

MUSIC

Dal mio Permesso amato a voi ne vegno,
Incliti Eroi, sangue gentil de' Regi
Di cui narra la Fama eccelsi pregi,
Ne giunge al ver perch'è tropp'alto il segno.

From my beloved Permessus I come to you,
Illustrious heroes, noble blood of kings,
of whom Fame relates their lofty worth,
yet falls short of the truth because the standard
is too high.

Io la Musica son, ch'ai dolci accenti
So far tranquillo ogni turbato core,
Et hor di nobil' ira et hor d'amore
Poss' infiammar le più gelate menti.

I am Music, who, through sweet accents
know how to quiet every troubled heart,
now with noble ire and now with love,
I can inflame the most frozen spirits.

Io su cetera d'òr cantando soglio
Mortal orecchio lusingar tal'hora
E in questa guisa a l'armonia sonora
De la lira del ciel più l'alme invoglio.

I, on a kithara of gold am used to singing,
charming mortal ears on occasion,
and in this guise to the sonorous harmony
of the heavenly lyre, the spirits beguile.

Quinci a dirvi d'Orfeo desio mi sprona,
D'Orfeo che trasse al suo cantar le fere
E servo fè l'Inferno a sue preghiere
Gloria immortal di Pindo e d'Elicona.

Hence to tell you of Orpheus the desire spurs me:
of Orpheus, who with his singing attracted the beasts,
and made a servant of Hell with his pleas,
immortal glory of Pindus and Helicon.

Hor mentre i canti alterno hor lieti, hor mesti,
Non si mova augellin fra queste piante,
Ne s'oda in queste rive onda sonante,
Et ogni aretta in suo cammin s'arresti.

Now while I alternate happy and sad songs,
not a bird moves among these trees,
nor is heard on these shores a resounding wave,
and every little breeze arrests its course.

b) Act II, Orfeo: *Vi ricorda* (excerpt)

CD 4

CD 2

7 18 Ritornello

3

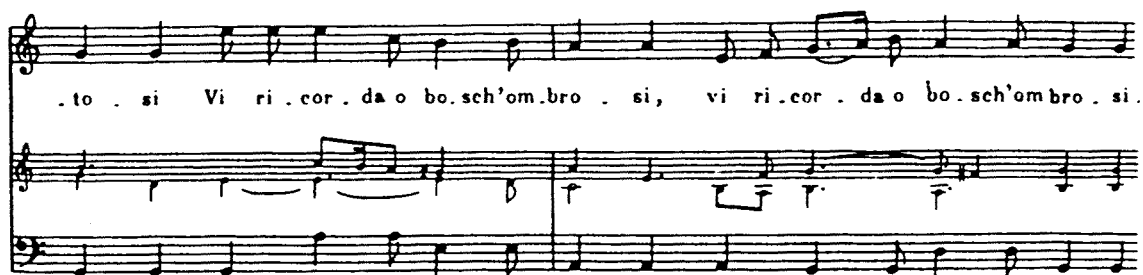
ORFEO

8 19

Vi ri . cor . da o bo . schi ombro . si Vi ri . cor . da o boschi om .

7

. bro . si de' miei lung'h'aspri tor . menti quando i sassi ai miei la . men . ti rispondean fat . ti pie .



to . si Vi ri . cor . da o bo . sch'om . bro . si , vi ri . cor . da o bo . sch'om . bro . si .

ORPHEUS

Vi ricorda, o boschi ombrosi,
de' miei lung'h' aspri tormenti,
quando i sassi ai miei lamenti
rispondean, fatti pietosi?

Do you recall, o shady woods,
my long, bitter torment,
when the stones to my laments
replied, pitiable deeds?

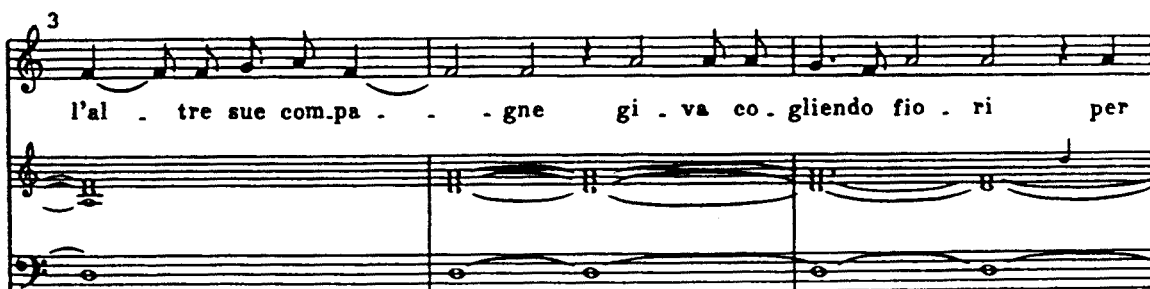
c) Messenger: *In un fiorito prato*Orfeo: *Tu se' morta*Chorus: *Ahi caso acerbo*

9 20

MESSAG.



(h)
In un fio . ri . to pra . to con



³
l'al . tre sue com . pa . . . gne gi . va co . gliendo fio . ri per



far . ne u . na ghirlan . da a le sue chio . me , quand'an . gue in . si . dio . so ch'e .

GIACOMO CARISSIMI (1605–1674)

61

Historia di Jephthe CD 4

a) Filia: *Plorate colles*

287 38
Filia
Plo - ra - te, plo - ra - te col - - - les, do - le - te, do -
Echo⁵ (Chorus ad lib.)

290
le - te mon - - - tes et in af - fli - cti - o - ne cor - dis me - i

292
u - lu - - la - - - te, et in af - fli - cti - o - ne cor - dis me - i

Edited by Gottfried Wolters, figured bass realized by Mathias Siedel (Wolfenbüttel: Mösel Verlag, 1969), pp. 29–39.

297

u - lu - - la - - - te!

Ecce

u - - - lu - - la - - te!

u - lu - - la - - - te!

tasto solo

6b 6 4 3 6 6 5 4 3

301

Ec - - ce mo - ri - ar vir - go et non pot - e - ro mor - te

1 9 10 8

304

me - a me - is fi - li - is con - so - la - - ri, in - ge - mi - sci - te

6b 1 7 5 4 3 8 6

307

sil - vae, fon - tes et flu - mi - na, in in - te - ri - tu vir - gi - nis

1 1 6

310

la - chri - ma - te, fon - tes et flu - mi - na, in in -

313

te - ri - tu vir - gi - nis la - chri - ma - tel

316

Heu me do - len - tem, heu -

Echo

la - chri - ma - tel

la - chri - ma - tel

tasto solo

320

me do - len - tem in lae - ti - ti - a po - pu - li, in vi - cto - ri - a

325

Is - ra - el et glo - ri - a pa - tris me - i, e - go si - ne

328

fi - li - is vir - - go, e - go fi - li - a u - ni - ge - ni - ta

328

mo - ri - ar et non vi -

330

vam. Ex-hor-re - sci-te ru - pes, ob-stu-pe - sci-te col - les,

333

val - les et ca - ver - nae in so - ni - tu hor - ri - bi - li re - - - so -

335

na - te, val - les et ca - ver - nae in so - ni - tu hor - ri - bi - li, in

338

so - ni - tu hor - ri - bi - li re - - - - so - na - te!

340

Plo - ra - te, plo -

Echo

re - - - - so - na - te!

re - - - - so - na - te!

tastu solo

343

ra - te fi - li - i Is - ra - el, plo - ra - te vir - gi - ni - ta - tem

346

me - am et Jeph - te fi - li - am u - ni - ge - ni - tam in car - mi - ne do -

Detailed description: This system contains measures 346, 347, and 348. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The bass line (bass clef) provides harmonic support with chords and a bass line. A dotted line in the bass line indicates a continuation from the previous system. Fingering numbers 1, 6, 4, and 2 are shown below the bass line.

349

lo - - ris la - men - ta - - mi - ni, et

Detailed description: This system contains measures 349, 350, and 351. The vocal line has a melodic line with a long note in measure 350. The bass line has a long note in measure 350. A dotted line in the bass line indicates a continuation from the previous system. Fingering numbers 6, 5, 4, 2, 6, 4, 3, and 1 are shown below the bass line.

352

Jeph - te fi - li - am u - ni - ge - ni - tam in car - mi - ne do -

Detailed description: This system contains measures 352, 353, and 354. The vocal line has a melodic line with eighth and sixteenth notes. The bass line has a bass line with chords. Fingering numbers 6, 4, 2, 6, and 5 are shown below the bass line.

354

lo - - ris la - men - ta - - mi - ni.

Detailed description: This system contains measures 354, 355, and 356. The vocal line has a melodic line with a long note in measure 355. The bass line has a long note in measure 355. A dotted line in the bass line indicates a continuation from the previous system. Fingering numbers 6, 4, 5, 3, 2, 6, and 5 are shown below the bass line.

DAUGHTER

Plorate colles, dolete montes
et in afflictione cordis mei ululate!
Ecce moriar virgo
et non potero morte mea
meis filiis consolari,
ingemiscite silvae, fontes et flumina,
in interitu virginis lachrymate,
fontes et flumina.

Heu me dolentem in laetitia populi,
in victoria Israel et gloria patris mei,
ego sine filiis virgo,
ego filia unigenita moriar et non vivam.
Exhorrescite rupes, obstupescite colles,
valles et cavernae in sonitu horribili resonate!
Plorate, filii Israel,
plorate virginitatem meam
et Jephthe filiam unigenitam in carmine doloris
lamentamini.

Weep, hills, grieve, mountains
and in the affliction of my heart, wail!
Suddenly I shall die a virgin
and I shall not be able at my death
to be consoled by my children.
Groan, forests, springs, and rivers.
Weep for the death of a virgin,
springs and rivers.

Woe is me, sorrowful, amidst the people's joy
in Israel's victory and my country's glory.
I, without children, a virgin,
I, an only daughter, will die and not live.
Shudder, crags; be stupefied, hills;
valleys and caves, echo the horrible sound.
Weep, sons of Israel,
beware my virginity
and lament Jephtha's only daughter
in songs of sorrow.

b) Chorus: *Plorate filii Israel*

357 39 358/386

Plo - - ra - te fi - li - i Is - - ra - el, plo -

Plo - - ra - te fi - li - i Is - - ra - el, plo -

Plo - - ra - te fi - li - i Is - - ra - el, plo -

Plo - - ra - te fi - li - i Is - - ra - el, plo -

6 7 6 #

361/389

ra - te o - mnes vir - - gi - nes et fi - - li - am

ra - te o - mnes vir - - gi - nes et fi - - li - am

ra - te o - mnes vir - - gi - nes et fi - - li - am

ra - te o - mnes vir - - gi - nes et fi - - li - am

ra - te o - mnes vir - - gi - nes et fi - - li - am

6 7 6 # b

365/393

Jeph - te u - ni - ge - ni - tam

Jeph - te u - ni - ge - ni - tam

Jeph - te u - ni - ge - ni - tam

Jeph - te u - ni - ge - ni - tam in car - mi - ne do -

Jeph - te u - ni - ge - ni - tam in

Jeph - te u - ni - ge - ni - tam in car - mi - ne do - lo -

** # b 4/2 6 7 6

380/408 Vi - 1.

ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -
 ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -
 la - men - ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -
 la - men - ta - mi - ni, la - men - ta - mi - ni, la - men - ta - mi - ni. Plo -
 ta - mi - ni, la - men - ta - mi - ni. Plo -

9 8 9 8 9 8 9 8
 4 3b 4 3 7 6 5 4 4 3

413

ni, la - men - ta - mi - ni, la - men - ta - mi - ni, la - men -
 ni, la - men - ta - mi - ni,
 ni,
 ni, la - men - ta - mi - ni, la - men -
 ni, la - men - ta - mi - ni,
 ni, la - men - ta - mi - ni.

ergänzt

of a *D* chord over a *G* pedal. Similarly the skip to the seventh in measures 308–09 and the “Neapolitan” lowered sixth at measure 310 and again at measure 314 are harmonic rather than melodic effects. Equally striking are the double suspensions in the chorus (measures 380 ff.). These passages demonstrate how much the emotional intensity of this scene owes to harmonic rather than melodic means.

The excerpt (and the work) closes with a magnificent six-voice chorus of lamentation (b) that employs both polychoral and madrigalistic effects. In what becomes an emblem of lament in the seventeenth century, the choral basses and the basso continuo three times descend a fourth by step (measures 358–70).

JEAN-BAPTISTE LULLY

68

Armide CD 5

a) Overture

1

(2 Violinen.)

(2 Violen.)

Basse-Continue.

5

2

Edited by Robert Eitner, *Publikationen älterer praktischer und theoretischer Musikwerke*, 14 (Leipzig: Breitkopf & Härtel, 1885) pp. 1–3, 100–04. Used by permission.

14

First system of musical notation, measures 14-17. It features five staves: Violin I, Violin II, Flute, Oboe, and Bassoon. The music is in a minor key with a key signature of one flat. Measure 14 starts with a treble clef and a key signature change to one flat. The notation includes various rhythmic values such as eighth and sixteenth notes.

Second system of musical notation, measures 18-21. It features five staves: Violin I, Violin II, Flute, Oboe, and Bassoon. The music continues in the same key signature. Measure 20 includes a dynamic marking *f* and a hairpin crescendo. Measure 21 includes a dynamic marking *ff*.

22

Third system of musical notation, measures 22-25. It features five staves: Violin I, Violin II, Flute, Oboe, and Bassoon. The music continues in the same key signature. Measure 22 starts with a treble clef and a key signature change to one flat. The notation includes various rhythmic values such as eighth and sixteenth notes.

3

(Lentement, zweite Ausg.)

Fourth system of musical notation, measures 26-29. It features five staves: Violin I, Violin II, Flute, Oboe, and Bassoon. The music is marked *Lentement, zweite Ausg.* (Lento, second ending). The notation includes various rhythmic values such as eighth and sixteenth notes.

31

1. 2.

b) Act II, Scene 5: Armide: *Enfin il est en ma puissance*

4

Violons.

78


13



15

18

Petite Reprise

21

d) *La Muse victorieuse* CD 5  CD 2

 24  34

Audacieusement

The image displays a page of musical notation for François Couperin's 'Vingt-cinquième ordre'. The score is written for piano and consists of seven systems of music, each with a treble and bass staff. The measures are numbered 13, 19, 25, 31, 38, 45, and 52. The key signature is one sharp (F#), and the time signature is 3/4. The music features intricate keyboard textures with rapid sixteenth-note passages and sustained chords. A section labeled 'REPRISE' begins at measure 31, marked with a first and second ending bracket. The notation includes various ornaments and dynamic markings.

Musical score for 'Les Ombres errantes' by François Couperin, measures 49-71. The score is written for piano in G major and 3/4 time. It consists of three systems of two staves each. The first system (measures 49-54) features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 55-60) continues the melody with some trills and grace notes. The third system (measures 61-71) includes a first and second ending for the right hand, with the first ending leading back to an earlier section and the second ending concluding the piece.

e) *Les Ombres errantes* CD 5

25

Languissamment

Musical score for 'Les Ombres errantes' by François Couperin, measures 1-6. The score is written for piano in G major and 3/4 time. It consists of three systems of two staves each. The first system (measures 1-2) begins with a slow, expressive melody in the right hand and a simple accompaniment in the left hand. The second system (measures 3-4) continues the melody with some trills and grace notes. The third system (measures 5-6) concludes the piece with a final cadence.

Musical score for measures 9-11. The piece is in G minor (one flat) and 3/4 time. Measure 9 starts with a treble clef and a common time signature. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady bass line. Measure 11 includes a fermata over the final note.

Musical score for measures 12-14. Measure 12 continues the melodic pattern. Measure 13 features a repeat sign. Measure 14 is marked "REPRISE" and begins with a new melodic phrase. A fermata is placed over the final note of measure 14.

Musical score for measures 15-17. Measure 15 continues the melodic line. Measure 16 features a fermata over the final note. Measure 17 continues the melodic development.

Musical score for measures 18-21. Measure 18 features a fermata over the final note. Measure 19 includes a trill. Measure 20 features a fermata over the final note. Measure 21 continues the melodic line.

Musical score for measures 22-24. Measure 22 features a fermata over the final note. Measure 23 includes a trill. Measure 24 continues the melodic line.

Musical score for measures 25-28. Measure 25 features a trill. Measure 26 includes a fermata over the final note. Measure 27 features a trill. Measure 28 concludes the piece with a final chord and a fermata.

François Couperin published twenty-seven *ordres*, or groups of pieces, for harpsichord between 1713 and 1730. They were intended for amateurs to amuse themselves at the harpsichord. This set, the twenty-fifth, appeared in 1730 in the fourth book, along with seven others. The *ordres* were made up mostly of stylized dances in binary form, like the suites written by German composers, but the dances did not follow any particular sequence. Couperin gave the numbers fanciful and suggestive titles, such as those in this *ordre*: *La Visionnaire* (The Dreamer), *La Misterieuse* (The Mysterious One), *La Monflambert* (a gigue, probably named after Anne Darboulain, who married Monflambert, the king's wine merchant, in 1726), *La Muse victorieuse* (The Victorious Muse), and *Les Ombres errantes* (The Roving Shadows).

La Visionnaire, the first movement of this *ordre*, is a rather whimsical French overture. After reaching the dominant in measure 13, the first half passes into the dominant minor for a moment's meditation. The second half, after a few imitations between the two hands—a passing bow to the obligatory fugue—lapses into an *allemande*, haunted by memories of the majestic first half.

La Misterieuse, in C major, is a more proper *allemande* in $\frac{4}{4}$, mainly with steady sixteenth-note motion. It has the typical binary dance form, the first half modulating to the dominant by way of a pedal point on *D* that imitates the sound of a musette, or French bagpipe, and ending in a full cadence on G major. The second section, somewhat longer than the first, touches on some related keys—E minor and A minor. A return to the dominant occurs in the bass through half steps down a fifth from *A* to *D* (measures 17–19), while the upper voices pass through some strained harmonies that may well have suggested the title.

La Monflambert is a gigue in $\frac{6}{8}$ and, like the final piece of the *ordre*, in minor. It was probably a favorite of the person after whom it was named. *La Monflambert* consists entirely of four-measure phrases. After the second part is played for the second time, the last four bars are repeated as a coda.

La Muse victorieuse displays a formal device characteristic of binary movements of Couperin and, later, Domenico Scarlatti: the last eleven measures of the first half are paralleled in the close of the second half, except that in the former the progression is to the dominant, while in the latter it is from the dominant to the tonic.

Les Ombres errantes may owe its title to the syncopated middle voice, which seems to shadow the top voice erratically, forming chains of suspensions, some of which resolve upward. Marked *languissamment*, this piece, as well as *La Misterieuse*, combines restrained emotionalism with controlling harmonic and melodic logic, exhibiting the sentimental elegance so appealing to the courtiers and amateurs of this age.

75 ARCANGELO CORELLI (1653–1713)

Trio Sonata, Op. 3, No. 2 CD 5 CD 2

28
Grave.

Violino I.
Violino II.
Violone,
e Organo.

5
6 5 3 6 5 4 6 4 2 5

10
6 5 # 6 5 4 6 4 2 5 # 6 6 9 6

15
7 6 6 5 6 6 6 3 6 7 9 8 6 7 3 6 4 4 3

From *Sonate a tre* (Bologna, 1689). *Les Oeuvres de Arcangelo Corelli*, J. Joachim and F. Chrysander, eds. (London, n.d.), pp. 130–35.

29

20 *Allegro.*

24

5/4 3 9 8 7 6 6 6 6 6 3 4

28

6 6 7 7 5 6 5 6 5 6 6 7 6 5 4

32

5 6 5 6 5 6 5 6 7 5

35

6/5 6/5 # 6 5 6 6

39

5/4 3 7 6 5 7 6 7 6 # 6 6/5 # 5

43

4/2 6 4/2 6 7 6 6 7 5 5/4 6 7 6 7 7

47

Adagio.

7 7 5 6 7 6 7 6 7 6 5/3 6 5/4 3

30 35

Adagio.

6 7 6 5 4 # 6 7 6 5 9 7 5 7 5 # 5 4 # 5 3

9 8 9 8 7 5 6 6 5 4 4 3 6 7 7 6 5 9 8 7 4 5 5 4 3 7 6 5

7 9 8 6 9 8 5 5 4 3 5 7 5 # 6 6 6 6 6

5 6 6 6 9 8 7 6 6 6 6 5 4 3 5 6 6 6 # 9 8

5 4 3 9 8 9 8 4 2 6 5 5 4 # 6 6 #

31 36
Allegro.

5

Viol.
Orgb

6 6 6 7 6

10

7 7 6 6 6

16

32 37

4 6 6 5

22

6 6 6 7 6 6 6 6 5 # 7 6 5

27

5 4 3 6 7 5 4 # 7 6 5 5 4 3 6 9 8 7 6 5 4 3 6 9 8 7 6 5 4 3 6 7 5 4 #

32

4 # 6 5 6 7 7 6 7 7^a 7^a 9 7

37

9 6 6 5 3 4 3 6 5 4 3 9 8 7 6 7 5 4 3

ANTONIO VIVALDI (1678–1741)

Concerto Grosso in G Minor, Op. 3, No. 2, RV 578

a) Adagio e spiccato (first movement) CD 5

33

Adagio e spiccato

Violini concertanti I°
II°

Violini I.
II.

Viole I.
II.

Violoncello concertante

Violoncelli

Contrabbassi

Cembalo

(f) 4 3 6 7 6 6 7 5 #
2 3 5 b b 4 5 4 #

Vivaldi, *L'estro armonico*, Op. 3 (Amsterdam, 1711), ed. Gian Francesco Malipiero (Milan: Ricordi, 1965), 407:1–33. F. IV, No. 8; Pincherle 326; RV 578. Copyright by CASA RICORDI-BMG RICORDI S.p.A., Milan. Reprinted by permission.

10

p *f*

p *f*

f

f

f

f

f

f

5 4 #

f 7 5 5 4 #

1. Vánoční rosička

Canto Alto

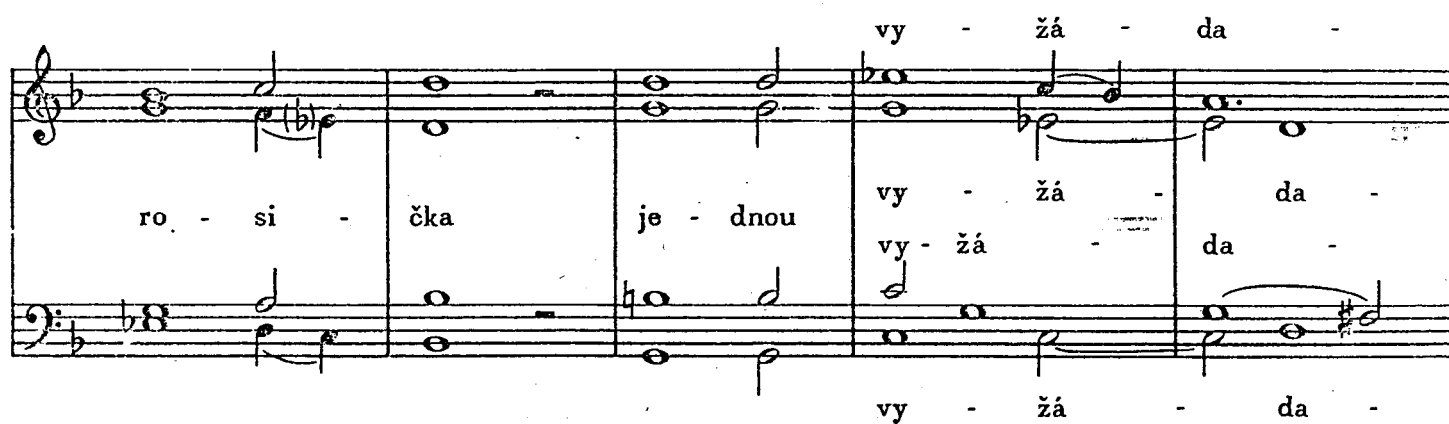
Tenore Basso



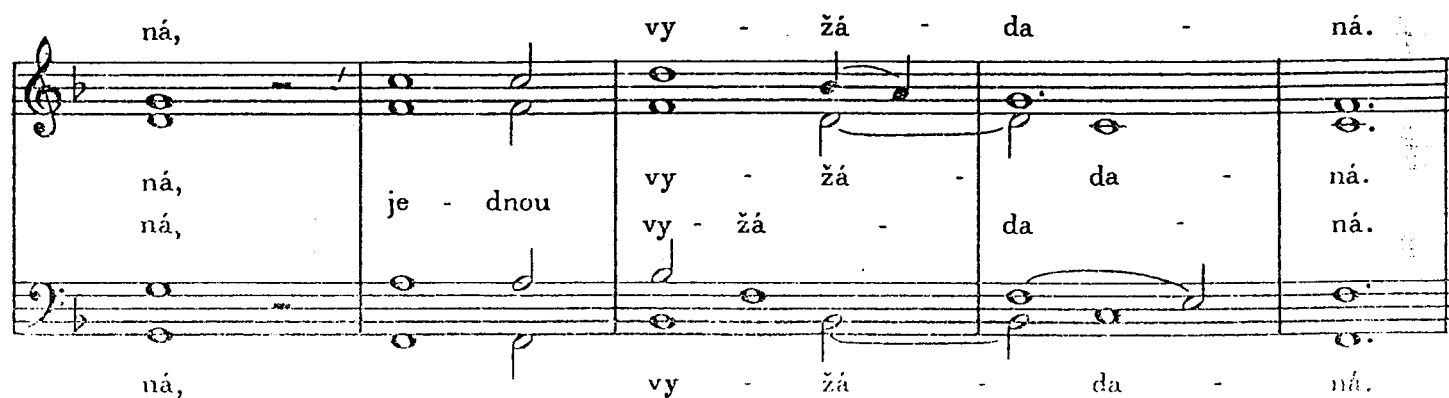
Již jest spad - la ro - si - čka, to - li -



krát zá - da - ná, z ne - be spa - dla



ro - si - čka je - dnou vy - žá - da -



ná, vy - žá - da - ná.
 ná, je - dnou vy - žá - da - ná.
 ná, ná, ná.
 ná, vy - žá - da - ná.

So geh herein zu mir,
 Du mir erwählte Braut!
 Ich habe mich mit dir
 Von Ewigkeit vertraut.
 Dich will ich auf mein Herz,
 Auf meinen Arm gleich wie ein Siegel setzen
 Und dein betrübtes Aug ergötzen.
 Vergiß, o Seele, nun
 Die Angst, den Schmerz,
 Den du erdulden müssen;
 Auf meiner Linken sollst du ruhn,
 Und meine Rechte soll dich küssen.

So come in with me.
 My chosen bride!
 I have bound myself
 to you for eternity!
 I will set you on my heart
 and also on my arm as a seal
 and delight your sorry eye.
 Forget now, O soul,
 the anxiety, the pain
 that you had to endure.
 On my left will you rest,
 and my right will kiss you.

6. Aria (Duet): *Mein Freund ist mein!*

10

Oboe solo

Soprano

Basso

Fagotto
 Continuo
 Organo (bez.) Org.

5

Mein

9

p *f*

Freund ist mein, die Lie - be soll nichts schei - den;

Und ich bin sein, die Lie - be soll nichts schei - den, nichts schei - den;

13

mein

17

Freund ist mein, die Lie - be soll nichts schei - den, mein
und ich bin sein, die Lie - be soll nichts schei - den, nichts schei - den;

21

Freund ist mein, mein Freund ist mein, mein Freund ist mein
und ich bin sein, und ich bin sein, und ich bin

25

die Lie - be soll nichts schei - den; mein Freund ist
sein, die Lie - be soll nichts schei - den; und

28

mein; die Lie-be soll nichts schei-den; mein Freund ist — mein. die Lie-be soll nichts

ich bin sein, und ich bin sein, und ich bin sein, und

31

schei-den, die Lie-be soll nichts schei - den, die Lie-be

ich bin sein, die Lie - be soll nichts schei - den, die Lie -

34

soll nichts schei - den; mein Freund ist mein, die Lie -

- be soll nichts schei - den; und ich bin sein, die Lie - be

38

- be soll nichts schei - den.

soll nichts schei - den.

43

Ich

47

will mit dir, ich will mit dir in Him - mels Ro - - sen
Du sollst mit mir, du sollst mit mir in Him - mels Ro -

50

wei - den, ich will mit dir, ich will mit dir in
- sen wei - den, du sollst mit mir, du sollst mit

53

Him - mels Ro - sen wei -
mir in Him - mels Ro - - sen wei - den, du

56

den... ich will... mit dir in Him-mels Ro-sen
sollst mit mir in Him-mels Ro-sen wei-

60

wei-den, da Freu-de die Fül-le, da
-den, da Freu-de die Fül-le, da

63

Won-ne wird sein, da Freu-de die Fül-le, da
Won-ne wird sein, da Won-ne wird sein, da

66

Freu-de die Fül-le, da Won-ne wird sein, da Freu-de die Fül-le, da
Freu-de die Fül-le, da Won-ne wird sein, da

SEELE: Mein Freund ist mein,	SOUL: My friend is mine!
IESUS: Und ich bin sein,	IESUS: And I am his!
BEIDE: Die Liebe soll nichts scheiden;	BOTH: Nothing shall keep love apart;
SEELE: Ich will mit dir in Himmels Rosen weiden,	SOUL: I want to graze with with you in heaven's roses;
IESUS: Du sollst mit mir in Himmels Rosen weiden,	IESUS: You shall graze with me in heaven's roses;
BEIDE: Da Freude die Fülle, da Wonne wird sein.	BOTH: there fullness of joy, there bliss will reign.

7. Chorale: *Gloria sei dir gesungen*

12 (28)

mit der Har - fen gel und hoch mit um Zim - beln schon.
 der En - gel hoch um dei - nen Thron.

33

Kein Aug hat je ge - spürt, kein Ohr hat
 Kein Aug hat je ge - spürt, kein Ohr hat
 Kein Aug hat je ge - spürt, kein Ohr hat
 Kein Aug hat je ge - spürt, kein Ohr hat

39

je ge - hört sol - che Freu - de. Des sind wir
 je ge - hört sol - che Freu - de. Des sind wir
 je ge - hört sol - che Freu - de. Des sind wir
 je ge - hört sol - che Freu - de. Des sind wir

46

froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.
 froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.
 froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.
 froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.
 5 6 6 8 7 5 6 6 7 8 7

Gloria sei dir gesungen
 Mit Menschen- und englischen Zungen,
 Mit Harfen und mit Zimbeln schon.
 Von zwölf Perlen sind die Pforten
 An deiner Stadt; wir sind Konsorten
 Der Engel hoch um deinen Thron.
 Kein Aug hat je gespürt,
 Kein Ohr hat je gehört
 Solche Freude.
 Des sind wir froh,
 Io io,
 Ewig in dulci jubilo.

May the Gloria be sung to you
 with people's and angels' tongues,
 with harps and with cymbals too.
 Of twelve pearls are the gates
 to your city; we are consorts
 of the angels high around your throne.
 No eye has ever seen
 nor ear has ever heard
 such joy.
 Of this we are happy,
 Oho, oho!
 Forever in dulci jubilo.

—PHILIPP NICOLAI



Wachet auf, first performed November 25, 1731, is one of the few cantatas of J. S. Bach that can be dated precisely. It was composed for the 27th Sunday after Trinity, which occurred only twice in Bach's Leipzig period—1731 and 1742—and various circumstances exclude 1742. The Gospel read at the Sunday service was Matthew 25:1–13, which tells of the ten virgins who watch by night for the arrival of the bridegroom. Some of the virgins are wise, because they brought oil for their lamps; the foolish ones, who are compelled to fetch some oil, miss his arrival and are locked out of the wedding hall. Three stanzas of Philipp Nicolai's chorale that dwell upon this parable serve as texts for the opening chorus, a chorale movement for the tenors, and the final chorus. The remaining poetry by an unknown author, for the recitatives and arias, is based on the same Gospel account. As he often did, Bach arranged the seven movements in a symmetrical fashion: the middle tenor-chorale stanza is flanked by a recitative and aria on each side, and chorale-choruses begin and end the cantata.

The opening chorus, the weightiest movement in Bach's chorale cantatas, is one of the most magnificent of them all. Its form is modeled on the ritornello structure

of the instrumental concerto. The full sixteen-measure ritornello returns twice: between the two *Stollen* (lines 1–3 and 4–6) of the chorale and at the end. An abridged ritornello (omitting the first four bars) precedes the *Abgesang* (lines 7–12). As in many Vivaldi concertos, the ritornello is divisible into four-bar phrases based on several distinct motives. The first three notes of the chorale together with its verbal message inspired the musical motives of the ritornello. The twelve dotted-chord patterns of the first phrase (motive a) suggest a church bell striking midnight. The rising motive (b) in the violins and oboe (measures 4–7), which hesitates at the third and fifth of the triad, alludes to the first three notes of the chorale as well as to the anxiety and expectancy of the virgins. The rushing, rising figure in the first violins (measure 9, motive c) suggests the vigilance and impatience of the wise virgins. The last four measures of the ritornello combine motives a (in the continuo), b (in the oboes), and c (in the first violins). The instrumental accompaniment of the chorale phrases rework these motives, while the chorale melody, sung only by the sopranos, supplies subjects for the imitative counterpoint of the three other voices. Only on the word “Alleluja” (measures 135ff.) do the voices pick up one of the instrumental motives, c, which is forged into a fugue subject.

The first recitative (Number 2), accompanied by continuo only, typifies Bach’s approach in its triadic and often wide leaps, their tension heightened by the dissonant chords they outline. The second recitative (Number 5), sung by the bridegroom who represents Christ, is accompanied by strings, as are the speeches of Jesus in Bach’s Passions.

Both arias are duets. Number 3, *Wann kommst du, mein Heil?* (When will you come, my salvation?), is a conversation between the Soul and Jesus written as a love duet. The arabesques woven around the voices by the violino piccolo (a three-quarter size violin specially tuned to make playing high notes easier) brings to mind the improvisatory passage work that embellished the simple lines of Corelli’s slow movements (see facsimile in HWM, p. 361). At the end of the aria, performers repeat only the opening ritornello instead of a full da capo.

The other aria-duet, *Mein Freund ist mein* (My friend is mine, Number 6), by contrast, is a full-blown da capo form. It is also more conventional: the ritornello announces the melody that the voices then elaborate. This melody is in the galant style of the 1730s and consists of balanced two-measure phrases. The contentment of a love union is heard in the parallel phrases sung by the two voices and in their parallel motion in thirds (for example, measures 8–12). In the middle section, which reworks the same material, this oneness is symbolized by quasi-canonic writing. The runs that had been the preserve of the oboe are commandeered by the singers to portray the grazing in heaven’s roses. The da capo ends at the fermata (measure 46).

The central chorale (Number 4) is one of the best-known pieces of Bach, who must have been fond of it too because he transcribed it for organ (BWV 645), and Johann Georg Schübler published it as the first of *Sechs Choräle von verschiedener Art* (Six Chorales of Diverse Sorts, ca. 1748–49). As in the aria just discussed, Bach composed the obbligato line (here played by strings) in the modern style. We hear an opening two-measure phrase that is immediately repeated and is then followed

by another pair of two-measure phrases, the second of which joins even shorter segments. All of these phrases end—in comic-opera fashion—on a weak beat. But despite the stops and starts, a remarkable continuity rules, and the violins project a single affection of quiet joy against the disparate lines of the chorale's second stanza sung by the tenor section.

Compared to the chorale in Number 4, the note values of the tune are doubled in the final chorus (Number 7), permitting Bach to energize the hymn with driving quarter notes in the bass and elsewhere. The entire orchestra joins in this number, playing *colla parte*—that is, doubling the vocal parts.