

Georg Friedrich Haendel

(1685 - 1759)

3 Arias

“Let the Bright Seraphim”
“Desterò dall’ empia dite”
“Alle voci del bronzo guerriero

for
Soprano Voice, Trumpet and Keyboard.
pour Soprano, trompette et piano
für Sopran, Trompete und Klavierl

Arranged
by
James Ode

Duration/durée/Dauer:

The Brass Press

a division of

Editions Bim

P.O. BOX - CH-1674 VUARMARENS / SWITZERLAND
© ++41 (0)21 909 10 00 - Fax ++41 (0)21 909 10 09
email: order@editions-bim.com - www.editions-bim.com

Notes

The high art of trumpet playing during the Baroque period is a fact well-known to contemporary performers and scholars. The presence of the trumpet was almost routine in orchestras assembled for festal and state occasions. Frequent use was made of the trumpet as an ensemble instrument in music of the guild musicians and in solo sonatas and concerti in court and ecclesiastical situations, notably in Bologna. Much of this repertoire has been made available in modern editions, and a considerable amount of it has been recorded by the trumpet soloists of our time.

Less is known about the use of the trumpet as a solo instrument in combination with the voice. Individual works such as "The Trumpet Shall Sound" from Handel's *Messiah*, Bach's Cantata 51 *Jauchzetz Gott in allen Landen*, and Scarlatti's *Su le sponde del Tebro*, have been widely available and frequently performed, but these works represent only a small portion of the great quantity of material written for a vocal soloist utilizing the trumpet as an obbligato instrument or as an equal voice.

Handel's oratorios, operas, and cantatas abound with examples of virtuoso writing for the trumpet. The arias which make up this set were selected on the basis of their musical interest and their possible use for recital or liturgical purposes. One other criterion was that the aria should terminate or be able to be concluded without compromising the integrity of the work. There are numerous instances in which Handel used a solo voice and solo trumpet within a larger choral section, or where he elided the ending of a solo aria in such a manner that to excerpt the solo section would be an inappropriate truncation of the work. The present collection therefore does not represent all the available examples of Handel's work in this medium, but includes those arias which lend themselves to independent performance.

Handel's life included nearly a half-century spent in England, and most of his manuscripts are housed in the British Library in London. During the spring of 1972, these manuscripts were examined in detail and a version for solo voice, trumpet, and keyboard was prepared by reducing the orchestral parts and realizing the sparsely-figured continuo line. In preparation of the score, the following principals were observed:

1. There is virtually no doubling of the solo trumpet or voice parts by the keyboard instrument, for to double the solo lines adds greatly to the difficulty of the work for a pianist or organist, and is generally unnecessary for purposes of sonority or support.
2. The vocal parts are notated in the modern G or F clef, rather than the variety of clefs used in the originals.
3. The trumpet part is notated in D to facilitate performance on either the D trumpet or piccolo A trumpet.
4. All dynamics and some ornaments, have been added by the editor and are intended as suggestions according to performance practice of the time. Additional ornamentation, at the performer's discretion, would be consistent with Baroque style.
5. No articulation marks have been added, but the soloists may wish to judiciously add slurs to 16th note passages, and also may vary the amount of staccato or legato tonguing used.

It is hoped that these volumes will create new opportunities in recital and stylistic study for the serious trumpet student/performer, and bring to the public a new awareness of the soloistic potentials of the trumpet.

James Ode
Ithaca College, New York

The original Handel manuscripts were consulted through the courtesy of the Trustees of the British Museum.

“Let the Bright Seraphim”

1

Georg Friedrich HAENDEL (1685-1759)
(Transcribed by James Ode)

Andante
(D Trumpet)

The musical score is presented in three systems. The first system (measures 1-4) features a D Trumpet part with a whole rest and a piano part with a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) continues the piano part with trills in the trumpet part. The third system (measures 9-12) includes a vocal line for Soprano with lyrics and a piano accompaniment. Dynamics include *f*, *mf*, and *p*. The key signature is one sharp (F#) and the time signature is common time (C).

Source: “Let the Bright Seraphim” from *Samson*; scored for tromba, violino I, violino II, viola, basso continuo, and soprano (Israelitisch Woman); manuscript copy in the British Library, R.M. 20. f. 6. (folio 142–144).

13

loud, up - lift - ed an-gel trump-ets blow,

17

let the bright Se-ra - phim in burn - - - ing row, in burn - - - ing, burn - - - -

21

Ⓟ

--- ing row, their loud, up - lift - ed an-gel trump - ets blow, their

p

tr

25

loud, up - lift-ed an-gel trump - ets blow,

29

mf

their loud,

f *p*

33

f (C)

their loud, up-lift-ed an - - - gel trump - ets blow,

f

37 *[tr]* *mp*

let the bright Se-ra-phem in burn - - - ing row,

p

41 **D**

in burn - - - ing, burn - - - - - ing row, their loud, up -

45

lift - ed an-gel trump-ets blow, their loud, ___ up-lift - - - - ed an-gel trump-ets blow, ___

49

their loud, up-lift-ed an-gel trum - pets blow

f

53

E

f

57

[tr] Fine **F**

Fine

Fine

Let the Che-ru-bic host, in

p

61 (Soprano)

tune - ful choirs, touch their im-mor-tal harps with gold - - en wires let the Che-ru-bic host in

65

tune - ful choirs, touch their im - mor-tal harps touch their im - mor-tal harps

69

G

with gold - en wires touch their im-mor-tal

73

harps with gold - - - en wires.

*D.C. al Fine**

* The original version is followed by 76 measures of SATB chorus.

“Destero dall’ empia dite”

Georg Friedrich HAENDEL (1685-1759)

(Transcribed by James Ode)

(Soprano)

Mi de-ri - de l'a-man-te, la ri - va - le mi sprez-za, ed io lo sof-fro, oh stel-le? No non sa-rà giam-

mai ch'io per-da il mio vi- gor fra pe-ne e gua-i.

Allegro
(D Trumpet)

mf *f* *p* *f* *p* *f*

10

* Choose registration on organ to complement trumpet timbre.

15

p

p

mf

tr

A

20

mf

p

p

25

f

p

f

f

p

B

30

p

f

p

mf

35 (D Trumpet)
mp

(Soprano)

40

45

p

De - ste-rò dall' em-pia di - te,

p

50

de - ste-rò dall' em-pia di - te o - gni fu- ria a far-vi guer - ra, o - gni fu-ria a far-vi

55

guer - - - - - ra,

60

cru - di, per - fi - di, cru - di, per - fi - di, sì, sì, a far - vi guer - - - - -

65

ra, cru-di, per-fi-di, sì,

70

sì, sì, sì, sì, sì, sì!

75

(E)

de-ste-rò dall'em-pia di-te, o-gni fu-ria a far-vi

80

f

guer - ra, o - gni fu - ria a far - vi guer -

85

ra, cru - di, per - fi - di, sì, sì, sì, sì, sì, sì,

90

o - gni fu - ria a far - vi guer - ra cru - di, per - fi - di, sì, sì!

(F)

95 (D Trumpet)

Musical score for measures 95-99. The D Trumpet part begins with a trill (tr) on a note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

100

Musical score for measures 100-104. The piano accompaniment features dynamic markings of piano (*p*) and forte (*f*) in both the right and left hands.

105

Musical score for measures 105-108. The vocal line for Soprano includes the lyrics "Om bre te - tre o - mai sor - ti - te". A circled 'G' is positioned above the vocal line. The piano accompaniment includes dynamic markings of *f* and *Fine*.

109

Musical score for measures 109-112. The vocal line includes the lyrics "dall' a - vel - lo che vi sor - ra, dall' a - vel - lo che vi ser - ra,". The piano accompaniment continues with a rhythmic pattern.

113

a dar pe - ne a co - lui che mi scher - ni, a dar

117

pe - ne a co - lui che mi scher - ni.

D.S. al Fine

Source

“Destrò dall’ empia dite” from *Amadigi*; scored for tromba, oboe, violini, viola, basso continuo, and soprano (Melissa); original manuscript lost, copy in British Library, RM 19. g. 2 (folio 43^v – 47).

English Translation by Maria Giuseppina Swenson

My lover laughs at me.
 My rival despises me.
 Oh stars do I suffer?
 No. It will never be that I should waste my vigour in pain and anguish.
 I shall call forth every fury from the merciless Dis to make war,
 yes every cruel and perverse fury to make war.
 At last dark shadows come out from the tomb.
 How it serves to give punishment to those who scorn me.

“Alle voci del bronzo guerriero”

Georg Friedrich HAENDEL (1685-1759)

(Transcribed by James Ode)

(D Trumpet)

f

f

5

p *f* *p* *f*

p *f* *p* *f*

9 (D Trumpet) (A)

f *p*

(Soprano) *mf*

Al - le vo - ci del bronzo guer - riero

mf

13

al - le vo-ci del bron-zo guer-riero si ri - spon-da con E-co fe - sti - va, si ri -

18

pon-da, si ri - spon - - - - -

22

da con E-co fe - sti - va, si ri -

26

p

spon-da, al-le vo-ci del bron-zo guer-rie-ro, del bron-zo guer-rie-

p *mf*

30

----- ro si ri- spon -

p

34

p *tr*

----- da con E-co fe-sti- - - va.

tr *mf*

39 *mf* Fine

43 **D** *p* *tr* Fine

E si ren-da pa - le - se il mi - ste - - - ro, e si ren - da pa -

47 *tr*

le - se il mi - ste - - - ro, che dai lau - ri ha da na - scer l'o - li - va, ha da na - - - -

51

Da Capo al Fine

scer l'o - - - li - - - va, che dai lau-ri ha da na - scer - - - l'o - - li - - - va.

Da Capo al Fine

Source

“Alle voci del bronzo guerriero” from *Cantata No. 19*; scored for tromba, violino I, violino II, basso continuo, and soprano (Olinto); manuscript copy in British Library, RM 20.e. 2. (folio 44^r – 46^r).

English Translation by Maria Giuseppina Swenson

To the call of the bellicose brass
 let us answer with festive echo.
 And let us make the mystery clear
 why the olive has to sprout from the laurel.



"Let the Bright Seraphim"

1

D Trumpet

Andante

Georg Friedrich HAENDEL (1685-1759)
(Transcribed by James Ode)

3

8 *tr* (A) 2 *f*

15 3 (B) 7

29 *mf*

34 (C) [*tr*] *f*

40 2 (D) *mp*

46

51 (E) *f*

56 [*tr*] *Fine*

60 (F) 10 (G) 7 *Da Capo al Fine*

"Destero dall' empia dite"

6 $\frac{3}{4}$ Allegro

12 *f* *p* *f*

17 *mf* *tr*

24 *p* *f* *p*

29 *f* *p*

35 *mp* *tr*

40 *tr*

45 *tr* *p* 2

53 *mp*

58 *tr* 12

77 $\text{\textcircled{E}}$ 3 5 *f*

89 2 $\text{\textcircled{F}}$ *tr*

97

102 *p* *f* *tr* $\text{\textcircled{G}}$ *Fine* *D.S. al Fine* 14

“Alle voci del bronzo guerriero”

7 *f* *p* *f*

14 4 $\text{\textcircled{B}}$ *f* *p* 3 $\text{\textcircled{C}}$ *f*

26 *p* 3

35 *tr* *mf* *tr*

42 *Fine* *p* $\text{\textcircled{D}}$ *tr* *tr* *Fine* *Da Capo al Fine* 6

7 Arie con Tromba Sola

Scarlatti's 7 Arie con Tromba Sola are available for the first time in an outstanding edition by Henry Meredith. Available individually or as a set, each issue includes two vocal/keyboards scores, D trumpet part, optional cello part, and six pages of excellent historical-biographical text by Mr. Meredith.

This set is a *must* for everyone interested in trumpet/soprano repertoire.

Please see catalog for other trumpet/voice works

ALESSANDRO SCARLATTI

7 Arie con Tromba Sola

Edited by Henry Meredith

1. Si suoni la tromba

Musical score for 'Si suoni la tromba' featuring a trumpet part and a keyboard part. The score includes dynamic markings such as *f* and *mf*.

2. In terra la guerra

Musical score for 'In terra la guerra' featuring a trumpet part and a keyboard part. The score includes dynamic markings such as *f* and *mf*.

3. Con voce festiva

Musical score for 'Con voce festiva' featuring a trumpet part and a keyboard part. The score includes dynamic markings such as *mf* and *f*.

2. In terra la guerra

from 7 Arie con Tromba Sola

ALESSANDRO SCARLATTI (1660-1725)
Edited by Henry Meredith

Musical score for 'In terra la guerra' featuring a trumpet part, a soprano vocal line, and a continuo keyboard part. The score includes dynamic markings such as *f* and *mf*, and includes the lyrics 'In ter-ra la guer-ra.'

All dynamics are editorial.

732272 © Copyright 1980 by The Brass Press. International copyright secured. All rights reserved. Printed in U. S. A.

4. Rompe sprezza

Musical score for 'Rompe sprezza' featuring a trumpet part and a keyboard part. The score includes dynamic markings such as *mf*.

5. Si riscaldi il Tebro

Musical score for 'Si riscaldi il Tebro' featuring a trumpet part and a keyboard part. The score includes dynamic markings such as *mf* and *mp*.

6. Mio tesoro per te moro

Aria in forma di Menuet alla Francese

Musical score for 'Mio tesoro per te moro' featuring a trumpet part and a keyboard part. The score includes dynamic markings such as *mf* and *f*.

7. Farò la vendetta

Musical score for 'Farò la vendetta' featuring a trumpet part and a keyboard part. The score includes dynamic markings such as *f*.