

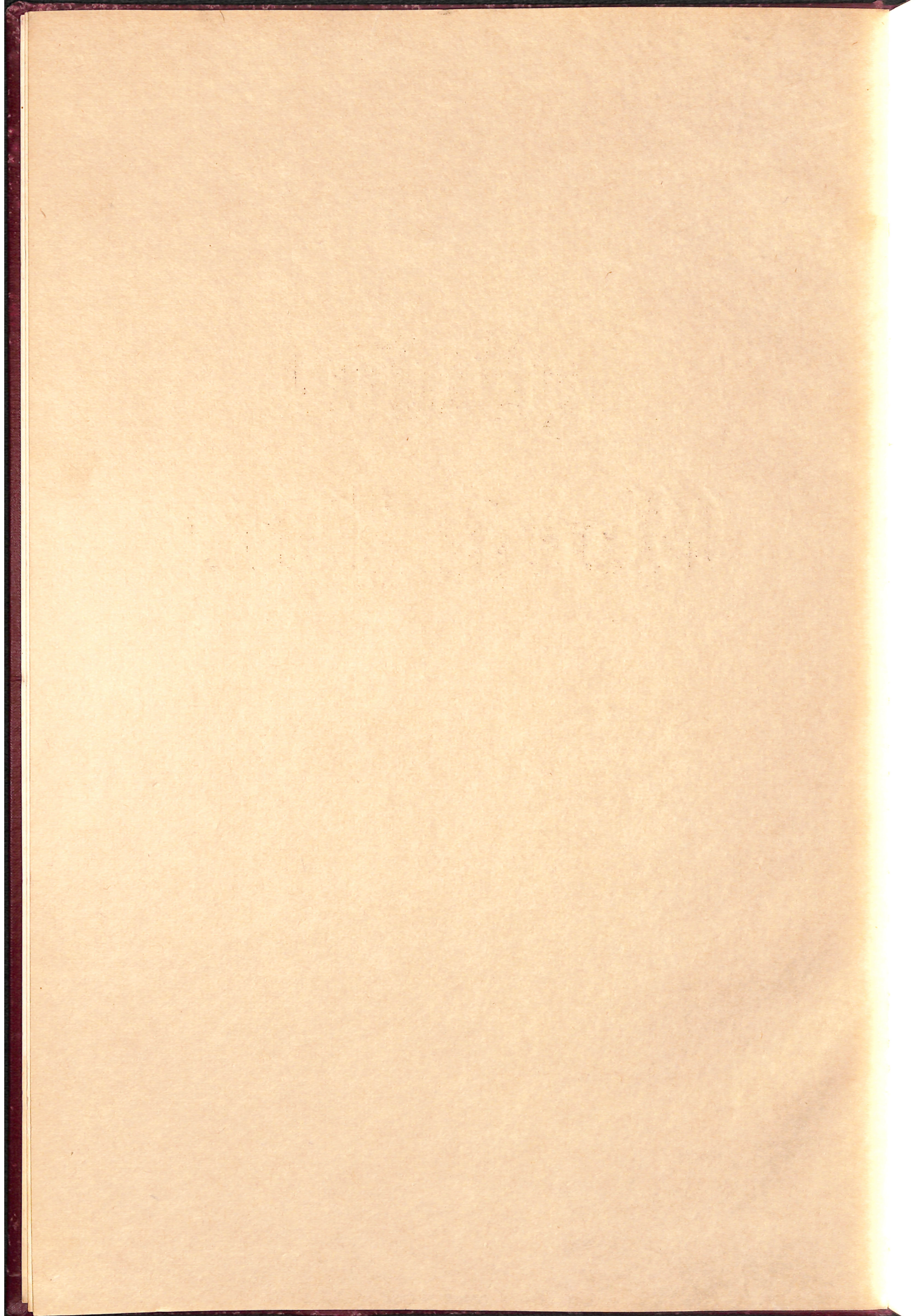


5756



Händel

Gloria Patri











G. F. Handel. (from the [unclear] library)

Handwritten musical score for the first system. It includes a vocal line (marked 'Choro') and several instrumental parts. The notation is in G major and common time. The lyrics 'Gloria Patri et Filio et Spi-' are written across the bottom of the system.

*Grave*

Handwritten musical score for the second system, continuing the vocal and instrumental parts from the first system. The lyrics 'Gloria Patri et Filio et Spi-' are repeated across the bottom of the system.

G. F. Handel. (from the Palomares Library)

Handwritten musical score for the first page of the Gloria Patri et Filio et Spiritu Sancto. The score is written on ten staves. The first five staves are for the vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), Bass (Bass), and Chorus (Choro). The last five staves are for the instruments: Flute (Flauto), Oboe (Oboe), Bassoon (Fagotto), Trumpet (Tromba), and Organ (Organo). The music is in G major and 3/4 time. The tempo is marked 'Adagio'. The score is written in a clear, legible hand.

THE FIRST PAGE

of the

Manuscript Copy

(original size 43 x 29 cm)

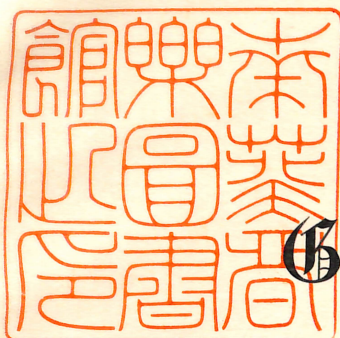
*Trave*

Choro

AS

Handwritten musical score for the second page of the Gloria Patri et Filio et Spiritu Sancto. The score is written on ten staves. The first five staves are for the vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), Bass (Bass), and Chorus (Choro). The last five staves are for the instruments: Flute (Flauto), Oboe (Oboe), Bassoon (Fagotto), Trumpet (Tromba), and Organ (Organo). The music is in G major and 3/4 time. The tempo is marked 'Adagio'. The score is written in a clear, legible hand.

*Gloria Patri et Filio et Spiritu Sancto*



3P1.1  
62

# Gloria Patri

composed by

## Gändel

### Full Score

edited from

The Unique Manuscript Copy

in the

Possession

of

### Marquis Tokugawa of Kishu

with an Introduction and Notes

by Shoichi Tsuji

NANKI MUSIC LIBRARY

TOKYO

1928

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家範典

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第

十

## INTRODUCTION

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“Gloria Patri” which the editor is here treating, denotes the music, which formerly was numbered among Cummings’ Collection and now is in Marquis Tokugawa’s Nanki Music Library with the number 0.52.3. The music occupies 16 pages of 16 lined foolscap music paper, written in black ink. Often we meet some marginal notes in black or blue pencils. These came of course from some modern hands. As it is clear from the material No. 1 (all materials used are reprinted and attached to the end), this music was composed by Georg Friedrich Händel in Rome on July 13. 1707; and the autograph, which we can fairly ascertain from material No. 2, was copied by one of the officials of Colonna Library, which copy is the one under the editor’s treatment now. The original autograph, to our great regret, was burnt at the fire in Clifton 1860 (see material No. 3 and also “Händel” by Herr Hugo Leichtentritt, page 69) Thus the above mentioned Colonna Copy becomes the unique one. According to Herr Leichtentritt this copy

has become a property of a certain Mr. Godard, and then has come to form a portion of Cummings' Collection.

The reason which has induced the editor to work at it is that, this "Gloria Patri" is not printed in Händel's Complete Works published by Händel Society. Novello & Co. has already printed it in two forms, both with piano accompaniment, viz. Materials No. 3 and No. 4. But a full score can not be observed without this unique copy. The editor strives to make up the missing full score upon the ground of this copy.

The editor's work lies in correcting numerous slips of pen and in writing down in clearer and more modern notations. It was largely helped by the materials No. 3 and No. 4, but in some cases by editor's own views as well as by these of some senior students. These corrections are mentioned one by one in the following notes. The two letters (material No. 5 and No. 6) were also great help.

According to Chrysander's Life of Händel (pp. 162 ff in German edition), Händel sojourned in Rome from April 1707 to July of the same year. During these times he composed, beside some other music, three Psalms: Dixit Dominus, Nisi Dominus and Laudate pueri Dominum. Among these Psalms Dixit and Laudate have their own Gloria Patri, while Nisi Dominus has none. Moreover the completion of the Nisi Dominus dates July 8. Therefore we are naturally apt to connect the Nisi Dominus with this Gloria Patri to one entire set. Mr. Bourne has already discovered this connection (see material No. 5) and under

this view he has published *Nisi Dominus* (material No. 4) through Novello & Co. The editor, having respect to his insight, follows his view.

This view may be supported to some degree when we observe the following; the unison parts of the opening chorus of *Nisi Dominus* is quite the same with that of this *Gloria Patri* which has "Sicut erat &c" as text. Not only this but the accompanying instrumental figure is almost the same with each other. Mr. Streatfeild is writing about the *Nisi Dominus* in his life of Händel (published 1910, page 257) as this *Gloria Patri* properly a part of the Psalm.

The *Gloria Patri* opens with a pompous tutti in G major. The theme sung by the bass part of 2nd choir may be seen as a suggestion of the second theme of the fugal part with double theme which will appear later. At bar 5 there is found a temporary modulation to D major. Then all voice parts sing in unison D. This is the part which we have already identified with the opening chorus of *Nisi Dominus*. Up to this part we may regard it as a musical entrance. Then fugal work with double themes begins, the first of them is one that is sung by alto voices of 1st choir from bar 11, beat 3; the second of them is one sung by soprano voices of 1st choir from bar 12, beat 4. According to Dr. Bourne (Material No. 4) these two themes are altogether used in the "Alleluiah" from "King shall rejoyce" with some alterations, and Sir Elvey also shows a melody in D major as the theme of "King shall rejoyce." The editor, searching through the Complete Works



of Händel edited by the Deutsche Händelgesellschaft, could really trace them in "Krönungshymnen für Georg II." Nr. 2 (p. 61 ff) These two themes are used in the final Chorus of Deborah indeed as Dr. Bourne says. Again he says that the figure, to which the second theme is altered at bars 43-44, closely resembles to that of "Let old Timotheus" in the second part of Alexander's Feast. We are quite ready to follow these notions. Everyone will regard with interest how great a rôle this second theme plays throughout this Gloria Patri.

These numbers in square, [1], show the numbers of notes attached to the next, and these in circle, ②, shows the end of the corresponding pages in the Colonna copy. Often these numbers comes at the middle of a bar.

## NOTES

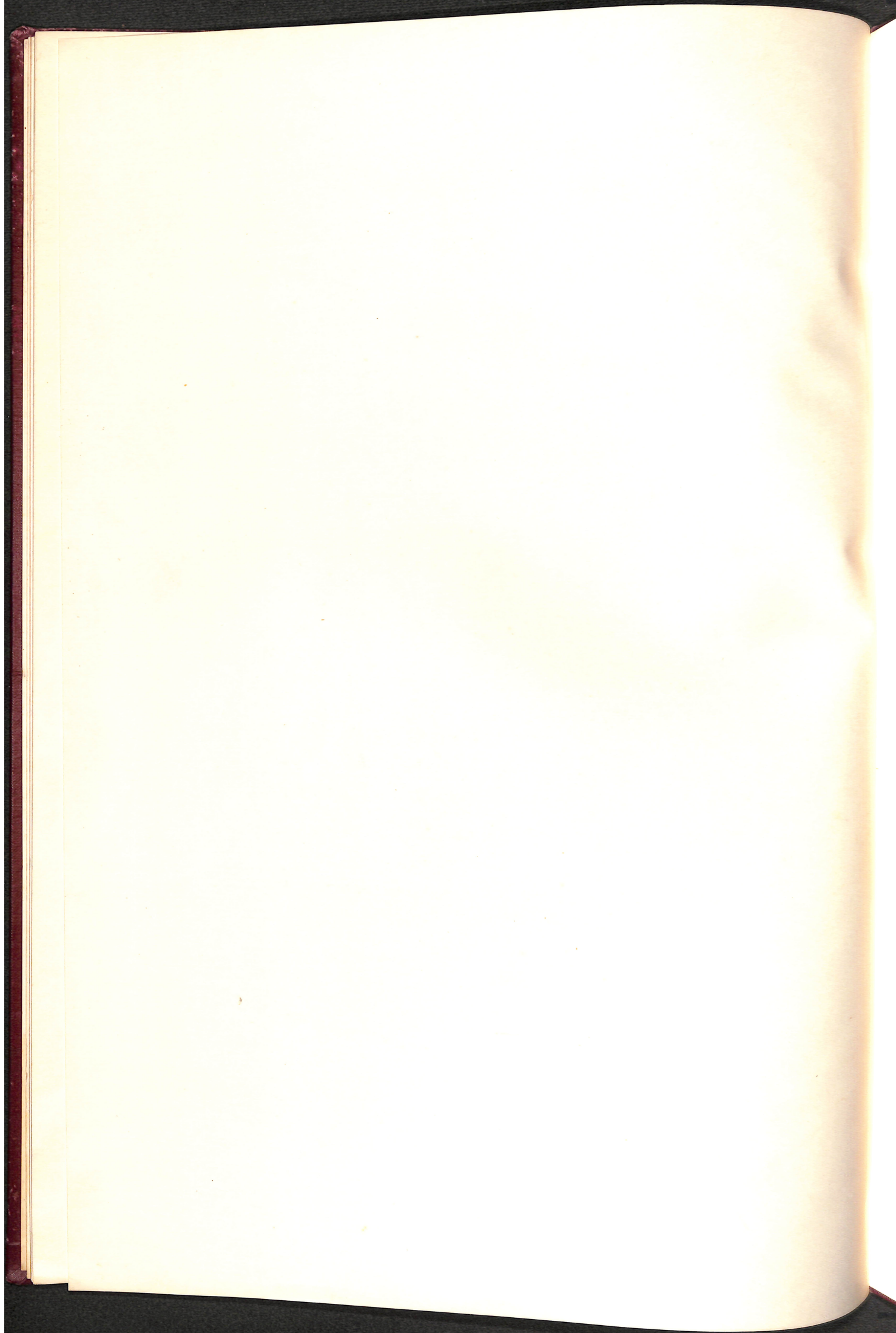
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- ① In the Colonna Copy (abbreviation for it; Orig.) instructions about instruments and voice parts are missing, and only one large bracket closes all 16 staves. About the continuo see preface to *Nisi Dominus* edited by Dr. Bourne. Text is set under the bass parts of both choir. Again the setting of text at bars 2 and 3, as it is shown in the prefixed illustration, is wrong, which is to be corrected. In general text-setting is not complete. All these incompleteness were carefully revised, in which Dr. Bourne's edition were of great help.
- ② GRAVE stands between 8th and 9th stave.
- ③ What this A 8 means, cannot be exactly known; alla 8va or with 8 feet tone of organ or by 8 members?
- ④ Originally this chord figuring stands direct under C. Next coming

B is in 8th stave divided into two  $\frac{1}{8}$  notes while in 16th stave is not divided but in  $\frac{1}{4}$  note. We have no material to correct this confusion, so let it run as orig.

- [5] Orig. only  $\frac{6}{4}$   
2
- [6] Orig. 7 6  $\flat$ .
- [7] # stands under this G, which was here cancelled.
- [8] Orig. from here to 2 bars and a half forward, the notes, which properly belong only to 5th and 8th staves, are also written in 16th stave.
- [9] Orig. this bar is divided into two halves upon two pages, thus two  $\frac{1}{2}$  rests are used and the C in soprano part is written in two  $\frac{1}{4}$  notes with slur. These similar cases that follow are all corrected. But except at [12] there occurs a change of chord, so the editor did not rewrite them into one  $\frac{1}{2}$  note.
- [10] Orig. C; but the musical context betrays that this note must be sharp. Dr. Bourne has already taken C#.
- [11] Orig. no slur.
- [12] Orig. there stands a F clef between these Ds.
- [13] Orig. E.
- [14] Orig.  $\flat$  instead of  $\sharp$ . At 4th beat on 5th stave there stands G.

- [15] Orig. Viola part: G C D B | A
- [16] Orig. Continuo part mixes two notes which properly belong to that of the second orchestra.
- [17] Orig. D C B D D D B.
- [18] Orig. E, and soprano part at 12th stave runs E A G.
- [19] Orig. A.
- [20] Orig. D D.
- [21] Orig. B C.
- [22] Orig. B G A F.
- [23] Orig. B.
- [24] Orig. B.
- [25] Orig. B.
- [26] Orig. this bar is not filled.
- [27] # s are lacking before Cs in 1st and 13th staves.
- [28] Orig. C.
- [29] Orig. C.
- [30] # is lacking before C.
- [31] Orig. A G, also the next F clef is missing
- [32] Orig. E F.
- [33] Orig. F# G ; under this, alto part runs B B instead of B C.
- [34] Orig. misses this C.





-ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -  
 -ri - tu - i san - cto. Si - cut e - rat in prin -

C 2/2  
 7 6#  
 6 4/2  
 5  
 6 7 6#  
 7





④

9

men, A

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

et in sae-cu-la sae-cu-lo-rum, A -

7 6

10

11

⑤

⑥

men, et in sae - cu - la sae - cu - lo - rum, A -

et in sae - cu - la sae - cu - lo - rum, A - - -

3 2 12

men, A - - - men, A -

men, A - - - men, A -

men, A - - - men, A -

men A - - - men A -

A - - - men, A - men,

A - - - men, A - men,

A - - - men, A - men,

A - - - men, A - men,

7

13

14

13

8

9

men,  
men,  
men,  
men,

et in

et in sae-cu-la sae-cu-lo-rum, A - - -

A - - -

A - - -

16

15



11

et in sae - cu - la sae - cu - lo - rum, A - - - - men,  
sae - cu - lo - rum, A - - - - men,  
- - - - men,  
A - - - - men,

et in sae - cu - la sae - cu - lo - rum, A - - - - men,  
sae - cu - lo - rum, A - - - - men,  
A - - - - men,

20

12

23

A - - - men, A

A - - - men, A

A - - - men, A

A - - - men, A

21

22

men, A

men, A

men, A

men, A





14

sae-cu-lo-rum, A - men, A - -

A - men A - - -

et in

sae-cu-lo-rum, A - men A - -

A - men, A - - -

et in sae - cu - la sae-cu - lo - rum, A - -



15

sae - cu - la sae - cu - lo - rum, A - - -

32

33

et in sae - cu - la sae - cu - lo - rum, A - - -

31

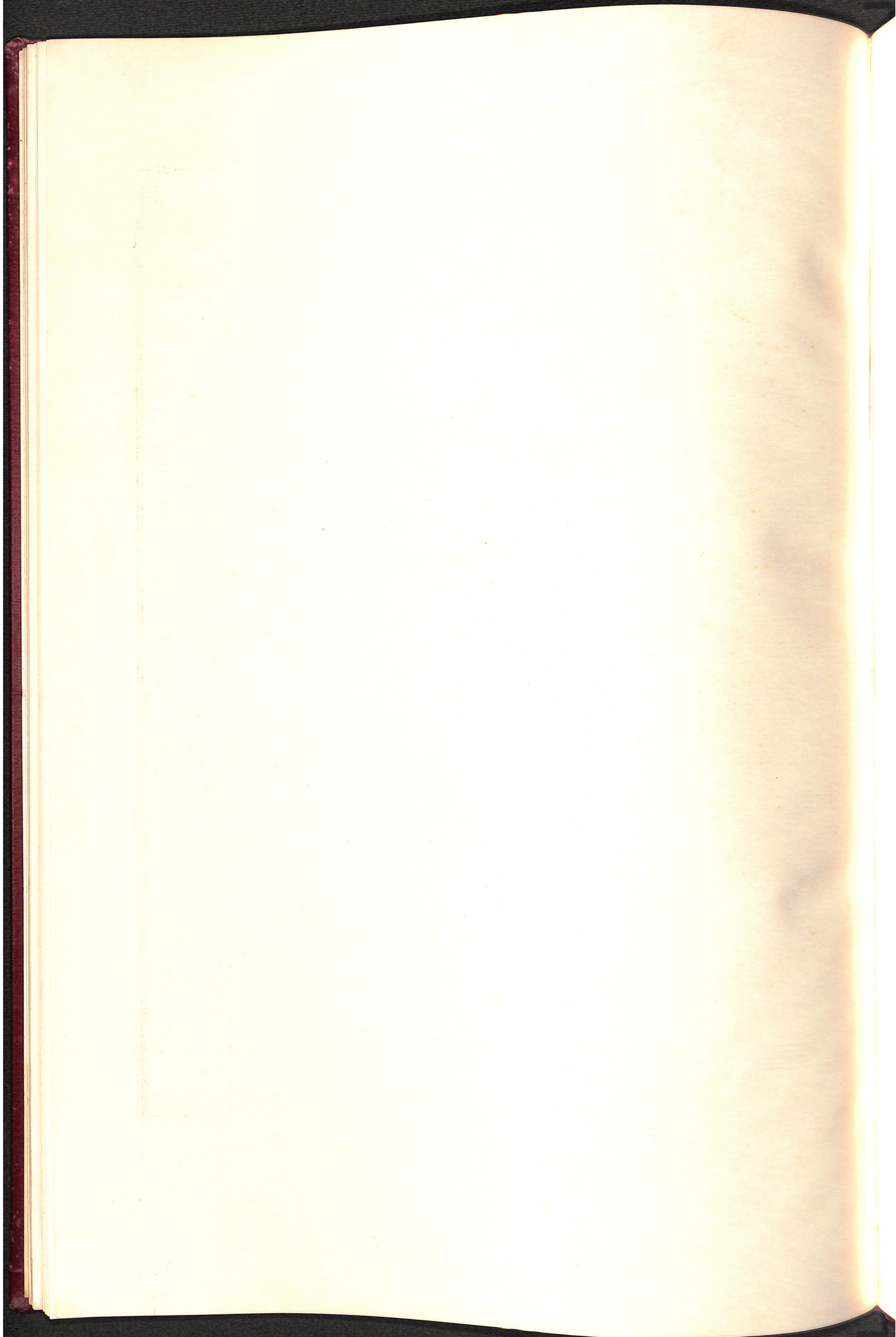
et in sae - cu - la sae - cu - lo - rum, A - - -

sae - cu - la sae - cu - lo - rum, A - - -

et in sae - cu - la sae - cu - lo - rum, A - - -

et in sae - cu - la sae - cu - lo - rum, A - - -

This musical score is for a 16-part choir. It consists of two systems of staves. The first system has 8 staves, and the second system has 8 staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom six staves are for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics for the vocal parts are: "men, A - - - - - men." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



## MATERIALS

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No. 1. GLORIA, HANDEL MS. (O. 52. 3.)

Upon its flyleaf is written thus : Composed by " G. F. Handel, 1707. gli 13 di Giulio, Romae ", in another hand : This copy made direct from the autograph for the Colonna Library 1707. G. F. Handel (from the Colonna library).

No. 2. A pamphlet attached to the above.

Its title (abridged) and a part of its contents, which is very necessary to ascertain the original autograph, are following :

CATALOGUE / of the / Musical Collection / comprising / a capital selection of / vocal and instrumental music, scores, etc. / to which are added / Series of Handel's works / also / A Trio in Handel's Autograph / and / A " Gloria " also in Handel's Autograph, / etc. / which will be sold by Auction, / by Messrs. / Puttick

and Simpson, / on FRIDAY, JANUARY 29th, 1858, / at one o'clock precisely.

HANDEL MANUSCRIPTS, from the Collection of J. C. SMITH, viz.

A "GLORIA", an entire movement, occupying 11 pages large folio, entirely in Handel's autograph, with a splendid specimen of his signature on the last page, "Soli Deo Gloria. G.F. Hendel, 1707, gli 13 di Gulio, Romae." UNPUBLISHED, HIGHLY CURIOUS AND INTERESTING. Handel appears to have contemplated a setting of this Composition to English words, having on the first page, inserted under the Latin text, "Wee will remember thy name." with a repetition of the music adapted to English syllables.

This MSS. is in every respect extraordinary and of high interest. From the date—the 13th of July, 1707—from the place—Rome—it would seem it followed the composition of the *Dixit Dominus*, which is dated the 8th of July, 1707, of which composition it is said, that Mendelssohn, after having read it through, kissed the book with much apparent reverence,

before putting it back into its niche, in the Royal Library. The discovery of this most remarkable composition furnishes material for the settlement of the question with respect to the right of Handel, to claim the composition of the celebrated Magnificat stoutly claimed by some for the Padre Erba, from whose work a large portion of the second part of the Oratorio of Israel in Egypt is clearly taken. It is the only known Chorus of Handel's in eight parts of this period, 1707-1708, with his signature,—and in this light demands the examination and careful thought of every Amateur and Professor. *It is the only chorus known to have been written by Handel, with a double orchestra*, which again places it in a unique point of view. With every allowance for the embarrassment of a young man, in his twenty-third year only, attempting probably, for the first time, the large form of Eight-part writing, with a double orchestra, it must be candidly admitted, that at this time, 1707, Handel was comparatively unpractised in the method and form of such composition. That Handel held Eight-part writing in high esteem is certain, from his subsequent efforts in this school, and, further, from his remark touching Telemann, of whom he said he could write a



chorus in eight parts as easily and as quickly as other men could write a letter. That he should attempt a double orchestra is not to be wondered at, for Stradella had been doing it in Italy with great éclat, and that Handel knew this, and possessed Stradella's works may be inferred from the use he has made of them in part of the Israel in Egypt. This Gloria Patri is evidently a first sketch—and is doubtless UNIQUE. It appears to have been bound up in some folio volume, and whether or not it formed the close of some one of the Vesper Psalms is now a mere matter of conjecture. In the Royal Library is the Dixit Dominus, two forms of the Laudate, the Non Nobis Domine, and this Gloria may possibly be the Finale to the Confitebor, or some other of the Psalms in the Vesperal.

The Most important fact is the wide difference of power and freedom in the handling of musical form, observable in this Chorus of 1707, contrasted with the Trio of 1708; so much so that it is certain Handel's industry and labour, during the course of this year, must have been most extraordinary.

- No. 3. "Gloria Patri for Double Chorus composed by G. F. Handel,  
London Novello, Ewer & Co. (Novello's Octavo Choruses. No.

765)". At the foot of the title page: Published, by permission of Mr. W. H. Cummings, from a unique copy, originally in the Colonna Library, Rome. Handel's Autograph of the composition was destroyed by fire at Clifton, in 1860, it bore the following inscription: "Soli Deo Gloria, G. F. Handel, 1707, gli 13 di Gulio, Romae".

No. 4. "Nisi Dominus, Psalm 127, composed in the year 1707 by G. F. Handel, edited &c by T. W. Bourne, M. A. (Novello's original octavo edition)" Especially care for its preface.

No. 5. A letter pasted to the flyleaf of Material No. 1. It is as following:

Haughmond.

North Finchley.

N.

27th Jan. 1896.

Dear Mr. Cummings,

I have lately been making a score (from Novello's instrumental parts and vocal score) of the Handel "Gloria Patri" of which you possess the Colonna Copy. Unfortunately the materials I have give me no information as to the Organ part in the original; so would you have the kindness to tell me if

the Organ part has a line to itself in your score, or is it indicated only by the addition to the "Bassi" line of the leads in the Fugue written in (as so often happens) in one of the varieties of the C clef? Also did Handel write for one Organ or for two?

It is very wrong of me to give you so much trouble when your time is so valuable; but it has been quite an undertaking making the Full Score of the "Gloria," and I want to get it as right as I can.

I had the pleasure of assisting at a private performance of it a week ago. It was done, at my suggestion, as last movement to the "Nisi Dominus" of Handel, (to which work I firmly believe it originally belonged,) and made a most effective finish. The "Nisi Dominus" lacks its Gloria and its date: the "Gloria" brings in at the words "Sicut erat in principio," in the instrumental parts, the same figure which opens the "Nisi." Clearly Handel used larger paper for the final double Chorus than he had required for the rest of the work, and, as usual, signed and dated the end of the work. (i. e. the large paper—not the small.) As they were on dif-

ferent sized paper they became separated—and, as it seems, have only just met again.

I still have the Hogarth portrait of Handel here. It is really fine, and quite unlike the portrait by Hogarth of which you have a mezzotint. It is, however, no longer for sale. When will you come over and see it?

Yours sincerely,

T. W. Bourne

No. 6 As material No. 5. (Music notes on separate paper)

The Towers,

Windlesham,

Surrey,

Station

Sunningdale.

July 7th 1891.

Dear Mr. Cummings,

I was much interested in the "Gloria" of Handel which I heard at the Crystal Palace but some C#s are missing in the lead of the Fugue, Handel has used this subject in the last chorus of "The King shall rejoice" the answer to the subject is incorrect C♯ I send you the subject as feel sure it

ought to be, indeed that is proved by the way it is treated  
in "The King shall rejoice" it is a pity it should be left as  
it is

I am

Yours Truly,

G. J. Elvey

Gloria

ought to be &c.

⊗

Detailed description: This block contains a short musical score for a piece titled "Gloria". It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a dotted quarter note G3, followed by eighth notes A3, B3, and C4. The piece ends with a circled cross symbol (⊗) below the bass staff.

The King shall rejoice

reply

Detailed description: This block contains a musical score for a piece titled "The King shall rejoice". It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a dotted quarter note G3, followed by eighth notes A3, B3, and C4. The word "reply" is written below the bass staff.



