

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.

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 | N. |
|----------|--|-----------------|----|
| | Oratorien, etc. | | |
| XXX. | Acis, Galatea, e Polifemo. Serenata . . . | 53 | 9 |
| 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 (Frohsein 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. | | |
| 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.

2.

Te Deum

von

Francesco Antonio Urio.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1902.

BIBLIOTHECA
REGIA
MONACENSIS

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 G. T. Warrens, Ch. Stockes, Vinc. Novello und B. 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, Grotorex, 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-Szene ist aus den
ersten 4 Takten von Urio S. 2 er-
wachsen.

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 Fan-
fare 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 Le Deum, Bd. 25.

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

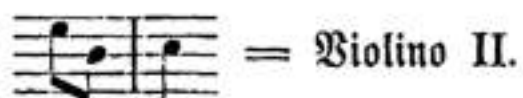
S. 80 ff. Tag für Tag erschallet, vgl. Urrio
S. 136 ff.


S. 84 ff. Deinem Namen, vgl. Urrio 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



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 Va-
rianten 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.

TE DEUM

auctore

FRANCESCO ANTONIO URIO.

(circa 1700.)

URIO:
TE DEUM.

The musical score is arranged in a system of staves. The instruments and voices listed on the left are:

- 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.)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The organ part at the bottom is marked "Tutti." and features a complex, rhythmic accompaniment.

Te Deum.

A musical score for the piece "Te Deum" on page 3. The score is written in G major (one sharp) and 3/4 time. It consists of 11 staves. The first seven staves contain the main melodic and harmonic material, featuring complex rhythmic patterns and melodic lines. The eighth and ninth staves are empty, likely representing parts for instruments that are not present in this version. The tenth and eleventh staves contain a bass line. The score is divided into four measures by vertical bar lines.

URIO:

The musical score for 'URIO:' consists of 11 staves. The first five staves contain active musical notation, while the last six staves are mostly empty, with some notation in the bottom-most staff. The notation includes various rhythmic figures, such as sixteenth-note runs and eighth-note patterns. Dynamics are indicated by 'p' (piano) in several places. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

Te Deum.

unis.

col Basso all' 8^{va}

col Basso.

URIO:

The musical score for 'URIO:' is presented on a page numbered 6. It consists of 14 staves. The top 10 staves contain active musical notation, while the bottom 4 staves are mostly empty, indicating rests for those parts. The notation is in a key with two sharps (F# and C#) and a 4/4 time signature. The first staff features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second and third staves continue this intricate texture. The fourth and fifth staves show a more rhythmic, dotted pattern. The sixth and seventh staves have a simpler, more melodic line. The eighth and ninth staves continue this simpler line. The tenth staff has a similar pattern. The eleventh, twelfth, and thirteenth staves are empty, representing rests for those instruments or voices. The fourteenth staff contains a simple bass line with quarter and eighth notes. The overall style is that of a Baroque or Classical instrumental or vocal setting.

Te Deum.

p

p

p

p

p

The musical score is arranged in a system of 11 staves. The top two staves are empty. The next six staves contain complex melodic and rhythmic patterns, including many sixteenth-note runs and slurs. The bottom two staves are also empty. The key signature is two sharps (F# and C#).

Te Deum.

A musical score for a section of a Te Deum, page 9. The score is written for a large ensemble, including strings, woodwinds, brass, and a basso continuo. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into four measures. The first two measures are mostly rests for the upper instruments, with some activity in the lower strings and basso continuo. The third and fourth measures feature more active parts for the woodwinds and strings, with some brass instruments also playing. The basso continuo line is prominent throughout, providing a rhythmic and harmonic foundation. The notation includes various note values, rests, and articulation marks.

URIO:

A musical score for a piece titled "URIO:". The score is written on 14 staves, organized into four systems of four staves each. The first system (staves 1-4) contains the most active musical material, including a complex melodic line in the top staff and various accompaniment parts. The second system (staves 5-8) continues the melodic and accompaniment lines. The third system (staves 9-12) shows a significant reduction in activity, with most staves containing rests, suggesting a section of the music where the instruments are silent. The fourth system (staves 13-14) concludes the piece with a few final notes in the bottom staff. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

Te Deum.

This musical score page, titled "Te Deum," contains 11 staves of music. The top two staves feature intricate, rapid sixteenth-note passages. The middle section consists of several staves with long rests, indicating that these instruments are silent during this portion of the piece. The bottom staff is a bass line with a steady, rhythmic accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The page is numbered "11" in the upper right corner.

URIO:

Laudamus, laudamus, laudamus te, laudamus, laudamus, lau-
Laudamus, laudamus, laudamus te, laudamus, laudamus, lau-
Laudamus, laudamus, laudamus te, laudamus, laudamus, lau-
Laudamus, laudamus, laudamus te, laudamus, laudamus, lau-
Laudamus, laudamus, laudamus te, laudamus, laudamus, lau-

URIO:

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 -

Te Deum.

15

The musical score consists of 15 staves. The first 10 staves are instrumental, with the first five in treble clef and the last five in bass clef. The key signature is D major (two sharps). The bottom five staves contain vocal parts with lyrics in Latin. The lyrics are:

- 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 -

URIO:

The musical score consists of 12 staves. The top 8 staves are instrumental, with the first four staves in treble clef and the last four in bass clef. The bottom 4 staves contain vocal parts with lyrics. The lyrics are:
 - 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 te.

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

URIO:

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

URIO:

The musical score is arranged in two systems. The first system consists of eight staves: four treble clefs and four bass clefs. The second system consists of six staves: two treble clefs, two bass clefs, and two alto clefs. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first system shows a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The second system continues the composition with similar textures.

Te Deum.

Te e - ter - num, e - ternum Patrem, e - ter - e - ter - omnis ter - ra, omnis ter - ra, omnis ter - ra,

URIO:

The musical score consists of 18 staves. The first 10 staves are instrumental accompaniment. The last 8 staves contain vocal parts with Latin lyrics. The lyrics are:
 - num omnis terra venetur,
 - num omnis terra venetur,
 omnis terra, omnis terravenetur, te eternum
 omnis terra, omnis terravenetur,
 omnis terra, omnis terravenetur,

Te Deum.

23

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

URIO:

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

Te Deum.

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

URIG:

(Violini.)

(Viola.)

(Bassi.)

Ti - bi om - nes, om - nes Angeli,

ti - bi om - nes, om - nes Angeli, om - nes,

Te Deum.

om - nes An - ge - li, om - nes, om - nes An - ge - li,

ti - bi cœ -

- li et u - ni - ver - sæ po - tes - ta -

URIO:

tes,

ti bicæ - - - - - li et u - ni -

-ver-sæpotesta - - - - - tes, ti-bi cæ -

Te Deum.

li et u-ni-versæ po-tes-ta-

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "li et u-ni-versæ po-tes-ta-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tes.

The second system continues the musical score with four staves. The vocal line continues with the lyrics "tes.". The piano accompaniment maintains the rhythmic pattern from the first system.

The third system of the musical score consists of four staves. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

URIO:

(Tromba I.)

(Tromba II.)

(Oboe I.)

(Oboe II.)

(Violino I.)

(Violino II.)

(Violette.)

(Tenore.)

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.



Te Deum.

Ti - bi Che - rubi - met Se - ra - phim,
 Ti - bi Che - rubi - met Se - ra - phim,
 Ti - bi Che - rubi - met Se - ra - phim,
 Ti - bi Che - rubi - met Se - ra - phim,
 Ti - bi Che - rubi - met Se - ra - phim,
 Ti - bi Che - rubi - met Se - ra - phim,
 Basson.

URIO:

ti - bi Che-rubimet Se - ra - phim incessabili vo - -

ti - bi Che-rubimet Se - ra - phim

ti - bi Che-rubimet Se - ra - phim incessabili

ti - bi Che-rubimet Se - ra - phim

ti - bi Che-rubimet Se - ra - phim

URIO:

- cla - - - - - mant, pro - cla -
 - cla - - - - - mant, pro - cla -
 - - - - - mant, pro cla - - mant, incessabili vo -
 - ela - mant, procla - - - - - mant, incessabili vo -
 - ce pro - cla - - mant, incessabili 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,

URIO:

The musical score consists of 12 staves. The top two staves are for a vocal line, with lyrics: *procla - mant, procla - mant.*
 The next two staves are for a vocal line, with lyrics: *procla - mant, procla - mant.*
 The next two staves are for a vocal line, with lyrics: *procla - mant, procla - mant.*
 The next two staves are for a vocal line, with lyrics: *procla - mant, procla - mant.*
 The next two staves are for a vocal line, with lyrics: *procla - mant, procla - mant.*
 The bottom two staves are for a vocal line, with lyrics: *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

URIO:

sanctus Dominus Deus, - - - us, sanctus Dominus
 - - - us, sanctus Dominus Deus - - -
 De - - -
 De - - -

Deus, Dominus, Deus - - - us Sa - ba - oth, Dominus, Deus
 - us, Do - - minus Deus - us Sa - - ba - oth, Dominus, Deus
 - us, Dominus Deus, Dominus Deus, Dominus Deus Sa - ba - oth, Sa - - -
 - - -

Sa - - - ba - oth!
 Sa - - - ba - oth!
 - - - ba - oth!
 - - -

(Viol. I.)

Te Deum.

Musical score for the first system of 'Te Deum'. The score is written for Violin I, Violin II, Viola, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in Violin I, a supporting line in Violin II, a steady accompaniment in Viola, and a vocal line in Tenor. The Bass line provides a rhythmic foundation. The system consists of 12 measures.

Musical score for the second system of 'Te Deum'. The score continues from the first system. The key signature remains one sharp (F#) and the time signature is 3/4. The music features a melodic line in Violin I, a supporting line in Violin II, a steady accompaniment in Viola, and a vocal line in Tenor. The Bass line provides a rhythmic foundation. The system consists of 12 measures. The lyrics 'Ple - ni, ple - ni, pleni sunt cœ - li,' are written below the vocal line in the final measures.

URIO:

(Viol. solo.)

Violin solo part with six staves. The first four staves contain the violin part, and the fifth and sixth staves contain the vocal line. The lyrics are: *ple - ni, ple - ni, ple - ni sunt cœ - li,*

Vocal line with two staves. The lyrics are: *sunt cœ-li, ple - ni cœli et ter - ra, pleni sunt cœ-li et ter - ra,*

Vocal line with two staves. The lyrics are: *sunt cœ-li, ple - ni pleni sunt cœli, pleni sunt cœli et ter - ra,*

Te Deum. (2)

Pleni sunt

cæ-li, cæ-li et ter - ra ma-je - sta - tis glo -

- ri-æ, glo-ri-æ tu- æ, ma-je -

sta - tis glo - riæ, glo -

URIO:

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a rest for two measures, followed by a melodic line starting on G4. The second and third staves are piano accompaniment in treble clef, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The fourth and fifth staves are piano accompaniment in bass clef, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The sixth staff is a vocal line in bass clef, which begins with a rest for two measures, followed by the lyrics: *-ri-æ tu-æ.* The notes are: G2 (rest), A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4.

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It continues the melodic line from the first system, starting on G4. The second and third staves are piano accompaniment in treble clef, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The fourth and fifth staves are piano accompaniment in bass clef, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The sixth staff is a vocal line in bass clef, which continues the melodic line from the first system, starting on G2. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4.

Tromba I.

Tromba II.

Oboe I.

Cboe II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

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 -

Te Deum.

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

URIO:

Musical score for 'URIO:'. The score is written for voice and piano. It consists of 12 staves. The top two staves are for the voice (Soprano and Alto). The next four staves are for the piano accompaniment (Right Hand and Left Hand). The bottom four staves are for the piano accompaniment (Right Hand and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The vocal lines are active in the first three measures, with the Soprano and Alto parts. The piano accompaniment is active in the first three measures, with the Right Hand and Left Hand parts. The vocal lines end in the fourth measure with the text 'te Prophe-'. The piano accompaniment is mostly silent in the fourth measure.

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

Tromba solo.

URIO:

- rum lauda - bilis, lau.
 - tarum lau.
 - tarum lau.
 - tarum lau.
 - rum lau.

The musical score is written for a voice and piano. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into two systems. The first system contains the vocal line and the first six staves of the piano accompaniment. The second system contains the vocal line with lyrics, the seventh staff of the piano accompaniment, and the bass line. The vocal line begins with a melodic phrase in the first system and continues with the lyrics "bilis, lau da - bi - lis" in the second system. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simple bass line.

Te Deum.

51

nu-merus, lauda-
 te Prophe-ta-rum
 te Prophe-ta-rum
 te Prophe-ta-rum
 te Prophe-ta-rum

URIO:

The musical score is written for a vocal part and a basso continuo. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score is divided into four measures. The vocal line begins with a melodic phrase in the first measure, followed by a rest in the second measure, and then continues with a melodic phrase in the third measure. The lyrics are: *- bilis, lauda - bi - lis nu - me - rus.* The basso continuo line provides a harmonic accompaniment, starting with a bass line in the first measure and continuing with a bass line in the third measure. The score is written on ten staves: five for the vocal part (treble clef) and five for the basso continuo (bass clef).

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 -

URIO:

Violino I.

Violino II.

Violetta I.

Violetta II.

BASSO.

Bassi.

Te per or-bem, per or-bem terrarum,

Te Deum.

57

te per orbem, per orbem terrarum, per orbem ter - ra

The first system of the musical score consists of six staves. The top four staves are for the vocal parts, and the bottom two are for the basso continuo. The music is in G major and 4/4 time. The lyrics are written below the vocal staves.

rum, per

The second system of the musical score consists of six staves. The top four staves are for the vocal parts, and the bottom two are for the basso continuo. The music continues from the first system. The lyrics are written below the vocal staves.

URIO:

orbem terra - - - - - rum sancta confi-te - - - - -

- turec-cle - si - a, sanc-ta con-fi-te - -

Te Deum.

59

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are empty. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line (bass clef) has the lyrics: *- tur ecclē-si-a, sancta confite-*

The second system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are empty. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line (bass clef) has the lyrics: *- tur, confi-te - - - tur ec-clē-si-a.*

URIO:

The first system of the musical score for 'URIO:' consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first system contains four measures of music.

The second system of the musical score for 'URIO:' consists of six staves, continuing from the first system. The notation and clefs are consistent with the first system. The second system also contains four measures of music.

Violoncello.

SOPRANO.

Bassi.

Pa - trem im - mensæ ma - jes - ta - tis,

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

URIO:

- - - - - tis im-men-sæ ma - - - - - jes ta - tis,

venerandum,

venerandum, tuum verum, tuum verum et u-ni-cum Fi -

- - - - - li-um,

Te Deum.

ve - ne - ran - dum tu - um ve - rum tu - um ve - rum et u - nicum Fi -

- - li - um, tu - um ve - rum et u - ni - sum Fi - - - - - li - um.

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,

URIO:

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

Te Deum.

The musical score consists of ten staves. The top six staves are instrumental parts, likely for strings and woodwinds, written in treble and bass clefs. The bottom four staves contain vocal parts with Latin lyrics. The lyrics are: *- tum, pa-ra- cli- tum, pa-ra - - clitum spi - - ri - - tum.* The lyrics are repeated across the four vocal staves with varying melodic lines. The music is in a key with one sharp (F#) and a common time signature.

Violini,
e Violette all' 8^{va}

SOPRANO.

BASSO.

Bassi.

Te Deum.

69

First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: *- te, rex glo - riæ Chris -*. The second staff is a vocal line with lyrics: *- - - - - riæ Chris -*. The third staff is a vocal line with lyrics: *Tu*. The fourth staff is a bass line.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: *- te, —*. The second staff is a vocal line with lyrics: *patris sempi - ter - nus, sempi - ter -*. The third staff is a vocal line with lyrics: *- - - - - nus, sempi - ter -*. The fourth staff is a bass line.

Third system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: *- - - - - nus es fi - li - us,*. The second staff is a vocal line with lyrics: *- - - - - nus es fi - li - us,*. The third staff is a vocal line with lyrics: *- - - - - nus es fi - li - us,*. The fourth staff is a bass line.

URIO:

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values and rests. The two lower staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in the same key signature. They provide harmonic support with chords and moving lines.

The second system of music continues the composition. The vocal line (top staff) has lyrics: *tu rex, tu rex, tu*. The piano accompaniment (middle and bottom staves) continues with harmonic support. The lyrics *tu pa-tris, tu patris, tu* are positioned below the piano staves, corresponding to the vocal line's phrasing.

The third system of music concludes the page. The vocal line (top staff) has lyrics: *rex, rex gloriae Christe, rex glo - - - - - ri.æ*. The piano accompaniment (middle and bottom staves) continues with harmonic support. The lyrics *patris sem-pi-ter-nus, tu patris sempiter - - - - - nus es* are positioned below the piano staves, corresponding to the vocal line's phrasing.

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 -

URIO:

- 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. -

Te Deum.

73

Oboe I.

Oboe II.

Basson.

ALTO.

Bassi.

Tu ad li-beran-dum, ad

URIO:

li - be - ran -

This system contains the first system of music. It features a vocal line on a treble clef staff and piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "li - be - ran -" and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- dum,

This system contains the second system of music. It features a vocal line on a treble clef staff and piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with the lyrics "- dum,". The piano accompaniment continues with the same rhythmic patterns as the first system.

tu ad li - be - ran - dum su - scep - tu - rus, su - scep - tu - rus

This system contains the third system of music. It features a vocal line on a treble clef staff and piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with the lyrics "tu ad li - be - ran - dum su - scep - tu - rus, su - scep - tu - rus". The piano accompaniment continues with the same rhythmic patterns as the previous systems.

Te Deum.

75

ho - - - - - minem, ad li-be-randum, li-be-ran-dum,

tu ad li-be-randum suscep-tu -

-rus ho-mi-

URIO:

-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 -

Te Deum.

77

The first system of the musical score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: *-i-sti vir-ginis, vir-ginis, vir-gi-nis u-te-rum.*

The second system of the musical score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

The third system of the musical score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Tromba I.
 Tromba II.
 Violino I.
 Violino II.
 Violetta I.
 Violetta II.
 CANTO I.
 CANTO II.
 ALTO.
 TENORE.
 BASSO.
 Continuo.

Tu de-victo mor-tis a - cu-le - o, de-vi - cto, de-vi-cto, de-vi-cto
 Tu de-vi-cto mor - tis a - cu-le - o, de - vi - cto mor - -
 Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -
 Tu de-vi-cto mor-tis a - cu-le - o, de-vi - cto mor - - tis a -
 Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -

Te Deum.

79

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.

URIO:

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 cae - lo - rum,

re - gna, re - gna, re - gna cae - lo - rum, re -

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

URIO:

-lo-rum creden-ti-bus, re-gna,
 -lo-rum creden-ti-bus, re-
 -lo-rum creden-ti-bus, re-
 -lo-rum creden-ti-bus, re-
 -lo-rum creden-ti-bus, re-

Te Deum.

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 - -

- gna, re - gna, regna cœlo - -

URIO:

Tromba I.

Tromba II.

The musical score consists of ten staves. The first two staves are for Tromba I and Tromba II, both in treble clef with a key signature of two sharps (F# and C#). Tromba I plays a melodic line with eighth-note patterns, while Tromba II plays a similar but lower register line. The remaining eight staves are for vocal parts, with lyrics '- rum,' and 'rum,' written below the notes. The vocal parts are arranged in four pairs, with the first pair in treble clef and the second pair in bass clef. The music is divided into three measures by vertical bar lines.

Te Deum.

The musical score is arranged in 12 staves. The top four staves feature intricate melodic and harmonic patterns, including many sixteenth and thirty-second notes. The bottom four staves are mostly empty, with some notes in the final measure. The bottom two staves have the word "re-" written below them. The key signature has two sharps (F# and C#).

HW: S. 2.

- gna, re - gna, re - gna cae-lo -
 re - gna cae-lo -
 re - gna cae-lo - rum
 re - gna, re - gna cae-lo -
 - gna, re - gna, re - gna cae lo -

- rum re - - gnae caelo - rum, re - gnae cae - lo - - rum.
 - - rum, caelo - rum, cae - lo - - rum regna, re - gnae cae - lo - - rum.
 re - - gnae cae - lo - rum, caelo - rum, regna, re - gnae cae - lo - - rum.
 - - rum, re - gnae caelorum, regna, re - gnae cae - lo - - rum.
 - - - - - rum, re - gnae cae - lo - - rum.

URIO:

Andante, ma non presto.

Violini.

Violette.

SOPRANO.

ALTO.

BASSO.

Bassi.

(Soli.)

Te Deum.

89

Musical score for the first system of "Te Deum". It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a grand staff (treble and bass clefs) with a piano accompaniment. The third staff is a vocal line starting with the word "des,". The fourth staff is a grand staff with a piano accompaniment. The fifth staff is a bass clef with a melodic line. The lyrics "tu ad dex-teram," are written below the vocal line.

Musical score for the second system of "Te Deum". It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a grand staff (treble and bass clefs) with a piano accompaniment. The third staff is a vocal line with the lyrics "in glo - ri - a;". The fourth staff is a grand staff with a piano accompaniment. The fifth staff is a bass clef with a melodic line. The lyrics "dex - teram De - i - se - des in glo - ri - a," and "Tu ad dex-teram, dex - teram De - i -" are written below the vocal line.

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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line. The music is in a key with one sharp (F#) and a 4/4 time signature.

glo - ria pa - tris,
 pa - - tris,
 pa - - tris,

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line. The music continues in the same key and time signature as the first system.

tu ad dexteram De - i,
tu ad dex-teram

The first system of the musical score consists of five staves. The top two staves (treble and alto clefs) contain the vocal line with lyrics. The bottom three staves (bass, tenor, and bass clefs) contain the instrumental accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

De - - - i se - des in glo - -
De - - - i se - des in glo - - -
tu ad dex - teram, dex - teram

The second system of the musical score also consists of five staves. The top two staves (treble and alto clefs) contain the vocal line with lyrics. The bottom three staves (bass, tenor, and bass clefs) contain the instrumental accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

URIO:

- ri - a pa - tris, ad dex - teram De - i.

- ri a, ad dex - teram De - i sedes, ad

De - i se - des in glori - 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 -

Te Deum.

93

- 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, ju - dex 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.



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,

URIO:

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 pre - ti - o - so san - - - guine, pre - ti - o - - so

sub - ve - ni . Quos pre - ti - o - -

sub - ve - ni Quos pre - ti - o - so san - - - -

sub - ve - ni Quos pre - ti - o - - - - so

sub - ve - ni Quos pre - ti - o - - -

sub - ve - ni Quos pre - ti - o - - -

sub - ve - ni Quos pre - ti - o - - -

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.

- - - - - sti.

- - - - - sti.

- - - - - sti.

pre - ti - o - so san - gui - ne re - de - mi - - sti.

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.

Te Deum.

101

Adagio.

Tromba I.

Tromba II.

CANTO.

BASSO.

Bassi.

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

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

URIO:

The first system of the musical score consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a complex, rapid melodic line. The lower staff is a bass clef staff with a simple bass line consisting of several quarter notes and a half note.

The second system of the musical score includes vocal lines with Latin lyrics. It features a treble clef staff with a vocal line and a bass clef staff with a vocal line. The lyrics are: *e - terna, e - terna, e - ter - na fac,* on the top line and *e - terna, e - terna, e - ter - na fac, e - terna fac cum sanctis* on the bottom line.

The third system of the musical score includes vocal lines with Latin lyrics. It features a treble clef staff with a vocal line and a bass clef staff with a vocal line. The lyrics are: *e - terna fac cum san - ctis tu - is in glo -* on the top line and *tu - is in glo -* on the bottom line.

First system of musical notation. It consists of four staves: two treble clefs at the top and two bass clefs at the bottom. The key signature is two sharps (F# and C#). The lyrics are: *- ria, eterna fac cum sanctis tu - is,* on the second staff, and *- ria nu - me - ra - ri,* on the third staff.

Second system of musical notation. It consists of four staves. The lyrics are: *e - terna fac cum san - ctis* on the second staff, and *in* on the third staff.

Third system of musical notation. It consists of four staves. The lyrics are: *tu - is in glo - ri - a,* on the second staff, and *glo - ri - a,* on the third staff.

URIO:

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

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

e - ter - na fac cum san - ctis tu - is in glo -

e - ter - na fac cum san - ctis tu - is in

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

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

cum sanctis tu-is eterna fac, eterna fac, cum sanctis tu-is
cum sanctis tu-is eterna fac, eterna fac, cum sanctis tu-is in

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

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

URIO:

ri - a nu - me - ra - - ri.

ri - a nu - me - ra - - ri.

Te Deum.

107

Violino I.

Violino II.

Violette.

CANTO.

ALTO.

Bassi.

Salvum fac po-pulum,

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 -

Te Deum.

The first system of the musical score consists of six staves. The top three staves (treble clef) contain instrumental parts with complex rhythmic patterns. The fourth and fifth staves (treble clef) are vocal staves, each starting with a whole note followed by a comma and the suffix "-um,". The bottom staff (bass clef) provides the bass line for the system.

The second system of the musical score consists of six staves. The top three staves (treble clef) continue the instrumental parts. The fourth and fifth staves (treble clef) contain vocal lines with the following lyrics:

 -um,

 -um,

salvum salvum fac po - pulum tuum do -

salvum salvum fac, fac po pulum tuum do -
 The bottom staff (bass clef) continues the bass line.

Te Deum.

111

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

The first system of the musical score consists of six staves. The top three staves are for instrumental accompaniment (likely strings and woodwinds), and the bottom three are for vocal parts. The vocal parts have Latin lyrics written below them. The music is in a key with two sharps (D major) and a common time signature.

The second system of the musical score consists of six staves. The top three staves are for instrumental accompaniment, and the bottom three are for vocal parts. The vocal parts are silent in this system. The music continues with instrumental accompaniment in the same key and time signature as the first system.

et be-ne-dic, et he-nedic heredi-ta - - -

salvum fac po-pulum tu - um, fac po - pulum tu - -

- ti - tu - ae,

- um do - mi - ne,

et be-nedic, et be-ne-dic heredi-ta - - -

et be-nedic, et be-ne-dic heredi-ta - -

- 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,

URIO:

et be-nedic, et be-ne - dic heritida - - -
et be-nedic, et be-ne - dic heri-ti-da - - -

The first system of the musical score consists of six staves. The top three staves (treble, alto, and bass clefs) contain piano accompaniment. The bottom three staves (treble, alto, and bass clefs) contain vocal lines. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staves.

The second system of the musical score consists of six staves. The top three staves (treble, alto, and bass clefs) contain piano accompaniment. The bottom three staves (treble, alto, and bass clefs) contain piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Te Deum.

115

The first system of the musical score consists of six staves. The top three staves are for a string ensemble (Violins I, Violins II, and Violas). The fourth and fifth staves are for vocal parts, with the lyrics "- ti tu_ae." written below the notes. The bottom staff is for the bass line. The music is in D major and 4/4 time, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the musical score consists of six staves. The top three staves are for a string ensemble (Violins I, Violins II, and Violas). The fourth and fifth staves are for vocal parts, which are silent in this system. The bottom staff is for the bass line. The music continues with the same complex rhythmic pattern as the first system.

Andante.

Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

Unisoni con l'istromenti.
p coll' Fagotto.

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-

Te Deum.

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.

The musical score is arranged in two systems. The first system consists of six staves: two treble clefs at the top, followed by two staves with treble clefs and a key signature of two sharps (F# and C#), and two staves with bass clefs and the same key signature. The second system consists of six staves: two treble clefs, one with a vocal line and the text "in e - ter - num" below it, one with a vocal line and the text "in e - ter - num" below it, and two bass clefs. The music is written in a style typical of 18th or 19th-century manuscript notation.

Te Deum.

121

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,

URIO:

The musical score is arranged in a system of 13 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The middle two staves are for piano accompaniment. The bottom three staves are for additional vocal parts (Tenor, Bass, and another Bass). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: *re-ge in e-ter-num ex-tol-le, ex-tol-*

URIO:

- 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 -

Te Deum.

125

- 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

URIO:

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.

us - que in e - ter - num.

Te Deum.

127

The musical score is arranged in a system of 12 staves. The top four staves are treble clefs, and the bottom four are bass clefs. The middle four staves are empty. The first and last staves contain musical notation in G major (one sharp) and 4/4 time. The notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

HW: S.2.

URIO:

The musical score is arranged in a system of ten staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom six staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: *Per singulos di-es be-*. The vocal lines feature melodic phrases with slurs and ties, while the piano accompaniment provides harmonic support with chords and moving lines.

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 - ci - mus

Per

- culum, per sin-gulos di-es be - ne - di - cimus te, be - ne -
 tu - um in sæ - culum sæ - culi, 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,

URIO:

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 -

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

URIO:

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 - cu - lum, in sæ -

no - men tu - um in sæ -

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

- culum, 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.

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

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

136

URIO:

Spiritoso.

Tromba.

SOPRANO.

Bassi.

Domine, digna-re, dig-na - re, digna - re Domine, dig-na -

- re, digna - re, dignare Domine di - e i - sto si - ne pec-

Adagio. - ca - ta nos, nos, nos custo - di - re, nos, *Spirituoso.* nos custo - di - re,

dig - na - re, dig

- na - re, dig-na - re

URIO:

Do-mi-ne di-e i - - - sto si - ne pec - ca -

Adagio.

- ta nos, nos, nos custo-di - re,

Spiritoso.

nos si-ne pec - ca - - ta.

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,

URIO:

mi - se-re - re, mi - se-re-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.

URIO:

Violino solo.

ALTO.

Bassi.

The first system of the musical score consists of three staves. The top staff is for Violino solo, the middle for ALTO, and the bottom for Bassi. The key signature is one sharp (F#) and the time signature is common time (C). The Violino solo part begins with a melodic line, while the ALTO and Bassi parts are mostly rests.

The second system continues the musical score. The Violino solo part features a more active melodic line with some ornamentation. The ALTO and Bassi parts remain mostly rests.

The third system continues the musical score. The Violino solo part has a complex, fast-moving melodic line. The ALTO and Bassi parts are mostly rests.

The fourth system concludes the musical score. The Violino solo part has a melodic line. The ALTO part has lyrics: *Fiat, fiat mi- sericordia tu- a,*. The Bassi part continues with a melodic line.

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

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

su-per nos,

fiat, fi-at mi-se-ri-cor-dia tua Do-

URIO:

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two sharps (F# and C#). The lyrics are: *- mi-ne, Do - mine su - per nos, quemadmodum spera-*

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two sharps. The lyrics are: *- vi-mus in te,*

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two sharps. The lyrics are: *quemad - modum spera - vimus, spera -*

Fourth system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two sharps. The lyrics are: *- vi-mus in te,*



quem ad - - - modum spe - ra -



- vi - mus in - te.



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.

The musical score is arranged in a system of ten staves. The top two staves are for Tromba? (Oboe) I and II. The next four staves are for Violino I, Violino II, Violetta I, and Violetta II. The vocal parts are CANTO I, CANTO II, ALTO, TENORE, and BASSO. The Continuo part is at the bottom. The music is in G major (one sharp) and common time (C). The vocal parts have lyrics in Italian. The Continuo part is in the bass clef.

-fun - dar, in te Do - mi - ne spe - ra -
 -fun - dar, in te Do - mi - ne spe - ra -
 -fundar in e - ter - num, non non confun - dar in e - ter - num,
 -fundar in e - ter - num, non non confun - dar, non confundar in e -
 - mi - ne spera - vi, non con - fundar in e - ter -

-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-

-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 -

-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 -

Te Deum.

The musical score is arranged in 11 staves. The top four staves contain melodic lines for voices or instruments. The bottom seven staves contain a vocal line with the syllable '- num,' repeated across the measures. The music is in a key with two sharps (F# and C#) and a common time signature.

URIO:

A musical score for a piece titled "URIO:". The score is arranged in 11 staves, grouped into two systems of five staves each. The first system contains the first six staves, and the second system contains the remaining five staves. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff of the first system features a vocal line with lyrics. The second staff of the first system contains a melodic line with eighth and sixteenth notes. The third staff of the first system contains a more complex melodic line with sixteenth and thirty-second notes. The fourth staff of the first system contains a melodic line with eighth notes. The fifth staff of the first system contains a melodic line with quarter notes. The sixth staff of the first system contains a melodic line with quarter notes. The seventh staff of the second system contains a melodic line with quarter notes. The eighth staff of the second system contains a melodic line with quarter notes. The ninth staff of the second system contains a melodic line with quarter notes. The tenth staff of the second system contains a melodic line with quarter notes. The eleventh staff of the second system contains a melodic line with quarter notes. The score is divided into four measures by vertical bar lines.

Te Deum.

155

in te Do - mi - ne spe -

non, non confundar in e -

in te Do - mi - ne spe - ra -

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

- ter - num, non, non, non confundar, in

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

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

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 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 -

Te Deum.

The musical score consists of ten staves. The top two staves are instrumental, likely for strings or woodwinds. The next six staves are vocal parts, each with a line of Latin lyrics underneath. The bottom two staves are instrumental, likely for a basso continuo or another string part. The lyrics are:

-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,

URIO:

The musical score consists of ten staves. The top four staves are instrumental accompaniment. The fifth staff is a vocal line with lyrics: *non, non, non, non confundar in eternum.* The sixth staff is another vocal line with lyrics: *non, non, non, non confundar in eternum.* The seventh staff is a vocal line with lyrics: *non, non, non confundar in eternum.* The eighth staff is a vocal line with lyrics: *non, non, non, non confundar in eternum.* The ninth staff is a vocal line with lyrics: *non, non, non, non confundar in eternum.* The tenth staff is a vocal line with lyrics: *non, non, non, non confundar in eternum.*

FINIS.

| Zahlang | | Band | A |
|--------------------------------|--|-----------------|----|
| Oratorien, etc. | | | |
| IX. | Salomo | 26 | 20 |
| | <small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small> | | |
| 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> | | |
| VIII. | Trionfo del Tempo | 24 | 10 |
| VII. | Triumph der Zeit und Wahrheit | 20 | 15 |
| Kirchenmusik. | | | |
| XI.XII. | Anthems, vollständig in 3 Bänden | 34—36 | 15 |
| V. | Krönungshymnen (Krönungsanthems) | 14 | 10 |
| IV. | Trauerhymne (Begräbnisanthem) | 11 | 9 |
| | <small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small> | | |
| VIII. | Dettinger Te Deum | 25 | 10 |
| | <small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small> | | |
| 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 |
| | <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 früheste Compositionen, aus seinem 11. Lebensjahre.</small> | | |
| XXVI. | Wassermusik, Feuerwerksmusik, Concerte und Doppelconcerte | 47 | 15 |
| XX. | | | |
| XXX. | Orgel-, Orchester-, Kammer- und Claviermusik | 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 | 52 ^a | 15 |
| XXVIII. | Ital. Kantaten m. Instr. 2. Bd. Nr. 16—28 | 52 ^b | 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 | № |
|----------|--|------|----|
| 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. | Imeneo | 93 | 10 |
| XIX. | Lotario | 77 | 10 |
| XIV. | Muzio Scevola | 64 | 9 |
| XXI. | Orlando | 82 | 10 |
| XXI. | Ottone | 66 | 12 |
| XIX. | Partenove | 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. | Colomeo | 76 | 10 |

XXV. Händel's Autograph des Oratoriums Jephtha, photo-lithographisches Facsimile № 25.

XXIX. XXX. Händel's Autograph des Oratoriums Messias, desgl. № 30.

Supplemente: Werke, welche Händel in seinen Kompositionen benutzt hat. I: Magnificat von Erba. 3 M. — II: Te Deum von Urlo. 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.

Sämmtliche Bände sind im Ganzen wie auch einzeln zu beziehen, und zwar gebunden durch Breitkopf & Härtel in Leipzig, broschirt durch den unterzeichneten Cassirer. Preis des Jahrgangs (2—5 Bände) № 30; der einzelnen Bände à № 3—25.

Ueber den Bezug wie Eintritt in die Subscription ertheilt nähere Auskunft die

Verlagsbuchhandlung von Wilhelm Engelmann
in Leipzig,

Leipzig, April 1902.

Cassirer der Gesellschaft.

H
29B₉
1BL
4F_ä
1Sch

Zeit: 1/2 Std.