

Supplemente,

enthaltend

Quellen zu Händel's Werken.

1.

Magnificat

von

D. Erba.

Für die deussche Händelgesellschaft

herausgegeben

von

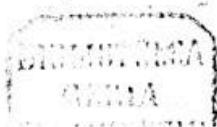
Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1888.

47 F. Schmid



G. F. Händel's Werke,
 für die Deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander.

Bis zum Jahr 1888 sind folgende 94 Hände in 28 Jahrgängen erschienen:

Jahrgang		Band	M
Oratorien, etc.			
I.	Acis und Galatea	3	9
	Chorstimmen, Clavierausz und Text sind bei Nieler-Biedermann in Leipzig und Winterthur erschienen.		
XXVII.	Alceste. Musikal. Scenen zu einem engl. Drama.	46 ^a	8
XI.	Alexander Balus	33	15
IV.	Alexanderfest, Cäcilienode	12	12
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
II.	Allegro (Frohsinn und Schwermuth)	6	12
	Clavierausz. u. Text bei Nieler-Biedermann.		
II.	Athalia	5	15
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
VII.	Belsazar	19	15
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
VIII.	Cäcilienode, kleine	23	9
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
X.	Debora	29	15
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
XXII.	Esther. Erste Bearbeitung (1720)	40	12
XXII.	Esther. Zweite Bearbeitung (1732)	41	12
XXVII.	Geburtstagsode für Königin Anna	46 ^a	6
XXIV.	Gelegenheits-Oratorium	43	18
II.	Herakles	4	15
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
VI.	Herakles' Wahl	18	9
XXVI.	Zephtha	44	18
XXIII.	Joseph	42	18
VI.	Joshua	17	15
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
VI.	Israel in Egypten	16	20
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
	Desgleichen die gedruckten Orchesterstimmen.		
VIII.	Iudas Maccabius	22	20
	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		
XVIII.	Parnasso in Festa. Serenata	54	12
III.	Passion nach Johannes	9	9
V.	Passion nach Brockes	15	12
XVIII.	Resurrezione	39	9
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	Chorstimmen, Clavierausz. u. Text bei Nieler-Biedermann.		

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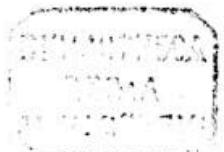
Händel
Werke
Suppl 1. 2

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4 F dünkelbaum



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Vorwort.

Die Veröffentlichung der Quellen zu Händel's Werken, soweit sie aus den Kompositionen fremder Meister stießen, beginne ich mit einem Werke, welches immer an der Spitze derselben stehen wird.

Von diesem Magnificat befindet sich Händel's Handschrift im Buckingham-Palast. Sie ist um 1738 angefertigt und leider nicht beendet, sondern nur bis zu dem Chore S. 54 geführt. Glücklicherweise hat sich eine andere Abschrift des Werkes in der Bibliothek der Londoner Sacred Harmonic Society (jetzt in der des Royal College of Music) erhalten, welche die Lücke einigermaßen ausfüllt. Nur sind in dieser Abschrift die Oboen nicht notirt und von dem „Gloria“, einer Tenorarie (S. 56—57), fehlt die Gesangmelodie. Daß die Linie für dieselbe, wie in dem ganzen Stücke für die Oboen, leer bleiben konnte, war nur möglich, wenn der Kopist nicht von einer vollständigen Partitur abschrieb, sondern die Musik aus einzelnen Stimmen zusammen trug. Letzteres wird auch durch sonstige Merkmale bezeugt, und es geht aus beiden Handschriften, die unabhängig von einander entstanden sind, hervor, daß es gedruckte Stimmen waren, welche die Vorlage bildeten.

Bei der Bedeutung dieser Thatsache für den Ursprung des Werkes ist es von Wichtigkeit, dieselbe genau festzustellen. Es sind hier deshalb zwei Seiten der Händel'schen Handschrift photographirt (in etwas verkleinertem Maße). Die erste Seite bildet den Schluß der Altarie »Deposuit potentes« (S. 45—48); sie zeigt, daß Händel Zeitersparniß halber das Ritornell nur andeutete und die Violastimme so in die Ecke schrieb, wie sie mit Angabe der Pausen in der gedruckten Stimme stand. Die zweite Seite (S. 54—56) ist noch lehrreicher. Mit dieser schloß Händel seine Abschrift, brach also die Arbeit hier ab. Er schrieb zunächst den Bass, um für die Harmonie einen Anhalt zu haben, und sodann natürlich die Begleitstimmen von oben nach unten. Eine Komposition, zumal für achtstimmigen Gesangchor, wird niemand so aufzuzeichnen anfangen; so arbeitet nur der Kopist. Ueberdies weiß jeder schon aus dem Facsimile des Zephtha, wie Händel seine Partitur anlegte.

Es sollte unnöthig sein, noch ausdrücklich zu beweisen, daß Händel nicht der Komponist sondern bloß der Kopist dieses Magnificat war, da solches selbstverständlich ist. Aber es röhren mitunter Unberufene in Händel's Handschriften herum und lassen ihre Meinung drücken bevor sie die Fähigkeit erlangt haben, sich ein Urtheil bilden zu können. Solches geschah jüngsthin von Herrn Rockstro, der in einem »Life of Handel« p. 221 ff. behauptet, dieses Magnificat, welches in jeder Zeile die Merkmale einer italienischen Hand zeigt, und zwar einer Hand aus den letzten Jahrzehnten des 17. Jahrhunderts; könne immerhin noch als eine Komposition von Händel angesehen werden.

Weil die erwähnten Handschriften in England angefertigt sind, dürfte vielleicht der von ihnen benutzte italienische Stimmendruck dort noch eines Tages wieder zum Vorschein kommen. Händel nennt den Autor nicht; aber die andere Kopie hat die Überschrift »Magnificat Del R^a. Sgr. Erba«, und ich glaube es im „Händel“ Bd. I, S. 173 ff. wahrscheinlich gemacht zu haben, daß mit diesem Priester (Reverend) der als Komponist bekannte Don Dionigi Erba in Mailand gemeint war. Hoffentlich veranlaßt die Herausgabe dieser merkwürdigen Komposition, daß wir nun über den Ursprung derselben sowie über ihren Autor bald Genauereres erfahren.

In dem vorstehenden Inhaltsverzeichniß sind diejenigen Stücke aus dem Oratorium „Israel in Aegypten“ mit angegeben, bei denen Sähe von Erba's Magnificat benutzt wurden. Die zweite Hauptquelle für Händel's „Israel“ bildet Stradella's Serenata, welche als drittes Supplement mit diesem gleichzeitig veröffentlicht wird.

Bergeborf bei Hamburg.

1. August 1888.

Fr. Chrysander.



A handwritten musical score for orchestra and choir. The score consists of ten staves. The first two staves are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon). The third staff is for strings (Violin I, Violin II, Viola, Cello). The fourth staff is for double bass. The fifth staff is for piano. The sixth staff is for organ. The seventh staff is for soprano, alto, tenor, and bass voices. The eighth staff is for soprano, alto, tenor, and bass voices. The ninth staff is for soprano, alto, tenor, and bass voices. The tenth staff is for soprano, alto, tenor, and bass voices.

Annotations in the score include:

- Measure 1: "hunc iles de posse potest et cetera" above the vocal parts.
- Measure 1: "erat" above the vocal parts.
- Measure 2: "exulta" above the vocal parts.
- Measure 2: "pian" above the piano staff.
- Measure 2: "Sinfonia" above the double bass staff.
- Measure 3: "Hallelujah" above the vocal parts.



M A G N I F I C A T

auctore

D. E R B A.

(*circa* 1690.)

ERBA:

MAGNIFICAT.

Violino I. II.

Viola.

Oboe I. II.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e tutti Bassi.)

A musical score for the Magnificat, featuring ten vocal parts and an organ. The vocal parts are arranged in two columns of five: Violin I. II., Viola, Oboe I. II., CANTO I., ALTO I., TENORE I., BASSO I., CANTO II., ALTO II., and TENORE II. The organ part is at the bottom. The music is in common time, with a key signature of one sharp. The vocal parts sing the phrase "Magnificat, magnificat anima" in a repeating pattern. The organ part provides harmonic support with sustained notes and chords. Measure numbers 6 and 7 are visible at the bottom of the page.

Magnificat.

a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.

6 5 4 3

ERBA:

Viola.

CANTO I.

CANTO II.

(Bassi.)

Magnificat.

5

ex-ul-ta-vit,
et ex-ul-ta-vit,
exul-

ex-ul-ta-vit, ex-ul-ta-vit spiri-tus me-us in
ex-ul-ta-vit, ex-ul-ta-vit spiri-tus me-us

De-o, in De-o, in De-o sa-lu-ta-
sa-lu-ta-ri, sa-lu-ta-ri in De-o, sa-lu-ta-

$\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$

ERBA:

ri me o, ex ul ta vit, ex ul ta vit, et ex ul ta vit spi ritus
 ri me o, ex ul ta vit, ex ul ta vit, et ex ul ta vit spi ritus

6

me us sa lu ta ri, sa lu ta ri, in De o
 me us in De o, in De o, in De o sa lu

4 2 4

sa lu ta ri me o, et ex ul ta vit,
 ta ri me o, et ex ul ta vit, ex ul

Magnificat.

7

A musical score page featuring three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. All three voices sing the same melody with the lyrics "ex- ul - ta - vit, ex- ul - ta - vit, ex- ul - ta - vit," indicated by a repeat sign with dots above the first two lines. The piano accompaniment is in the bottom staff, providing harmonic support with eighth-note chords.

A musical score page showing three staves of music. The top staff is soprano, the middle staff is alto, and the bottom staff is basso continuo. The music is in common time. The vocal parts sing in Latin, with lyrics appearing below the notes. The continuo part provides harmonic support with sustained notes and rhythmic patterns.

The image shows a page from a musical score. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the Soprano (S), the bottom staff for the Alto (A). The vocal parts begin with "in De - o," followed by a measure break. The vocal parts continue with "sa_lu_ta - - - ri me - o," followed by another measure break. The piano part consists of eighth-note chords. The vocal parts have sixteenth-note patterns.

ERBA:

The musical score consists of three systems of music. The top system has three staves: Treble, Alto, and Bass. The lyrics are: "sa_lu_ta _ _ _ ri me _ _ _", "sa_lu_ta _ _ _ ri me _ _ _", and "o, sa_lu_ta _ _ _ ri me _ o.". The bottom system has three staves: Treble, Alto, and Bass. The lyrics are: "o, sa_lu_ta _ _ _ ri me _ o.", "o, sa_lu_ta _ _ _ ri me _ o.", and " ". The third system has three staves: Treble, Alto, and Bass. The lyrics are: " ". The piano part is in the right hand of the bottom staff.

HW: S.4.

Magnificat.

9

Violino I. II.

Viola.

Oboe I. II.

CANTO I..

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e tutti Bassi.)

ERBA:

The musical score consists of six staves of music. The first five staves are in treble clef, and the sixth staff is in bass clef. The key signature changes between staves, indicated by a 'b' (flat) or a 'f' (sharp). The time signature is mostly common time, indicated by a 'C'. The lyrics are written below the notes in a single column, with some words divided by hyphens. The lyrics are:

hu_mi_li_ta_tem, hu_mi_li_ta_tem an_cil_læ, an_cil_læ su_æ,
-ta - - tem, hu_mi_li_ta_tem an_cil_læ, an_cil_læ su_æ,
-ta - - tem, hu_mi_li_ta_tem an_cil_læ, an_cil_læ su_æ,
hu_mi_li_ta_tem, hu_mi_li_ta_tem an_cil_læ, an_cil_læ su_æ,
hu_mi_li_ta_tem an_cil_læ su_æ, - - - æ,

b f
6 4

Magnificat.

II

Musical score for Magnificat, featuring six staves of music with lyrics in Latin. The score consists of six staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, etc.). The lyrics are written below the staves, corresponding to the musical phrases. The music is in common time, with various note values including eighth and sixteenth notes. The key signature changes throughout the piece, indicated by sharp and double sharp symbols.

The lyrics are:

- an_cil_læ, an_cil_læ su _ æ: ex hoc be -*
- an_cil_læ, an_cil_læ su _ æ: ex hoc be -*
- an_cil_læ, an_cil_læ su _ æ: ex hoc be -*
- an_cil_læ, an_cil_læ su _ æ: ex hoc be -*
- hu_mi_li_ta _ tem an cil _ læ su _ æ: ec_ce e_nim ex hoc, ex hoc be -*
- hu_mi_li_ta _ tem an cil _ læ su _ æ: ec_ce e_nim ex hoc, ex hoc be -*
- hu_mi_li_ta _ tem an cil _ læ su _ æ: ec_ce e_nim ex hoc, ex hoc be -*
- hu_mi_li_ta _ tem an cil _ læ su _ æ: ec_ce e_nim ex hoc, ex hoc be -*

12

ERBA:

The musical score consists of six staves of music. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature changes from G major (no sharps or flats) to A major (one sharp) at the beginning of the second measure. The time signature is common time throughout. The lyrics are written below the notes in a cursive script. The lyrics are as follows:

- a - tam omnes ge_ne_ra_ti_o_nes, ec_ce e_nim ex
 - a - tam omnes ge_ne_ra_ti_o_nes, ec_ce e_nim ex
 - a - tam omnes ge_ne_ra_ti_o_nes, ec_ce e_nim ex
 - a - tam omnes ge_ne_ra_ti_o_nes, ec_ce e_nim ex
 - a - tam me di_cent, di_cent omnes ge_ne_ra_ti_o_nes,
 - a tam me di_cent, di_cent omnes ge_ne_ra_ti_o_nes,
 - a tam me di_cent, di_cent omnes ge_ne_ra_ti_o_nes,
 - a tam me di_cent, di_cent omnes ge_ne_ra_ti_o_nes,

HW: S. I.

Magnificat.

13

Musical score for Magnificat, featuring six staves of music with Latin lyrics. The score consists of six staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, etc.). The lyrics are repeated in each staff, corresponding to the musical phrases. The music is in common time, with various note values and rests. The lyrics are as follows:

hoc, ex hoc be - a - tam me di cent, di cent om nes ge ne - ra ti o - nes.
 hoc, ex hoc be - a - tam me di cent, di cent om nes ge ne - ra ti o - nes.
 hoc, ex hoc be - a - tam me di cent, di cent om nes ge ne - ra ti o - nes.
 hoc, ex hoc be - a - tam me di cent, di cent om nes ge ne - ra ti o - nes.
 ex hoc be - a - tam om nes ge ne - ra ti o - nes.
 ex hoc be - a - tam om nes ge ne - ra ti o - nes.
 ex hoc be - a - tam om nes ge ne - ra ti o - nes.

ERBA:

Violino I. II.

Viola.

Oboe I. II.

BASSO I.

BASSO II.

Organo.

The musical score consists of two systems of music. The top system, labeled 'ERBA:', includes parts for Violino I. II., Viola, Oboe I. II., BASSO I., BASSO II., and Organo. The Violin parts play eighth-note patterns, the Viola plays sixteenth-note patterns, the Oboe and Bassoon parts are silent, and the Double Bass part is also silent. The Organ part provides harmonic support with sustained notes and bass lines. The bottom system, labeled 'HW: S. 1.', continues the musical line with more complex patterns for the Violins, Violas, and Organ. The Double Bass part remains silent throughout both systems.

Magnificat.

15

A handwritten musical score for four voices (Soprano, Alto, Bass, and Tenor) and piano. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. The bottom system starts with a bass clef, a key signature of one sharp, and common time. The music is written on five-line staves. The vocal parts are mostly sustained notes or simple harmonic patterns, while the piano part features more complex rhythms and dynamics.

A continuation of the handwritten musical score from the previous page. This section also contains two systems of music. The top system begins with a treble clef, a key signature of one sharp, and common time. The bottom system begins with a bass clef, a key signature of one sharp, and common time. The vocal parts continue with sustained notes and simple harmonic patterns, while the piano part provides harmonic support with chords and rhythmic patterns.

7

16

ERBA:

Qui-a fe - - cit mi - hi

Magnificat.

17

Musical score for Magnificat, page 17, measures 1-4. The score consists of four staves. The top two staves are soprano and alto voices, both in treble clef. The bottom two staves are bass and tenor voices, both in bass clef. The vocal parts are mostly silent or have rests. The lyrics are written below the staff:

ma - gna, fe - cit ma - Qui - a

Musical score for Magnificat, page 17, measures 5-8. The vocal parts continue with rests. The lyrics are written below the staff:

- gna, qui po - - - tens est,
fe - - - cit mi - hi ma - gna,

6
5

ERBA:

Musical score for voices and piano, page 18, section ERBA. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing in homophony. The piano part is mostly silent except for harmonic support. The lyrics are as follows:

*fe - cit ma_gna, qui po - - tens est, po - tens est,
fe - cit ma - - gna, qui po - - tens est, po - tens*

Measure 6 is indicated by a vertical line and the number 6.

Continuation of the musical score. The vocal parts continue their homophony. The piano part provides harmonic support. The lyrics are as follows:

*po - tens est, qui po - - tens est,
est, po - tens est, qui po - tens est,*

Measure 6 is indicated by a vertical line and the number 6.

Magnificat.

19

et sanctum no-men, no-men sanctum,

san-ctum no-men, et sanctum no-men, et sanctum

san-ctum e-jus, san-ctum no-men,

Musical score page 20, measures 5 through 6. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 5 starts with a rest followed by eighth-note patterns in the lower voices. Measure 6 begins with a vocal entry in the bass staff, marked "no - san -". The bass part continues with eighth-note patterns. The key signature changes from C major (no sharps or flats) to G major (one sharp). Measure numbers 5 and 6 are indicated below the staff.

Musical score page 20, measures 6 through 7. The score continues with five staves. The bass staff has a sustained note with a sharp symbol above it. The vocal line resumes in measure 7, with lyrics "men e jus," appearing twice. The key signature changes to A major (two sharps). Measure numbers 6 and 7 are indicated below the staff.

Magnificat.

21

Musical score for the Magnificat, page 21. The score consists of two staves. The top staff has a treble clef and a bass clef. The lyrics are:

et sanctum no - men, sanctum no - men
et sanctum no - men, sanctum no - men, sanctum

Continuation of the musical score. The lyrics are:

e - - - - jus, sanctum no - - - - men, san - -
no - - - - men, et sanctum no men, et sanctum no - -

5 6 ♫

ERBA:

Musical score for four voices. The vocal parts are arranged as follows: soprano (top), alto (second from top), tenor (third from top), and bass (bottom). The music consists of six measures. The first measure contains rests. The second measure has a bass note followed by a rest. The third measure features a bass line with eighth-note patterns. The fourth measure continues the bass line. The fifth measure includes lyrics: "ctum no - men e - men e -". The sixth measure concludes with a bass note. Measure numbers 5 and 6 are written below the bass staff.

Musical score for four voices, continuing from the previous system. The vocal parts are soprano, alto, tenor, and bass. The music consists of six measures. The first measure contains rests. The second measure has a bass line with eighth-note patterns. The third measure continues the bass line. The fourth measure includes lyrics: "-jus; -jus;". The fifth measure features a bass line with eighth-note patterns. The sixth measure concludes with a bass note. Measure numbers 4 and 2 are written below the bass staff.

Magnificat.

23

et miseri cor-di-a, et
et miseri cor-di-a e-jus, miseri

miseri cor-di-a, mi-se-ri cor-di-a e-jus,
-cordi-a, mi-se-ri cor-di-a e-jus,

6 4 5

ERBA:

mi_se_ri - cor_di_a e - jus a sœ_cu_lo et in sœ_culum
 mi_se_ri - cor_di_a e - jus a sœ_cu_lo et in sœ_culum super timentes

7 6 5 1

super ti_mentes e - - - um, su_per ti_mentes e - um,
 e - - - um, super ti_mentes e - - - um,

Magnificat.

25

super ti_mentes e - um.

super ti_mentes e - um.

#

HW: S. I.

26

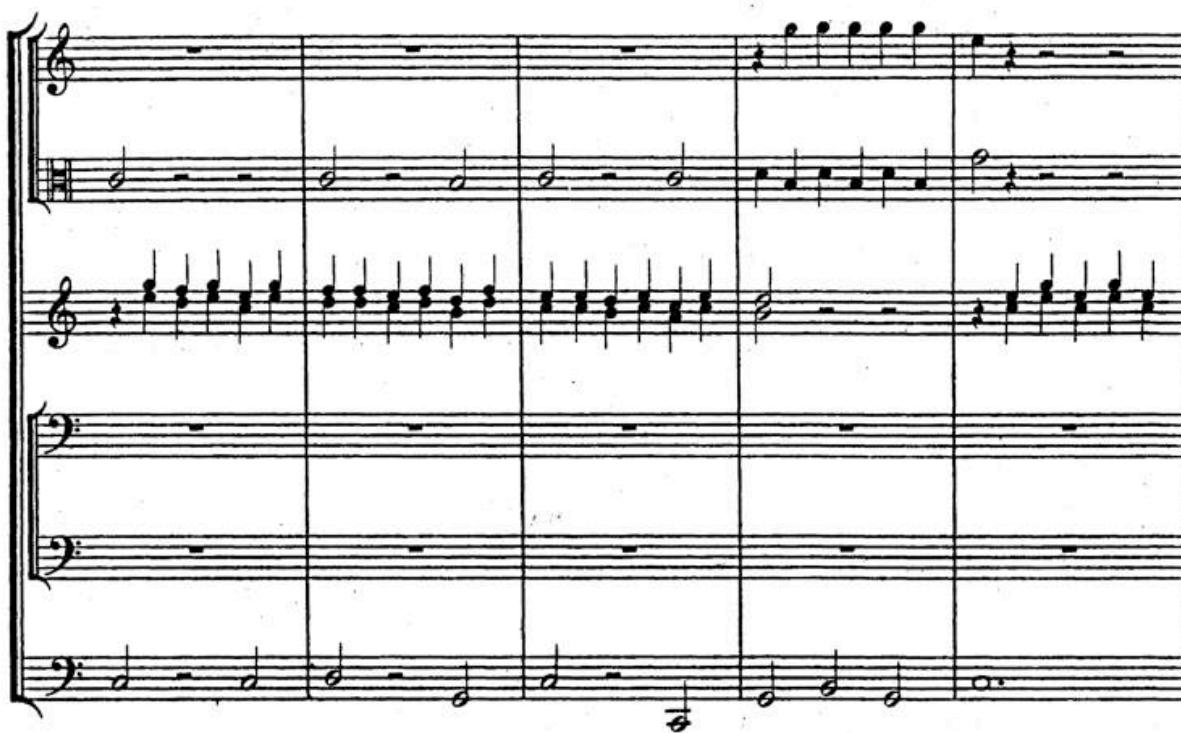
ERBA:

Musical score page 26, system 1. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is bass clef. The key signature is one sharp. The music includes various note heads, stems, and rests. The first staff has a continuous series of eighth-note pairs. The second staff has eighth-note pairs followed by rests. The third staff has rests. The fourth staff has rests. The fifth staff starts with a dotted half note, followed by a quarter note, a half note, and a dotted half note.

Musical score page 26, system 2. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is bass clef. The key signature changes to one flat. The music includes various note heads, stems, and rests. The first staff has eighth-note pairs. The second staff has eighth-note pairs followed by rests. The third staff has eighth-note pairs followed by rests. The fourth staff has rests. The fifth staff starts with a dotted half note, followed by a half note, a dotted half note, and a half note.

Magnificat.

27



HW: S.1.

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

CANTO I.

Fe - cit po - ten - ti - am in brac - chi_o su - o: di -

ALTO I.

Fe -

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

(Organo,
e Bassi.)

Magnificat.

29

Musical score for Magnificat, page 29, featuring two systems of music for three voices (SSB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The vocal parts consist of three staves: soprano (top), alto (middle), and bass (bottom). The piano part is on the bottom staff. The music is in common time. The vocal parts sing in unison. The lyrics are written below the vocal parts. The score concludes with a final cadence and a bassoon part.

- sper - sit su - per_bos men_te cor - - - dis su - i, in brac - chi_o
- cit po - ten - ti am in brac - chi_o su - o, in brac_chi_o
Fe - cit po -

5 6 4 3

30

ERBA:

su - - - o, di - sper - sit su perbos men - - te cor -
 su - - - - - o, in brac - chi - o
 - ten - ti - am in brac - chi - o su - o: di - sper - sit su perbos - ente
 Fe - - cit po - ten - ti -
 6 7 8

Magnificat.

31

dis su - i, di - sper - sit su - per - bos mente cor -
su - o: di - spersit su_per_bos men - te cor -
dis su - i, di - spersit su_per_bos men - te cor -
am in brac - chio su - o: di - sper - sit su_per_bos mente cor -

6 #

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of repeated lyrics: "dis su i, mente cor - dis su -" followed by a repeat sign, then "dis su i, mente cor - dis su -" again. The piano accompaniment features eighth-note patterns in the bass line. The score is set on ten staves, with the vocal and piano parts on the top two staves and eight empty staves below them. Measure numbers 5, 6, 5, 6 are indicated at the bottom of the page.

Magnificat.

33

SSB

Magnificat.

i, in bracchi_o su_o, di_sper_sit su_i, in bracchi_o su_o, di_sper_sit su_i, in bracchi_o su_o, di_sper_sit su_fe_cit po_ten_ti_am in bracchi_o su_o: di Fe_cit po_ten_ti_am in bracchi_o su_o: Fe_cit po_ten_ti_am in bracchi_o su_o: Fe_cit po_ten_ti_am in bracchi_o su_o:

Tutti.

5 6 5: 5 6 # 2# 6

E R B A:

A musical score for five voices (E, R, B, A) in common time, featuring five staves of music. The music consists of eighth and sixteenth note patterns. The lyrics, written below the notes, are repeated in a descending pattern from top to bottom across the staves. The lyrics are:

- per_bos, di - sper - sit su per - bos men - te cor _ dis su -
- sper - - sit su - per_bos, di - - sper - - sit su - per_bos men - te cor - - dis
- per_bos, di - - sper - - sit su - per - bos men - te cor - - dis
- sper - - sit su - per_bos, di - - sper - - sit su - per_bos men - te cor - - dis
- su_per_bos, di_spersit su_per_bos men - te cor - - dis
- su_per_bos, di_spersit su_per_bos men - te cor - - dis
- su_per_bos, di_spersit su_per_bos men - te cor - - dis
- su_per_bos, di_spersit su_per_bos men - te cor - - dis

Magnificat.

35

A musical score for a choral piece titled "Magnificat." The score consists of ten staves of music. The top three staves are soprano, alto, and tenor voices, all in treble clef. The bottom seven staves are bass voices, all in bass clef. The piano accompaniment is in the right hand of the bottom staff. The vocal parts sing the lyrics "i, mente cor - su - i, mente cor -". The piano part has a sustained note on the first measure and eighth-note chords on the second measure. Measure numbers 4, 3, 5, 6, 5, 6, 5, 6 are written below the staves.

ERBA:

A musical score for a vocal piece titled "ERBA:". The score consists of eight staves of music for voices, with lyrics written below each staff. The lyrics are in Latin and Italian, alternating between the two languages. The music is in common time, with various key signatures (G major, A major, D major, E major) indicated by sharps and flats. The vocal parts include soprano, alto, tenor, and bass. The score is numbered 36 at the top left and includes a page number HW: S. 4. at the bottom.

The lyrics are as follows:

- dis su - i; fe - cit po - ten - ti - am in brac -
 - dis su - - - - i; fe - cit po -
 - dis su - - - - i; po - ten - ti - am,
 - dis su - - - - i; fe - cit po - ten - ti - am in brac -
 fe - cit po - ten - ti - am in brac -
 fe - cit po - ten - ti - am in brac -
 fe - cit po - ten - ti - am in brac -

4 3 7 6 5 4 7 6

Magnificat.

37

Musical score for Magnificat, page 37, featuring four staves of music. The top two staves represent the vocal parts (SSB), while the bottom two staves represent the piano accompaniment. The music consists of measures of varying lengths, primarily in common time. The vocal parts sing in a mix of soprano and basso continuo (basso and organ) voices. The piano part provides harmonic support with sustained notes and chords. The lyrics, written below the notes, are repeated in a call-and-response style between the voices. Measure numbers 2, 3, and 2 are visible at the bottom of the page.

su - o: su - per - bos, di - sper - sit su -
 - ten - ti - am in brac - chi_o su - o: di - sper -
 di - sper - sit su perbos, di - sper - sit su perbos, di - sper -
 - chi_o su - o: di - sper - sit su perbos, di - sper - sit su -
 su - - - o: di - sper - sit su -
 - chi_o su - o: di - sper - sit su -
 - chi_o su - o: di - sper - sit su -
 - chi_o su - o: di - sper - sit su -

-per_bos men_te cor -

- sit su_per_bos men_te cor -

- sit su_per_bos men_te cor - dis, men - te

-per_bos men_te cor -

-per_bos men_te cor -

-per_bos men_te cor -

-per_bos men_te, men_te cor - dis, men - te

-per_bos men_te cor -

-

Magnificat.

39

Musical score for Magnificat, page 39, featuring four staves of music. The music is in common time, with a key signature of one sharp (F#). The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are:

- dis su - - i, mente cor -
 - - dis su - - i, mente cor -
 cor - - dis su - - - i, men te cor -
 - - dis su - - i, mente cor -
 - dis su - - i, mente cor - dis,
 - - dis su - - i, mente cor - dis,
 cor - dis su - i, mente cor - dis,
 - - dis su - i, mente cor - dis,

The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music includes various note values (eighth and sixteenth notes) and rests. Measure numbers 4, 3, 5, and 6 are indicated at the bottom of the page.

ERBA:

Musical score for 'ERBA:' featuring ten staves of music. The vocal parts are labeled 'men-te' and 'cor-'. The piano part is labeled 'dis su-i, mente'. The score consists of ten staves, each with a different clef (G, F, C, G, F, C, G, F, C, bass), indicating multiple voices and instruments. The music is in common time, with various dynamics and articulations. The vocal parts enter at different times, creating a polyphonic texture.

Magnificat.

41

Musical score for Magnificat, page 41. The score consists of eight staves of music for a choir. The vocal parts are labeled with Latin words: "cor-dis su-i.", "te cor-dis su-i.", "te cor-dis su-i.", "te cor-dis su-i.", "men-te cor-dis su-i.", "men-te cor-dis su-i.", "men-te cor-dis su-i.", and "men-te cor-dis su-i.". The music includes various dynamics (e.g., forte, piano), rests, and a time signature change from 6 to 7/4 to 6 to 5 to 4 to 3. The score is in common time.

HW: S.1.

ERBA:

Oboe I. II.

Violino I.

Violino II.

Viola.

ALTO solo.

(Bassi.)

The musical score is divided into two systems of four measures each. The instruments are arranged in a specific order: Oboe I. II., Violino I., Violino II., Viola., ALTO solo., and (Bassi.). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. The basso continuo part is indicated by (Bassi.) in parentheses.

Magnificat.

43



A continuation of the musical score. The top four staves are blank. The basso continuo staff at the bottom has a single eighth note followed by a fermata. The lyrics "De po-su-it po-ten-tes, po-tentes de po-su-it de se - de," are written below the staff. The basso continuo staff then resumes with a sixteenth-note pattern.

ERBA:



A musical score page featuring five staves. The first four staves are blank, with only the first staff showing a treble clef. The fifth staff begins with a bass clef and contains a melodic line. The lyrics "de-po-su-it po-ten-tes, po-ten-tes de-" are written below the staff.



A continuation of the musical score from the previous page. The first four staves remain blank. The fifth staff continues the melodic line, with lyrics "po-su-it de se-de, et ex-al-ta--" written below it. The bass clef is present on this staff.

Magnificat.

45

Musical score for three voices (SSB) showing measures 14-15 of the Magnificat. The soprano part has lyrics "- vit, et ex al ta -" and "vit, et ex al -". The bass part has lyrics "- ta - vit, ex - al - ta - vit". The music consists of four staves, with the soprano, alto, tenor, and bass parts. The bass part includes lyrics at the bottom of the page.

Continuation of the musical score for three voices (SSB) showing measures 16-17 of the Magnificat. The soprano part has lyrics "hu mi les;" and "de -". The bass part has lyrics "de -". The music consists of four staves, with the soprano, alto, tenor, and bass parts. The bass part includes lyrics at the bottom of the page.

ERBA:

A musical score page featuring a treble clef staff at the top, followed by four empty bass staves. The vocal line begins with a measure of eighth notes, followed by a measure of sixteenth notes. The lyrics are: *- po-su-it po-ten-tes, et ex-al-ta-vit hu-mi-les, de*. The key signature changes to one sharp at the end of the second measure. The measure number 6 is centered below the staff.

A continuation of the musical score. The vocal line resumes with eighth notes, followed by sixteenth notes. The lyrics are: *po-su-it po-ten-tes, et ex-al-ta-vit hu-mi-les,*. The key signature changes back to no sharps or flats. The measure number 7 is at the bottom left, and 6 is at the bottom center.

Magnificat.

47

Musical score for Magnificat, page 47, featuring two systems of music for four voices (SSBB) and piano. The score consists of eight staves: three treble staves for the Soprano (S), Bass (B), and Bass (B) voices, and one bass staff for the Piano (P). The vocal parts are mostly in common time, while the piano part shows some variation. The vocal parts enter at different times, with the first system ending on a piano dynamic (pp) and the second system beginning with a piano dynamic (p). The lyrics "vit, ex-al-ta -" appear in the first system, and "vit hu - mi-les." appear in the second system. The piano part includes various chords and arpeggiated patterns.

ERBA:

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, the fifth is cello, and the sixth is double bass. The piano part is on the right. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The vocal parts sing eighth-note patterns, while the instrumental parts provide harmonic support. The piano part features eighth-note chords.

A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp). Measure 9 begins with a forte dynamic. Measure 10 starts with a half note followed by a fermata. The bass staff contains a bass clef and a double bar line with repeat dots.

HW: S. 1.

Magnificat.

49

ALTO solo.

TENORE solo.

(Organo.)

ERBA:

Musical score for voice and piano. The vocal line begins with "nis, in - ple_vit bo - - - - nis," followed by a dynamic change and a melodic line with grace notes. The piano accompaniment consists of eighth-note chords.

Continuation of the musical score. The vocal line includes "e - su - ri - en - - - tes im_ple_vit bo - - - - en - - - tes im_ple_vit bo - - - -". The piano accompaniment features eighth-note patterns. Measure number 6 is indicated at the bottom right.

Continuation of the musical score. The vocal line includes "nis, im_ple_vit bo - - - - nis, im_ple_vit bo - - - -". The piano accompaniment consists of eighth-note chords. Measures 6 and 7 are indicated at the bottom right.

Continuation of the musical score. The vocal line includes "nis: et di_vi_tes di - nis: di -". The piano accompaniment consists of eighth-note chords. Measure 8 is indicated at the bottom right.

Magnificat.

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. It features three staves: a soprano staff with a C-clef, an alto staff with an F-clef, and a bass staff with a G-clef. The vocal parts are written in a mix of common time and 6/8 time. The piano accompaniment is in common time. The lyrics are written below the staves, corresponding to the musical phrases. The vocal parts are in soprano and alto voices, while the piano part provides harmonic support.

The image shows a page from a musical score. It consists of five horizontal staves. The top three staves represent the vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom two staves represent the piano accompaniment. The music is divided into measures by vertical bar lines. The lyrics, written in a cursive Gothic script, are as follows:
- a - nes, et di _ vi _ tes di mi - sit, et di _ vi _ tes di mi - sit, di -
et di _ vi _ tes di mi - sit, et di _ vi _ tes di mi - sit, di -
The lyrics are repeated in two lines. The music is set in common time and includes various note values such as quarter notes, eighth notes, and sixteenth notes.

A musical score for piano and voice. The piano part is in the background, showing mostly eighth-note chords. The vocal part consists of two staves for soprano and alto. The lyrics are: "mi - sit in - a - nes, di - mi - sit in - a - nes, in - a - nes," followed by a repeat sign and "in -". The vocal parts enter at different times, with the alto entering on the second measure. Measure numbers 11 and 12 are at the bottom.

A musical score for piano and voice. The piano part is on the left, showing two staves of music with various dynamics like forte (f), piano (p), and sforzando (sf). The vocal part is on the right, with lyrics in italics: "in-a-nes," repeated three times. Measure 7 ends with a double bar line and repeat dots. Measure 8 begins with a forte dynamic. The page number 65 is at the bottom left, and measure numbers 7, 4, and 1 are at the bottom right.

ERBA:

Violino I.
Oboe I.Violino II.
Oboe II.

Viola.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e Bassi.)

The musical score consists of ten staves of music. The first three staves are for instrumental parts: Violino I., Oboe I., and Violino II./Oboe II. The remaining seven staves are for vocal parts: CANTO I., ALTO I., TENORE I., BASSO I., CANTO II., ALTO II., and TENORE II. The vocal parts sing in unison with the text "Su - sce-pit, su - sce - pit I - sra-el pu - e-rum su - um:". The music is in common time (indicated by "C") and includes dynamic markings such as forte and piano. The score is written on five-line staff paper with a key signature of one sharp (F#).

Magnificat.

53

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

recorda - - tus, recor da - tus miseri cordiae, miseri cor di ae su - - ae.

Oboe I. II.

Violino I.

Violino II.

Viola.

CANTO I.

Si - cut lo - cu - tus est ad pa - tres no - stros,

ALTO I.

Si - cut lo - cutus est ad pa - tres no - stros,

TENORE I.

Si - cut lo - cutus est ad pa - tres no - stros,

BASSO I.

Si - cut lo - cu - tus est ad pa - tres no - stros,

CANTO II.

Si - cut lo - cutus est ad pa - tres no - stros,

ALTO II.

[vacant; unisono coll' Alto I.]

TENORE II.

Si - cut lo - cutus est ad pa - tres no - stros,

BASSO II.

Si - cut lo - cu - tus est ad pa - tres no - stros,

Organo,
(e Bassi.)

Magnificat.

55

ad pa - tres no - - stros: A - - abraham, et se - mi ni e - - jus,
 ad pa - tres no - - stros: A - - abraham, et se - mi ni
 ad pa - tres no - - stros: A - - abraham, et se - mi ni
 ad pa - tres no - - stros: A - - abraham, et se - mi ni
 ad pa - tres no - - stros: A - - abraham, et se - mi ni e - - jus,
 ad pa - tres no - - stros: A - - abraham, et se - mi ni e - - jus,
 ad pa - tres no - - stros: A - - abraham, et se - mi ni
 ad pa - tres no - - stros: A - - abraham, et se - mi ni e - - jus,

56

ERBA:

Musical score for the choir section titled "ERBA:". The score consists of six staves of music for voices. The vocal parts are: Tenor (T), Bass (B), Alto (A), Soprano (S), Alto (A), and Bass (B). The music is in common time (indicated by a "C"). The vocal parts sing the same melody in unison. The lyrics are written below the notes in Italian: "et se - mi _ ni e - jus in sæ - cu _ la, in sæ - cu _ la.", repeated three times. The score ends with a measure number 6.

TENORE solo.

Musical score for the Tenore solo part. The tenor sings a short melodic line followed by the organo playing a harmonic progression. The lyrics "[vacat]" are written above the tenor staff. The organo part ends with the word "Gloria."

Musical score for the Organo part. The organo plays a harmonic progression consisting of chords in G major (G, B, D) and E major (E, G, B, D). The score ends with a measure number 7.

HW: S. 4.

Magnificat.

57

Four staves of musical notation for bassoon parts. The notation consists of vertical stems with small circles at the top, indicating pitch. Measures are separated by vertical bar lines. The first three staves begin with a sharp sign, while the fourth staff begins with a sharp sign and ends with a double sharp sign. Measure numbers 6 and 6 are indicated below the staff lines.

Ritornello.

Viol. unis.

TENORE unis.

Organo.

Three staves of musical notation. The top staff is for Violin (Viol. unis.), the middle staff is for Tenor (TENORE unis.), and the bottom staff is for Organ (Organo.). The notation uses vertical stems with small circles. Measure numbers 6 and 6 are indicated below the staff lines.

Two staves of musical notation for strings. The top staff is in treble clef and the bottom staff is in bass clef. Measure numbers 4 and 6 are indicated below the staff lines.

Two staves of musical notation for strings. The top staff is in treble clef and the bottom staff is in bass clef. Measure numbers 4, 5, and 6 are indicated below the staff lines.

HW: S.1.

Oboe I. II.

Violino I.

Violino II.

Viola.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e-Bassi.)

[vacant]

Et in saecula saecula

Sicut erat in principio, et nunc et semper, et

Tasto solo. 5 6

Magnificat.

59

lo_rum a_men,

Si cut

e_rat in prin_ci_pi_o, et nunc et sem_per, et in sœ_cu_la

— in sœ_cu_la sœ_cu_lo_rum, a_men, a_men, a_men — — —

6 6 6 # 6

Si - cut e - rat in prin ci - pi - o, et
 e - rat in prin ci - pi - o, et nunc et sem - per, et in sœ - cula sœ - cu -
 se - cu - lo - rum, a - men,
 - men, a - men, et -
 Si - cut e - rat in prin ci - pi - o, et
 Et in sœ - cula sœ - cu -
 Et.
 5 6 6 5 (4) 3

Magnificat.

61

The musical score consists of four staves of music, likely for a four-part choir (SSBB). The lyrics are written in Latin and are repeated twice. The first repetition follows the pattern: *nunc et semper, et in saecula saecula lo-rum, amen,* *lo-rum, amen, amen, si-cut e-rat in prin-* (with a repeat sign and bar line). The second repetition follows the pattern: *si-cut e-rat in prin-ci-pi-o, et nunc, et nunc et* (with a repeat sign and bar line), *in saecula saecula lo-rum, amen, si-cut e-rat in prin-* (with a repeat sign and bar line). The third repetition follows the pattern: *nunc et semper, et in saecula, si-cut e-rat in prin-* (with a repeat sign and bar line), *lo-rum, amen, amen, si-cut e-rat in prin-* (with a repeat sign and bar line). The fourth repetition follows the pattern: *Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc et* (with a repeat sign and bar line), *in saecula saecula lo-rum, amen, si-cut e-rat in prin-*. The key signature changes at the beginning of each repetition: from 2 sharps to 6 sharps, then to 6 flats, then back to 5 sharps.

ERBA:

The music is in common time (indicated by '4'). The key signature changes from G major (no sharps or flats) to F# major (one sharp) at the beginning of the second section. Measure numbers 6, 5, #, 4, 2, 6, and 5 are visible below the staves.

Magnificat.

63

A musical score for a choral piece titled "Magnificat." The score consists of six staves, likely for SATB voices and piano. The piano part is at the bottom, and the voices are distributed above it. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing "amen, a -" and "a -" in a repeating pattern. The piano part features eighth-note chords and sustained notes. Measure numbers 6, 6, and 6 are indicated below the staves.

HW: S.1.

6 6 7 6 (4) 5 6

FINIS.

HW: S. 4.



Fahrgang		Band	M
Oratorien, etc.			
IV.	Samson Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.	10	20
V.	Saul Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.	13	20
III.	Semele Clavierausz. u. Text bei Nieter-Biedermann.	7	15
I.	Susanna Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.	1	15
III.	Theodora Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.	8	15
VIII.	Triunfo del Tempo	24	10
VII.	Triumph der Zeit und Wahrheit	20	15
Kirchenmusik.			
XI.XII.	Anthems, vollständig in 3 Bänden 34—36	à 15	
V.	Königshymnen (Krönungsanthems)	14	10
IV.	Trauerhymne (Begräbnisanthem) Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.	11	9
VIII.	Dettinger Te Deum Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.	25	10
X.	Utrechtter Te Deum und Jubilate	31	9
XIII.	3 Te Deum (in D, B und A dur)	37	12
XIII.	lateinische Kirchenmusik	38	12
Instrumentalmusik.			
I.	Sämtliche Clavierstücke	2	12
VII.	Concerete für Orchester	21	12
IX.	12 Orgelconcerete	28	12
X.	12 große Concerete für Streichinstrumente Die Orchesterstimmen hierzu bei Nieter-Biedermann.	30	15
XIX.	Kammermusik, 37 Sonaten und Trios für Violinen, Flöten oder Oboen, mit Bass Dieser Band enthält in den 6 Sonaten für 2 Oboen und Bass Händel's schärfste Compositionen, aus seinem 11. Lebensjahr.	27	15
XXVI.	Wassermusik, Feuerwerksmusik, Concerete und Doppelconcerete	47	15
Kammermusik für Gesang.			
Sämtliche 22 italienische Duette und 2 Trios.			
XXVII.	Zweite, vervollständigte Ausgabe	32	12
XXVII.	Ital. Solokantaten, 1. Bd. Nr. 1—38	50	15
XXVIII.	Ital. Solokantaten, 2. Bd. Nr. 39—72	51	15
	Ital. Kantaten m. Instr. 1 Bd. Nr. 1—15 52 ^a	52 ^a	15
Opern.			
(In chronologischer Folge herausgegeben.)			
XVII.	Admeto	73	9
XIV.	Agrippina	57	9
IX.	Alcina	86	12
XVII.	Alessandro	72	10
XIII.	Almira	55	10

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1425152765

Fahrgang	Opern.	Band	M.
XIV.	Amadigi	62	9
XXI.	Arianna	83	10
XXI.	Ariodante	85	12
XXII.	Arminio	89	10
XXII.	Atalanta	87	10
XXIII.	Berenice	90	10
XXV.	Deidamia	94	12
XX.	Ezio	80	10
XXIV.	Faramondo	91	10
XV.	Flavio	67	10
XVI.	Floridante	65	10
XV.	Giulio Cesare	68	10
XXIII.	Giustino	88	10
XXV.	Imeneo	93	10
XIX.	Lotario	77	10
XIV.	Muzio Scrovola	64	9
XXI.	Orlando	82	10
XXI.	Ottone	66	12
XIX.	Partenope	78	10
XVI.	Pastor Fido	59	10
XX.	Poro	79	10
XV.	Radamisto	63	12
XVII.	Riccardo	74	10
XIV.	Rinaldo	58	10
XVI.	Rodelinda	70	10
XIII.	Rodrigo	56	9
XVII.	Scipione	71	10
XXIV.	Serse	92	10
XV.	Silla	61	10
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