

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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## 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> Compage 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 (1922–2016)

**Larghetto e staccato**

2 Oboi  
Archi  
Bassi

Tutti

21

1. 2. **Allegro**

25

Musical score for measures 25-28. 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 a complex rhythmic pattern with many sixteenth and thirty-second notes.

29

Musical score for measures 29-32. 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 intricate rhythmic patterns.

33

Musical score for measures 33-36. 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 intricate rhythmic patterns. A large watermark is visible over this system.

37

Musical score for measures 37-40. 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 intricate rhythmic patterns. A large watermark is visible over this system.

41

Musical score for measures 41-44. 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 intricate rhythmic patterns. A large watermark is visible over this system.

Musical score for measures 45-48. 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 intricate rhythmic patterns.

49

Musical score for measures 49-52. 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 intricate rhythmic patterns.



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 two sharps (F# and C#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the passage.

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 two sharps. The music continues with intricate rhythmic figures and chordal textures.

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 two sharps. The music features a mix of melodic lines and dense harmonic accompaniment.

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 two sharps. The music is characterized by rapid sixteenth-note passages in both hands.

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 two sharps. The music includes a section for Oboe (Ob) and Archi (Archi) starting in measure 69. The piano accompaniment continues with 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 two sharps. The music features a variety of rhythmic textures and dynamic contrasts.

77

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 two sharps. The music concludes with a series of chords and melodic fragments, including trills (tr) in the final measures.

Minuetto I

Oboi  
Archi  
Bassi

*f* *tr*

8

*tr* *tr*

15

*tr* *tr* *tr* 1. 2. *Fine*

Minuetto II

21

Archi

*f*

*f*

44

*f*

Minuetto I da Capo

# 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-ring at-oms

2 Oboi  
Fagotto  
Archi  
Continuo

simile

4

lay, when na-ture un-der-neath a

heap jar-ring at-oms lay, and could not heave her head,

simile

10

the tune-ful voice was heard from high, a -

13

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

17

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

22

leap,

VI tr

then cold, and hot, and moist, and dry, in or - der

29

to their sta - tions leap,

f tr

32

and Mu-sic's pow'r o -

35

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

39

### 3. Coro

Archi

luo

5

10

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

*tr*

*Tutti*

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

from har - mo -

from har - mo -

from har - mo -

28

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

32

this u - ni - ver - sal frame be gan:  
 har - mo-ny this u - ni - ver - sal frame be gan:  
 this u - ni - ver - sal frame be gan:  
 - ni - ver - sal frame be - gan:

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

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

through all the com- pass of the notes it  
 com- pass of the notes it ran,



51

ran,

through all the com-pass of the notes it ran, the di - a -

the di - a -

55

pa - son clos - ing full in man,

pa - son - ing full in man,

rough all the com-pass of the notes it ran,

through all the com-pass of the notes it

Ob +VI -Ob

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

9

from har - mo-ny to  
from har - mo-ny to  
man, clos - ing full in man; from har - mo-ny to  
man, clos - ing full in man; from har - mo-ny to

Tutti

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 di - a - - - - - pa - son

ran, the di - a - - - - - son

ran, the di - a - - - - - pa - - - - - son

- son clos - ing full in man,

clos - ing full in man,

clos - ing full in man,

clos - ing full in man,

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. \_\_\_\_\_

# 4. Aria

Adagio

Vc solo

Archi  
Violoncello solo  
Continuo

Musical score for measures 1-7. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes and some rhythmic patterns.

Musical score for measures 8-12. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes and some rhythmic patterns.

Andante

Musical score for measures 13-20. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes and some rhythmic patterns.

Musical score for measures 21-30. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes and some rhythmic patterns.

Musical score for measures 31-35. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes and some rhythmic patterns.

Musical score for measures 36-38. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes and some rhythmic patterns.

Musical score for measures 39-45. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes and some rhythmic patterns.

43 Archi *f* *p* VI soli

47 VI tutti *f*

54 Soprano Vc *p*

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

61 Ju - bal chord-ed all, when Ju - bal struck the chord-ed

68 shell st'n-ing breth-ren stood a - round, and

74 wond'r - ing, on their fa - - ces fell, and

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

*f*

Let - in a god they thought there could not

Vc

97

dwell with - in the hol - low of that

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, that spoke so sweet - ly and so well, so

sweet  
Vi soli

- ly, that spoke so sweet - ly,

Vc

128

that spoke so sweet - ly and so well.

*Tutti*  
*f*



133

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

Vc

*p*

139

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

147

and quell!

Archi

Vc

151

ad lib.\*

VI solo

*f*

162

Tutti

\* „ad libitum“ - 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

Trum-pet's loud clang-or ex -

cites us to

ex - cites us to arms, to

Tr

Tutti

23

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

Bc

Tutti

27

with shrill notes of an - ger and

VI

31

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

Bc Tr

34

shrill notes of an - ger and mor - tal a - larm

Bc Tutti

38

The dou - ble dou - ble dou - ble beat of the thund'r - ing Drum

Bc Archi

42

cries, hark, hark, cries, hark the foes come;

Bc Tr, Ob

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

The dou-ble dou-ble dou-ble beat, the

Archi

62

dou-ble dou-ble dou-ble beat of the thund'r-ing Drum cries, hark the foes come, charge,

Bc Archi

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  
Alto  
Tenore  
Basso

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

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

late to re-treat. The Trum-pet's loud clang-or ex - cites us to arms, the Trum-pet's loud clang-or ex -

Tutti

Tutti

to arms, to arms, ex - cites us to arms

to arms, to arms, ex - cites us to arms

Tutti  
cites us to arms, to arms, to arms, ex - cites us to arms

to arms, to arms, ex - cites us to arms

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 dou-ble dou-ble beat of

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

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

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

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

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

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

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

Timp

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

Timp

hark, hark, hark the foes come;

hark, hark, hark, hark the foes come;

hark, hark, hark, hark the foes come;

hark, hark, hark, hark the foes come;

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 to re-treat,

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

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

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

114

ate, too late to re-treat.

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

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

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



# 6. La Marche

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

Tromba  
Oboi  
Archii  
Continuo

Musical score for measures 1-5. The top staff is for Tromba, Oboi, Archii, and Continuo. The bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is common time (C). Measure 1 has a trill (tr) above the first note. Measure 2 has a fermata over the first note.

Musical score for measures 6-10. The top staff is for Continuo. The bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for measures 11-15. The top staff is for Tromba, Oboi, Archii, and Continuo. The bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is common time (C). Measure 11 has a fermata over the first note. Measure 12 has a repeat sign. Measure 13 has a trill (tr) above the first note. Measure 14 has a fermata over the first note. Measure 15 has a fermata over the first note.

Musical score for measures 16-20. The top staff is for Tromba, Oboi, Archii, and Continuo. The bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is common time (C). Measure 16 has a fermata over the first note. Measure 17 has a fermata over the first note. Measure 18 has a fermata over the first note. Measure 19 has a fermata over the first note. Measure 20 has a fermata over the first note.

Musical score for measures 21-26. The top staff is for Tromba, Oboi, Archii, and Continuo. The bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is common time (C). Measure 21 has a fermata over the first note. Measure 22 has a fermata over the first note. Measure 23 has a fermata over the first note. Measure 24 has a fermata over the first note. Measure 25 has a fermata over the first note. Measure 26 has a fermata over the first note.

Musical score for measures 27-31. The top staff is for Tromba, Oboi, Archii, and Continuo. The bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is common time (C). Measure 27 has a fermata over the first note. Measure 28 has a fermata over the first note. Measure 29 has a fermata over the first note. Measure 30 has a fermata over the first note. Measure 31 has a fermata over the first note.

7. Aria

Andante

Tutti

Flauto traverso  
e Violini  
Liuto solo  
Continuo

Musical score for measures 1-4. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* is present at the beginning.

Musical score for measures 5-8. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music continues with a melodic line and a bass line. A dynamic marking of *mp* is present at the beginning.

Musical score for measures 9-12. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music continues with a melodic line and a bass line. A dynamic marking of *mp* is present at the beginning.

Musical score for measures 13-16. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music continues with a melodic line and a bass line. A dynamic marking of *mp* is present at the beginning.

Musical score for measures 17-21. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music continues with a melodic line and a bass line. A dynamic marking of *mp* is present at the beginning.

Musical score for measures 22-25. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music continues with a melodic line and a bass line. A dynamic marking of *mp* is present at the beginning.

plain - - - - ing Flute in dy - ing notes dis - cov - ers

The soft com -

27

the woes of hope - less lov - ers,

Bc Fl

32

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

36

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

Bc Fl

44

bling Lute.

tr

48

bling Lute.

Fl tr

48

Tutti The soft com -

52

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

Fl *p*

Liuto

57

- - ing Flute in dy - ing notes dis - - er - the woes of hope - less

lov - e ge - is whis - per'd, is whis - per'd,

66

whis - per'd by the war - - -

Liuto

70

bling

74

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

Fl Bc

78

bling Lute,

Fl Liuto

82

85

Adagio a tempo

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

Bc Tutti

90

Musical score for measures 90-93. The key signature has two sharps (F# and C#). The music features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. A trill (tr) is marked at the end of measure 93.

94

Musical score for measures 94-97. The music continues with similar rhythmic patterns and melodic development in both hands.

98

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

102

Musical score for measures 102-105. Measure 104 includes the instruction "Allegro" above the staff and "Tutti" below it. A dynamic marking of "f" (forte) is present in measure 105.

108

Musical score for measures 108-111. The music features a melodic line in the right hand with eighth notes and a steady bass line in the left hand.

Allegro

Musical score for measures 112-115. The tempo is marked "Allegro". The right hand part includes trills (tr) and grace notes (gamma symbol). The left hand provides a rhythmic accompaniment. The instruments are labeled "Violini unisoni" and "Continuo".

4

Musical score for measures 116-119. The music continues with trills (tr) and grace notes (gamma symbol) in the right hand.

8

12

15

19 Tenore

Sharp Vi - o - lins pro -  
Bc

22

claim their jeal - ous and des-per-a - tion,

VI *tr* *tr* *tr* *tr*

26

sharp Vi-o-lins pro-claim their jeal - ous

Bc VI *p*

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 - ti - depth of pain

and he - ven - ly pas - sion, for the fair dis - dain - ful

46

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



50

fair dis - dain - ful dame.

54

57

Shew Vi-o - ro - claim

their al - ... ss, their jeal - ous pangs and des - per - a - -

65

- tion,

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, and height of

pas - sion,

for the fair dis - dain - ful dame,

83

depth of pains, and height of pas - sion, for the

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 tr

97

tr

102

tr

107

110

110

113

9. Aria

Larghetto, e mezzo piano

Archi  
Organo solo  
Continuo

simile

Detailed description: This block contains the first seven measures of the score. The upper staff is for the organ solo, and the lower staff is for the continuo. The organ part features a melodic line with some grace notes and rests, while the continuo provides a steady bass line. The tempo and dynamics are indicated as 'Larghetto, e mezzo piano' and 'simile'.

ad libitum  
Org

Detailed description: This block contains measures 8 through 15. The organ part continues with a more active melodic line, and the continuo part has a rhythmic accompaniment. The tempo and dynamics are marked as 'ad libitum' and 'Org'.

Archi Org Archi Org Archi

Detailed description: This block contains measures 16 through 23. The score alternates between the organ and the strings. The organ part has a melodic line, and the strings provide harmonic support. The tempo and dynamics are marked as 'Archi' and 'Org'.

Tutti

Detailed description: This block contains measures 24 through 32. The organ part has a melodic line, and the continuo part has a rhythmic accompaniment. The tempo and dynamics are marked as 'Tutti'.

ad libitum  
Org

But

Detailed description: This block contains measures 33 through 38. The organ part has a melodic line, and the continuo part has a rhythmic accompaniment. The tempo and dynamics are marked as 'ad libitum' and 'Org'. The word 'But' is written above the organ staff.

39

oh! what art can teach, what hu - man voice can reach the

Archi

Tutti

pp simile

Detailed description: This block contains measures 39 through 43. The organ part has a melodic line, and the continuo part has a rhythmic accompaniment. The tempo and dynamics are marked as 'Archi', 'pp', and 'simile'. The word 'Tutti' is written above the organ staff.

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 hea - n - ly ways to join the

Org Archi Org Archi

Adagio

choirs, to join the choirs a - bove. ad libitum

Org

78

a tempo

Archi

f p f tr

10. Aria

Alla Hornpipe

Oboi  
Archi  
Continuo

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, while the lower staff (bass clef) provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 5-8. The melodic line continues with more complex rhythmic patterns, including sixteenth-note runs. The bass line remains steady with chordal support.

Musical notation for measures 9-12. The piece features a change in key signature to two flats (B-flat and E-flat) starting at measure 9. The melodic line is highly active with sixteenth-note passages.

Musical notation for measures 13-16. The melodic line continues with intricate sixteenth-note figures. The bass line consists of chords and moving lines.

Musical notation for measures 17-20. The melodic line shows a change in key signature to one flat (B-flat) starting at measure 17. The piece concludes this section with a final cadence.

Musical notation for measures 21-24. The melodic line continues with sixteenth-note patterns. The bass line provides a solid harmonic foundation.

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

Archi  
*pp*

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

36  
left \_\_\_\_\_ their place; \_\_\_\_\_ se - qua - cious \_\_\_\_\_ the Lyre, se - qua -

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

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

50

qua - - - - - cious of the Lyre.

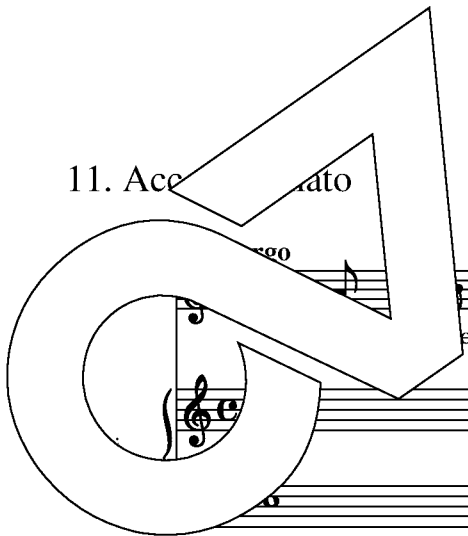
+Ob

*simile*

54

59

11. *Accelerato*



*Andante*

e - ci - lia rais'd the won - der high'r; when to her Or - gan, vo - cal breath was

5

giv'n an an - gel heard, and straight ap - pear'd, mis - tak - ing earth for heav - en



# 12. Coro

**Grave** Solo **Tutti**

Soprano  
Alto  
Tenore  
Basso

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

2 Trombe  
Timpani  
2 Oboi  
Archi  
Continuo

Archi **Tutti**

8

pow'r of sa - cred the spheres be -  
pow'r of sa - - - cred lays  
pow'r of - cred lays  
pow'r - cred

**Tutti**

ve, the spheres be - - gan to  
the spheres be - - gan to  
the spheres be - - gan to  
the spheres be - - gan to

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 great Cre -

and sung the great Cre -

and sung the great Cre -

and sung the great Cre -

tor's — praise to all the

a - - tor's praise to all the

a - - tor's praise to all — the

a - - tor's praise to all the

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 - stroy, so when the  
 so when the  
 so when the  
 so when the

dread - - ful hour this  
 last and dread - ful hour this  
 last and dread - ful hour this  
 last and dread - ful hour this

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,

2

Tutti

the Trum - pet shall be

the Trum - pet shall be

the Trum - pet shall be

the Trum - pet shall be

Tutti

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

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

89

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

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

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,

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

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



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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

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

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

43

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

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

Tr Tutti Tr Tutti

Timp Timp

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

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

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

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

Tutti

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 shall, and Mu-sic

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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 shall live,

high, the dead shall live,

high, the dead shall live,

high, the dead shall live,

- ing die, and Mu - sic shall, and Mu - sic

the liv - ing die, and Mu - sic shall, and Mu - sic

the liv - ing die, and Mu - sic shall, and Mu - sic

the liv - ing die, and Mu - sic shall, and Mu - sic

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

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high, the dead shall live, the

high, the dead shall live, the

high, the dead shall live, the

high, the dead shall live, the

201

die, and Mu - sic shall un -

liv - ing die, and Mu - sic shall un -

liv - ing die, and Mu - sic shall un -

liv - ing die, and Mu - sic shall un -

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 -

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

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

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

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

the sky.

the sky.

the sky.

the sky.



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