

MUSIC

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

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.

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

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.

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

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.

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 spiritis.

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.

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.

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**

(b)

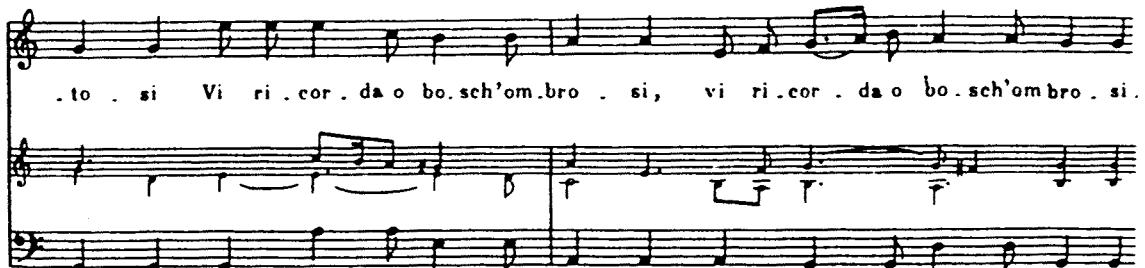


ORFEO **8** **19**

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

7

bro . si de'miei lungh'aspritor . menti quando i sassi ai miei la . men . ti rispondean fat . ti pie .



ORPHEUS

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

Do you recall, o shady woods,
my long, bitter torments,
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.
(b)

A musical score for two voices (Soprano and Alto) in common time. The vocal parts are written in soprano and alto clefs. The lyrics are in Italian: "In un fio . ri . to pra . to con". The score includes a rehearsal mark '9' above the first staff and '20' above the second staff.

A musical score for two voices (Soprano and Alto) in common time. The vocal parts are written in soprano and alto clefs. The lyrics are in Italian: "l'al . tre sue compa . - - gne gi . va co . gliendo fio . ri per".

A musical score for two voices (Soprano and Alto) in common time. The vocal parts are written in soprano and alto clefs. The lyrics are in Italian: "far . ne u . na ghirlan . da a le sue chio . me, quand'an . gue in . si . dio . so ch'e .".

GIACOMO CARISSIMI (1605–1674)

Historia di Jephte CD 4a) Filia: *Plorate colles*

287 38
Filia
 Plo - ra - te, plo - ra - te col - - - les, do - le - te, do -
Echo⁸⁾ (Chorus ad lib.)

289
 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: Mösele Verlag, 1969), pp. 29–39.

297

u - lu - la - - tel
Echo
u - - lu - la - tel
u - lu - la - - tel
tasto solo

301

Ec - - ce mo - ri - ar vir - go et non pot - e - ro mor - te
8 9 10 11

304

me - a me - is fi - li - is con - so - la - - ri, in - ge - mi - sci - te
6 7 8 9

307

sil - vas, fon - tes et flu - mi-na, in in - te - ri-tu vir - gi-nis
1 2 3 4

310

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

311

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

312

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

323

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

325

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

f p p

338

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

f f f f f f f f

340

Plo - ra - te, plo - - - - -

re - - - - - so - na - te!

re - - - - - so - na - te!

echo

tastu solo

2 6 4 3

342

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

6

346

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

6 2

349

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

6 5 2 6 4 3 8

352

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

6 2 6 5

354

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

6b 5 2 6 5

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 lachrimate,
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!
Plorare, filii Israel,
plorare virginitatem meam
et Jephte 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,
bewail my virginity
and lament Jephtha's only daughter
in songs of sorrow.

b) Chorus: *Plorate filii Israel*

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
 s ra - te o - mnes vir - - - gi - - nes et fi - - li - am
 s 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
 Jeph - te u - ni - ge - ni - tam
 Jeph - te u - ni - ge - ni - tam in car - mi-ne do - lo - -

**) # b 4 6 7 6

370/398

in car-mi-ne do-lo - ris,
in car-mi-ne do-lo -
in car-mi-ne do-lo - ris, do-lo -
lo - ris, do - lo -
car - mi - ne do - lo - ris, do - lo -
ris, do - lo -

6 5 5b 6 4 5 8 2 7 6 5 4

375/403

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

2 6 4 3

380/408

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

9 8 9 8 9 8 9 8 9 8 9 8 4 3

1.

413 [2.]

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, la - - - - - men - - ta - - - - mi -

[2.]

ergänzt

422

<img alt="Musical score for 'Lamenta' by Brahms, Op. 59, No. 2. The score consists of six staves of music for three voices (Soprano, Alto, Bass) and piano. The vocal parts sing 'ta - mi - ni, la - men - ta - mi - ni,' in a repeating pattern. The piano part provides harmonic support with sustained notes and chords. The vocal entries occur at measures 1, 4, 7, 10, 13, 16, 19, 22, 25, 28, 31, 34, 37, 40, 43, 46, 49, 52, 55, 58, 61, 64, 67, 70, 73, 76, 79, 82, 85, 88, 91, 94, 97, 100, 103, 106, 109, 112, 115, 118, 121, 124, 127, 130, 133, 136, 139, 142, 145, 148, 151, 154, 157, 160, 163, 166, 169, 172, 175, 178, 181, 184, 187, 190, 193, 196, 199, 202, 205, 208, 211, 214, 217, 220, 223, 226, 229, 232, 235, 238, 241, 244, 247, 250, 253, 256, 259, 262, 265, 268, 271, 274, 277, 280, 283, 286, 289, 292, 295, 298, 301, 304, 307, 310, 313, 316, 319, 322, 325, 328, 331, 334, 337, 340, 343, 346, 349, 352, 355, 358, 361, 364, 367, 370, 373, 376, 379, 382, 385, 388, 391, 394, 397, 400, 403, 406, 409, 412, 415, 418, 421, 424, 427, 430, 433, 436, 439, 442, 445, 448, 451, 454, 457, 460, 463, 466, 469, 472, 475, 478, 481, 484, 487, 490, 493, 496, 499, 502, 505, 508, 511, 514, 517, 520, 523, 526, 529, 532, 535, 538, 541, 544, 547, 550, 553, 556, 559, 562, 565, 568, 571, 574, 577, 580, 583, 586, 589, 592, 595, 598, 601, 604, 607, 610, 613, 616, 619, 622, 625, 628, 631, 634, 637, 640, 643, 646, 649, 652, 655, 658, 661, 664, 667, 670, 673, 676, 679, 682, 685, 688, 691, 694, 697, 700, 703, 706, 709, 712, 715, 718, 721, 724, 727, 730, 733, 736, 739, 742, 745, 748, 751, 754, 757, 760, 763, 766, 769, 772, 775, 778, 781, 784, 787, 790, 793, 796, 799, 802, 805, 808, 811, 814, 817, 820, 823, 826, 829, 832, 835, 838, 841, 844, 847, 850, 853, 856, 859, 862, 865, 868, 871, 874, 877, 880, 883, 886, 889, 892, 895, 898, 901, 904, 907, 910, 913, 916, 919, 922, 925, 928, 931, 934, 937, 940, 943, 946, 949, 952, 955, 958, 961, 964, 967, 970, 973, 976, 979, 982, 985, 988, 991, 994, 997, 1000, 1003, 1006, 1009, 1012, 1015, 1018, 1021, 1024, 1027, 1030, 1033, 1036, 1039, 1042, 1045, 1048, 1051, 1054, 1057, 1060, 1063, 1066, 1069, 1072, 1075, 1078, 1081, 1084, 1087, 1090, 1093, 1096, 1099, 1102, 1105, 1108, 1111, 1114, 1117, 1120, 1123, 1126, 1129, 1132, 1135, 1138, 1141, 1144, 1147, 1150, 1153, 1156, 1159, 1162, 1165, 1168, 1171, 1174, 1177, 1180, 1183, 1186, 1189, 1192, 1195, 1198, 1201, 1204, 1207, 1210, 1213, 1216, 1219, 1222, 1225, 1228, 1231, 1234, 1237, 1240, 1243, 1246, 1249, 1252, 1255, 1258, 1261, 1264, 1267, 1270, 1273, 1276, 1279, 1282, 1285, 1288, 1291, 1294, 1297, 1300, 1303, 1306, 1309, 1312, 1315, 1318, 1321, 1324, 1327, 1330, 1333, 1336, 1339, 1342, 1345, 1348, 1351, 1354, 1357, 1360, 1363, 1366, 1369, 1372, 1375, 1378, 1381, 1384, 1387, 1390, 1393, 1396, 1399, 1402, 1405, 1408, 1411, 1414, 1417, 1420, 1423, 1426, 1429, 1432, 1435, 1438, 1441, 1444, 1447, 1450, 1453, 1456, 1459, 1462, 1465, 1468, 1471, 1474, 1477, 1480, 1483, 1486, 1489, 1492, 1495, 1498, 1501, 1504, 1507, 1510, 1513, 1516, 1519, 1522, 1525, 1528, 1531, 1534, 1537, 1540, 1543, 1546, 1549, 1552, 1555, 1558, 1561, 1564, 1567, 1570, 1573, 1576, 1579, 1582, 1585, 1588, 1591, 1594, 1597, 1599, 1602, 1605, 1608, 1611, 1614, 1617, 1620, 1623, 1626, 1629, 1632, 1635, 1638, 1641, 1644, 1647, 1650, 1653, 1656, 1659, 1662, 1665, 1668, 1671, 1674, 1677, 1680, 1683, 1686, 1689, 1692, 1695, 1698, 1701, 1704, 1707, 1710, 1713, 1716, 1719, 1722, 1725, 1728, 1731, 1734, 1737, 1740, 1743, 1746, 1749, 1752, 1755, 1758, 1761, 1764, 1767, 1770, 1773, 1776, 1779, 1782, 1785, 1788, 1791, 1794, 1797, 1800, 1803, 1806, 1809, 1812, 1815, 1818, 1821, 1824, 1827, 1830, 1833, 1836, 1839, 1842, 1845, 1848, 1851, 1854, 1857, 1860, 1863, 1866, 1869, 1872, 1875, 1878, 1881, 1884, 1887, 1890, 1893, 1896, 1899, 1902, 1905, 1908, 1911, 1914, 1917, 1920, 1923, 1926, 1929, 1932, 1935, 1938, 1941, 1944, 1947, 1950, 1953, 1956, 1959, 1962, 1965, 1968, 1971, 1974, 1977, 1980, 1983, 1986, 1989, 1992, 1995, 1998, 2001, 2004, 2007, 2010, 2013, 2016, 2019, 2022, 2025, 2028, 2031, 2034, 2037, 2040, 2043, 2046, 2049, 2052, 2055, 2058, 2061, 2064, 2067, 2070, 2073, 2076, 2079, 2082, 2085, 2088, 2091, 2094, 2097, 2100, 2103, 2106, 2109, 2112, 2115, 2118, 2121, 2124, 2127, 2130, 2133, 2136, 2139, 2142, 2145, 2148, 2151, 2154, 2157, 2160, 2163, 2166, 2169, 2172, 2175, 2178, 2181, 2184, 2187, 2190, 2193, 2196, 2199, 2202, 2205, 2208, 2211, 2214, 2217, 2220, 2223, 2226, 2229, 2232, 2235, 2238, 2241, 2244, 2247, 2250, 2253, 2256, 2259, 2262, 2265, 2268, 2271, 2274, 2277, 2280, 2283, 2286, 2289, 2292, 2295, 2298, 2301, 2304, 2307, 2310, 2313, 2316, 2319, 2322, 2325, 2328, 2331, 2334, 2337, 2340, 2343, 2346, 2349, 2352, 2355, 2358, 2361, 2364, 2367, 2370, 2373, 2376, 2379, 2382, 2385, 2388, 2391, 2394, 2397, 2400, 2403, 2406, 2409, 2412, 2415, 2418, 2421, 2424, 2427, 2430, 2433, 2436, 2439, 2442, 2445, 2448, 2451, 2454, 2457, 2460, 2463, 2466, 2469, 2472, 2475, 2478, 2481, 2484, 2487, 2490, 2493, 2496, 2499, 2502, 2505, 2508, 2511, 2514, 2517, 2520, 2523, 2526, 2529, 2532, 2535, 2538, 2541, 2544, 2547, 2550, 2553, 2556, 2559, 2562, 2565, 2568, 2571, 2574, 2577, 2580, 2583, 2586, 2589, 2592, 2595, 2598, 2601, 2604, 2607, 2610, 2613, 2616, 2619, 2622, 2625, 2628, 2631, 2634, 2637, 2640, 2643, 2646, 2649, 2652, 2655, 2658, 2661, 2664, 2667, 2670, 2673, 2676, 2679, 2682, 2685, 2688, 2691, 2694, 2697, 2700, 2703, 2706, 2709, 2712, 2715, 2718, 2721, 2724, 2727, 2730, 2733, 2736, 2739, 2742, 2745, 2748, 2751, 2754, 2757, 2760, 2763, 2766, 2769, 2772, 2775, 2778, 2781, 2784, 2787, 2790, 2793, 2796, 2799, 2802, 2805, 2808, 2811, 2814, 2817, 2820, 2823, 2826, 2829, 2832, 2835, 2838, 2841, 2844, 2847, 2850, 2853, 2856, 2859, 2862, 2865, 2868, 2871, 2874, 2877, 2880, 2883, 2886, 2889, 2892, 2895, 2898, 2901, 2904, 2907, 2910, 2913, 2916, 2919, 2922, 2925, 2928, 2931, 2934, 2937, 2940, 2943, 2946, 2949, 2952, 2955, 2958, 2961, 2964, 2967, 2970, 2973, 2976, 2979, 2982, 2985, 2988, 2991, 2994, 2997, 3000, 3003, 3006, 3009, 3012, 3015, 3018, 3021, 3024, 3027, 3030, 3033, 3036, 3039, 3042, 3045, 3048, 3051, 3054, 3057, 3060, 3063, 3066, 3069, 3072, 3075, 3078, 3081, 3084, 3087, 3090, 3093, 3096, 3099, 3102, 3105, 3108, 3111, 3114, 3117, 3120, 3123, 3126, 3129, 3132, 3135, 3138, 3141, 3144, 3147, 3150, 3153, 3156, 3159, 3162, 3165, 3168, 3171, 3174, 3177, 3180, 3183, 3186, 3189, 3192, 3195, 3198, 3201, 3204, 3207, 3210, 3213, 3216, 3219, 3222, 3225, 3228, 3231, 3234, 3237, 3240, 3243, 3246, 3249, 3252, 3255, 3258, 3261, 3264, 3267, 3270, 3273, 3276, 3279, 3282, 3285, 3288, 3291, 3294, 3297, 3300, 3303, 3306, 3309, 3312, 3315, 3318, 3321, 3324, 3327, 3330, 3333, 3336, 3339, 3342, 3345, 3348, 3351, 3354, 3357, 3360, 3363, 3366, 3369, 3372, 3375, 3378, 3381, 3384, 3387, 3390, 3393, 3396, 3399, 3402, 3405, 3408, 3411, 3414, 3417, 3420, 3423, 3426, 3429, 3432, 3435, 3438, 3441, 3444, 3447, 3450, 3453, 3456, 3459, 3462, 3465, 3468, 3471, 3474, 3477, 3480, 3483, 3486, 3489, 3492, 3495, 3498, 3501, 3504, 3507, 3510, 3513, 3516, 3519, 3522, 3525, 3528, 3531, 3534, 3537, 3540, 3543, 3546, 3549, 3552, 3555, 3558, 3561, 3564, 3567, 3570, 3573, 3576, 3579, 3582, 3585, 3588, 3591, 3594, 3597, 3599, 3602, 3605, 3608, 3611, 3614, 3617, 3620, 3623, 3626, 3629, 3632, 3635, 3638, 3641, 3644, 3647, 3650, 3653, 3656, 3659, 3662, 3665, 3668, 3671, 3674, 3677, 3680, 3683, 3686, 3689, 3692, 3695, 3698, 3701, 3704, 3707, 3710, 3713, 3716, 3719, 3722, 3725, 3728, 3731, 3734, 3737, 3740, 3743, 3746, 3749, 3752, 3755, 3758, 3761, 3764, 3767, 3770, 3773, 3776, 3779, 3782, 3785, 3788, 3791, 3794, 3797, 3799, 3802, 3805, 3808, 3811, 3814, 3817, 3820, 3823, 3826, 3829, 3832, 3835, 3838, 3841, 3844, 3847, 3850, 3853, 3856, 3859, 3862, 3865, 3868, 3871, 3874, 3877, 3880, 3883, 3886, 3889, 3892, 3895, 3898, 3901, 3904, 3907, 3910, 3913, 3916, 3919, 3922, 3925, 3928, 3931, 3934, 3937, 3940, 3943, 3946, 3949, 3952, 3955, 3958, 3961, 3964, 3967, 3970, 3973, 3976, 3979, 3982, 3985, 3988, 3991, 3994, 3997, 4000, 4003, 4006, 4009, 4012, 4015, 4018, 4021, 4024, 4027, 4030, 4033, 4036, 4039, 4042, 4045, 4048, 4051, 4054, 4057, 4060, 4063, 4066, 4069, 4072, 4075, 4078, 4081, 4084, 4087, 4090, 4093, 4096, 4099, 4102, 4105, 4108, 4111, 4114, 4117, 4120, 4123, 4126, 4129, 4132, 4135, 4138, 4141, 4144, 4147, 4150, 4153, 4156, 4159, 4162, 4165, 4168, 4171, 4174, 4177, 4180, 4183, 4186, 4189, 4192, 4195, 4198, 4201, 4204, 4207, 4210, 4213, 4216, 4219, 4222, 4225, 4228, 4231, 4234, 4237, 4240, 4243, 4246, 4249, 4252, 4255, 4258, 4261, 4264, 4267, 4270, 4273, 4276, 4279, 4282, 4285, 4288, 4291, 4294, 4297, 4299, 4302, 4305, 4308, 4311, 4314, 4317, 4320, 4323, 4326, 4329, 4332, 4335, 4338, 4341, 4344, 4347, 4350, 4353, 4356, 4359, 4362, 4365, 4368, 4371, 4374, 4377, 4380, 4383, 4386, 4389, 4392, 4395, 4398, 4401, 4404, 4407, 4410, 4413, 4416, 4419, 4422, 4425, 4428, 4431, 4434, 4437, 4440, 4443, 4446, 4449, 4452, 4455, 4458, 4461, 4464, 4467, 4470, 4473, 4476, 4479, 4482, 4485, 4488, 4491, 4494, 4497, 4499, 4502, 4505, 4508, 4511, 4514, 4517, 4520, 4523, 4526, 4529, 4532, 4535, 4538, 4541, 4544, 4547, 4550, 4553, 4556, 4559, 4562, 4565, 4568, 4571, 4574, 4577, 4580, 4583, 4586, 4589, 4592, 4595, 4598, 4601, 4604, 4607, 4610, 4613, 4616, 4619, 4622, 4625, 4628, 4631, 4634, 4637, 4640, 4643, 4646, 4649, 4652, 4655, 4658, 4661, 4664, 4667, 4670, 4673, 4676, 4679, 4682, 4685, 4688, 4691, 4694, 4697, 4699, 4702, 4705, 4708, 4711, 4714, 4717, 4720, 4723, 4726, 4729, 4732, 4735, 4738, 4741, 4744, 4747, 4750, 4753, 4756, 4759, 4762, 4765, 4768, 4771, 4774, 4777, 4780, 4783, 4786, 4789, 4792, 4795, 4798, 4801, 4804, 4807, 4810, 4813, 4816, 4819, 4822, 4825, 4828, 4831, 4834, 4837, 4840, 4843, 4846, 4849, 4852, 4855, 4858, 4861, 4864, 4867, 4870, 4873, 4876, 4879, 4882, 4885, 4888, 4891, 4894, 4897, 4899, 4902, 4905, 4908, 4911, 4914, 4917, 4920, 4923, 4926, 4929, 4932, 4935, 4938, 4941, 4944, 4947, 4950, 4953, 4956, 4959, 4962, 4965, 4968, 4971, 4974, 4977, 4980, 4983, 4986, 4989, 4992, 4995, 4998, 5001, 5004, 5007, 5010, 5013, 5016, 5019, 5022, 5025, 5028, 5031, 5034, 5037, 5040, 5043, 5046, 5049, 5052, 5055, 5058, 5061, 5064, 5067, 5070, 5073, 5076, 5079, 5082, 5085, 5088, 5091, 5094, 5097, 5099, 5102, 5105, 5108, 5111, 5114, 5117, 5120, 5123, 5126, 5129, 5132, 5135, 5138, 5141, 5144, 5147, 5150, 5153, 5156, 5159, 5162, 5165, 5168, 5171, 5174, 5177, 5180, 5183, 5186, 5189, 5192, 5195, 5198, 5201, 5204, 5207, 5210, 5213, 5216, 5219, 5222, 5225, 5228, 5231, 5234, 5237, 5240, 5243, 5246, 5249, 5252, 5255, 5258, 5261, 5264, 5267, 5270, 5273, 5276, 5279, 5282, 5285, 5288, 5291, 5294, 5297, 5299, 5302, 5305, 5308, 5311, 5314, 5317, 5320, 5323, 5326, 5329, 5332, 5335, 5338, 5341, 5344, 5347, 5350, 5353, 5356, 5359, 5362, 5365, 5368, 5371, 5374, 5377, 5380, 5383, 5386, 5389, 5392, 5395, 5398, 5401, 5404, 5407, 5410, 5413, 5416, 5419, 5422, 5425, 5428, 5431, 5434, 5437, 5440, 5443, 5446, 5449, 5452, 5455, 5458, 5461, 5464, 5467, 5470, 5473, 5476, 5479, 5482, 5485, 5488, 5491, 5494, 5497, 5499, 5502, 5505, 5508, 5511, 5514, 5517, 5520, 5523, 5526, 5529, 5532, 5535, 5538, 5541, 5544, 5547, 5550, 5553, 5556, 5559, 5562, 5565, 5568, 5571, 5574, 5577, 5580, 5583, 5586, 5589, 5592, 5595, 5598, 5601, 5604, 5607, 5610, 5613, 5616, 5619, 5622, 5625, 5628, 5631, 5634, 5637, 5640, 5643, 5646, 5649, 5652, 5655, 5658, 5661, 5664, 5667, 5670, 5673, 5676, 5679, 5682, 5685, 5688, 5691, 5694, 5697, 5699, 5702, 5705, 5708, 5711, 5714, 5717, 5720, 5723, 5726, 5729, 5732, 5735, 5738, 5741, 5744, 5747, 5750, 5753, 5756, 5759, 5762, 5765, 5768, 5771, 5774, 5777, 5780, 5783, 5786, 5789, 5792, 5795, 5798, 5801, 5804, 5807, 5810, 5813, 5816, 5819, 5822, 5825, 5828, 5831, 5834, 5837, 5840, 5843, 5846, 5849, 5852, 5855, 5858, 5861, 5864, 5867, 5870, 5873, 5876, 5879, 5882, 5885, 5888, 5891, 5894, 5897, 5899, 5902, 5905, 5908, 5911, 5914, 5917, 5920, 5923, 5926, 5929, 5932, 5935, 5938, 5941, 5944, 5947, 5950, 5953, 5956, 5959, 5962, 5965, 5968, 5971, 5974, 5977, 5980, 5983, 5986, 5989, 5992, 5995, 5998, 6001, 6004, 6007, 6010, 6013, 6016, 6019, 6022, 6025, 6028, 6031, 6034, 6037, 6040, 6043, 6046, 6049, 6052, 6055, 6058, 6061, 6064, 6067, 6070, 6073, 6076, 6079, 6082, 6085, 6088, 6091, 6094, 6097, 6099, 6102, 6105, 6108, 6111, 6114, 6117, 6120, 6123, 6126, 6129, 6132, 6135, 6138, 6141, 6144, 6147, 6150, 6153, 6156, 6159, 6162, 6165, 6168, 6171, 6174, 6177, 6180, 6183, 6186, 6189, 6192, 6195, 6198, 6201, 6204, 6207, 6210, 6213, 6216, 6219, 6222, 6225, 6228, 6231, 6234, 6237, 6240, 6243, 6246, 6249, 6252, 6255, 6258, 6261, 6264, 6267, 6270, 6273, 6276, 6279, 6282, 6285, 6288, 6291, 6294, 629

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

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

9 8 2 6 4 3

CHORUS

Plorate filii Israel, plorate omnes virgines
 et filiam Jephthe unigenitam in carmine doloris
 lamentamini.

Weep, sons of Israel; weep all virgins,
 and lament Jephtha's only daughter
 in songs of sorrow.

In this scene, based on Judges 11:29–38, Jephtha, the military leader of the Israelites, has just returned victorious from a battle. He owes the victory to a promise he made to the Lord that if allowed to beat the Ammonites, he would on his return home sacrifice the first person who comes out of his house. It is his daughter who runs out to meet him with timbrels and dances.

The daughter's lament, the words of which are not in the biblical account, is a long, affecting recitative, sweetened, as was customary in the sacred hybrid style, with arioso passages built on sequences and with moments of florid song. Two sopranos, representing her companions, echo some of the daughter's cadential phrases.

Carissimi's recitative introduces expressive dissonances in a way that recalls the Florentine style, but they exist in a more harmonically determined environment. For example, the soprano's D in measure 295 is not simply a free dissonance but a member of a chord. Even more characteristic is the F♯ of measure 302, which is part

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).

Armide CD 5

a) Ouverture

1

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.

14b

22

3
(Lentement, zweite Ausg.)



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

4

Musical score for Couperin's 'Vingt-cinquième ordre' page 73, measures 13-21. The score consists of two staves: treble and bass. Measure 13 starts with eighth-note patterns. Measure 14 continues with eighth-note patterns. Measure 15 shows a transition with eighth-note patterns. Measure 16 begins a section labeled 'Petite Reprise' with a circled 'S' above it. Measure 17 continues the 'Petite Reprise' section. Measure 18 starts with eighth-note patterns. Measure 19 continues with eighth-note patterns. Measure 20 continues with eighth-note patterns. Measure 21 concludes the section.

d) *La Muse victorieuse* CD 5 CD 2

24 34
Audacieusement

Musical score for 'La Muse victorieuse' starting at measure 24. The score consists of two staves: treble and bass. Measure 24 starts with eighth-note patterns. Measure 25 continues with eighth-note patterns. Measure 26 continues with eighth-note patterns. Measure 27 continues with eighth-note patterns. Measure 28 continues with eighth-note patterns. Measure 29 continues with eighth-note patterns. Measure 30 continues with eighth-note patterns. Measure 31 continues with eighth-note patterns. Measure 32 continues with eighth-note patterns. Measure 33 continues with eighth-note patterns. Measure 34 continues with eighth-note patterns.

The musical score consists of six staves of music, likely for harpsichord or organ, arranged in two columns of three staves each. The music is in common time and includes various dynamics such as forte, piano, and accents. The first column contains measures 13 through 25. The second column begins with a repeat sign and a 'REPRISE' instruction, followed by measures 31 through 52. The notation includes standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with specific French harpsichord or organ markings.

A musical score for two hands (piano) consisting of three staves. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with a bass clef. The music is in common time. The score includes dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo). Measure numbers 1, 65, and 71 are indicated above the staves. The piece concludes with a repeat sign and endings labeled '1.' and '2.'

e) *Les Ombres errantes* CD 5

25
Languissamment

A musical score for two hands (piano) consisting of three staves. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with a bass clef. The music is in common time. The score includes dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo). Measure numbers 1, 3, and 6 are indicated above the staves. The piece concludes with a repeat sign and endings labeled '1.' and '2.'

9

12 REPRISE

15

18

22

25



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 Visionaire* (The Dreamer), *La Mysterieuse* (The Mysterious One), *La Monflambert* (a gigue, probably named after Anne Darboulin, who married Monflambert, the king's wine merchant, in 1726), *La Muse victorieuse* (The Victorious Muse), and *Les Ombres errantes* (The Roving Shadows).

La Visionaire, 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 Mysterieuse, 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 *languiissamment*, this piece, as well as *La Mysterieuse*, 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.

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.*

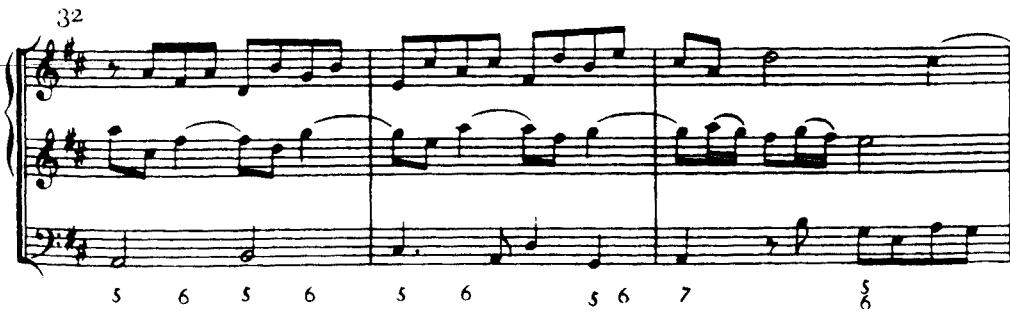
24



28



32



35

39

43

47

Adagio.

30 35

Adagio.

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

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

17

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

25

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

33

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

31 < 36
Allegro.

Viol.
Org.

5

10

16

32 < 37

6 6 6

4 6 5 8

22

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

27

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

32

5 6 5 6 7 7 6 7 7 9 7

37

9 6 6 3 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

Adagio e spiccato

Violini concertanti
I.
II.

Violini
I.
II.

Viole
I.
II.

Violoncello concertante
I.
II.

Violoncelli
I.
II.

Contrabbassi
I.
II.

Cembalo

(f) 4 3
2 6 5
7 4
6 7 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.

76 ANTONIO VIVALDI *Concerto Grosso in G Minor, Op. 3, No. 2: I*

Musical score for orchestra, page 5. The score consists of eight staves. The top two staves are in treble clef, the next two in bass clef, and the bottom two in bass clef. Measure 5 begins with dynamic *p*. The first staff has eighth-note patterns. The second staff has sixteenth-note patterns. The third staff has eighth-note patterns. The fourth staff has sixteenth-note patterns. The fifth staff has eighth-note patterns. The sixth staff has sixteenth-note patterns. The seventh staff has eighth-note patterns. The eighth staff has sixteenth-note patterns. Measures 6 and 7 continue with similar patterns. Measure 8 concludes with a dynamic *f* followed by harmonic changes indicated by Roman numerals: I_5 , II_4 , III_5 , IV_6 , V_5 , VI_3 , VII_6 , VII_7 , VII_4 , VII_5 , VII_3 .

10

$\frac{5}{4}$ \sharp

f $\frac{5}{4}$ \sharp

1. Vánoční rosička

Canto Alto

Tenore Basso

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

krát žá - da ná, z ne - be spa - dla

ro. - si - čka je - dnou vy - žá - da

ná, vy - žá - da vy - žá - da

ná, vy - žá - da vy - žá - da

ná, vy - žá - da vy - žá - da

ná, vy - žá - da vy - žá - da

ná, vy - žá - da vy - žá - da

ná, vy - žá - da vy - žá - da

ná, vy - žá - da vy - žá - da

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 (bet.) Org.

Strings

Mein

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;

p sem.

21

pre

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 mein
sein. die Lie - be soll nichts schei - den; und

28

mein; die Liebes soll nichts scheiden; mein Freund ist mein. die Liebe soll nichts
ich bin sein, und ich bin sein, und ich bin sein, und

31

scheiden, die Liebe soll nichtsscheiden, die Liebe
ich bin sein, die Liebe soll nichtsscheiden, die Liebe

34

soll nichts scheiden; mein Freund ist mein, die Liebe
soll nichtsscheiden, den; und ich bin sein, die Liebe

38

- be soll nichtsscheiden, den.
soll nichts scheiden.

43

47

p

50

53

56

den ich will mit dir
in Himmels Ros
solist mit mir in Himmels Ros sen wei

60

wei den da Freude die Fülle da
den da Freude die Fülle da

63

Won ne wird sein da Freude die Fülle da
Won ne wird sein da Won ne wird sein da

66

Freude die Fülle da Won ne wird sein da
Freude die Fülle da Freude die Fülle da
Freude die Fülle da Won ne wird sein da

20

Won - ne ... wird sein, da Won - ne ... ne, Won - ne ... wird sein
Freu - de ... die Fülle, da Won - ne ... wird sein, da Won - ne ... ne wird sein
Da capo dal segno

SEELE: Mein Freund ist mein,

JESUS: Und ich bin sein,

BEIDE: Die Liebe soll nichts scheiden;

SEELE: Ich will mit dir in Himmels Rosen weiden,

JESUS: Du sollst mit mir in Himmels Rosen weiden,

BEIDE: Da Freude die Fülle, da Wonne wird sein.

SOUL: My friend is mine!

JESUS: And I am his!

BOTH: Nothing shall keep love apart;

SOUL: I want to graze with you in heaven's roses;

JESUS: You shall graze with me in heaven's roses;

BOTH: there fullness of joy, there bliss will reign.

7. Chorale: *Gloria sei dir gesungen*

12

Soprano
Coro
Oboe I
Violino piccolo in 8va
Violino I
Alto
Oboe II
Violino II
Tenore
Taille
Viola
Basso
Fagotto
Continuo
Organo (bass)
Org.

Glo - ri - a sei dir ge sun - gen
Von zwölf Per - len sind die Pfor - ten,
Glo - ri - a sei dir ge sun - gen
Von zwölf Per - len sind die Pfor - ten,
Glo - ri - a sei dir ge sun - gen
Von zwölf Per - len sind die Pfor - ten,
Glo - ri - a sei dir ge sun - gen
Von zwölf Per - len sind die Pfor - ten,
mit Men - schen - und - eng - li - schen Zun - gen,
an dei - ner - Stadt - sind - wir - Kon - sor - ten,
mit Men - schen - und - eng - li - schen Zun - gen,
an dei - ner - Stadt - sind - wir - Kon - sor - ten,
mit Men - schen - und - eng - li - schen Zun - gen,
an dei - ner - Stadt - sind - wir - Kon - sor - ten,
mit Men - schen - und - eng - li - schen Zun - gen,
an dei - ner - Stadt - sind - wir - Kon - sor - ten

6 (22)

12 (28)

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

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

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

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