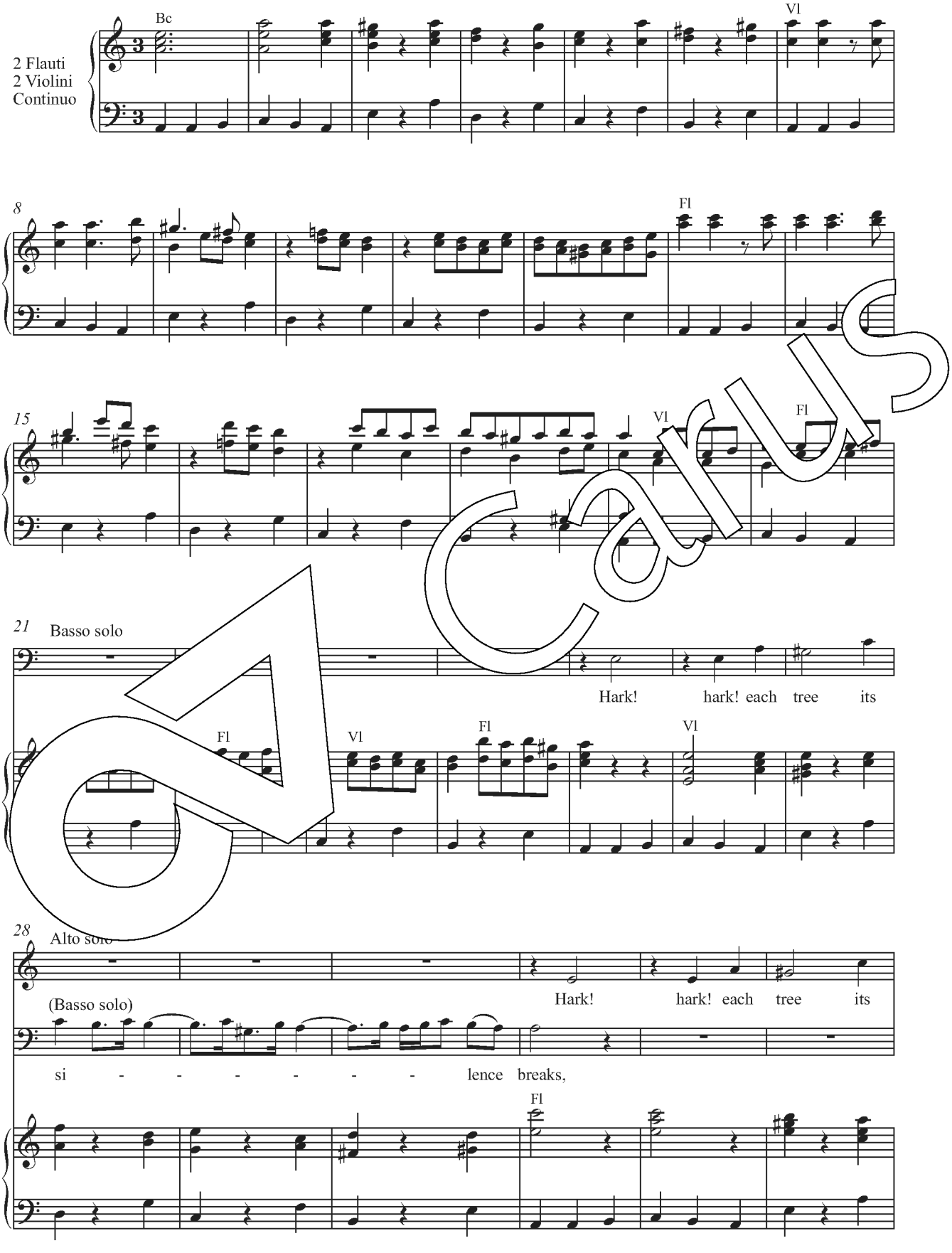

51
thine and mu - - - - - - - - - - - sic's
Solo
that thine and mu - - - - - - - - - - sic's sa -
54
Tutti
sa - - - - cred love may make the Bri - tish for - est prove as fa -
may make the Bri - tish for - est prove as
may make the Bri - tish for - est prove as
Tutti
- - - may make Bri - tish for - est prove as
Archi
as fa - mous as fa - mous as Do - do - na's vo - cal grove, as fa - mous, as
fa - mous, as fa - mous, fa - mous as Do - do - na's vo - cal grove, as fa - mous, as fa - mous,
fa - mous, as fa - mous, fa - mous as Do - do - na's vo - cal grove, as fa - mous, as
fa - mous, as fa - mous, fa - mous as Do - do - na's vo - cal grove, as fa - mous, as

Carus

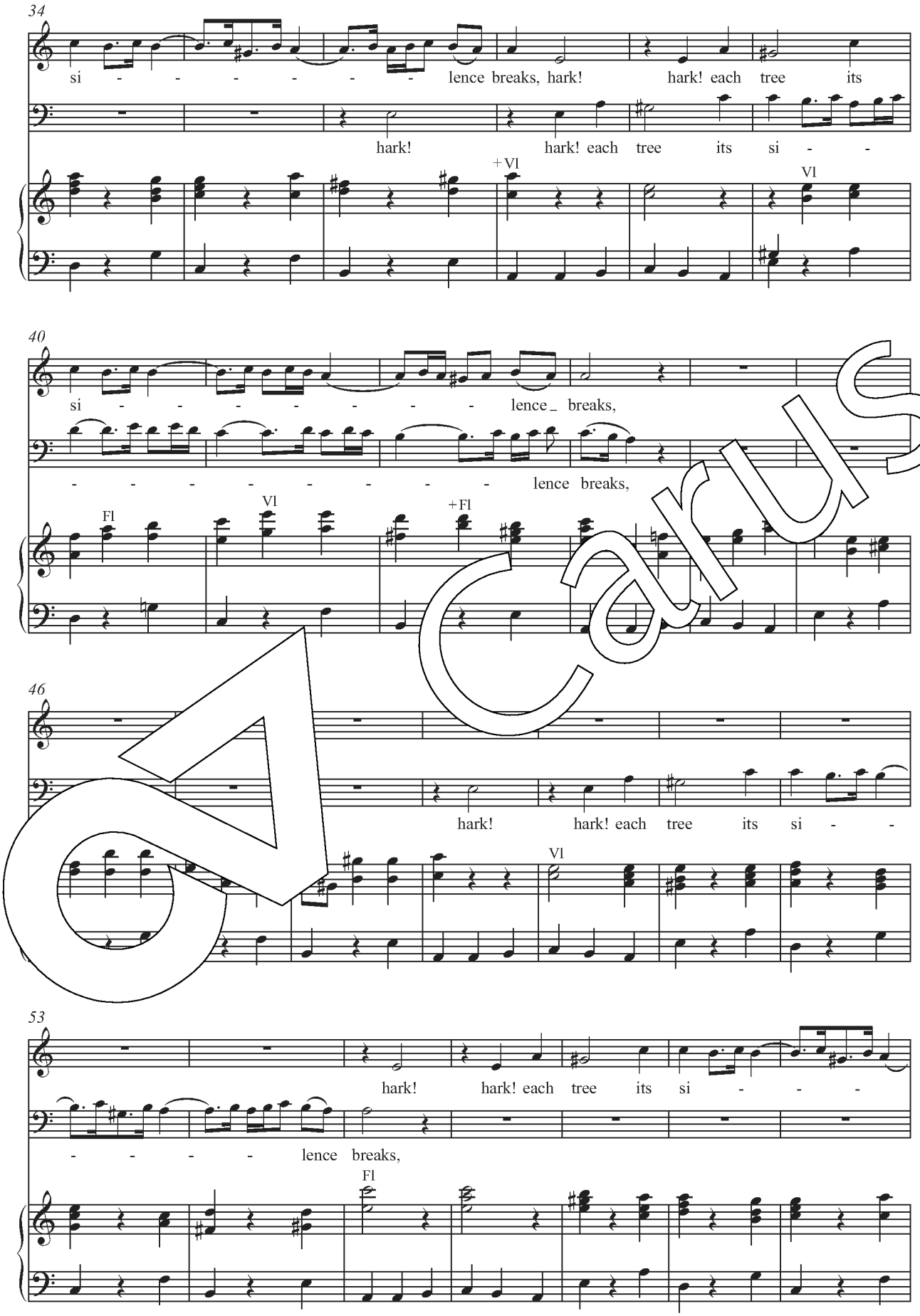

59
fa - mous, as fa - mous as Do - do - na's vo - cal grove:
as fa - mous, as fa - mous as Do - do - na's vo - cal grove:
fa - mous, as fa - mous as Do - do - na's vo - cal grove:
fa - mous, as fa - mous as Do - do - na's vo - cal grove:
62
70

Carus

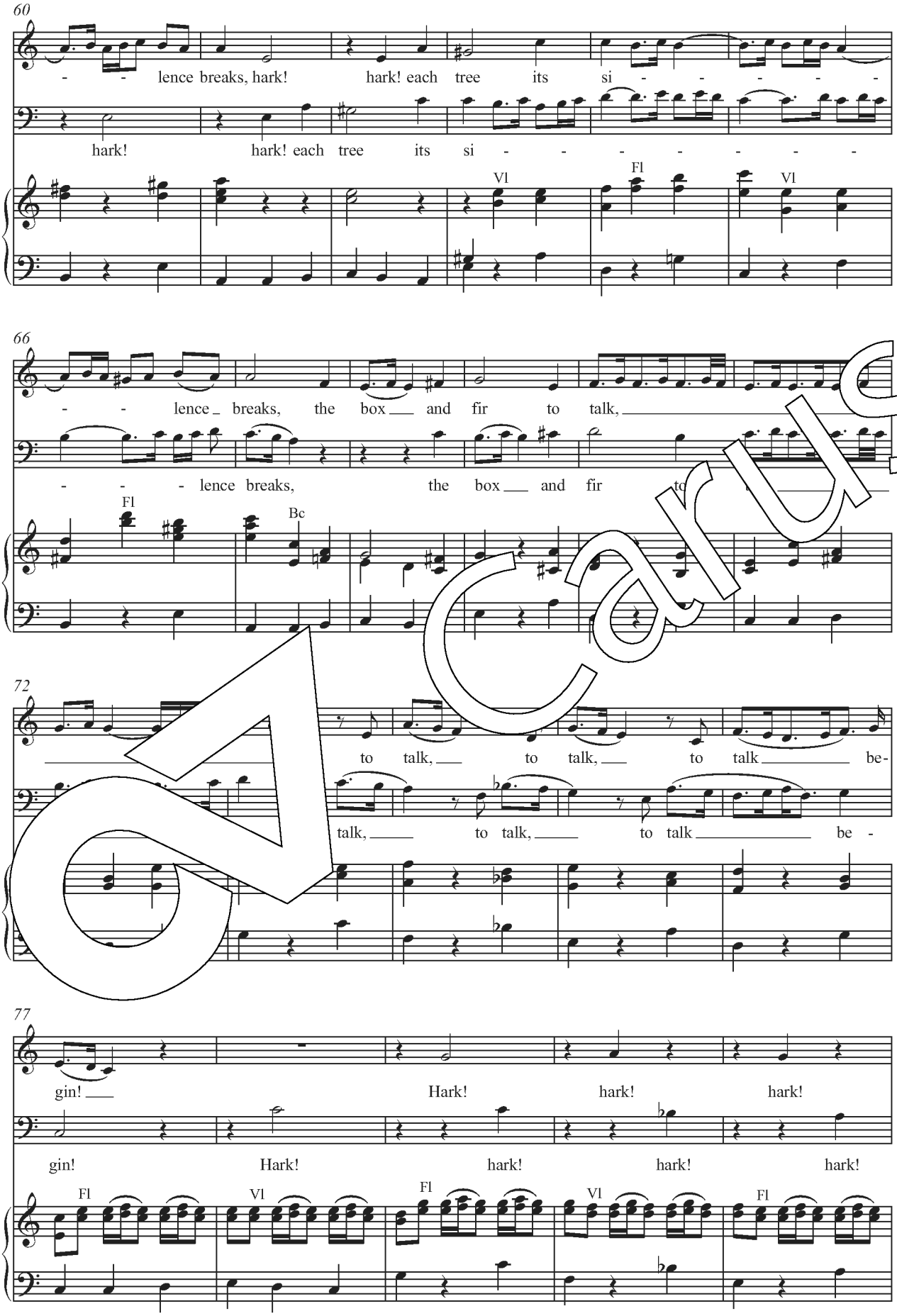
3. Hark! each tree (Alto solo, Basso solo)



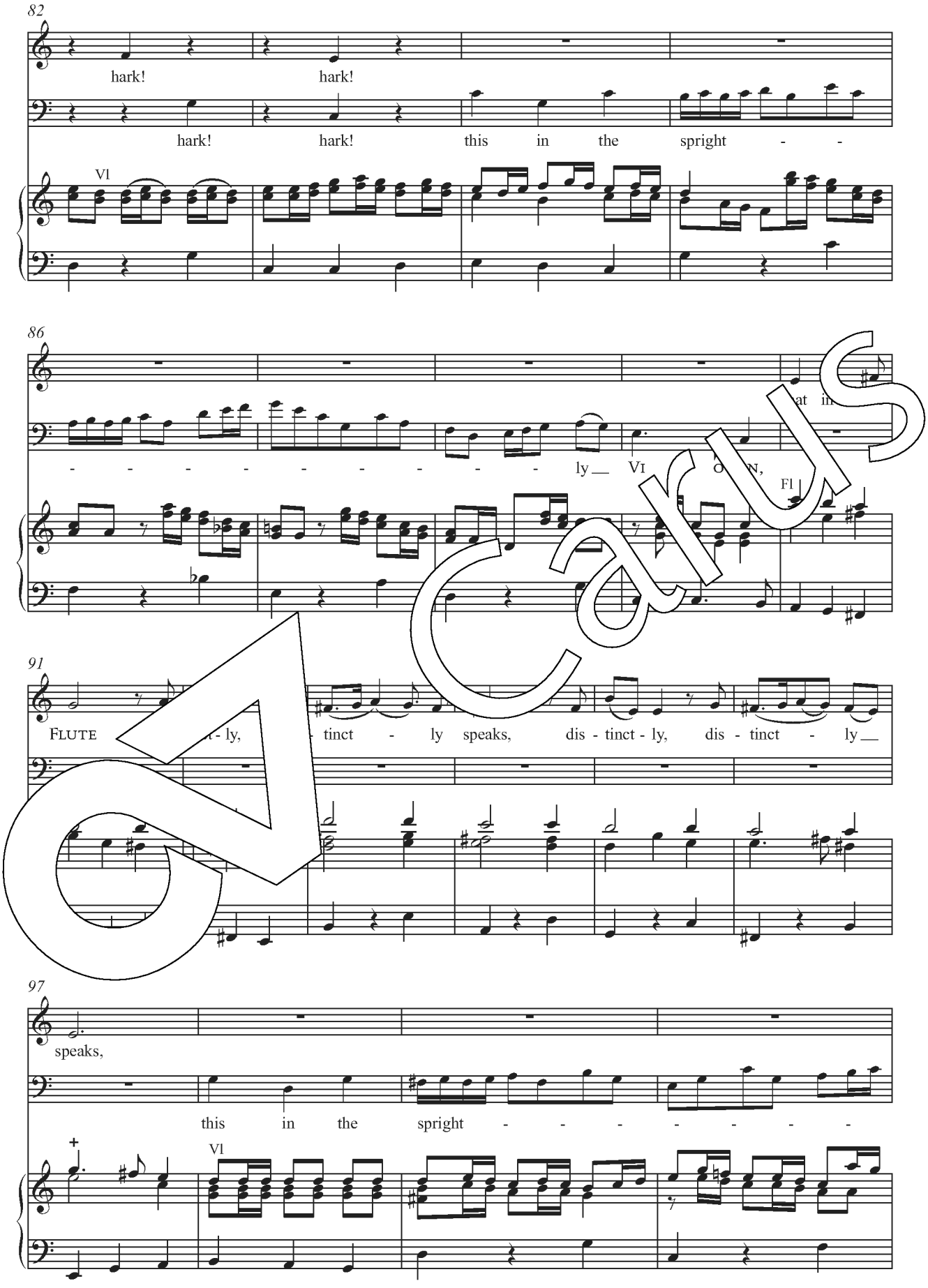
Carus


34
si - - - - - - lence breaks, hark! hark! each tree its
hark! hark! each tree its si - -
+Vl
Vl
40
si - - - - - - - - lence breaks,
- - - - - - - - - lence breaks,
Fl
Vl
+Fl
46
hark! hark! each tree its si - -
Vl
53
hark! hark! each tree its si - - -
- - - - - lence breaks,
Fl

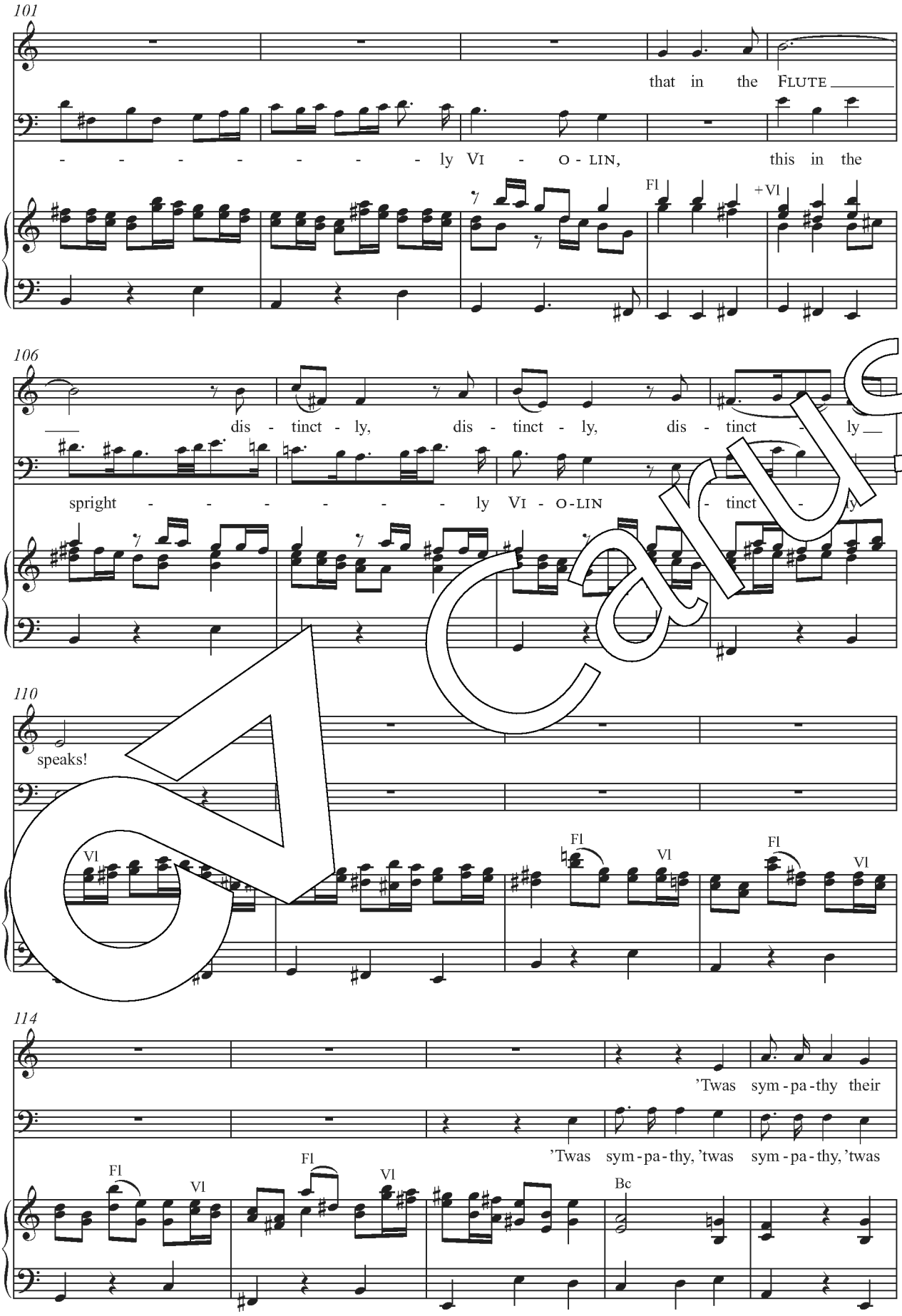
Carus


60
- - lence breaks, hark! hark! each tree its si - - - - - -
hark! hark! each tree its si - - - - - - - -
Vl
Fl
Vl
66
- - lence breaks, the box and fir to talk,
- - - lence breaks, the box and fir to
Fl
Bc
72
to talk, to talk, to talk be-
talk, to talk, to talk be -
77
gin! Hark! hark! hark!
gin! Hark! hark! hark! hark!
Fl
Vl
Fl
Vl
Fl

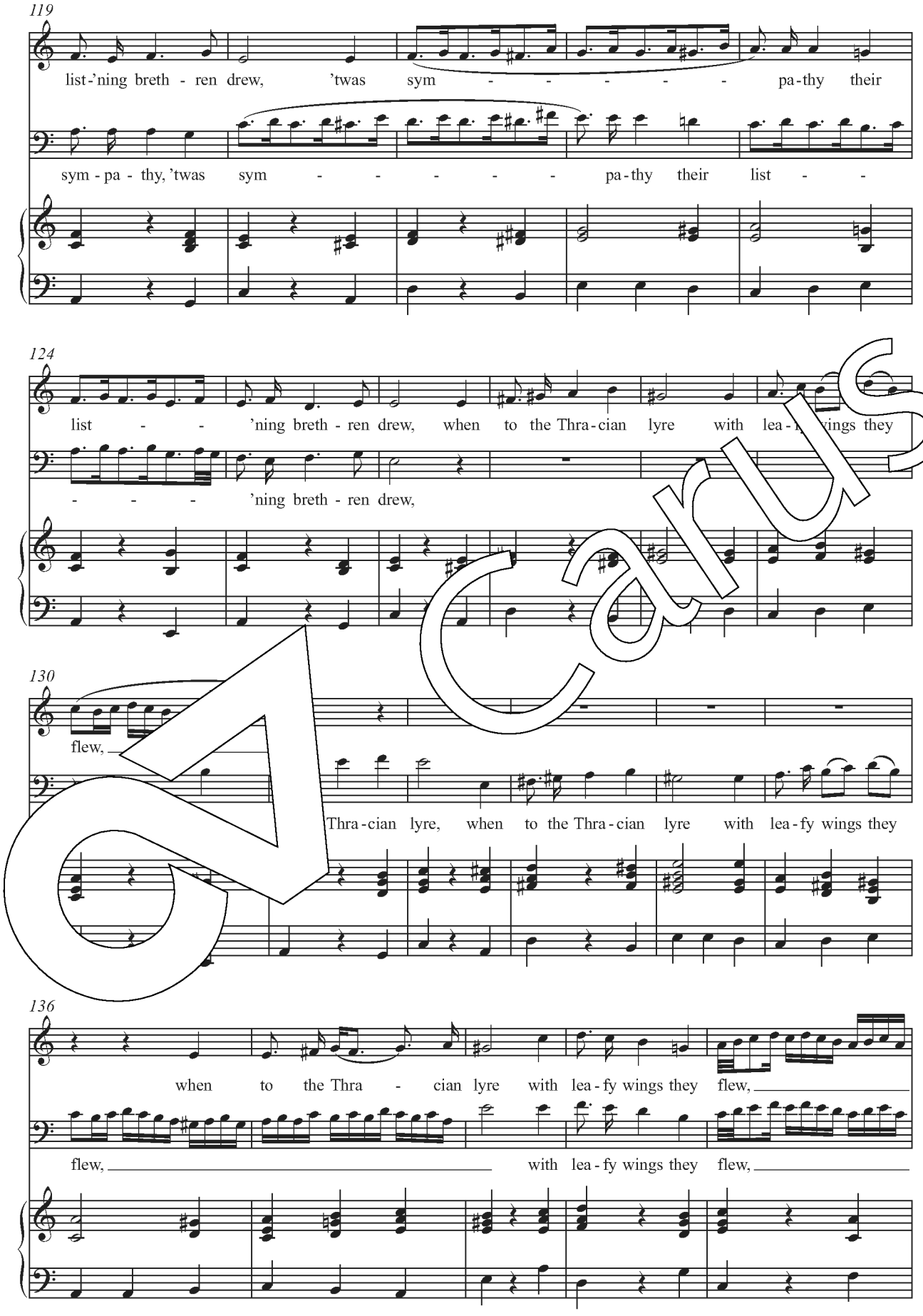
Carus


82
hark!
hark!
hark!
hark!
this
in
the
spright
-
-
Vl
86
-
-
-
-
-
-
-
-
-
-
ly
Vl
at
in
Fl
91
Flute
-
ly,
-
tinct
-
ly
speaks,
dis
-
tinct
-
ly,
dis
-
tinct
-
ly
97
speaks,
this
in
the
spright
-
-
-
-
-
-
-
Vl

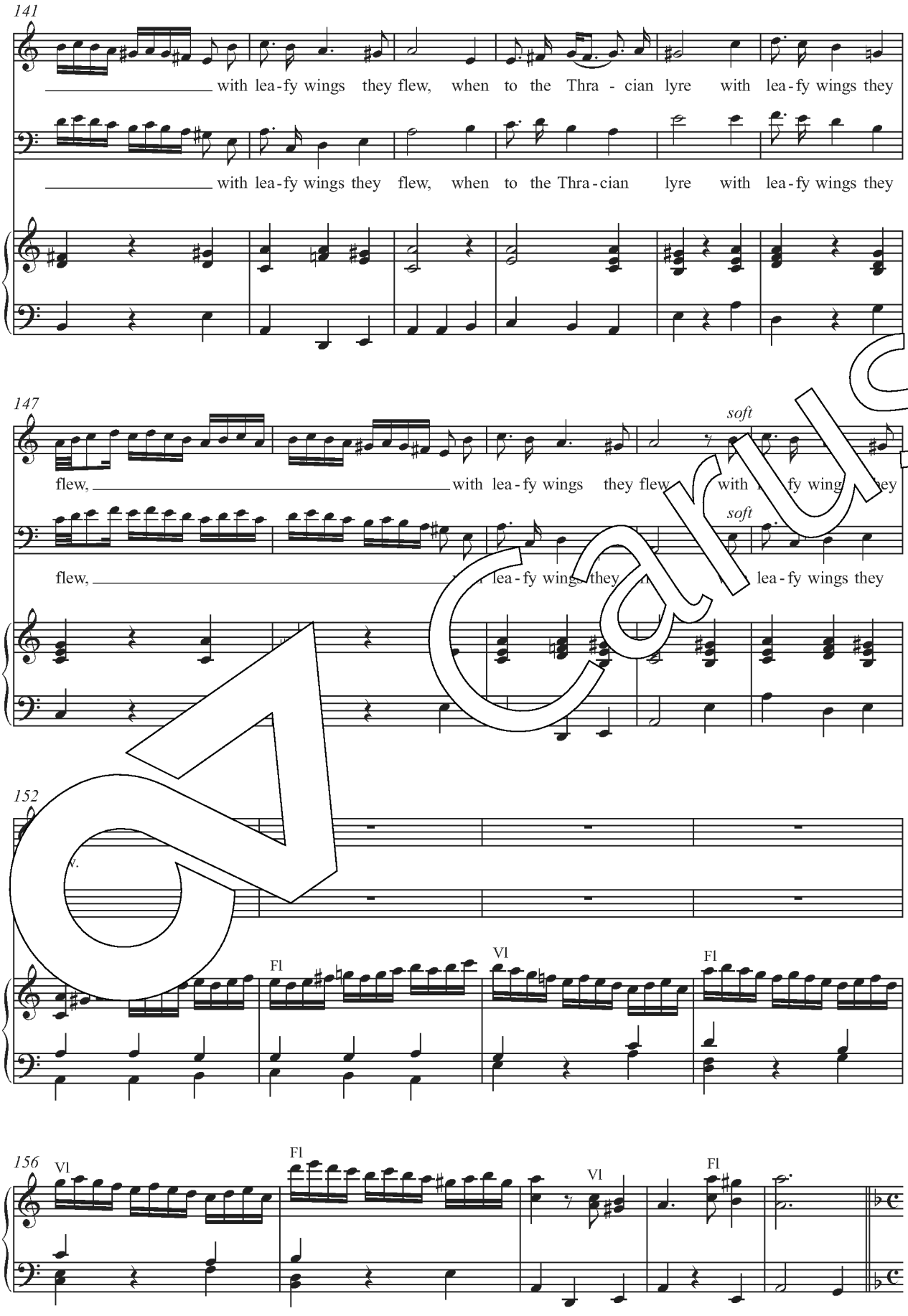
Carus


101
that in the FLUTE
- - - - - - - - - ly VI - O - LIN, this in the
Fl
+Vl
106
dis - tinct - ly, dis - tinct - ly, dis - tinct - ly
spright - - - - - - ly VI - O-LIN - tinct - ly
110
speaks!
Vl
Fl
Vl
Fl
Vl
114
'Twas sym - pa - thy their
'Twas sym - pa - thy, 'twas sym - pa - thy, 'twas
Fl
Vl
Fl
Vl
Bc

Carus

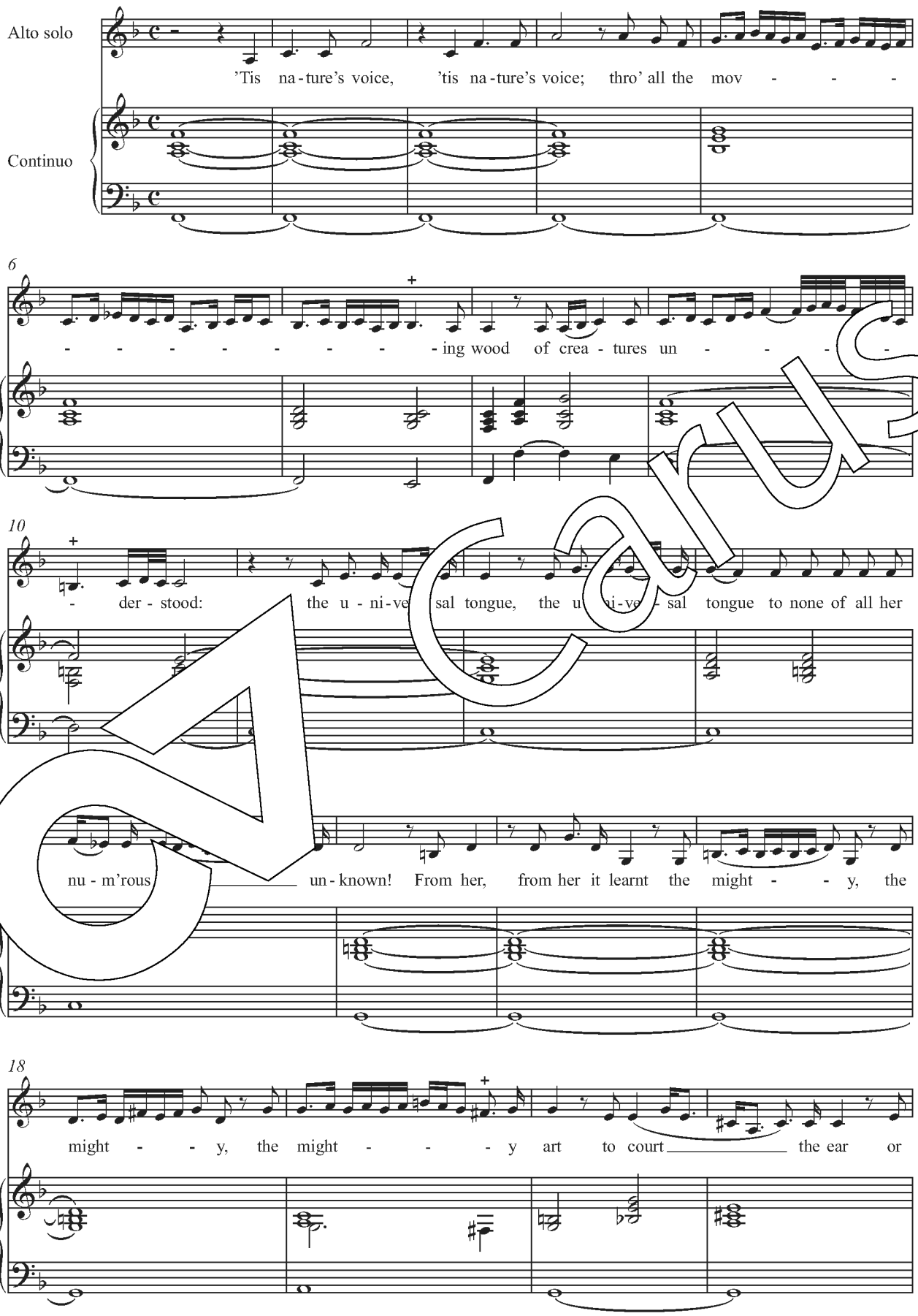

119
list-'ning breth - ren drew, 'twas sym - - - - - pa-thy their
sym - pa - thy, 'twas sym - - - - - pa-thy their list - -
124
list - - 'ning breth - ren drew, when to the Thra-cian lyre with lea-fy wings they
- - - 'ning breth - ren drew,
130
flew,
Thra-cian lyre, when to the Thra-cian lyre with lea-fy wings they
136
when to the Thra - cian lyre with lea-fy wings they flew,
flew, with lea-fy wings they flew,

Carus

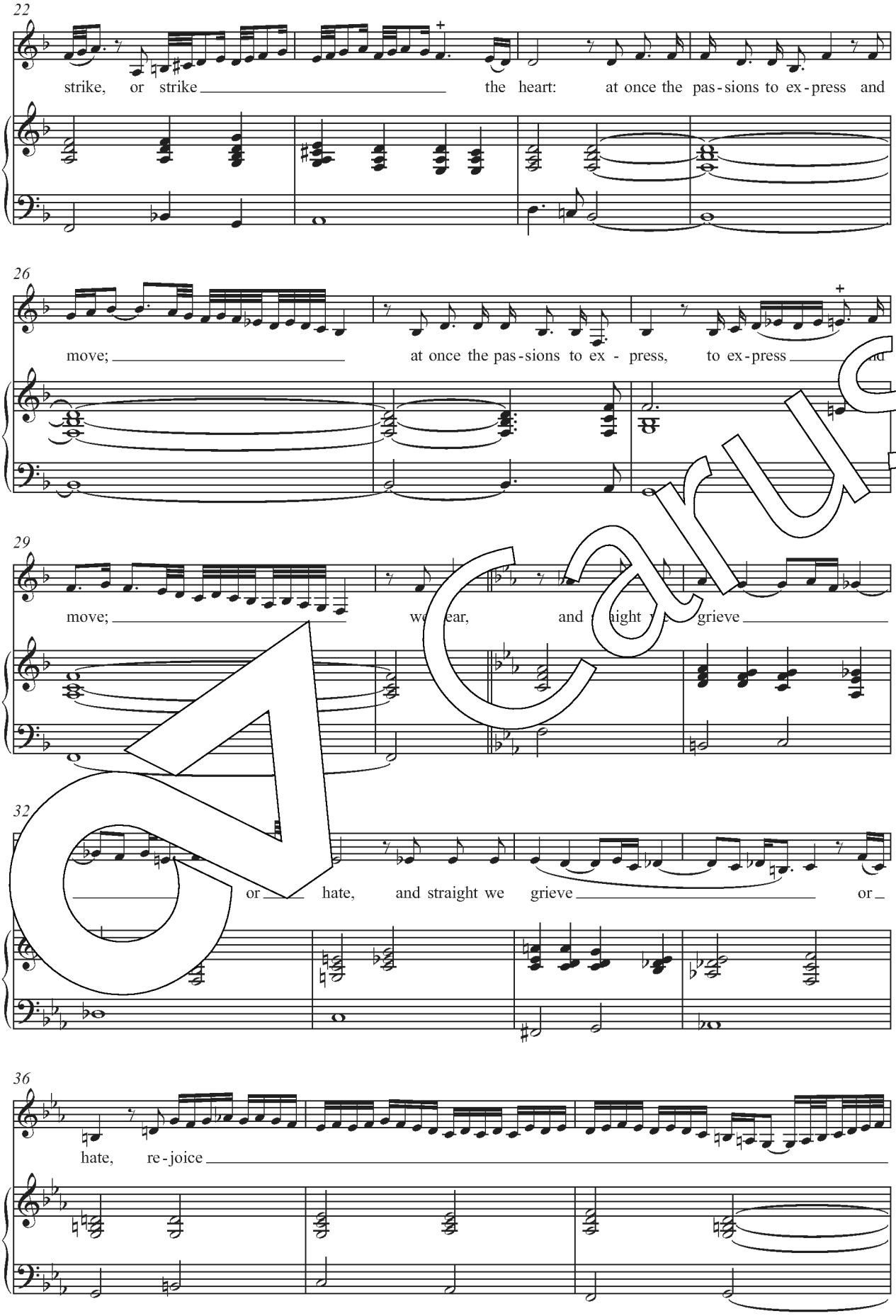

141
with lea-fy wings they flew, when to the Thra - cian lyre with lea-fy wings they
with lea-fy wings they flew, when to the Thra-cian lyre with lea-fy wings they
147
soft
flew, with lea-fy wings they flew, with lea-fy wings they
soft
flew, lea-fy wings they lea-fy wings they
152
Fl
Vl
Fl
156
Vl
Fl
Vl
Fl

Carus

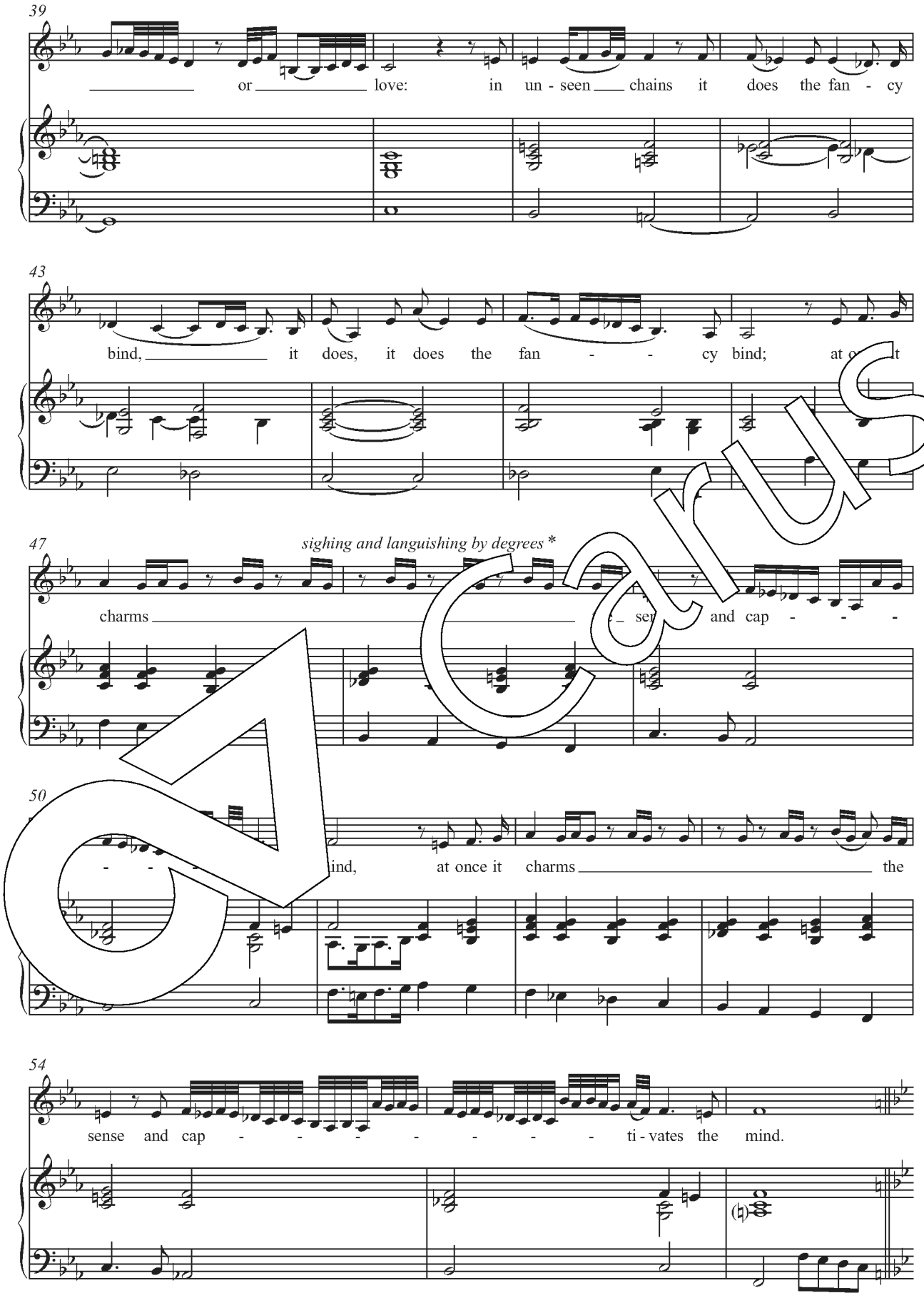
4. ’Tis nature’s voice (Alto solo)



Carus


22
strike, or strike the heart: at once the pas-sions to ex-press and
26
move; at once the pas-sions to ex - press, to ex-press
29
move; we ear, and grieve
32
or hate, and straight we grieve or
36
hate, re-joice

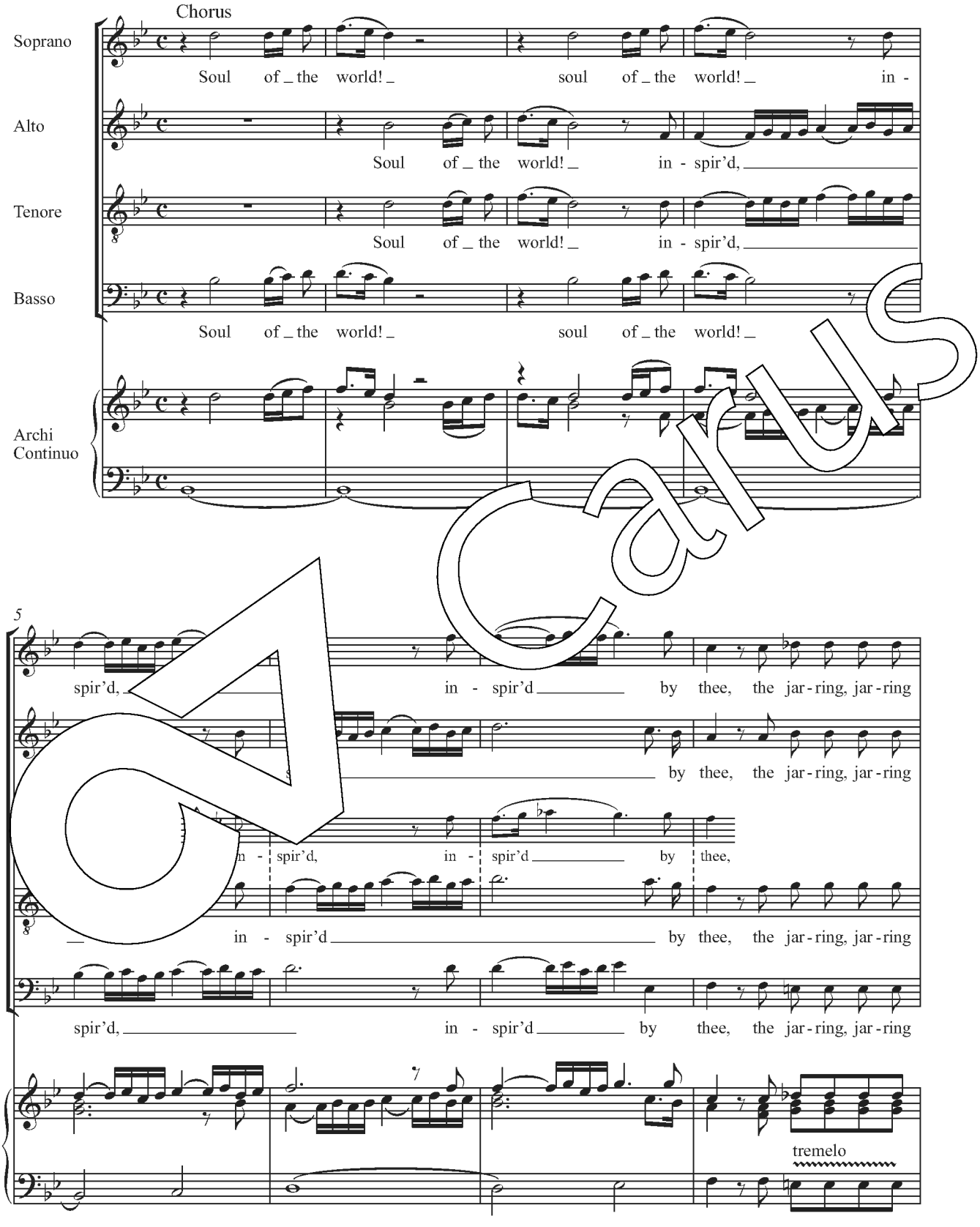
Carus



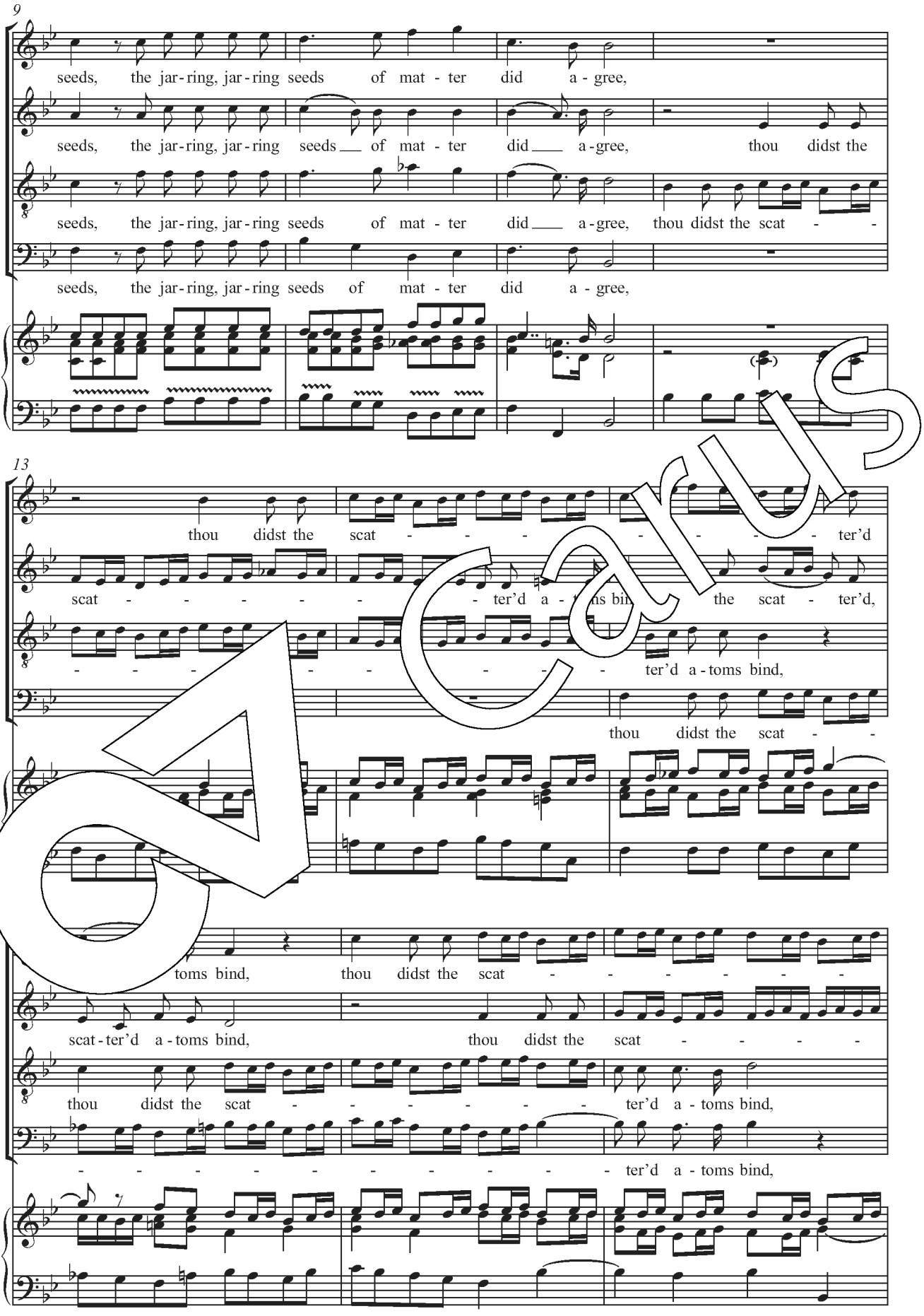
* seufzend und allmählich schwächer werdend

Carus

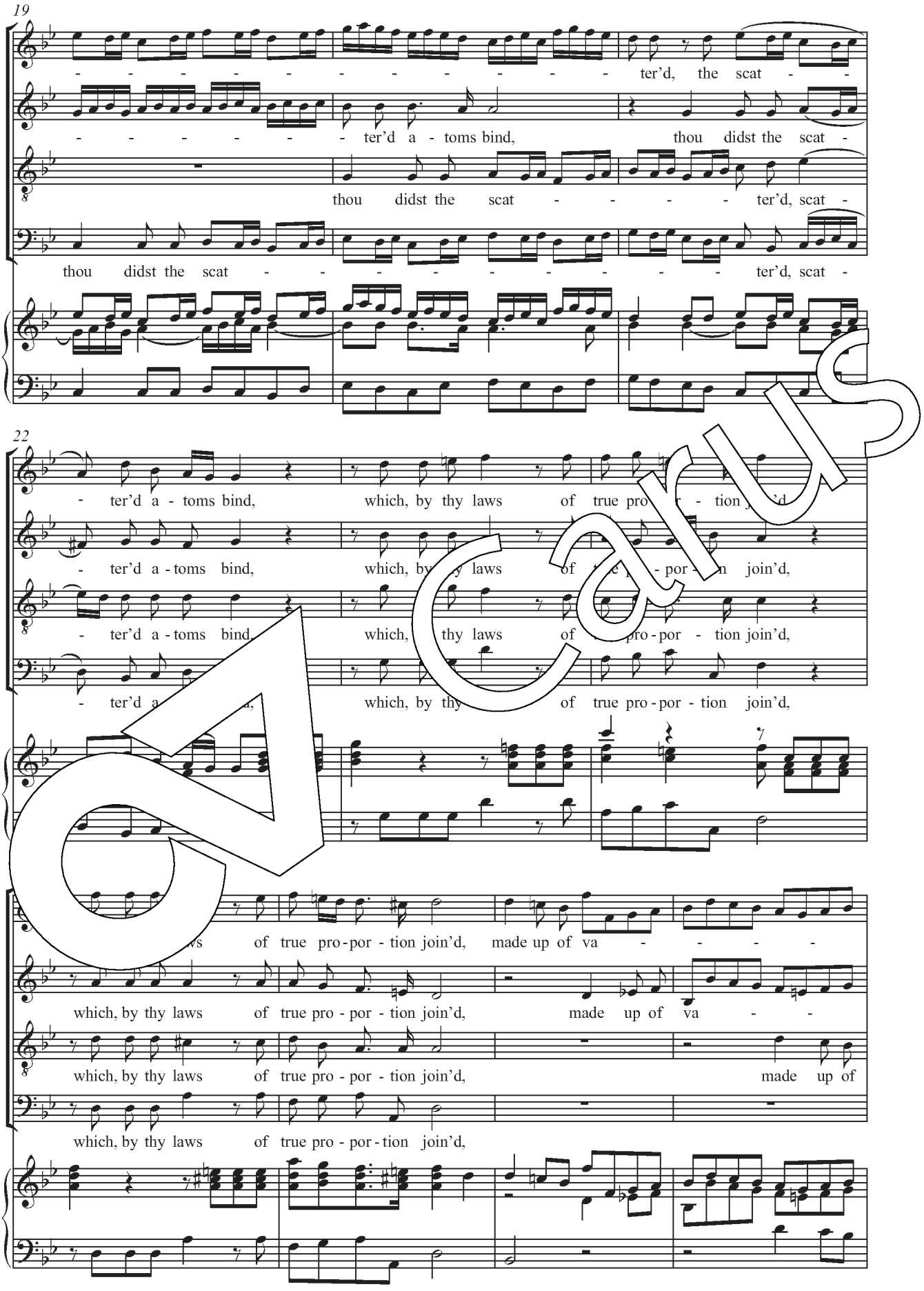
5. Soul of the world



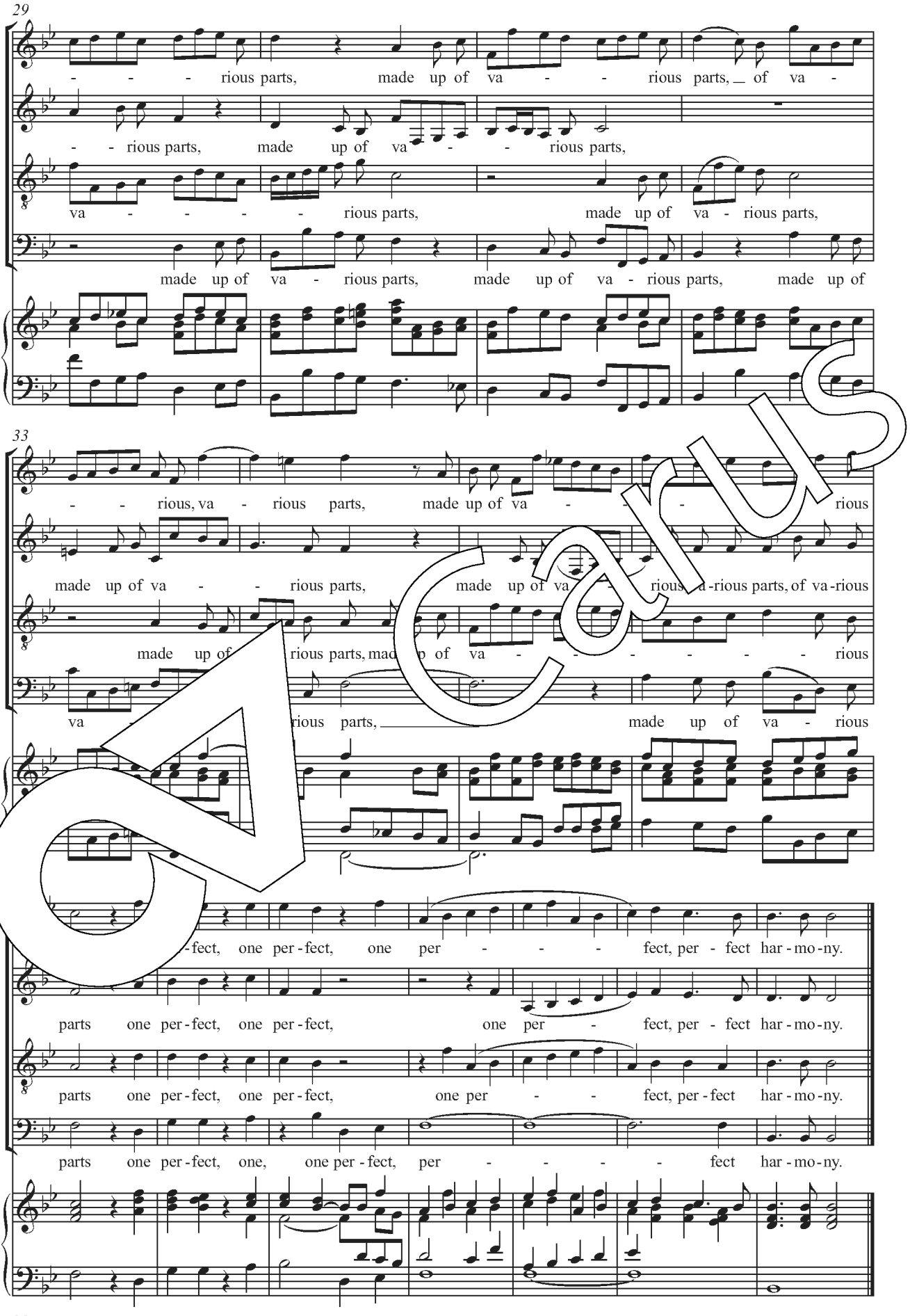
* Alternative im Autograph / *Alternative version in the autograph*


9
seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,
seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree, thou didst the
seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree, thou didst the scat - -
seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree,
13
thou didst the scat - - - - - - - - ter'd
scat - - - - - - - - ter'd a - toms bind, the scat - ter'd,
- - - - - - - - - ter'd a - toms bind,
thou didst the scat - -
toms bind, thou didst the scat - - - - - - - -
scat - ter'd a - toms bind, thou didst the scat - - - - -
thou didst the scat - - - - - - ter'd a - toms bind,
- - - - - - - - - - - ter'd a - toms bind,

Carus

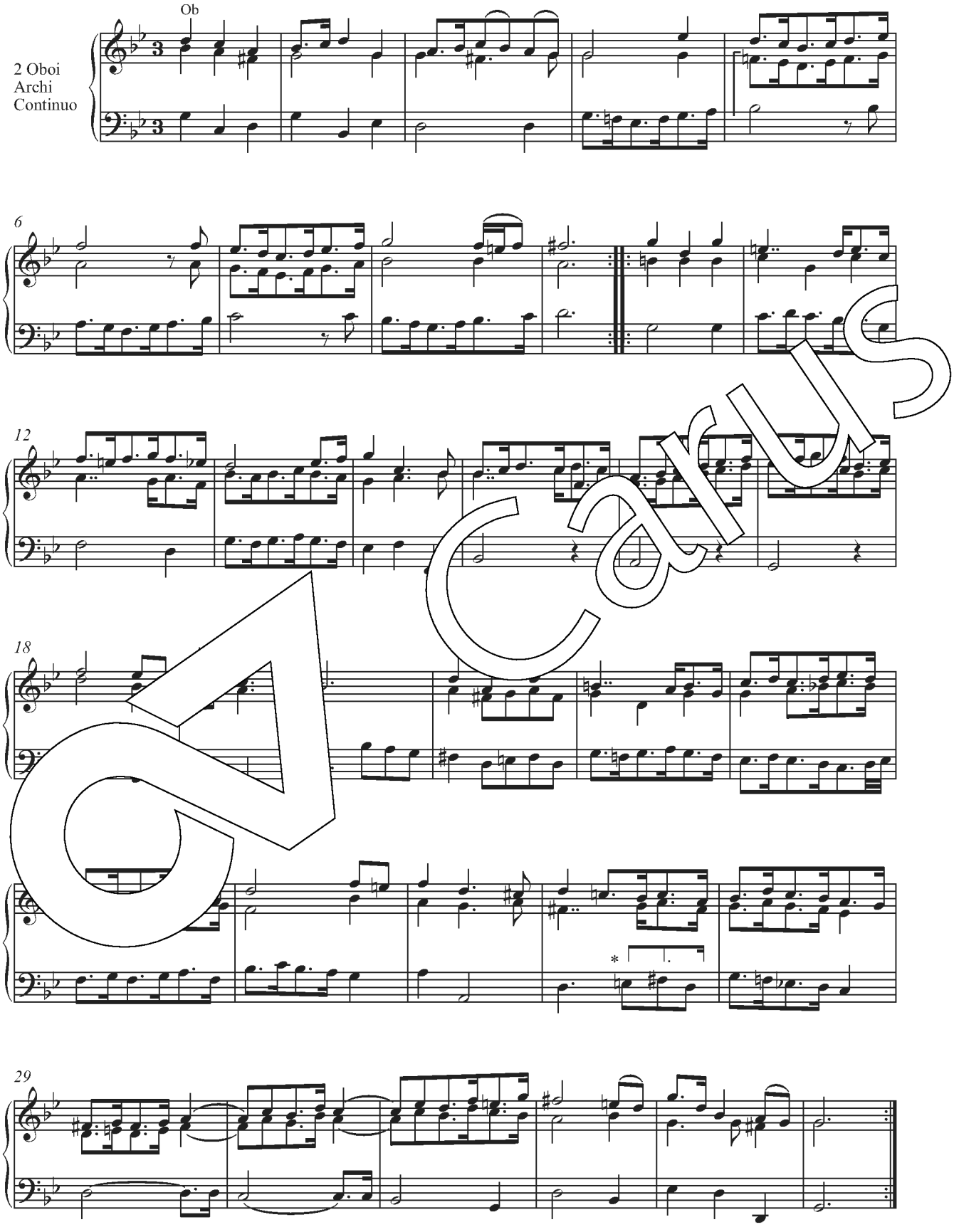

19
ter'd, the scat -
ter'd a - toms bind, thou didst the scat -
thou didst the scat - ter'd, scat -
thou didst the scat - ter'd, scat -
22
- ter'd a - toms bind, which, by thy laws of true pro - por - tion join'd,
- ter'd a - toms bind, which, by thy laws of true pro - por - tion join'd,
- ter'd a - toms bind, which, by thy laws of true pro - por - tion join'd,
- ter'd a - toms bind, which, by thy laws of true pro - por - tion join'd,
ws of true pro - por - tion join'd, made up of va -
which, by thy laws of true pro - por - tion join'd, made up of va -
which, by thy laws of true pro - por - tion join'd, made up of
which, by thy laws of true pro - por - tion join'd,

Carus

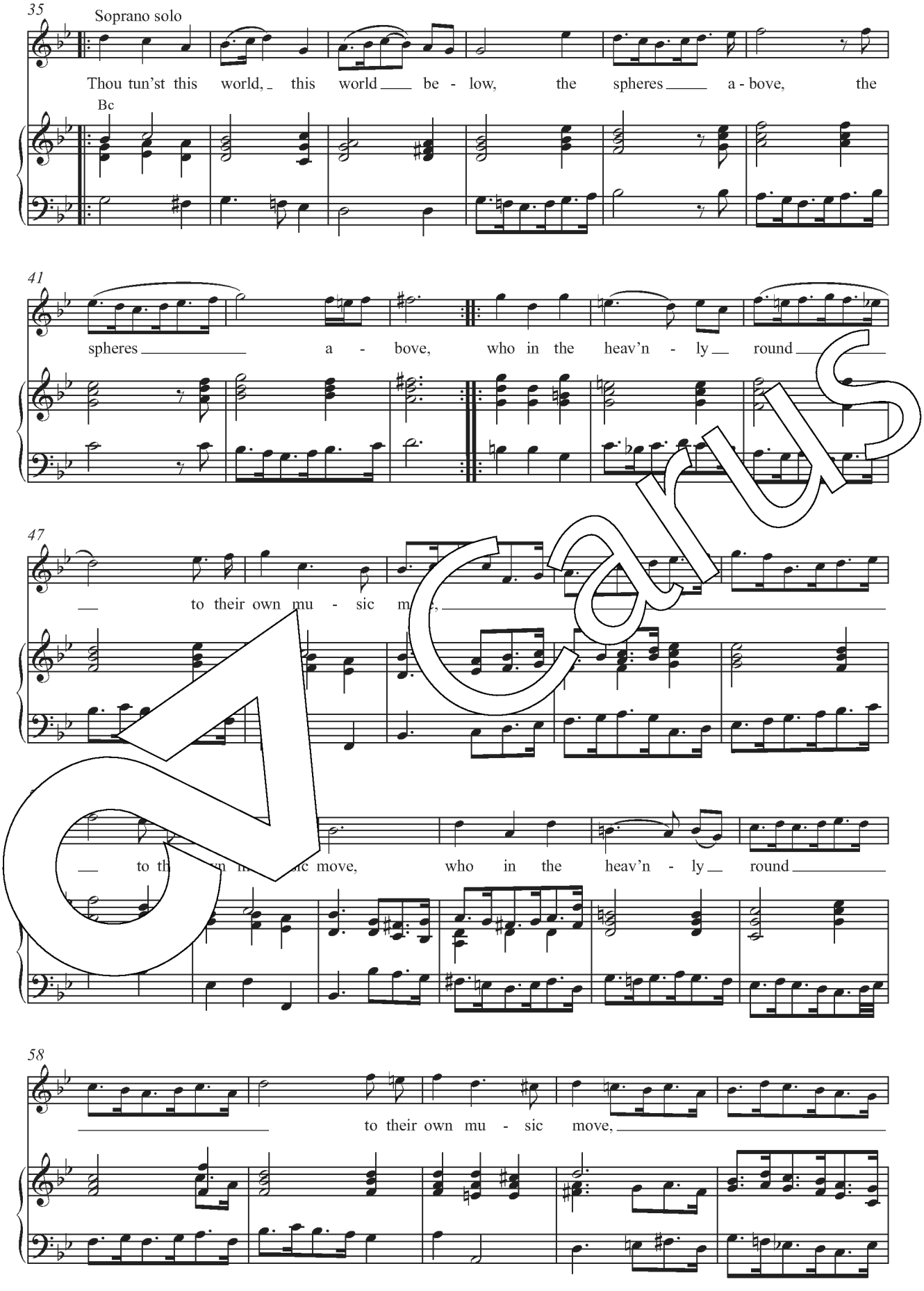

29
- - - rious parts, made up of va - - rious parts, of va -
- - rious parts, made up of va - - rious parts,
va - - - - - rious parts, made up of va - rious parts,
made up of va - rious parts, made up of va - rious parts, made up of
33
- - rious, va - rious parts, made up of va - - - rious
made up of va - - rious parts, made up of va - rious parts, of va-rious
made up of rious parts, made up of va - - - - - - rious
va rious parts, made up of va - rious
-fect, one per-fect, one per - - - fect, per - fect har-mo-ny.
parts one per-fect, one per-fect, one per - fect, per - fect har-mo-ny.
parts one per-fect, one per-fect, one per - - fect, per-fect har-mo-ny.
parts one per-fect, one, one per-fect, per - - - - fect har-mo-ny.

Carus

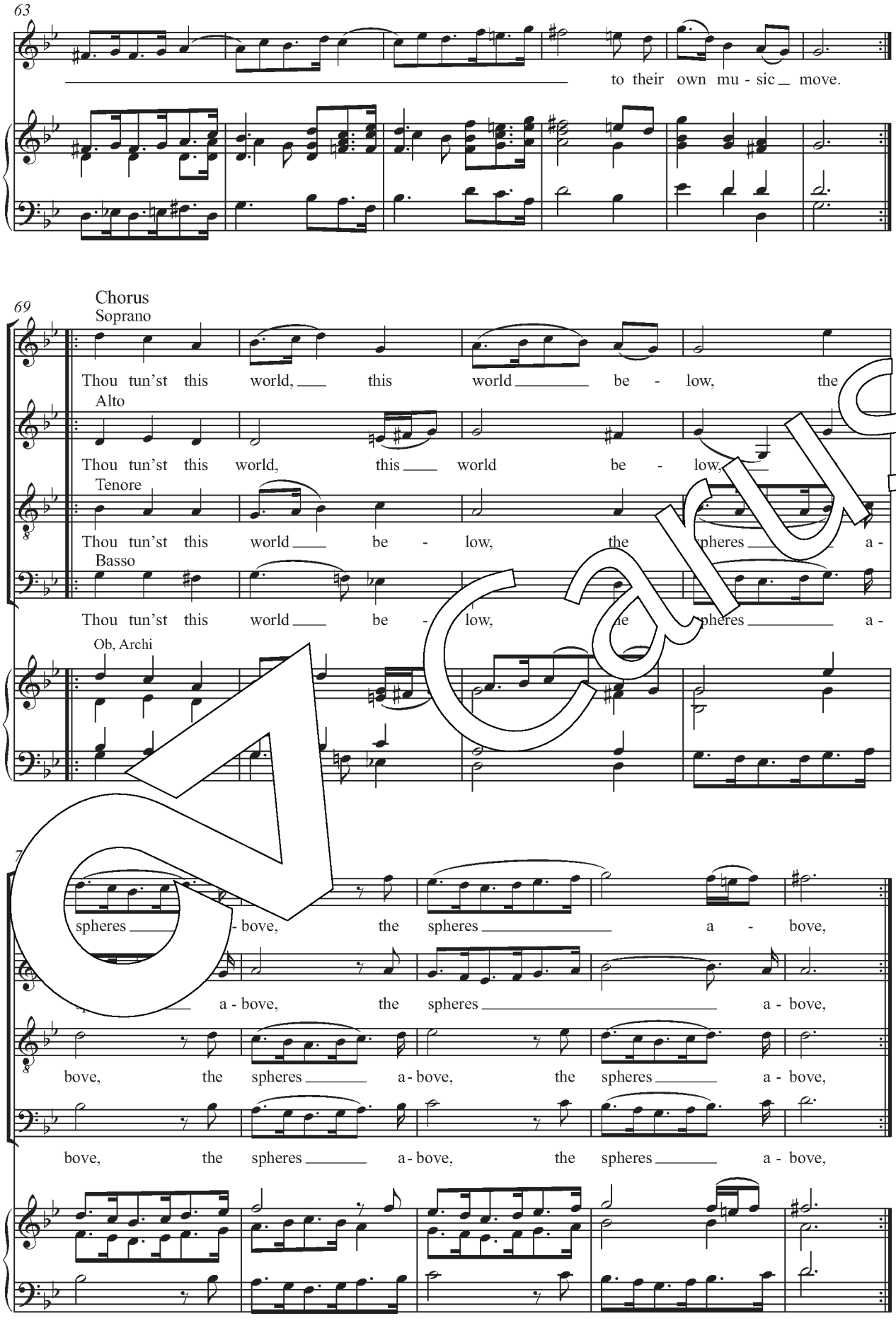
6. Thou tun'st this world below (Soprano solo, Chorus)



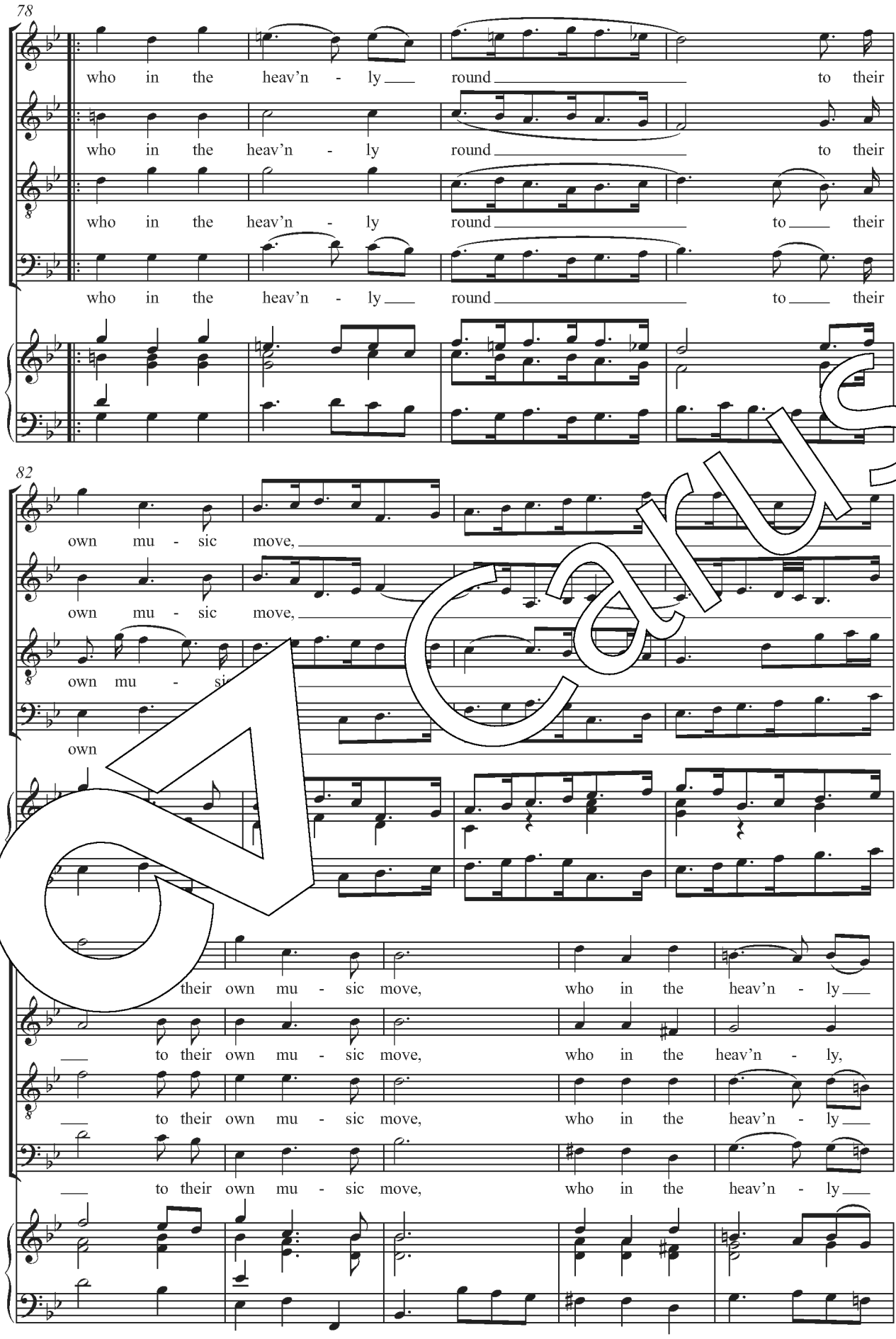
* Ausführungvorschlag. / *Performance suggestion.*


35
Soprano solo
Thou tun'st this world, this world be - low, the spheres a - bove, the
Bc
41
spheres a - bove, who in the heav'n - ly round
47
to their own mu - sic move,
to their own mu - sic move, who in the heav'n - ly round
58
to their own mu - sic move,

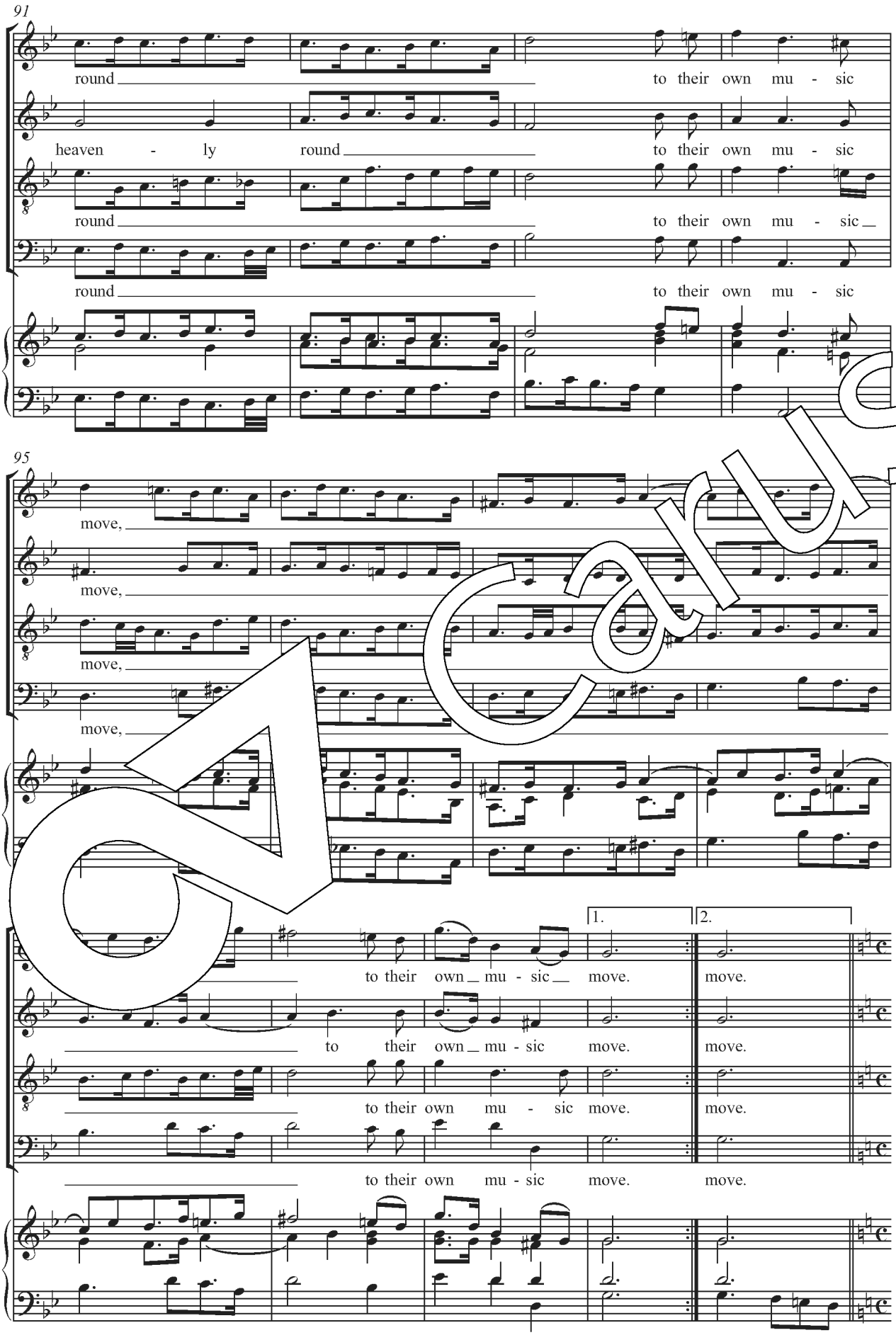
Carus


63
to their own mu - sic move.
69
Chorus
Soprano
Thou tun'st this world, this world be - low, the
Alto
Thou tun'st this world, this world be - low,
Tenore
Thou tun'st this world be - low, the spheres a -
Basso
Thou tun'st this world be - low, the spheres a -
Ob, Archi
spheres - bove, the spheres a - bove,
a - bove, the spheres a - bove,
bove, the spheres a - bove, the spheres a - bove,
bove, the spheres a - bove, the spheres a - bove,

Carus

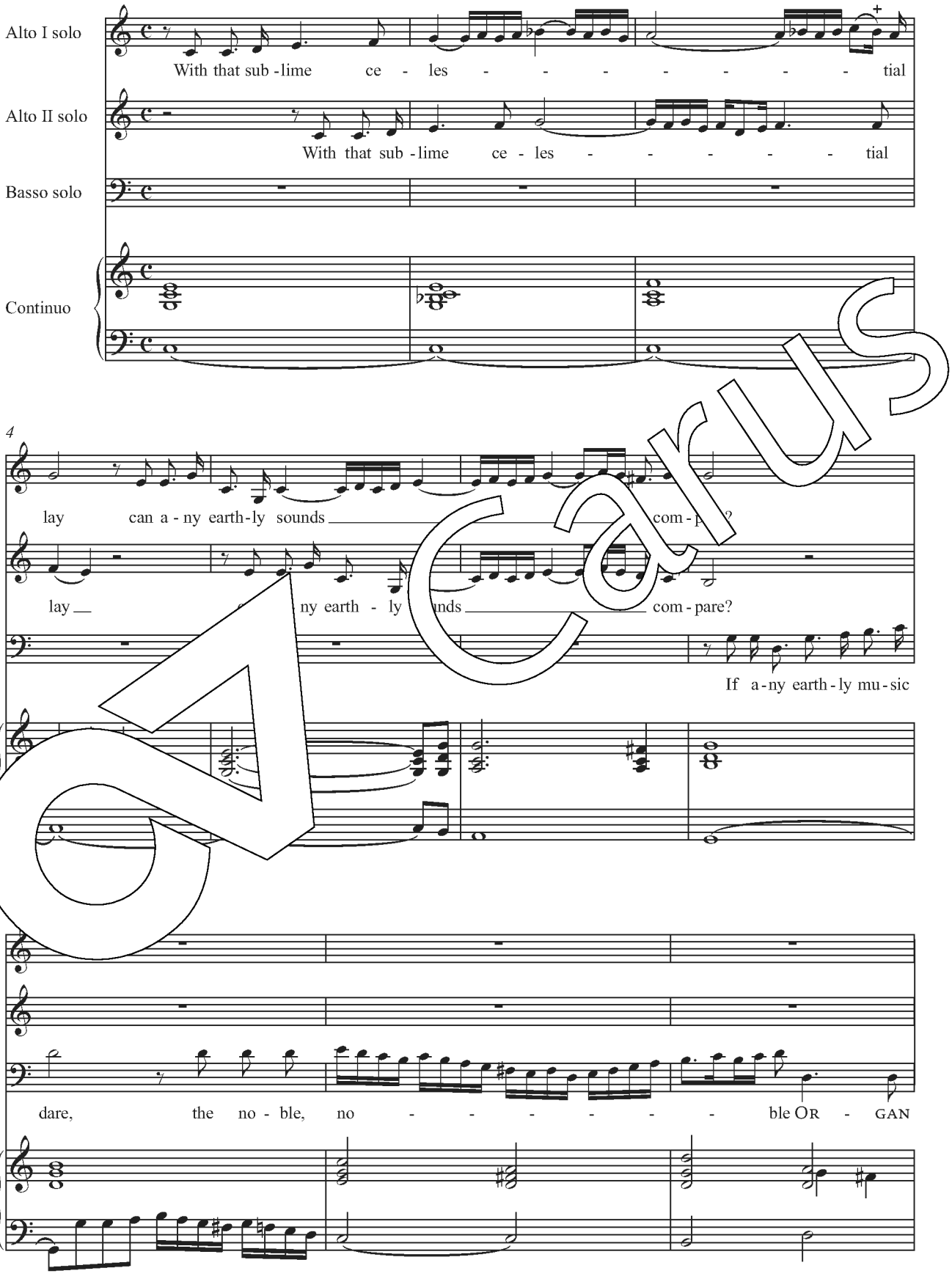

78
who in the heav'n - ly round to their
who in the heav'n - ly round to their
who in the heav'n - ly round to their
who in the heav'n - ly round to their
82
own mu - sic move,
own mu - sic move,
own mu - si
own
their own mu - sic move, who in the heav'n - ly
to their own mu - sic move, who in the heav'n - ly,
to their own mu - sic move, who in the heav'n - ly
to their own mu - sic move, who in the heav'n - ly

Carus

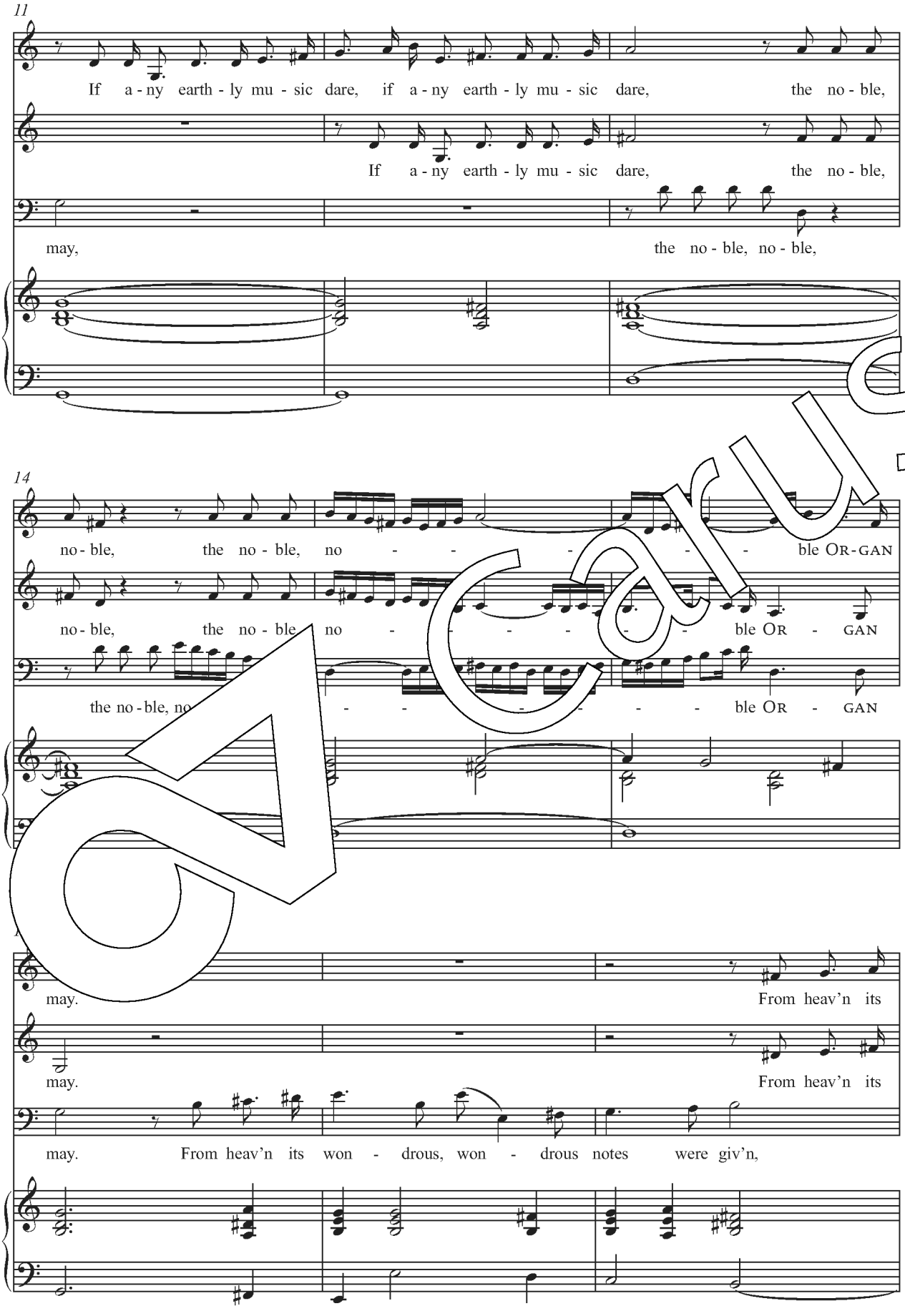

91
round
to their own mu - sic
heaven - ly
round
to their own mu - sic
round
to their own mu - sic
round
to their own mu - sic
95
move,
move,
move,
move,
1.
2.
to their own mu - sic
move.
move.
to their own mu - sic
move.
move.
to their own mu - sic
move.
move.
to their own mu - sic
move.
move.

Carus

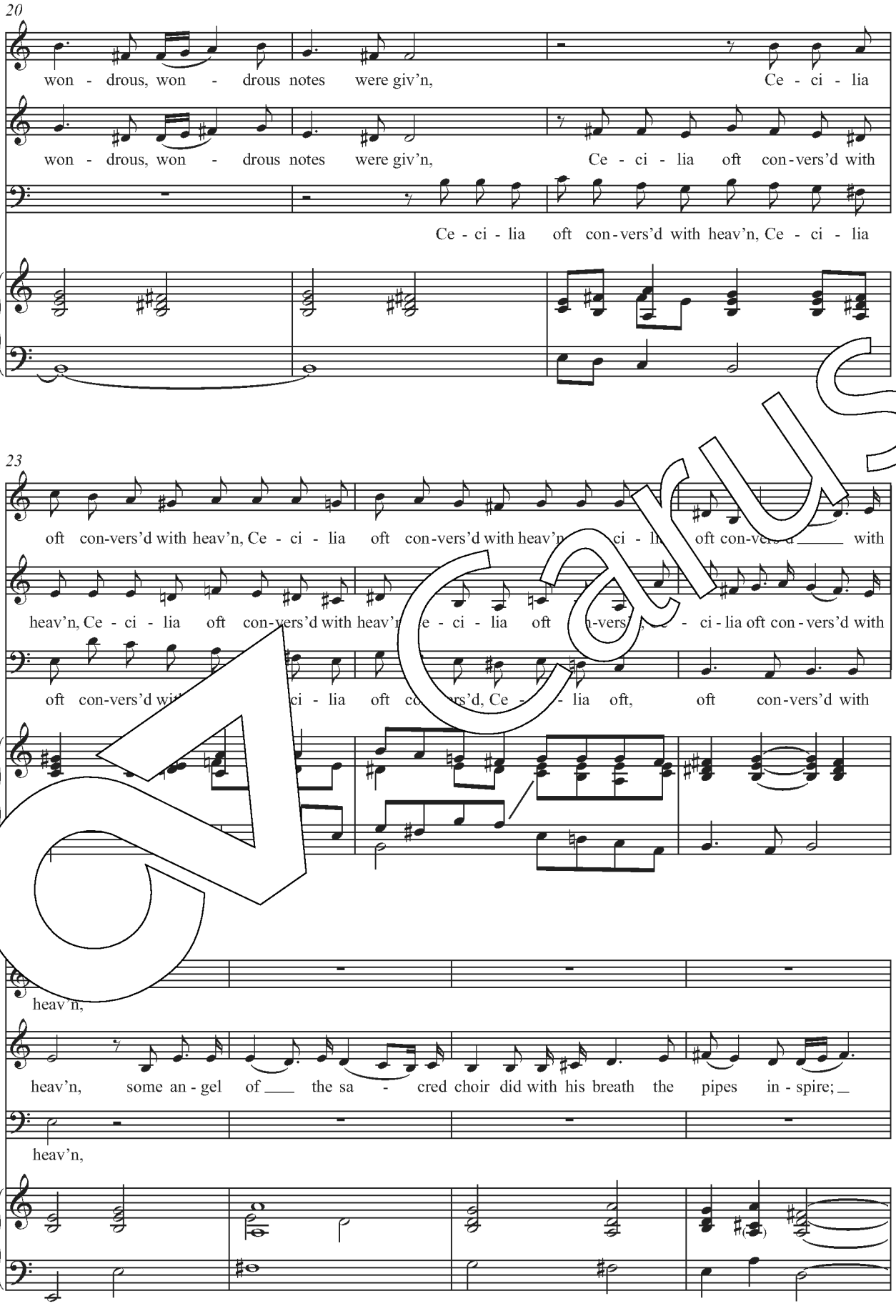
7. With that sublime celestial lay (Alto I, II solo, Basso solo)



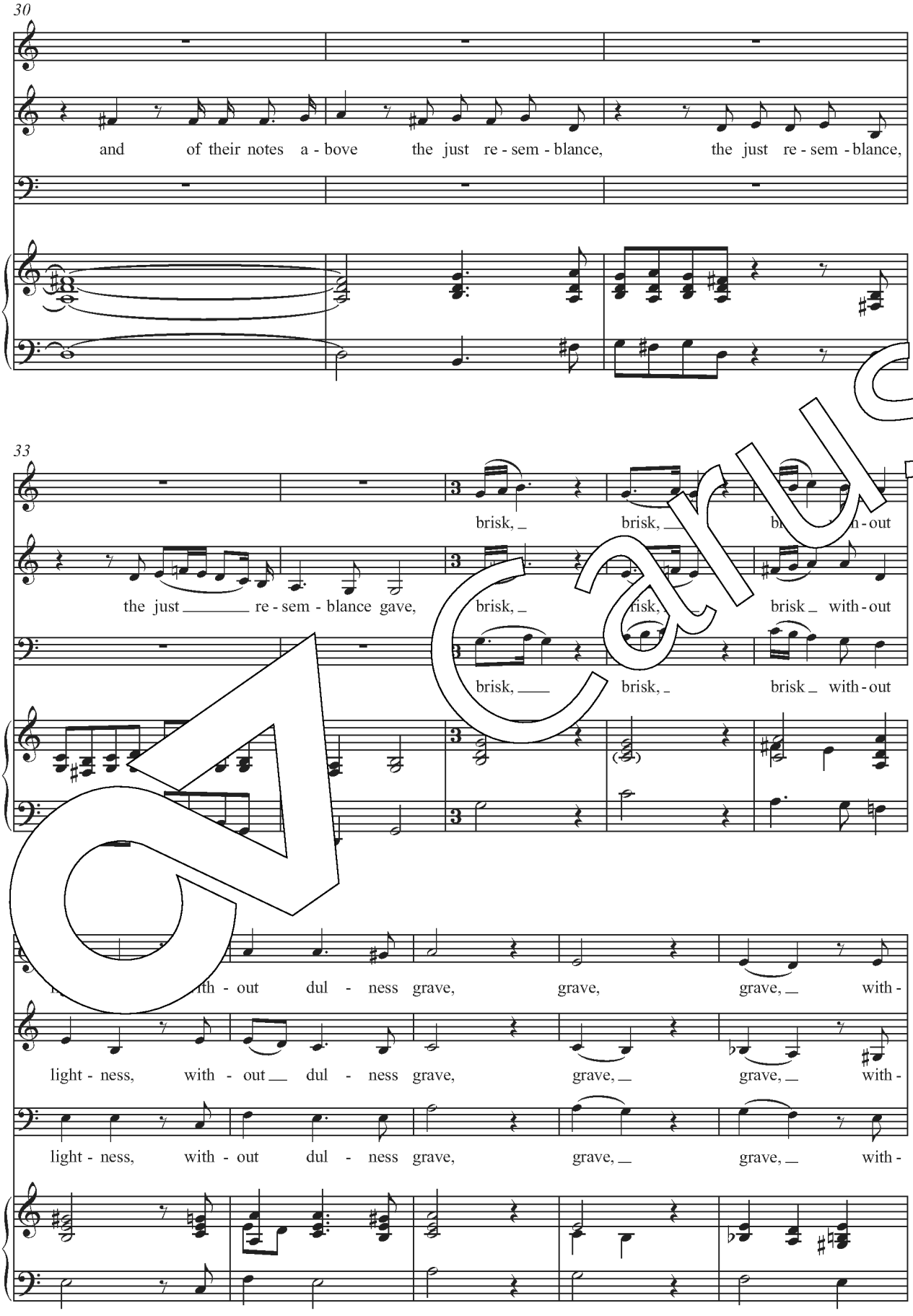
Carus


11
If a - ny earth - ly mu - sic dare, if a - ny earth - ly mu - sic dare, the no - ble,
If a - ny earth - ly mu - sic dare, the no - ble,
may, the no - ble, no - ble,
14
no - ble, the no - ble, no - - - - - - ble Or-gan
no - ble, the no - ble no - - - - - - ble Or - gan
the no - ble, no - - - - - - ble Or - gan
may. From heav'n its
may. From heav'n its
may. From heav'n its won - drous, won - drous notes were giv'n,

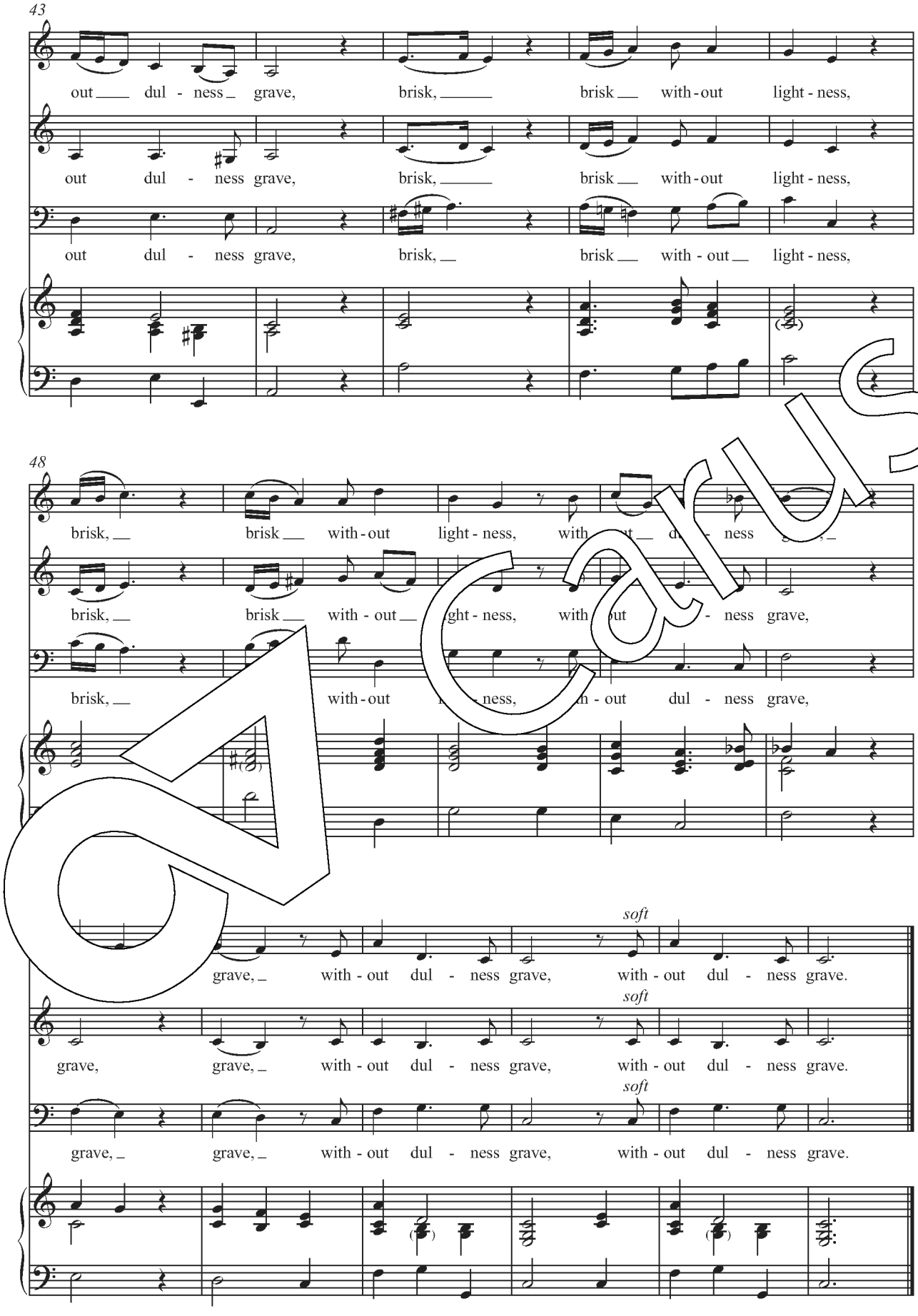
Carus


20
won - drous, won - drous notes were giv'n, Ce - ci - lia
won - drous, won - drous notes were giv'n, Ce - ci - lia oft con-vers'd with
Ce - ci - lia oft con-vers'd with heav'n, Ce - ci - lia
23
oft con-vers'd with heav'n, Ce - ci - lia oft con-vers'd with heav'n
ci - li
oft con-vers'd
with
heav'n, Ce - ci - lia oft con-vers'd with heav'
e - ci - lia oft
-vers
- ci - lia oft con - vers'd with
oft con-vers'd wi
ci - lia oft co
rs'd, Ce -
- lia oft,
oft con-vers'd with
heav'n,
heav'n, some an - gel of the sa - cred choir did with his breath the pipes in - spire;
heav'n,

Carus

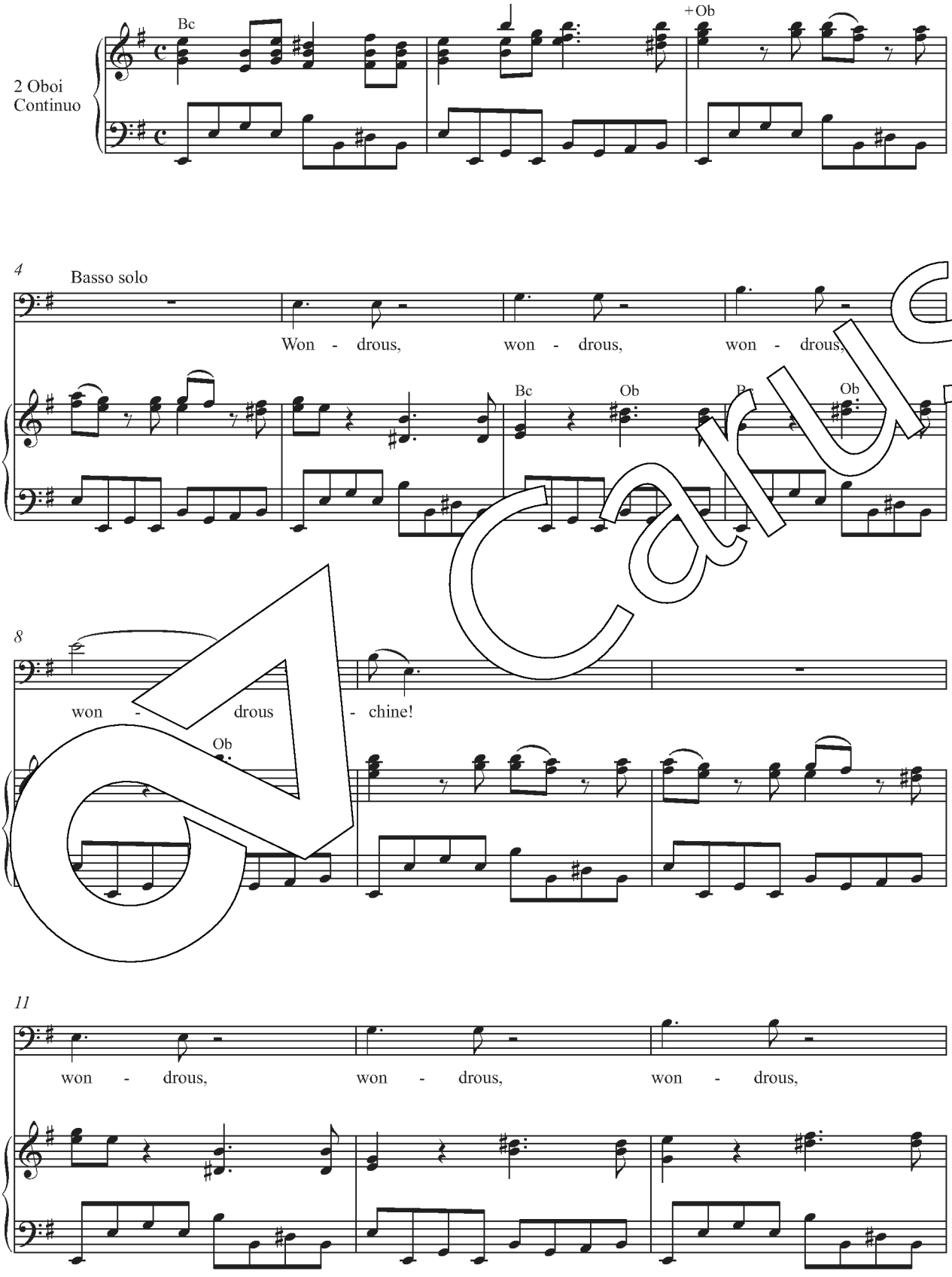

30
and of their notes a - bove the just re - sem - blance, the just re - sem - blance,
33
brisk, brisk, brisk with - out
the just re - sem - blance gave, brisk, brisk, brisk with - out
brisk, brisk, brisk with - out
light - ness, with - out dul - ness grave, grave, grave, with -
light - ness, with - out dul - ness grave, grave, grave, with -

Carus

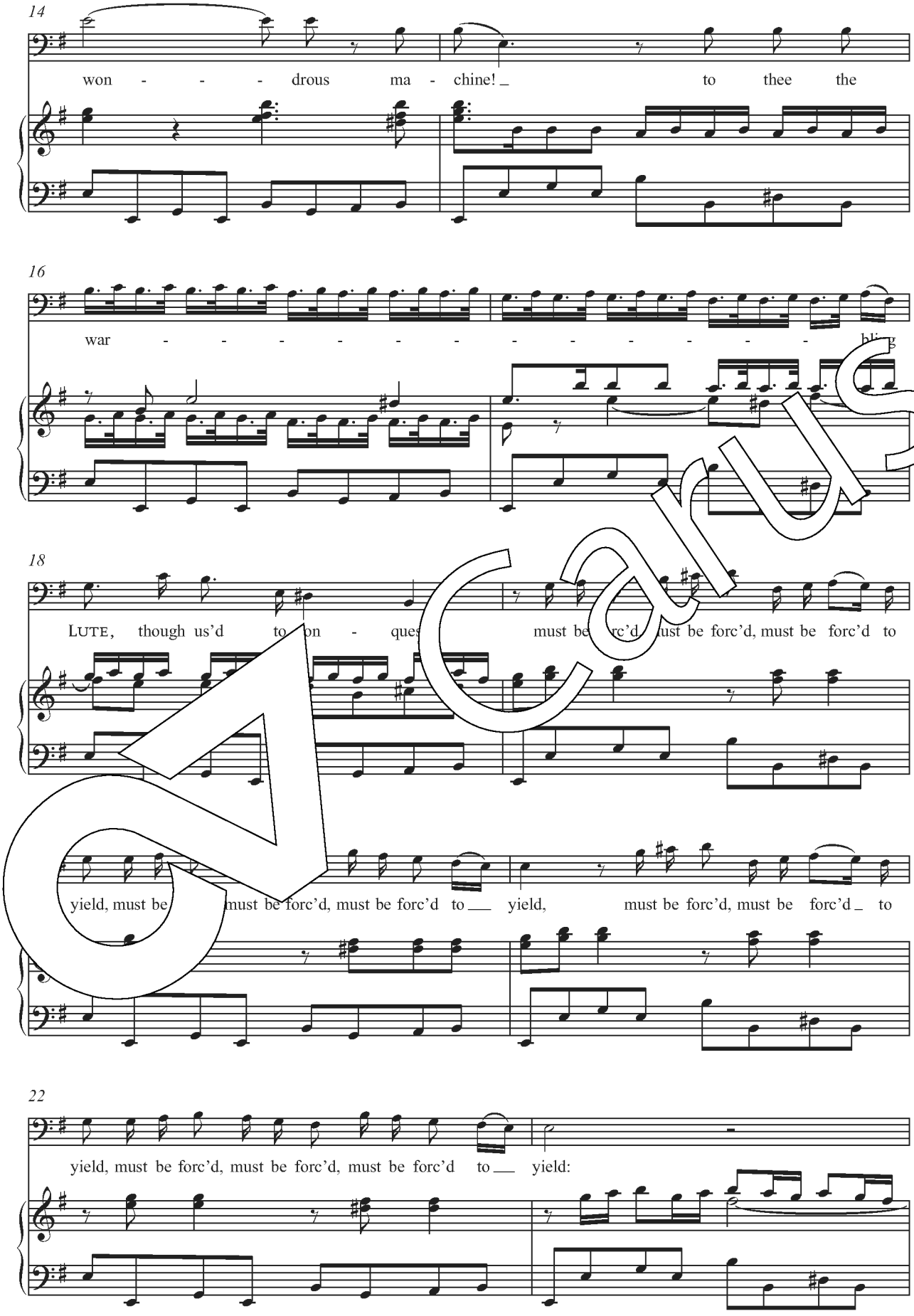

43
out dul - ness grave, brisk, brisk with - out light - ness,
out dul - ness grave, brisk, brisk with - out light - ness,
out dul - ness grave, brisk, brisk with - out light - ness,
48
brisk, brisk with - out light - ness, with out dul - ness grave,
brisk, brisk with - out ght - ness, with out - ness grave,
brisk, with - out ness, h - out dul - ness grave,
soft
grave, with - out dul - ness grave, with - out dul - ness grave.
soft
grave, grave, with - out dul - ness grave, with - out dul - ness grave.
soft
grave, grave, with - out dul - ness grave, with - out dul - ness grave.

Carus

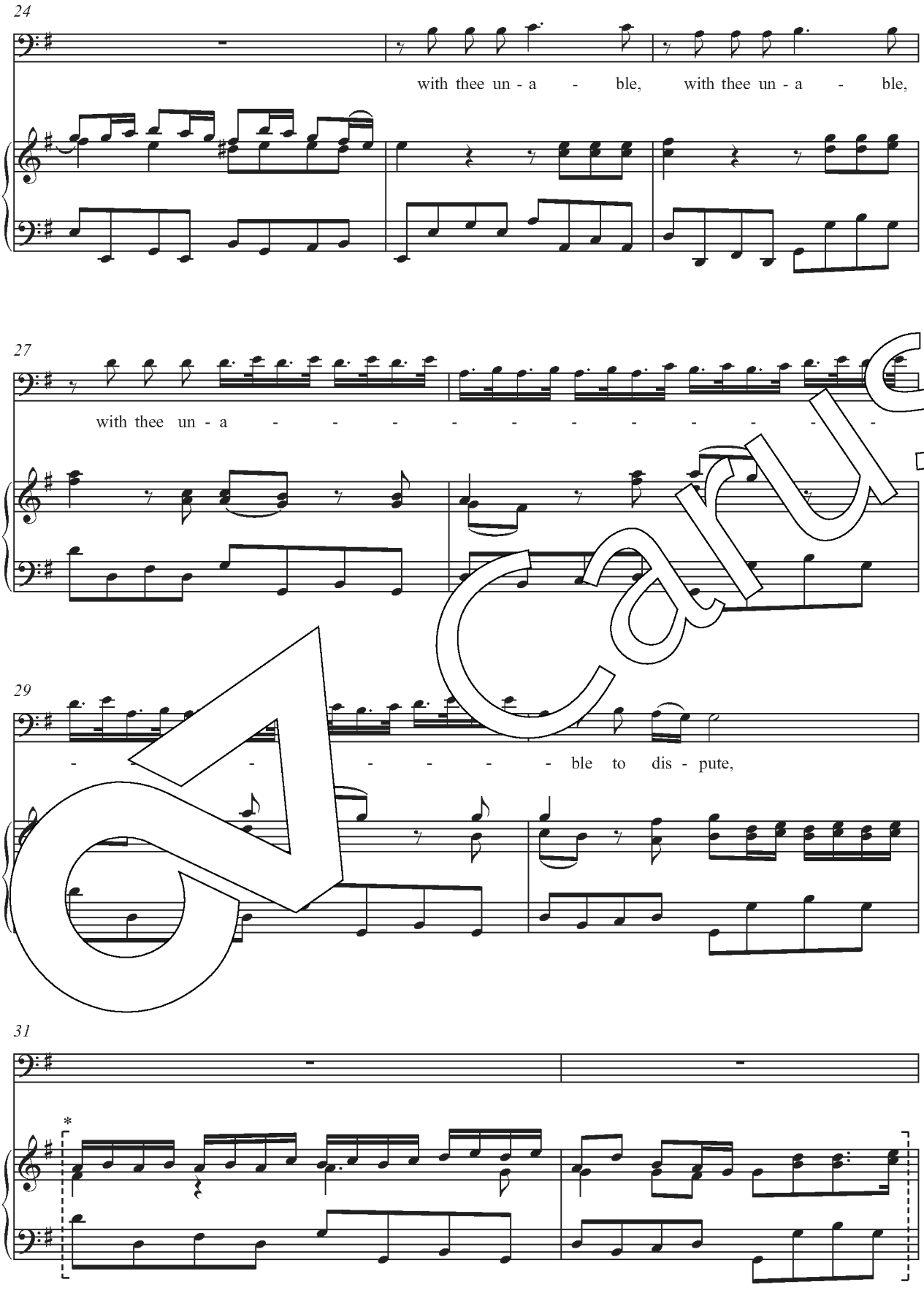
8. Wondrous machine (Basso solo)



Carus

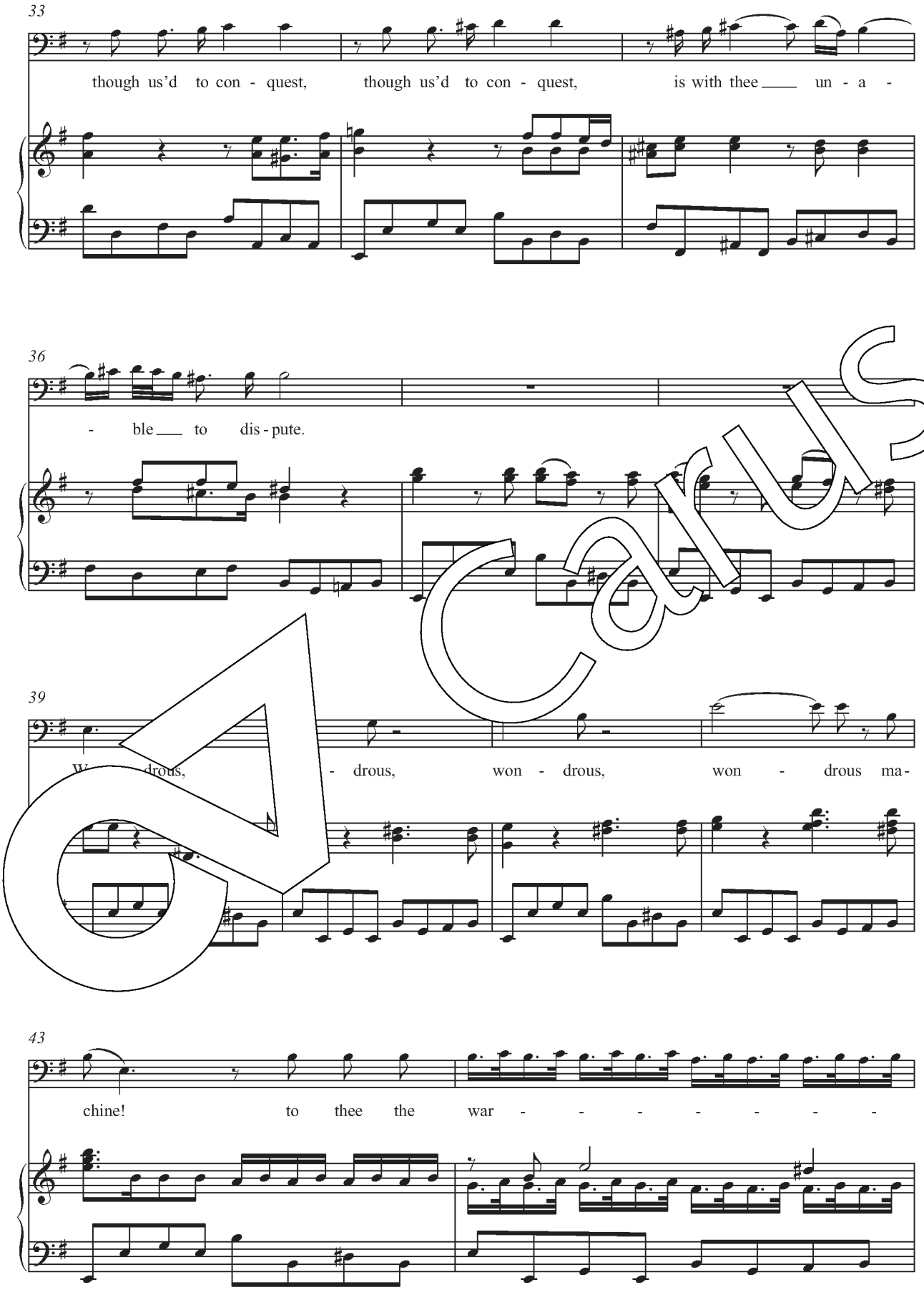

14
won - - - drous ma - chine! to thee the
16
war - - - - - - - - - - - - bling
18
LUTE, though us'd to on - ques must be rc'd ust be forc'd, must be forc'd to
yield, must be must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd to
22
yield, must be forc'd, must be forc'd, must be forc'd to yield:

Carus

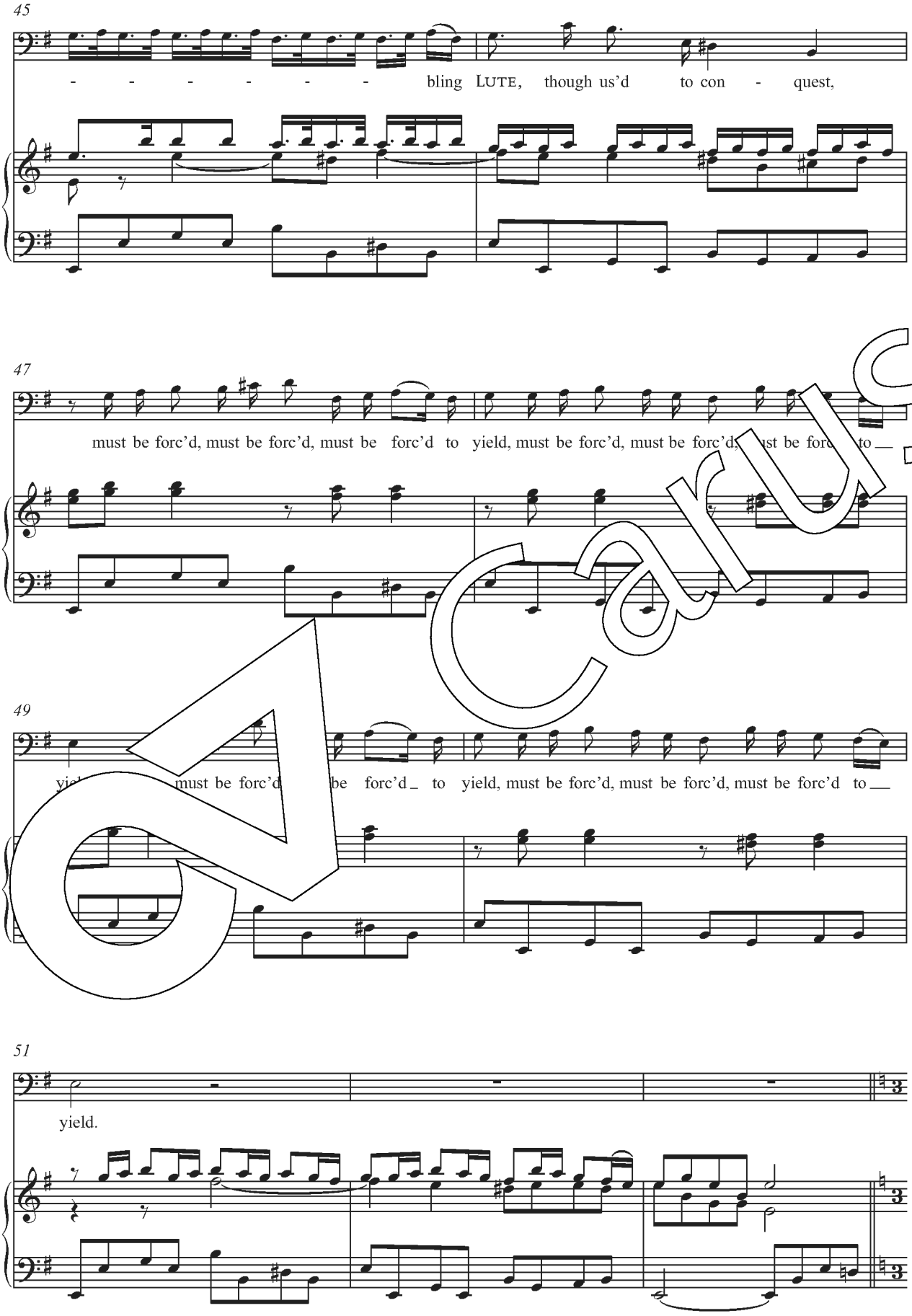


* Takte 31–32 nicht im Autograph. / *Measures 31–32 not in the autograph.*

Carus

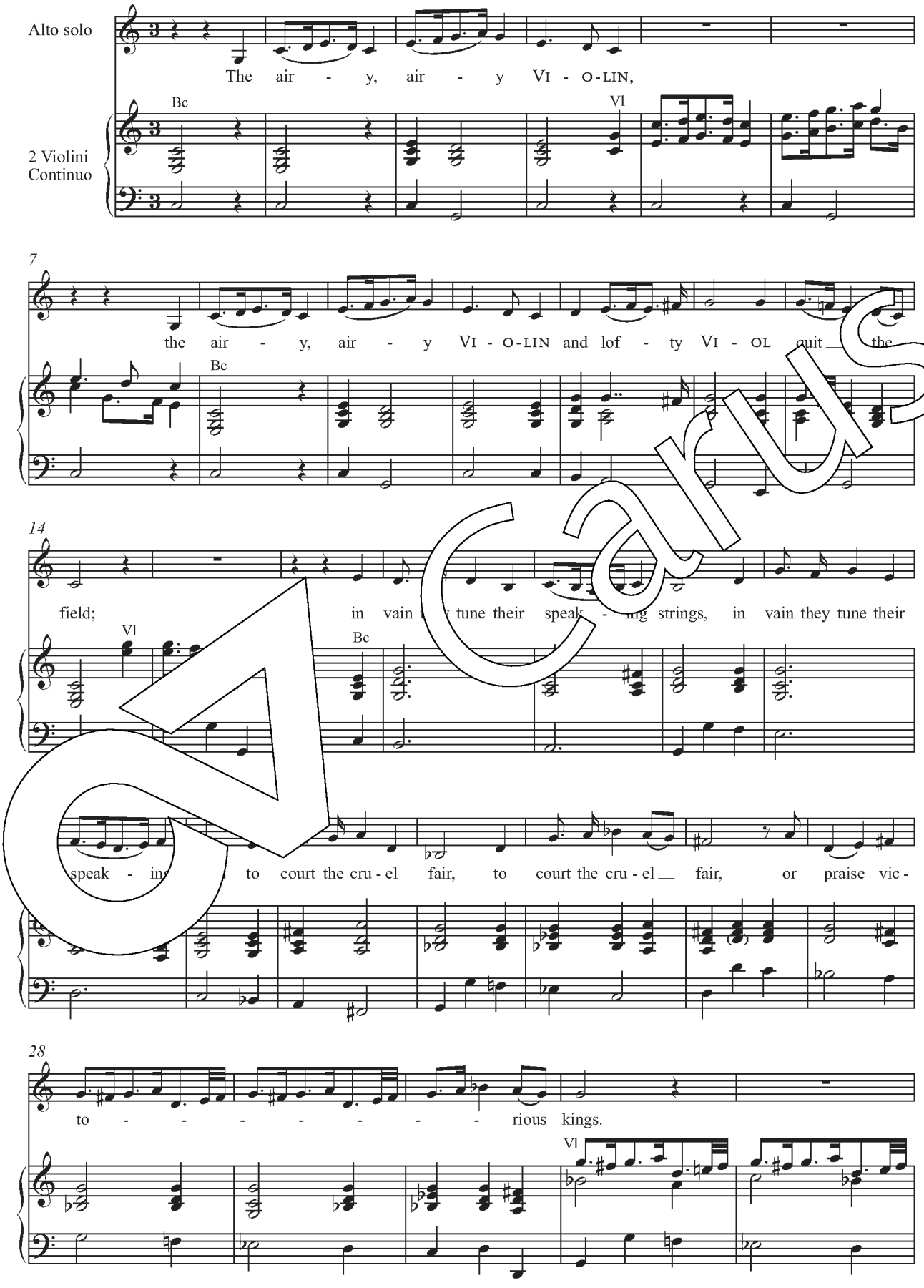

33
though us'd to con - quest, though us'd to con - quest, is with thee ___ un - a -
36
- ble ___ to dis - pute.
39
won - drous, won - drous, won - drous, won - drous ma -
43
chine! to thee the war - - - - - - -

Carus

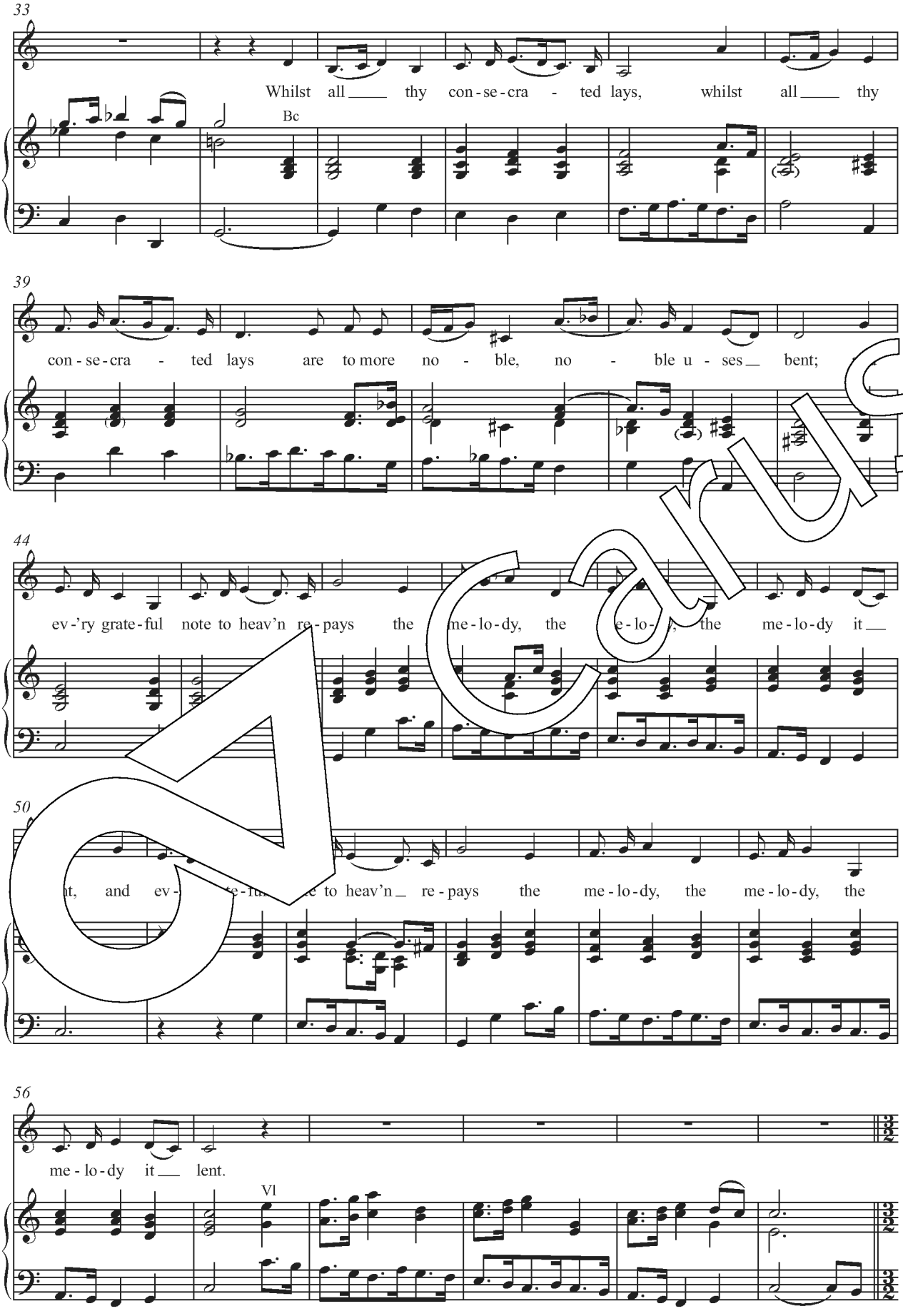

45
- - - - - - - bling LUTE, though us'd to con - quest,
47
must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to
49
must be forc'd be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to
51
yield.

Carus

9. The airy Violin (Alto solo)

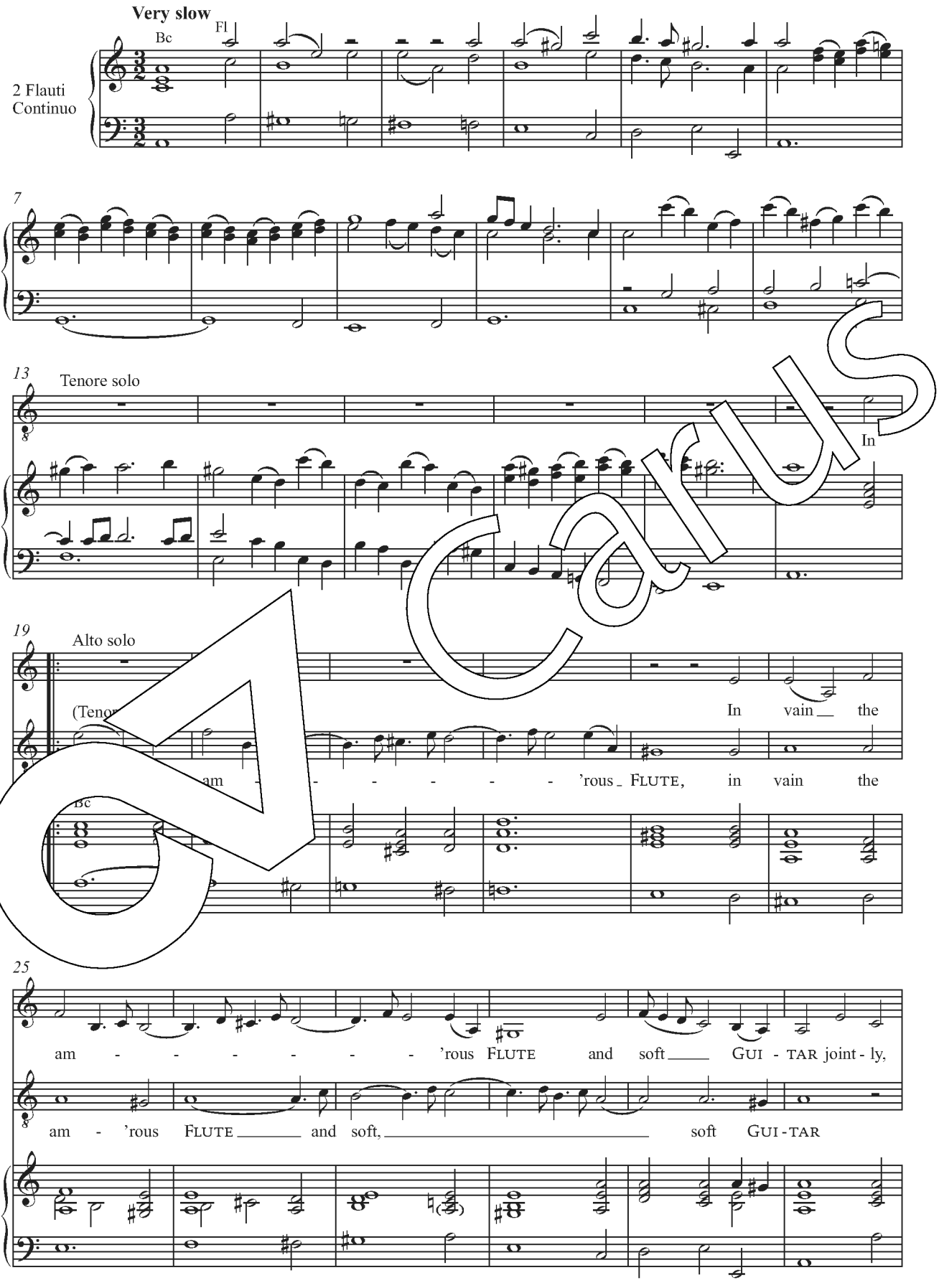


Carus

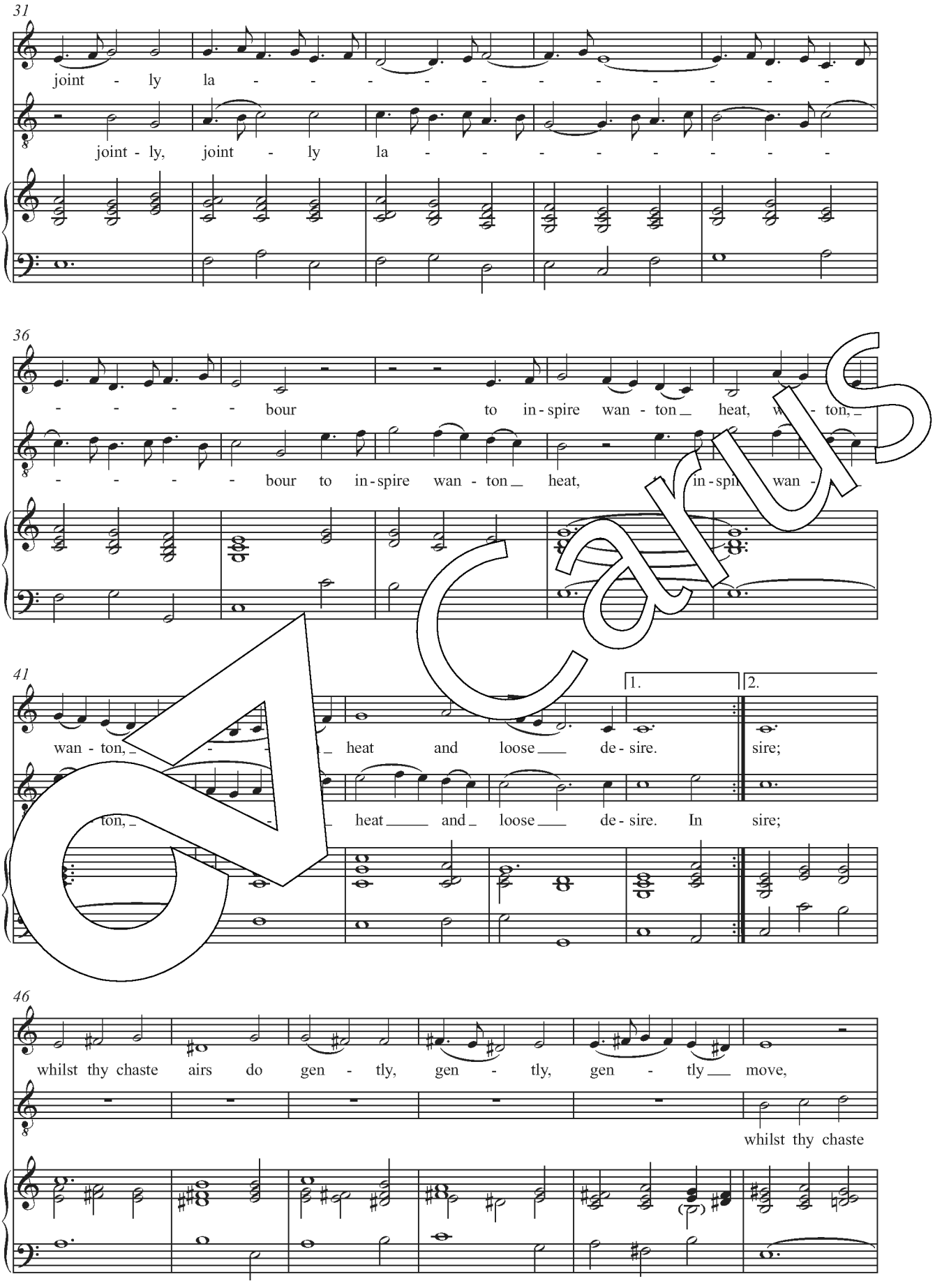

33
Whilst all thy con-se-cra - ted lays, whilst all thy
Bc
39
con-se-cra - ted lays are to more no - ble, no - ble u - ses bent;
44
ev-'ry grate-ful note to heav'n re-pays the me-lo-dy, the e-lo-, the me-lo-dy it
50
t, and ev- e to heav'n re-pays the me-lo-dy, the me-lo-dy, the
56
me-lo-dy it lent.
Vl

Carus

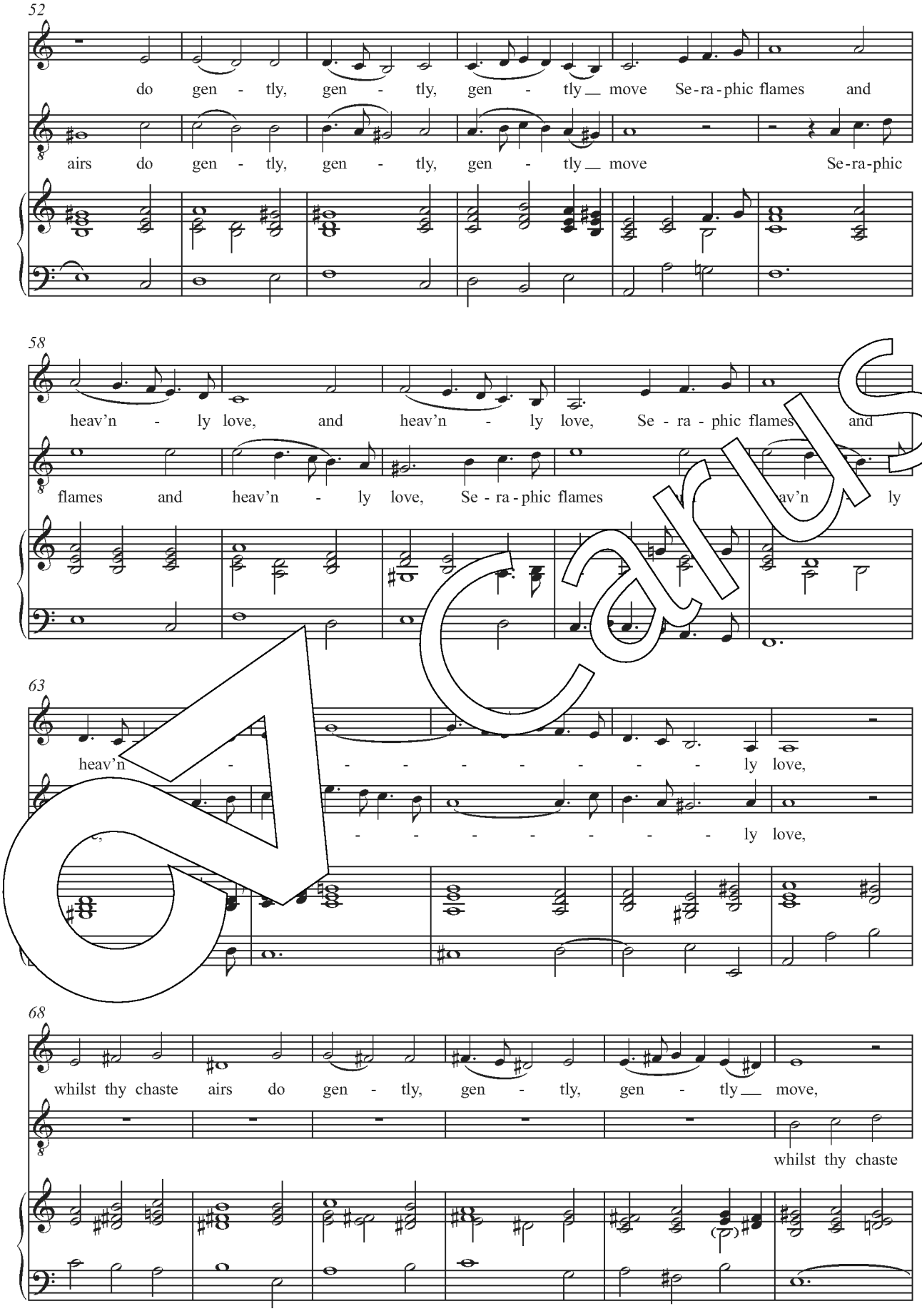
10. In vain the am'rous Flute (Alto solo, Tenore solo)



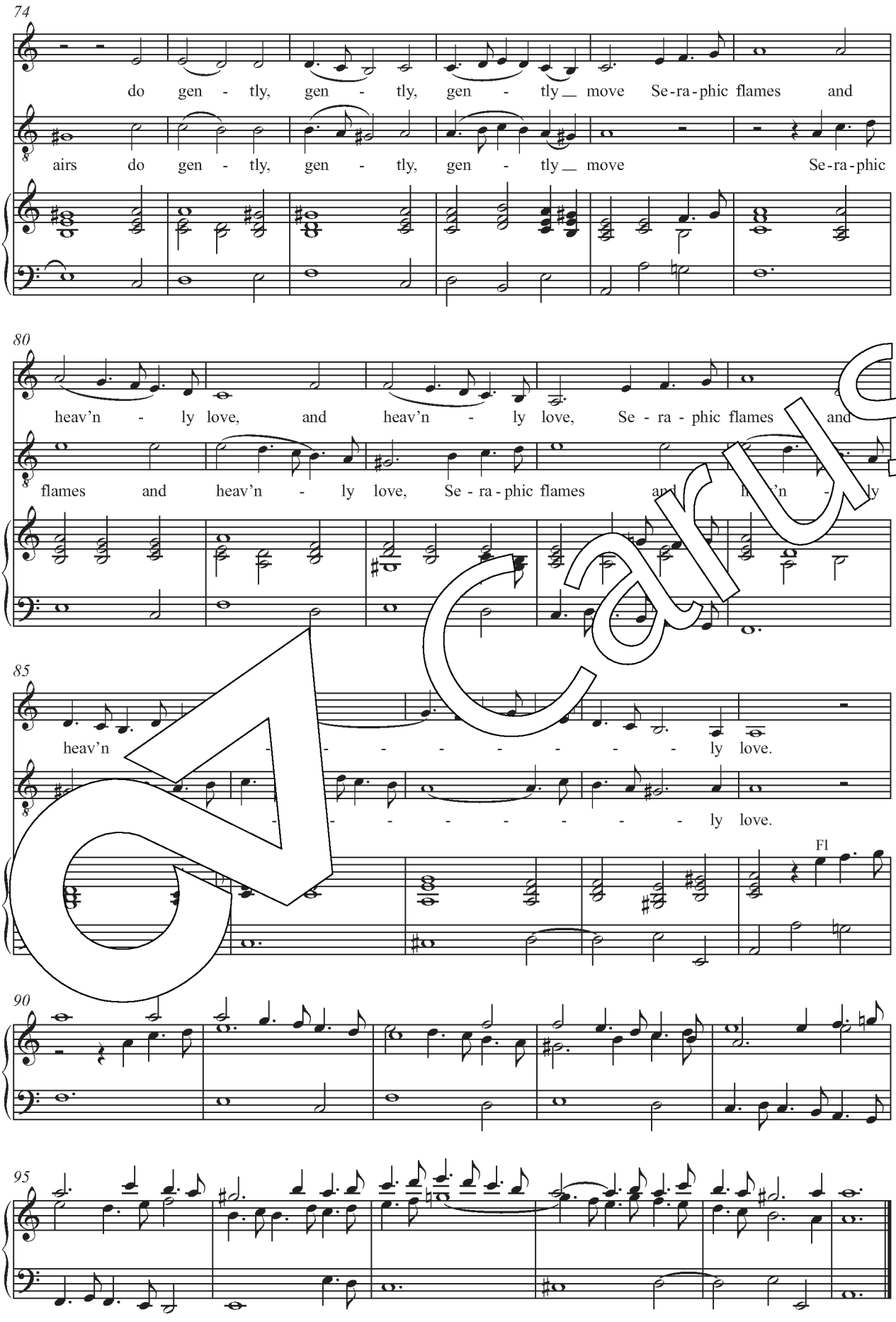
Carus


31
joint - ly la - - - - - - - - - - -
joint - ly, joint - ly la - - - - - - - -
36
- - - - - bour to in - spire wan - ton _ heat, w - ton, _
- - - - - bour to in - spire wan - ton _ heat, in - spi wan -
41
1.
2.
wan - ton, _ heat and loose de - sire. sire;
ton, _ heat _ and _ loose de - sire. In sire;
46
whilst thy chaste airs do gen - tly, gen - tly, gen - tly move,
whilst thy chaste

Carus

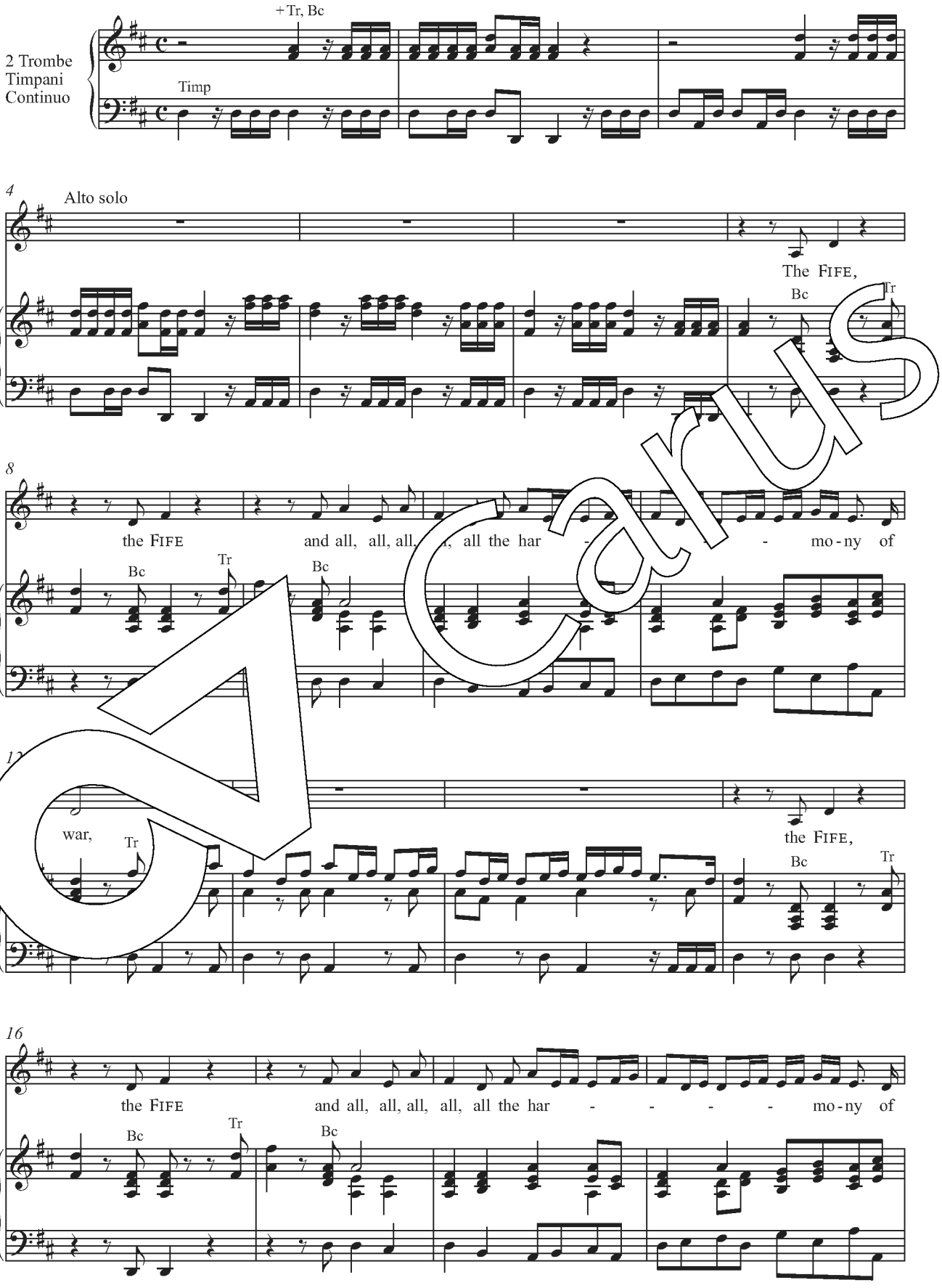

52
do gen - tly, gen - tly, gen - tly move Se-ra-phic flames and
airs do gen - tly, gen - tly, gen - tly move Se-ra-phic
58
heav'n - ly love, and heav'n - ly love, Se - ra - phic flames and
flames and heav'n - ly love, Se - ra - phic flames
63
heav'n
ly love,
ly love,
68
whilst thy chaste airs do gen - tly, gen - tly, gen - tly move,
whilst thy chaste

Carus

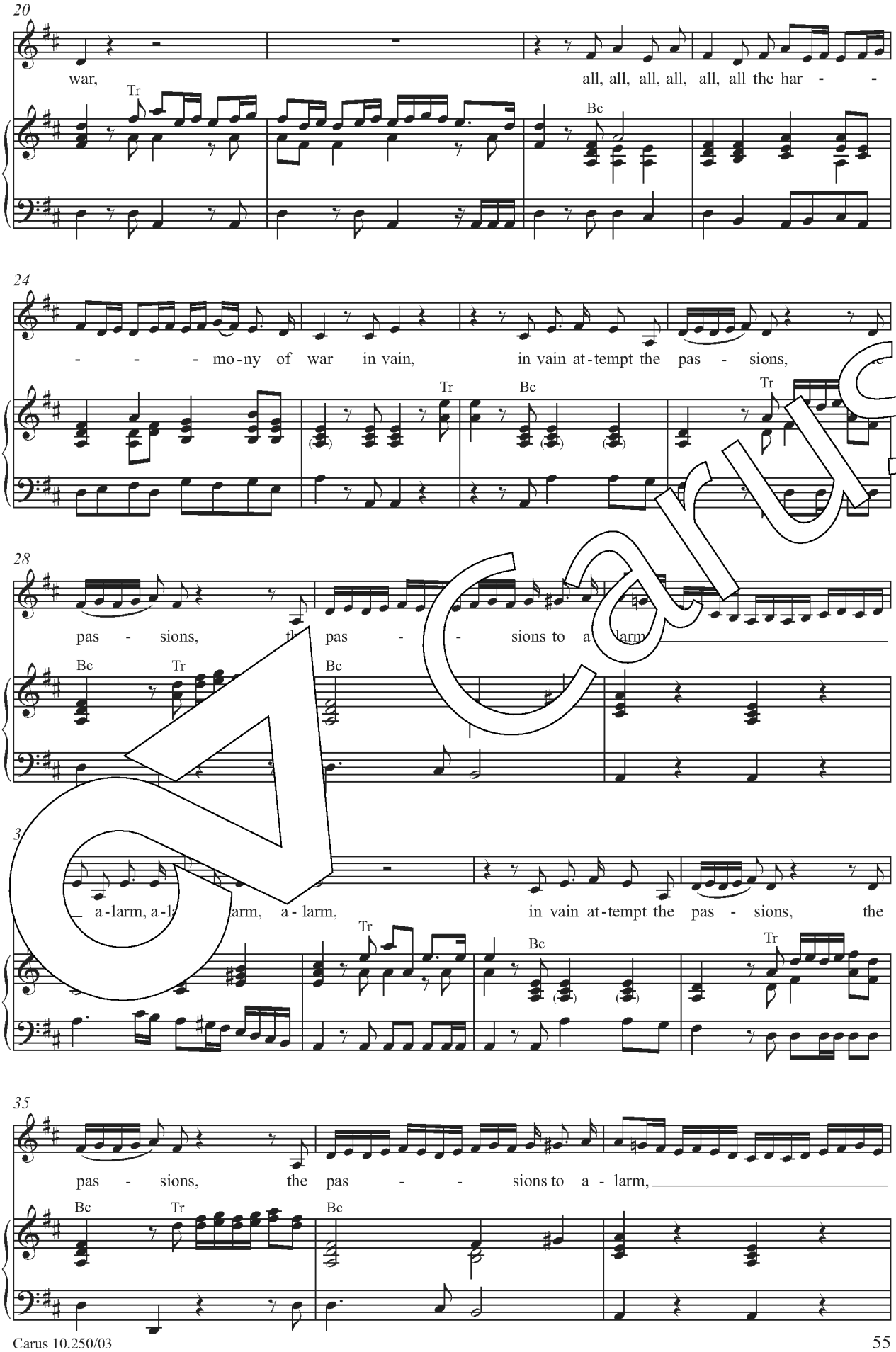

74
do gen - tly, gen - tly, gen - tly move Se-ra-phic flames and
airs do gen - tly, gen - tly, gen - tly move Se-ra-phic
80
heav'n - ly love, and heav'n - ly love, Se - ra - phic flames and
flames and heav'n - ly love, Se - ra - phic flames and
85
heav'n - - - - - - - - ly love.
- - - - - - - - ly love.
Fl
90
95

Carus

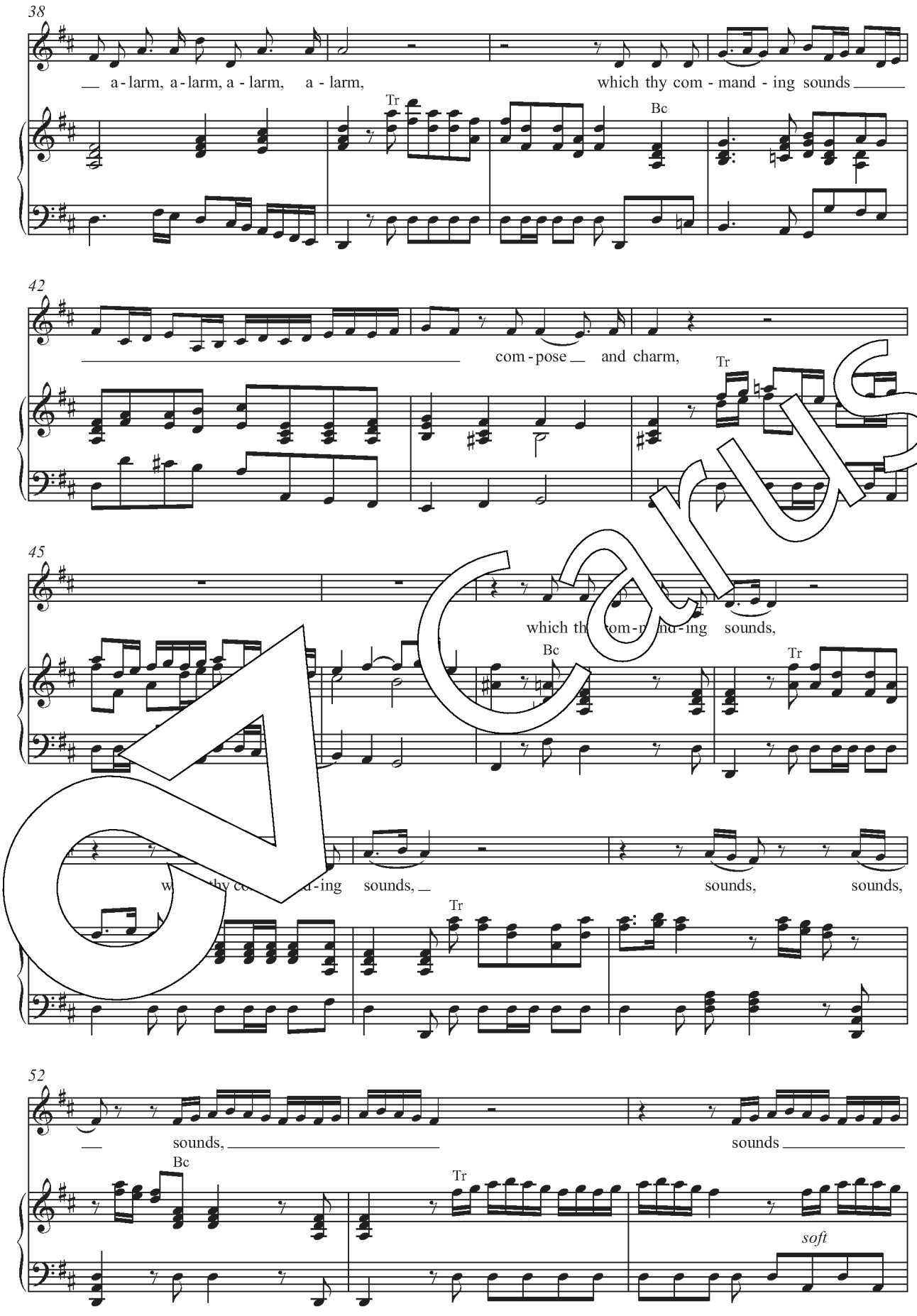
11. The Fife and all the harmony of war (Alto solo)



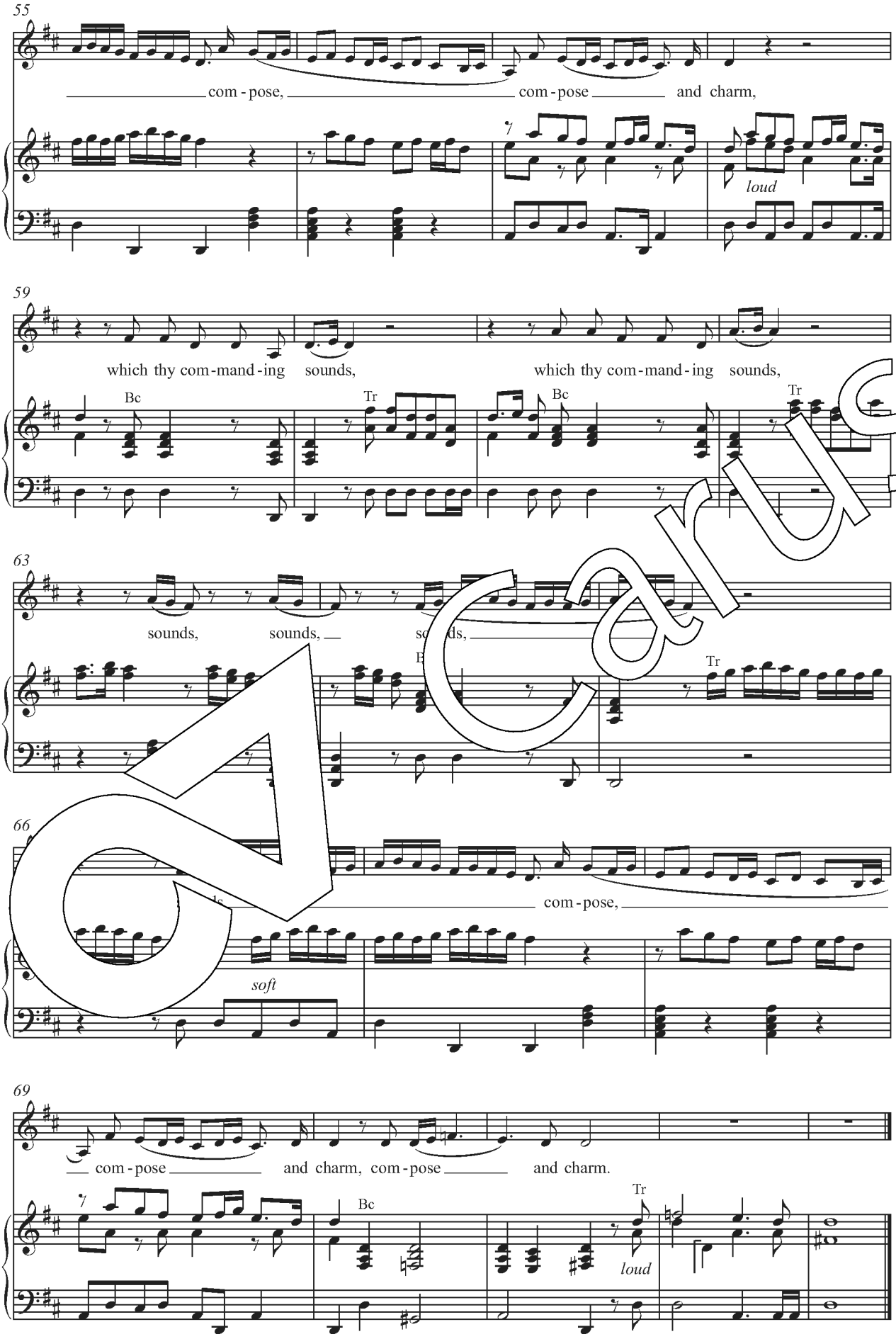
Carus


20
war,
all, all, all, all, all, all the har - -
Tr
Bc
24
- - - mo-ny of war in vain,
in vain at-tempt the pas - sions,
Tr
Bc
Tr
28
pas - sions,
pas - - sions to a - larm,
Bc
Tr
Bc
3
a-larm, a-larm, a-larm,
in vain at-tempt the pas - sions, the
Tr
Bc
Tr
35
pas - sions,
the pas - - sions to a - larm,
Bc
Tr
Bc

Carus

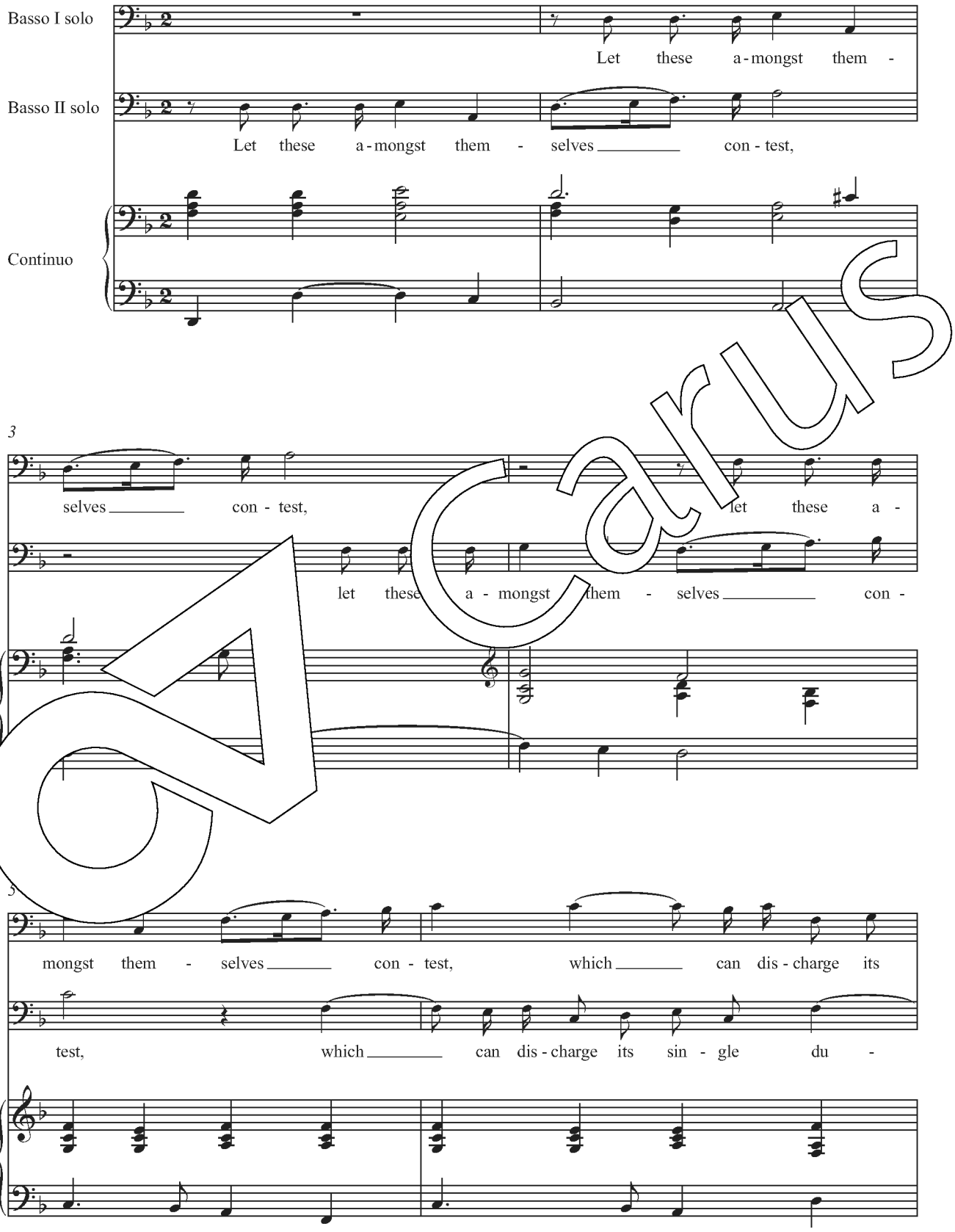

38
a - larm, a - larm, a - larm, a - larm,
which thy com - mand - ing sounds
Tr
Bc
42
com - pose and charm,
Tr
45
which th com - mand - ing sounds,
Bc
Tr
w thy co d - ing sounds,
sounds, sounds,
Tr
52
sounds,
sounds
Bc
Tr
soft

Carus

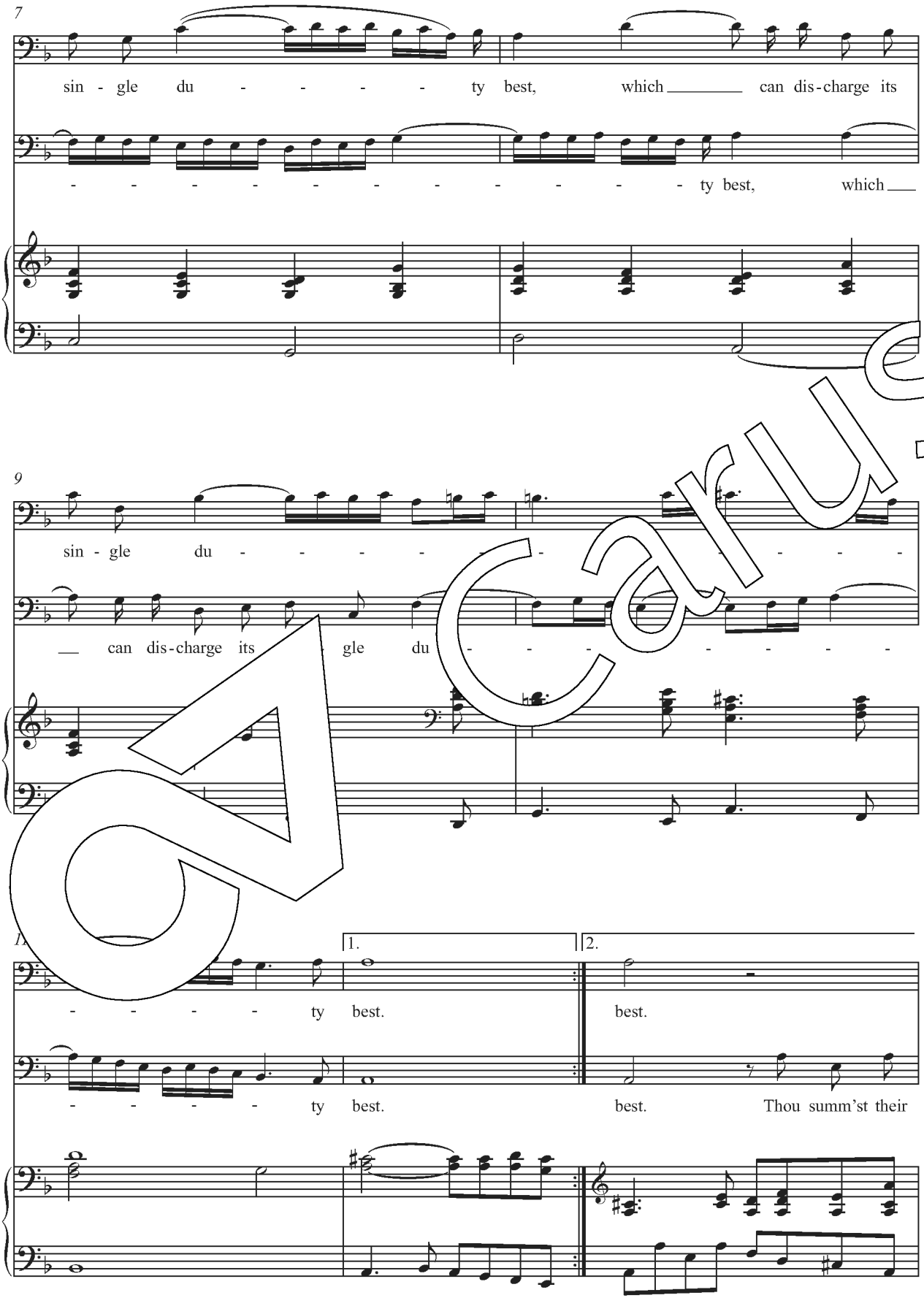

55
com - pose,
com - pose
and charm,
loud
59
which thy com-mand-ing sounds,
which thy com-mand-ing sounds,
Bc
Tr
Bc
Tr
63
sounds,
sounds,
Bc
Tr
66
com - pose,
soft
69
com - pose
and charm, com - pose
and charm.
Bc
Tr
loud

Carus

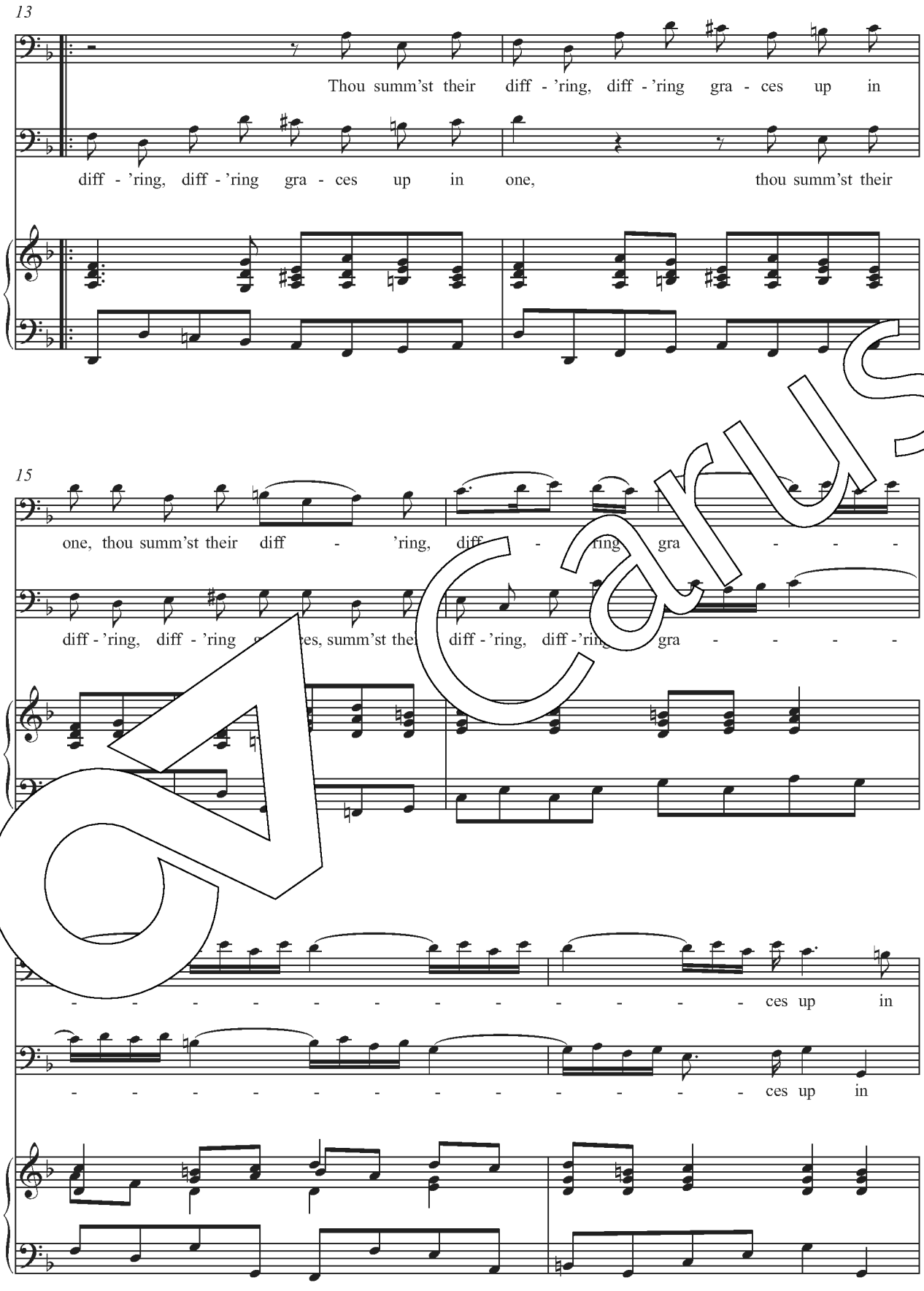
12. Let these amongst themselves contest (Basso I, II solo)



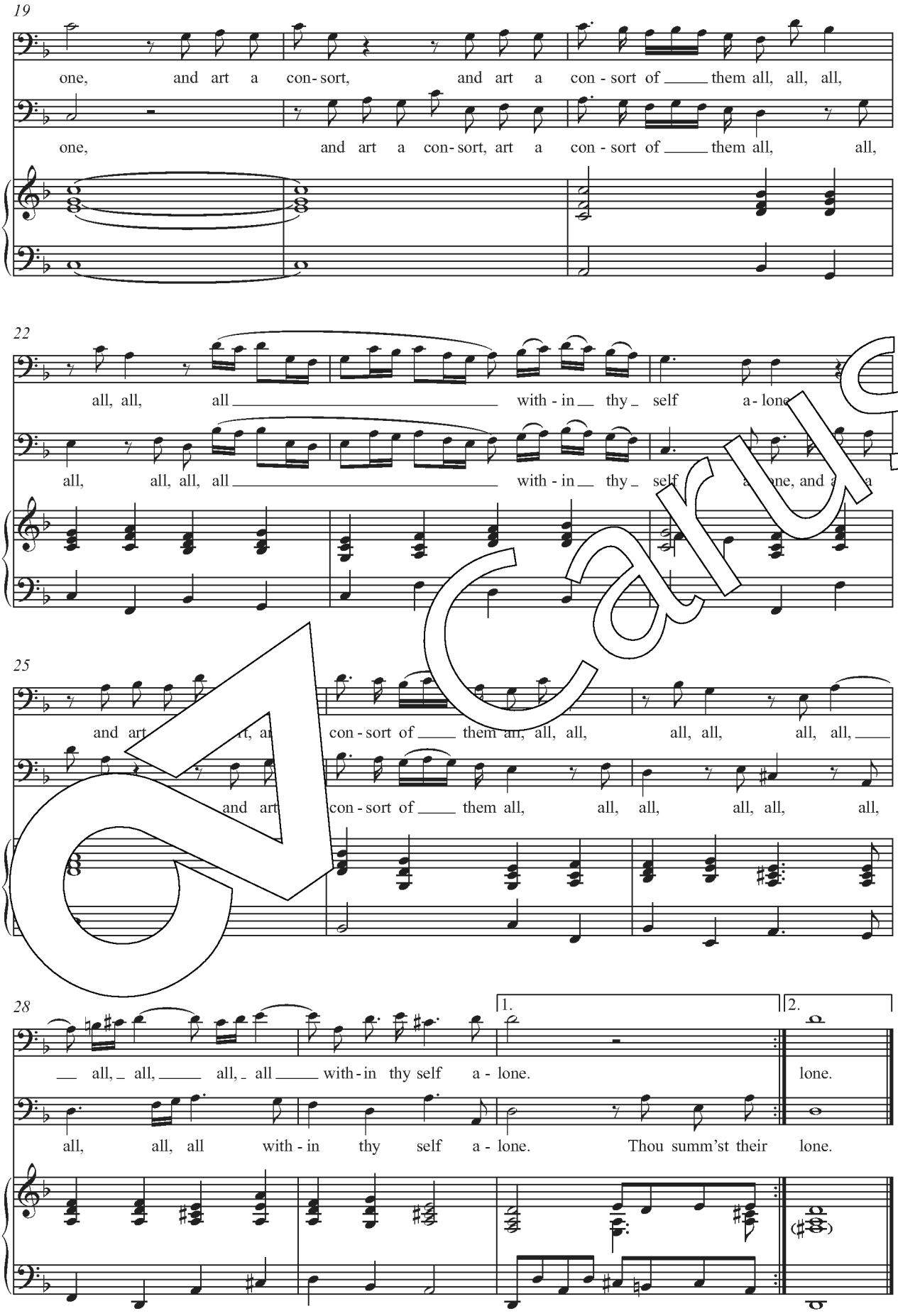
Carus


7
sin - gle du - - - - - ty best, which can dis-charge its
- - - - - - - - - - - - ty best, which
9
sin - gle du - - - - - - - - - - -
can dis-charge its gle du - - - - - - - - -
1.
2.
- - - - - ty best. best.
- - - - - ty best. best. Thou summ'st their

CV Carus

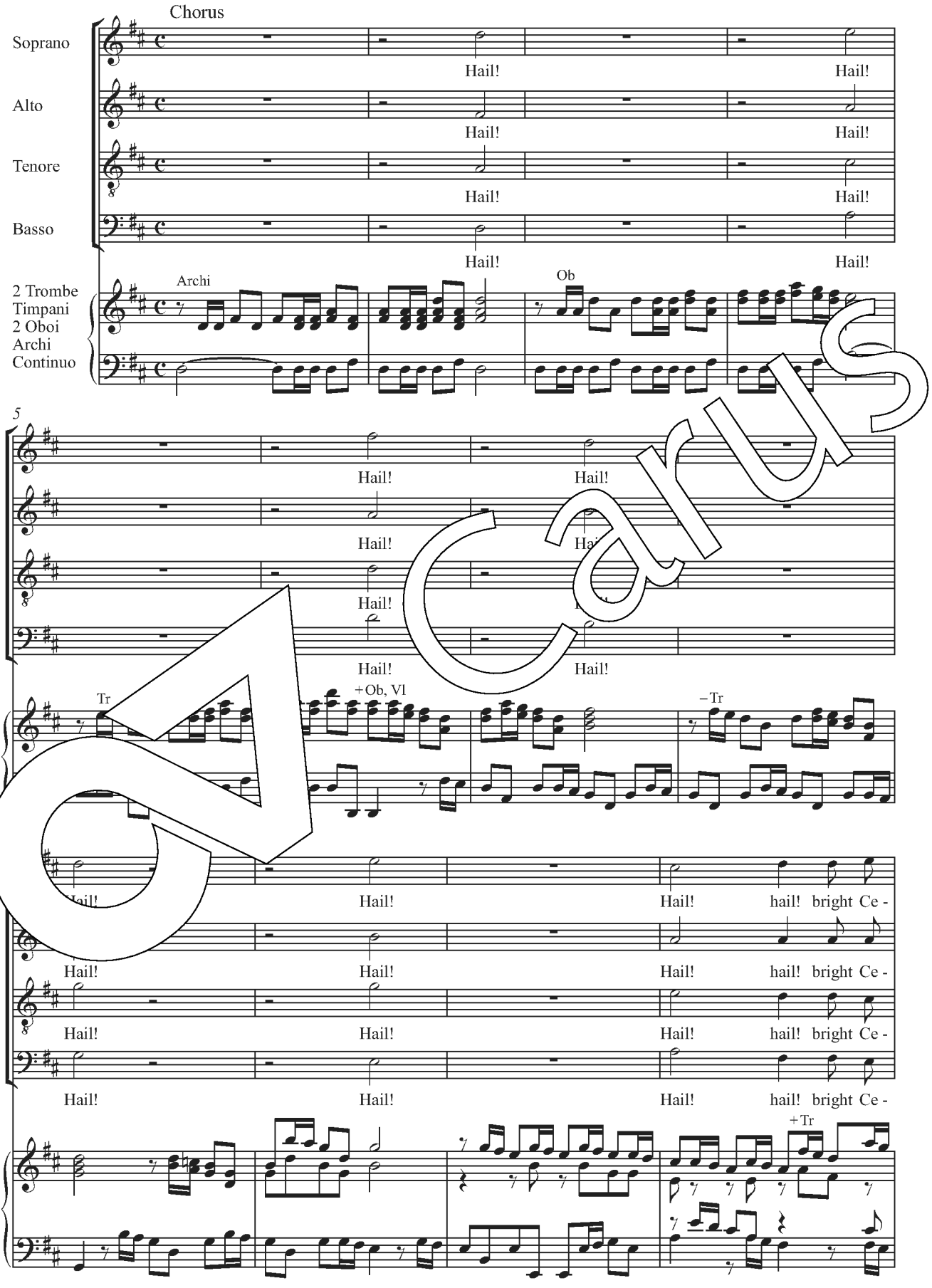

13
Thou summ'st their diff - 'ring, diff - 'ring gra - ces up in
diff - 'ring, diff - 'ring gra - ces up in one, thou summ'st their
15
one, thou summ'st their diff - 'ring, diff - ring gra - - -
diff - 'ring, diff - 'ring ces, summ'st the diff - 'ring, diff - 'ring gra - - - - -
- - - - - - - - - - - - ces up in
- - - - - - - - - - - - ces up in

Carus

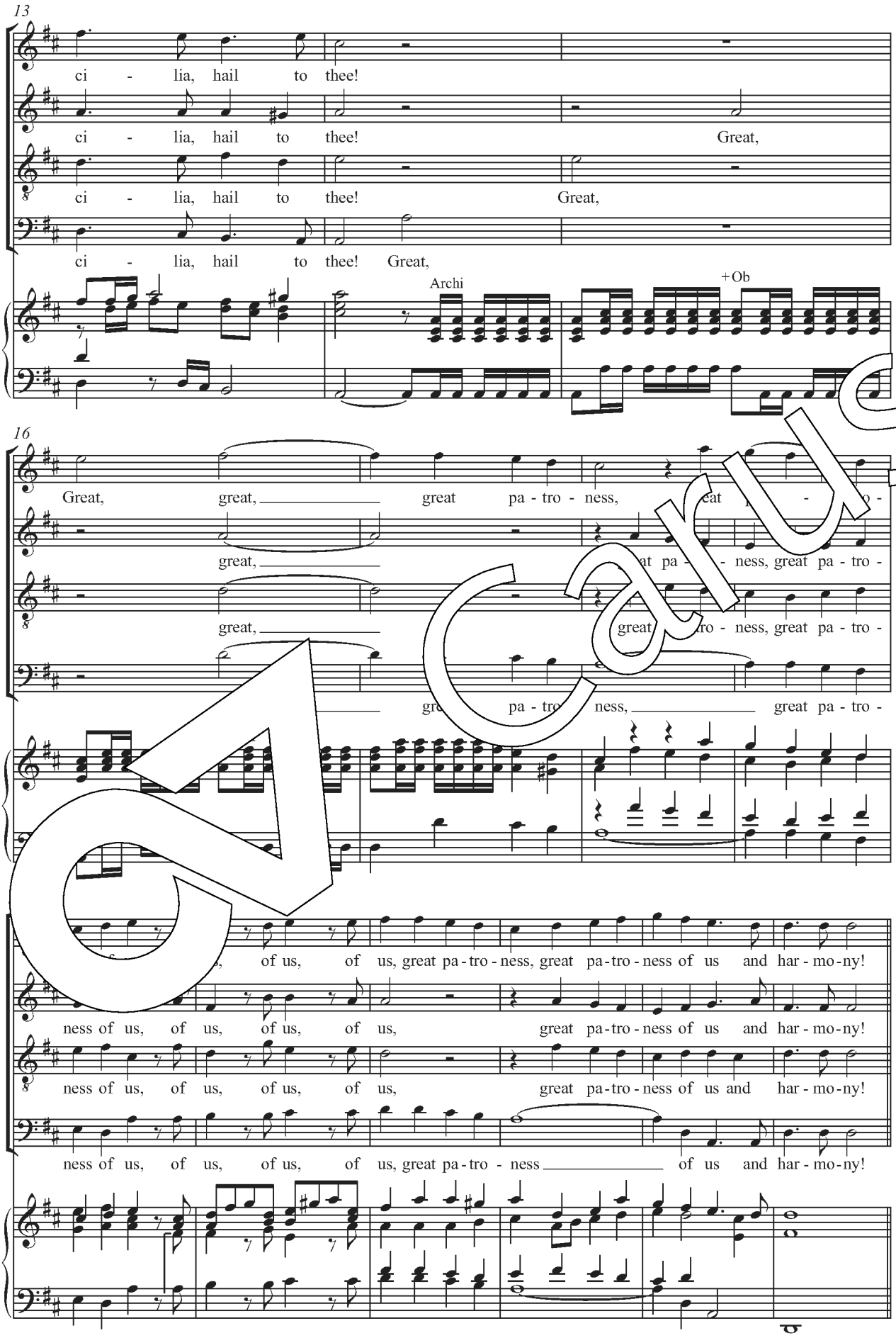

19
one, and art a con - sort, and art a con - sort of them all, all, all,
one, and art a con - sort, art a con - sort of them all, all,
22
all, all, all with - in thy self a - lone.
all, all, all, all with - in thy self
25
con - sort of them all, all, all, all, all, all,
and art con - sort of them all, all, all, all, all, all,
28
1.
2.
all, all, all, all with - in thy self a - lone.
lone.
all, all, all with - in thy self a - lone. Thou summ'st their lone.

Carus

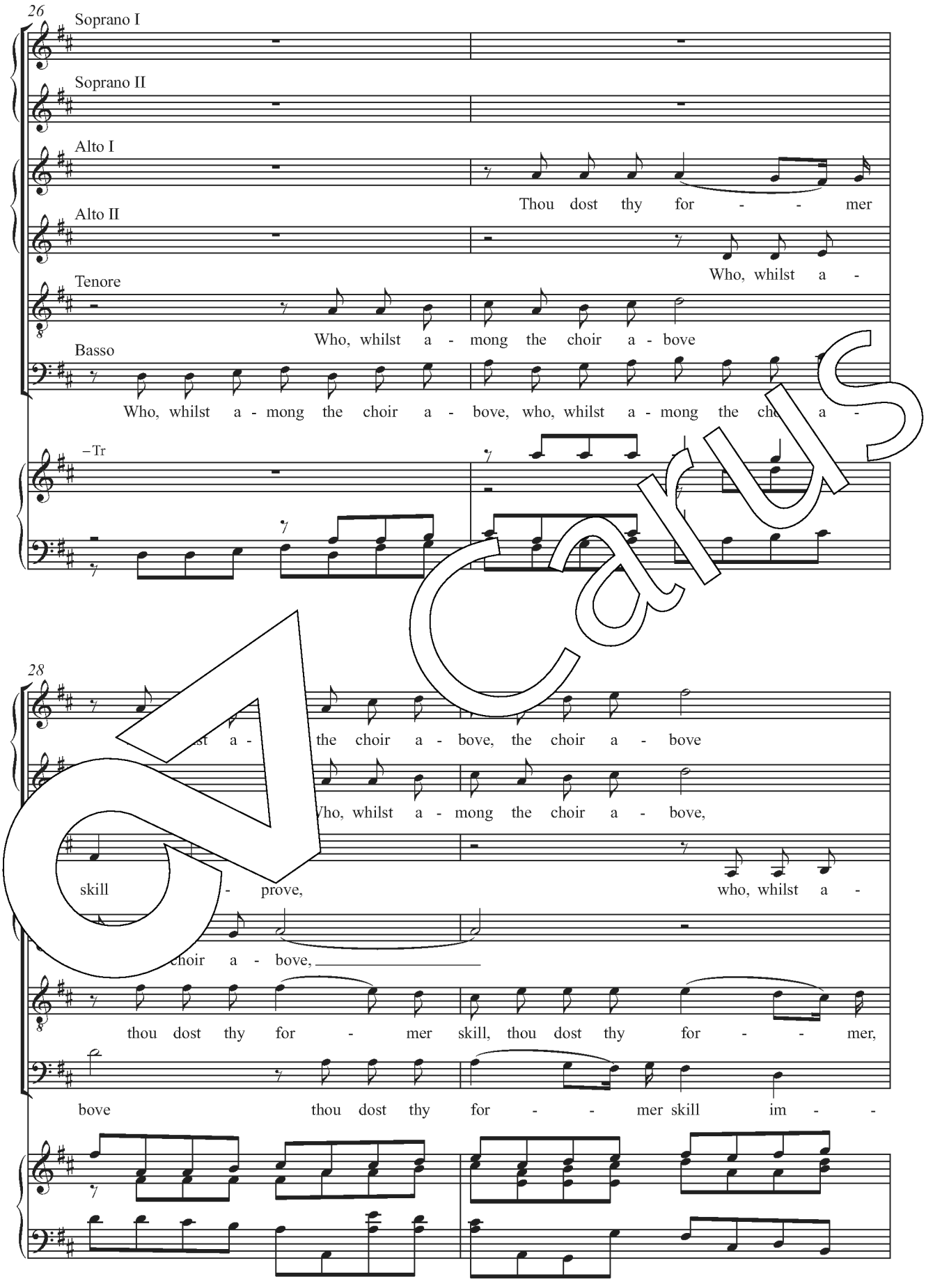
13. Hail! bright Cecilia, hail to thee (Chorus)



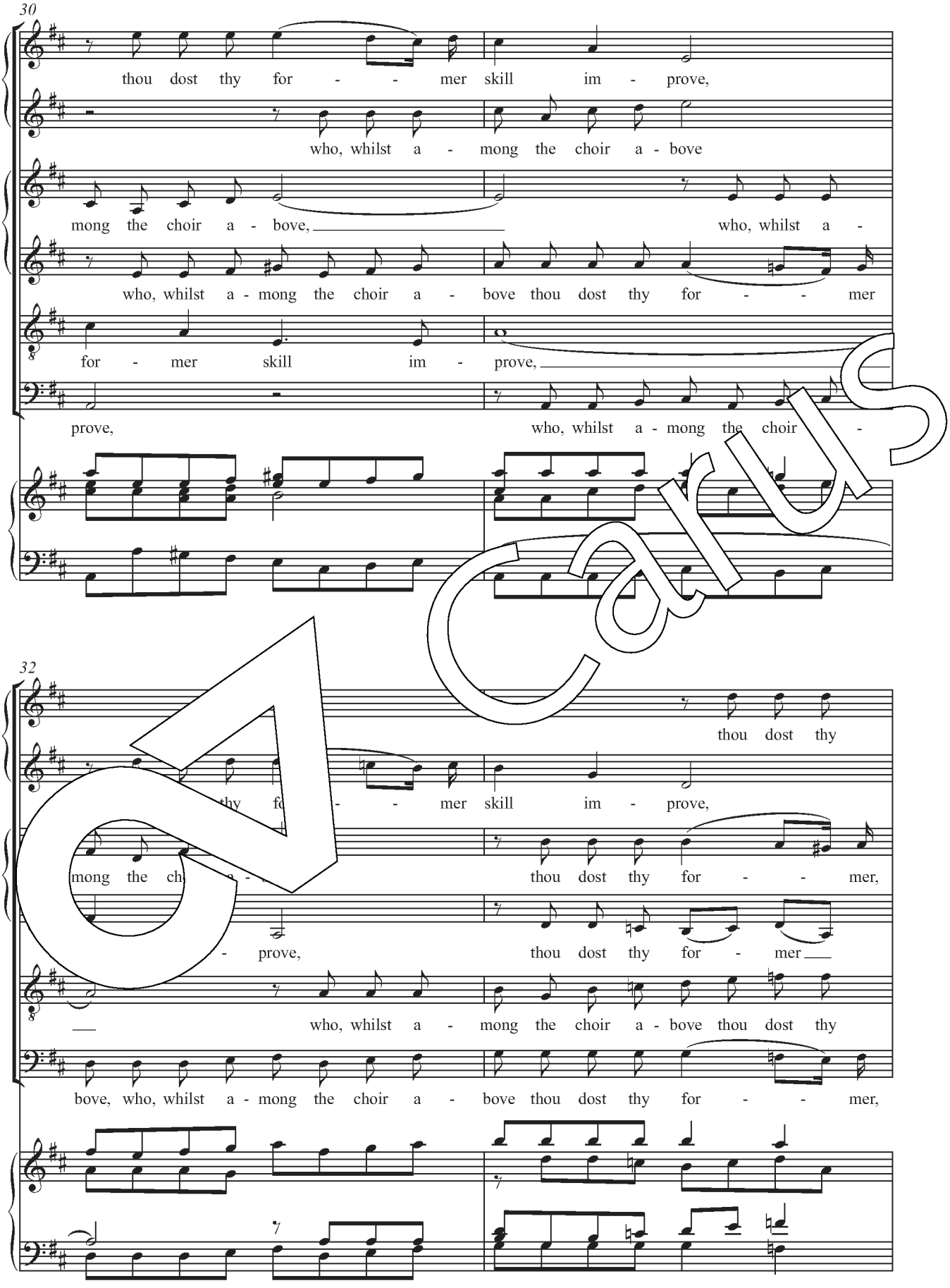
Carus


13
ci - lia, hail to thee!
ci - lia, hail to thee! Great,
ci - lia, hail to thee! Great,
ci - lia, hail to thee! Great,
Archi
+Ob
16
Great, great, great pa - tro - ness,
great,
great,
great pa - tro - ness,
of us, of us, great pa-tro-ness, great pa-tro-ness of us and har-mo-ny!
ness of us, of us, of us, of us, great pa-tro-ness of us and har-mo-ny!
ness of us, of us, of us, of us, great pa-tro-ness of us and har-mo-ny!
ness of us, of us, of us, of us, great pa-tro-ness of us and har-mo-ny!

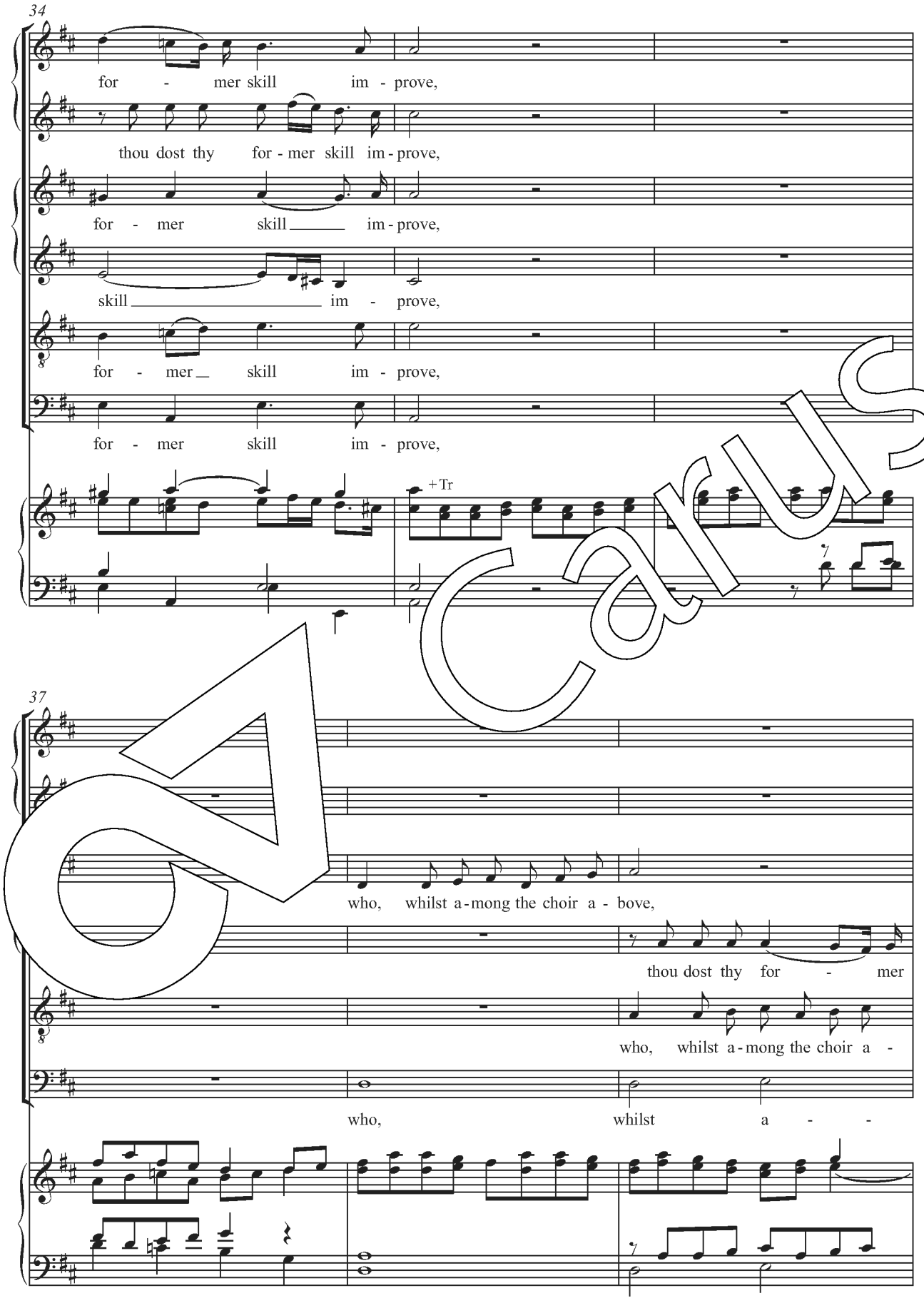
Carus


26
Soprano I
Soprano II
Alto I
Thou dost thy for - - mer
Alto II
Who, whilst a -
Tenore
Who, whilst a - mong the choir a - bove
Basso
Who, whilst a - mong the choir a - bove, who, whilst a - mong the
Tr
28
the choir a - bove, the choir a - bove
Who, whilst a - mong the choir a - bove,
skill - prove, who, whilst a -
choir a - bove,
thou dost thy for - mer skill, thou dost thy for - - mer,
bove thou dost thy for - - mer skill im -

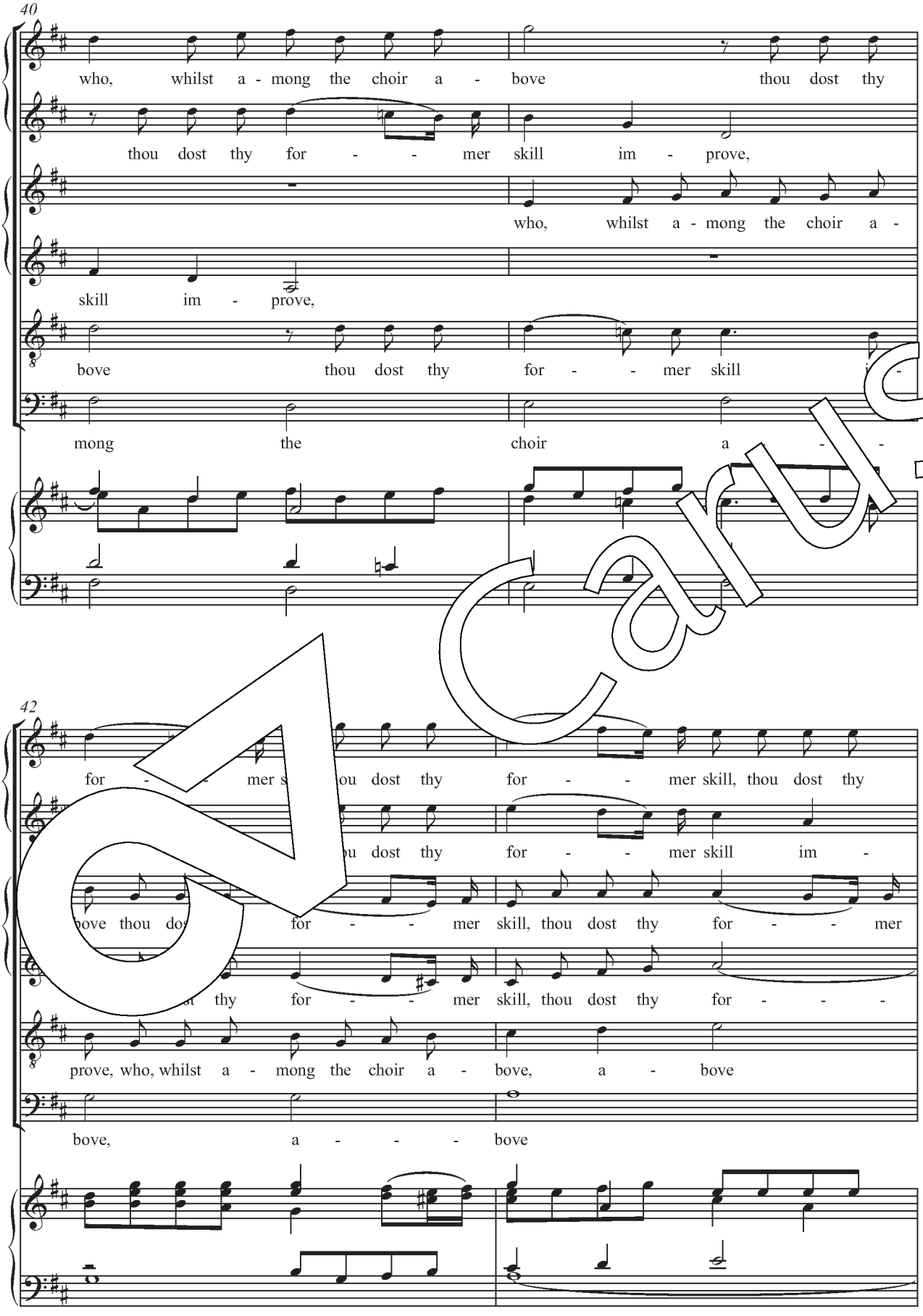
Carus


30
thou dost thy for - - mer skill im - prove,
who, whilst a - mong the choir a - bove
mong the choir a - bove,
who, whilst a -
who, whilst a - mong the choir a - bove thou dost thy for - - mer
for - mer skill im - prove,
prove,
who, whilst a - mong the choir -
32
thou dost thy
thy fo - - mer skill im - prove,
mong the ch
thou dost thy for - - mer,
- prove,
thou dost thy for - mer
who, whilst a - mong the choir a - bove thou dost thy
bove, who, whilst a - mong the choir a - bove thou dost thy for - - mer,

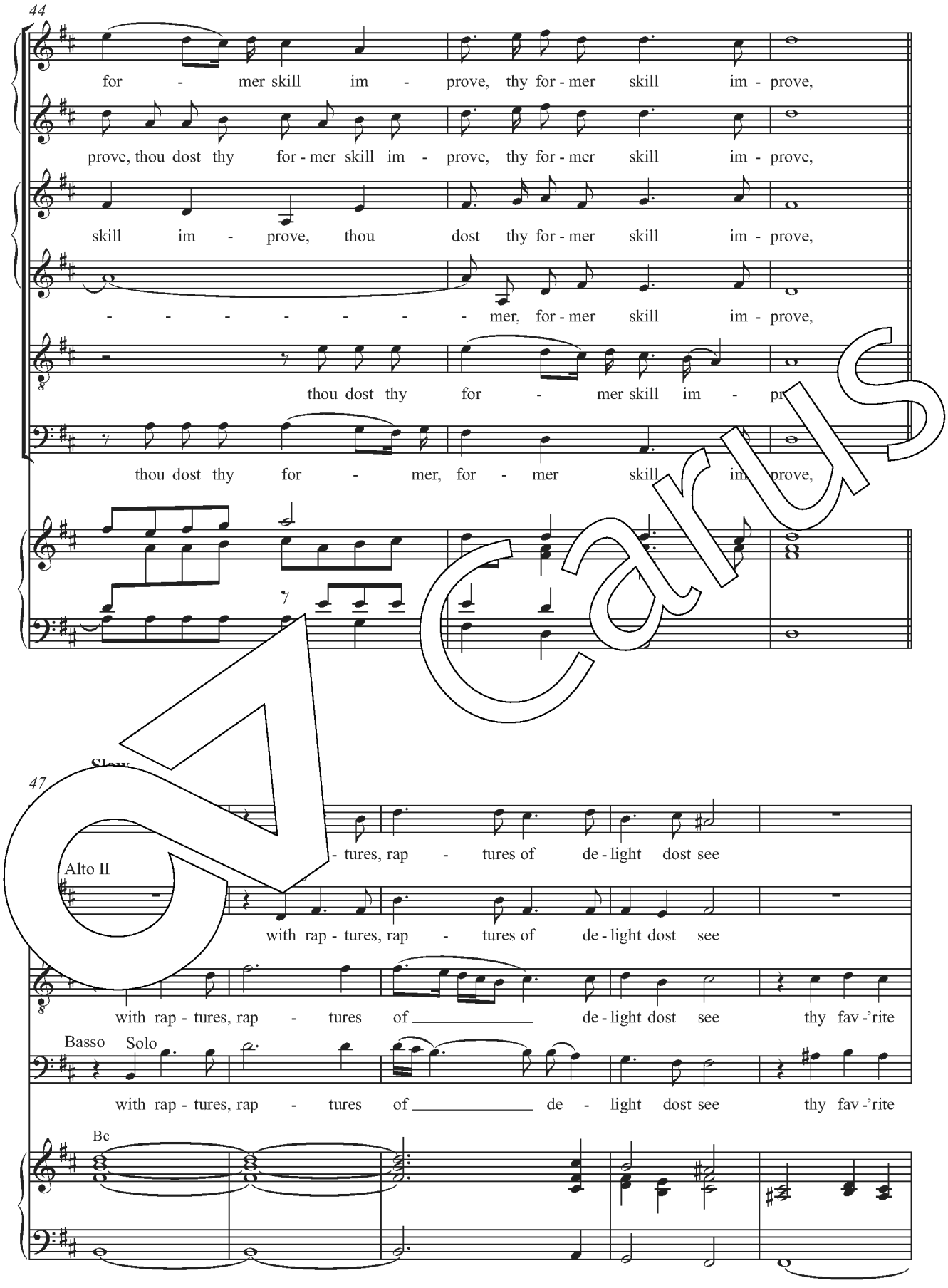
Carus


34
for - mer skill im - prove,
thou dost thy for - mer skill im - prove,
for - mer skill im - prove,
skill im - prove,
for - mer skill im - prove,
for - mer skill im - prove,
+Tr
37
who, whilst a - mong the choir a - bove,
thou dost thy for - mer
who, whilst a - mong the choir a -
who, whilst a - -

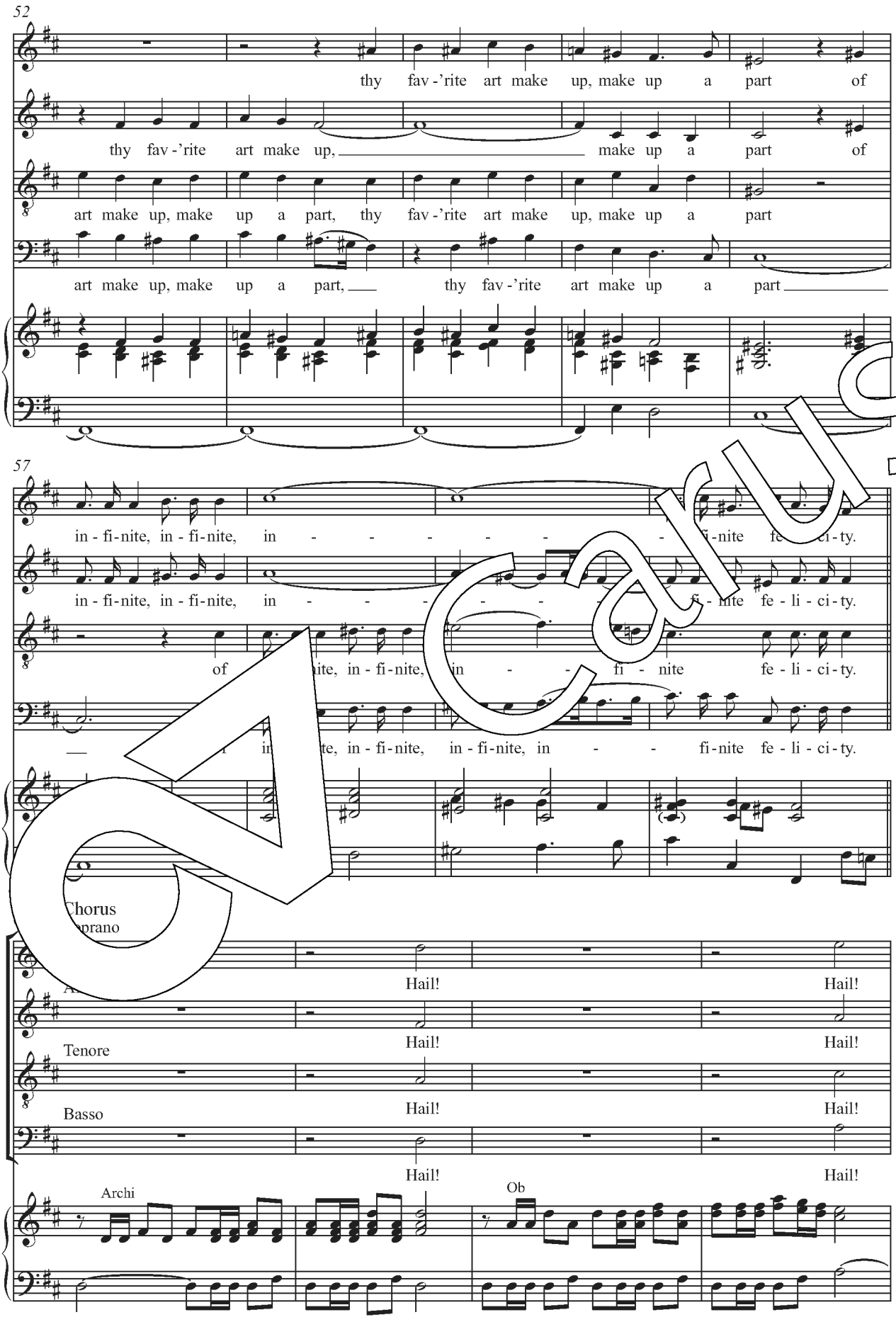
Carus


40
who, whilst a - mong the choir a - bove thou dost thy
thou dost thy for - - mer skill im - prove,
who, whilst a - mong the choir a -
skill im - prove,
bove thou dost thy for - - mer skill i -
mong the choir a - -
42
for - - mer s ou dost thy for - - mer skill, thou dost thy
u dost thy for - - mer skill im -
ove thou do for - - mer skill, thou dost thy for - - mer
t thy for - - mer skill, thou dost thy for - - -
prove, who, whilst a - mong the choir a - bove, a - bove
bove, a - - - bove

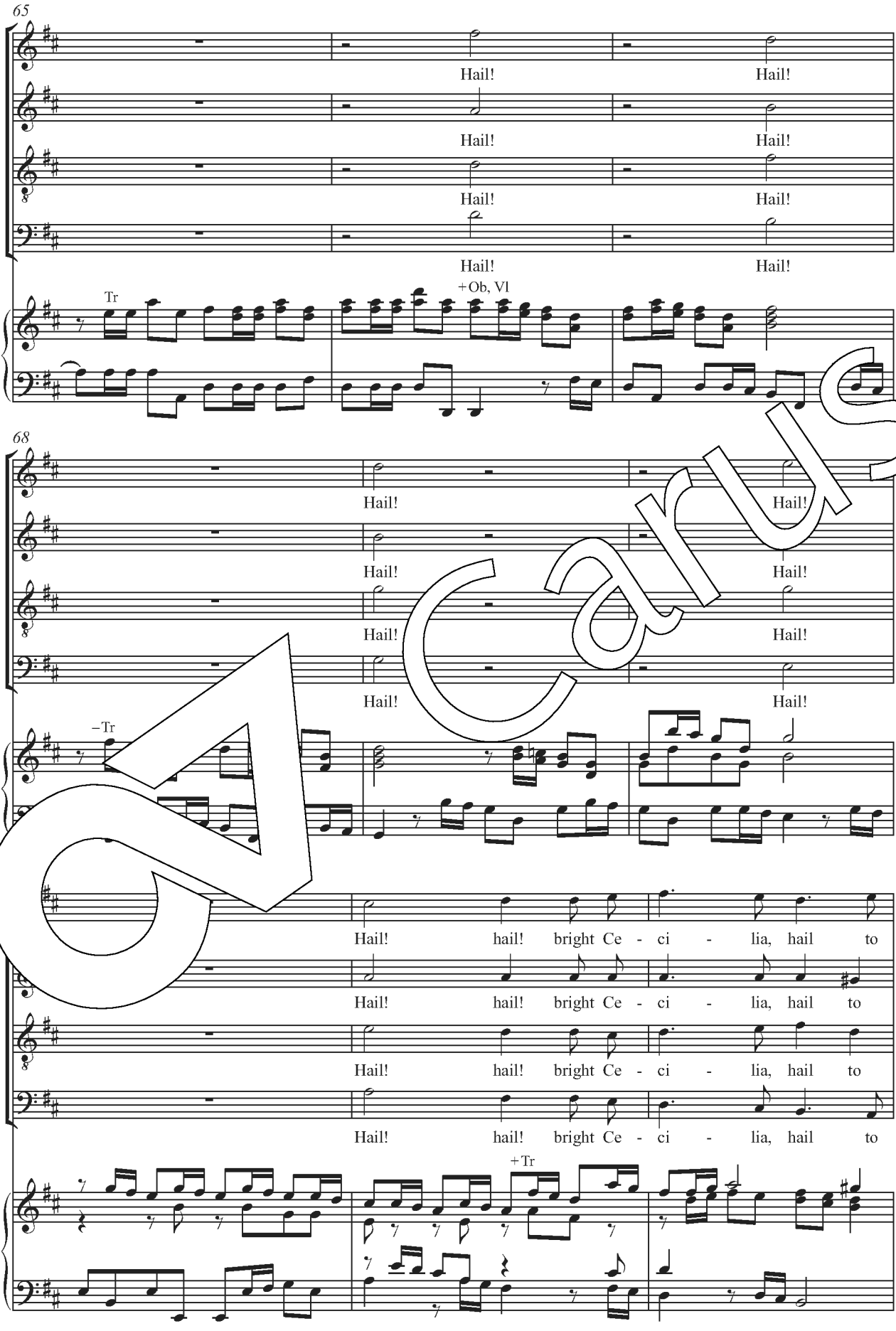
Carus


44
for - mer skill im - prove, thy for - mer skill im - prove,
prove, thou dost thy for - mer skill im - prove, thy for - mer skill im - prove,
skill im - prove, thou dost thy for - mer skill im - prove,
- - - - - - - - mer, for - mer skill im - prove,
thou dost thy for - mer skill im - pr
thou dost thy for - mer, for - mer skill im prove,
47
Alto II
- tures, rap - tures of de - light dost see
with rap - tures, rap - tures of de - light dost see
with rap - tures, rap - tures of de - light dost see thy fav - 'rite
Basso Solo
with rap - tures, rap - tures of de - light dost see thy fav - 'rite
Bc

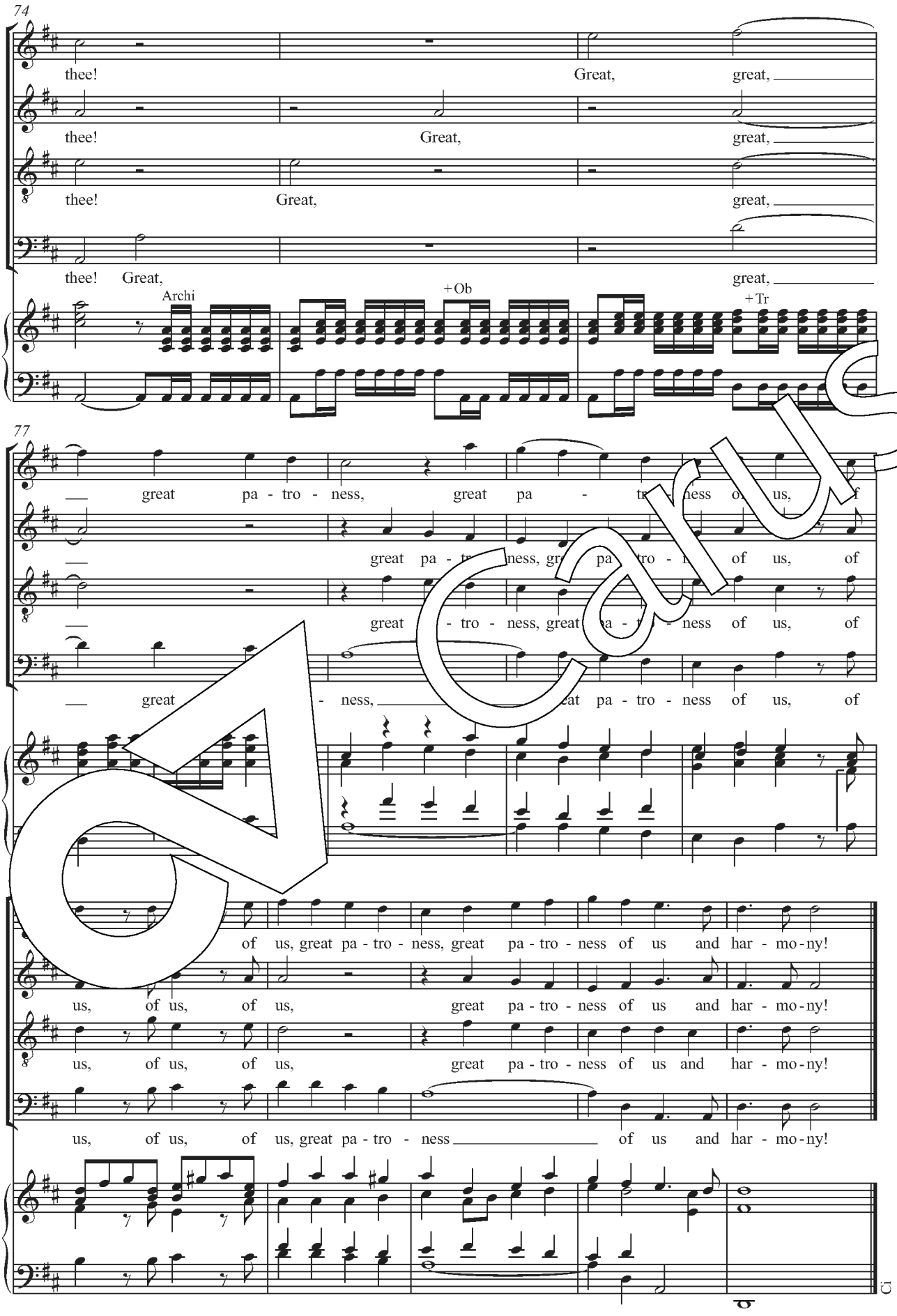
Carus


52
thy fav-'rite art make up, make up a part of
thy fav-'rite art make up, make up a part of
art make up, make up a part, thy fav-'rite art make up, make up a part
art make up, make up a part, thy fav-'rite art make up a part
57
in-fi-nite, in-fi-nite, in - - - - - - fi-nite fe - li - ci-ty.
in-fi-nite, in-fi-nite, in - - - - - - fi-nite fe - li - ci-ty.
of ite, in-fi-nite, in - - fi - nite fe - li - ci-ty.
in-fi-nite, in-fi-nite, in-fi-nite, in - - fi-nite fe - li - ci-ty.
Chorus
Soprano
Hail! Hail!
Hail! Hail!
Tenore
Basso
Hail! Hail!
Hail! Hail!
Archi
Ob

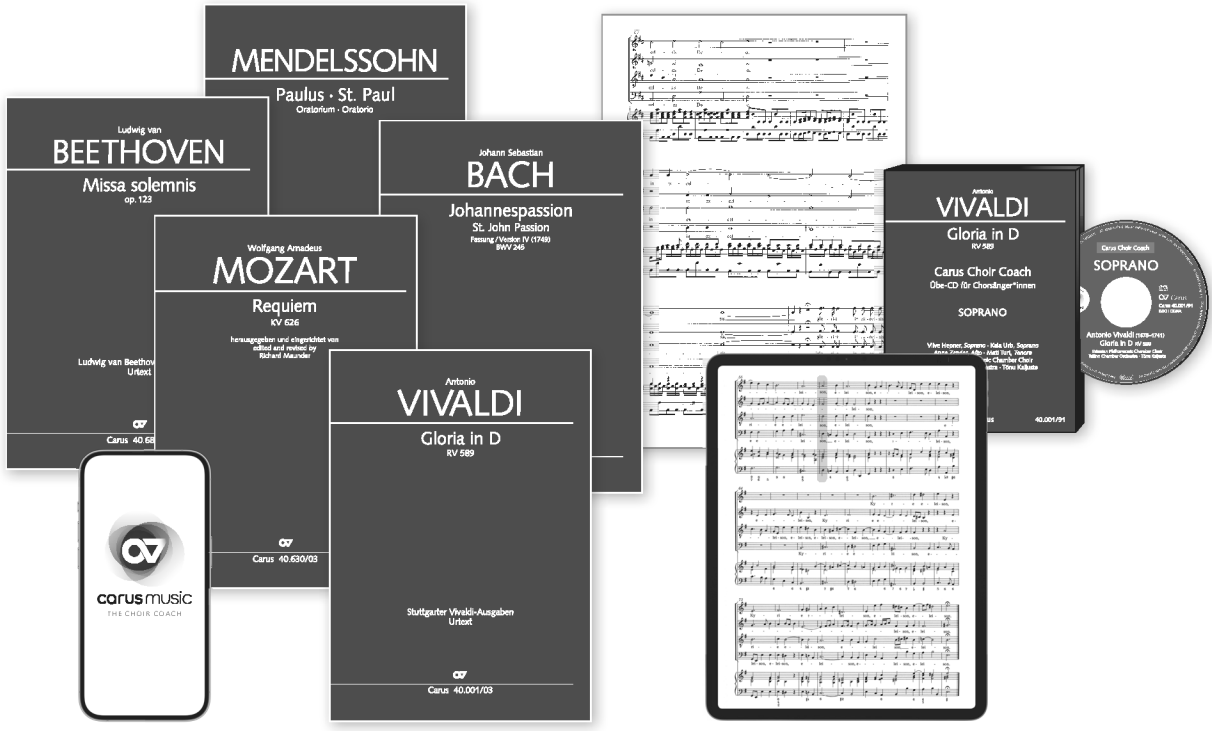
Carus


65
Hail!
Hail!
Hail!
Hail!
Hail!
Hail!
Hail!
Hail!
Tr
+Ob, Vl
68
Hail!
Hail!
Hail!
Hail!
Hail!
Hail!
Hail!
Hail!
−Tr
Hail! hail! bright Ce - ci - lia, hail to
Hail! hail! bright Ce - ci - lia, hail to
Hail! hail! bright Ce - ci - lia, hail to
Hail! hail! bright Ce - ci - lia, hail to
+Tr

Carus


74
thee!
Great,
great,
thee!
Great,
great,
thee!
Great,
great,
thee!
Great,
great,
Archi
+Ob
+Tr
77
great pa - tro - ness, great pa - tro - ness of us, of
great pa - tro - ness, great pa - tro - ness of us, of
great - tro - ness, great pa - tro - ness of us, of
great - ness, great pa - tro - ness of us, of
of us, great pa - tro - ness, great pa - tro - ness of us and har - mo - ny!
us, of us, of us, great pa - tro - ness of us and har - mo - ny!
us, of us, of us, great pa - tro - ness of us and har - mo - ny!
us, of us, of us, great pa - tro - ness of us and har - mo - ny!

Carus



Chormusik erleben Jederzeit. Überall.

- Eine App mit den bedeutendsten Chorwerken des 17. bis 20. Jahrhunderts
- Carus-Klavierauszüge, synchronisiert mit hervorragenden Einspielungen bekannter Interpreten
- Coach zum Erlernen der eigenen Chorstimme
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