

Supplemente,

enthaltend

Quellen zu Händel's Werken.

1.

Magnificat

von

D. Erba.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1888.

4 F. Chrysander



G. F. Händel's Werke,

für die Deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander.

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

Jahrgang		Band	M.
	Oratorien, etc.		
I.	Acis und Galatea	3	9
	Chorstimmen, Clavierauszug und Text sind bei J. Rieter-Biedermann in Leipzig und Wintertthur 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 Rieter-Biedermann.		
II.	Allegro (Frohinn und Schwermuth)	6	12
	Clavierausz. u. Text bei Rieter-Biedermann.		
II.	Athalia	5	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VII.	Belsazar	19	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VIII.	Cäcilienode, kleine	23	9
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
X.	Debora	29	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-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 Rieter-Biedermann.		
VI.	Herakles' Wahl	18	9
XXVI.	Jephtha	44	18
XXIII.	Joseph	42	18
VI.	Josua	17	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VI.	Israel in Egypten	16	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann. Desgleichen die gedruckten Orchesterstimmen.		
VIII.	Judas Maccabäus	22	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
XVIII.	Parnasso in Festa. Serenata	54	12
III.	Passion nach Johannes	9	9
V.	Passion nach Brookes	15	12
XVIII.	Resurreziona	39	9
IX.	Salomo	26	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		

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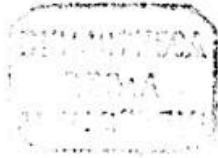
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1888.

Händel
Werke
Suppl 1. 2

4 F dunkelbraun



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Vorwort.

Die Veröffentlichung der Quellen zu Händel's Werken, soweit sie aus den Kompositionen fremder Meister fließen, 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 Chöre S. 54 geführt. Glücklicherweise hat sich eine andere Abschrift des Werkes in der Bibliothek der Londoner Sacred Harmonie 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 Maaße). 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 achttimmigen Gesangchor, wird niemand so aufzuzeichnen anfangen; so arbeitet nur der Kopist. Ueberdies weiß jeder schon aus dem Facsimile des Jephtha, 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 rühren mitunter Unberufene in Händel's Handschriften herum und lassen ihre Meinung drucken 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 Ueberschrift »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 Genaueres erfahren.

In dem vorstehenden Inhaltsverzeichnis sind diejenigen Stücke aus dem Oratorium »Israel in Aegypten« mit angegeben, bei denen Sätze 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.

Bergedorf bei Hamburg.

1. August 1888.

Fr. Chrysander.

pianissimo

humiles depositi potentes et superbi deponi potentes et exaltati humiles *erd*

tristis *pianissimo* *tristis*

pianissimo *tristis*

et exalta *et humiles*

Sinfonia

si

Handwritten musical score on ten staves. The top staff contains a melodic line with various notes and rests, ending with a bar line and the number '14'. The second staff contains a bass line. The remaining seven staves are empty. The bottom staff contains a melodic line with notes and rests.

MAGNIFICAT

auctore

D. ERBA.

(circa 1690.)

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.
 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 #

ERBA:

Viola.

CANTO I.

CANTO II.

(Bassi.)

4
2

4
2

4
2

Et ex - ul - ta - vit,

Et ex - ul - ta - vit,

et ex - ul - ta - vit, et

et ex - ul - ta - vit,

4
2

Magnificat.

ex - ul - ta - vit, ex - ul - ta - vit,

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

ex - ul - ta - vit, ex - ul - ta - vit spi - ri - tus me - us in

- ta - vit, ex - ul - ta - vit, ex - ul - ta - vit spi - ri - 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 -

4/4 4/4 4/4

ERBA:

- ri me - o, ex-ul - ta - vit, ex-ul - ta - vit, et ex - ul - ta - vit spi - ri - tus

- ri me - o, ex-ul - ta - vit, ex-ul - ta - vit, et ex - ul - ta - vit spi - ri - tus

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 4/2

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

ta - ri me - o, et ex - ul - ta - vit, ex - ul -

Magnificat.

7

ex-ul - ta - - - - - vit, ex-ul - ta - vit, ex-ul -
- ta - - - - - vit, ex-ul - ta -

- ta - vit spi - ri - tus me - us sa - lu - ta - - - - ri me - o,
- - vit spi - ri - tus me - us in De - o sa - lu - ta - - - - ri me - o,

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

ERBA:

sa.lu.ta - - - - - ri me -

sa.lu.ta - - - - - ri me -

6/4 6

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'sa.lu.ta - - - - - ri me -'. The middle staff is a piano accompaniment with a similar melodic line and lyrics 'sa.lu.ta - - - - - ri me -'. The bottom staff is a bass line. The first measure has a 6/4 time signature, and the second measure has a 6 time signature.

- o, sa - lu - ta - ri me - o.

- o, sa - lu - ta - ri me - o.

4/2

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics '- o, sa - lu - ta - ri me - o.'. The middle staff is a piano accompaniment with lyrics '- o, sa - lu - ta - ri me - o.'. The bottom staff is a bass line. The time signature is 4/2.

4/2

Detailed description: This system contains three staves. The top and middle staves are empty. The bottom staff is a bass line. The time signature is 4/2.

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.)

Qui_a re_spi_cit hu_mi_li - ta - tem,

Qui_a re_spi_cit hu_mi_li - ta - - - tem, hu_mi_li -

Qui_a re_spi_cit hu_mi_li - ta - - - tem, hu_mi_li -

Qui_a re_spi_cit hu_mi_li - ta - tem,

Qui_a re_spi_cit hu_mi_li - ta - tem,

Qui_a re_spi_cit hu_mi_li - ta - tem,

Qui_a re_spi_cit hu_mi_li - ta - tem,

Qui_a re_spi_cit hu_mi_li - ta - tem,

b 6 5 b

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-tu-tem an-cil-læ su-æ, an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ, an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ, an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ,
 hu-mi-li-ta-tem an-cil-læ su-æ,

b $\frac{5}{4}$ b $\frac{6}{4}$

Magnificat.

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 ar_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 -

ERBA:

- 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,
 - a - tam me di-cent, di-cent omnes ge-ne - ra-ti - o - nes,

Magnificat.

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.
 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.

Magnificat.



The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a keyboard accompaniment in G major, with a treble clef and a bass clef. The third staff is a keyboard accompaniment in G major, with a treble clef. The fourth and fifth staves are a keyboard accompaniment in G major, with a bass clef. The music is in 4/4 time and spans five measures.



The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second staff is a keyboard accompaniment in G major, with a treble clef and a bass clef. The third staff is a keyboard accompaniment in G major, with a treble clef. The fourth and fifth staves are a keyboard accompaniment in G major, with a bass clef. The music is in 4/4 time and spans five measures.

ERBA:

Qui_a fe - - cit mi - hi

Magnificat.

ma - gna, fe - cit ma -

Qui - a

- gna, qui po - - - - tens est,

fe - - - - cit mi - hi ma - gna,

6
5

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

6
5

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

6 # 6

Magnificat.

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

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

ERBA:

no - - - - -
- - - - - san - - - - -

5 6 # 6 6

Detailed description: This system contains five staves. The top two staves are for vocal parts, with the first staff having a treble clef and the second a bass clef. The bottom three staves are for piano accompaniment, with the top staff in bass clef and the bottom two in bass clef. The lyrics 'no' and 'san' are written under the vocal staves. The piano part includes a bass line with notes and rests, and a right-hand part with chords and notes. The system concludes with the numbers 5, 6, #, 6, 6.

- - - - - men e - - - - - jus,
- - - - - men e - - - - - jus,

6 7 7 7 7

Detailed description: This system contains five staves. The top two staves are for vocal parts, with the first staff having a treble clef and the second a bass clef. The bottom three staves are for piano accompaniment, with the top staff in bass clef and the bottom two in bass clef. The lyrics 'men e jus,' are written under the vocal staves. The piano part includes a bass line with notes and rests, and a right-hand part with chords and notes. The system concludes with the numbers 6, 7, 7, 7, 7.

Magnificat.

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

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

5 8 #

ERBA:

The first system of the musical score consists of five staves. The top two staves are for vocal parts, both containing whole rests. The third staff is the vocal line with lyrics: *- ctum - no - - - - - men e -*. The fourth staff is the piano accompaniment, and the fifth staff is the basso continuo line with figured bass notation: $\#C$, 5, 6. The music is in a key with one sharp (F#) and a 4/2 time signature.

The second system of the musical score consists of five staves. The top two staves are for vocal parts, both containing whole rests. The third staff is the vocal line with lyrics: *- jus;*. The fourth staff is the piano accompaniment, and the fifth staff is the basso continuo line with figured bass notation: $\frac{4}{2}$, $\frac{4}{2}$. The music is in a key with one sharp (F#) and a 4/2 time signature.

Magnificat.

et mi-se-ri - cor - di - a, et

et mi-se-ri - cor - di - a e - jus, mi-se-ri -

unis.

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

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

6 5
4 #

mi-se-ri - cor-di-a e - jus a sæ - culo et in sæ - culum
 mi-se-ri - cor-di-a e - jus a sæ - culo et in sæ - culum super timentes

7 6 5 #

super ti-mentes e - - - - um, su - per ti-mentes e - um,
 e - - - - um, super ti-mentes e - - - - um,

su_per ti_mentes e - - um.

su_per ti_mentes e - - um.

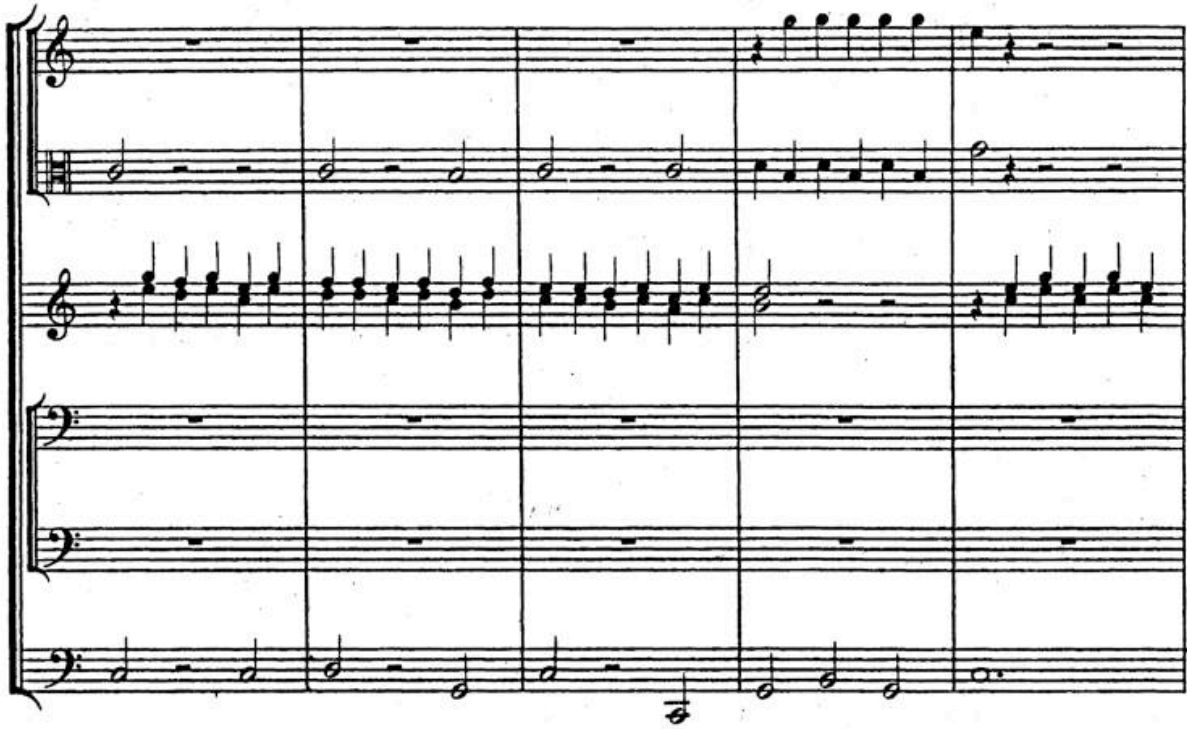
6

ERBA:

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a melodic line with quarter and eighth notes. The third staff is a treble clef with a key signature of one sharp and a common time signature, containing a chordal accompaniment with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with quarter and eighth notes. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with quarter and eighth notes.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with quarter and eighth notes. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a melodic line with quarter and eighth notes. The third staff is a treble clef with a key signature of one sharp and a common time signature, containing a chordal accompaniment with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with quarter and eighth notes. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line with quarter and eighth notes.

Magnificat.



The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef, starting with a whole rest and then moving to a series of eighth notes. The second staff is a keyboard accompaniment in C major, featuring a steady eighth-note pattern. The third staff is a second vocal line in treble clef, playing a series of chords. The fourth and fifth staves are a grand staff in bass clef, with the right hand playing a simple harmonic accompaniment and the left hand playing a bass line.



The second system of the musical score continues the composition with five staves. The vocal lines and keyboard accompaniment continue with similar rhythmic patterns. The grand staff at the bottom shows the continuation of the harmonic and bass lines, ending with a final cadence.

ERBA:

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.

- 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 4 3

ERBA:

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and includes the following lyrics: "su - o, di - sper - sit su - per - bos men - te cor -", "su - o, in brac - chi - o", "ten - ti - am in brac - chi - o su - o: di - sper - sit su - per - bos - ente", and "Fe - cit po - ten - ti -". The piano accompaniment is written in a bass clef and includes the numbers 6, 7, and # at the bottom of the page. The score is set in a key with one sharp (F#) and a 3/4 time signature.

Magnificat.

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

6 #

ERBA:

- dis su - i, mente cor - dis su -
- dis su - i, mente cor - dis su -
- dis su - i, mente cor - dis su -
- dis su - i,

6 6 5 6 5 6 5 6

- - - i, in brac_chi_o su - - o, di sper - sit su
 - - - i, in brac - - chi_o su - - o, di -
 - i, - in brac - chi_o su - o, di sper - sit su.
 fe - cit po - ten - ti - am in brac - chi_o su - o: di -
 Fe - - - cit po ten_ti - am in brac_chi - 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:
 Fe - - cit po - ten - ti - am in brac - - chi_o su - o:
 Tutti.
 5 # 6 4 5. 4 5 6 # 2# 6

- 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 - sper - sit su - per - bos men - te cor - dis
 su - per - bos, di - sper - sit su - per - bos men - te cor - dis
 su - per - bos, di - sper - sit su - per - bos men - te cor - dis
 su - per - bos, di - sper - sit su - per - bos men - te cor - dis

Magnificat.

The musical score is arranged in a system of 12 staves. The top two staves are for the vocal line, with lyrics: "su - - i, men - te cor -". The next two staves are for the piano accompaniment, with lyrics: "su - - i, men - te cor -". The bottom two staves are for the vocal line, with lyrics: "su - - i, men - te cor -". The bottom two staves are for the piano accompaniment, with lyrics: "su - - i, men - te cor -". The bottom of the page includes fingerings: 4 3 5 6 5 6 5 6.

ERBA:

- dis su - - i; fe - cit po - ten - ti - am in bracchi.o

- 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 bracchi.o

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.

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 -
- chi - o su - o: di - sper - sit su -

2 3 2

-per_bos men_te cor -

- sit su_per_bos men_te cor -

- sit su_per_bos men_te cor -

-per_bos men_te cor -

-per_bos men_te cor -

-per_bos men_te, men_te cor -

-per_bos men_te cor -

dis, men - te

dis, men - te

7 5 6

Magnificat.

The musical score consists of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with Latin lyrics. The last six staves are piano accompaniment, including two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: 'dis su - i, mente cor - dis, mente cor - dis, mente cor - dis, mente cor - dis, mente cor - dis, mente cor - dis'. At the bottom of the score, there are fingerings: '4 3' for the first two staves, '5 6' for the next two, and '5 6' for the final two.

ERBA:

The musical score consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The lyrics for the first system are: *dis su - i, men-te*. The second system includes a vocal line and piano accompaniment. The lyrics for the second system are: *men-te cor - dis su - i,*. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

Magnificat.

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

6 7 6 5 #

Oboe I. II.

Violino I.

Violino II.

Viola.

ALTO solo.

(Bassi.)

Magnificat.

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef, featuring a melodic line with various note values and rests. The second staff is a piano accompaniment with a treble clef, providing harmonic support. The third and fourth staves are piano accompaniment with treble clefs, likely for the right and left hands of a grand piano. The fifth staff is piano accompaniment with a bass clef, likely for the left hand of a grand piano. The sixth staff is a bass line with a bass clef, providing a low-frequency accompaniment.

The second system of the musical score consists of six staves. The top five staves are empty, indicating that the instruments are silent during this section. The sixth staff is a vocal line with a bass clef, containing the lyrics: *De po-su-it po-ten-tes, po-ten-tes de-po-su-it de se-de,*. The bottom staff is a bass line with a bass clef, providing a low-frequency accompaniment.

ERBA:

de - po - su - it po - ten - tes, po - ten - tes de -

The first system of the musical score consists of five staves. The top four staves are for the vocal line, each containing a whole rest. The fifth staff is the piano accompaniment, starting with a whole rest in the first measure, followed by eighth-note patterns in the second and third measures. The lyrics 'de - po - su - it po - ten - tes, po - ten - tes de -' are written below the vocal staves.

po - su - it — de se - de, et ex - al - tu -

The second system of the musical score consists of five staves. The top four staves are for the vocal line, each containing a whole rest. The fifth staff is the piano accompaniment, starting with a whole rest in the first measure, followed by eighth-note patterns in the second and third measures. The lyrics 'po - su - it — de se - de, et ex - al - tu -' are written below the vocal staves.

Magnificat.

- vit, et ex - al - ta - - - - vit, et ex - al -

- ta - vit, ex - al - ta - vit hu - mi - les; de -

ERBA:

- po - su - it po - ten - tes, et ex - al - ta - vit hu - mi - les, de - po - su - it po - ten - tes, et

6

ex - al - ta - vit, ex - al - ta - vit hu - mi - les, ex - al - ta -

7 6

Magnificat.

First system of musical notation for the Magnificat. It consists of six staves: five for piano accompaniment and one for the vocal line. The piano accompaniment includes treble and bass clefs, with dynamics markings of *pp* and *p*. The vocal line is in a soprano clef and contains the lyrics: *- vit, ex - al - ta -*

Second system of musical notation for the Magnificat. It consists of six staves: five for piano accompaniment and one for the vocal line. The piano accompaniment continues with treble and bass clefs. The vocal line contains the lyrics: *- vit hu - mi - les.*

ERBA:

First system of musical notation. It consists of five staves: a vocal line (treble clef) and four piano accompaniment staves (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord with the instruction "[vacat]" written above it. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system concludes with the numbers "6" and "6" written below the bass staff.

Second system of musical notation, continuing from the first system. It consists of five staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note chord with the instruction "[vacat]" written above it. The piano accompaniment continues with eighth notes and a bass line. The system concludes with the numbers "7", "6", "5", "4", "9", "8", "9", and "8" written below the bass staff.

Third system of musical notation, continuing from the second system. It consists of five staves. The piano accompaniment continues with eighth notes and a bass line. The system concludes with the numbers "9", "8", "6", "6", "7", "7", "7", "4", "3", "6", and "5" written below the bass staff.

ALTO solo.

TENORE solo.

(Organo.)

E - su - ri - en - - - - - tes im - ple - vit

bo - - - - - nis, im - ple - vit bo - - - - -

4/2 4 3

E - su - ri - en - - - - - nis,

- - - - - tes im - ple - vit bo - - - - -

6

First system of musical notation. It consists of three staves: a vocal line (soprano), a piano accompaniment line (right hand), and a bass line (left hand). The vocal line begins with the lyrics "-nis, im-ple-vit bo- - - - - nis,". A fermata is placed over the final note of the first phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bass line provides a steady accompaniment with quarter notes.

Second system of musical notation. It consists of three staves. The vocal line continues with the lyrics "e-su-ri- en- - - - - tes im-ple-vit bo- - - - -". The piano accompaniment continues with the same rhythmic pattern. The bass line includes a key signature change to one sharp (F#) and a time signature change to 6/8, indicated by a "# 6" below the staff.

Third system of musical notation. It consists of three staves. The vocal line continues with the lyrics "-nis, im-ple-vit bo- - - - -". The piano accompaniment continues with the same rhythmic pattern. The bass line includes a key signature change to one sharp (F#) and a time signature change to 6/8, indicated by a "# 6" below the staff.

Fourth system of musical notation. It consists of three staves. The vocal line begins with the lyrics "nis: et di-vi-tes di-". A fermata is placed over the final note of the first phrase. The piano accompaniment continues with the same rhythmic pattern. The bass line includes a key signature change to one sharp (F#).

Magnificat.

- mi - sit, di - mi - sit in -
 - mi - sit in - a - nes, et di - vi - tes di - mi - sit,

- 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 -

- mi - sit in - a - nes, di - mi - sit in - a - nes, in - a - nes,
 - mi - sit in - a - nes, di - mi - sit in - a - nes, in -
 6 5 #

in - a - nes, in - a - nes.
 - a - nes, in - a - nes, in - a - nes.
 6 5 7 4 #

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

CANTO I.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

ALTO I.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

TENORE I.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

BASSO I.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

CANTO II.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

ALTO II.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

TENORE II.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

BASSO II.
Su - sce-pit, su - sce - pit I - sra.el pu - e - rum su - um:

Organo,
(e Bassi.)

recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.
recorda - - tus, recor. da - tus mi.se.ri cordiæ, mi.se.ri.cor.di.æ su. - æ.

Oboe I. II. [vacant; unisono c. Violini.]

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 col' 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,
(c. Bassi.)

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

ad pa - tres no - - stros: A - - braham, et se - mi - ni

ad pa - tres no - - stros: A - - braham, et se - mi - ni

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

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

ad pa - tres no - - stros: A - - braham, et se - mi - ni

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

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

5

ERBA:

et se - mi - ni e - jus in sæ - - cu - la, in sæ - - cu - la.
 e - jus in sæ - - cu - la, in sæ - - cu - la.
 e - jus in sæ - - cu - la, in sæ - - cu - la.
 et se - mi - ni e - jus in sæ - - cu - la, in sæ - - cu - la.
 et se - mi - ni e - jus in sæ - - cu - la, in sæ - - cu - la.
 e - jus in sæ - - cu - la, in sæ - - cu - la.
 et se - mi - ni e - jus in sæ - - cu - la, in sæ - - cu - la.

6

TENORE solo. [vacat]

Organo. *Gloria.*

8 6 6

7

Magnificat.

Ritornello.

Viol. unis.

TENORE unis.

Organo.

Oboe I. II. [vacant]

Violino I.

Violino II.

Viola.

CANTO I.
Et in sæcu-la sæcu-

ALTO I.

TENORE I.
Soli. Si-cut

BASSO I.
Si-cut e-rat in prin-ci-pi-o, et nunc et sem-per, et

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e-Bassi)
Tasto solo. 5 #

Magnificat.

- lo-rum a - men,

Si - cut

e - rat in prin - ci - pi - o, et nunc et sem - per, et in sæ - cu - la

in sæ - cu - la sæ - cu - lo - rum, a - men, a -

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 sæ - cula sæ - cu -
 sæ - cu - lo - rum, a - men,
 - men, a - men, et
 Si - cut e - rat in prin - ci - pi - o, et
 Et in sæ - cula sæ - cu -
 Et

5 6 6 5 (4) 3

nunc et sem - per, et — in sæ.cu.la sæ.cu - lo - rum, a - men,
 - lo - rum, a - men, a - men, si - cut e - rat in prin -
 si - cut e - rat in prin - ci - pi - o, et nunc, et nunc et
 — in sæ.cu.la sæ.cu - lo - rum, a - men, si - cut e - rat in prin -
 nunc et sem - per, et — in sæ.cu.la, si - cut e - rat in prin -
 - lo - rum, a - men, a - men, si - cut e - rat in prin -
 Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc et
 — in sæ.cu.la sæ.cu - lo - rum, a - men, si - cut e - rat in prin -

4
2# 6 # 6 6 (#)

a - - - - - men, sæ.cu - lo.rum, a -
 - ci.pi - o, et nunc et sem - per, et in sæ.cu.la sæ.cu - lo.rum, sæ.cu - lo.rum, a -
 semper, et in sæ.cu.la sæ.cu - lo - rum, a - - - - - men, a - - - - -
 - ci.pi - o, et nunc et sem - per, et in sæ.cu.la sæ.cu - lo.rum, a -
 - ci.pi - o, et nunc et sem - per, et in sæ.cu - la sæ.cu - lo.rum,
 - ci.pi - o, et nunc et sem - per, et in sæ.cu.la sæ.cu - lo.rum, sæ.cu - lo.rum, a -
 semper, et in sæ.cu.la sæ.cu - lo - rum, a - - - - - men, a - - - - -
 - ci.pi - o, et nunc et sem - per, et in sæ.cu.la sæ.cu - lo.rum, a -

6 3 4 6 8

- men, a -

- men, a -

- men, a -

- men, a -

a -

- men, a -

- men, a -

- men, a -

- men, a -

- men, a -

6 6 6 6

- men, a - - - - - men.

- men, a - - - - - men.

- men, a - - - - - men.

- men, a - - - - - men.

- men, a - - - - - men.

- men, a - - - - - men.

- men, a - - - - - men.

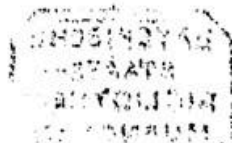
4 6 6 7 6 5 (#)

FINIS.

HV: S. 1.



Fahrgang		Band	M.
Oratorien, etc.			
IV.	Samson	10	20
	<small>Chorsimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
V.	Saul	13	20
	<small>Chorsimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
III.	Semele	7	15
	<small>Clavierausz. u. Text bei Rieter-Biedermann.</small>		
I.	Susanna	1	15
	<small>Chorsimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
III.	Theodora	8	15
	<small>Chorsimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
VIII.	Trionfo 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.	Krönungshymnen (Krönungsanthems)	14	10
IV.	Trauerhymne (Begräbnisanthem)	11	9
	<small>Chorsimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
VIII.	Dettinger Te Deum	25	10
	<small>Chorsimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
X.	Utrechtter Te Deum und Jubilate	31	9
XIII.	3 Te Deum (in D, B und A dur)	37	12
XIII.	Latcinische Kirchenmusik	38	12
Instrumentalmusik.			
I.	Sämmtliche Clavierstücke	2	12
VII.	Concerte für Orchester	21	12
IX.	12 Orgelconcerte	28	12
X.	12 große Concerte für Streichinstrumente	30	15
	<small>Die Orchesterstimmen hierzu bei Rieter-Biedermann.</small>		
XIX.	Kammermusik. 37 Sonaten und Trios für Violinen, Flöten oder Oboen, mit Bass	27	15
	<small>Dieser Band enthält in den 6 Sonaten für 2 Oboen und Bass Händel's frühesten Compositionen, aus seinem 11. Lebensjahre.</small>		
XXVI.	Wassermusik, Feuerwerksmusik, Concerte und Doppelconcerte	47	15
XX.			
Kammermusik für Gesang.			
	Sämmtliche 22 italienische Duette und 2 Trios. Zweite, vervollständigte Ausgabe	32	12
XXVII.	Ital. Solokantaten. 1. Bd. Nr. 1—38	50	15
XXVII.	Ital. Solokantaten. 2. Bd. Nr. 39—72	51	15
XXVIII.	Ital. Kantaten m. Instr. 1 Bd. Nr. 1—15	52 ^a	15
Opern.			
	<small>(In chronologischer Folge herausgegeben.)</small>		
XVII.	Admeto	73	9
XIV.	Agrippina	57	9
IX.	Alcina	86	12
XVII.	Alessandro	72	10
XIII.	Almira	55	10



Jahrgang	Opern.	Band	M.
XIV.	Amadigi	62	9
XXI.	Arianna	83	10
XXI.	Ariodante	85	12
XXII.	Arminio	89	10
XXII.	Atalanta	87	10
XXIII.	Serenice	90	10
XXV.	Deidamia	94	12
XX.	Ezio	80	10
XXIV.	Saramondo	91	10
XV.	Flavio	67	10
XVI.	Floridante	65	10
XV.	Giulio Cesare	68	10
XXIII.	Giustino	88	10
XXV.	Imenico	93	10
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XIV.	Muzio Scevola	64	9
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XVI.	Pastor Fido	59	10
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XV.	Radamisto	63	12
XVII.	Riccardo	74	10
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XVI.	Rodelinda	70	10
XIII.	Rodrigo	56	9
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XXIV.	Serse	92	10
XV.	Silla	61	10
XVIII.	Siroe	75	10
XX.	Sofarme	81	10
XVI.	Tamerlano	69	10
XIV.	Teseo	60	9
XVIII.	Tolomeo	76	10

XXV. Händel's Autograph des Oratoriums Jephtha, photo-lithographisches Facsimile M. 25.

Supplemente: Werke, welche Händel in seinen Compositionen benutzt hat. I: Magnificat von Erba. 3 M. — II: Te Deum von Urrio. 6 M. — III: Serenata von Stradella. 3 M.

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