

Swell, Swell, Swell: The Full Chorus to Solomon Praise No 26 from Oratorio Solomon



Swell, swell, swell the full chorus to Solomon's praise, No. 26 from Oratorio "Solomon", Act 2 (HWV67)

by Ray Grillo

★★★★★ 5 out of 5

Language : English
File size : 2939 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Print length : 15 pages



The full chorus to Solomon Praise No 26 from Oratorio Solomon by George Frideric Handel is a powerful and uplifting piece of music. The chorus is in the key of D major and is written in a 4/4 time signature. The vocal range is from G2 to A4, and the chorus is divided into four parts: soprano, alto, tenor, and bass. The chorus is accompanied by a full orchestra, including strings, woodwinds, brass, and percussion.

The text of the chorus is taken from the Book of Psalms, and it praises God for his power and glory. The chorus begins with a majestic , in which the orchestra and chorus proclaim, "Swell, swell, swell the full chorus to Solomon's praise." The chorus then moves into a more lyrical section, in which the voices sing, "He is the King of Glory, the Lord of Hosts, the Mighty One in battle." The chorus concludes with a triumphant restatement

of the opening material, in which the orchestra and chorus proclaim, "Swell, swell, swell the full chorus to Solomon's praise."

The full chorus to Solomon Praise No 26 is a challenging piece of music to sing, but it is also a rewarding one. The chorus is full of beautiful melodies and harmonies, and it is a great way to experience the power of Handel's music. If you are a singer, I encourage you to learn this chorus and perform it with your choir. You will be glad you did.

Commentary

The full chorus to Solomon Praise No 26 is a masterwork of Baroque choral music. Handel uses a variety of techniques to create a piece that is both powerful and beautiful. One of the most striking features of the chorus is its use of homophony. Homophony is a type of texture in which all of the voices sing the same rhythm and melody. This creates a sense of unity and power, and it is particularly effective in the opening and closing sections of the chorus.

Handel also uses a variety of other techniques to create interest and variety in the chorus. For example, he uses a contrasting section in the middle of the chorus, in which the voices sing in a more lyrical style. This section provides a welcome contrast to the more powerful opening and closing sections.

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Analysis

The full chorus to Solomon Praise No 26 is a complex and sophisticated piece of music. Handel uses a variety of techniques to create a piece that is both powerful and beautiful. One of the most striking features of the chorus is its use of tonality. The chorus is in the key of D major, but Handel frequently modulates to other keys, including G major, A minor, and B minor. These modulations create a sense of harmonic tension and release, and they help to build the chorus to its climax.

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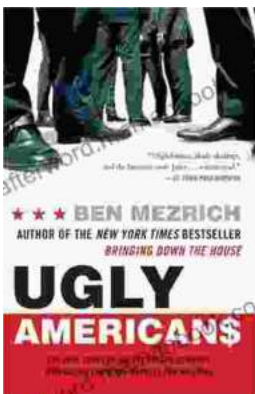


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