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Georg Friedrich Händels Werke

Theodora - Oratorium

Händel, Georg Friedrich

Leipzig, [1860]

Arie. Ob die Ehren, die Flora

[urn:nbn:de:bsz:31-310597](https://nbn-resolving.org/urn:nbn:de:bsz:31-310597)

First system of musical notation, including staves for Violins I, Violins II, Violoncelli, and Basses. Dynamics include *p* and *p e Violoncelli.*

Second system of musical notation, including staves for Violins I, Violins II, and Basses. Dynamics include *p*.

Third system of musical notation, including staves for Violins I, Violins II, Violoncelli, and Basses. Dynamics include *f* and *Tutti.*

Fourth system of musical notation, including staves for Violins I, Violins II, Violoncelli, and Basses. Dynamics include *cresc.*, *dim.*, *f*, and *mf*.

Fifth system of musical notation, including staves for Violins I, Violins II, Violoncelli, and Basses.

Sixth system of musical notation, including staves for Violins I, Violins II, Violoncelli, and Basses. Dynamics include *cresc.*

con Ped.

B. W. S.

p e Violoncelli.
p

Though the hon - ours, that Flo - ra and Ve - nus re - ceive from the Ro - mans, this
Ob die Eh - ren, die Flo - ra und Ve - nus er - freu'n, die - se Chri - stin den

p

f

Chris - tian re - fu - ses to give: yet nor
Göt - tern ver - wei - gert zu weihn: doch hat

f

Ve-nus nor Flo-ra de-light in the woe, that dis-fig-ures their fair-est re-semblance be-low.
 Flo-ra noch Ve-nus nicht Lust an dem Leid, das ihr hol-do-stes Ab-bild auf Er-den ent-weiht.

p e Violoncelli.
 Though the hon-ours, that
 Ob die Eh-ren, die

Flo-ra and Ve-nus re-ceive from the Ro-mans, this Chris-tian re-fu-ses to
 Flo-ra und Ve-nus er-freun, die-se Chri-stin den Göt-tern ver-ugi-gert zu

H. W. S.

give:
weihu:

yet nor Ve - nus nor Flo - ra de - light in the
doch hat Flo - ra noch Ve - nus nicht Lust an dem

woe, that dis - fig - ures their fair - est re - semblance be - low,
Leid, das ihr hol - de - stes Ab - bild auf Er - den ent - weihl,

yet nor Ve - nus nor Flo - ra de - light in the woe, that dis - fig - ures their fair - est re -
doch hat Flo - ra noch Ve - nus nicht Lust an dem Leid, das ihr hol - de - stes Ab - bild auf

(P)

H. W. S.

semlance be - low,
Er - den ent - weih't.

Though the honours, that Flo - ra and
Ob die Eh - ren, die Flo - ra und

Ve - nus re - ceive from the Romans, this Christian re - fu - ses to give:
Ve - nus er - freu'n, die - se Christin den Güt - tern ver - wei - gert zu weihn:

f con Violoncelli.

yet nor Ve - nus nor Flo - ra de - light in the woe, that dis -
doch hat Flo - ra noch Ve - nus nicht Lust an dem Leid, das ihr

p con Violoncelli.

H. W. S.

fig_ures their re-sem-blance be-low, that dis-fig_ures their re-sem-blance be-
 hol-de-stes Ab-bild ent-weiht, das ihr hol-de-stes Ab-bild ent-

low, nor Ve-nus nor Flo-ra de-
 weiht, nicht Ie-nus noch Flo-ra hat

light in the woe, that dis-fig_ures their fair-est re-sem-blance be-low, that dis-
 Lust an dem Leid, das ihr hol-de-stes Ab-bild auf Er-den ent-weiht, das ihr

H.W.S.

fig - ures their fair - est re - sem - blance be - low, nor Ve - nus nor Flo - ra de -
 hol - de - stes Ab - bild auf Er - den ent - weiht, nicht Ie - nus noch Flo - ra hat

light in the woe, that dis - figures their fair -
 Lust an dem Leid, das auf Er - den ihr hol -

est re - sem - blance, that dis - fig - ures their fair - est re - sem - blance be -
 de - stes Ab - bild, das ihr hol - de - stes Ab - bild auf Er - den ent -

Adagio.

First system of musical notation. It consists of five staves. The top two staves are for the vocal line, with lyrics "low. weicht." written below the first staff. The third staff is for the Violoncelli, marked with a piano (*p*) dynamic. The bottom two staves are for the piano accompaniment.

Second system of musical notation, starting with the tempo marking "Tempo I." It continues the vocal and instrumental parts from the first system.

Third system of musical notation, featuring more complex rhythmic patterns in the vocal and piano parts.

Fourth system of musical notation, including the instruction "con Violoncelli." and dynamic markings "cresc." and "mf".

Fifth system of musical notation, showing the continuation of the instrumental and vocal lines.

Sixth system of musical notation, the final system on the page, concluding the piece.

H. W. S.