BSB Mus. 1q. 2
405.

Supplemente,

enthaltend

Quellen zu Händel's Werken.

2.

Te Deum

von

Francesco Antonio Urio.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1902.

BSB

G. F. Händel's Werke,

für die Deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander.

Bis zum Jahr 1902 sind folgende 98 Bände in 31 Jahrgängen erschienen:

Jahrgang		Band	M
	Oratorien, etc.		
XXX.	Aci, Galatea, e Polifemo. Serenata . .	*53*	9
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. . . .	*46a*	8
XI.	Alexander Balus	*33*	15
IV.	Alexanderfest, Cäcilienode	*12*	12
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
II.	Allegro (Frohsinn 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 . . .	*46a*	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.		
XXXI.	Messias	*45*	20
XVIII.	Parnasso in Festa. Serenata	*54*	12
III.	Passion nach Johannes	*9*	9
V.	Passion nach Brockes	*15*	12
XVIII.	Resurrezione	*39*	9

BSB

Supplemente,

enthaltend

Quellen zu Händel's Werken.

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Leipzig,

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1902.

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BIBLIOTHECA
REGIA
MONACENSIS

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Vorwort.

Urio's Te Deum, 1871 zuerst als 5. Band der „Denkmäler der Tonkunst" herausgegeben, tritt nunmehr nach erneuter kritischer Revision in die Reihe der „Supplemente" über. Vor 30 Jahren lagen nur zwei ziemlich mangelhafte Abschriften des Te Deums als Quellen vor: 1) ein Manuskript, 1780 im Besitz von John Stafford Smith, dann der Sacred Harmonic Society, jetzt dem Royal College of Music in London gehörig; — 2) ein etwa 1790 entstandenes Manuskript, das durch die Hände von E. T. Warrens, Ch. Stockes, Vinc. Novello und V. Schölcher in den Besitz des Pariser Conservatoire de Musique gelangt war. Inzwischen ist eine gesuchte dritte Handschrift wieder zum Vorschein gekommen. Sie ist 1763 von dem Chorsänger an St. Paul, John Anderson, nach einer italienischen Kopie in der Sammlung des bekannten Dr. Samuel Howard geschrieben; ihre späteren Besitzer waren Bartleman, Greatorex, Ch. Hatchett, jetzt befindet sie sich im Londoner British Museum (Ms. add. 31,478). Durch den Umstand, daß diese Kopie im Ganzen sich als viel zuverlässiger erwies, als die ersten beiden, sah sich Fr. Chrysander veranlaßt, einen revidirten Neudruck des Werkes herzustellen, der im Sommer 1900 zu Ende kam und dessen Erscheinen nur durch die andauernde Kränklichkeit und das Hinscheiden des Herausgebers verzögert wurde.

Die Bedeutung Urio's als Tonsetzer und das Verhältnis, in das Händel zu ihm trat, indem er Urio's Te Deum für mehrere seiner Werke verwerthete, hat Fr. Chrysander in einer durch zwei Jahrgänge (1878—79) der „Allgemeinen Musikalischen Zeitung" sich erstreckenden Abhandlung aufs Eingehendste klar gelegt. Ich darf mich deshalb hier darauf beschränken, zu bequemem Gebrauch an der Hand der vorliegenden Partitur die Parallelstellen in Kürze noch einmal zu bezeichnen.

Israel in Egypten, Bd. 16.

S. 153 ff. Baß-Duett ist angeregt durch Urio S. 20.

Allegro, Bd. 6.

S. 39 ff. einzelne Flötengänge sind entfernte Anklänge an Urio S. 142.

Saul, Bd. 13.

S. 76 ff. Die Carillons-Scene ist aus den ersten 4 Takten von Urio S. 2 erwachsen.

S. 38. Der Jüngling kam, vgl. Urio S. 13.

S. 39. Da flammt der Muth, vgl. Urio S. 64 ff.

S. 245. Schlußchor, vgl. Urio S. 146.

S. 178. O blinde Raserei, vgl. Urio S. 97.

S. 200 ff. Begleitung der Schlachtmusik ist durch Urio S. 73 angeregt.

Dettinger Te Deum, Bd. 25.

S. 1. Die Oboen greifen die Trompetengänge Urio S. 3 auf.

S. 21 ff. Alle Welt, vgl. Urio S. 20 ff.

S. 32. Dir singt der Engel, vgl. Urio S. 43.

S. 35. Vor dir Cherubim, vgl. Urio's Fanfare S. 30.

S. 51 ff. Wie auch den heiligen Geist, ist rhythmisch durch Urio's Violinfigur S. 57 beeinflußt.

S. 62 ff. Als du siegreich zerbrachst, vgl. Urio S. 78 ff.

S. 70 ff. Du sitzest zur Rechten, vgl. Urio S. 88 ff.

S. 75 f. Und darum flehen wir, vgl. Urio S. 96.

Dettinger Te Deum, Bd. 25.

S. 77, Takt 2. Hilf den Deinen, lehnt sich harmonisch an Urio S. 94 Anfang an.

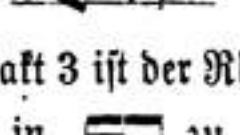
S. 80 ff. Tag für Tag erschallet, vgl. Urio S. 136 ff.

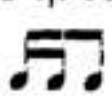
S. 84 ff. Deinem Namen, vgl. Urio S. 128 ff.

Vor dem Gebrauch des Bandes wolle man schließlich noch folgende Bemerkungen beachten.

S. 24 muß die letzte Note von Oboe II und Violino II h′ sein.

S. 25. Oboe II Takt 4/5 zu ändern in

 = Violino II.

S. 36 Takt 3 ist der Rhythmus von Tromba II in  zu ändern.

S. 54 Takt 4 muß die letzte Note von Violino II a″ sein.

S. 58—59. Die klein gestochenen Noten sind Varianten der Anderson'schen Handschrift.

S. 107 Takt 5 haben die Violette als 7. Achtel e′ zu spielen.

S. 115 verlängert sich das Schlußritornell bei Anderson durch Wiederholung vom 4. Viertel des drittletzten Taktes an. Da die Auflage fertig gedruckt war, ließ sich dies nicht nachtragen.

S. 125 Takt 1 hat Tromba II schon im ersten Viertel gis″.

Der ganze Satz von S. 120 bis 127 steht nur in der Anderson'schen Handschrift.

Berlin, 9. Februar 1902.

Max Seiffert.

BSB

TE DEUM

auctore

FRANCESCO ANTONIO URIO.

(circa 1700.)

BSB

URIO:

TE DEUM.

Tromba I.

Tromba II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violetta I.

Violetta II.
(Tenore.)

CANTO I.

CANTO II.

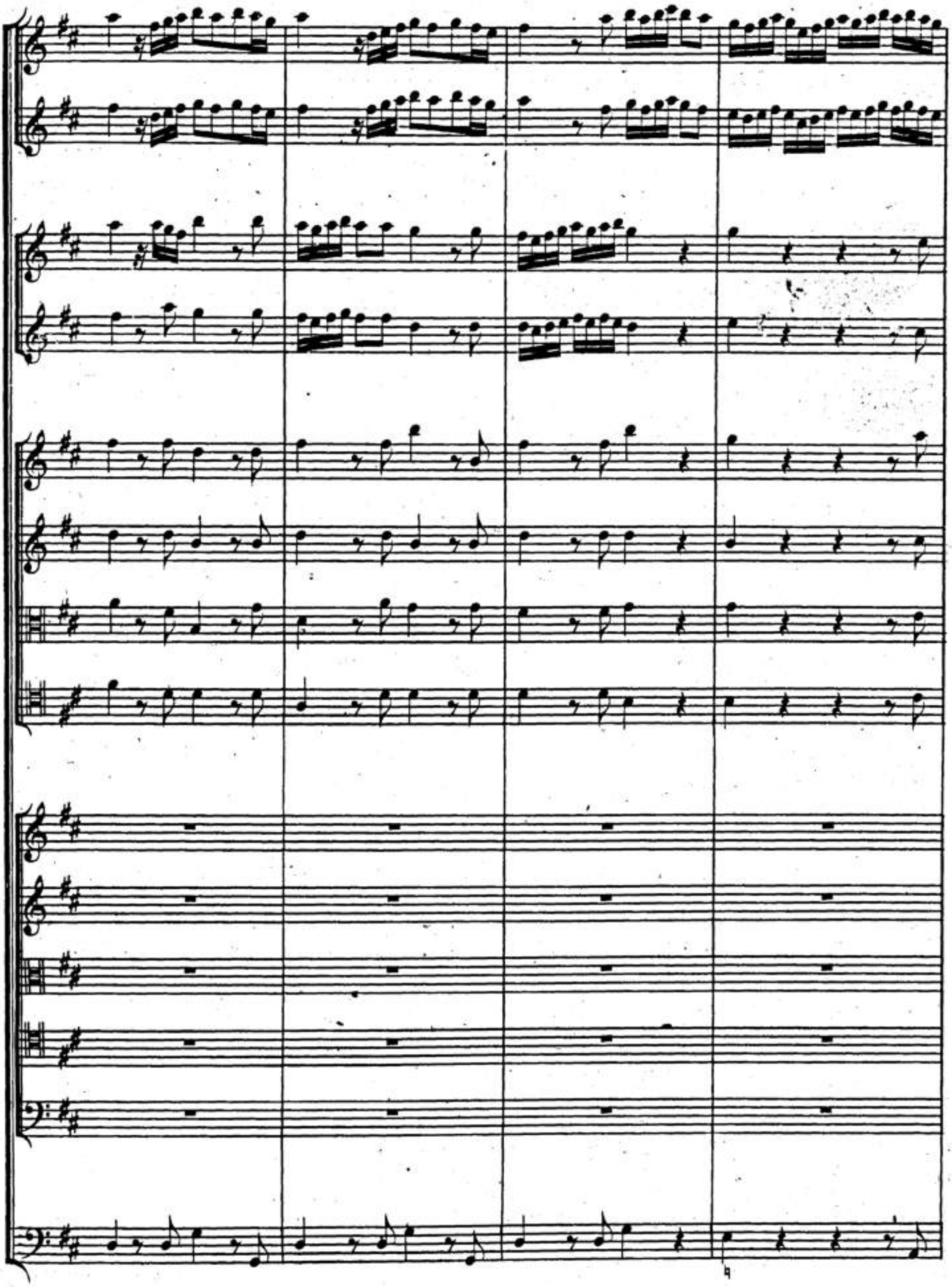
ALTO.

TENORE.

BASSO.

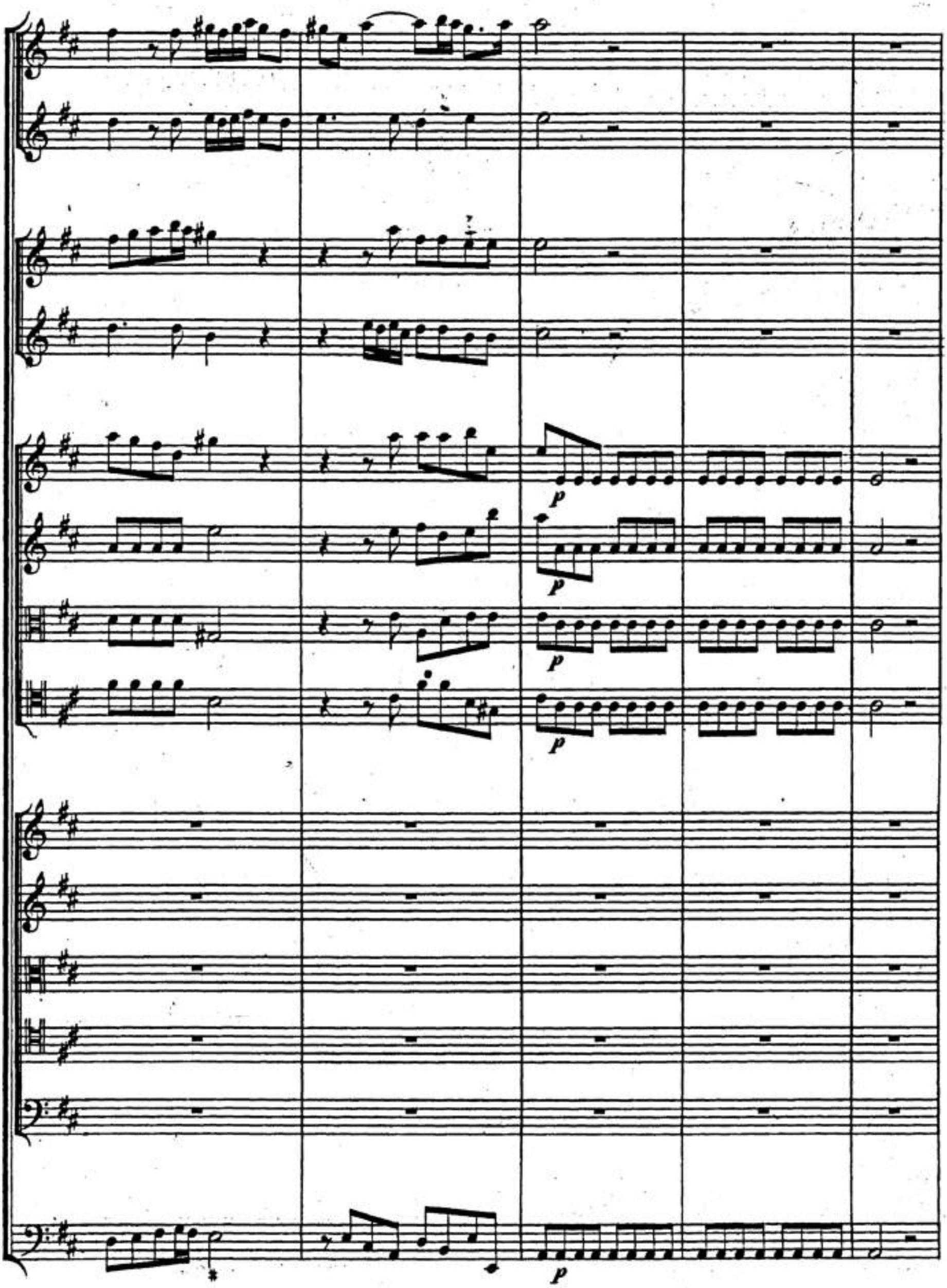
Organo,
(e Tutti.)

Tutti.



HW: S. 2.

URIO:



HW: S.2.

BSB

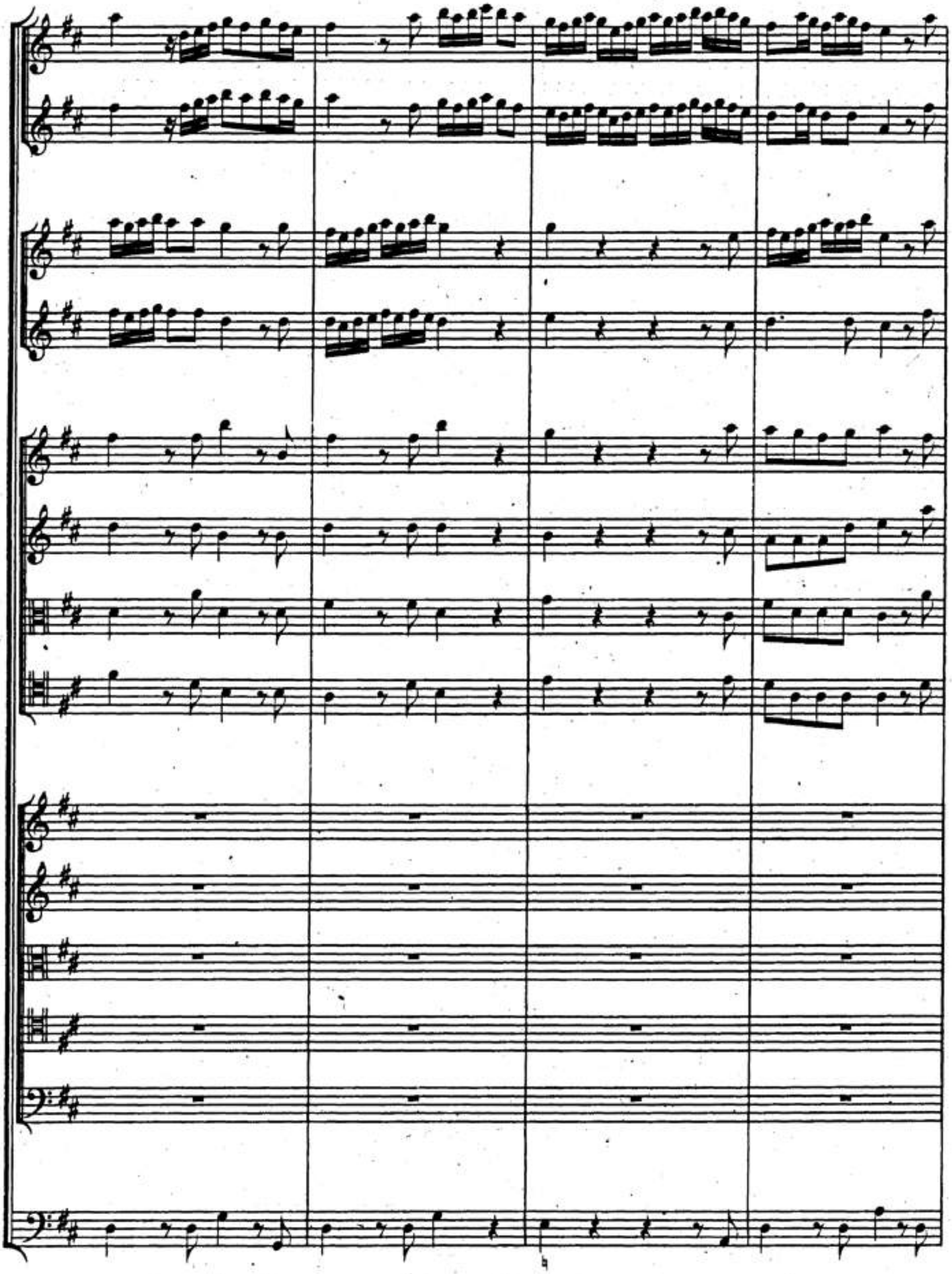
f

f unis.

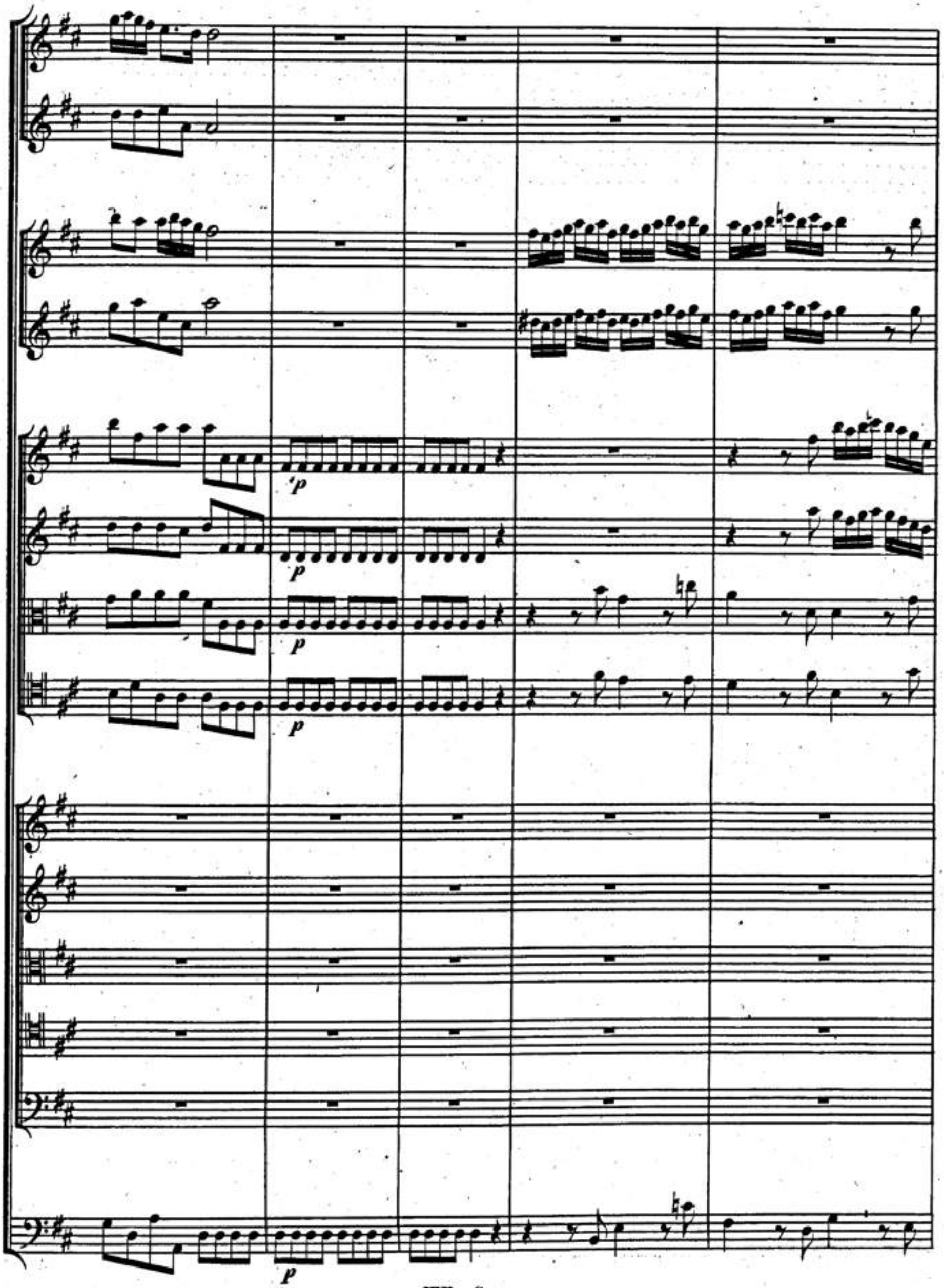
f col Basso all' 8va

f col Basso.

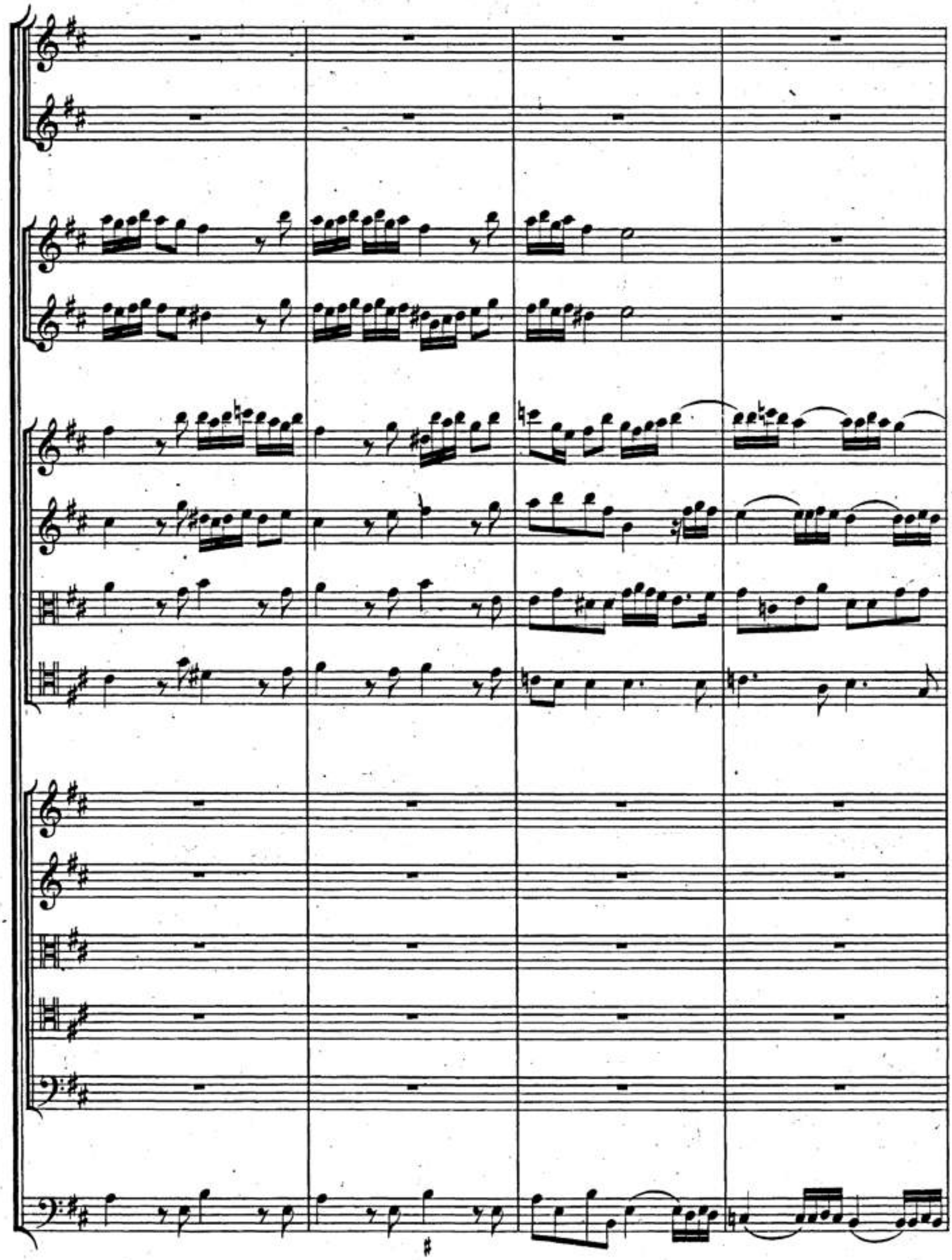
f



BSB



HW: S. 2.



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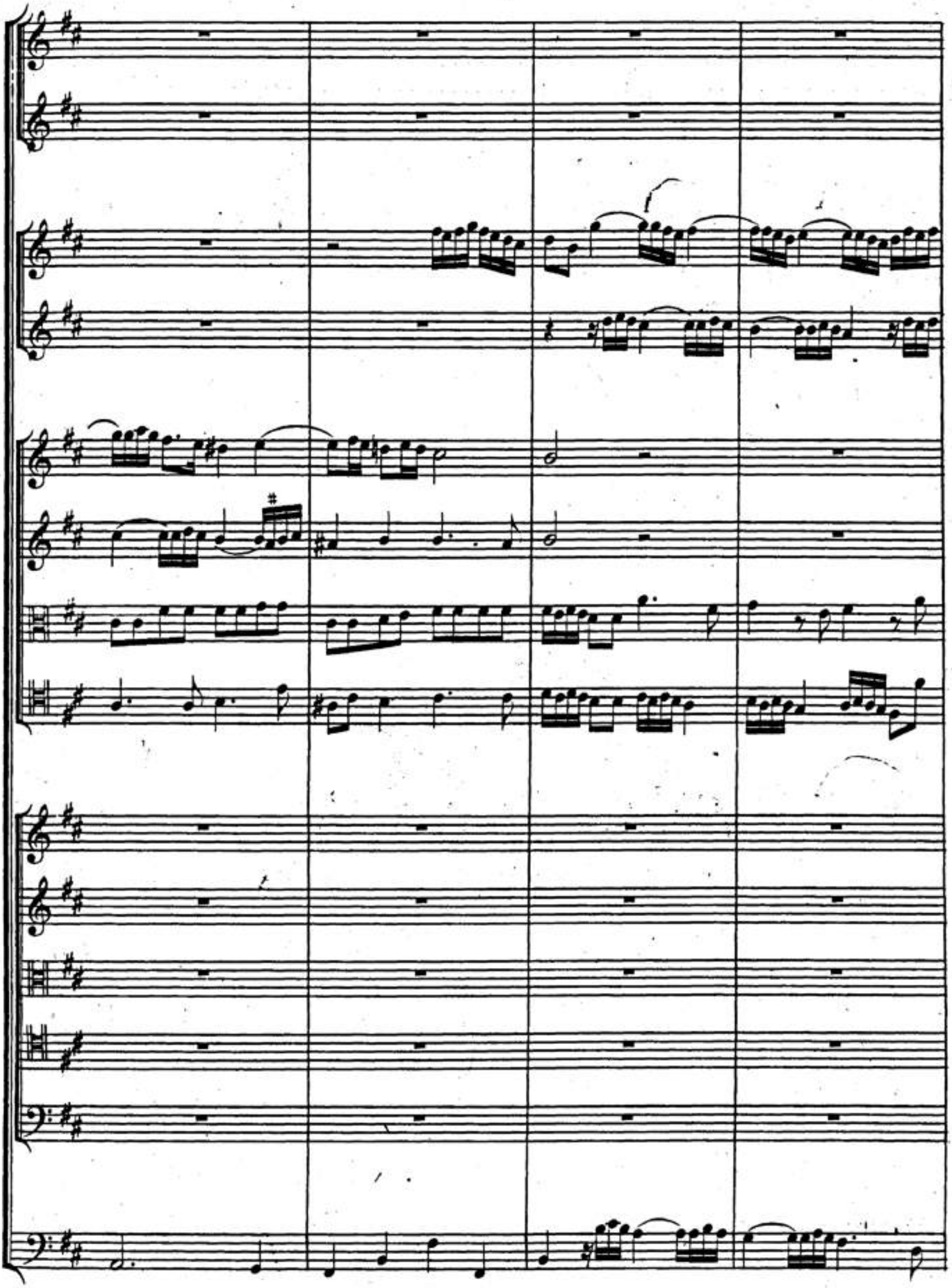

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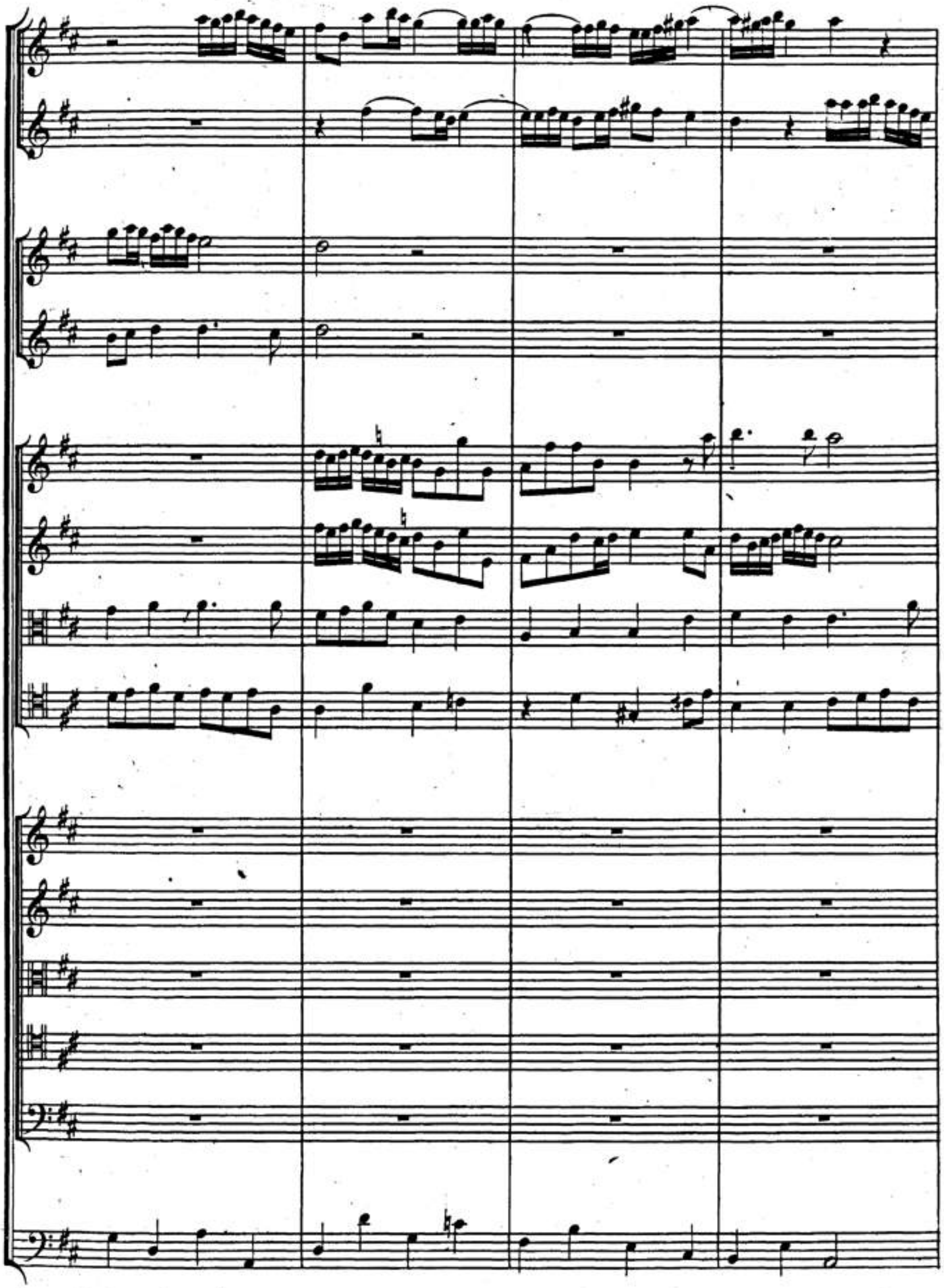
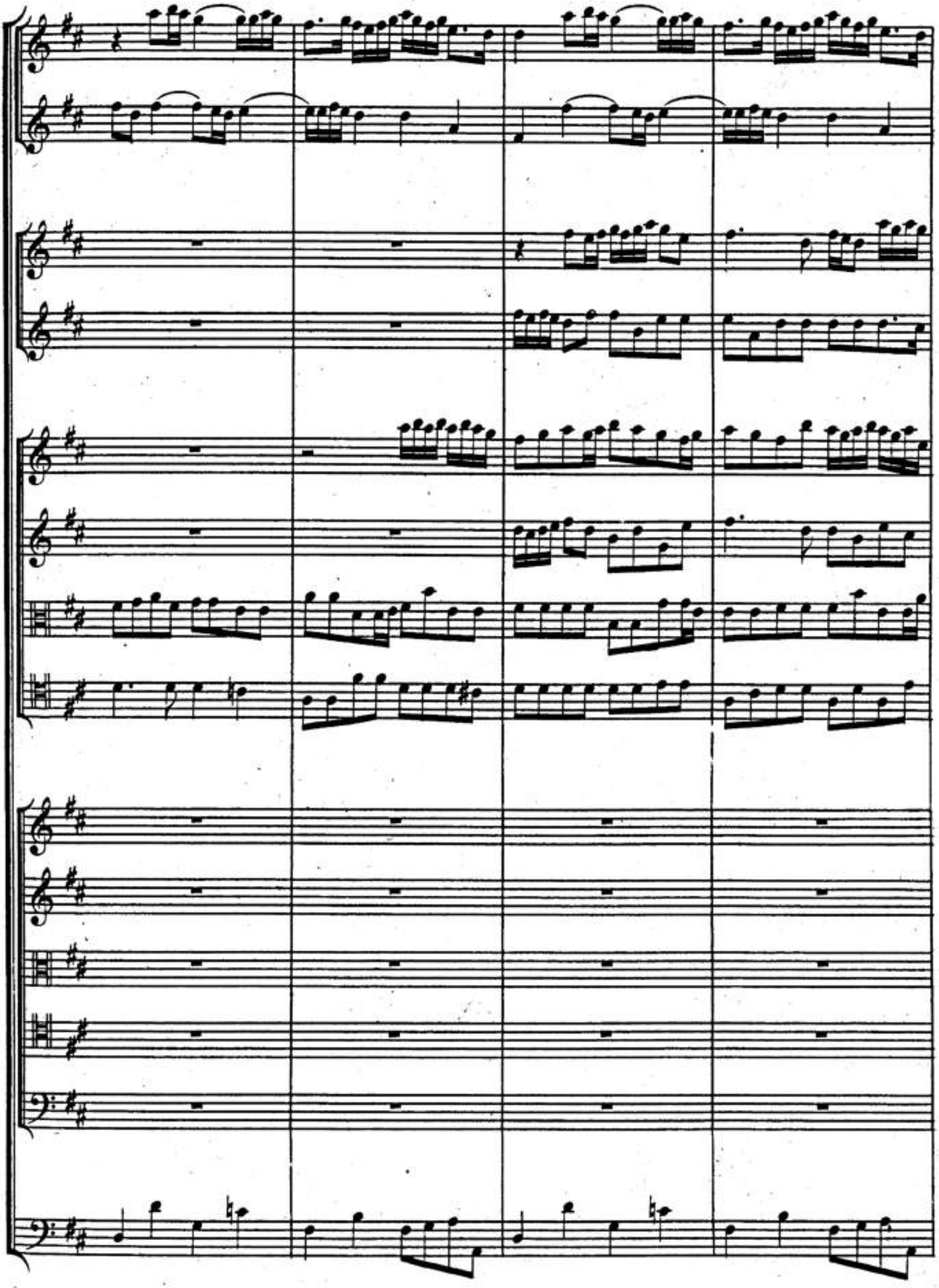
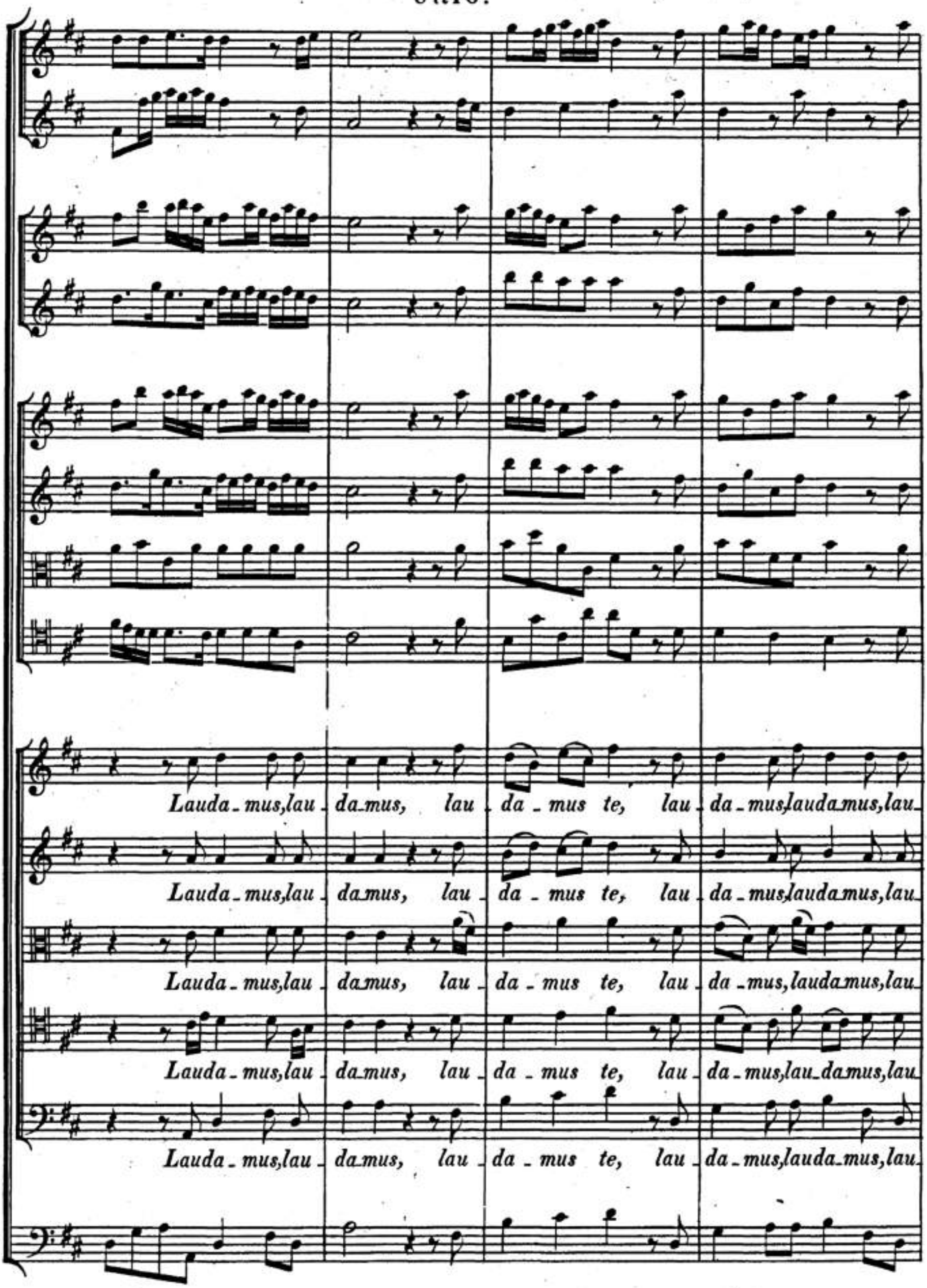


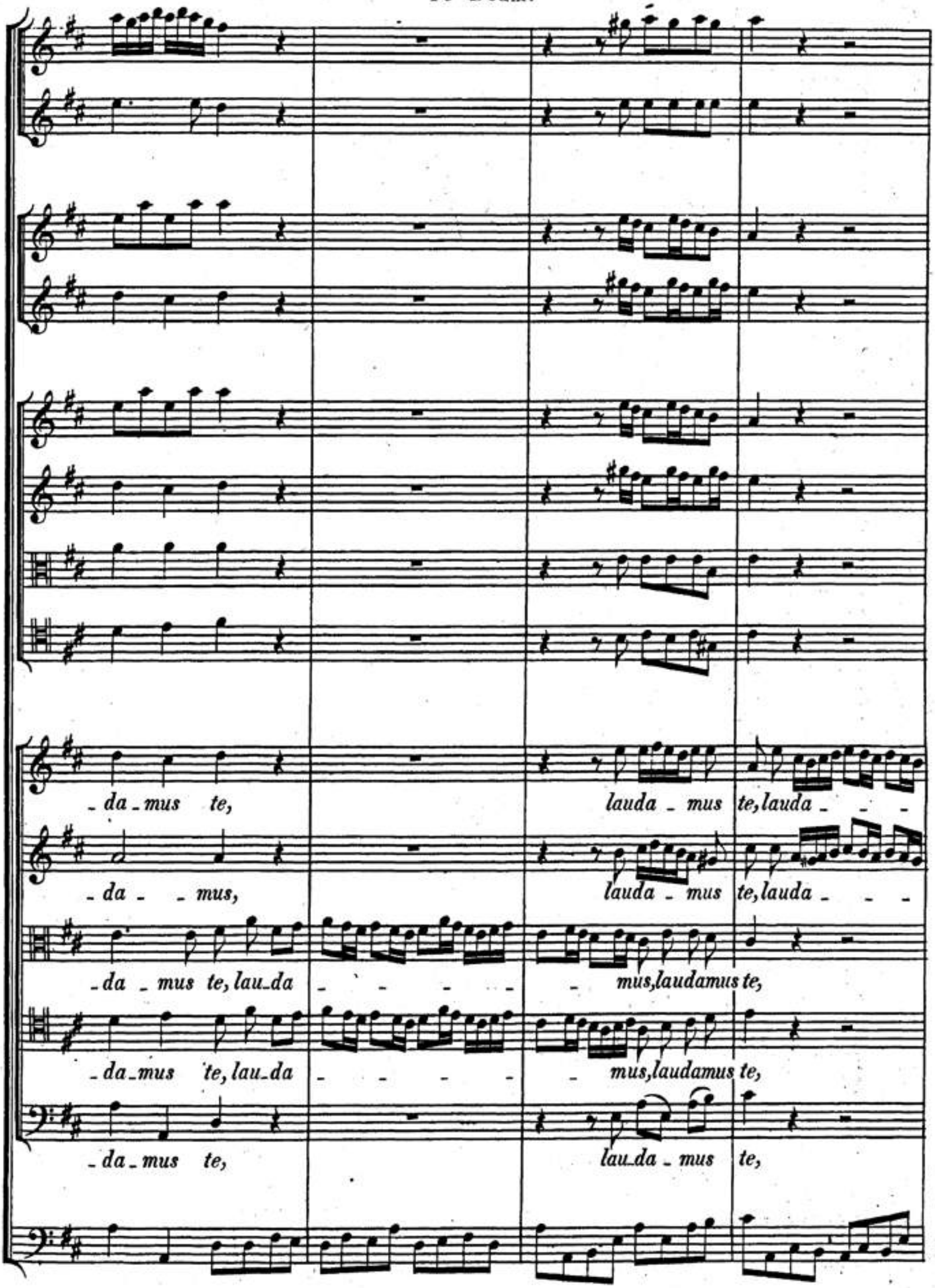
BSB

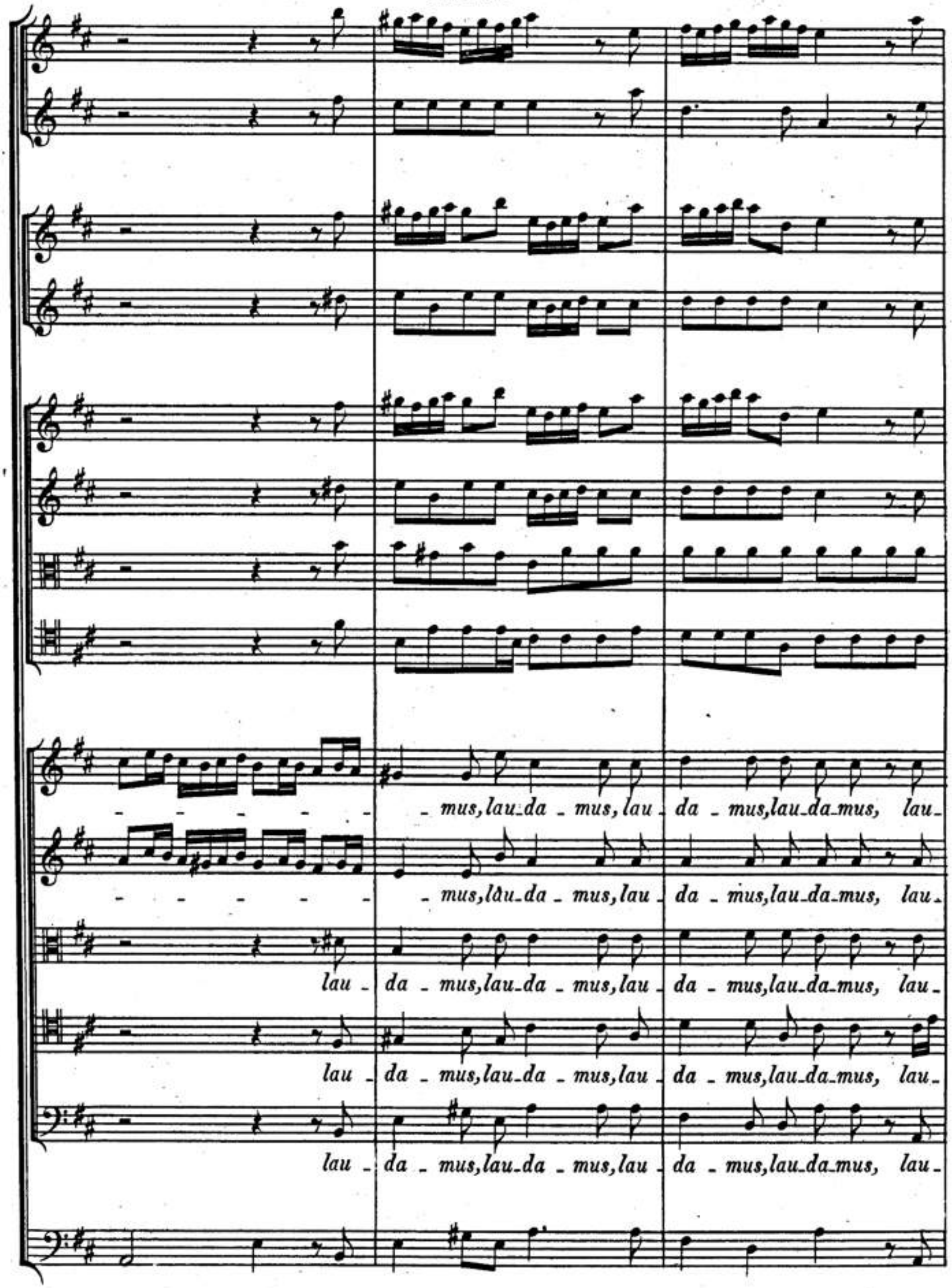


HW: S. 2.

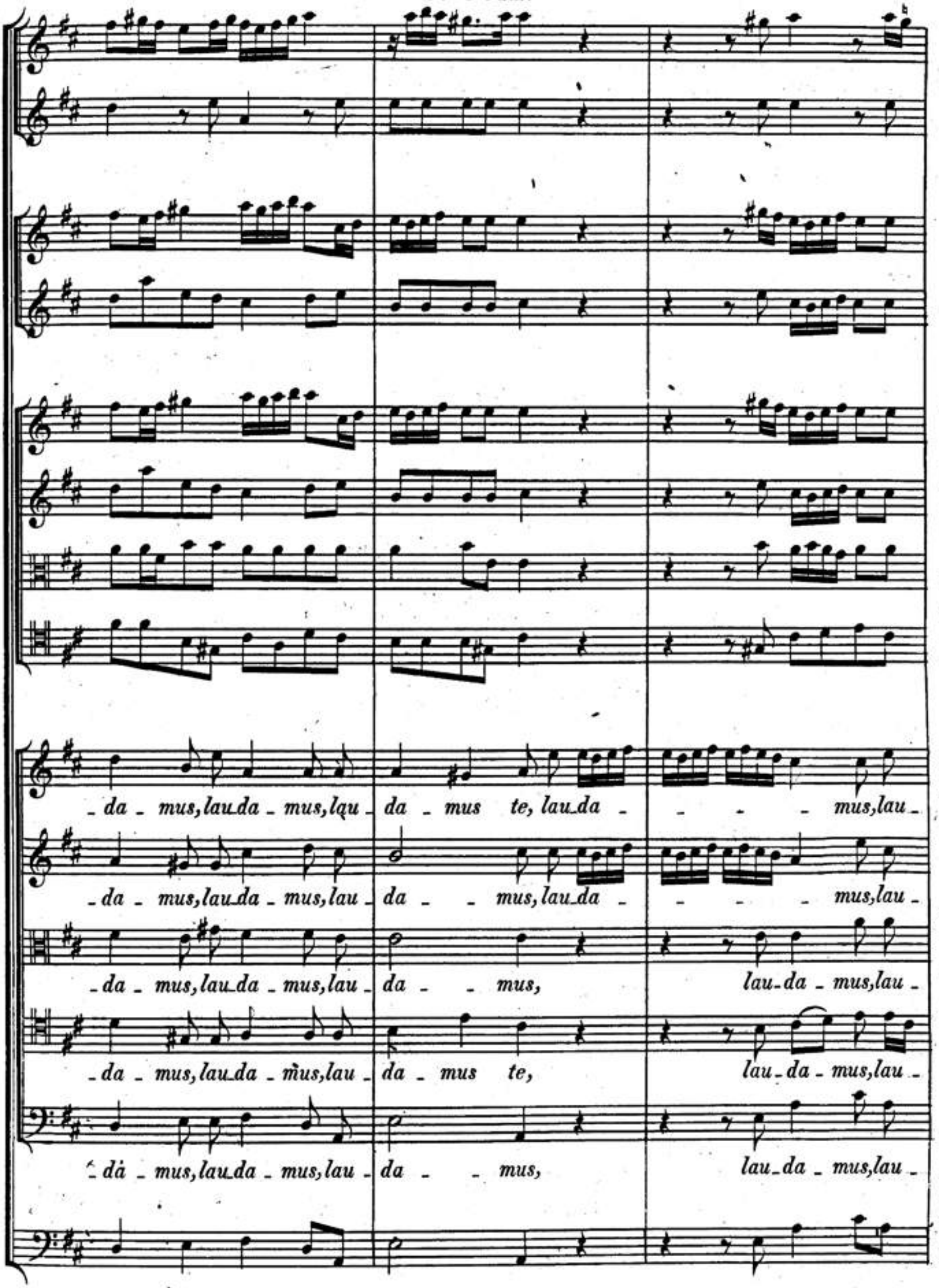

Lauda_mus,lau_da_mus, lau_da_mus te, lau_da_mus,lauda_mus,lau_
Lauda_mus,lau_da_mus, lau_da_mus te, lau_da_mus,lauda_mus,lau_
Lauda_mus,lau_da_mus, lau_da_mus te, lau_da_mus,lauda_mus,lau_
Lauda_mus,lau_da_mus, lau_da_mus te, lau_da_mus,lau_da_mus,lau_
Lauda_mus,lau_da_mus, lau_da_mus te, lau_da_mus,lauda_mus,lau_

BSB

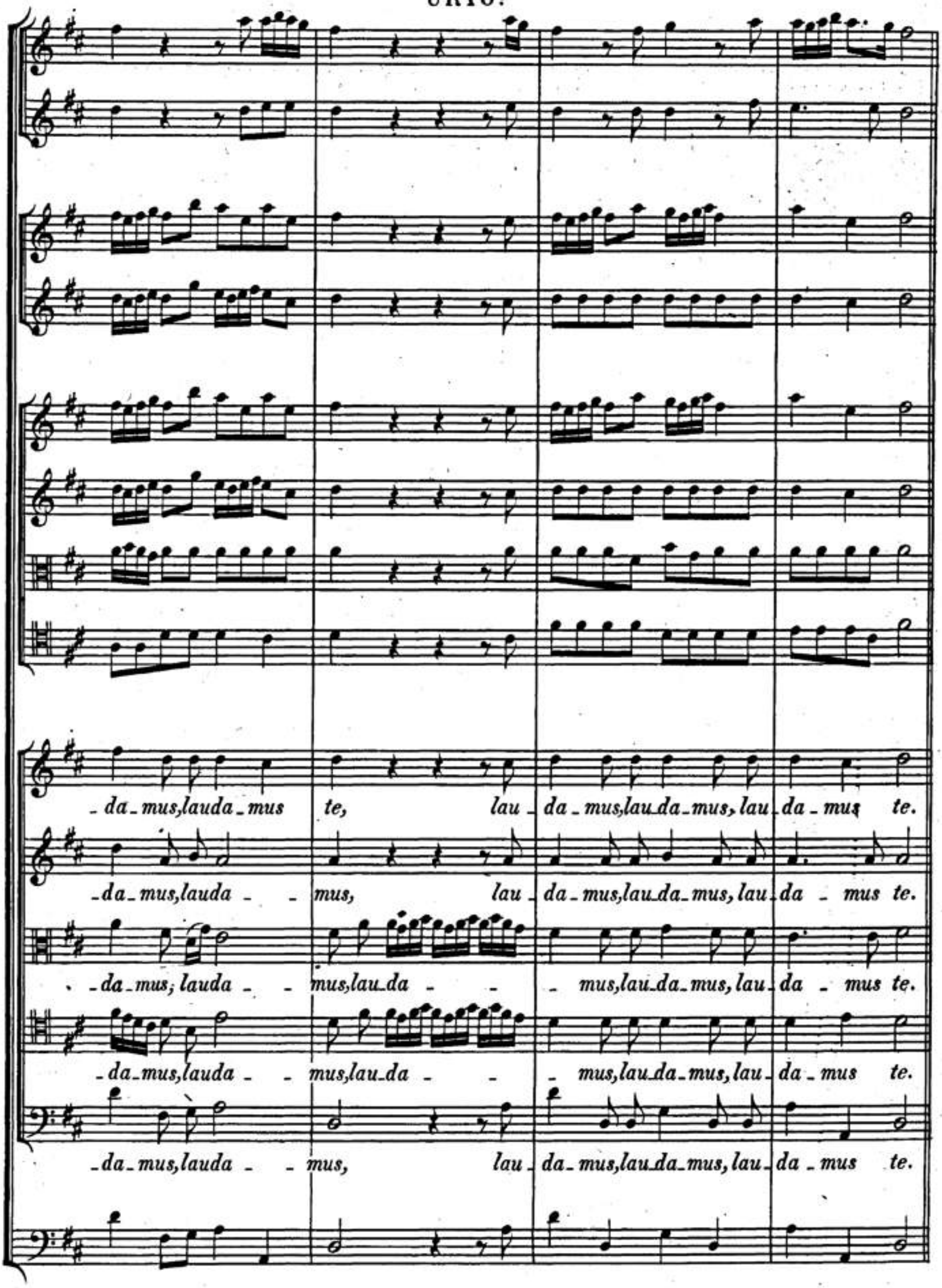

da mus te,
lauda mus te, lauda
da mus,
lauda mus te, lauda
da mus te, lau da
mus, laudamus te,
da mus te, lau da
mus, laudamus te,
da mus te,
lau da mus te,


- - - - - - - mus, lau_da _ mus, lau _ da _ mus, lau_da_mus, lau_
- - - - - - - mus, lau_da _ mus, lau _ da _ mus, lau_da_mus, lau_
lau _ da _ mus, lau_da _ mus, lau _ da _ mus, lau_da_mus, lau_
lau _ da _ mus, lau_da _ mus, lau _ da _ mus, lau_da_mus, lau_
lau _ da _ mus, lau_da _ mus, lau _ da _ mus, lau_da_mus, lau_

BSB


da - mus, lau da - mus, lau - da - mus te, lau da - - - - mus, lau -
da - mus, lau da - mus, lau - da - - mus, lau da - - - - mus, lau -
da - mus, lau da - mus, lau - da - - mus, lau da - mus, lau -
da - mus, lau da - mus, lau - da - mus te, lau da - mus, lau -
da - mus, lau da - mus, lau - da - - mus, lau da - mus, lau -

BSB


da-mus, lauda-mus te, lau-da-mus, lau-da-mus, lau-da-mus te.
da-mus, lauda- - mus, lau-da-mus, lau-da-mus, lau-da-mus te.
da-mus; lauda- - mus, lau-da- - - mus, lau-da-mus, lau-da-mus te.
da-mus, lauda- - mus, lau-da- - - mus, lau-da-mus, lau-da-mus te.
da-mus, lauda- - mus, lau-da-mus, lau-da-mus, lau-da-mus te.

Te Do - mi - num confi - te - - mur, te Do - mi - num con - fi -

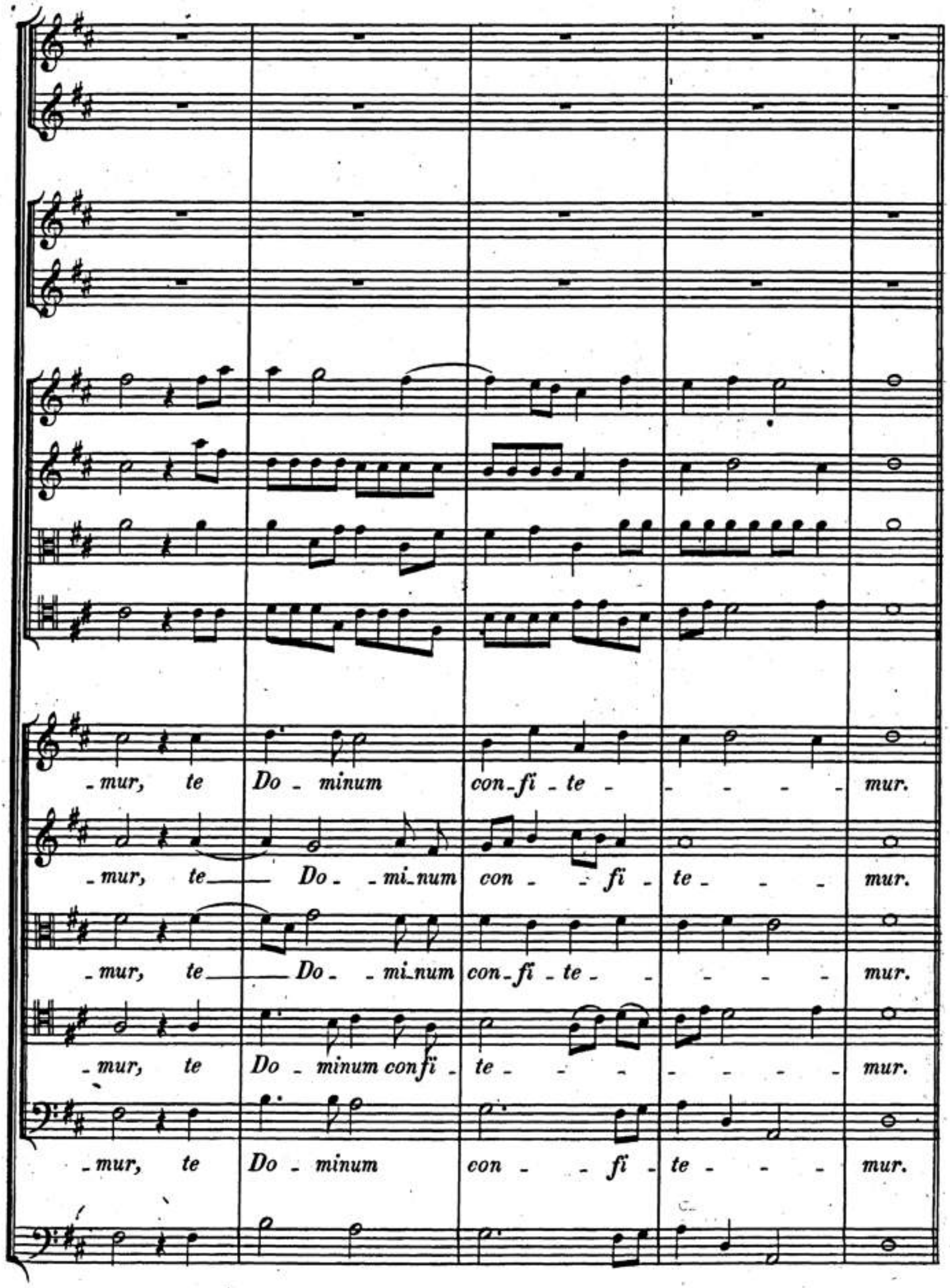
Te Do - mi - num confi - te - - - - mur, te Do - minum confi -

Te Do - mi - num confi - te - - mur, te Do - - minum con - fi -

Te Do - mi - num con - fi - te - mur, te Do - mi -

Te Do - mi - num confi - te - - - - mur, te Do - - minum

te - - - - - - - - - - mur, con - fi - te -
te - - - - - - - - - - - - - - -
te - mur, te Do - mi-num con - fi - te - - - - -
num, te Do - mi-num con - fi - te - - - - -
con-fi - te - - - - - - - mur, con - fi - te -


-mur, te Do-minum con-fi-te- - - - - mur.
-mur, te- Do- -mi-num con- -fi-te- - - mur.
-mur, te- Do- -mi-num con-fi-te- - - - - mur.
-mur, te Do-minum confi-te- - - - - - mur.
-mur, te Do-minum con- -fi-te- - - mur.

URIO:

BSB

Te e_ter_num, e_ternum Patrem, e_ter_ _ _

e_ter_ _ _

omnis ter_ra,

omnis ter_ra,

omnis ter_ra,

URIO:

num omnis ter_ra ve_ ne _ra_ _tur,

num omnis terra ve_ ne _ra_ _tur,

omnis ter_ra, omnis ter_ra ve_ ne_ra_ _tur, te e_ter_ _ num

omnis ter_ra, omnis ter_ra ve_ ne_ra_ _tur,

omnis ter_ra, omnis ter_ra ve_ ne_ra_ _tur,

BSB

om_nis ter_ra, om_nis ter_ra, om_nis

e - - ter - - - - - num, om_nis

pa_trem, e - ter - - - - - - num, om_nis

om_nis ter_ra, om_nis ter_ra, om_nis

om_nis ter_ra, om_nis ter_ra, om_nis

BSB

ter_ra ve_ne_ra_ tur, ve_ne_ra_ _ _ _ _ _ _ _

ter_ra ve_ne_ra_ tur, om_nis

ter_ra ve_ne_ra_ tur, ve_ne_ra_ _ _ _ _ _ tur,

ter_ra ve_ne_ra_ tur, om_nis

ter_ra ve_ne_ra_ tur, om_nis

BSB

- - - - - - tur, ve - ne - ra - - - tur, ve - ne - ra - tur.

ter - ra ve - ne - ra - tur, ve - ne - ra - - - tur, ve - ne - ra - tur.

ve - ne - ra - - tur, om - nis ter - ra ve - ne - ra - tur.

ter - ra ve - ne - ra - tur, om - nis ter - ra ve - ne - ra - tur.

ter - ra ve - ne - ra - tur, om - nis ter - ra ve - ne - ra - tur.

HW: S. 2.

BSB

(Violini.)

(Viola.)

(Bassi.)

Ti_bi *om_nes, om_nes* *Angeli,*

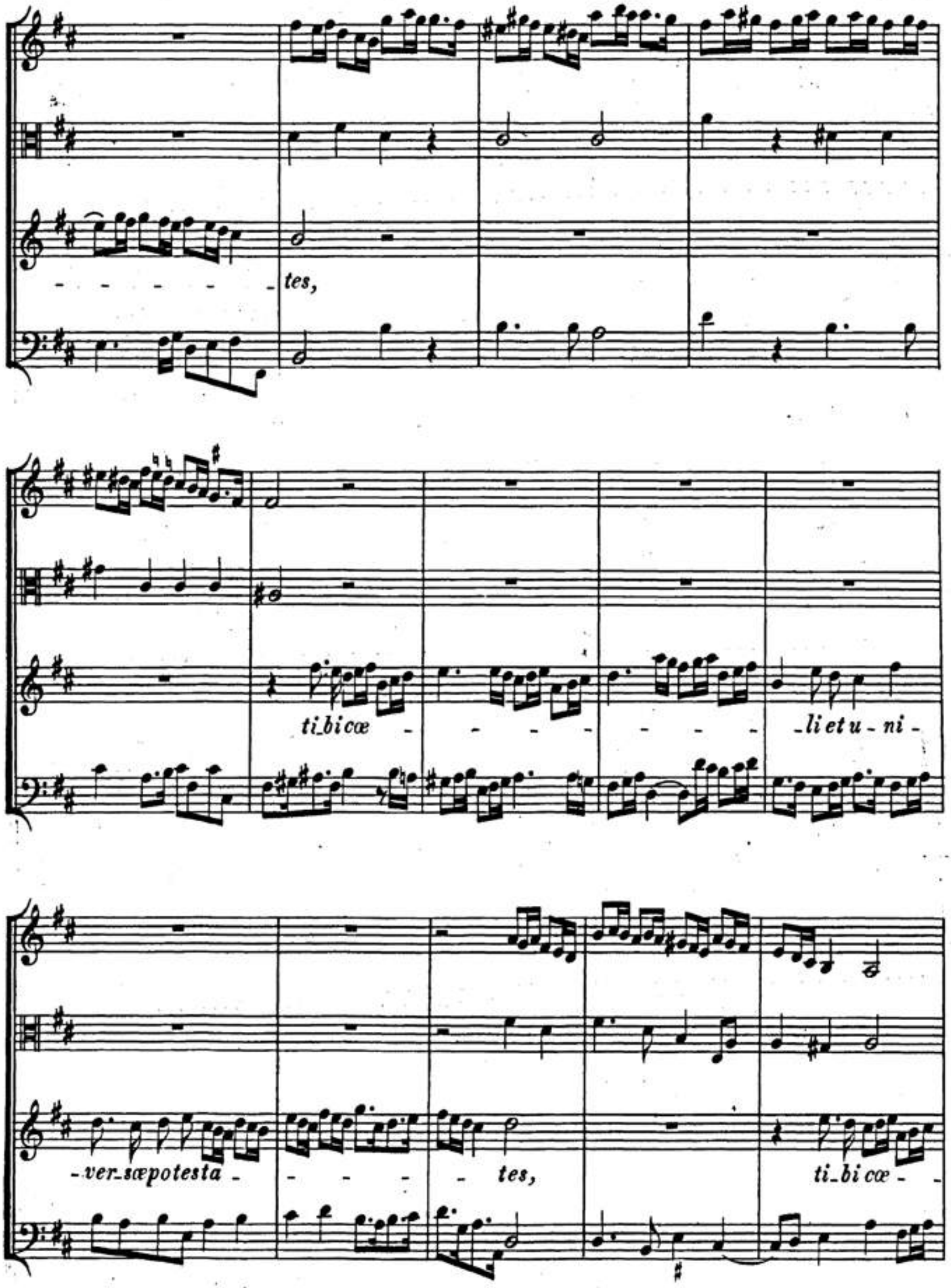
ti_bi *om_nes, om_nes* *Angeli, om_nes,*

om_nes An _ ge _ li, om _ nes, om_nes An _ ge _ li,

ti_bi cœ _ _ _ _ _ _ _ _

_ _ _li et u _ ni _ ver_sæ po_tes_ta _ _ _ _ _ _ _

BSB



li et u_ni_versæ po _ tes _ ta _

tes.

BSB

(Tromba I.)

(Tromba II.)

(Oboe I.)

(Oboe II.)

(Violino I.)

(Violino II.)

(Violette .)

(Tenore.)

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

BSB

Ti - bi Che-ru-bim et Se - ra - phim,

Ti - bi Che-ru-bim et Se - ra - phim,

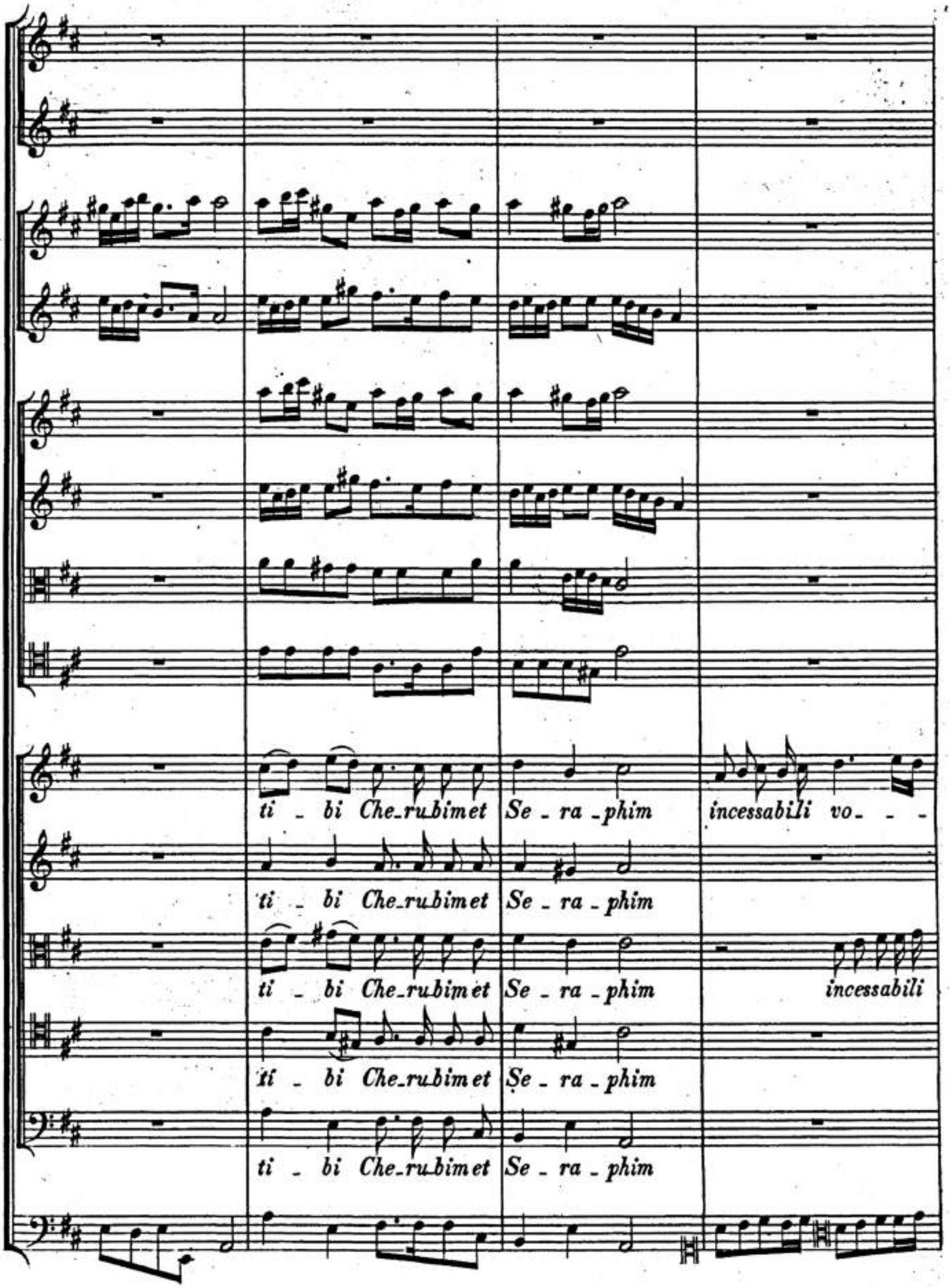
Ti - bi Che-ru-bim et Se - ra - phim,

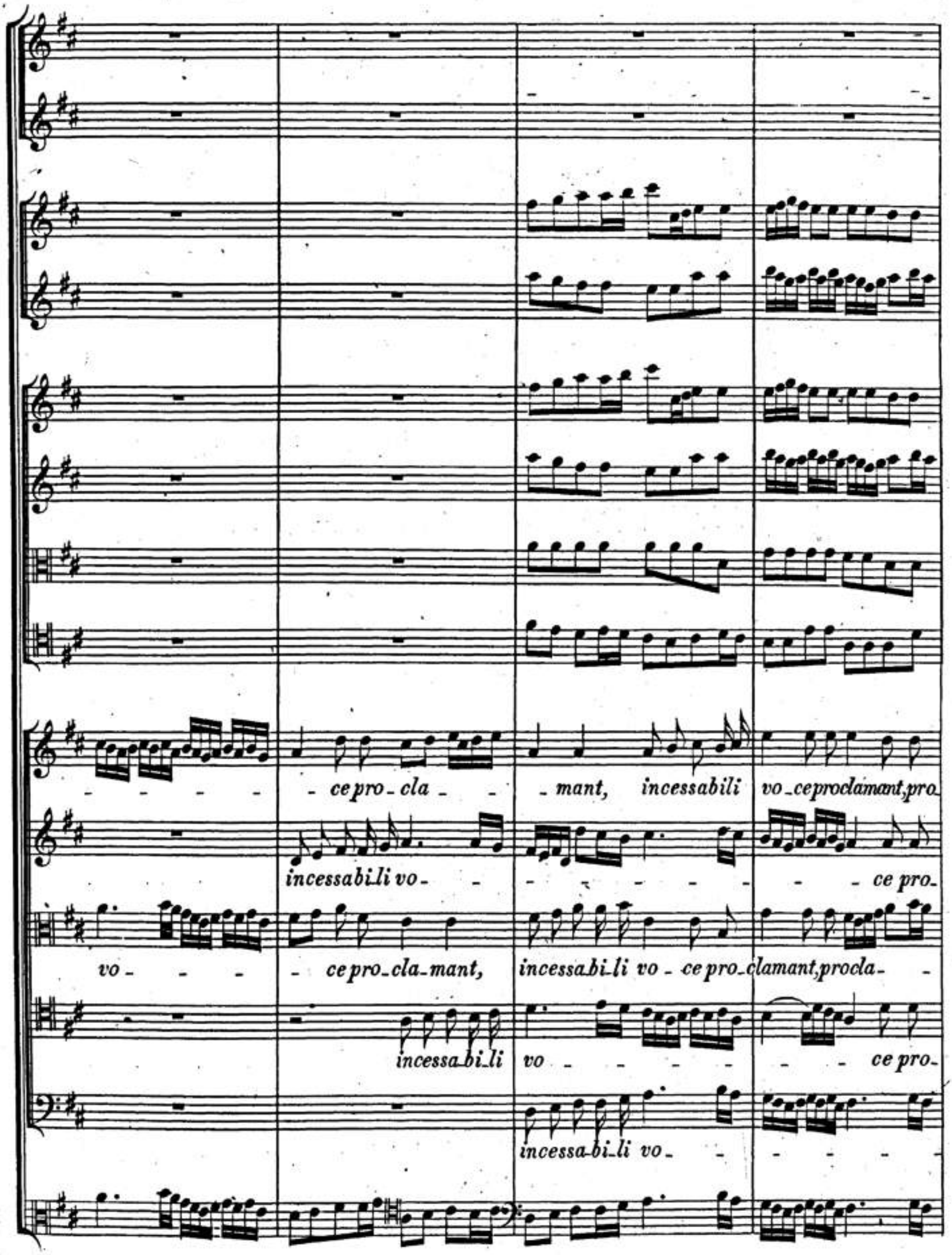
Ti - bi Che-ru-bim et Se - ra - phim

Ti - bi Che-ru-bim et Se - ra - phim,

Basson.

BSB


ti - bi Che-ru-bim et Se - ra - phim incessabili vo- - -
ti - bi Che-ru-bim et Se - ra - phim
ti - bi Che-ru-bim et Se - ra - phim incessabili
ti - bi Che-ru-bim et Se - ra - phim
ti - bi Che-ru-bim et Se - ra - phim


ce pro - cla - - mant, incessabili vo - ce proclamant, pro -
incessabi li vo - - - - - - - - ce pro -
vo - - - ce pro - cla - mant, incessabi li vo - ce pro - clamant, procla - -
incessa bi li vo - - - - - - ce pro -
incessa bi li vo - - - - - -

-cla - - - - - - - mant, pro - cla - - - - - - - - -

-cla - - - - - - - mant, pro - cla - - - - - - - - -

- - - - - mant, pro cla - - mant, in cessabi li vo - - - - -

-cla - mant, procla - - - - mant, in cessabi li vo - - - - -

- - - - - ce pro - cla - - mant, in cessabi li vo - - - -

-mant, in-ces-sa-bi-li vo - - - - - ce pro-cla- - mant,

-mant, in-ces-sa-bi-li vo - - - - - ce pro-cla- - mant,

- -ce procla- - - - - - - - - - - - - - mant,

- -ce, in-ces-sa-bi-li vo - ce pro- cla - - - mant, pro-cla- - mant,

- -ce, in-ces-sa-bi-li vo - - - - - ce pro-cla- - mant,

BSB

URIO:

procla - mant, procla - mant.

procla - mant, procla - mant.

procla - mant, procla - mant.

procla - mant, procla - mant.

procla - mant, procla - mant.

San_ctus, san_ctus, san_

San_

San_

ctus;sanctus,sanctus, sanctus,sanctus, san_ _ctus,

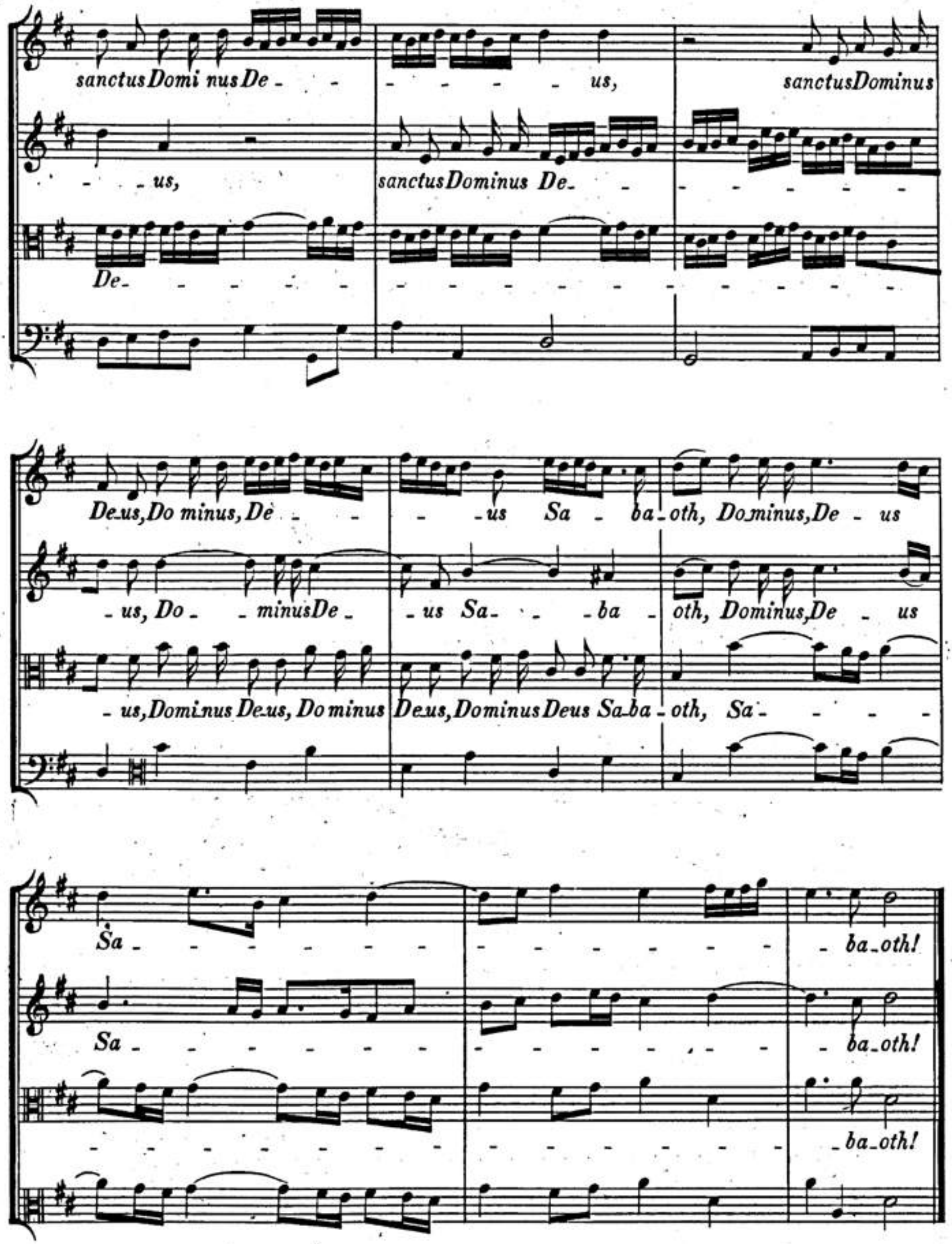
ctus, san_ _ctus,

ctus, san_ _ctus,

sanctus Dominus De_ _us Sa_ _ba_oth,

sanctus Dominus De_

sanctus Dominus De_ _us Sa_ _ba_ _oth, Do_minus


sanctus Domi nus De - - - - - - - us, sanctus Dominus
- - us, sanctus Dominus De - - - - - - - -
De - - - - - - - - - - - - - - - - - -
De-us, Do minus, De - - - - us Sa - ba - oth, Do-minus, De - us
- us, Do - - minus De - - us Sa - - - ba - oth, Dominus, De - us
- us, Domi-nus De-us, Do minus De-us, Dominus Deus Sa-ba - oth, Sa - - - -
Sa - - - - - - - - - - - - - - - - - - ba-oth!
Sa - - - - - - - - - - - - - - - - - - ba-oth!
- - - - - - - - - - - - - - - - - - - ba-oth!

BSB

(Viol. I.)

(Viol. II.)

(Violette.)

(Tenore.)

Ple - ni, ple - ni, pleni sunt cœ- li,

BSB

(Viol. solo.)

17

17

17

ple - ni, ple - ni, ple-ni sunt cœ - li,

sunt cœ-li, ple - ni cœli et ter - ra, plenisunt cœ-li et ter - ra,

sunt cœ-li, ple-ni pleni sunt cœli, pleni sunt cœli et ter - ra,

BSB

21

21

21

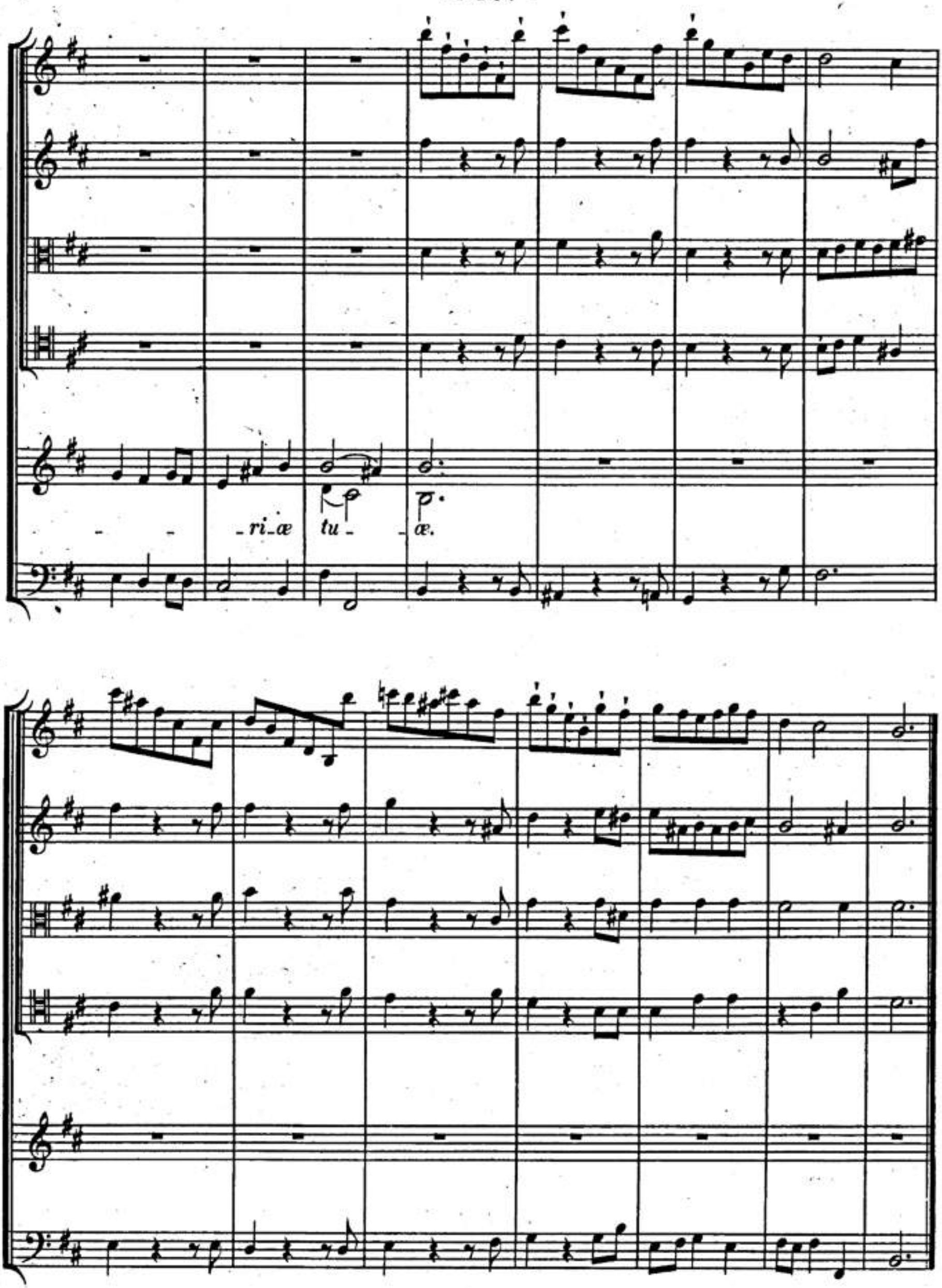
Pleni sunt

*cœ_li, cœ_li et ter_ra ma_je_sta_tis glo_*

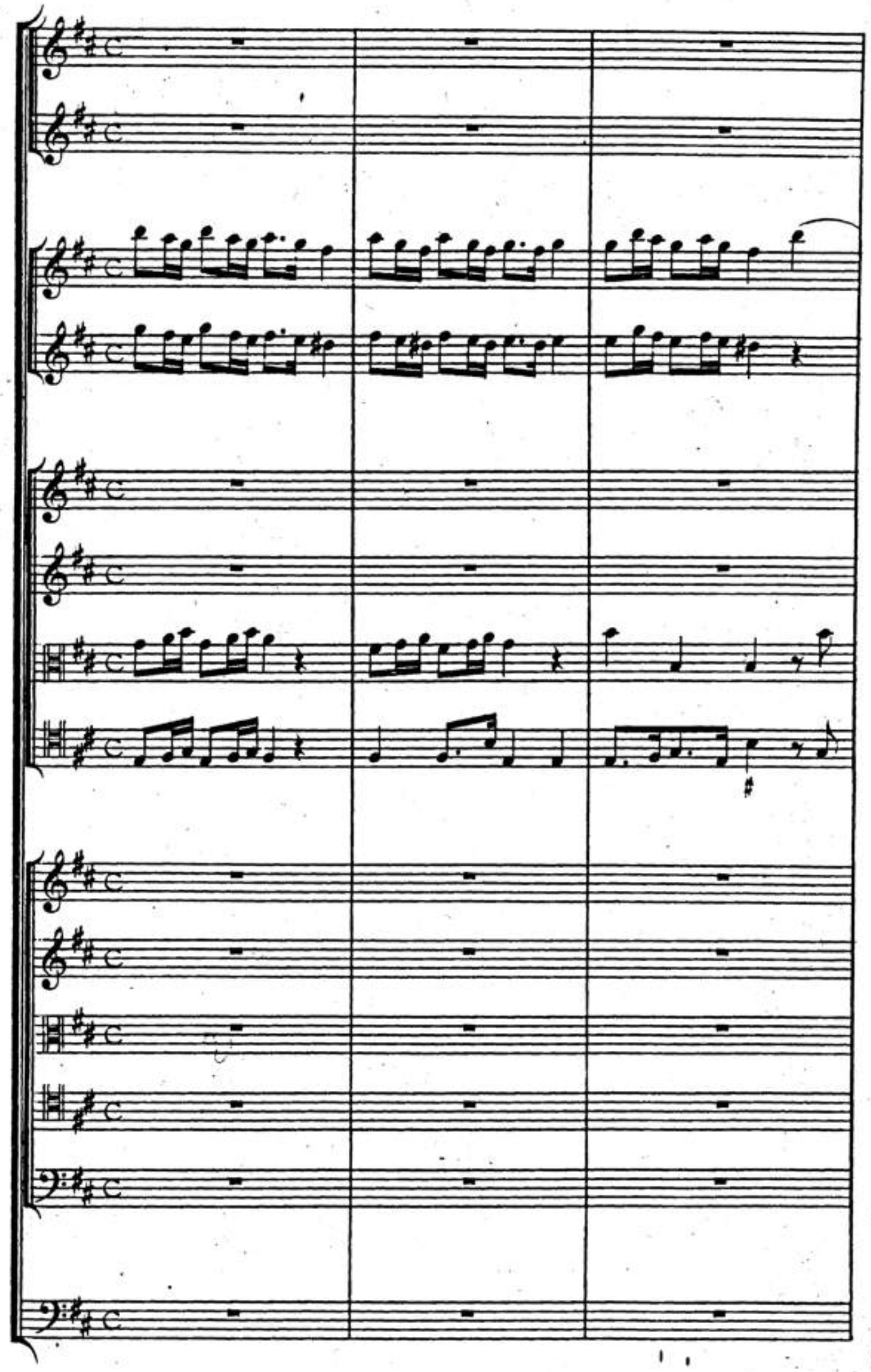
*_ri_æ, glo_ri_æ tu_ _æ, ma_je_*

*sta_ _tis glo_ri_æ, glo_*

URIO:



HW: S.2.


Tromba I.
Tromba II.
Oboe I.
Oboe II.
Violino I.
Violino II.
Violetta I.
Violetta II.
Canto I.
Canto II.
Alto.
Tenore.
Basso.
Continuo.

BSB

Te glo_ri _ o_sus A_ posto_lorum cho _ _

Te glo _ ri_o_sus A_ posto_lorum cho _ _

Te glo_ri _ o_sus A_ posto_lorum cho _ _

Te glo_ri _ o_sus A_ posto_lorum cho _ rus A _

Te glo _ ri_o_sus A_ posto_lorum cho _ _

rus,

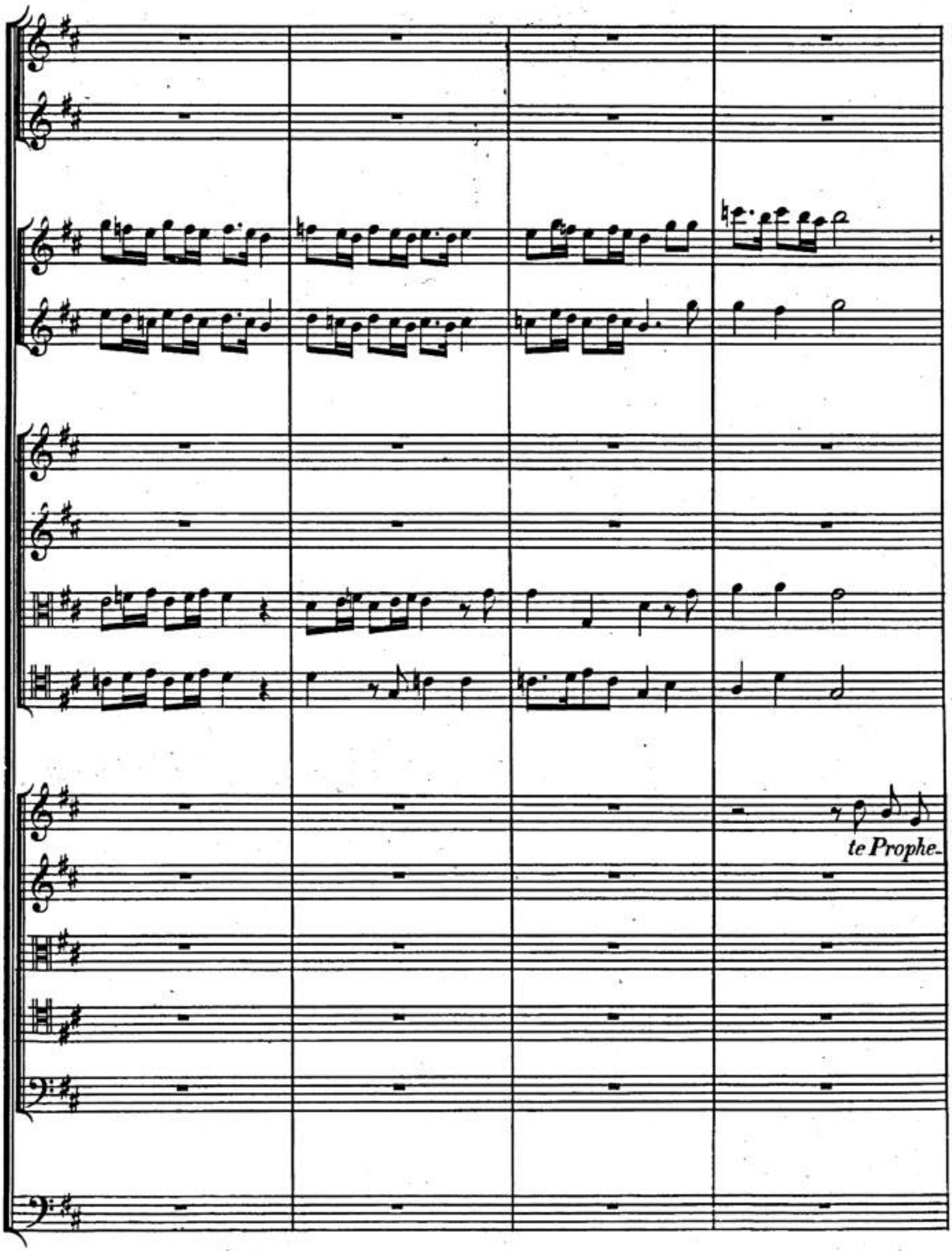
rus,

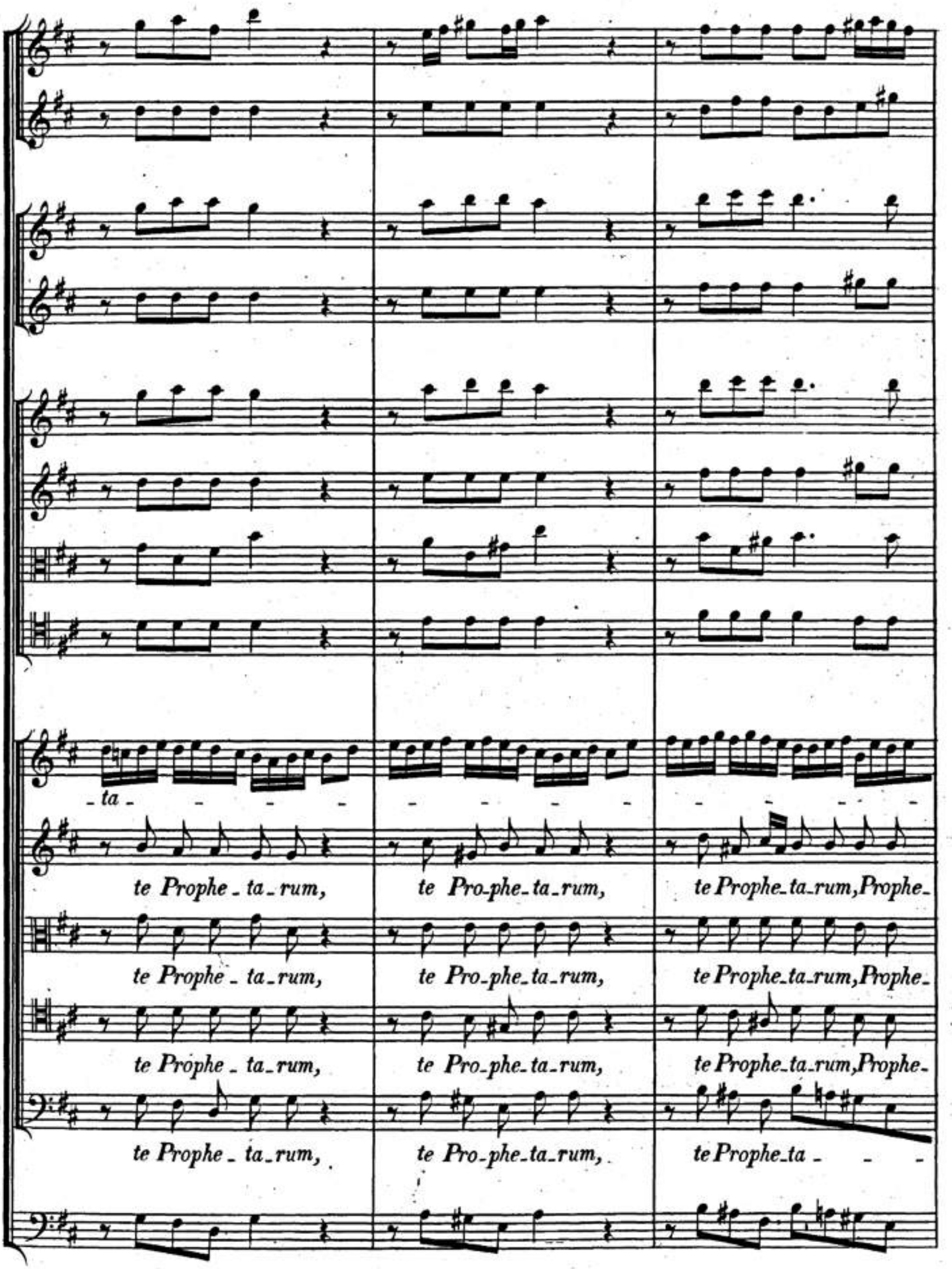
rus, A - po - sto - lo - rum cho - - - rus,

-postolo-rum cho - - - rus, Aposto-lorum cho - - - - rus,

rus,

BSB




- ta -
te Prophe - ta - rum,
te Pro-phe-ta-rum,
te Prophe-ta-rum, Prophe-
te Prophe - ta - rum,
te Pro-phe-ta-rum,
te Prophe-ta-rum, Prophe-
te Prophe - ta - rum,
te Pro-phe-ta-rum,
te Prophe-ta-rum, Prophe-
te Prophe - ta - rum,
te Pro-phe-ta-rum,
te Prophe-ta - - -

Tromba solo.

URIO:

- rum lauda - - - - - - - bilis, lau-

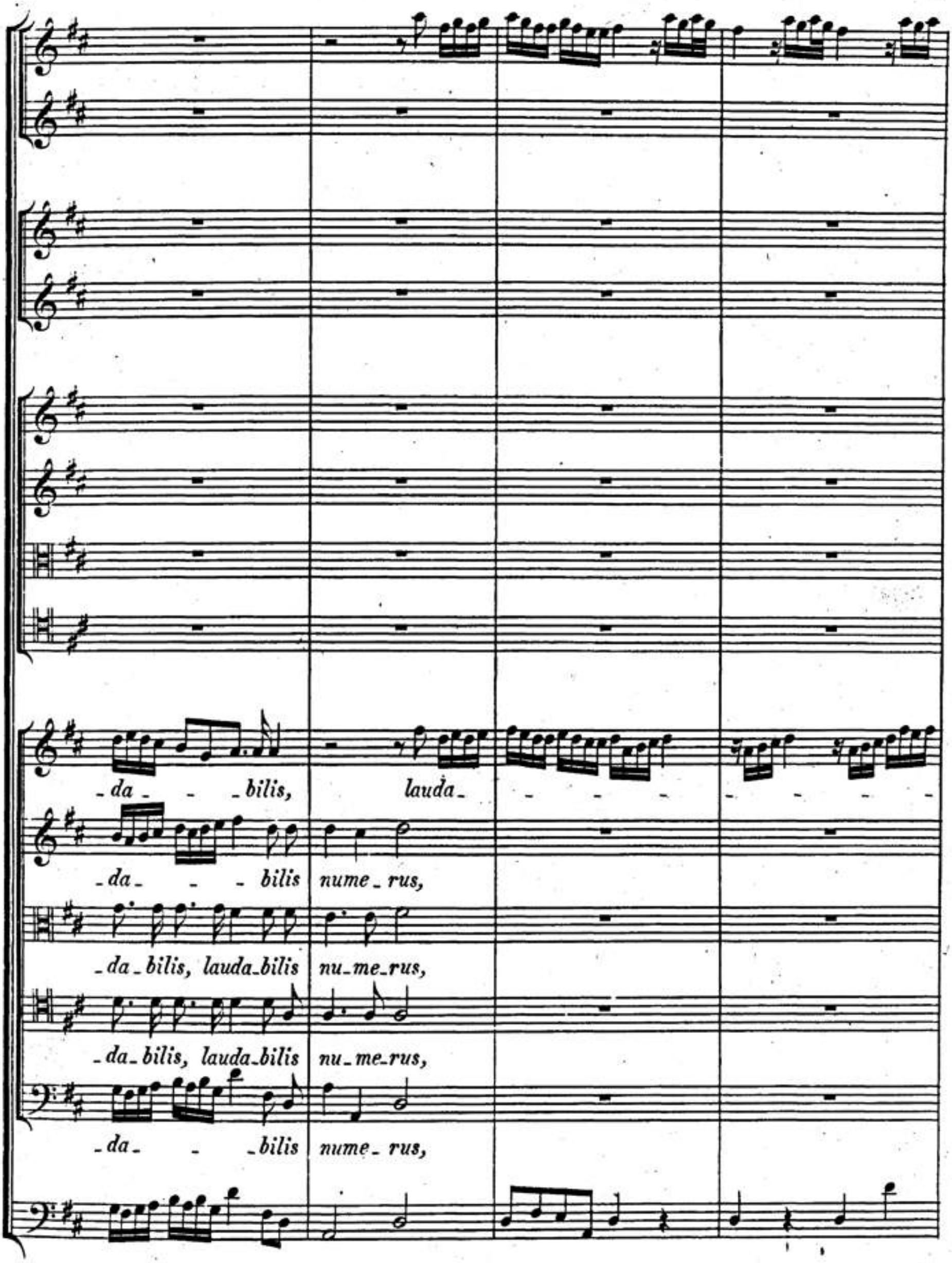
- tarum lau-

- tarum lau-

- tarum lau-

- rum lau-

HW: S. 2.


-da- -bilis, lauda-
-da- -bilis nume-rus,
-da-bilis, lauda-bilis nu-me-rus,
-da-bilis, lauda-bilis nu-me-rus,
-da- -bilis nume-rus,

bilis, lau da bi lis

nu_ _merus, lauda_

te Prophe_ta_rum

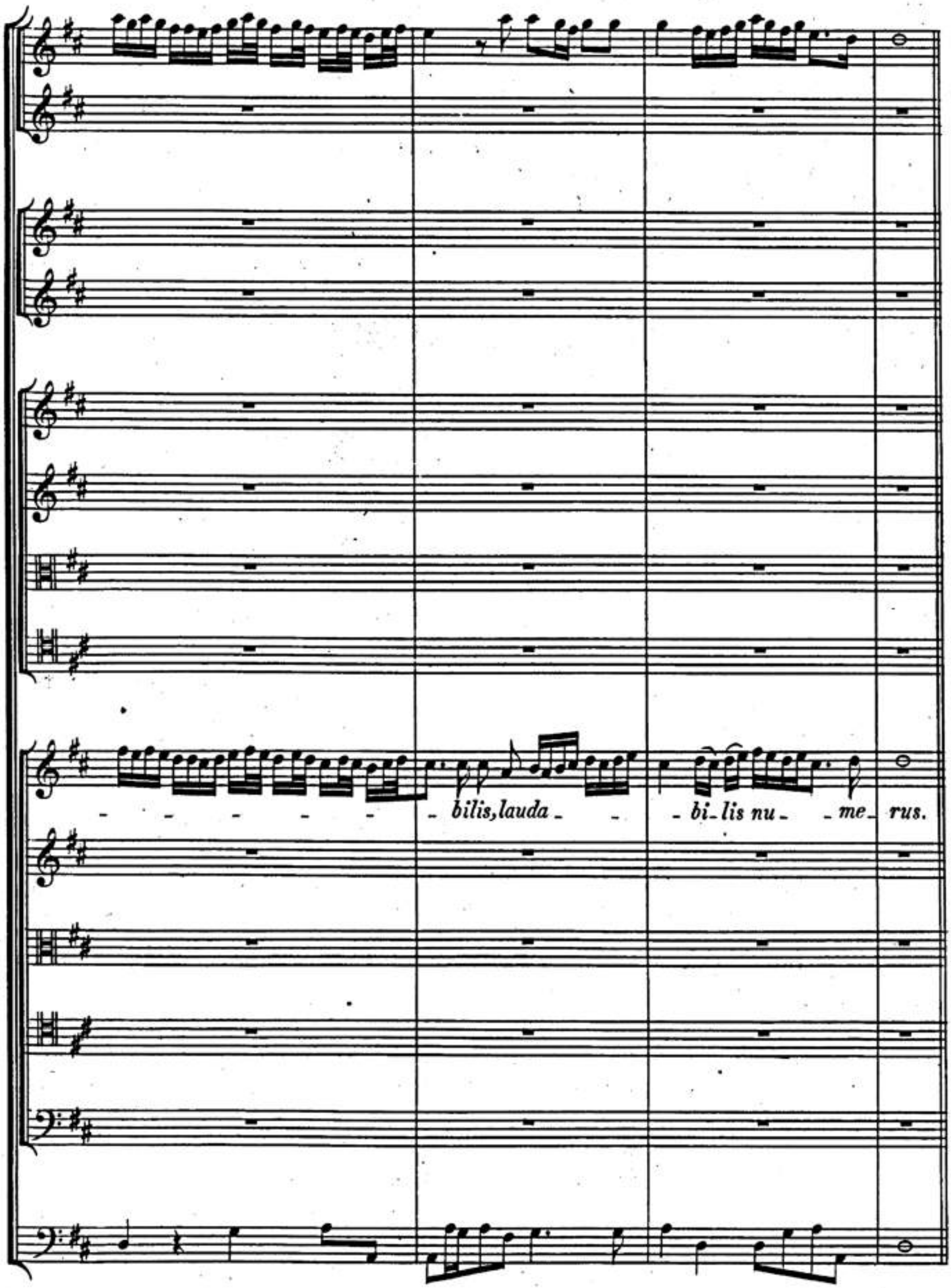
te Prophe_ta_rum

te Prophe_ta_rum

te Prophe_ta_rum

te Prophe_ta_rum

BSB



Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_ _

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_ _

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_ _

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_ _

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_ _

- _dat, lau_ _ _dat ex_cer_ ci_tus, lau_ _ _

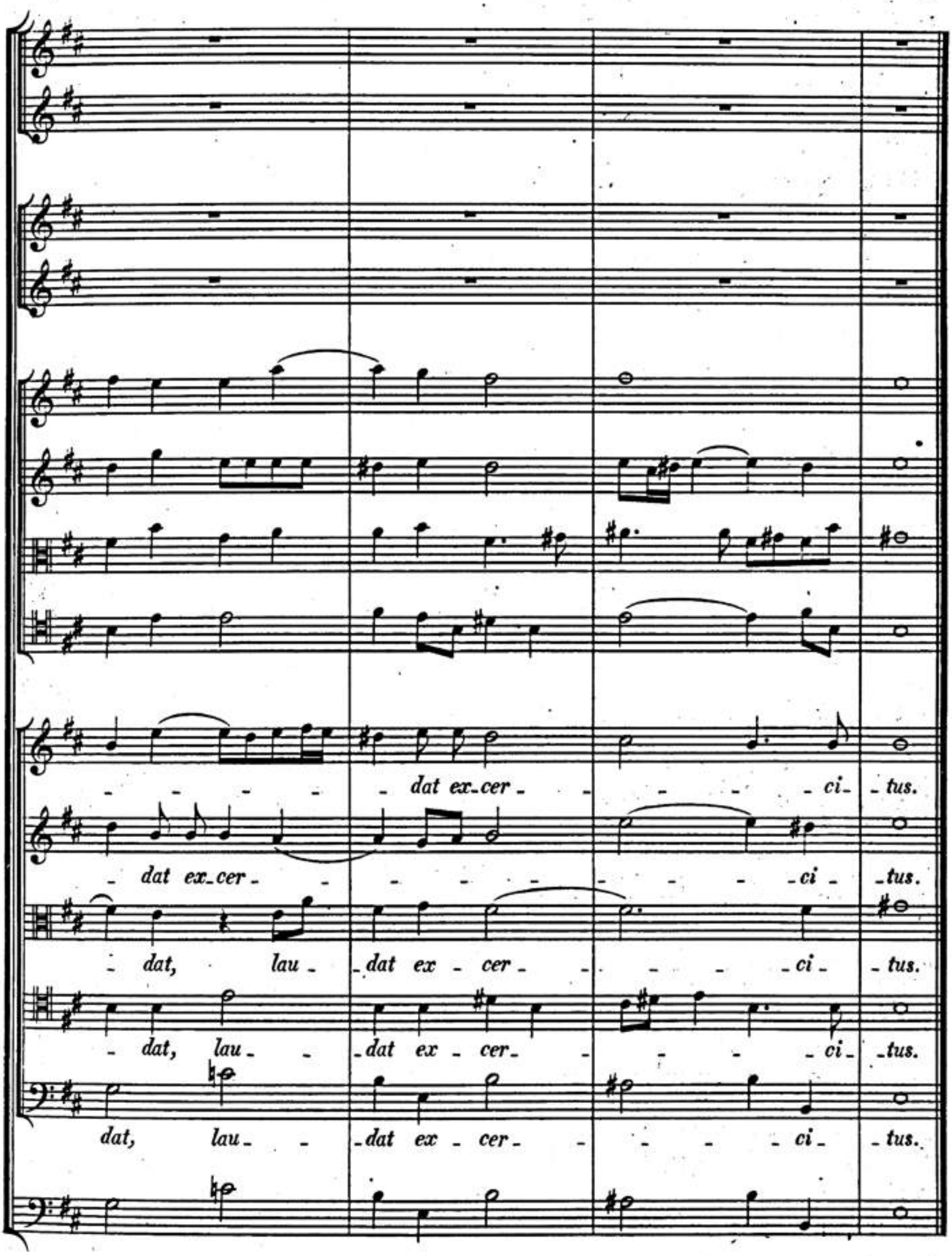
- _ _dat, lau_ _ _dat ex_cer_ _ci_tus, lau_ _ _

- _ _dat, lau_dat ex_cer_ _ci_tus, lau_ _ _

- _ _dat, lau_dat ex_cer_ _ci_tus, lau_ _ _

- _dat, lau_dat ex_cer_ _ci_tus, lau_ _ _

BSB


- - - - - dat ex-cer - - - - - ci- - tus.
- dat ex-cer - - - - - - - - - ci - - tus.
- dat, lau - - dat ex - cer - - - - - ci - - tus.
- dat, lau - - - dat ex - cer - - - - - ci - - tus.
dat, lau - - - dat ex - cer - - - - - ci - - tus.

BSB

URIO:

Violino I.

Violino II.

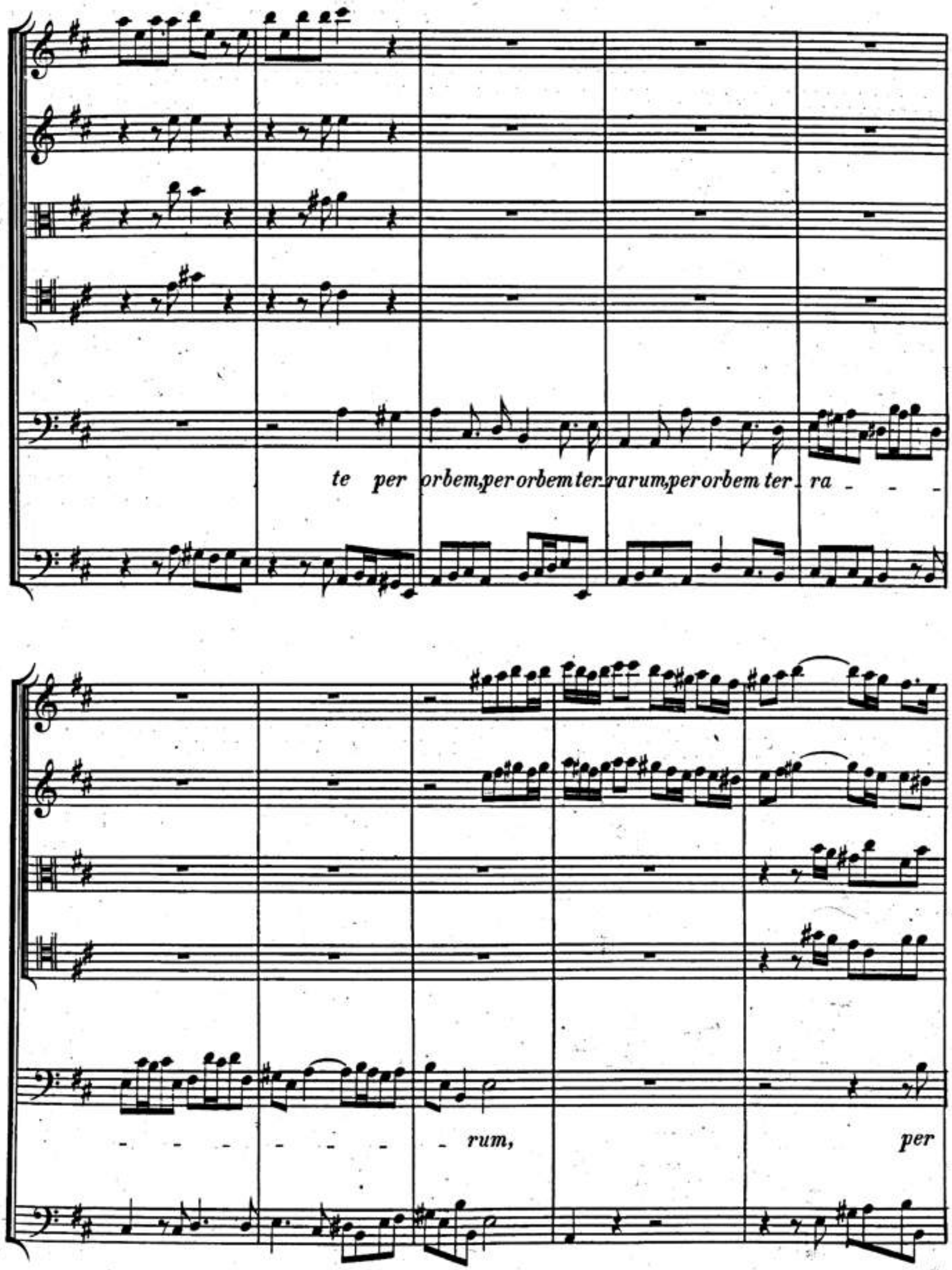
Violetta I.

Violetta II.

Basso.

Bassi.

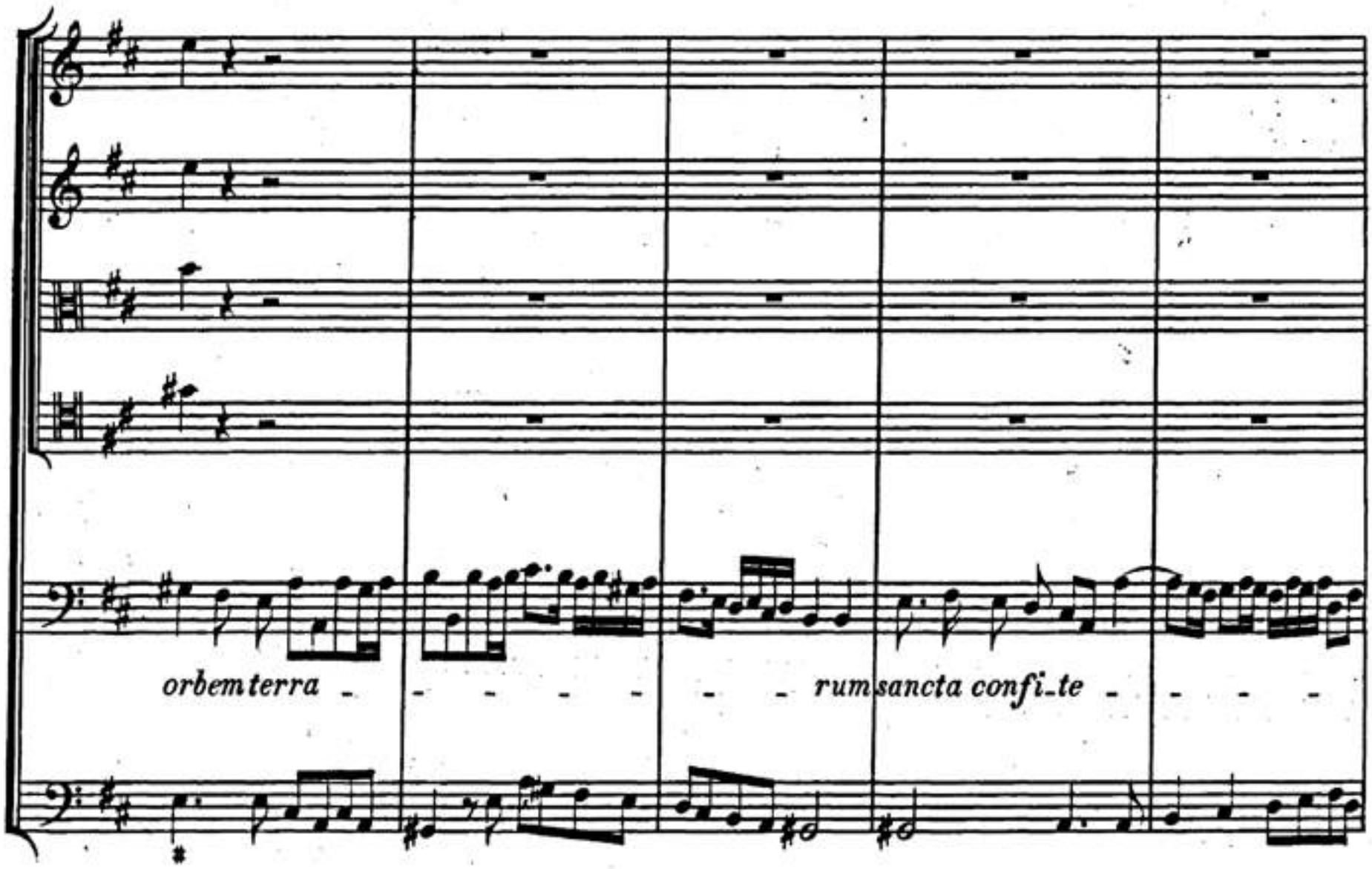
Te per or_bem per or_ bem terrarum,

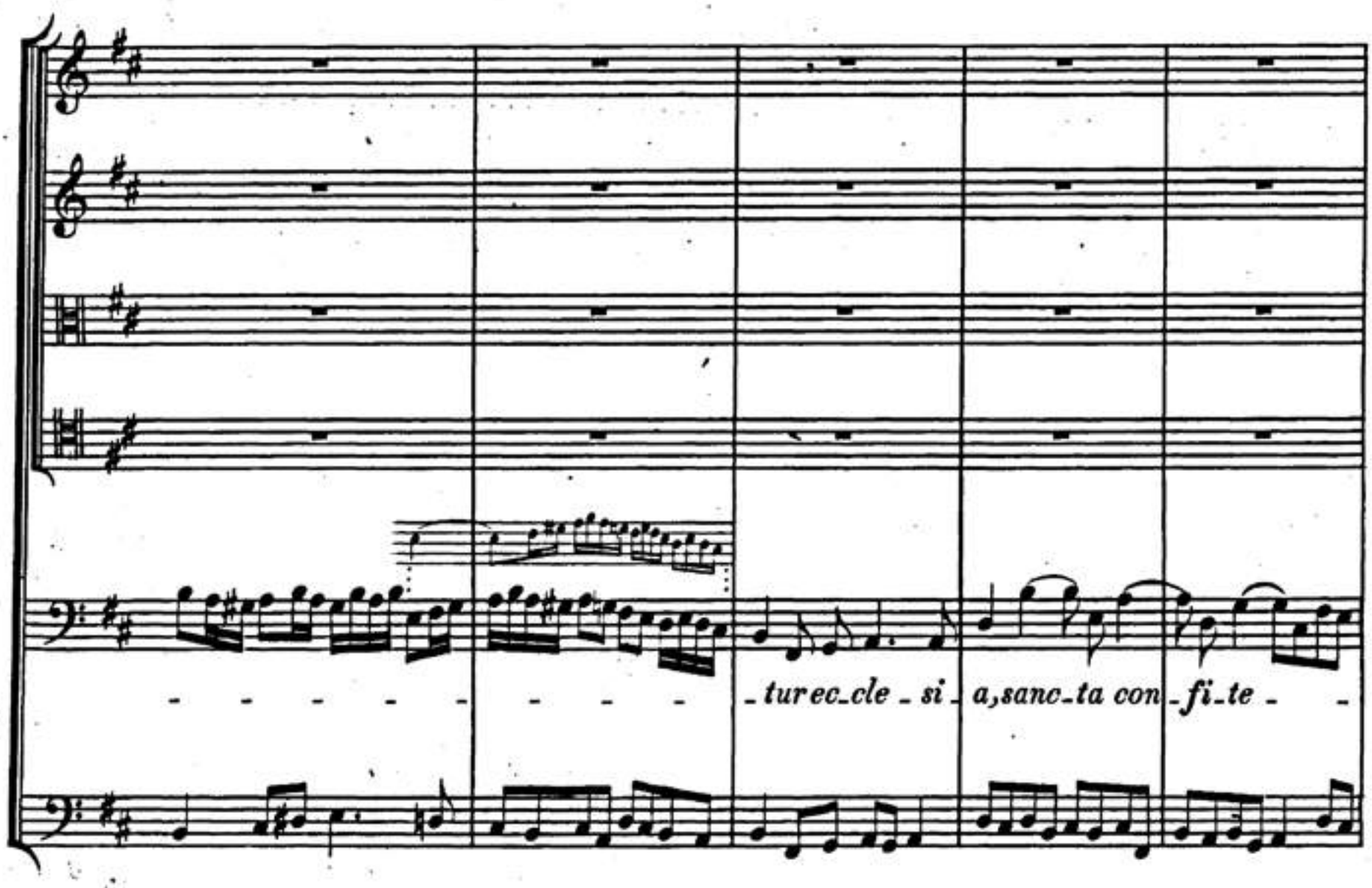


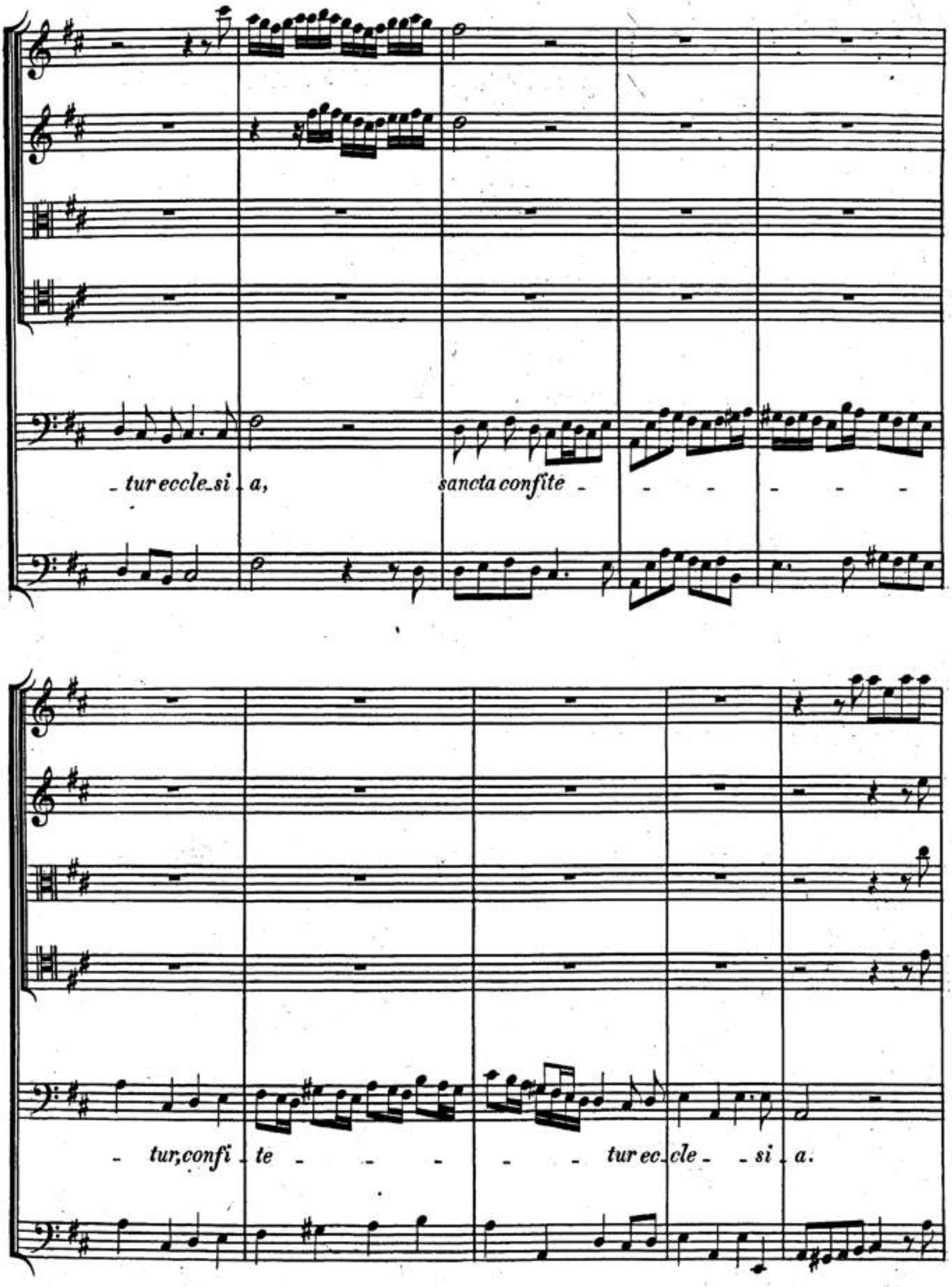
HW: S. 2.

BSB

URIO:

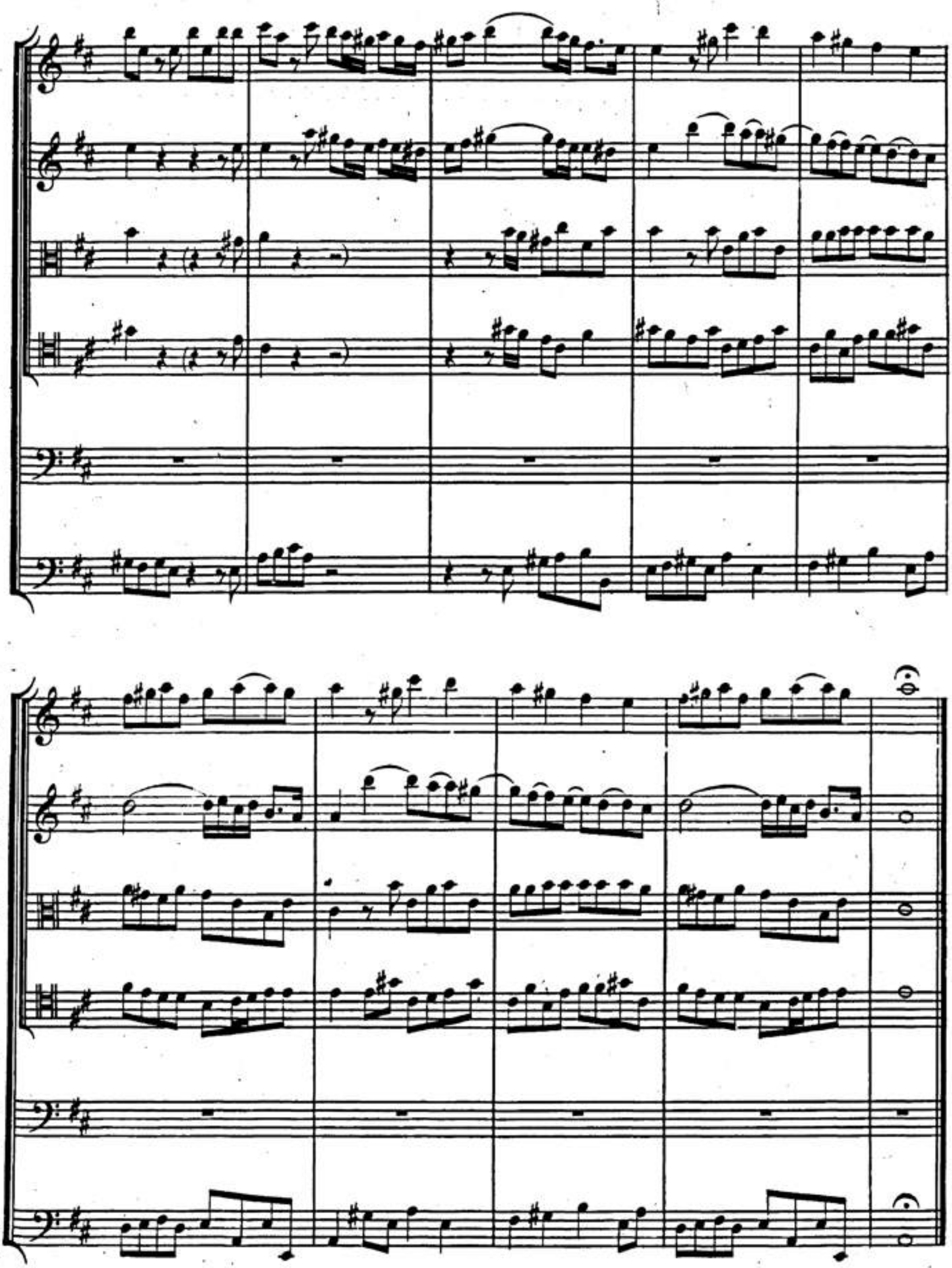

orbem terra - - - - - - - rum sancta confi_te - - - -


- - - - - - - - - - - - tur ec_cle - si - a, sanc_ta con - fi_te - -


tur ecclesi a, sancta confite
tur, confi te tur ec cle si a.

BSB

URIO:



HW: S. 2.

Violoncello.

Soprano.

Bassi.

6♮

Pa - trem im-mensæ ma-jes-ta-tis,

Pa - trem immensæ ma-jes-ta - tis, immen-sæ majes-ta - - -

- - - - - - tis im_men_sæ ma - - - jes - ta - tis,

venerandum,

ve_nerandum, tu_um verum, tu_um verum et u - ni_cum Fi - - - -

- - - - - - li_um,

HW: S. 2.

BSB

ve_ne_randum tu_um verum tu_um verum et u_nicum Fi_ _ _

_ _ li_um, tu_um verum et u_nisum Fi_ _ _ _ _ _ li_um.

HW: S. 2.

BSB

Adagio.

Tromba I.

Tromba II.

Oboe I.
Violino I.

Oboe II.
Violino II.

Violetta I.

Violetta II.

CANTO I. *Sanctum quo - que pa - - - ra-cli-tum spi - - ri -*

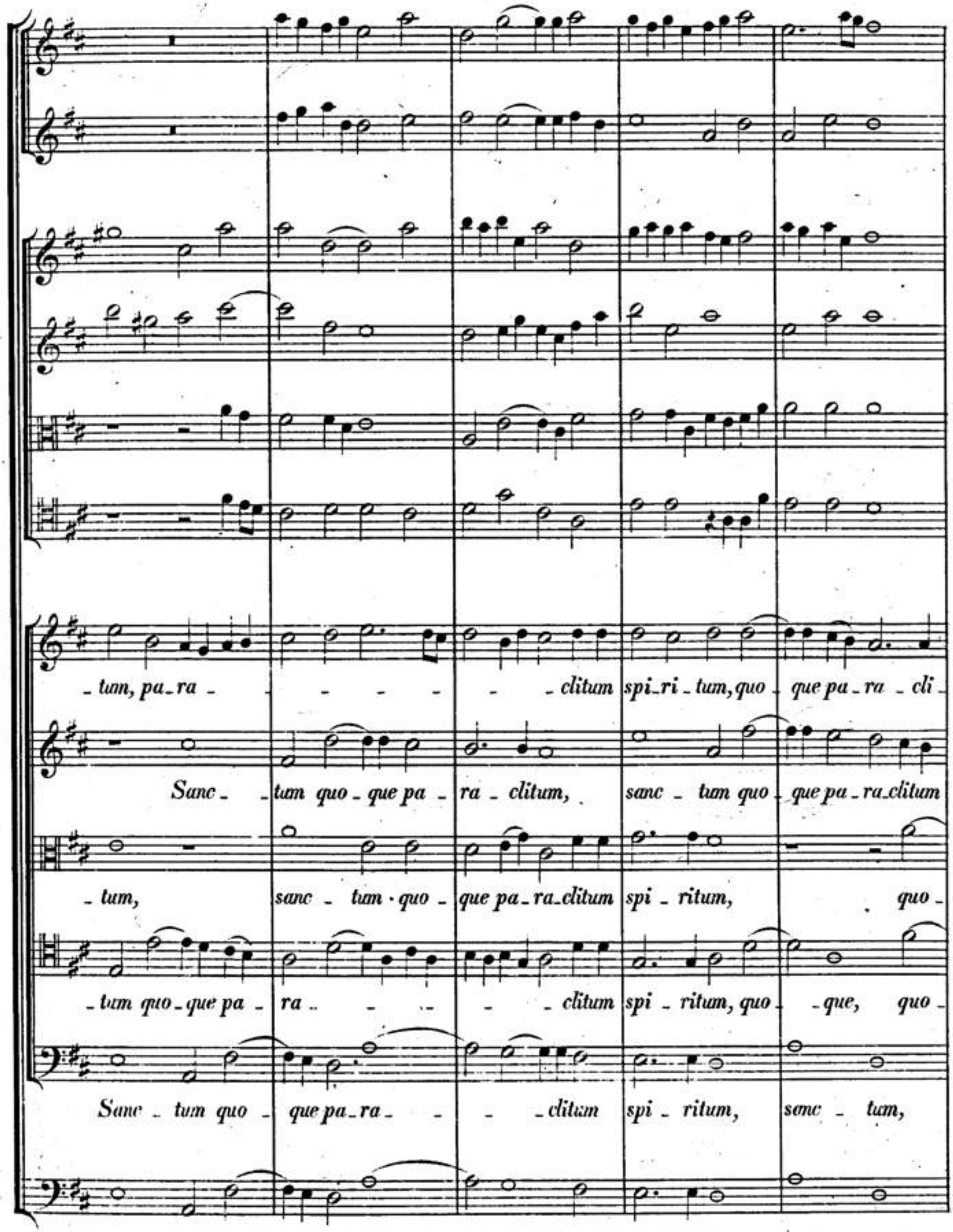
CANTO II.

ALTO. *Sanc - tum quoque pa-ra - - - - cli-tum spiri -*

TENORE. *Sanc -*

BASSO.

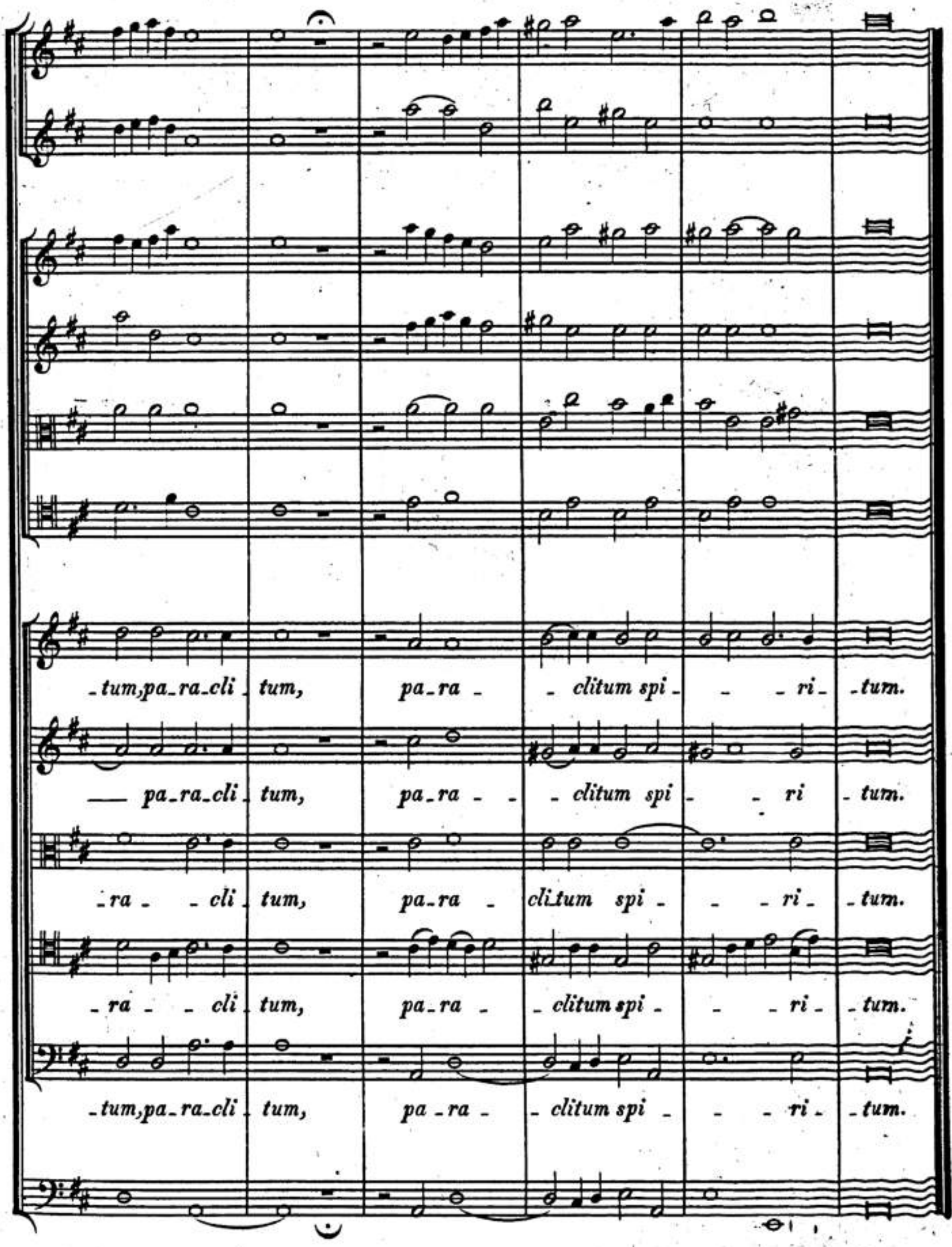
Continuo.


tum, pa_ra _ _ _ _ _ clitum spi_ri _ tum, quo _ que pa _ ra _ cli _
Sanc _ tum quo _ que pa _ ra _ clitum, sanc _ tum quo _ que pa _ ra_clitum
_ tum, sanc _ tum · quo _ que pa_ra_clitum spi _ ritum, quo _
_ tum quo _ que pa _ ra _ _ _ clitum spi _ ritum, quo _ que, quo _
Sanc _ tum quo _ que pa_ra _ _ _ clitum spi _ ritum, sanc _ tum,

BSB

- tum, spi - ri - tum, sanc - tum quo - que pa - ra - - clitum spi - ri -
spi - ritum, pa - ra - clitum, pa - ra - clitum spi - ri - tum, sanc - tum, quo - que -
- que pa - ra - - clitum, para - - clitum spi - ri - tum, sanc - tum, quo - que pa -
- que pa - ra - cli - tum, pa - ra - cli - tum spiritum, pa - ra - cli - tum quo - que pa -
sanc - tum quo - que pa - ra - cli - tum spi - ri - tum, quo - que pa - ra - cli -

BSB

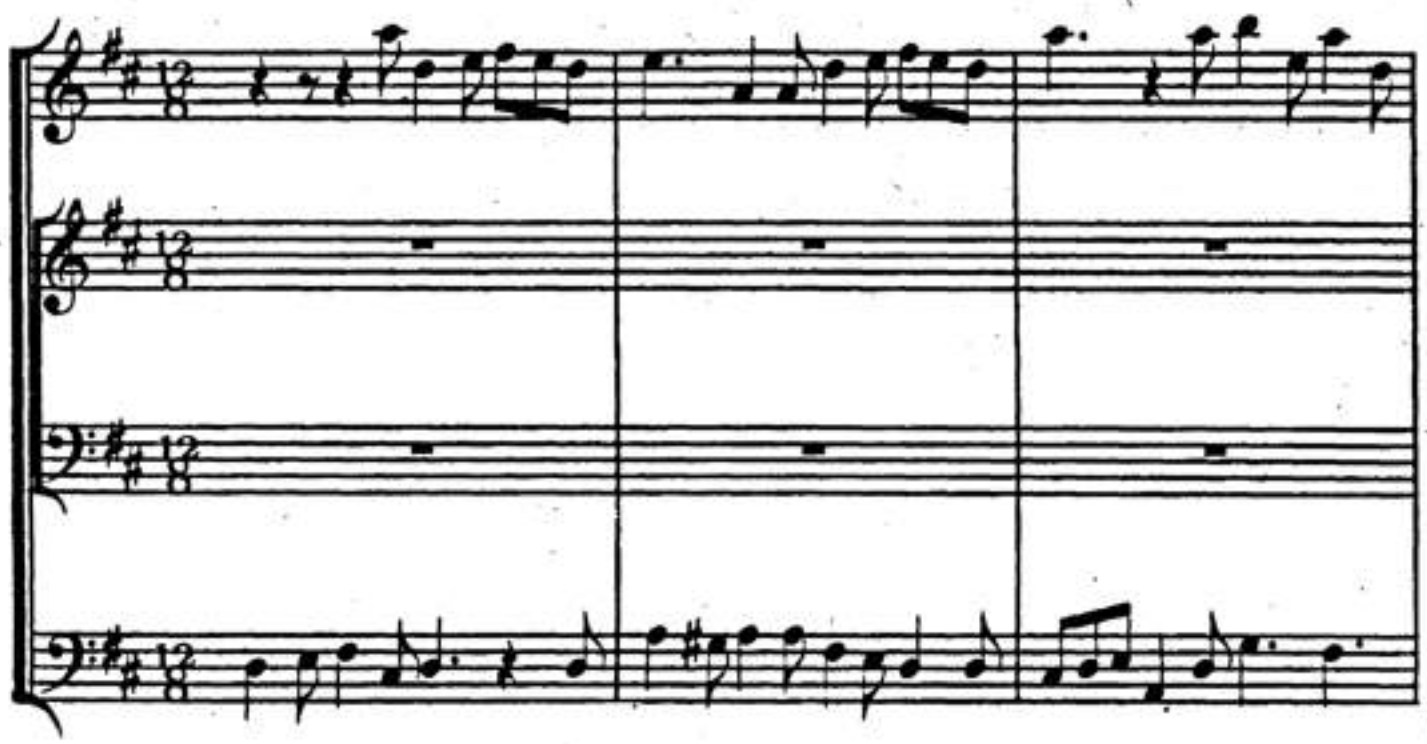

-tum, pa-ra-cli-tum, pa-ra- -clitum spi- - -ri- -tum.
— pa-ra-cli-tum, pa-ra- - -clitum spi- - ri -tum.
-ra- -cli-tum, pa-ra- -clitum spi- - -ri- -tum.
-ra- -cli-tum, pa-ra- -clitum spi- - -ri- -tum.
-tum, pa-ra-cli-tum, pa-ra- -clitum spi- - -ri- -tum.

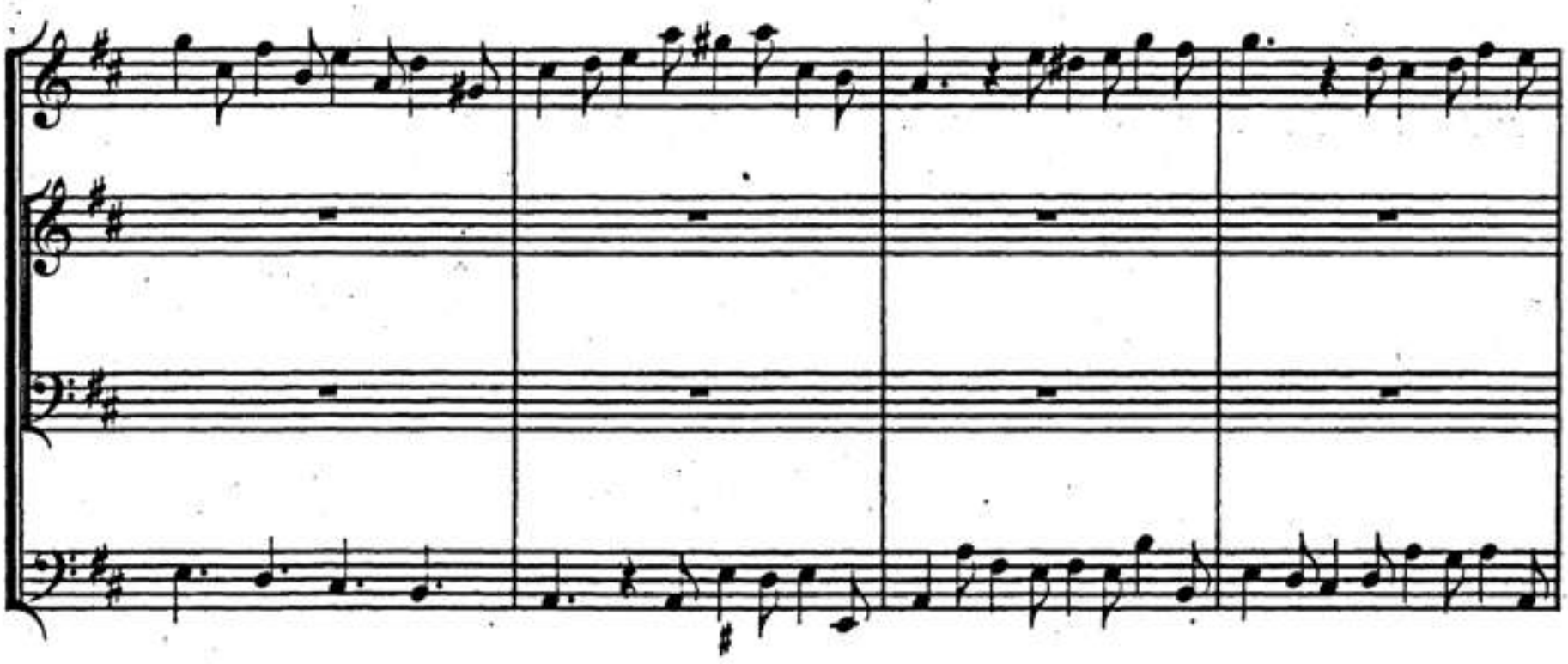
Violini,
e Violette all' 8va

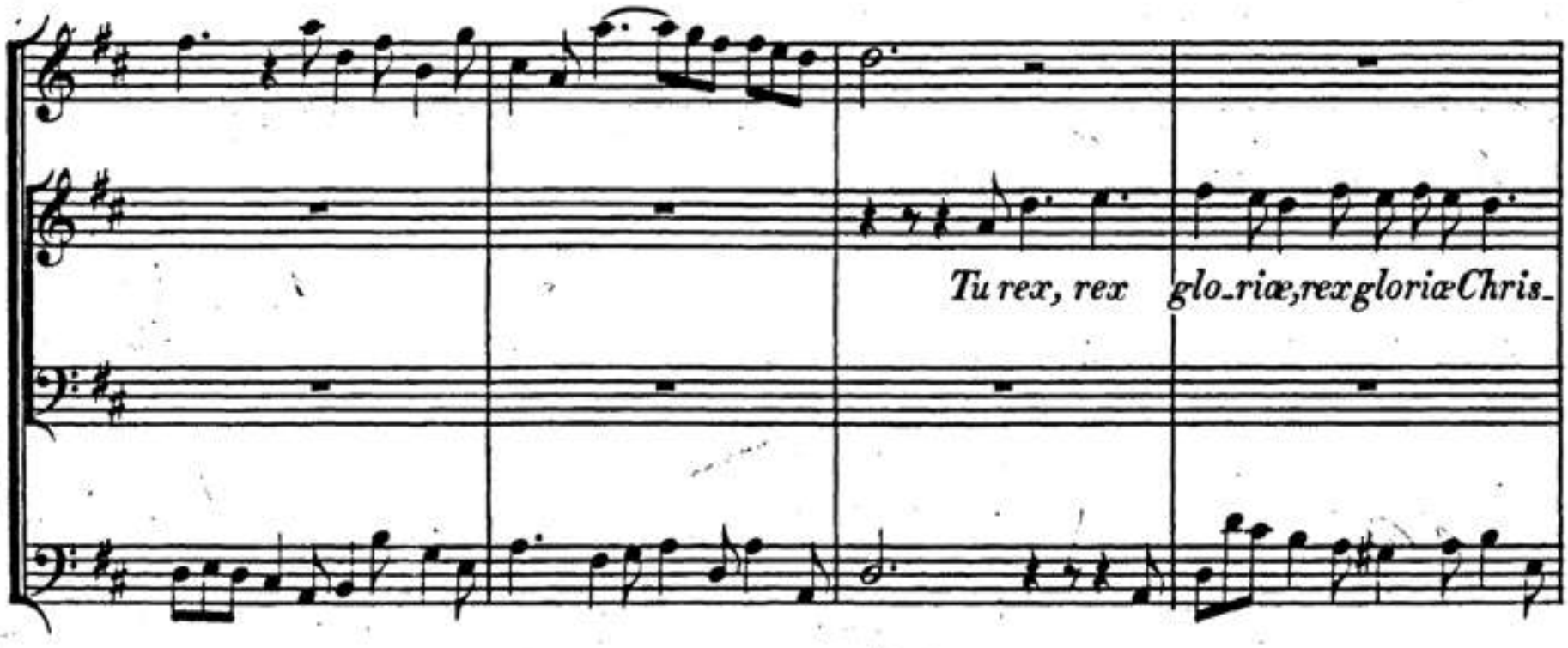
SOPRANO.

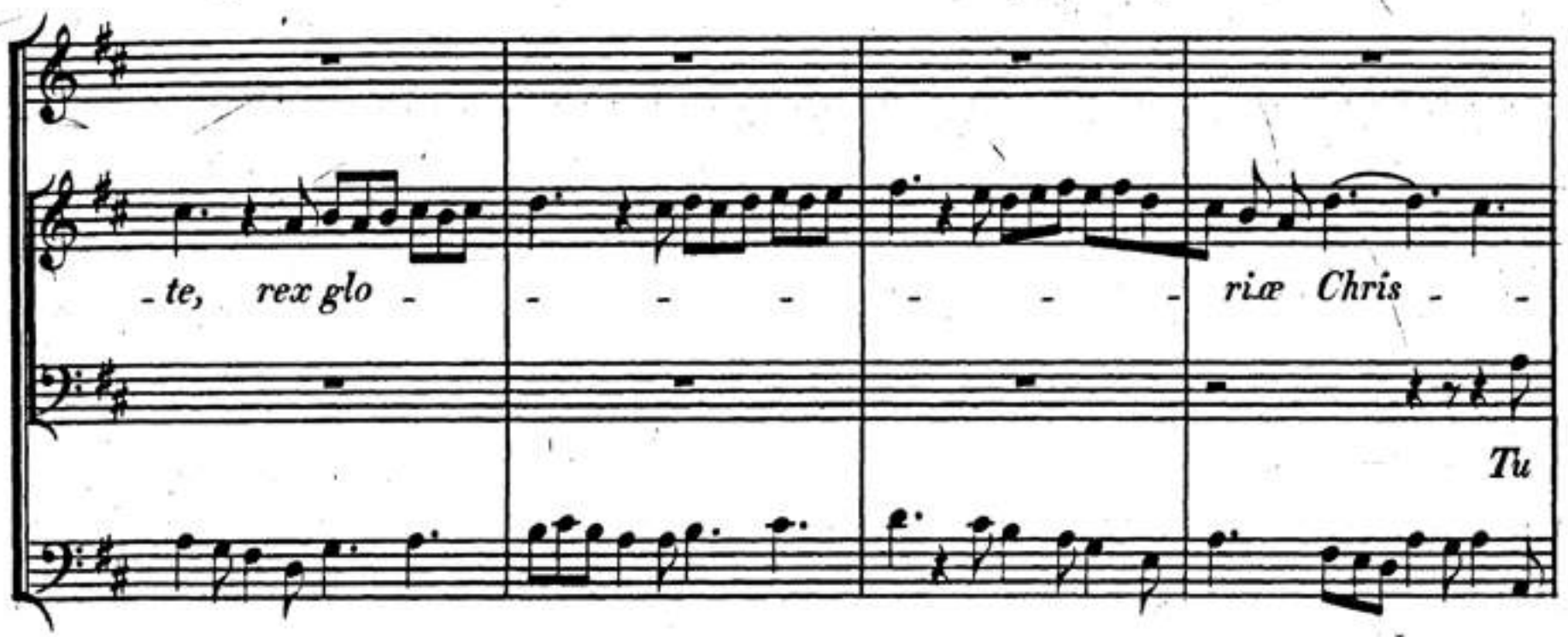
BASSO.

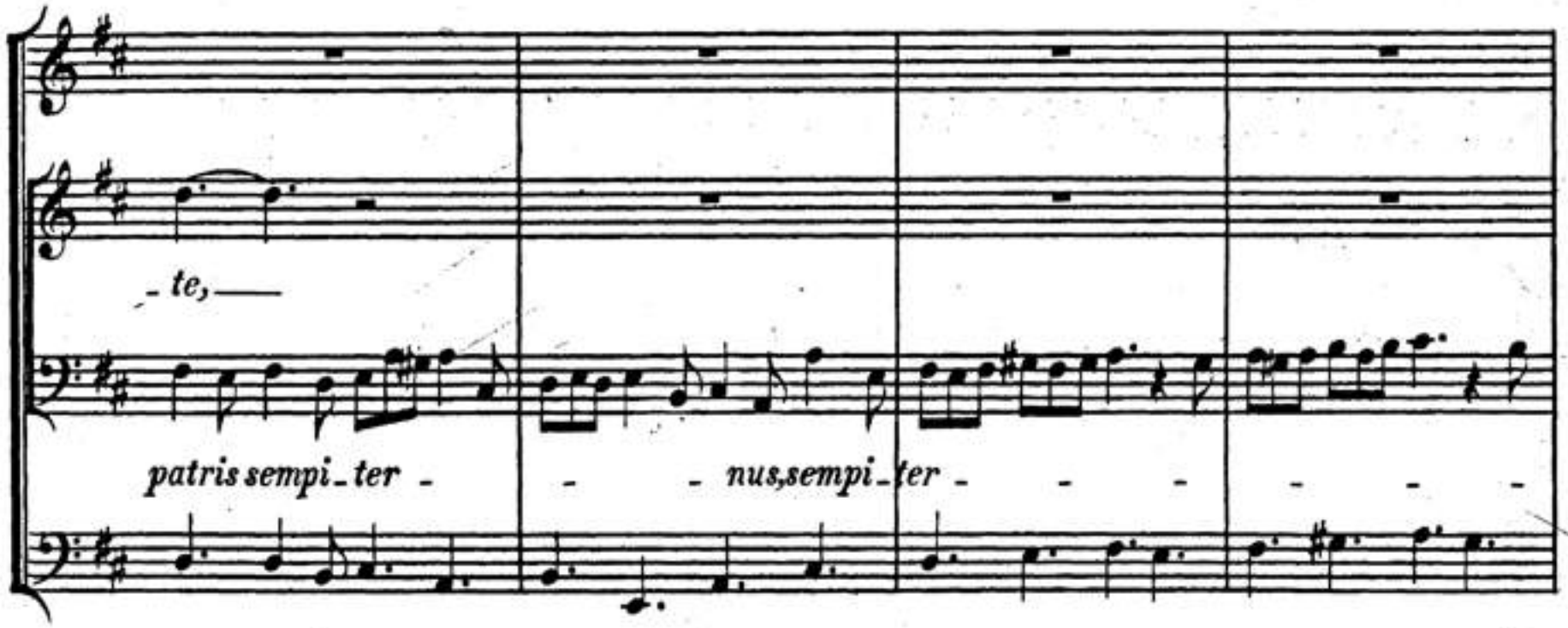
Bassi.

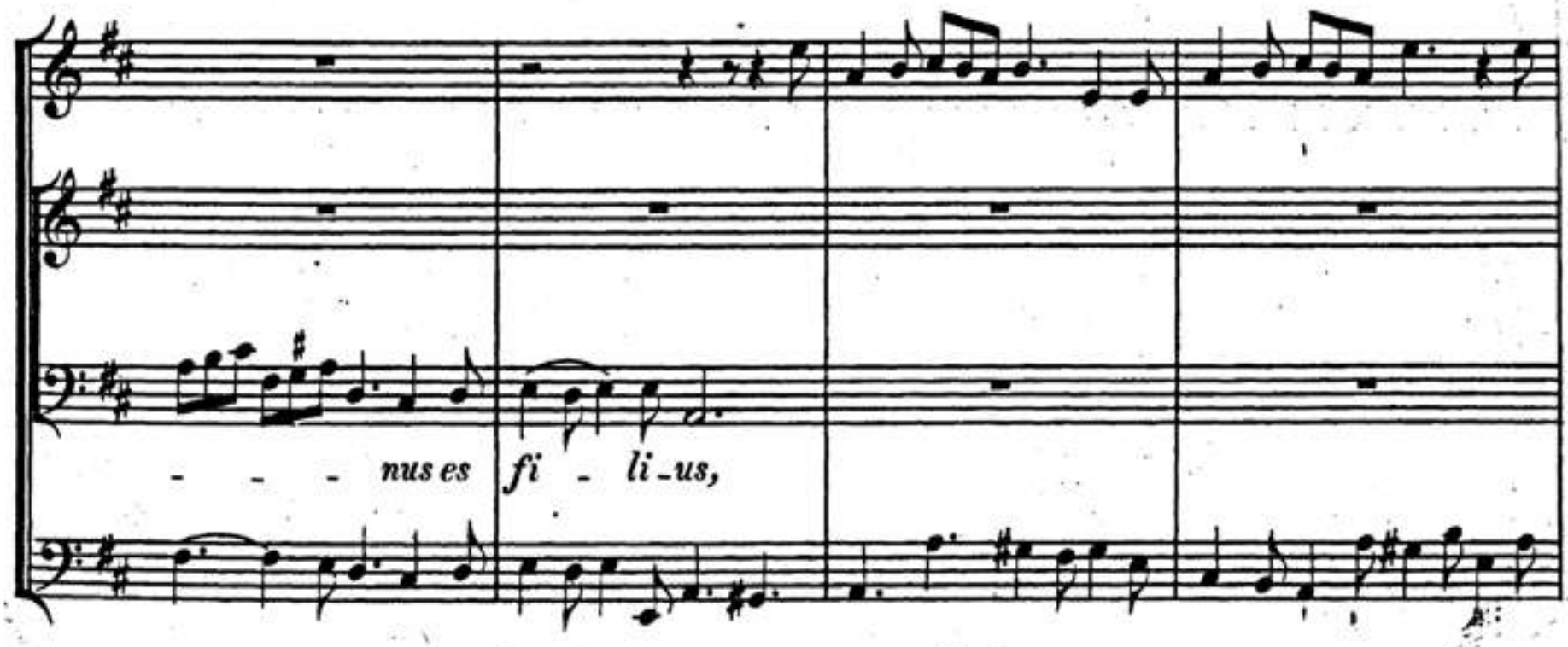






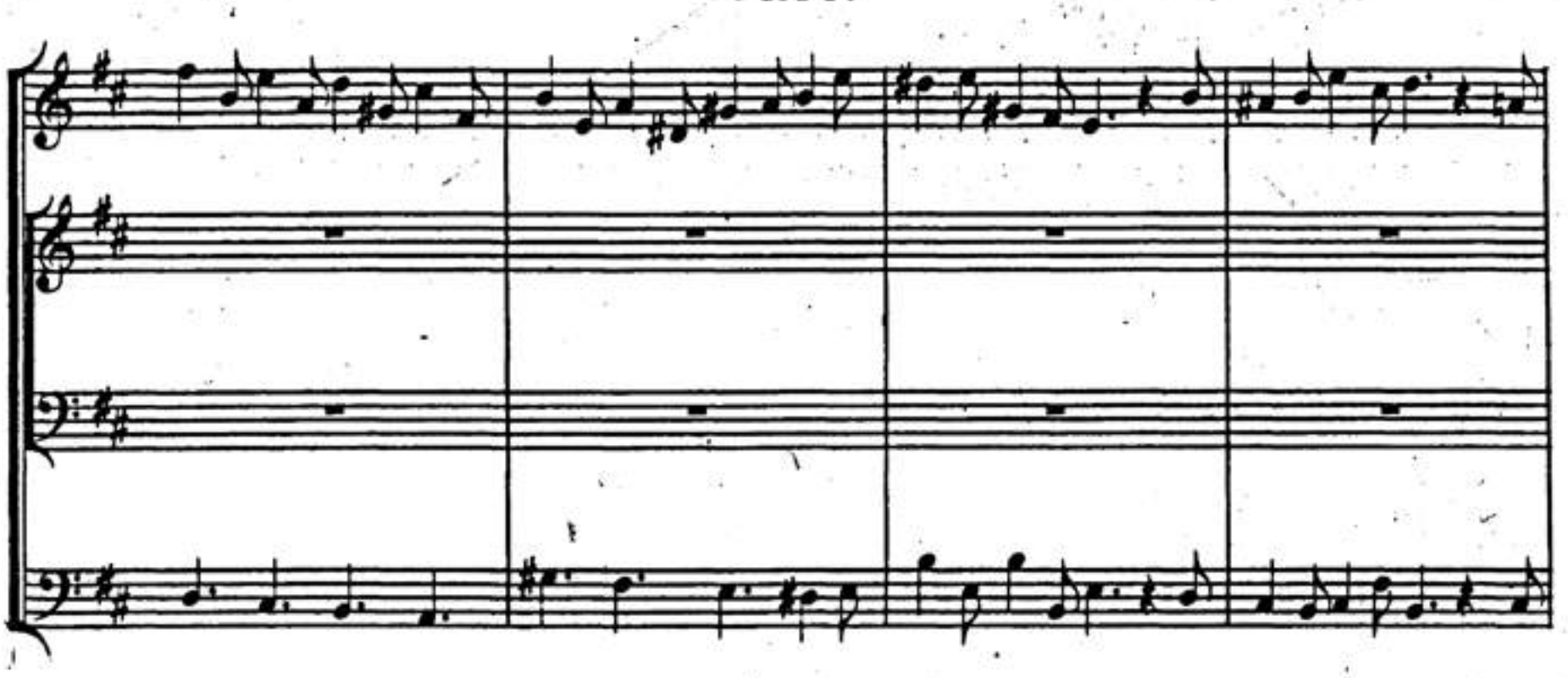

-te, rex glo - - - - - - riæ Chris - -
Tu

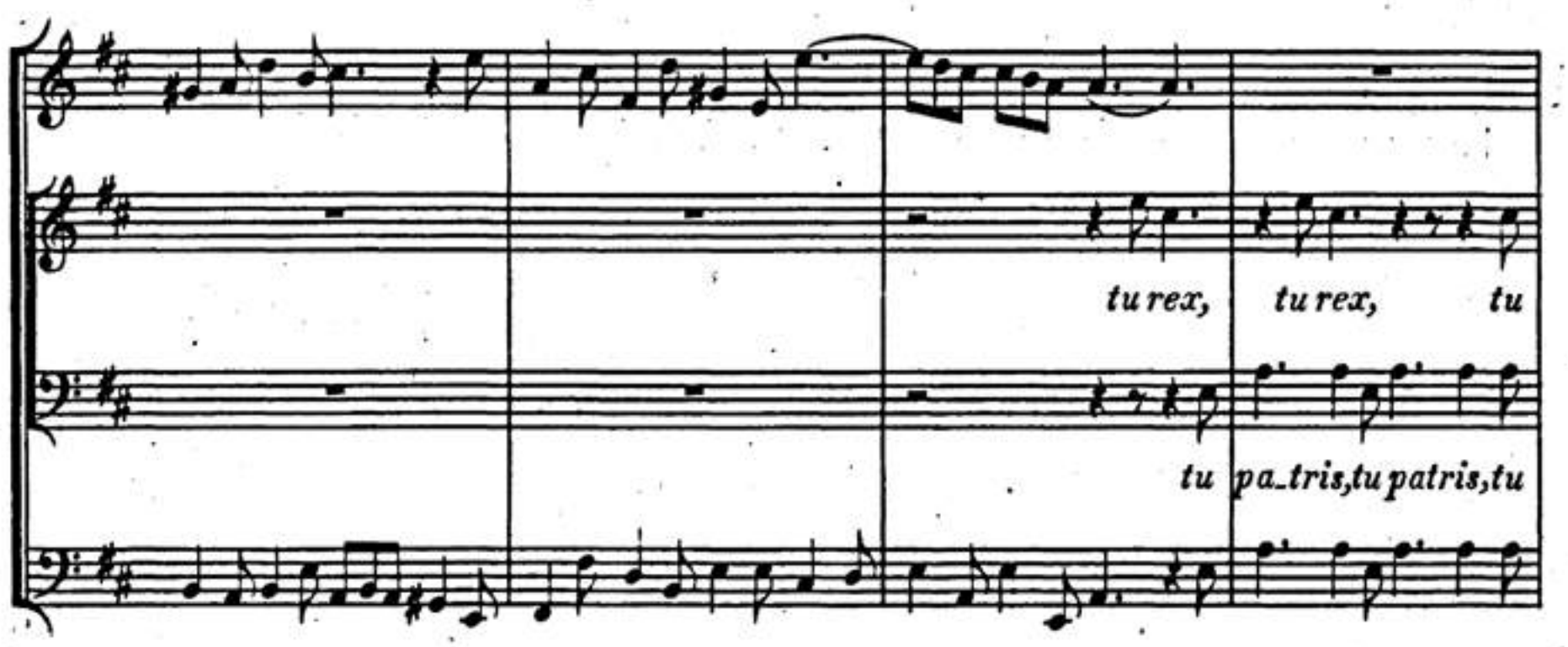

-te,
patris sempi-ter - - - nus, sempi-ter - - - - - -

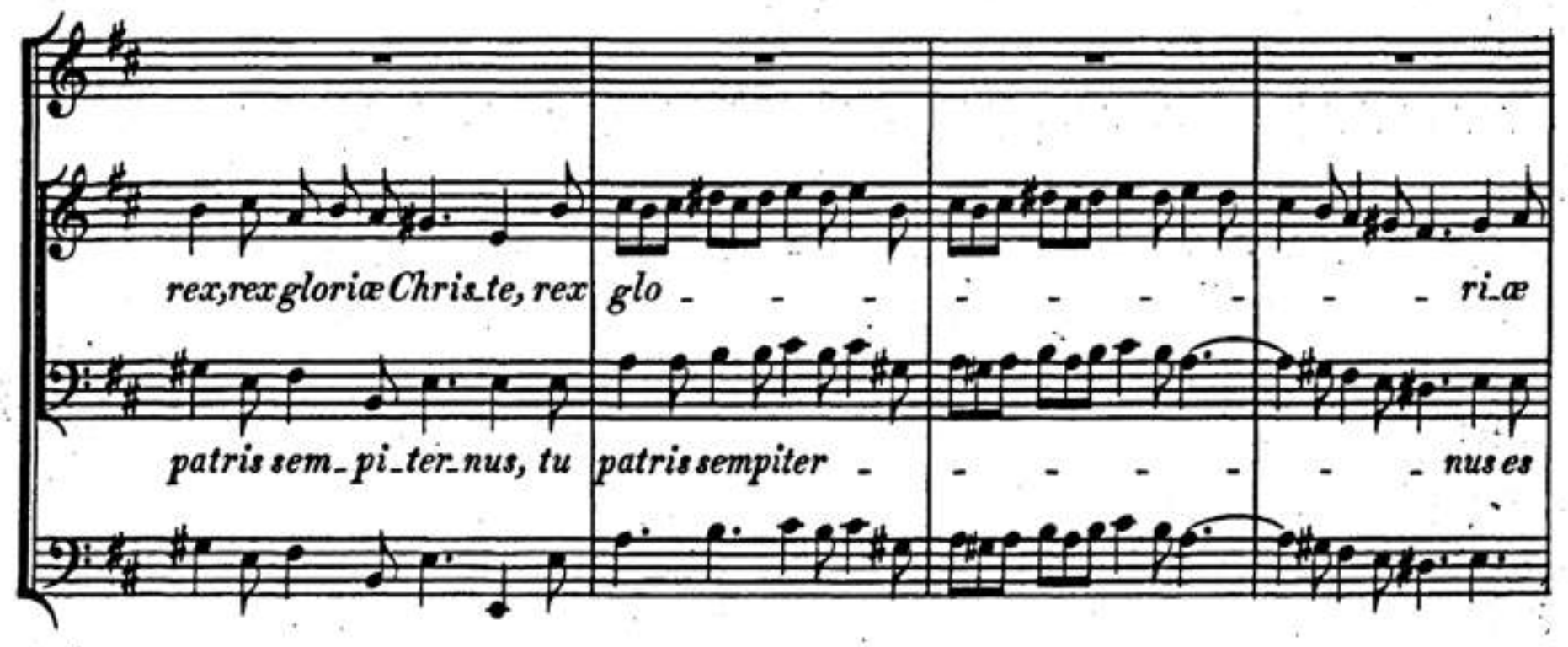

- - - nus es fi - li-us,

BSB

URIO:




tu rex, tu rex, tu
tu pa_tris, tu patris, tu


rex, rex gloriæ Chris_te, rex glo _ _ _ _ _ _ _ _ ri_æ
patris sem_pi_ter_nus, tu patris sempiter _ _ _ _ _ _ nus es

Chris - te, tu pa - tris, tu rex, tu rex, rex glo - - - - ri_æ Chris_

fi - li_us, tu rex, tu pa - tris, tu rex, rex glo - - ri_æ Chris - -

- te, —

- te, —

tu rex, rex glo_ri_æ, rex gloriæ Chris_te, tu patris sempi_ter - - - nus es

tu patris sempi_ter - - - nus, tu pa - tris sempi_ter - - - nus es

fi - li_us, tu rex, rex gloriæ Christe, tu patris sempi_ter - - - -

fi - li_us, tu rex, tu rex, rex gloriæ Christe, tu patris sempi_ter - - - -

BSB

- - - - - - - - - nus es fi - li - us, tu pa-tris sempi -

- - - - - - - - - nus es fi - li - us, tu pa-tris sempi -

- ternus, tu patris sempi - ter - nus es fi - li - us.

- ternus, tu patris sempi - ter - nus es fi - li - us.

HW: S. 2.

Oboe I.

Oboe II.

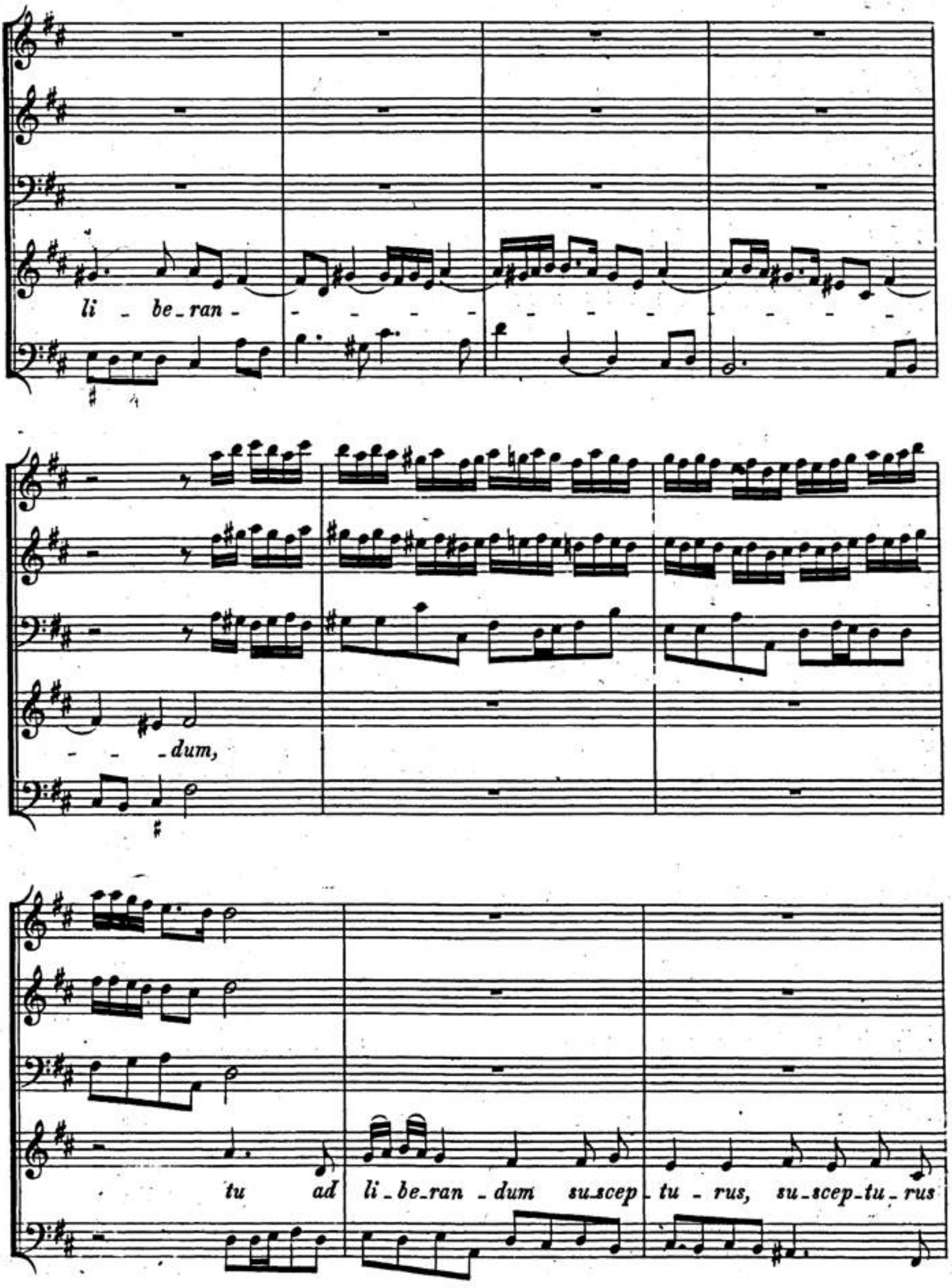
Basson.

Alto.

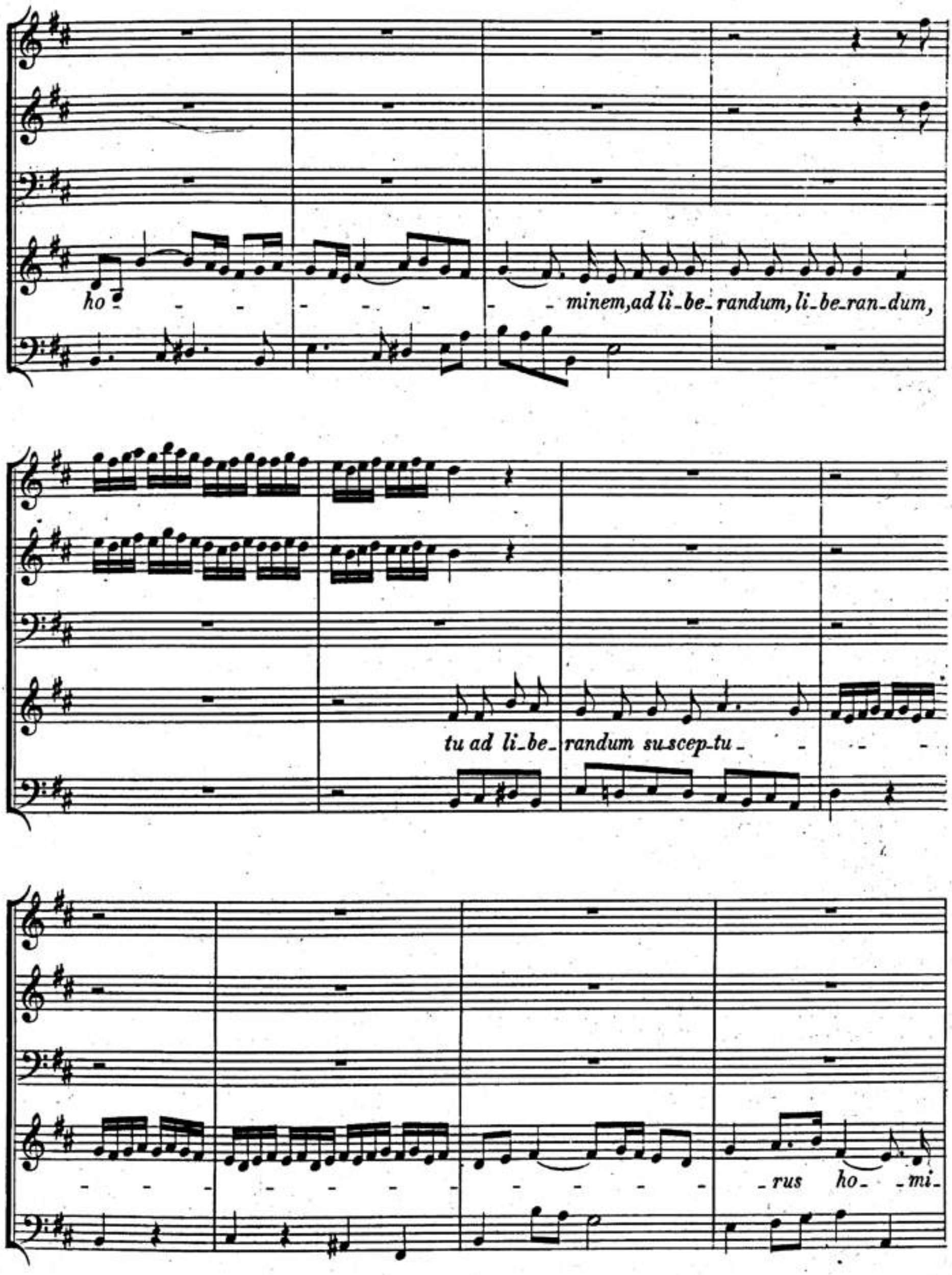
Bassi.

Tu ad li_beran_dum, ad

BSB



BSB


ho - - - - - - - minem, ad li_be_randum, li_be_ran_dum,
tu ad li_be_randum su_scep_tu - - - - -
rus ho _mi_

BSB

-nem, non hor-ru-i-sti vir- -gi-nis, virgi-nis u- -te-rum,

non hor-ru-

-i-sti, non hor-ru-i-sti, non horru-i-sti virgi-nis u- -te-rum, non horru-

-i-sti vir- ginis, vir-ginis, vir- -gi-nis u - te-rum.

HW: S. 2.

BSB

Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I. *Tu de_vi_cto mor_tis a_cu_le_o, de_vi_cto, devi_cto, devi_cto*

CANTO II. *Tu de_vi_cto mor_tis a_cu_le_o, de_vi_cto mor_*

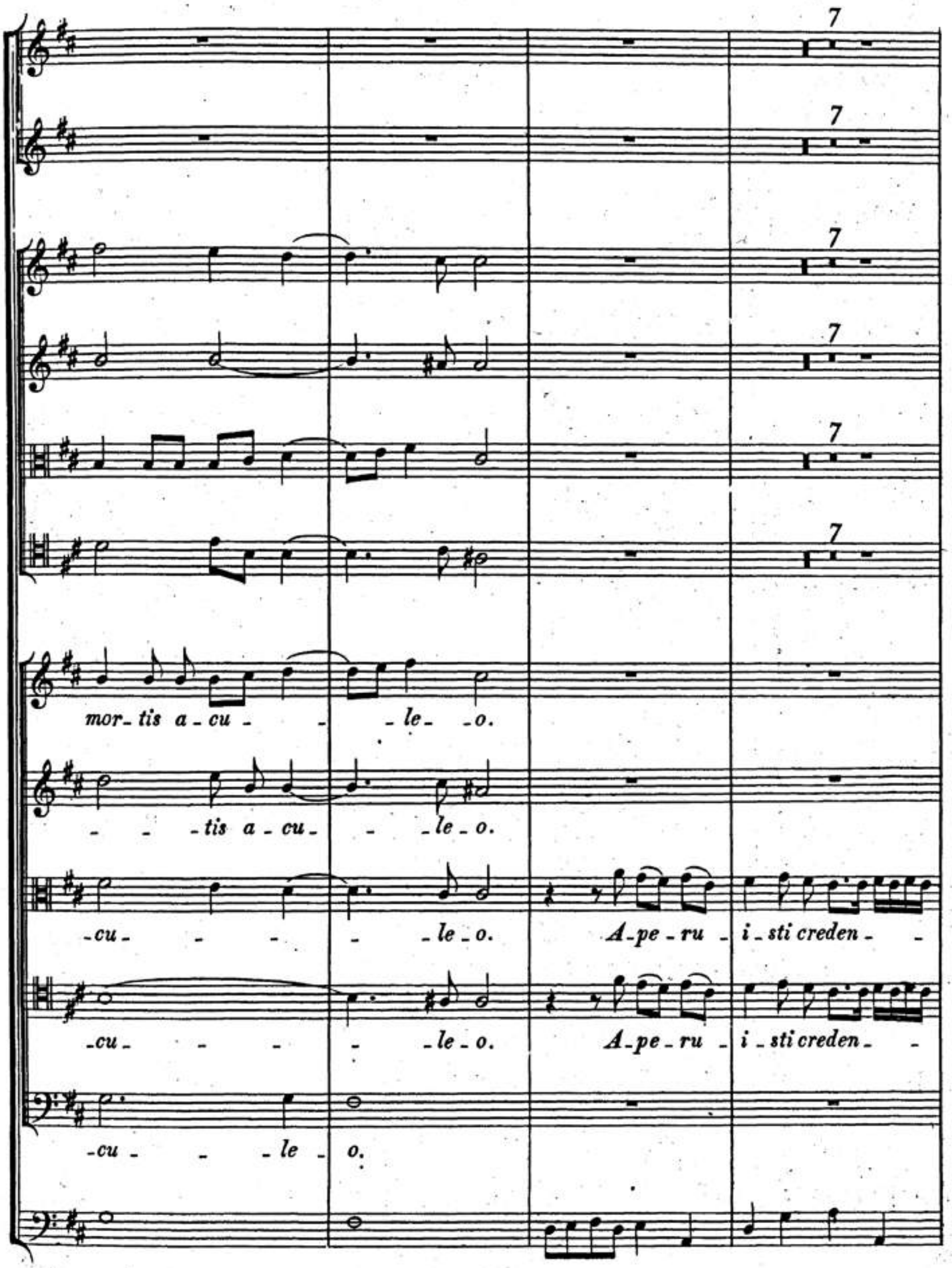
ALTO. *Tu de_vi_cto mor_tis a_cu_le_o, de_vi_cto mor_tis a_*

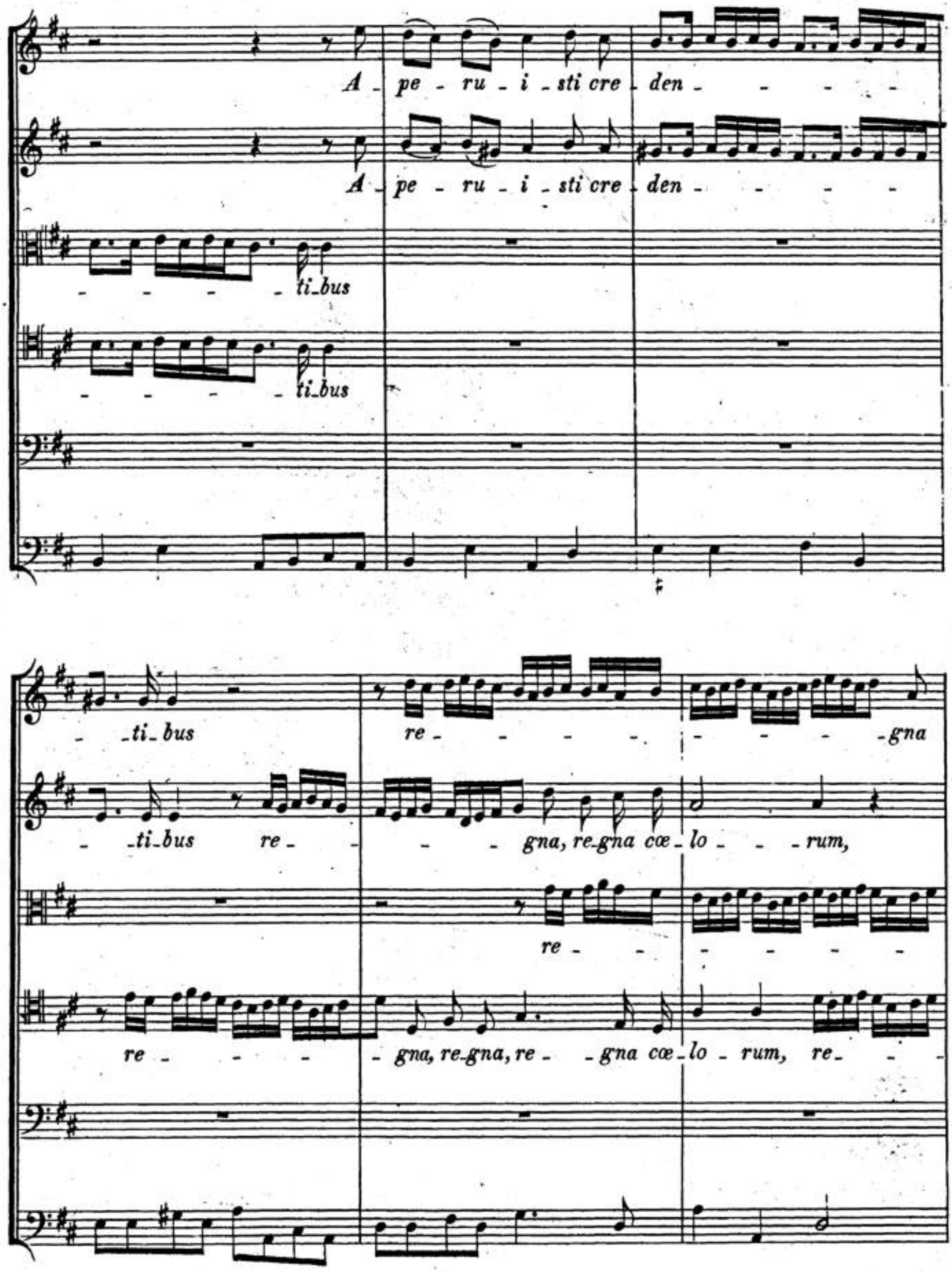
TENORE. *Tu de_vi_cto mor_tis a_cu_le_o, de_vi_cto mor_tis a_*

BASSO. *Tu de_vi_cto mor_tis a_cu_le_o, de_vi_cto mor_tis a_*

Continuo.

BSB


7
7
7
7
7
7
mor_tis a_cu_ _ _le_ _o.
_ _ _tis a_cu_ _ _le_o.
_cu_ _ _ _ _le_o. A_pe_ru_ i_sti creden_ _
_cu_ _ _ _ _le_o. A_pe_ru_ i_sti creden_ _
_cu_ _ _le_ o.


A - pe - ru - i - sti cre - den - - - - -
A - pe - ru - i - sti cre - den - - - - -
- - - - - ti_bus
- - - - - ti_bus
- - ti_bus re - - - - - - - - - gna
- - ti_bus re - - - - gna, re_gna cœ - lo - - - rum,
re - - - - - - -
re - - - - gna, re_gna, re - - gna cœ - lo - rum, re - - -

re - - - - gna, regna cœ - lo - rum a - pe - ru - i - sti regna cœ-

re - - - - gna, regna cœ - lo - rum a - pe - ru - i - sti regna cœ-

- gna cœlorum, re - gna cœ - lo - rum a - pe - ru - i - sti re - gna cœ-

- gna cœlorum, re - gna cœ - lo - rum a - pe - ru - i - sti re - gna cœ-

a - pe - ru - i - sti re - gna cœ-

_lo_rum creden_ti _ bus, re_ _ _ _ _ gna,

_lo_rum creden_ti _ bus, rè_ _ _ _

_lo_rum creden_ti _ bus, re_ _ _ _ _ _ _ _ _

_lo_rum creden_ti _ bus, re_ _ _ _ _ _ _

_lo_rum creden_ti _ bus, re_ _ _ _

BSB

re - gna, re - gnà cœ lo - - - - - rum, re - gna, regna cœlo- -

- - - - - - gna, re - gna cœ - lorum, re - gna, regna cœlo- -

- - - - - - - - - gna, re - gna, regna cœlo- -

- - gna, re - gna cœ - lo - rum, re - gna cœ - lo-rum, regna, regna cœlo- -

- - - - - - - - - gna, re - gna, regna cœlo- -

BSB

Tromba I.

Tromba II.

-rum,

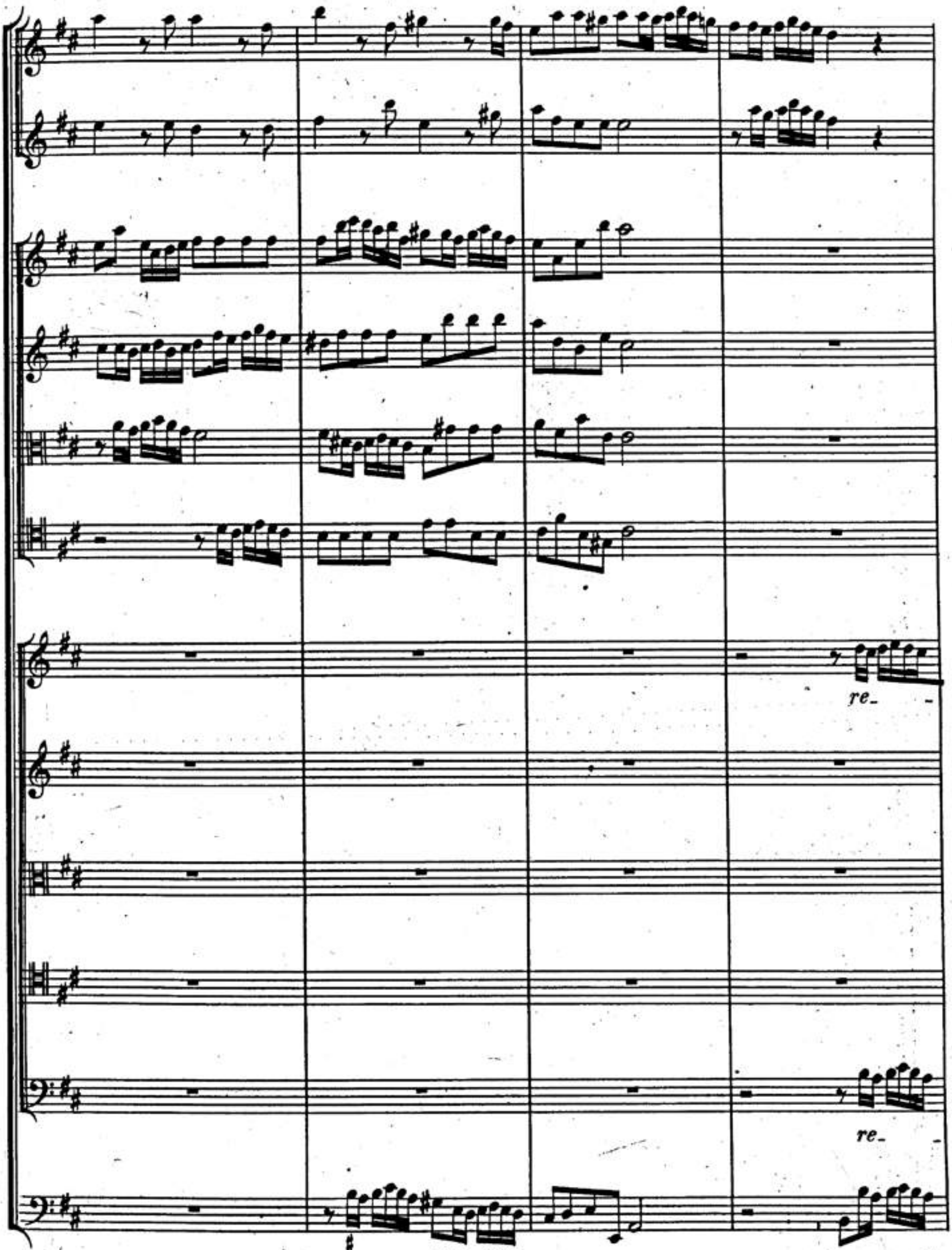
-rum,

-rum,

-rum,

rum,

BSB



HW: S. 2.

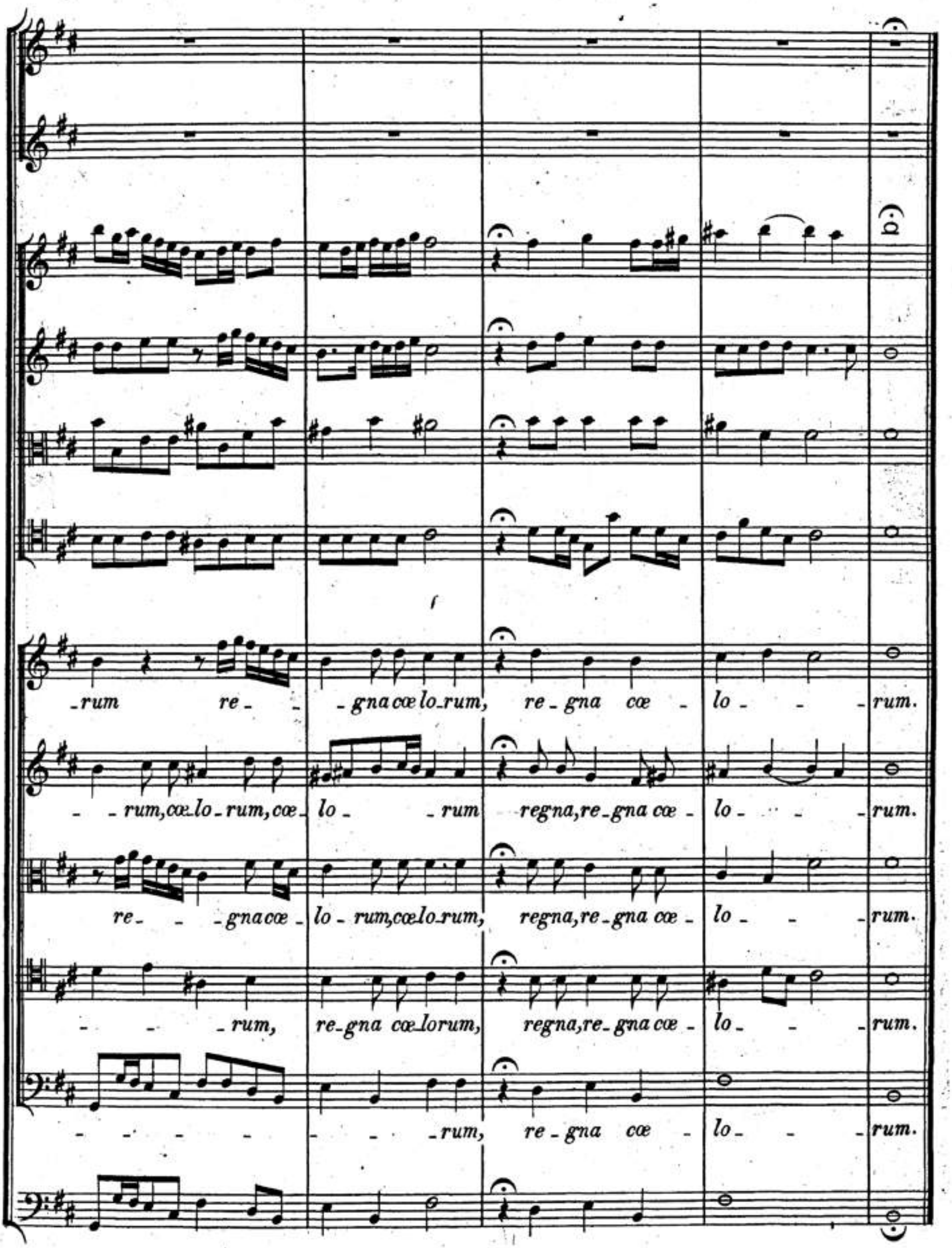
- gna, re - - gna, re - - - - gna cœ_lo - - -

re - - - gna cœ_lo - - -

re - - - - - gna cœ - lo - - - rum

re - - - - - gna, re - gna cœ - lo - - - - -

- - - - gna, re - gna, re - gna cœ lo - - - - -


f
-rum re- - -gna cœ lo-rum, re-gna cœ - lo- - -rum.
- -rum, cœ-lo-rum, cœ- lo- -rum regna, re-gna cœ - lo- - -rum.
re- - -gna cœ- lo-rum, cœ-lo-rum, regna, re-gna cœ - lo- - -rum.
- - -rum, re-gna cœ-lorum, regna, re-gna cœ - lo- - -rum.
- - - - - - -rum, re-gna cœ - lo- - -rum.

URIO:

Andante, ma non presto.

Violini.

Violette.

Soprano.

Alto.

Basso.

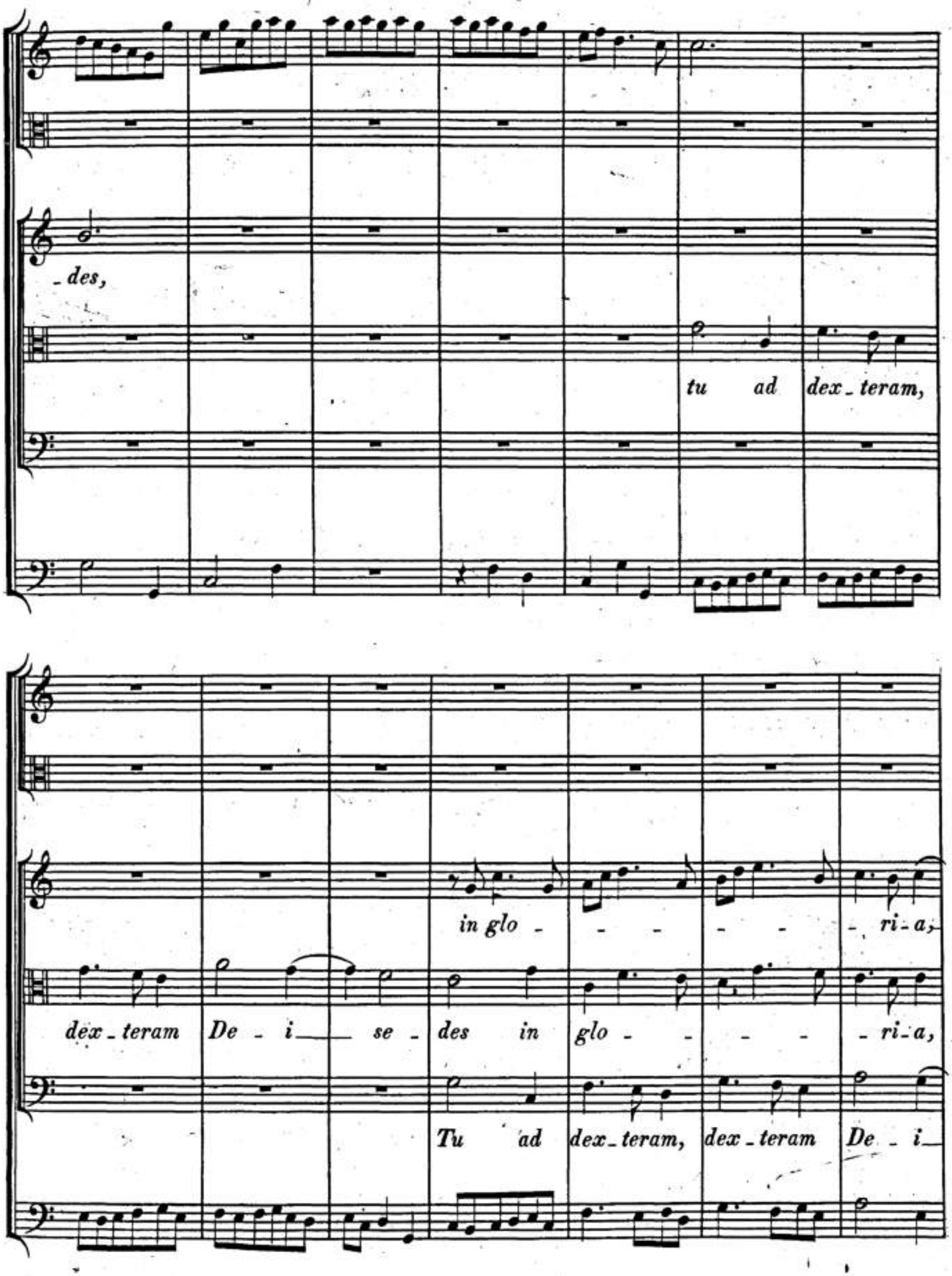
Bassi.

(Soli.)

Tu ad dex_teram, dex_teram De _ i __ se_ -

HW: S. 2.

BSB


_des,
tu ad dex_teram,
in glo - - - - - ri-a,
dex_teram De - i_ se - des in glo - - - - ri-a,
Tu ad dex_teram, dex_teram De - i_

— pa - tris, ad dex - - - - teram De - i se - des in

in glo - - - - - - - - - ri - a

— se - des in glo - - - - - - - - - ri - a

glo - ria pa - tris,

pa - - tris,

pa - - tris,

tu ad dexteram De - i,

tu ad dex-teram

De - - - - - - i se - des in glo - -

De - - - - - - i se - - des in glo - - - -

tu ad dex - teram, dex - teram

- - - - - - ri_a pa - tris, ad dex_teram De_i

- - - - vi_a, ad dex_teram De_i sedes, ad

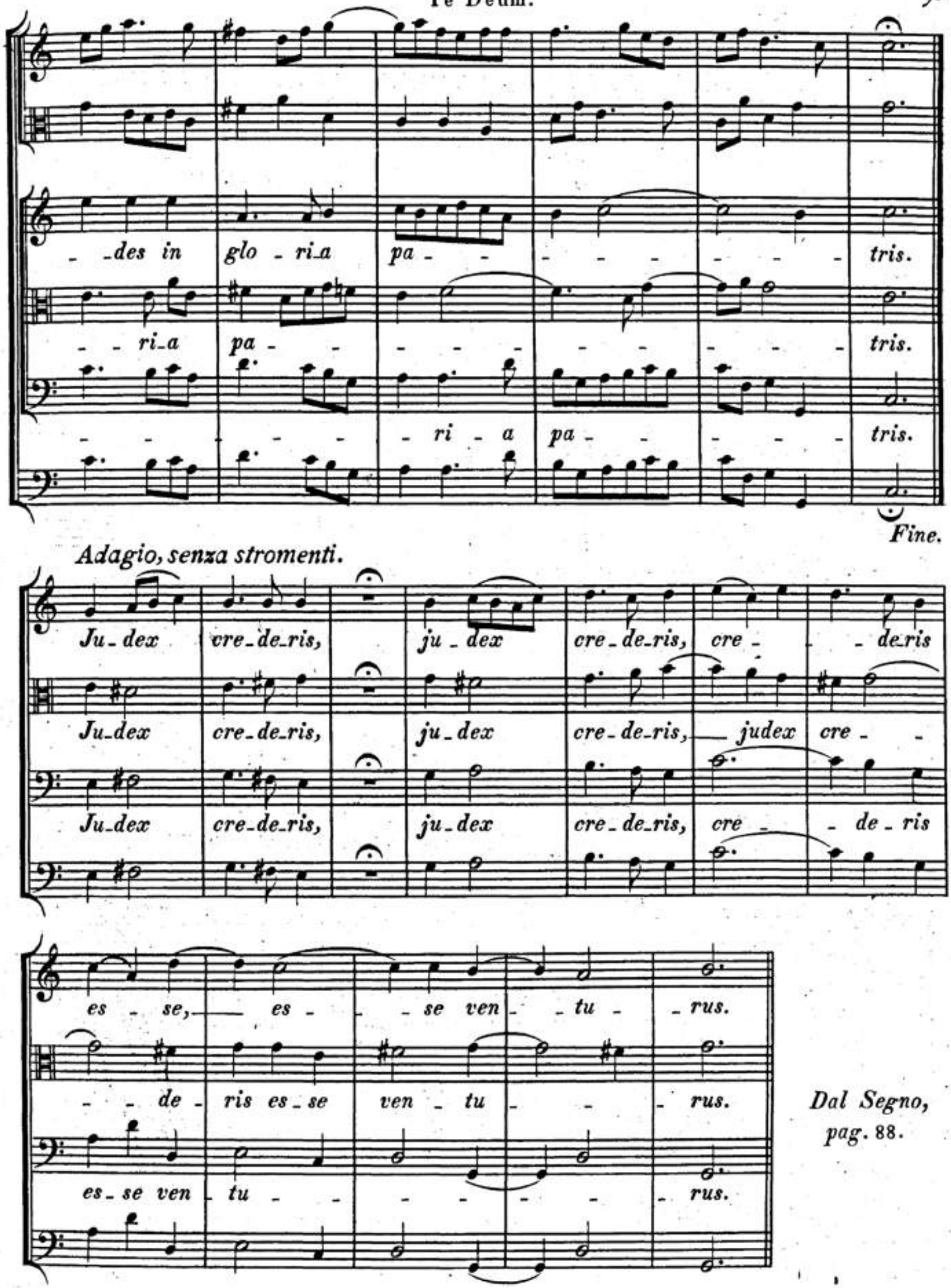
De_i se_des in glo_ri_a pa - - tris, ad dex_teram

sedes in glo_ri_a pa_tris, tu ad dex_teram De_i se -

dex_teram, tu ad dex_teram De_i se_des in glo - -

De_i se_des in glo - - - - - - - -

BSB


-des in glo-ri-a pa- - - - - - - - tris.
- - ri-a pa- - - - - - - - - tris.
- - - - - - ri - a pa- - - - - tris.
Fine.
Adagio, senza stromenti.
Ju-dex cre-de-ris, ju-dex cre-de-ris, cre- - de-ris
Ju-dex cre-de-ris, ju-dex cre-de-ris, judex cre- -
Ju-dex cre-de-ris, ju-dex cre-de-ris, cre- - de-ris
es - se, es- - se ven- - tu- - rus.
- - de - ris es-se ven - tu - - - rus.
es-se ven - tu - - - - - - - rus.

Dal Segno, pag. 88.

BSB

URIO:

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I. *Te er - go quae - - - - su - mus,*

CANTO II. *Te er-go quae - - - - su - mus,*

ALTO. *Te er-go er - go quae - - su - mus,*

TENORE. *Te er-go er - go quae - - su - mus,*

BASSO. *Te er-go quae - - - - su - mus,*

Continuo.

er_go quaesu_mus tu_ _is fa_mu_lis sub_ve_ni,

er_go quae_sumus tu_ _is fa_mu_lis sub_ve_ni,

er_go quae_sumus tu_ _is fa_mu_lis sub_ve_ni,

er_go quae_sumus tu_ _is fa_mu_lis sub_ve_ni,

er_go quae_sumus tu_ _is fa_mu_lis sub_ve_ni,

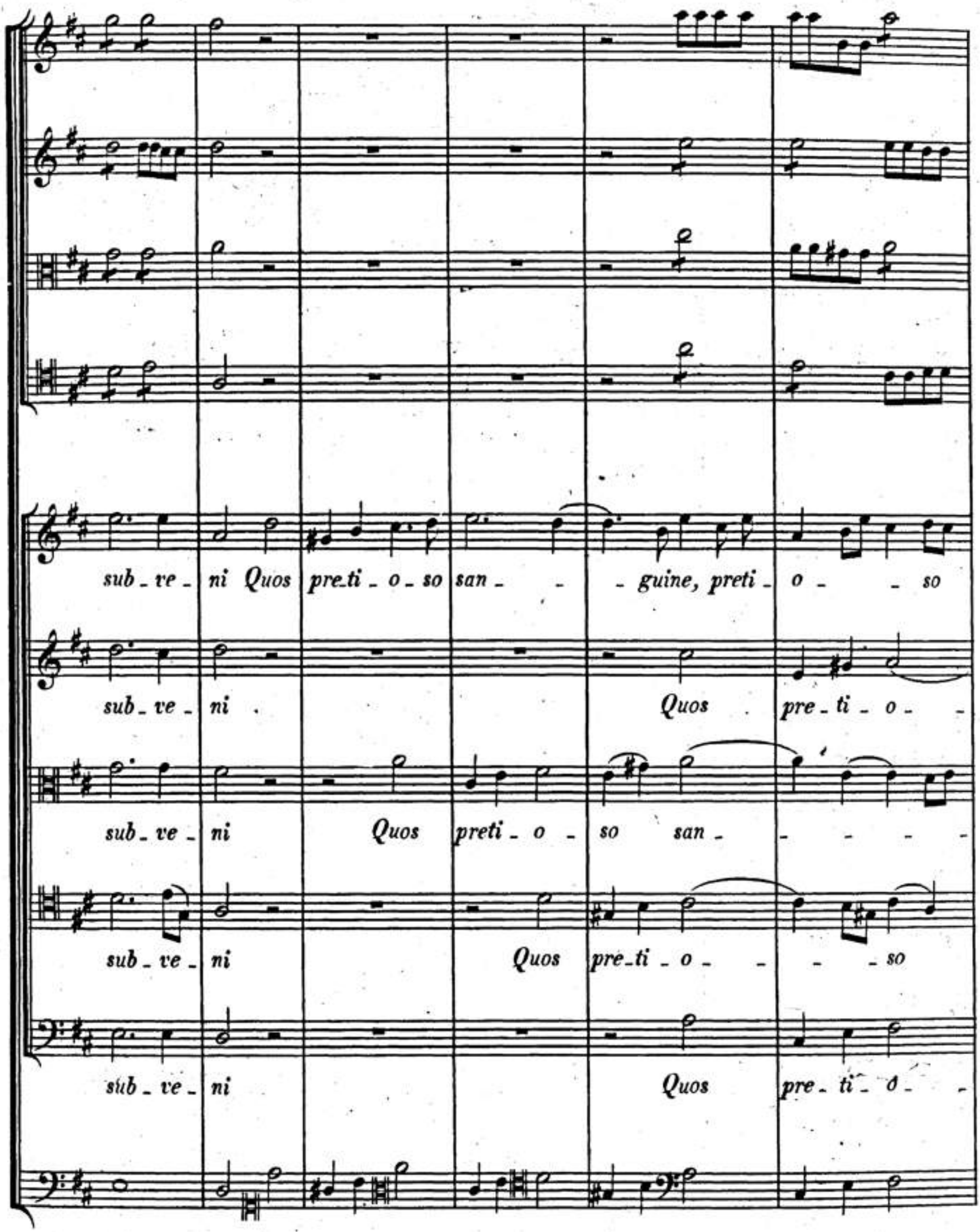
fa_mulis tu_is, tu_is fa_mu_lis, fa _ mulis tuis, tu_is fa _ _ mulis

fa_mulis tu_is, tu_is fa_mu_lis, fa _ mulis tuis, tu_is fa _ _ mulis

fa _ mu_lis tuis, tu_is fa _ _ mulis

fa _ mulis tuis, tu_is fa _ _ mulis

fa _ mulis tuis, tu_is fa _ _ mulis


sub_ve_ni Quos preti_o_so san_ _ _guine, preti_o_ _so
sub_ve_ni Quos pre_ti_o_ _
sub_ve_ni Quos preti_o_so san_ _ _ _ _
sub_ve_ni Quos pre_ti_o_ _ _ _so
sub_ve_ni Quos pre_ti_o_ _

BSB

sanguine,quos pre-ti-o-so san- -gui-ne re-de-mi-sti,

- -so san-gui-ne re-de-mi-sti, re-de-mi-sti, quos pre-ti-

- -gui-ne, quos pre-ti-o- -so sanguine re-de-mi- -

san-guine, quos pre-ti-o-so san-guine re- -de-mi- -

- -so san-gui-ne re- -de- -mi- -

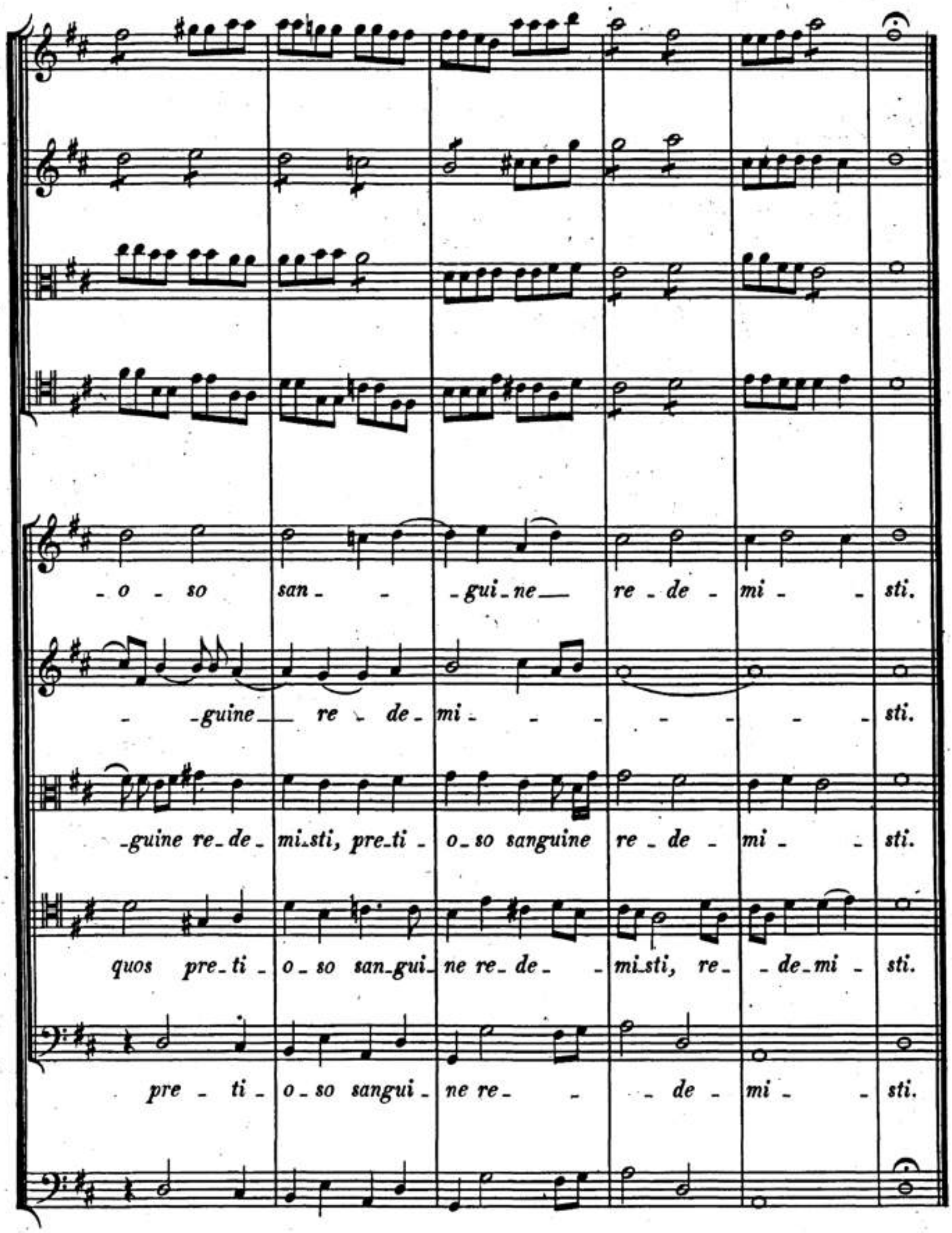
quos pre_ti _ o _ _ so san_ _ _ guine, quos pre_ti _

_o _ _ so san_ _ _ guine, quos pre_ti _ o _ _ so san_

_ sti, quos preti _ o _ _ so sanguine, pre_ti _ o _ so san_

_ sti,

_ sti, quos pre_ti _ o _ _ so san_ guine,


-o - so san - - -gui-ne— re - de - mi - - sti.
- -guine— re - de - mi - - - - - - - sti.
-guine re-de - mi-sti, pre-ti - o-so sanguine re - de - mi - - sti.
quos pre-ti - o-so san-gui- ne re-de - - mi-sti, re- - de-mi - sti.
pre - ti - o-so sangui - ne re- - - de - mi - - sti.

BSB

Adagio.

Tromba I.

Tromba II.

Canto.

Basso.

Bassi.

E_terna, e_terna, e_ter_ _na fac,

E_terna, e_terna, e_ter_ _na fac,

e - terna, e - terna, e - ter - na fac,

e - terna, e - terna, e - ter - na fac, e-terna fac cum sanctis

e-terna fac cum san - ctis tu-is in glo - - - - - - -

tu-is in glo - - - - - - - - - - - -

- ria, eterna fac cum sanctis tu_is,

- ria nu - me - ra - - ri,

e_terna fac cum san_ctis

in

tu - is in glo - - - - - - - - ri - a,

glo - - - - - - - - - - ri_a,

glo - - - ri - a nu - me - ra - ri,

glo - - - ri - a nu - me - ra - ri,

e - terna fac cum sanctis tu - is in glo - - - -

e - terna fac cum san - ctis tu - is in

- - - - - - ri - a nu - me - ra - ri,

glo - - - - - ri - a nu - me - ra - ri,

BSB

cumsanctis tu_is eterna fac, eterna fac,cumsanctis tu_is

cumsanctis tu_is eterna fac, eterna fac,cumsanctis tu_is in

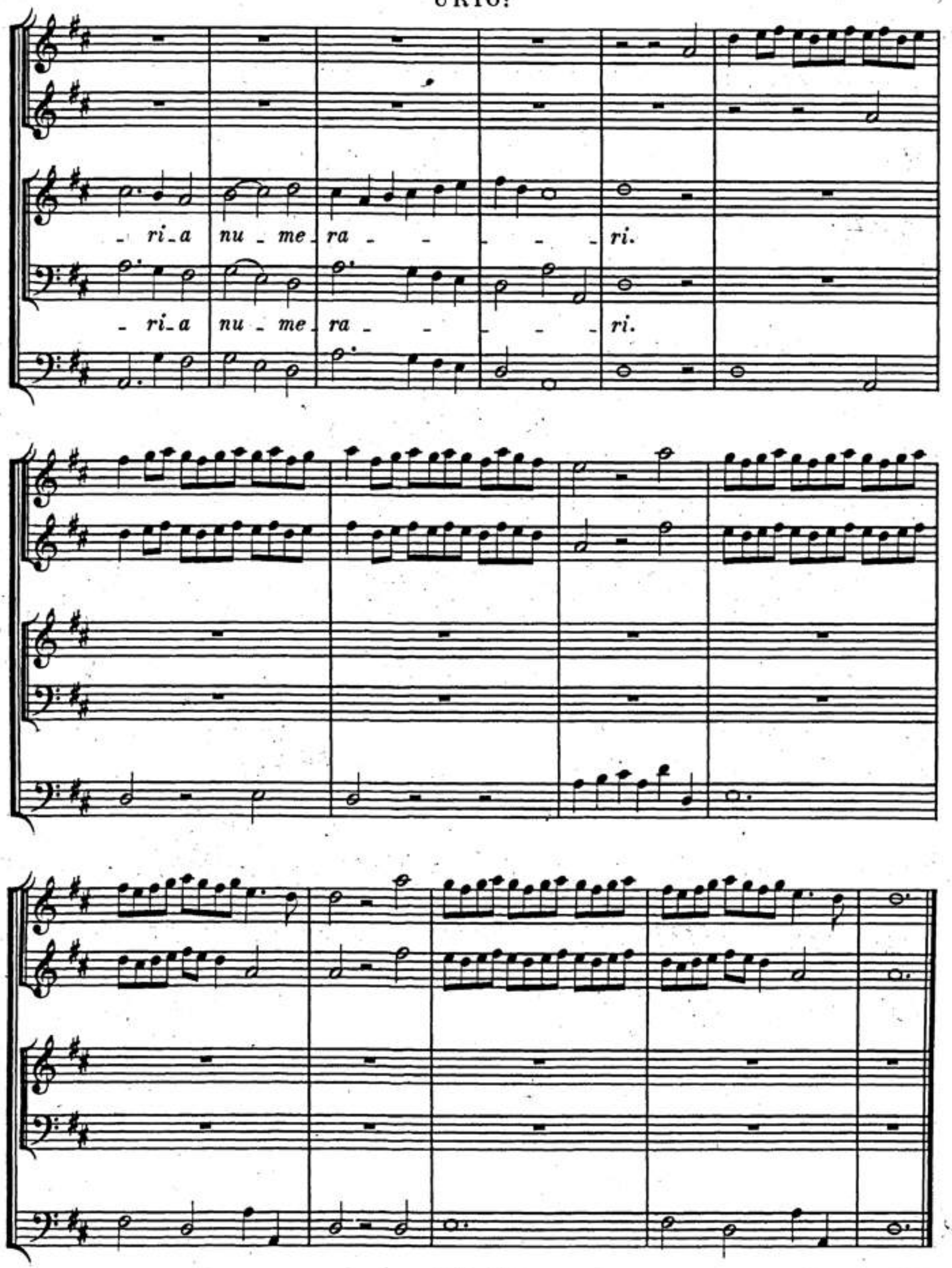
in glo_ri_a nu_me_ra_ri,

glori_a nu_me_ra_ri,

in glo_ri_a, glo_

in glo_

BSB



Violino I.

Violino II.

Violette.

Canto.

Alto.

Bassi.

Sal_vum fac po_pulum,

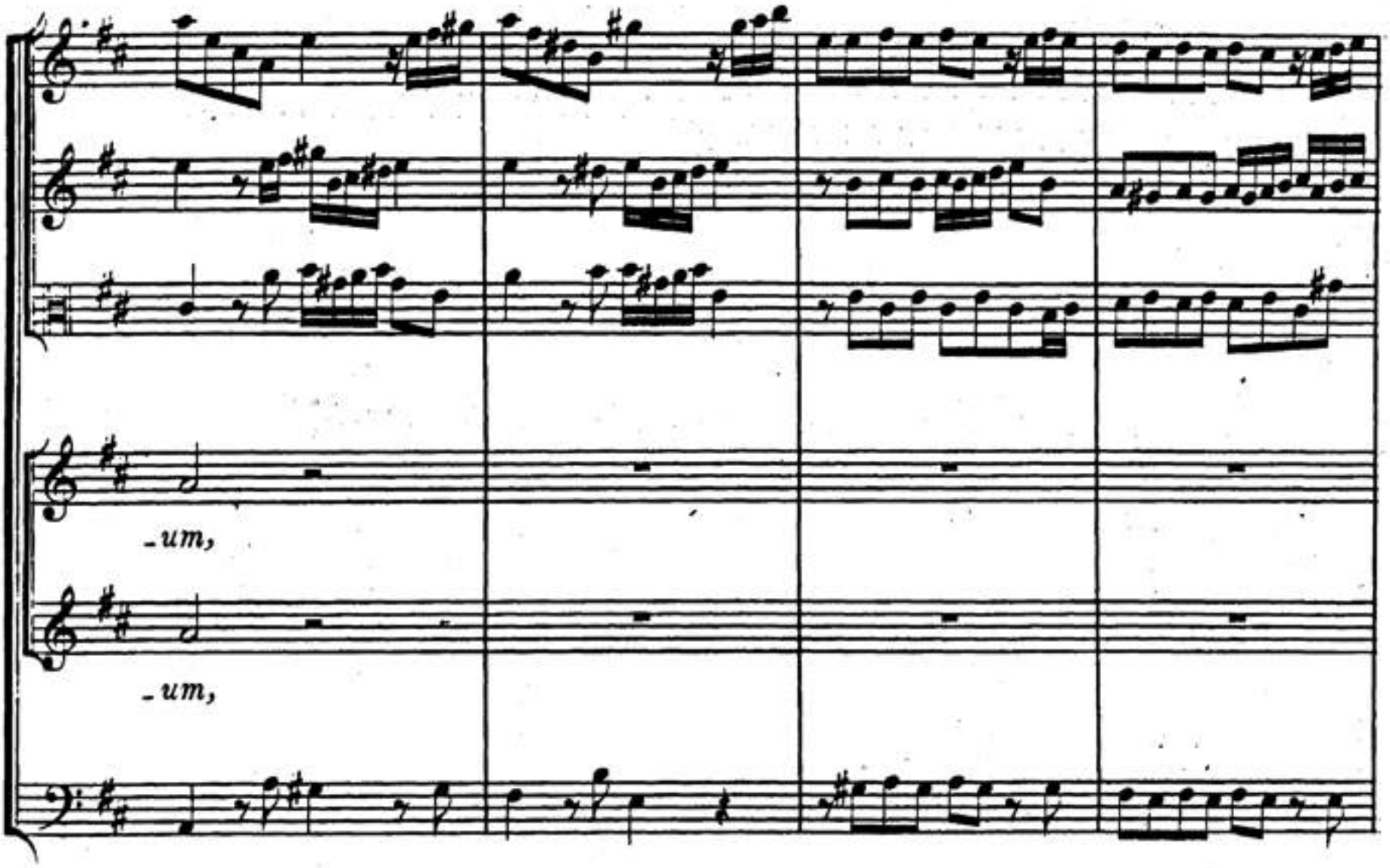
BSB

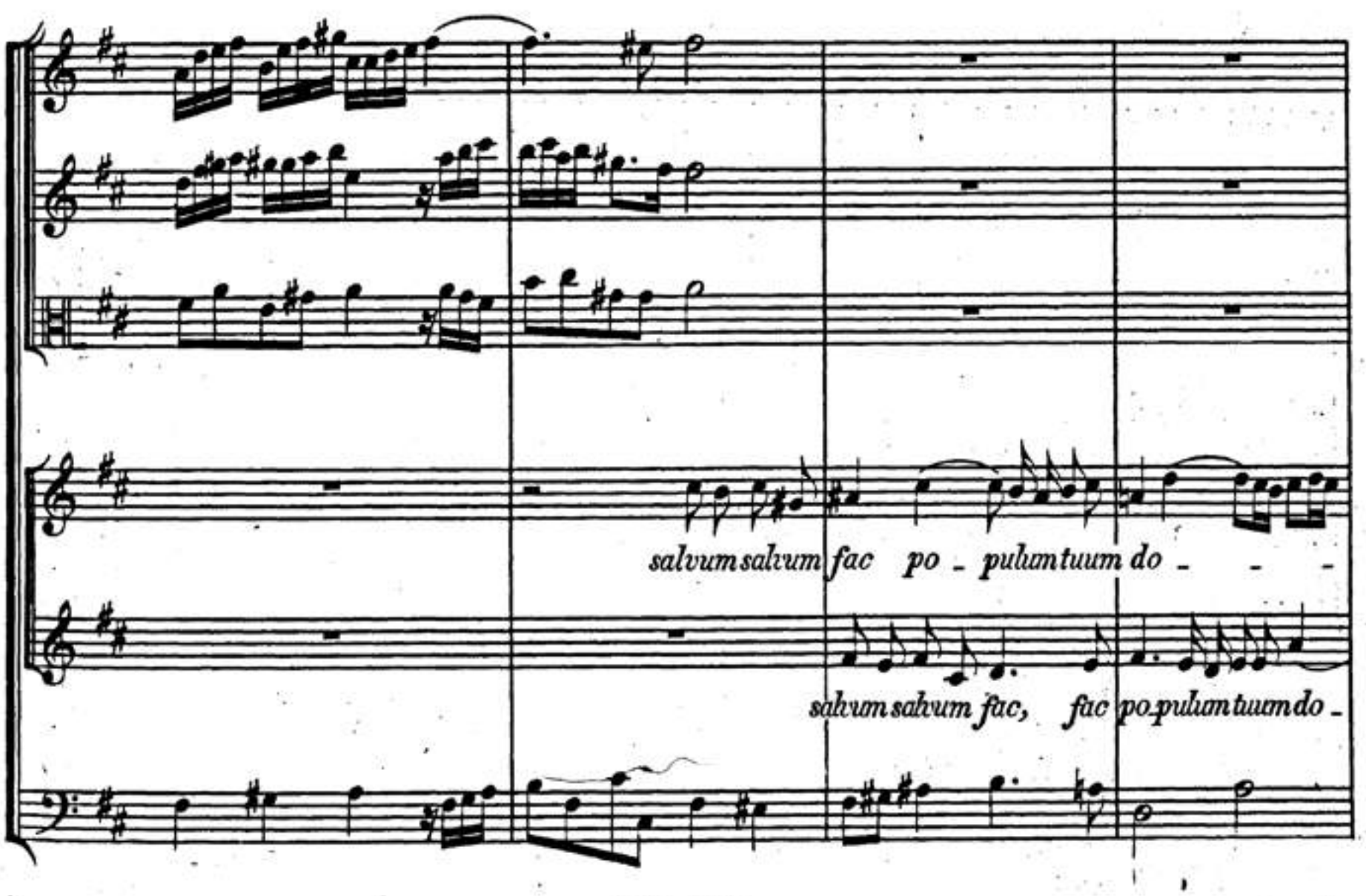
URIO:

po_pulum tu_ _um, populum tu_um, sal_vum fac,

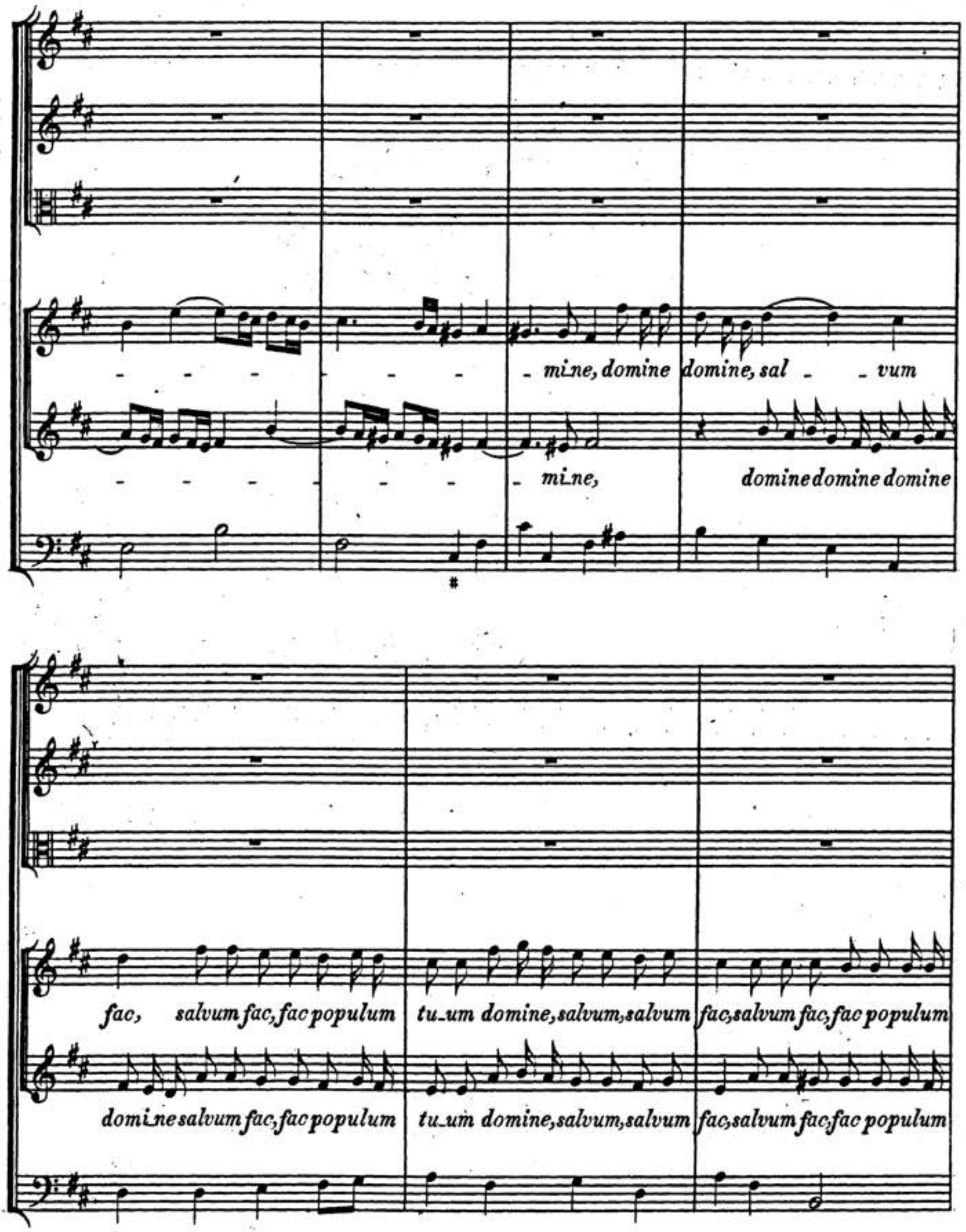
*salvum fac populum tu_um, po_ _ _ _ pulum tuum, tu_*

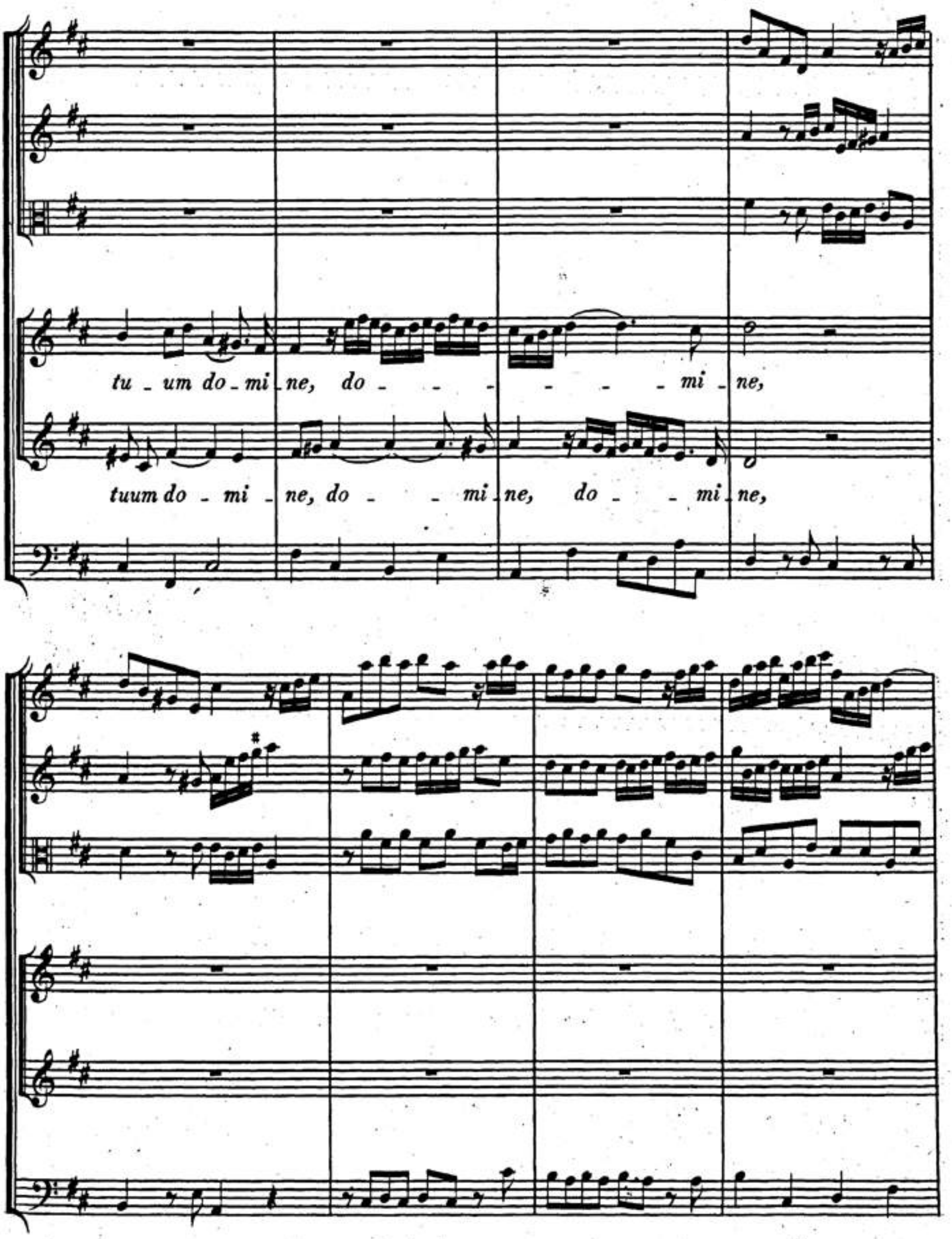
*Salvum fac populum, populum tu_um, po_ _ _ _ pulum tu_um, tu_*

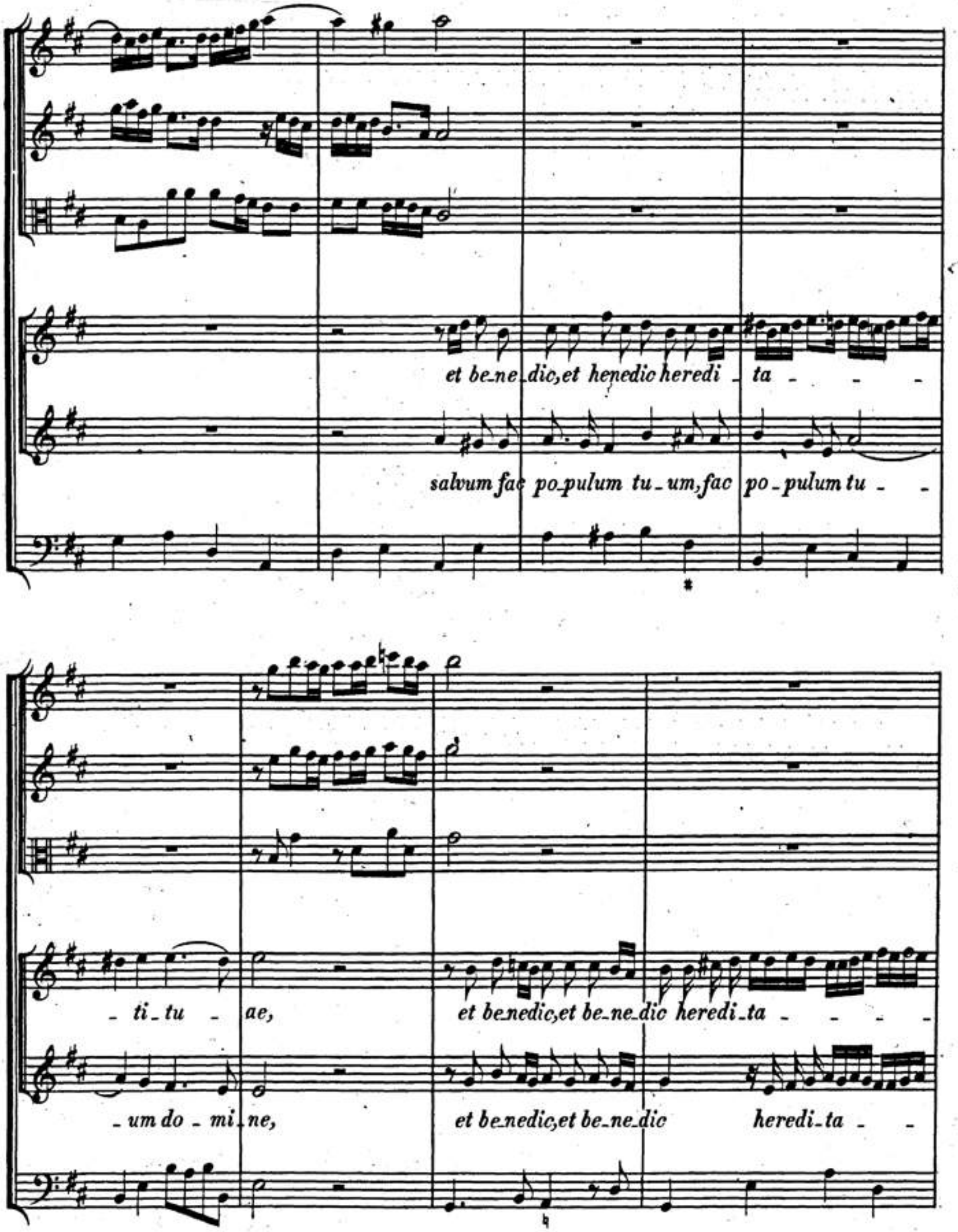

-um,
-um,


salvum salvum fac po - pulum tuum do - - -
salvum salvum fac, fac po pulum tuum do -

URIO:


mine, domine domine, sal vum
mine, domine domine domine
fac, salvum fac, fac populum
tu um domine, salvum, salvum fac, salvum fac, fac populum
domine salvum fac, fac populum
tu um domine, salvum, salvum fac, salvum fac, fac populum


tu - um do - mi - ne, do - - - - - - - mi - ne,
tuum do - mi - ne, do - - mi - ne, do - - mi - ne,


et be_ne_dic, et benedic heredi_ta - - -
salvum fac po_pulum tu_um, fac po_pulum tu - -
- ti_tu - ae, et be_nedic, et be_ne_dic heredi_ta - - - -
- um do - mi_ne, et be_nedic, et be_ne_dic heredi_ta - -

BSB

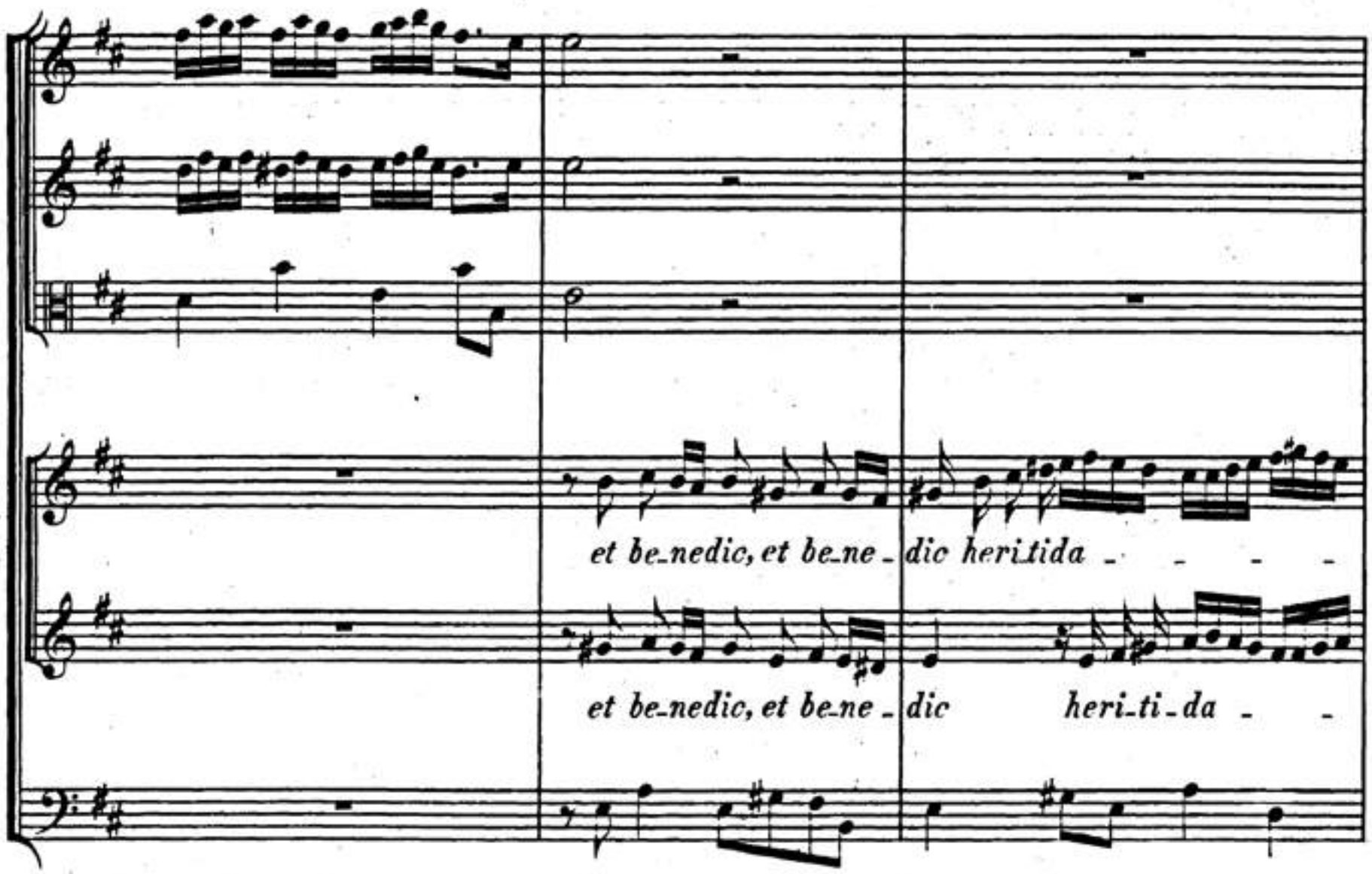
- - - - - - - ti tu - ae, heredi - ta - - - -

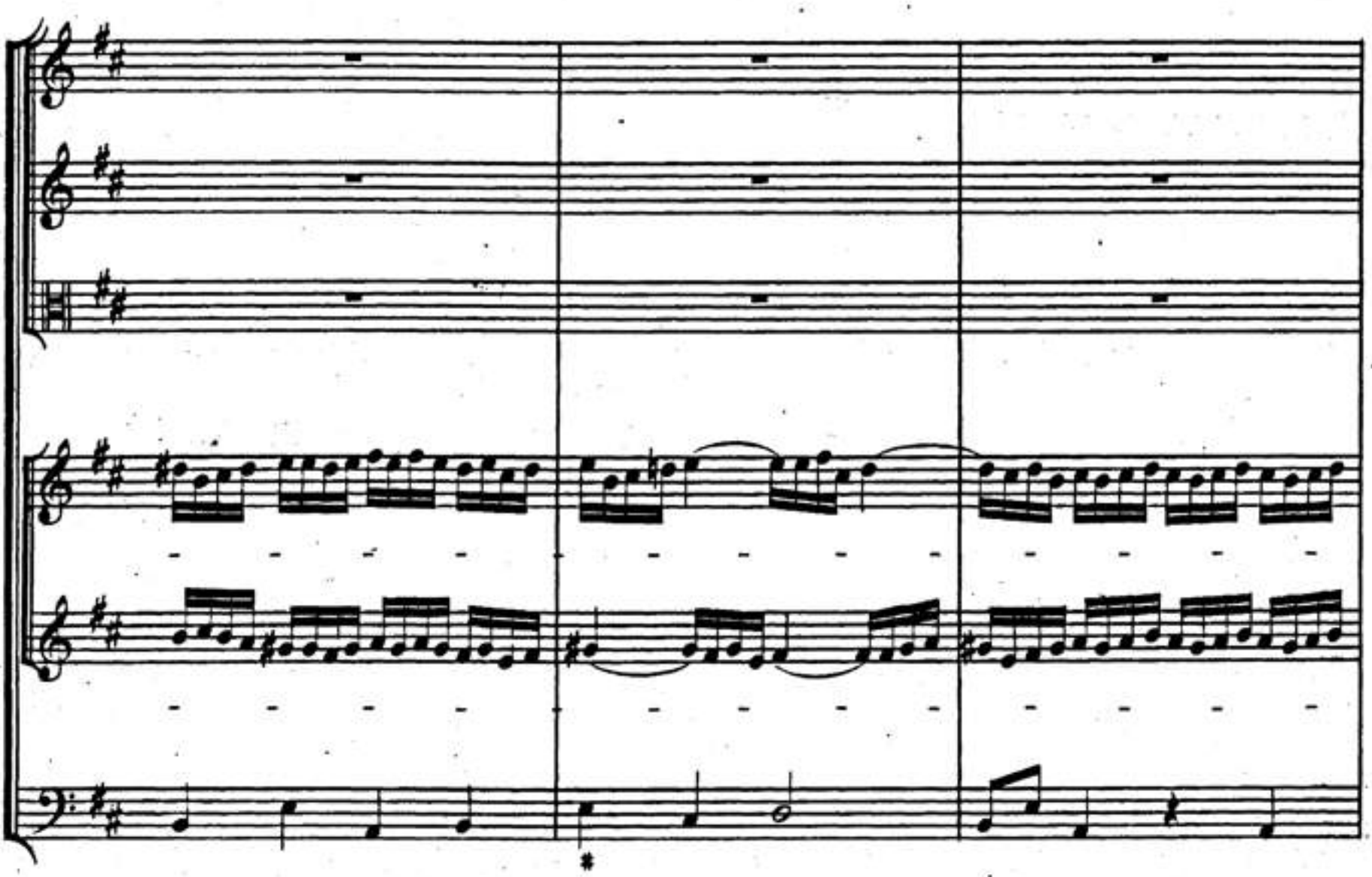
- - - - - - - - - ti, here-di-ta - - - - - -

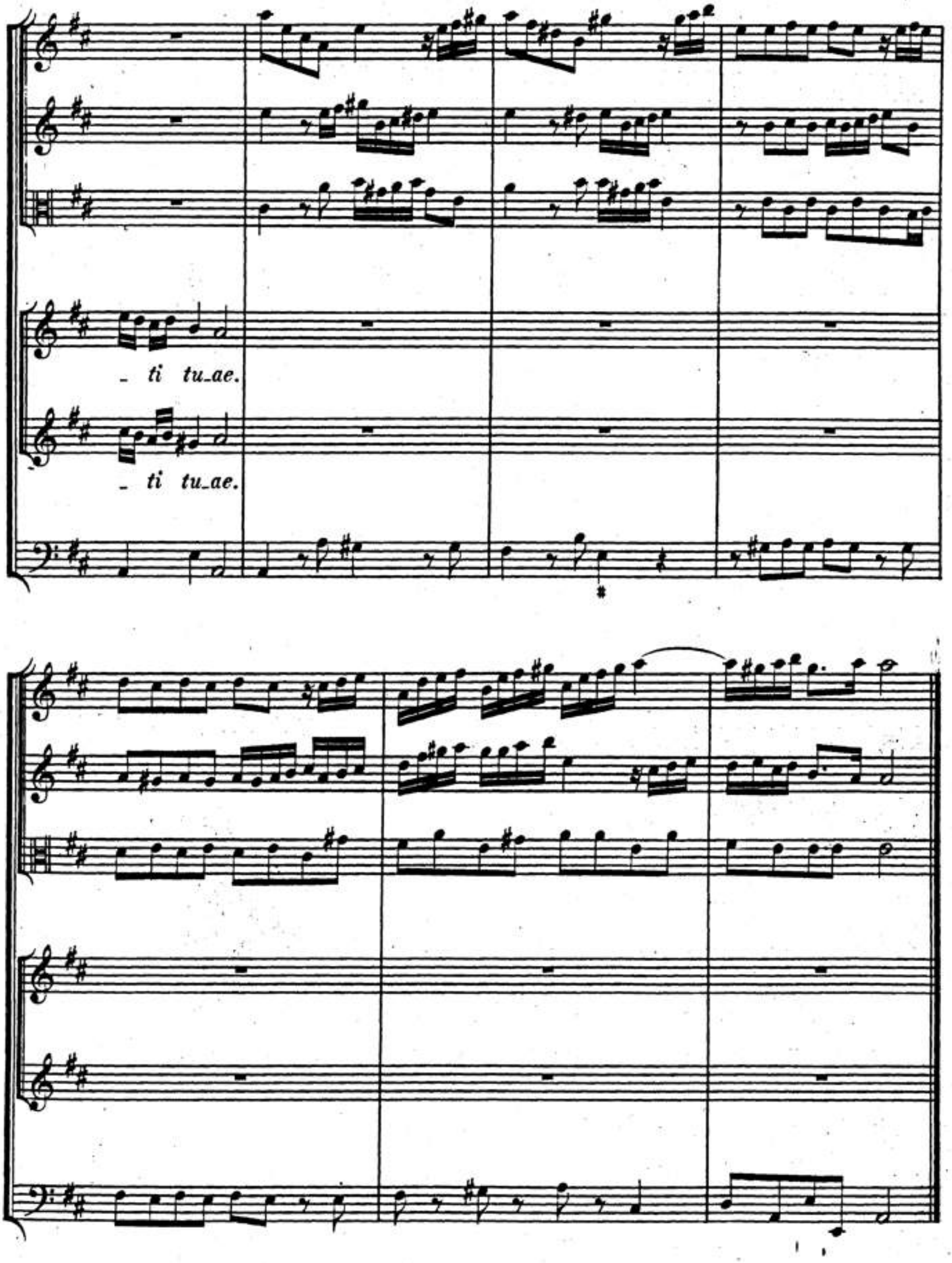
- ti, heredi-ta-ti tu - ae, et benedic, et bene - dic,

- ti, heredi-ta-ti tu - ae, et benedic, et bene - dic,

BSB


et be_nedic, et be_ne_dic heri_tida _ _ _ _
et be_nedic, et be_ne_dic heri_ti_da _ _




- ti tu_ae.
- ti tu_ae.

BSB

Andante.

Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

Canto I.

Canto II.

Alto.

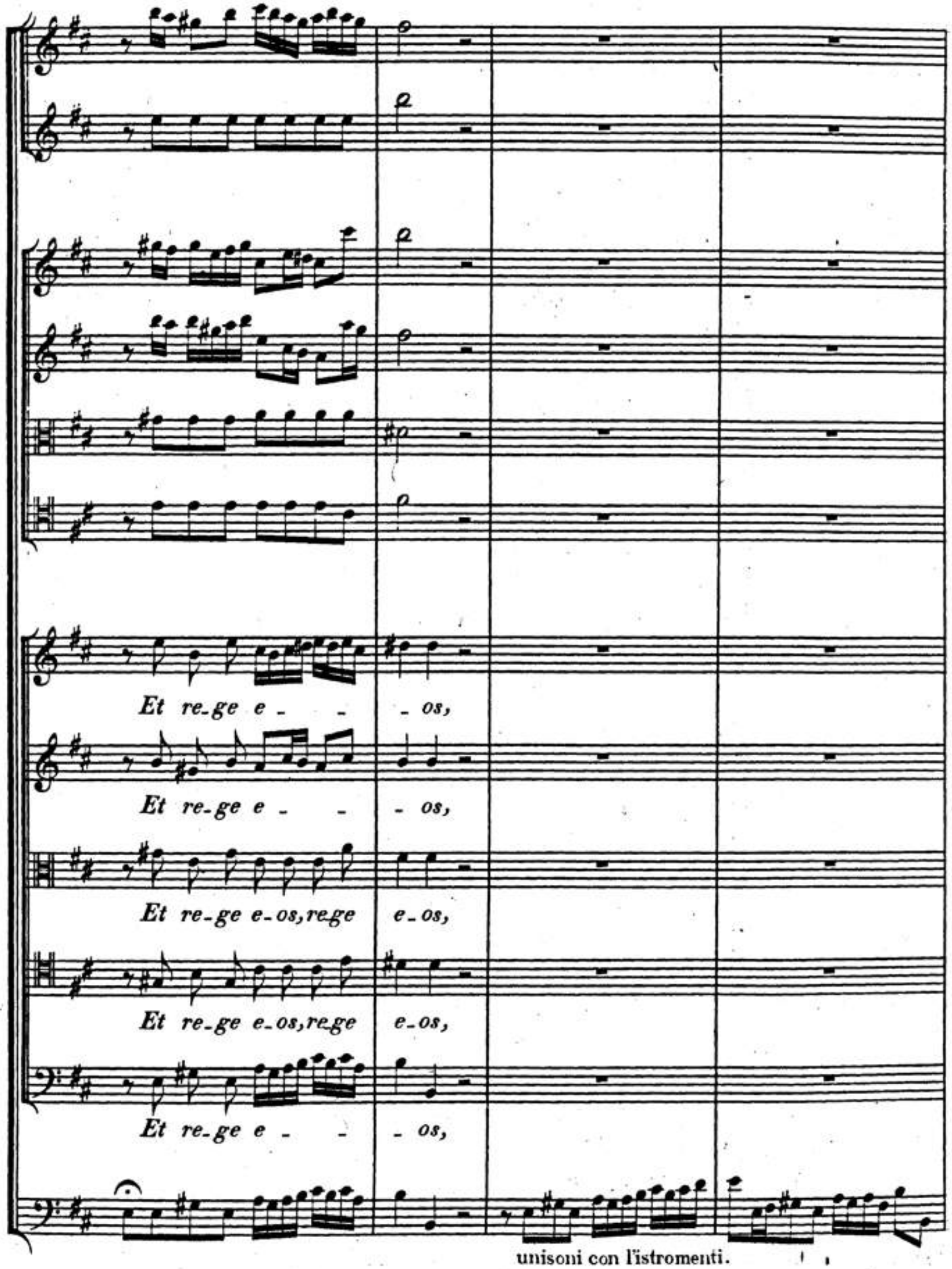
Tenore.

Basso.

Unisoni con l'istromenti.

Continuo.

p coll' Fagotto.



unisoni con l'istromenti.

et re-ge e - - - - os et ex-tol - le, ex-tol - le, ex-tol - le

et re-ge e - - - os, et re-ge et ex-to - le, ex-to - le, ex-

et re-ge e-os, re-ge e-os et ex-to - le e - os, ex-to - le, ex-

et re-ge e-os, re-ge e - os et ex-tol - le, ex-tol - le

et re-ge e - - - - os et ex-tol - - - le, ex-

BSB

e - - os us - - que in e - ter - - - num.

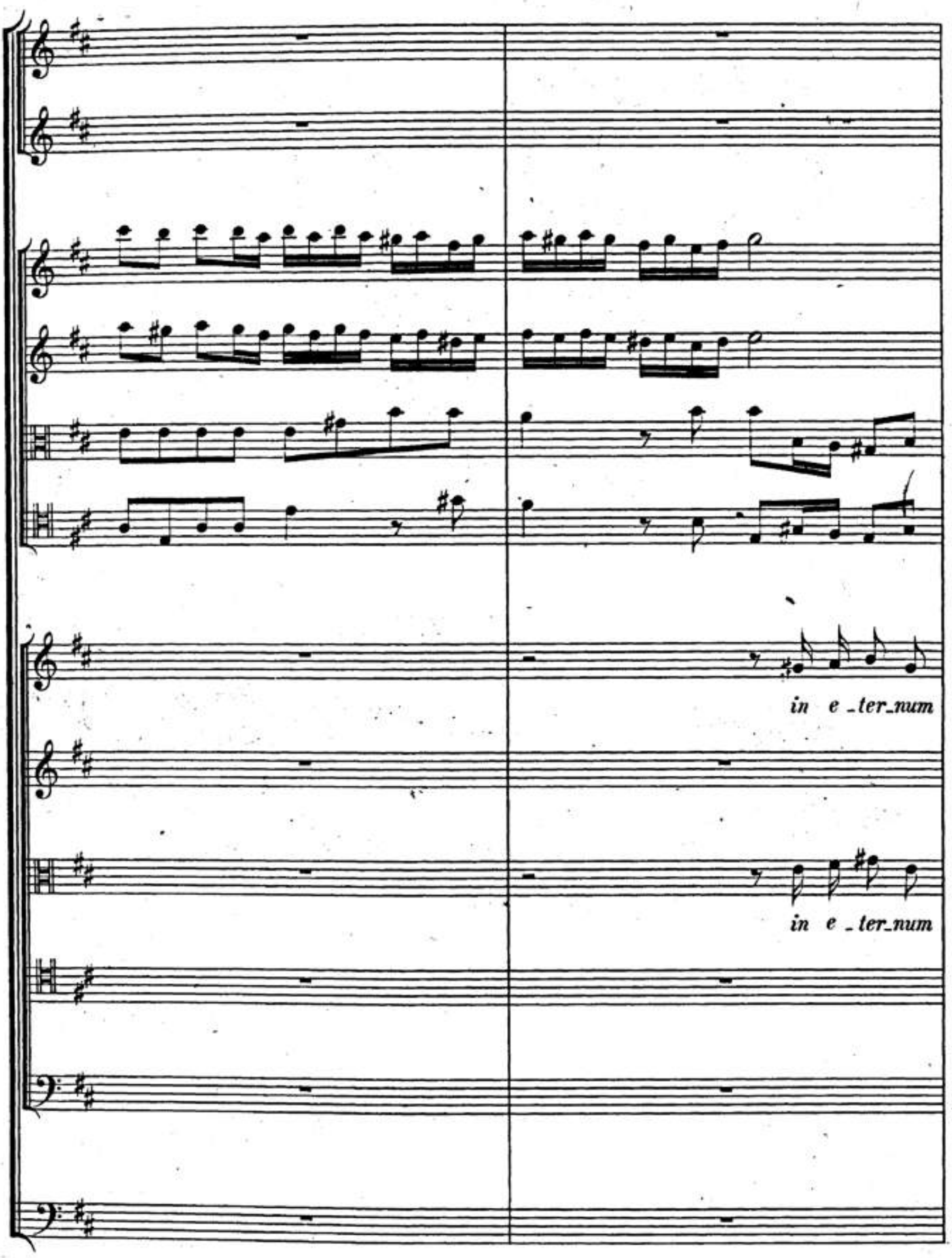
- tol - - le e - - os us - - que in e - ter - - num.

- tol - le e - os us - que in e - ter - - num.

e - os us - - que us - - que in e - ter - - num.

tol - - le e - - os us - - que in e - ter - - num.

HW: S. 2.


in e_ter_num
in e_ter_num

re - - - - - - - ge, re - ge e - os, re - ge,

et re - ge,

re - - - - - - - ge, re - ge e - os, re - ge,

et re - ge,

et re - ge,

et re - ge,

BSB

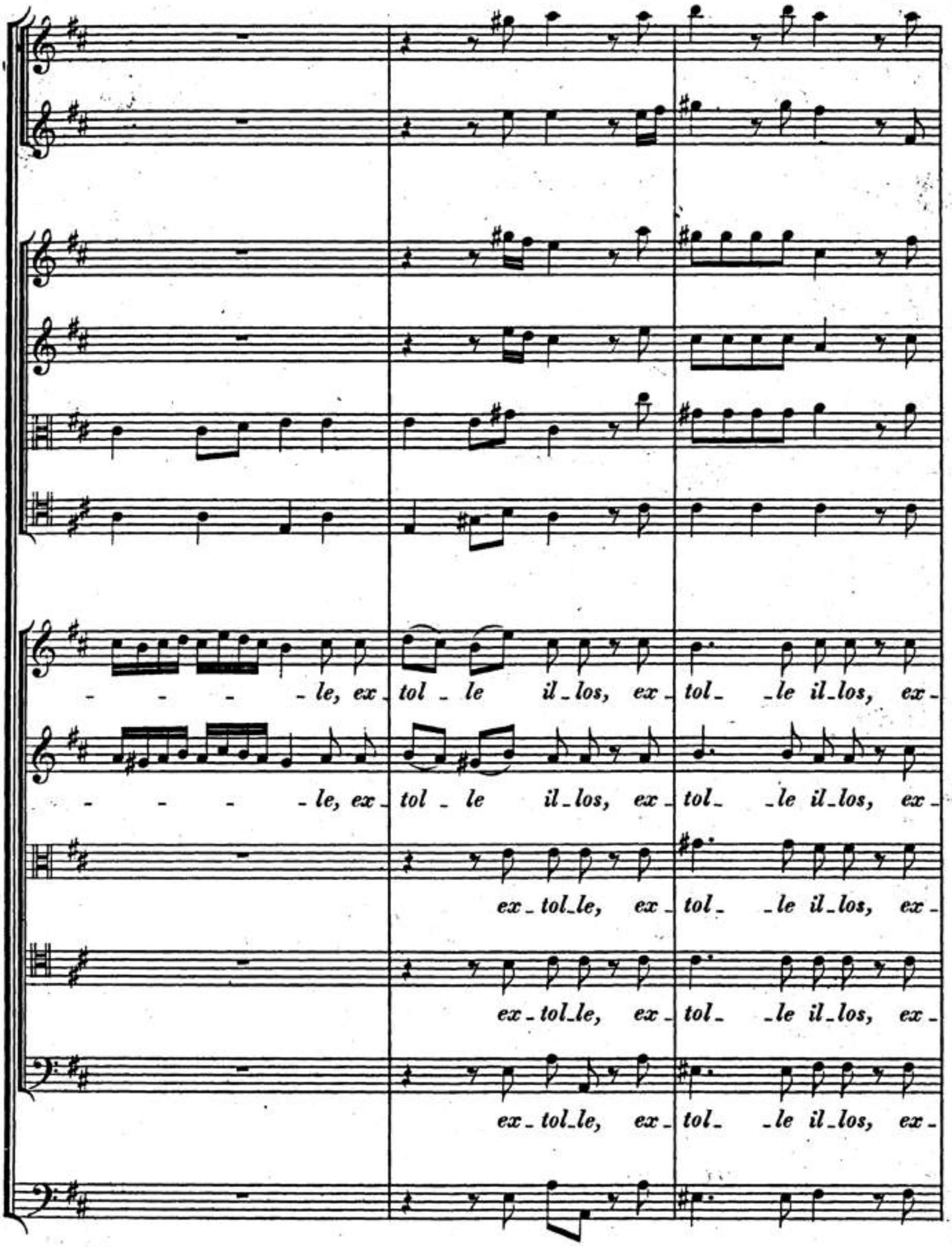
re - - ge in e - ter - num ex - tol - le, ex - tol - - - - - -

re - - ge in e - ter - num ex - tol - le, ex - tol - - - - - -

re - - ge

re - - ge

re - - ge


- - - - le, ex - tol - le il - los, ex - tol - le il - los, ex -
- - - - le, ex - tol - le il - los, ex - tol - le il - los, ex -
ex - tol - le, ex - tol - le il - los, ex -
ex - tol - le, ex - tol - le il - los, ex -
ex - tol - le, ex - tol - le il - los, ex -

tol _le il_los et re_ge e_ _ _ _ _os et ex_

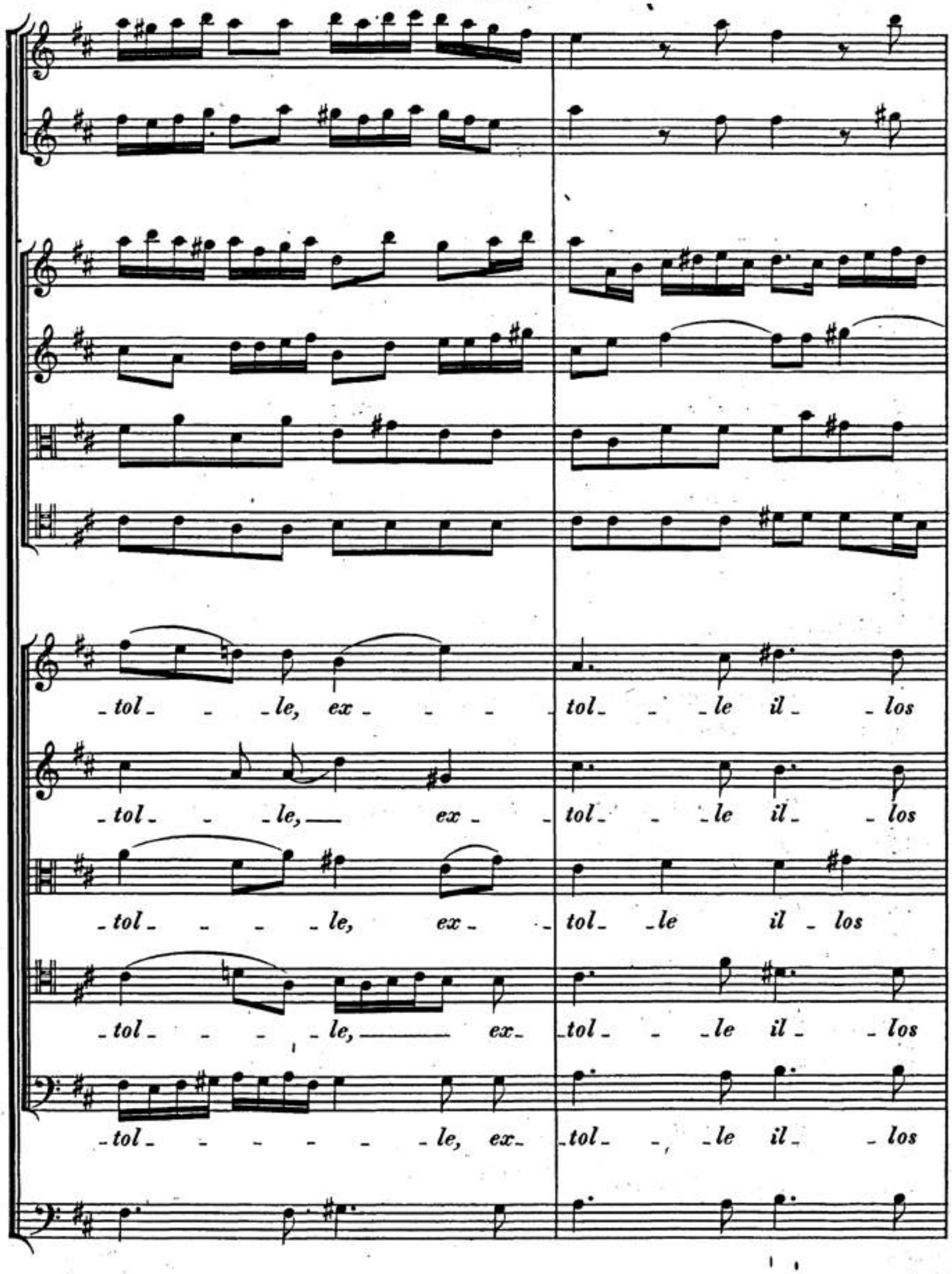
tol _le il_los et re_ge e_os, re_ge e_ _os et ex_

tol _le il_los et re_ge e_os, re_ge e_ _os et ex_

tol _le il_los et re_ge e_os, re_ge e_ _os et ex_

tol _le il_los et re_ge e_ _ _ _ _os et ex_

HW: S.2.


tol le, ex tol le il los
tol le, ex tol le il los
tol le, ex tol le il los
tol le, ex tol le il los
tol le, ex tol le il los

BSB

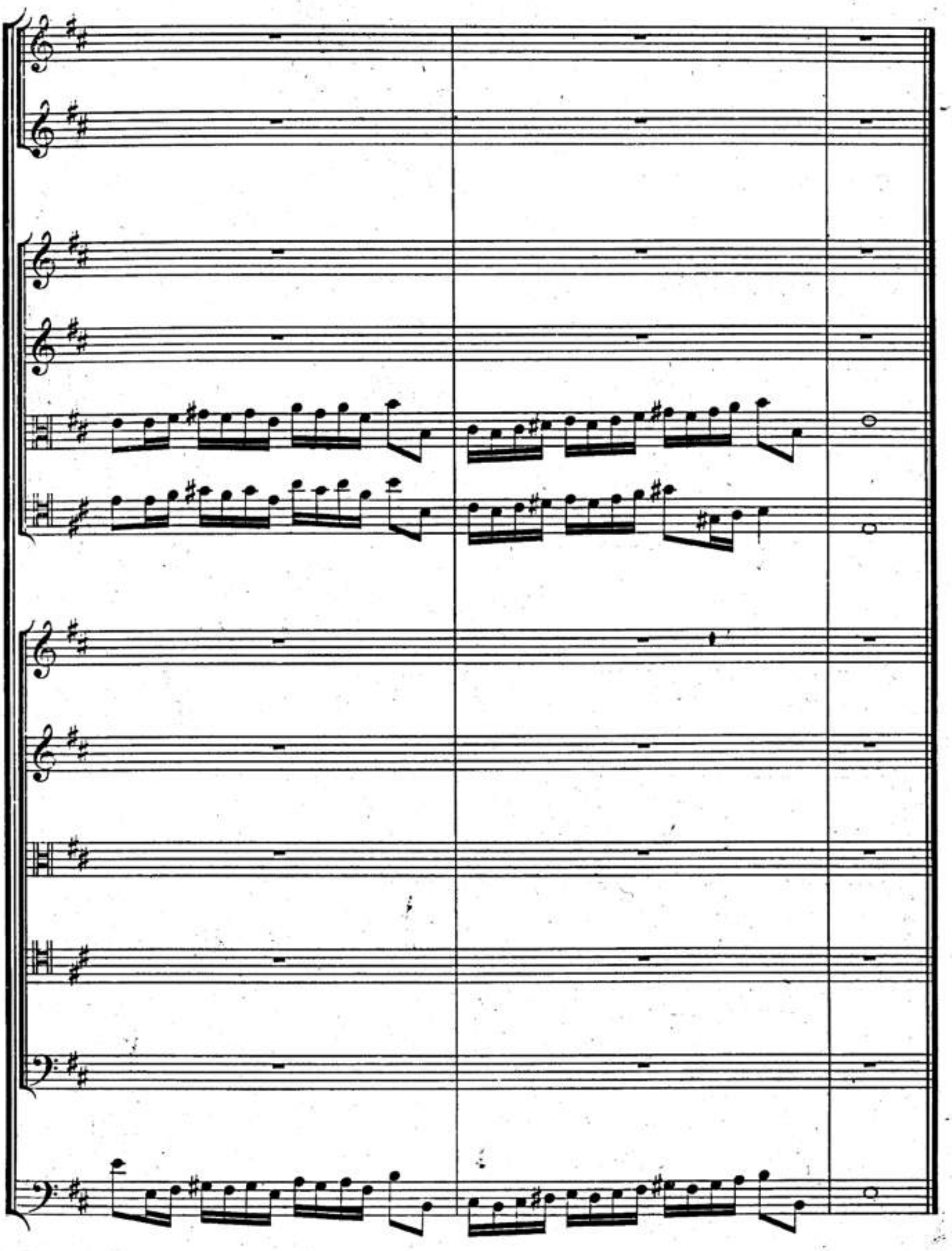
us - que in e - ter - num.

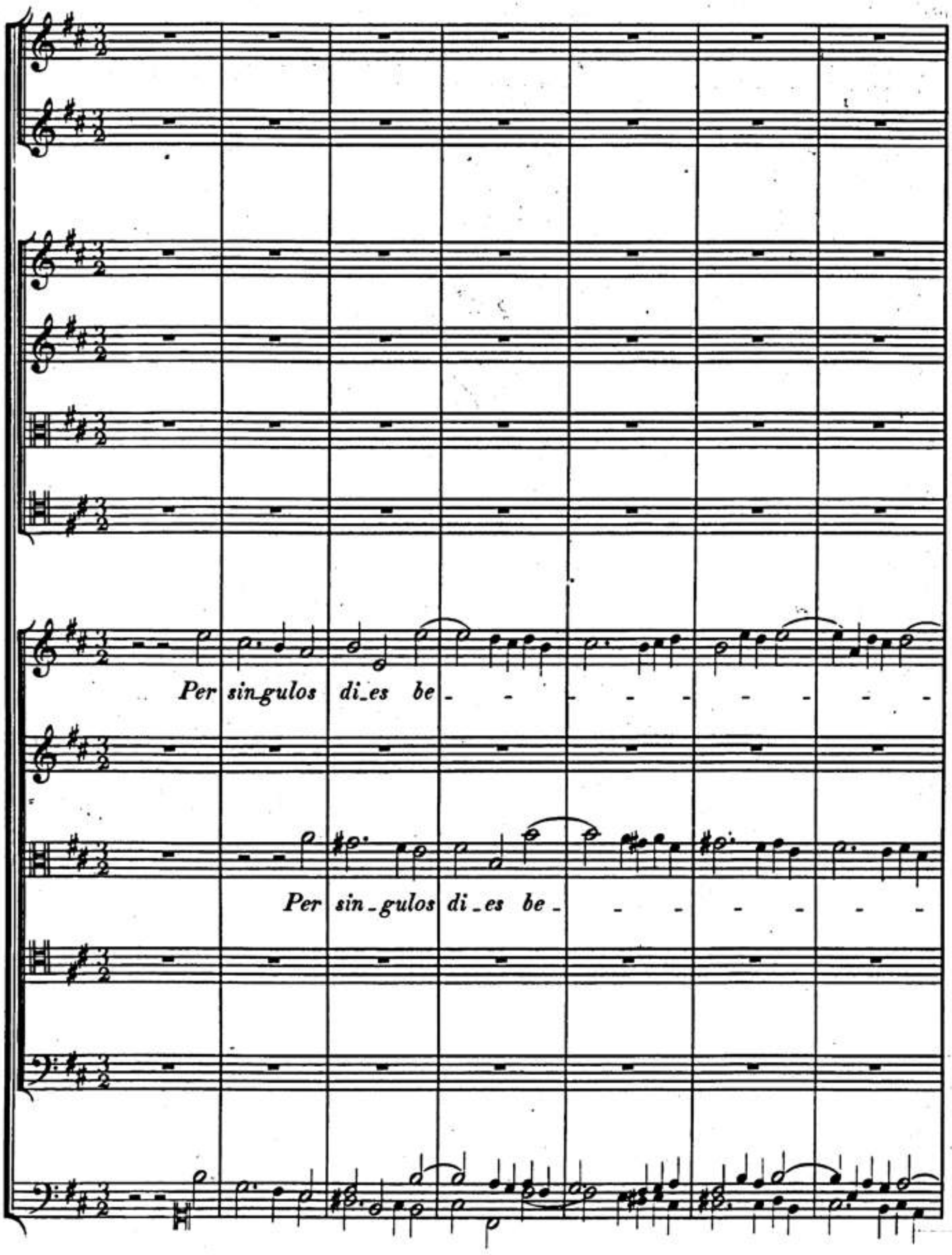
us - que in e - ter - num.

us - que in e - ter - num.

us - que in e - ter - num.

us - que in e - ter - num.




Per singulos di_es be
Per sin_gulos di_es be

- - ne - di - ci_mus te et lau - da - mus no_men, no - men

Per sin - gulos di - es be - - ne - -

- ne - di - ci_mus te et lau - da - - - - - -

Per sin - gulos di - es be - - ne - di - cimus

Per

BSB

tu-um in sæ-cu-lum, sæ- - - - - - - -

-di-cimus, be-ne- -di-cimus te et lau-da-mus no-men

- - - - -mus no-men tu-um in sæ-cu- lum in sæ-

te et lau-da- -mus no-men, no-men

sin-gu-los di-es be- -ne- -di-cimus, be-ne-di-ci-mus

_ culum, per sin_gulos di_es be _ ne _ di _ cimus te, be_ne_

tu _ un in sæ _ culum sae_cu_li, et lau _ damus, lau _ damus

_ culum sæ _ cu _ li, et lau_damus, lau_da _ mus no _ men

tu_um in saecu_lum, per sin_gulos di_es be_ _ne_ _di _ _

te, bene _ di _ ci_mus te,

BSB

di - ci - mus te et lau - da-mus no-men, no-men

no - men tu - - um in sae - culum, sae - culum, sae - -

tu - um, per sin - gulos di-es be - - ne - - di - ci-mus

- - - ci-mus te et lau - da-mus, et lau -

per sin - gulos di - es be - - ne - -

BSB

tu - - - - um, et lau - damus, lau - da - - - - - mus

- cu - lum sae - cu - li, et lau - damus, lau - da - - - - - mus

te et lau - damus, lau - da - mus, et lau - da - mus, lau - damus

- da - - - - - mus, et lau - da - mus, lau - damus

- di - - - ci - mus te et lau - da - - mus, lau - da - - - - - mus

BSB

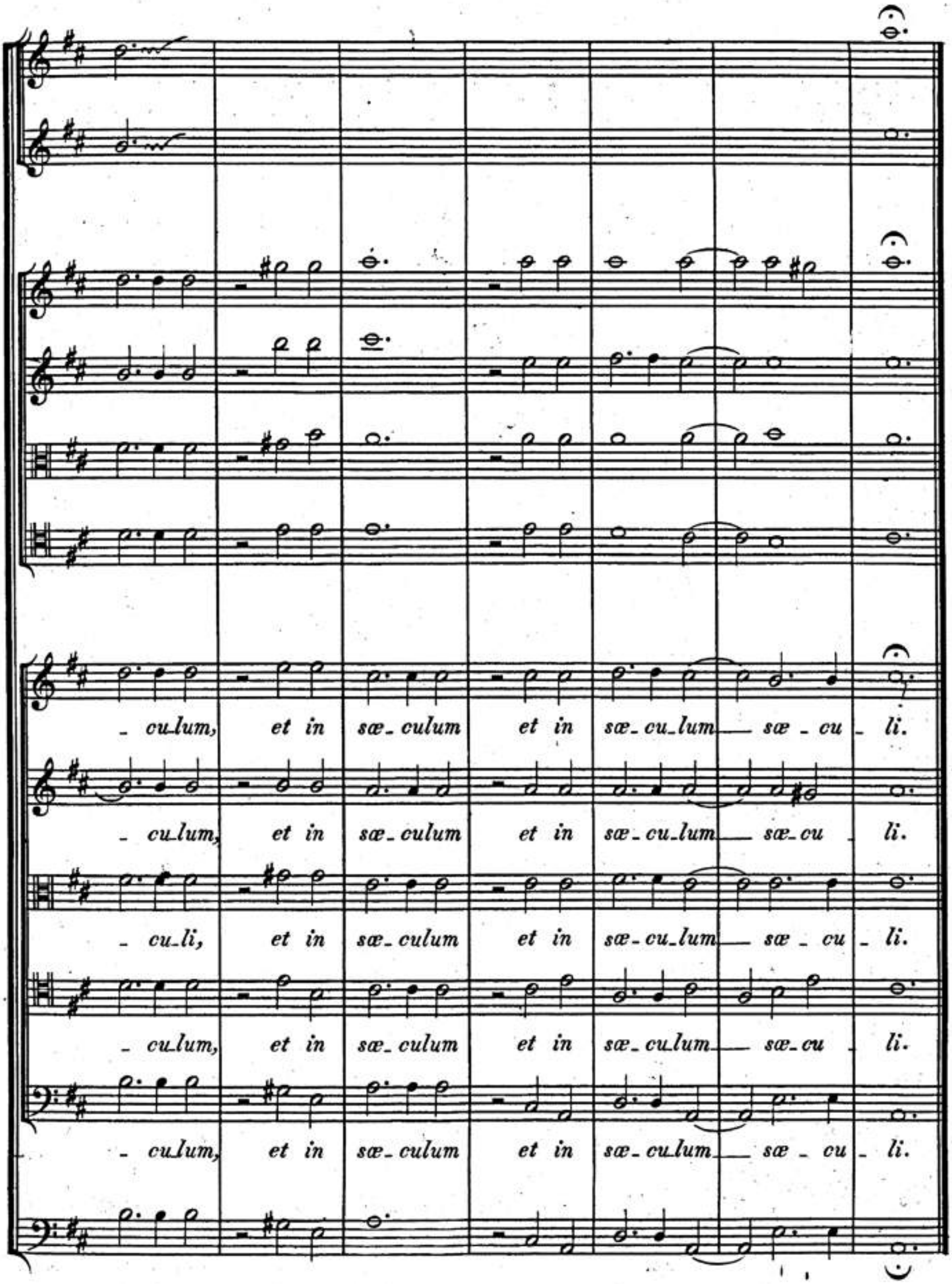
no - men tu - um in sæ - - - - - - - - - -

no-men tu - um in sæ - - - - - - - - - -

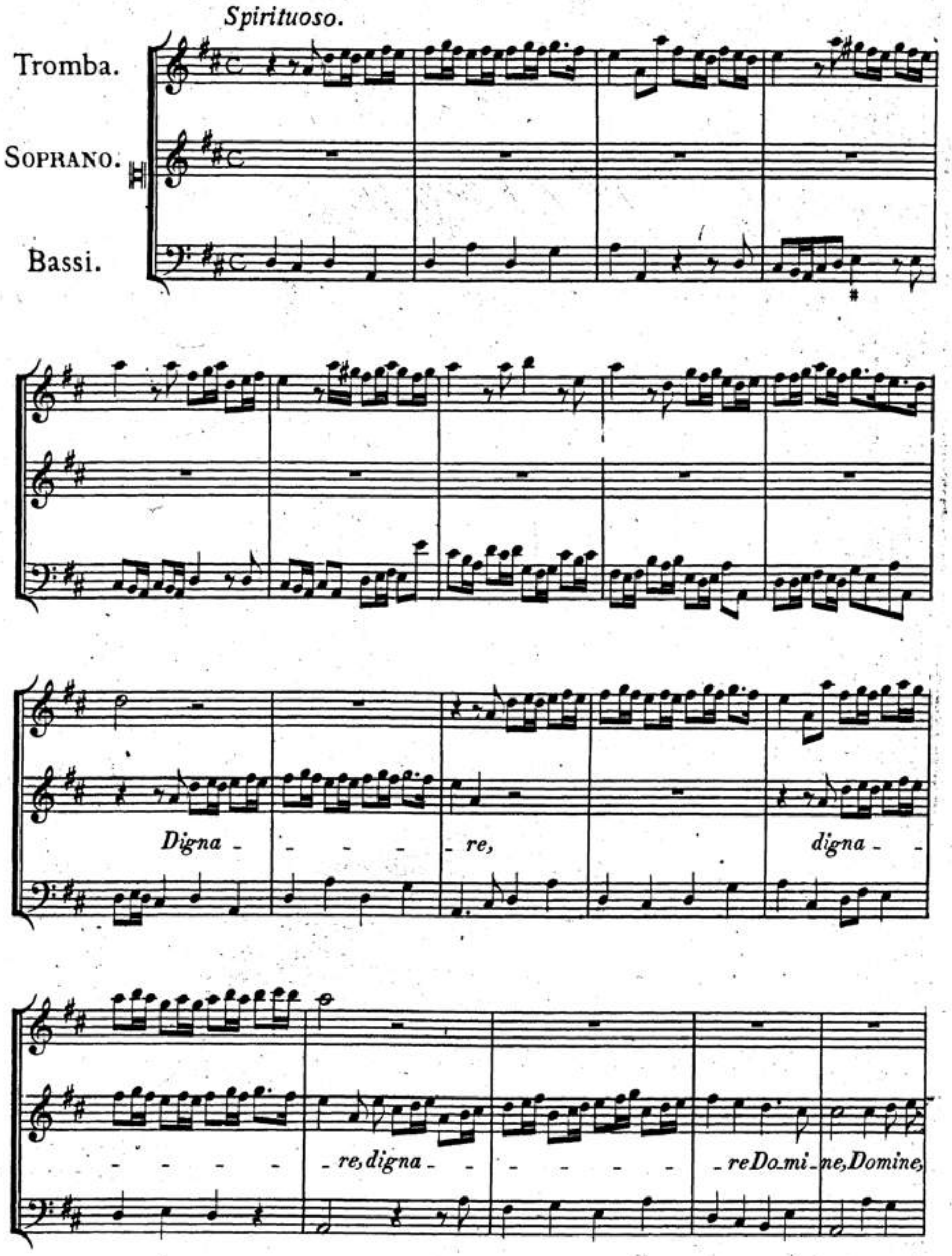
no-men tu - um in sæ - cu-lum sæ - - - - -

no - men tu - um in sæ - - cú - lum, in sæ - -

no- -men tu - um in sæ - - - - - - - -


- cu-lum, et in sæ-culum et in sæ-cu-lum sæ-cu-li.
- cu-lum, et in sæ-culum et in sæ-cu-lum sæ-cu-li.
- cu-li, et in sæ-culum et in sæ-cu-lum sæ-cu-li.
- cu-lum, et in sæ-culum et in sæ-cu-lum sæ-cu-li.
- cu-lum, et in sæ-culum et in sæ-cu-lum sæ-cu-li.

BSB


Spirituoso.
Tromba.
Soprano.
Bassi.
Digna - - - - - re,
digna - -
- - - - - re, digna - - - - - - - re Do_mi_ne, Domine,

BSB

Domine, digna_re, dig_na - re, digna - re Domine, dig_na - - - - - -

*- - re, digna - - - - - re, dignare Domine di - e i_sto si_ne pec_*

Adagio. *Spirituoso.*

- ca_ta nos, nos, nos custo_di_re, nos, nos custo_di - - - re,

dig - na - - - re, dig

- na - - - - - - - - - re, dig_na_re

BSB

Do_mi_ne di_e i - - - - sto si - ne pec - ca - - - - - - - - - - - - - - _ta nos, nos, nos custo_di - re,
Adagio.
nos si_ne pec ca - - _ta.
Spirituoso.

BSB

Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,

Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,

Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,

Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,

Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,

BSB

mi - se re - re, mi - sere-re, mi - se-re - - -re no-

mi - se - re - - re, mi-se-re-re, mi-se-re - re no - -

mi - se-re-re, mi - - se-re- - -re —— no - - - -

mi - - -se - re - -re, mi-se-re- -re no - - -

mi - se - re- -re, mi- - -se-re-re, mi-se-re - -re no -

_stri, mi_se_re _ _re, mi_ _se_ _ _re_re no_ _stri.

_stri, mi _ se _ re _ re_ _ no_ _ _ _ _ _stri.

_stri, mi _ se_re_re no _ _ _ _ _ _ _ _stri.

_stri, mi _ se _ _ re _ re no_ _ _ _ _ _stri.

_stri,mi_se _ re _ re, _ _ mi _ _ se _ re _ _re no _ stri.

Violino solo.

Alto.

Bassi.

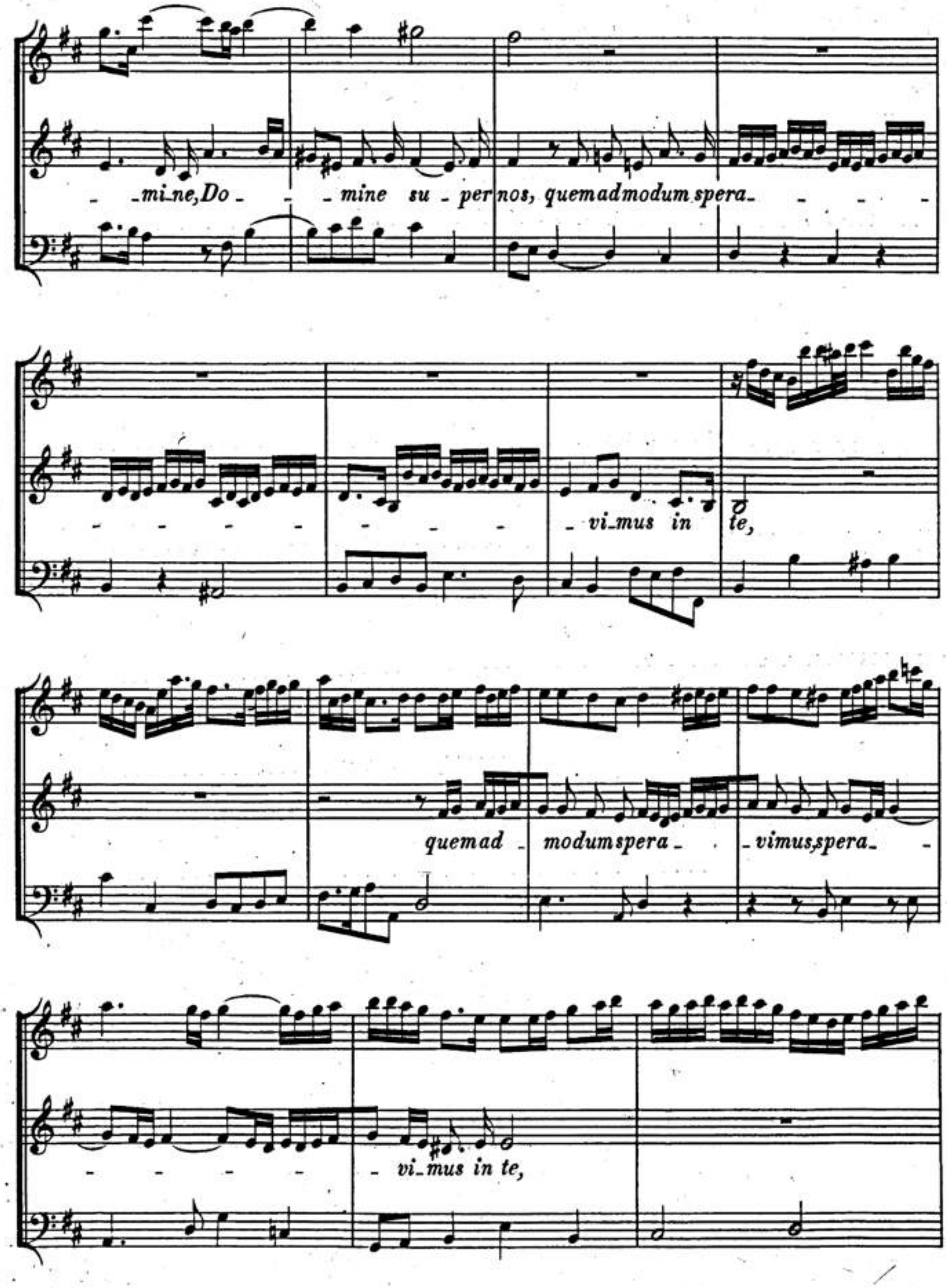
Fi_at, fi_atmi_se_ri_cordia tu_a,

fi-at, fi-at mi-se-ri-cor-di-a tu-a, mi-seri-

-cor- -dia tua Do- -mi-ne

su-per nos,

fiat, fi-at miseri-cor-dia tu-a Do-


mi_ne, Do_ _ _ mine su_per nos, quemadmodum spera_
vi_mus in te,
quemad_ modumspera_ _vimus,spera_
vi_mus in te,

HW: S.2.

quem ad - - - - - modum spe - ra - - -

- - - - - - - - - vi - mus in — te.

BSB

Tromba? (Oboe) I.

Tromba? (Oboe) II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I. *In te Do- - mi-ne spe-ra - vi, non con-*

CANTO II. *Non, non, non con-*

ALTO. *In te Do- -*

TENORE.

BASSO.

Continuo.

-fundar in e-ter- -num,non,non, non con-fundar in e-ter- - - num, non con-

-fundar in e-ter - num, non,non con-fun-dar, non,non, non,non con-

-mi-ne spera - vi,non,non, non con-fundar in e-ter - num, non,non con-

In te Do- -mi-ne spera - vi, non con-

In te Do-

Tutti.

BSB

-fun - dar, in te Do- - mi-ne spe- ra- - - -

-fun - dar, in te Do- - mi-ne spe-ra- -

-fundar in e-ter- -num, nonnon confun- -dar in e-ter- num,

-fundar in e-ter- -num, nonnon confun- dar, non confundar in e-

- mi-ne spera- - vi, non con-fundar in e-ter- -

BSB

-vi, non, non, non, non con- fun-dar in e - ter- - num, non con-fun-dar in e-

-vi, non, non, non, non con - fun - - dar in e - ter - num,

in te Do- - mi- ne spe-ra - vi, non, non con-fun - dar,

-ter- num, in te Do- -

-num, in te Do- - mi- ne spe-

BSB

-ter- - num, non, non confun- -dar in e-ter- num,

in te Do- - mi-ne spe-ra- -

in te Do- - mi-ne spe-ra- - - - -vi,

- mi-ne spe-ra- - - vi, non, non con-fun- -dar in e-

-ra- - vi, non confundar in e-ter- - - -

HW: S.2.

non, non confundar, non, non confundar in e - ter - - num, non, non con-

- - - vi, non, non, non con-fundar in e - ternum, in

in te Do - - mi - ne spera - - - - - vi, non, non con-

- ter - - - - - - - - - - - num,

- - num, in e - ter - - - - - num, non non con-

-fun - dar, non, non, non con - fundar in e - ter - -

te Do - - mi-ne spe - ra - vi, non con - fundar in e - ter - -

-fundar, non, non, non confun - dar in e - ter - num, e - ter - - - -

non, non confun - - dar in e - ternum, in e - ter - - - -

-fundar in e - ternum, non con - fundar in e - ter - num, in e - ter - -

BSB

-num,

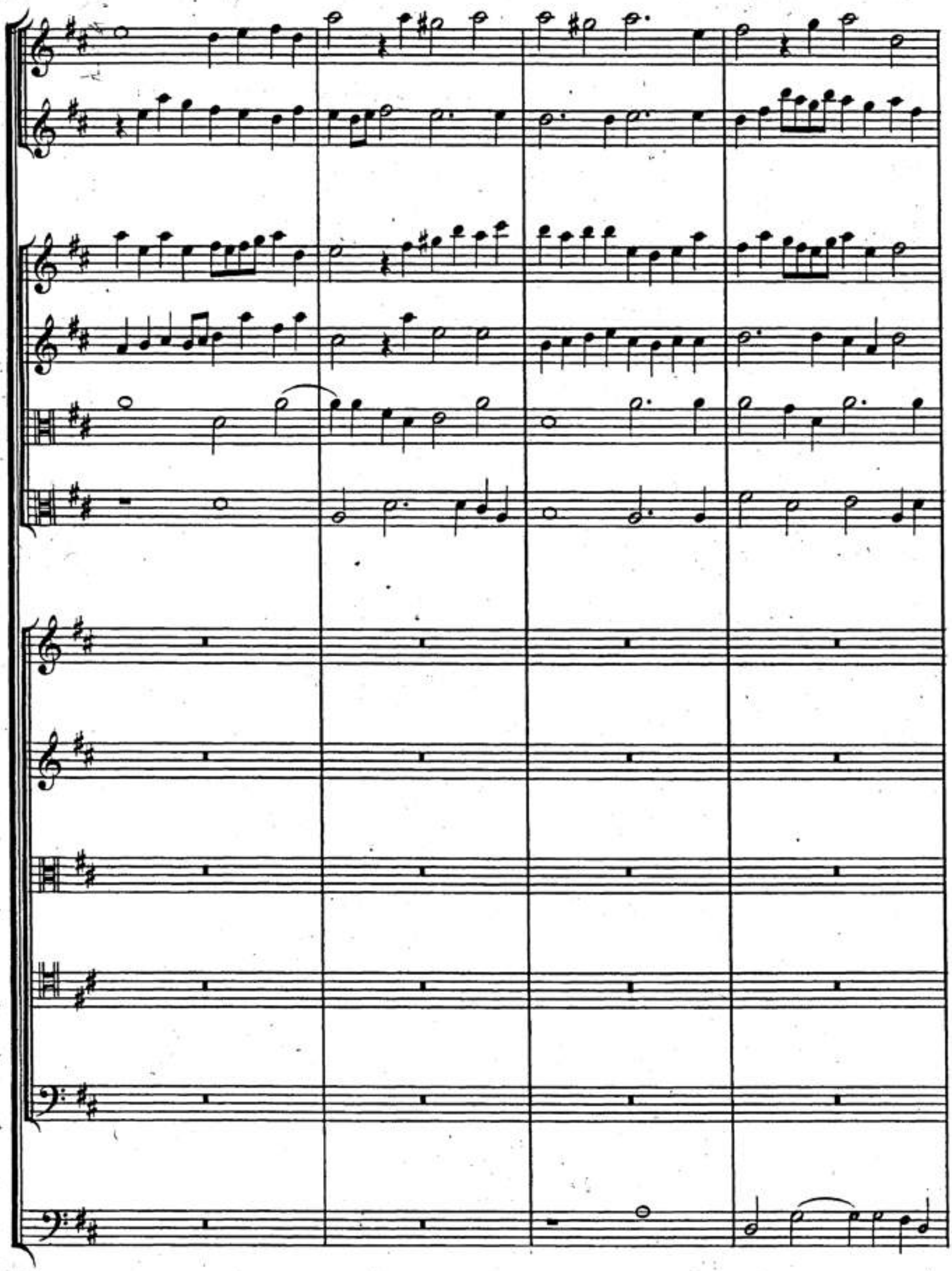
-num,

-num,

-num,

-num,

BSB



BSB

in te Do- - mi-ne spe-

non, non confundar in e- -

in te Do- - mi-ne spe-ra- -

BSB

-ra- -vi, non, non con- fundar, non confundar in e- ter- -num, non,

-ter- num, non, non, non confun- dar, in

-vi, non, non confun- dar · in e- ter- -

in te Do- -mi- ne spe- ra- -vi, non, non confun- dar,

in te Do- -mi- ne spe- ra- -vi, non,

non confundar in ____ e - ter - - num, non, non con - fun - - dar in e -

te Do - mi - ne spe - ra - - vi, non, non confun - dar, non confun - dar

- - - num, in te Do - - mi - ne spe -

non confundar in e - ter - num, non, non con - fun - dar, non, non con -

non confundar in e - - ter - - - num, non, non confun - dar in e - -

-ter- - - - num, in e-

in e - ter- - - - - - - - num, in e-

-ra-vi, non confun- - - dar non con- fun- dar in e-

fun- - dar in e- ter- - - - num, in e-ternum, in e-

-ter- - num, non, non confun- - dar in e-

-ter - num, non, non con- fundar in e-ternum, non, non con- fundar in e-ter- num,

-ter - num, non, non con- fundar in e-ternum, non, non con- fundar in e-ter- num, non,

-ter - num, non con- fun- - dar in e-ter- - - - num, non,

-ter - num, non, non con- fundar in e-ternum, non, non con- fundar in e-ter- num,

-ter - num, non, non con- fundar in e-ternum, non, non con- fundar in e-ter- num,

non,non, non,non confundar in e - ter - - - num.

non, non,non, non, non confundar in e - ter - - - num.

non, non,non con - fun - dar in e - ter - - - num.

non,non, non,non, non confundar in e - ter - - - num.

non,non, non,non, non confundar in e - ter - - - num.

FINIS.

Jahrgang		Band	ℳ
	Oratorien, etc.		
IX.	**Salomo**	*26*	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
IV.	**Samson**	*10*	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
V.	**Saul**	*13*	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
III.	**Semele**	*7*	15
	Clavierausz. u. Text bei Rieter-Biedermann.		
I.	**Susanna**	*1*	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
III.	**Theodora**	*8*	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VIII.	**Trionfo del Tempo**	*24*	10
VII.	**Triumph der Zeit und Wahrheit**	*20*	15
	Kirchenmusik.		
XI.XII.	**Anthems, vollständig in 3 Bänden** . .	*34—36*	à15
V.	**Krönungshymnen (Krönungsanthems)** . .	*14*	10
IV.	**Trauerhymne (Begräbnißanthem)**	*11*	9
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VIII.	**Dettinger Te Deum**	*25*	10
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
X.	**Utrechter 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.	**Sämmtliche Clavierstücke**	*2*	12
VII.	**Concerte für Orchester**	*21*	12
IX.	**12 Orgelconcerte**	*28*	12
X.	**12 große Concerte für Streichinstrumente.**	*30*	15
	Die Orchesterstimmen hierzu bei Rieter-Biedermann.		
XIX.	**Kammermusik. 37 Sonaten und Trios für Violinen, Flöten oder Oboen, mit Baß**	*27*	15
	Dieser Band enthält in den 6 Sonaten für 2 Oboen und Baß Händel's früheste Compositionen, aus seinem 11. Lebensjahre.		
XXVI.	**Wassermusik, Feuerwerksmusik, Concerte**		
XX.	**und Doppelconcerte**	*47*	15
XXX.	**Orgel-, Orchester-, Kammer- und Klaviermusik**	*48*	15
	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**	*52a*	15
XXVIII.	**Ital. Kantaten m. Instr. 2. Bd. Nr. 16—28**	*52b*	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

BSB

Jahrgang		Band	ℳ
	Opern.		
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 Scevola	64	9
XXI.	Orlando	82	10
XXI.	Ottone	66	12
XIX.	Partenope	78	10
XVI.	Pastor Fido I. (Erste Bearbeitung)	59	10
XXIX.	Pastor Fido II. mit Prolog Terpsichore	84	10
XX.	Poro	79	10
XV.	Radamisto	63	12
XVII.	Riccardo	74	10
XIV.	Rinaldo, erste und zweite Bearbeitung	58	10
XVI.	Rodelinda	70	10
XIII.	Rodrigo	56	9
XVII.	Scipione	71	10
XXIV.	Serse	92	10
XV.	Silla	61	10
XVIII.	Siroe	75	10
XX.	Sosarme	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.

XXIX. XXX. Händels Autograph des Oratoriums Messias, desgl. ℳ 30.

Supplemente: Werke, welche Händel in seinen Kompositionen benutzt hat. I: Magnificat von Erba. 3 ℳ. — II: Te Deum von Urio. 6 ℳ. — III: Serenata von Stradella 3 ℳ. — IV: Duette von Clari. 5 ℳ. — V: Klavierstücke von Muffat. 6 ℳ. — VI: Octavia von Keiser. 6 ℳ.

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