

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.

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 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 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. Bweite 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 Brockes	15	12
XVIII.	Resurrezione	39	9
IX.	Salomo	26	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		

BSB

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enthaltend

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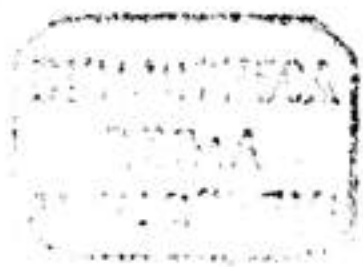
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1888.

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 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 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 achtstimmigen 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 Ueberufene 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^d. 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.

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

MAGNIFICAT

auctore

D. ERBA.

(circa 1690.)

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.)

Ma-gni - - fi - cat, ma - gni - - fi - cat a - - ni - ma,
Ma-gni - - fi - cat, ma - gni - - fi - cat a - ni - ma
Ma-gni - - fi - cat, ma - gni - - fi - cat a - ni - ma
Ma-gni - fi - cat, — ma - gni - - fi - cat a - ni - ma
Ma-gni - - fi - cat, ma - gni - - fi - cat a - ni - ma
Ma-gni - - fi - cat, ma - gni - - fi - cat a - ni - ma
Ma-gni - - fi - cat, ma - gni - - fi - cat a - ni - ma

6 #

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.

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 -

4/2 4/2 4/2

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

me - as 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.

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,

4
2

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

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

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

4/2

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

4/2

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.)

p

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,

Qui_a re_spi_cit hu_mi_li - ta - tem,

b *6* *5* *b*

ERBA:

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, 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, 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,

b *♩* *b* *♩*

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,

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.

Violino I. II.

Viola.

Oboe I. II.

BASSO I.

BASSO II.

Organo.

Magnificat.

15

System 1 of the musical score for Magnificat, page 15. It consists of five staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in alto clef. The third staff is a piano accompaniment in treble clef, featuring a series of chords and a melodic line. The fourth and fifth staves are piano accompaniment in bass clef, with the fifth staff showing a bass line.

System 2 of the musical score for Magnificat, page 15. It consists of five staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in alto clef. The third staff is a piano accompaniment in treble clef, featuring a series of chords and a melodic line. The fourth and fifth staves are piano accompaniment in bass clef, with the fifth staff showing a bass line.

ERBA:

The first system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is an alto clef with a similar melodic line. The third staff is a treble clef with a chordal accompaniment. The fourth and fifth staves are bass clefs, with the fifth staff containing a simple bass line.

The second system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is an alto clef with a similar melodic line. The third staff is a treble clef with a chordal accompaniment. The fourth and fifth staves are bass clefs, with the fifth staff containing a simple bass line. The lyrics "Qui_a fe - - cit mi - hi" are written below the fourth staff, aligned with the notes.

Magnificat.

ma - gna, fe - cit ma -

Qui - a

Detailed description: This system contains the first four measures of the Magnificat. It features a vocal line (Soprano) and a piano accompaniment consisting of three staves (Right Hand Treble, Left Hand Bass, and a lower Bass line). The lyrics are: 'ma - gna, fe - cit ma -' in the first measure, 'Qui - a' in the second measure, and 'ma -' in the third measure. The fourth measure is empty. The piano accompaniment includes chords and melodic lines in both hands.

- gna, qui po - - - tens est,

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

6
5

Detailed description: This system contains the next four measures of the Magnificat. The vocal line continues with the lyrics: '- gna, qui po - - - tens est,' in the first measure, 'fe - - - - cit mi - hi ma - gna,' in the second measure, and continues in the third and fourth measures. The piano accompaniment continues with chords and melodic lines. At the bottom of the system, the numbers '6' and '5' are written, likely indicating fingerings for the piano part.

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,

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top two staves are for the vocal line (Soprano and Alto), and the bottom three staves are for the piano accompaniment (Right Hand and Left Hand). The lyrics are:

no - - - - -

san - - - - -

The piano accompaniment includes fingering numbers: 5, 6, #, 6, 6.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top two staves are for the vocal line (Soprano and Alto), and the bottom three staves are for the piano accompaniment (Right Hand and Left Hand). The lyrics are:

- - - men e - jus,

- - - men e - jus,

The piano accompaniment includes fingering numbers: 6, 7, 7, 7, 7.

Magnificat.

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

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

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

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

5 6 #

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 #

ERBA:

mi-se-ri - cor-di-a e - jus a sæ-cu-lo et in sæ-culum

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

7 5 6 4 5 #

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

e - - - - um, super ti-mentes e - - - - um,

#0

Magnificat.

First system of musical notation for Magnificat. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a melodic line and the lyrics *super ti-mentes e - - um.* The fifth staff is a bass clef with a melodic line and the lyrics *super ti-mentes e - um.* A common time signature 'C' is located below the fifth staff.

Second system of musical notation for Magnificat. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a melodic line. The fifth staff is a bass clef with a melodic line.

ERBA:

The first system of the musical score consists of six staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The second staff is in alto clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The third staff is in treble clef and contains a series of chords, some of which are beamed together. The fourth and fifth staves are in bass clef and are mostly empty, with some rests. The sixth staff is in bass clef and contains a melodic line with eighth and sixteenth notes.

The second system of the musical score consists of six staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The second staff is in alto clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The third staff is in treble clef and contains a series of chords, some of which are beamed together. The fourth and fifth staves are in bass clef and are mostly empty, with some rests. The sixth staff is in bass clef and contains a melodic line with eighth and sixteenth 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 piano accompaniment in treble clef, featuring a steady eighth-note accompaniment. The third staff is a piano accompaniment in treble clef, showing a series of chords. The fourth and fifth staves are piano accompaniment in bass clef, with the fourth staff mostly containing rests and the fifth staff providing a bass line with quarter and eighth notes.

The second system of the musical score also consists of five staves. The top staff continues the vocal line with eighth notes. The second staff continues the piano accompaniment with eighth notes. The third staff continues the piano accompaniment with chords. The fourth and fifth staves continue the piano accompaniment in bass clef, with the fifth staff showing a bass line with quarter and eighth notes, ending with a fermata.

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:

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

Fe - cit po - ten - ti -

6 7 #

Magnificat.

- - - - dis su - i, di - sper - sit su - per - bos men - te cor -
 su - - - - o: di - sper - sit su - per - bos men - te cor -
 or - - - - 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 men - te cor -

6 #

ERBA:

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

5 6 5 6 5 6

- i, in brachi_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_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.

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

4 3 7 6 5 4 # 7 6

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 - - - - - dis, men - - - te
 -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 - - - - -

7 5 6

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.

43

The first system of the musical score consists of six staves. The top four staves are treble clefs, and the bottom two are bass clefs. The music is written in a common time signature. The first staff contains a vocal line with various note values and rests. The second and third staves contain instrumental accompaniment. The fourth staff contains a lower instrumental line. The fifth and sixth staves are mostly empty, with some notes in the sixth staff.

The second system of the musical score consists of six staves. The top four staves are treble clefs, and the bottom two are bass clefs. The music is written in a common time signature. The first staff contains a vocal line with various note values and rests. The second and third staves contain instrumental accompaniment. The fourth staff contains a lower instrumental line. The fifth and sixth staves are mostly empty, with some notes in the sixth staff.

De po-su-it po-ten-tes, po-ten-tes de-po-su-it — de se - de,

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 piano accompaniment, with the first three in treble clef and the fourth in bass clef. The fifth staff is the vocal line, starting with a treble clef. The vocal line begins with the lyrics "de - po - su - it po - ten - tes, po - ten - tes de -". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand.

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

The second system of the musical score also consists of five staves. The top four staves are for the piano accompaniment, with the first three in treble clef and the fourth in bass clef. The fifth staff is the vocal line, starting with a treble clef. The vocal line continues with the lyrics "po - su - it — de se - de, et ex - al - ta -". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal line.

Magnificat.

- vit, et ex - al - ta - ^(b) - 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.

47

Musical score for Magnificat, page 47, measures 1-3. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment with six staves. The lyrics are "- vit, ex-al-ta -".

Dynamics: *pp* (pianissimo) in measures 1 and 2, *p* (piano) in measure 3.

Musical score for Magnificat, page 47, measures 4-6. The score continues with the vocal line and piano accompaniment. The lyrics are "- vit hu - mi-les.".

ERBA:

System 1 of the musical score. It consists of five staves. The top staff is a vocal line with a treble clef, starting with a *D* time signature and containing a [vacat] marking. The second staff is a treble clef staff with a *f* dynamic marking. The third and fourth staves are piano staves with treble clefs. The bottom staff is a bass clef staff. The system concludes with a double bar line and the numbers 6 and 6 below the bass staff.

System 2 of the musical score. It consists of five staves. The top staff is a vocal line with a treble clef, starting with a [vacat] marking. The second staff is a treble clef staff. The third and fourth staves are piano staves with treble clefs. The bottom staff is a bass clef staff. The system concludes with a double bar line and the numbers 7, 6, 5, 4, and 3 below the bass staff.

System 3 of the musical score. It consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a treble clef staff. The third and fourth staves are piano staves with treble clefs. The bottom staff is a bass clef staff. The system concludes with a double bar line and the numbers 9, 8, 6, 6, 7, 7, 7, 4, 3, 6, and 5 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 - - - - -

-nis, im - ple - vit bo - - - - - nis, *tr*
 e - su - ri -

e - su - ri - en - - - - - tes im - ple - vit bo - - -
 - en - - - - - tes im - ple - vit bo - - - - -
 # 6

- - - - - nis, im - ple - vit bo - - - - -
 - - - - - nis, im - ple - vit bo - - - - -
 # 6 # 6

tr
 - - - - - nis: et di - vi - tes di -
 - - - - - nis: di -
 #

- mi - sit, di - 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.

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.

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

Oboe I. II. [*vacant; unisoni 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 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,
(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,

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.

[vaeat]
 Gloria.

7

Magnificat.

Ritornello.

Viol. unis.
TENORE unis.
Organo.

Oboe I. II. [vacant]

Violino I.

Violino II.

Viola.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e-Bassi.)

Et — in sæcu-la sæcu-

Soli. Si- cut

Si- cut e-rat in prin-ci-pi-o, et nunc et sem-per, et —

Tasto solo. 5 #

Magnificat.

59

- 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

Magnificat.

nunc et sem - per, et — in sæ - cula 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 - cula sæ - cu - lo - rum, a - men, si - cut e - rat in prin -
nunc et sem - per, et — in sæ - cula, 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 - cula sæ - cu - lo - rum, a - men, si - cut e - rat in prin -

4/2# 6 # 6 6/5 (#)

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

6 3 4 6 8

Magnificat.

- men, a -

- men, a -

- men, a -

- men, a -

a -

- men, a -

- men, a -

- men, a -

- men, a -

6 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.
 - men, a - - - - - men.
 - men, a - - - - - men.
 - men, a - - - - - men.
 - men, a - - - - - men.
 - men, a - - - - - men.

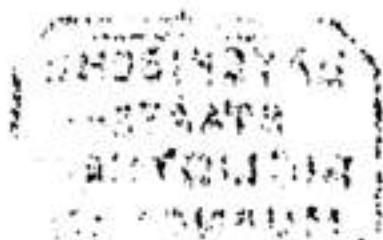
6 6 7# (4-5#) (#)

FINIS.

HW: S. 1.

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 BIBLIOTHEK
 MÜNCHEN

Jahrgang		Band	N
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IV.	Samson	10	20
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
V.	Saul	13	20
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
III.	Semele	7	15
	<small>Clavierausz. u. Text bei Rieter-Biedermann.</small>		
I.	Susanna	1	15
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
III.	Theodora	8	15
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
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	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
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X.	12 große Concerte für Streichinstrumente	30	15
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	<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
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	<small>(In chronologischer Folge herausgegeben.)</small>		
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XVI.	Tamerlano	69	10
XIV.	Teseo	60	9
XVIII.	Colomeo	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 Urlo. 6 M. — III: Serenata von Stradella. 3 M.

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