

Georg Friedrich
HÄNDEL

Laudate pueri

Psalm 112

HWV 237

Soprano solo, Coro (SSATB)
2 Oboi, 2 Violini, 2 Viole, Basso continuo
(Violoncello / Contrabbasso / Fagotto, Organo)

herausgegeben von / edited by
Paul Horn

Stuttgarter Händel-Ausgaben
Urtext



Carus 40.417

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Vorwort

Der vorliegende *Psalmus 112* wurde vom 22jährigen Georg Friedrich Händel während seines Aufenthaltes in Italien komponiert. Das Autograph der Partitur schließt mit dem Vermerk *S. D. G. / GFH. / 1707. / d. 8 July. / Roma*. Das thematische Material der Komposition stammt teilweise aus einem Hallenser Frühwerk des Meisters, das in Form einer schlichten Solokantate denselben lateinischen Text verarbeitet. Unter dem Eindruck des prunkvollen römischen Konzertstils, wie er sich im Hochbarock entwickelt hatte, mag Händel die erweiterte Umarbeitung der alten Vorlage vorgenommen haben. Es entstand ein großartiges konzertantes Musizierstück, dessen einprägsame Themen Händel zum Teil in späteren Werken nochmals aufgreift (so im *Utrechter Jubilate* 1713 und im *Josua* 1747).

Als Quelle für die vorliegende Ausgabe wurde eine Photo-Reproduktion der Originalpartitur herangezogen (Autograph in der British Library, London). Für die Druckerlaubnis sei der British Library herzlich gedankt. Die Handschrift zeigt zahlreiche Korrekturen und Bearbeitungsspuren und dürfte – zumindest in einzelnen Teilen – als Händels Komponierexemplar anzusehen sein. Artikulationsangaben, dynamische Zeichen und die Textunterlegungen sind oftmals konzepthaft unvollständig. Die Taktgliederung ist gelegentlich unregelmäßig und faßt gerne Doppeltakte zusammen. In den Chorsätzen und im „*Excelsus super omnes*“ werden Oboen und Violinen auf gemeinsamen Systemen notiert, ihre Alternativverwendung ist beigeschrieben, leider aber nicht immer völlig konsequent. Die vorliegende Ausgabe ergänzt ohne Kennzeichnung die genannten Lücken und modernisiert die Notation. Ohne besonderen Nachweis bleibt die Ergänzung von Warnungssakzidentien. Die Nummerntitel zu den einzelnen Sätzen sowie die Generalbaßaussetzung sind Herausgeberzusätze. In Nr. 1, 4 und 8 werden die Nahtstellen zwischen Oboen- und Violinen-Besetzung in den beiden oberen Systemen durch zusätzliche Notenhälse präzisiert. Ein in Nr. 1 (Takt 71, 2. Note) dem Sopran concertato beigefügter „Solo“-Vermerk wird nicht übernommen. Eine in Nr. 5 (Takt 8) zwischen instrumentaler und vokaler Oberstimme bestehende Klangdifferenz wird entsprechend der Bezifferung bereinigt. In Nr. 7 (Takt 8, 5. Note der Violinstimme) wird ein originales *a*¹ analog den Parallelstellen Takt 24 und 50 nach *d*¹ geändert. In Nr. 8 wechselt die Systemzuweisung von Oboen und Violinen mehrmals (in Takt 32, 90 und 100). Die Beteiligung der Oboe II bleibt am Schluß des Satzes unklar. Spätestens ab Takt 127 könnte sie unisono mit Oboe I eingesetzt werden. Grundlage der Neuausgabe ist das Stichbild von *Georg Friedrich Händels Werken* in der *Ausgabe der Deutschen Händelgesellschaft*, Leipzig 1872, Band 38 (Lateinische Kirchenmusik).

Ravensburg, den 2. Juli 1981

Paul Horn

Foreword

Psalm 112, presented in this edition, was composed by the 22-year-old George Frideric Handel during his stay in Italy. The autograph of the score closes with the remark *S. D. G. / GFH. / 1707. / d. 8 July. / Roma*. The thematic material was partially drawn from an early composition that he wrote while still in Halle and that had set the same Latin text in the form of a non-florid solo cantata. It may have been under the influence of the highly ornamented style which the Roman concerto had developed at the zenith of the Italian baroque period that Handel undertook the re-writing and expansion of his early work. The result was a magnificent, florid piece of music; Handel was to employ some of its impressive themes in his later works (for example, in the *Utrecht Jubilate* of 1713 and in *Joshua* in 1747).

The source for the present edition was a photo-reproduction of the original autograph score (the autograph is preserved at the British Library in London). We are deeply indebted to the British Library for permission to make this printing. The manuscript reveals many corrections and traces of revisions; it may indeed – at least in certain sections – be considered Handel's composing score. Accidental and dynamic markings as well as the text line are often sketchy and incomplete. Bar lines are occasionally drawn irregularly and frequently group two bars together. In the chorus sections and in “*Excelsus super omnes*” the oboes and violins share the same staves; their alternating entries are indicated by special note but, unfortunately, not always with complete consistency. Our edition supplements the missing spaces referred to above and modernizes the notation without comment. No special indication is made of supplemented cautionary accidentals either. Both the numbering of the individual sections and the figured bass realization have been supplied by the editor. In Nos. 1, 4 and 8, the overlapping passages of the oboes and the violins in the two upper staves have been made more precise by the addition of supplementing note stems. The “Solo” marking for the “soprano concertato” in No. 1 (bar 71, second note) has been omitted. A difference in tone between the upper instrumental and vocal parts in No. 5 (bar 8) has been resolved according to the figured bass. In No. 7 (bar 8, fifth note of the violin part) the original *a*¹ has been altered to the analogous *d*¹ of the parallel passages in bars 24 and 50. The allocation of the staff alternates several times between the oboes and violins in No. 8 (bars 32, 90 and 100). At the end of the movement the participation of the oboe II is not clear. By bar 127, at the latest, it may play in unison with oboe I.

Ravensburg, July 2, 1981
Translation: E. D. Echols

Paul Horn

Avant-propos

Georg Friedrich Haendel composa le *Psaume 112* à l'âge de 22 ans, lors de son séjour en Italie. L'autographe de la partition se termine avec la note *S. D. G. / GFH. / 1707. / d. 8 July. / Roma*. Le matériel thématique de la composition provient en partie d'une œuvre datant de la jeunesse du maître à Halle, qui traite le même texte latin sous la forme d'une simple cantate solo. Haendel a probablement entrepris le remaniement de l'œuvre ancienne sous l'influence du fastueux style concertant romain, tel qu'il s'était développé dans le baroque tardif. Il reprit à nouveau ces thèmes puissants dans des œuvres ultérieures (p. ex. dans le *Utrecht Jubilate* de 1713 et le *Josua* de 1747).

On a eu recours à une reproduction photographique de la partition originale comme source pour cette édition (autographe à la British Library, Londres). Nous remercions la British Library qui nous a autorisé à publier l'œuvre. Le manuscrit présente de nombreuses corrections et traces de travail : il peut être considéré – tout au moins dans certaines parties – comme l'exemplaire de travail de Haendel. Les indications d'articulation, les signes dynamiques et la mise en place du texte sont souvent incomplètes, comme dans un manuscrit de travail. La disposition des mesures est parfois irrégulière, réunissant souvent des doubles mesures. Dans les parties de chœur et dans l'« *Excelsus super omnes* », les hautbois et les violons sont notés sur des portées communes, leur utilisation alternée étant indiquée à côté, mais malheureusement pas toujours de manière tout à fait conséquente. La présente édition complète sans autre les lacunes signalées, et modernise la notation. Les accidents d'avertissement sont complétés sans indication particulière. Les titres des différentes parties, de même que la réalisation de la basse continue, sont des adjonctions de l'éditeur. Dans les n° 1, 4 et 8, les raccords entre les hautbois et les violons dans les deux portées supérieures sont précisés par des hampes supplémentaires aux notes. Une indication « Solo » ajoutée dans le n° 1 (mes. 71, 2^e note) au soprano concertato n'est pas reprise. Une différence sonore entre voix de dessus instrumentale et vocale au n° 5 (mesure 8) est dissipée conformément au chiffrage. Dans le n° 7 (mes. 8, 5^e note de la partie de violon), un *la*³ original est changé en *ré*³, en analogie avec des passages parallèles aux mesures 24 et 50. Dans le n° 8, la destination des portées aux hautbois et aux violons change plusieurs fois (aux mes. 32, 90 et 100). La participation du 2^e hautbois reste peu claire à la fin du mouvement. Il pourrait être introduit au plus tard dès la mes. 127, à l'unisson avec le 1^{er} hautbois.

Ravensburg, le 2 juillet 1981
Traduction : F. Brulhart

Paul Horn

Laudate pueri Dominum

Psalm 112

Georg Friedrich Händel

1685–1759

1. Laudate pueri Allegro

Oboe I
Violino I

Oboe II
Violino II

Viola I

Viola II

Soprano capella

Soprano

Alto

Tenore

Basso

Basso continuo

Coro

Violino senza Oboe

Tutti

6 6 6 6 6 6 6 6

5 7

Violino senza Oboe

Tutti

5 7

6 6 6 6 6 6 6 6

Aufführungsdauer / Duration: ca. 22 min.

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edited by
Paul Horn

9 11 13 VI. senza Ob.
VI. senza Ob.
f
f
f

9 11 13
f

14 Tutti 16 18 Violino senza Oboe
pp f Tutti p VI. senza Ob. pp
f

14 16 18
Lau - da - - - - te, lau - da - -
f

19

21 Oboe solo

19

21

te pu-e-ri Do-mi-num, lau-da

23

Violino senza Ob

27

23

25

27

28 30 Tutti *f* Violino senza Oboe *pp*
f Tutti *p* Violino senza Oboe *pp*
f *f*

28 30
 te no - men Do - mi - ni, lau -
 da - te, lau - da - te no - men, lau - da - - te

32 34 Oboe solo Tutti *f* Violino senza Oboe
 Oboe solo Tutti *f* Violino senza Oboe *p*
f *f*

32 34
 da - - - - te, lau - da - te no - men, lau - da - - te

36 38

p

36 38

no - - - - - men Do-mi - ni, lau - da - - - - -

40 42

Tutti *f* Tutti *f*

Violino senza Oboe

40 42

- te no-men Do - - mi - ni, lau - da - - - - - te no-men Do - mi -

Tutti *f*

Violino senza Oboe

46

Tutti

44

46

f *p* *pp* *f*

Vi. senza Ob.

44

46

ni, lau - da - te

lau - da - te

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

lau - da - e, lau -

lau - lau -

f *f*

Solo

Tutti

48

50

52

48

50

52

da - - - te pu - e-ri Do - - - mi-num, lau-da-te pu-e-ri Do - mi-

da - - - te, lau - da - te pu - e-ri Do - - - mi-num, lau-da-te pu-e-ri Do - mi -

da - - - te, lau - da - te pu - e-ri Do - - - mi-num, lau-da-te pu-e-ri Do - mi -

da - - - te, lau - da - te pu - e-ri Do - - - mi-num, lau - da - te pu-e-ri Do - mi-

53 Oboe senza Violino Violino senza Oboe 55

Oboe senza Violino Violino senza Oboe

53 55

lau - da - te, Solo Tutti

num, lau - da - - te, lau-da-te no -

num, lau-da- - te, lau-da-te no -

num, lau-da - - te, lau - te no -

num, lau-da- no -

57 59 61

Tutti Tutti

f f

- men Do - mi - ni, lau - da - - - - te

- men Do - mi - ni, lau - da - - - - te

men Do - mi - ni, lau - da - - - - te

men Do - mi - ni, lau - da - - - - te

men Do - mi - ni, lau - da - - - - te

62 64

Musical score for measures 62-64, instrumental part. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

62 64

no - men Do - mi - ni, lau - da - - - - te no - - - - men Do - mi -
no - men Do - mi - ni, lau - da - - - - te no - - - - men Do mi -
no - men Do - mi - ni, lau - da - - - - te no - - - - men Do - mi -
no - men Do - mi - ni, lau - da - - - - te no - - - - men Do mi -
no - men Do - mi - ni, lau - da - - - - te no - - - - men Do - mi -

Musical score for measures 62-64, vocal part. It consists of five staves: four treble clefs and one bass clef. The lyrics are: "no - men Do - mi - ni, lau - da - - - - te no - - - - men Do - mi -". The music is in the same key signature as the instrumental part.

66 68

Musical score for measures 66-68, instrumental part. It consists of four staves: two treble clefs and two bass clefs. The music continues with a complex rhythmic pattern.

66 68

ni, lau - da - - - - te, lau - da - - - - te no - - - -
ni, lau - da - - - - te, lau - da - - - - te no - - - -
ni, lau - da - - - - te, lau - da - - - - te no - - - -
ni, lau - da - - - - te, lau - da - - - - te no - - - - men Do - mi -
ni, lau - da - - - - te, lau - da - - - - te no - - - - men Do - mi -

Musical score for measures 66-68, vocal part. It consists of five staves: four treble clefs and one bass clef. The lyrics are: "ni, lau - da - - - - te, lau - da - - - - te no - - - -". The music is in the same key signature as the instrumental part.

70 72

musical notation for measures 70-72, upper system. Includes vocal staves and piano accompaniment.

70 72

- men Do - mi - ni, lau - da - te no - men Do - mi -

- men Do - mi - ni, lau - da - te no - men Do - mi -

- men Do - mi - ni, lau - da - te no - men Do - mi -

ni, lau - da - te no - men Do - mi - ni, lau - da - te no - men Do - mi -

ni, lau - da - te no - men Do - mi - ni, lau - da - te no - men Do - mi -

musical notation for measures 70-72, lower system. Includes vocal staves with lyrics and piano accompaniment.

74 76 Tutti

Violino senza Ob. *pp* *f* Tutti

Vi. senza Ob. *pp* *f* Tutti

musical notation for measures 74-76, upper system. Includes violin and viola parts with dynamics and performance instructions.

74 76

ni.

ni.

ni.

ni.

musical notation for measures 74-76, lower system. Includes vocal staves with lyrics and piano accompaniment.

2. Sit nomen Domini
Andante

Oboe solo

Soprano

Basso continuo

Musical notation for measures 1-7. The Oboe solo part begins at measure 4. The Soprano part has lyrics: "Sit no - men Do - mi - ni, sit be - ne - di - ctum, sit no - men". The Basso continuo part provides a steady accompaniment.

Musical notation for measures 8-14. The Soprano part has lyrics: "Do - mi - ni, sit be - ne - di - ctum ex - hoc nunc, ex hoc nunc et us - que in sae -".

Musical notation for measures 16-22. The Soprano part has lyrics: "cu - am, in sae - cu - lum, in sae -".

Musical notation for measures 24-30. The Soprano part has lyrics: "cu - lum, in sae -".

Musical notation for measures 32-38. The Soprano part has lyrics: "lum, sit no - men Do - mi - ni, sit be - ne - di - ctum,".

Musical notation for measures 40-46. The Soprano part has lyrics: "sit be - ne - di - ctum, sit be - ne - di - ctum ex hoc nunc,".

48 51 54

ex hoc nunc, ex hoc nunc et us - que in sae - - - cu - lum, ex hoc nunc

56 59 62

us - que in sae - cu - lum, in sae - cu - lum.

64 67 70

us - que in sae - cu - lum, in sae - cu - lum.

3. A solis ortu

Allegro moderato

Ob. I
VI. I

Ob. II
VI. II

Va.

Vc.

Sopr. Solo 3 Tutti

A so - lis or - tu us - que ad oc - ca - sum, a so - lis or - tu us - que

Sopr. II

A so - lis or - tu us - que

Alto

Lau - da -

Tenore

Lau - da -

Basso

A so - lis or - tu us - que

Basso cont.

5 7

5 7

ad oc - ca - - - sum, lau - da - - - -

ad oc - ca - - - sum, lau - da - - - - bi - le, lau - da - -

- - - - - bi - le, lau - da - - - - bi - le, lau -

ad oc - ca - - - sum, lau da - - - - bi - le,

9 11

9 11

- - - - - bi - le, a so - lis or - tu us - que ad oc - ca - - - sum, lau - da - -

da - - - - - bi - le, lau -

a so - lis or - tu us - que ad oc - ca - - - sum,

lau - da - - - -

21 23

21 23

lau - da - - - - - bi - le, a so - lis or - - tu us - que ad oc -
 ca - - sum lau - da - - - - - bi - le,
 - bi - le, lau - da - - - - -
 ad oc - ca - sum, a so - lis or - us - ad oc -
 - bi - le no - men Do - mi - ni, lau - da - - - - -

25 27

25 27

ca - sum - - - - - bi - le no - men Do - mi - ni.
 lau - da - - - - - bi - le lau - da - bi - le no - men Do - mi - ni.
 - - - - - bi - le, lau - da - bi - le, lau - da - bi - le no - men Do - mi - ni.
 ca - sum lau - da - bi - le, lau - da - bi - le no - men Do - mi - ni.
 - - - - - bi - le, lau - da - - - - - bi - le no - men Do - mi - ni.

29 31

29 31

4. Excelsus super omnes
Allegro

Oboe I
Violino I

Oboe II
Violino II

Viola

Sop

Basso continuo

Oboe solo 3

Oboe solo Tutti

3

Tutti

5 7

Oboe solo

Oboe solo

5 7

9 Tutti 11 VI.

Tutti VI.

9 11

Ex-cel-sus su-per o-mnes, su-per o-mnes gen-tes

13 Tutti 15 VI.

Tutti VI.

13 15

Do-mi-nus, ex-cel-sus su-per o-mnes, su-per o-mnes gen-tes

17 19

17 19

Dus et s coe - los glo - ria e - jus, glo - ria e - jus su - per coe - los glo - ria e -

21 Tutti 23 Oboe solo Tutti

Tutti Oboe solo Tutti Oboe solo Tutti

21 23

jus,

25 Oboe solo 27 29

Oboe solo

ex - cel -

30 32 Tutti 34

Tutti

- sus su-per o-mnes, su-per o-mnes gen-tes Do-mi-nus et

35 Oboe solo 37 39

Oboe solo

per coe - los glo-ria e - - - - - jus, glo-ria,

40 VI. 42 VI. Tutti VI.

VI. Tutti VI.

e - jus su - per coe-los glo - ria e - - - - - jus, glo-ria e - jus, et su - - per coe-los, et

44 Oboe solo 46

VI.

44 46

su - per coe - - - - - los glo - ria e - jus, su - per coe - los glo - ria

VI. 48 50 Oboe solo Tutti

Oboe solo

48 50

e - - - jus, glo - ria e - jus.

Violoncello

52 Tutti 54 Oboe Oboe

Tutti

52 54

56 solo 58 Tutti Tutti VI. VI.

solo

56 58

5. Quis sicut Dominus

Grave

Ob.I
VI.I

Ob.II
VI.II

Va.I

Va.II

S. I

Quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus, De-us no-ster, qui in al-tis

S. II

Quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus, De-us no-ster, qui in al-tis

A.

Quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus, De-us no-ster, qui in al-tis

T.

Quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus, De-us no-ster, qui in al-tis

B.

Quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus, De-us no-ster, qui in al-tis

Bc.

6 $\frac{6}{4}$ 2

8 $\frac{4}{2}$ 2+

10 $\frac{5}{\#}$ 6

VI.

Tutti

VI.

VI.

6

8

10

ha-bi-tat, in coe-lo, in coe-lo,

ha-bi-tat, in coe-lo, in coe-lo,

ha-bi-tat et hu-mi-li-a re-spi-cit in coe-lo et in ter-ra, in coe-lo et in

ha-bi-tat et hu-mi-li-a re-spi-cit in coe-lo et in ter-ra, et in

ha-bi-tat et hu-mi-li-a re-spi-cit in coe-lo et in ter-ra, et in

7 6 #

12 *Tutti* 14 16

12 14 16

quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?

quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?

ter-ra, quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?

ter-ra, quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?

ter-ra, quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?

6. *Suscitans*
Andante

Soprano

Basso continuo

Organo e in due Violoncelli e Contra Basso

8 10 12

Su-sci-tans a ter-ra

14 16 18

in o-pem, a ter-ra in o-pem, su-sci-tans a ter-ra in o-pem, a ter-ra

19 21 23

in o-pem a ter-ra et de ster-co-re

25
e - - - ri - gens - pau - pe - rem,

32
et de ster - co - re - e -

39
ri - gens pau -

46
pe - rem et de ster - co - re - e - ri - gens pau

52
pe - rem, pau - pe - rem. Ut col - lo - cet -

59
cum prin ci - pi - bus, ut col - lo - cet

66
um prin - ci - pi - bus po - pu - li - su - - i, po - pu - li - su - -

73
i, ut col - lo - cet e - um cum prin - ci - pi - bus po - pu - li - su -

79
i, et col - lo - cet - e - um cum prin - ci - pi - bus po -

85 VI.I Tutti 87 89 91

VI.II Tutti *p*

85 87 89 91

- pu - li - su - i. Tutti

92 94 96

f *p* *f*

92 94 96

p *f* (*p*)

7. Qui habitare facit
Allegro giocoso

Violino I, II

Soprano

Basso continuo

staccato

6

5 7 9

Qui

10 12 14

ha-bi-ta-re fa - cit ste - ri - lem in do - mo, qui ha-bi-ta-re fa - cit

15 17 VI.I VI.II *p*

ste - ri - lem in do - mo ma - trem fi - li - o - rum lae - tan -

p Violoncello solo

19 unisono 21 23

tem,

Tutti

24 26 28

qui ha-bi-ta-re fa-cit, qui ha-bi-ta-re fa-cit ste - ri-lem in do

29 VI.I 31 33

VI.II

mo, ma-trem fi-li - o-rum lae-tan

34 unisono 36

-tem, lae-tan-tem,

38 40

ma-trem fi-li - o-rum lae-tan

42 VI.II 44 unisono 46

- tem, lae-tan - tem.

47 49 51

8. Gloria patri
Allegro

Oboe solo (senza Violino)

Ob.I
Vl.I

Ob.II
Vl.II

Va.I

Va.II

S.c.

S.

A.

T.

B.

Bc.

Violoncello solo

9 Tutti

12

15

9

12

15

Glo - -

Tutti

Solo

6 6 6 6 6

17 20 Oboe solo 23

17 20 23

ri - a,

25 28 31

25 28 31

glo - ria Pa - tri, glo - ria Fi - li - o et Spi - ri - - tu - i_ San -

33 Oboe solo 36 Tutti Oboi 39

Ob.I
Ob.II

VI.I
VI.II

Tutti Violini I,II

33 36 39

cto, glo - ri - a

glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, glo - ri - a

glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, glo - ri - a

glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, glo - ri - a

glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, glo - ri - a

Tutti

41 Solo 44 47

VI.I
VI.II

41 44 47

glo -

Fi - li - o, glo - ri - a,

Fi - li - o, glo - ri - a,

Fi - li - o, glo - ri - a,

Fi - li - o, glo - ri - a,

49 52 55

pp Tutti Oboi

VI.I *pp* Tutti Violini

VI.II

49 52 55

pp

ri - a

glo - ri - a Pa - tri, glo - ri - a

glo - ri - a Pa - tri, glo - ri - a

glo - ri - a Pa - tri, glo - ri - a

glo - ri - a Pa - tri, glo - ri - a

56 59 62

56 59 62

Fi - li - o et Spi - ri - tu - i San - cto.

Fi - li - o et Spi - ri - tu - i San - cto, glo -

Fi - li - o et Spi - ri - tu - i San - cto, glo -

Fi - li - o et Spi - ri - tu - i San - cto, glo -

63 Oboe solo 66 69

Tutti Violini

63 Solo 66 69

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

70 VI.I 73 76

p *pp* *pp*

70 73 76

pp *pp*

78 81 84

Tutti Oboi

Tutti Violini

78 81 84

ri - a,

glo - ri - a Pa - tri

glo - ri - a Pa

glo ri a Pa - tri

glo ri - a Pa - tri

85 87 90

Allegro

Violino I/Oboe I

Violino II/Oboe II

87 90

Si-cut e - rat in prin -

glo - ri - a Fi - li - o et Spi - ri - tu-i San - cto.

glo - ri - a Fi - li - o et Spi - ri - tu - i San - cto.

glo - ri - a Fi - li - o et Spi - ri - tu - i San - cto.

glo - ri - a Fi - li - o et Spi - ri - tu-i San - cto.

91 Violino I/Oboe I *Tutti* 93 *senza Oboe I*

Violino II/Oboe II *Tutti* *senza Oboe II*

p *pp*

91 93

ci - - pi-o, si-cut e-rat in princi - -

95 97 *senza Ob.I*

(f) *Tutti* *f* *p* *pp* *senza Ob.II*

95 97

- pi-o et nunc,et nunc et sem - per, et sem - - per

99 Oboe solo 101

Violini unisoni

This section of the score features an Oboe solo and Violini unisoni. The Oboe part begins at measure 99 with a melodic line, while the Violini unisoni part starts at measure 101 with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

99 et in sae-cu-la sae-cu - lo-rum. A - - - - - men, a - - - - -

A - - - - - men, a - - - - -

A - - - - - men, a - - - - -

A - - - - - men, a - - - - -

This section contains the vocal parts for the lyrics "et in sae-cu-la sae-cu - lo-rum. A - - - - - men, a - - - - -". There are four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics written below them. The music is in the same key signature and time signature as the instrumental parts.

103 VI. I 105

men, a - - men, a - - men, a - - men, a - -

men, a - - men, a - - men, a - - men, a - -

men, a - - men, a - - men, a - - men, a - -

men, a - - men, a - - men, a - - men, a - -

This section features the Violini I part and four vocal parts. The Violini I part starts at measure 103 with a rhythmic accompaniment. The vocal parts continue with the lyrics "men, a - - men, a - - men, a - - men, a - -". The score includes a large watermark "CARUS" across the middle.

115 117

VI.I
VI.II

115 117

sae-cu-la sae-cu-lo-rum, a - - - - - men, a - men,
a - - - - - men, a - men,
a - - - - - men, a - men,
a - - - - - men, a men

119 121

p

121

a - - - - - men, a - - - - -

The image shows a page of musical notation for a choral and instrumental work. It consists of several systems of staves. The first system includes staves for Violin I (VI.I) and Violin II (VI.II), and two vocal staves. The second system continues the vocal parts with lyrics: 'sae-cu-la sae-cu-lo-rum, a - - - - - men, a - men, a - - - - - men, a - men, a - - - - - men, a - men, a - - - - - men, a men'. The third system shows measures 119 and 121, with a piano part marked 'p' and a vocal line starting with 'a - - - - - men, a - - - - -'. A large, stylized watermark 'CARUS' is superimposed over the center of the page.

123 125

Tutti

Musical score for measures 123-125. The top system shows woodwinds (flute, oboe, clarinet, bassoon) and strings. The woodwinds play a melodic line starting at measure 123, with a 'Tutti' marking at measure 125. The strings provide harmonic support.

123 125

men,
a - men, a -
a - men,
a - men, a -
a - men, a -

Vocal score for measures 123-125. The vocalists enter at measure 125 with the word 'men,' followed by 'a - men, a -' on a long note. The lyrics are repeated across four staves.

127

Tutti Oboi

129

Musical score for measures 127-129. The top system shows woodwinds and strings. A 'Tutti Oboi' marking is present at measure 127. The woodwinds play a melodic line, and the strings provide harmonic support.

127 129

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

Vocal score for measures 127-129. The vocalists enter at measure 127 with the word 'a' followed by 'men, a - men, a - men, a - men.' on a long note. The lyrics are repeated across five staves.

Georg Friedrich Händel • Stuttgarter Ausgaben • Urtext

Ausgewählte Werke mit käuflichem Aufführungsmaterial

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Brockes-Passion	carus plus HWV 48	⊙	55.048
Acis und Galathea (arr. by Mendelssohn)	HWV 49	⊙	55.049
Saul	carus plus HWV 53	⊙	55.053
Israel in Egypt I–III	carus plus	⊙	55.054/50
Israel in Egypt I	HWV 264	⊙	55.264
Israel in Egypt II+III	HWV 54	⊙	55.054
Judas Maccabaeus	HWV 63	⊙	55.063
L'Allegro, il Penseroso ed il Moderato	HWV 55	⊙	29.144
Messiah	carus plus HWV 56	⊙	55.056
Belshazzar	HWV 61	⊙	55.061

Die drei lateinischen Psalmen / The three Latin Psalms

Dixit Dominus (Psalm 109)	carus plus HWV 232	⊙	55.232
Laudate pueri (Psalm 112)	carus plus HWV 237	⊙	40.417
Nisi Dominus (Psalm 127)	carus plus HWV 238	⊙	55.238

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(+ Concerto per la Tromba (HWV 294))	carus plus HWV 76	⊙	10.372
Ode for St. Cecilia's Day	HWV 202–210	⊙	40.772
Nine German Hymns	HWV 249	⊙	55.249/50
O sing unto the Lord (arr. for SSA)	HWV 254	⊙	40.911
O praise the Lord (general anthem)	HWV 264	⊙	55.264
O praise the Lord (Alleluia)	HWV 269–277	⊙	55.269
Ad libitum (O be joyful)	HWV 279	⊙	10.179
Te Deum for the Three Choirs	carus plus HWV 283	⊙	55.283
Three Wesley Hymns	HWV 284–286	⊙	1.680
Utrecht Te Deum and Anthem for the Three Choirs	carus plus HWV 278	⊙	55.278

Keyboard (Auswahl) / Instrumental music (a selection)

Clavier-Übung III (op. 4 no. 6)	HWV 294	⊙	55.294
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ebenfalls erhältlich / also available:

Helmuth Rilling: Messiah			
Understanding and Performing Handel's Masterpiece (book)			24.070
– Messiah. Händels Meisterwerk. Von der Analyse zur Aufführung übersetzt von Sara Maria Rilling und Carsten Kretschmann			24.071

⊙ = auf Carus-CD / available on Carus CD

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