

Editor's Note

Franz Joseph Haydn (1732-1809) was one of the most notable composers of the Classic era. Born in Austria, Haydn was an important influence in establishing the Classical style in the eighteenth century. He composed numerous instrumental and vocal works in the various forms of his day.

Haydn spent the greatest portion of his musical career serving as Kappelmeister to the Esterházy from 1761 to 1790. It was after leaving that position that he traveled to London on two different occasions, where he became quite familiar with the tremendous musical following of Handel. While in London, it was suggested to Haydn that he write an oratorio in the English tradition. Haydn was quite enthusiastic about such a project and eventually accepted a text in English prepared by Thomas Linley. The text was on the creation of the world as described in John Milton's *Paradise Lost* and the Book of Genesis from the Bible. Haydn eventually asked his friend and highly esteemed poet and composer Baron Gottfried van Swieten to shorten the length of the libretto and to translate Linley's English words into German.

Haydn worked on the composition from 1796 to 1798, completing many drafts. *The Creation* was first performed in the Imperial Court Theater in Vienna on March 19, 1799. It was immediately acclaimed a great success and was soon performed throughout Europe and in North America.

The Creation is set in three sections, beginning with "The Representation of Chaos" and ending right before the fall of Adam and Eve. Haydn combined the traditions of the Handelian oratorio and Viennese mass with his own symphonic style to create a great work which has been one of the most performed oratorios of all time.

The beloved chorus *Awake the Harp* appears in the first section of the oratorio dealing with the third day of creation. It is introduced by the angel Uriel singing a brief recitative, which is provided here for optional use with the editor's realization of Haydn's continuo part.

Scored originally for S.A.T.B. voices with an orchestra accompaniment of flutes, oboes, bassoons, contrabassoon, horns, trumpets, trombones, timpani, strings and continuo, this new edition of *Awake the Harp* includes a keyboard reduction of the instrumental parts as the accompaniment. The dynamic indications in the recitative and the metronomic indication in this chorus have also been added by the editor.

While the solo in the recitative section may be freely rendered with the keyboard sounding the chords in 4/4 meter, this festive chorus should be performed with great rhythmic precision and unending pulse, except in measure 47 when the tempo slows at the appearance of the "poco rit." and fermata indications. The opening choral acclamations of *Awake the Harp* are reminiscent of Handel's many choruses and should be performed exuberantly with strength. The notes of the contrapuntal section "For He both heaven and earth" should then be cleanly articulated, with emphasis given to the first of the two sixteenth notes in both the vocal and accompaniment parts. All voices should then resound together in choral acclamations beginning with the words "Awake, Awake the harp" before the performing ensemble slows to highlight the words "the mighty God." Both voices and keyboard should then conclude "a tempo," finally articulating the sixteenth note patterns which Haydn set in Baroque style.

AWAKE THE HARP

from "The Creation"

for S.A.T.B. voices and keyboard

Edited and arranged by
PATRICK M. LIEBERGEN

Music by
FRANZ JOSEPH HAYDN (1732-1809)

Recitative

TENOR *[mf]* *[f]*

And the heav-en-ly host pro-claimed the third day, prais-ing God, and say-ing:

KYBD. *[mf]* *[f]*

5

Vivace [♩ = ca. 96-104]

SOPRANO *[f]*

A - wake the harp, the lyre a - wake, -

ALTO *[f]*

A - wake the harp, the lyre a - wake, -

TENOR *[f]*

A - wake the harp, the lyre a - wake,

BASS *[f]*

A - wake the harp, - the lyre a - wake,

Vivace [♩ = ca. 96-104]

And let your joy - ful song re - sound. Re -

And let your joy - ful song re - sound. Re -

And let your joy - ful song re - sound. Re -

And let your joy - ful song re - sound. Re -

9

joice in the Lord, the might - y God.

joice in the Lord, the might - y God.

joice in the Lord, the might - y God.

joice in the Lord, the might - y God.

11

Re - joice — in the Lord, the might - y
Re - joice in the Lord, the might - y
Re - joice in the Lord, the might y
the might - y God, the

This block contains the musical notation for measures 11 and 12. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Re - joice — in the Lord, the might - y" (measure 11) and "Re - joice in the Lord, the might - y" (measure 12). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

13

God;
God;
God;
might - y God;

This block contains the musical notation for measures 13 and 14. It features four vocal staves and a piano accompaniment. The lyrics are: "God;" (measures 13-14), "God;" (measures 13-14), "God;" (measures 13-14), and "might - y God;" (measures 13-14). The piano accompaniment continues with chords and a bass line.

15

For He both heav - en and earth has cloth - ed in

tr

17

For He both heav - en and earth has cloth - ed in

state - ly - dress, has cloth - ed in state - ly

19

For He both heav - en and earth has cloth - ed in
state - ly dress, has cloth - ed in state - ly
dress, has cloth - ed in state - ly

21

For He both heav - en and earth has cloth - ed in
state - ly dress, has cloth - ed in state - ly
dress. For He both heav - en and earth has
dress.

23

state - ly dress.

dress. For He both heav - en and

cloth - ed, For He both heav - en and earth has

For he both heav - en and earth has cloth - ed in

25

For He both heav - en and earth has cloth - ed in

earth has cloth - ed, has cloth - ed in state - ly

cloth - ed in state - ly dress, in state - ly

state - ly dress.

27

state - ly dress. For He both heav - en and

dress. For _____ He both heav - en and

dress.

For He both heav - en and earth _____ has -

29

earth _____ has cloth - ed, has cloth - ed in state -

earth has cloth ed, has cloth - ed in state - ly

For _____ He both heav - en and

cloth ed in state - ly dress, has cloth - ed in -

31

ly dress. For He both heav - en and
 dress, in state - ly dress. For He both
 earth has cloth - ed in state - ly dress, in
 state - ly dress.

33

earth has cloth - ed in state - ly
 heav - en and earth has cloth - ed in state - ly
 state - ly
 For

35

dress. For _____

dress. For He both heav - en and earth _____ has

dress. For He both heav - en and earth _____ has

_____ He both heav - en and earth has cloth - ed in

37

_____ He both heav - en and earth _____ has cloth - ed in

cloth - ed in state - ly, in

cloth

state - ly, in state - ly

39

state - ly dress,

state - ly dress,

- ed in state - ly dress.

dress, in state - ly dress.

41

For He both heav - en and earth has cloth - ed in

For He both heav - en and earth has

For He both heav - en and earth has

For He both heav - en and earth

43

state - ly - dress. For He both heav - en and
 cloth - ed in - state - ly dress, has cloth - ed in
 cloth - ed, has cloth - ed in
 - has - cloth - ed in

45

earth has cloth - ed in - state - ly dress.
 state - ly dress, in - state - ly dress.
 state - ly dress, in - state - ly dress.
 state - ly dress.

A - wake, A - wake the harp,

A - wake, A - wake the harp,

A - wake, A - wake the harp,

A - wake, A - wake the harp,

the lyre a-wake! Re - joi - ce - in the Lord, the might - y God.

the lyre a-wake! Re - joi - ce - in the Lord, the might - y God.

the lyre a-wake! Re - joi - ce - in the Lord, the might - y God.

the lyre a-wake! Re - joi - ce - in the Lord, the might - y God.

[poco rit.] [ff]

52 [a tempo]

[f]

For He both heav - en and earth has cloth - ed in

[f]

For He both heav - en and earth has cloth - ed in

[f]

For He both heav - en and earth has cloth - ed in

[f]

For He both heav - en and earth has cloth - ed in

[a tempo]

[f]

54

state

state - ly dress

state - ly dress,

in state

state - ly dress, in state

56

ly
in state - ly

58

dress, in state - ly dress.
dress, in state - ly dress.
dress, in state - ly dress.
dress, in state - ly dress.

