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Georg Friedrich Händels Werke

Theodora - Oratorium

Händel, Georg Friedrich

Leipzig, [1860]

Chor. Venus, lachend aus den Höh'n

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Recitativo.

Valens. *Return, Sep-ti-mi-us, to the stubborn maid, and learn her fi-nal re-so-lu-tion. If ere the*
Zurück, Septi-mi-us, zu der Christin geh', und hör' von ihr, was sie be-schlossen. Wenn, eh' die

Continuo.

sun with prone ca-reer has reach'd the west-ern isles, she deigns an of-fer-ing to the great
Sonn' in ih-rem Lauf er-reicht ihr A-bend-ziel, sie un-sern Göt-tin-nen ein O-pfer

Gods, she shall be free; if not, the meanest of my guards shall triumph o'er her boast-ed chas-ti-ty.
weicht, so sei sie frei; wo nicht, so reisst sie mit Ge-walt zu dem verschmähten Dienst der Göt-tin hin.

CHORUS. CHOR.

Corno I. II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Alto.

Tenore.

Basso.

Continuo.

Pianoforte.

Ve - nus laugh - - ing from the
 Fe - nus, la - - chend aus den
 Ve - nus laugh - - ing from the

cresc.
f
ad.

skies, will ap - plaud her vo - ta - ries; Ve - nus laugh - - ing from the
 Höhn, soll sich freun auf uns zu sehn; Fe - nus, la - - chend aus den
 skies, will ap - plaud her vo - ta - ries; Ve - nus laugh - - ing from the

H. W. S.

skies, will ap - plaud - her vo - ta - ries: while seiz - ing the trea - sure, we re - vel in
 Höhn, soll sich freun - auf uns zu sehn: wenn, jauch - zend der Beu - te, wir schwel - gen in
 skies, will ap - plaud - her vo - ta - ries: while seiz - ing the trea - sure, we re - vel in

plea - sure, we re - - vel in plea - sure, re - venge, re - venge, re - venge - sweet
 Freu - de, wir schwel - gen in Freu - de, in Rach, in Rach, in Rach uns
 plea - sure, we re - - vel in plea - sure, re - venge, re - venge, re - venge - sweet

H. W. 8.

love, — sweet love sup - plies ; while seiz - ing the
 froh, — uns froh er - gehu ; wenn, jauch - zend der
 love, — sweet love sup - plies ; while seiz - ing the

6 7 5 4 3 2 1 7

trea - sure, we re - vel in plea - sure, we re - vel in plea - sure, re - venge, — re - venge, — re -
 Beu - te, wir schwel - gen in Freu - de, wir schwel - gen in Freu - de, in Rach', — in Rach', — in
 trea - sure, we re - vel in plea - sure, we re - vel in plea - sure, re - venge, — re - venge, — re -

H. W. S.

venge — sweet love, — sweet love sup - plies! Ve - nus laugh - - ing from the skies,
Rach' uns' froh, — uns froh er - gehn! Fe - nus, la - - chend aus den Höhn,
 venge — sweet love, — sweet love sup - plies! Ve - nus laugh - - ing from the skies,

mf *ed.*

will ap - plaud — her vo - ta - ries.
soll sich freun auf uns zu schen.
 will ap - plaud — her vo - ta - ries.

p *esce.*

H. W. S.

The first system of the score consists of eight staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature with a key signature of two flats. The piano part begins with a mezzo-forte (*mf*) dynamic.

Largo.

Traversa I. II.

Violino I.

Violino II.

Viola.

Violoncelli senza Fagotti.

Pianoforte.

mf *p* *pp* *ten.* *ten.*

The second system is for the string and woodwind sections. It includes parts for Flute I and II, Violin I and II, Viola, Violoncello (without Bassoon), and Piano. The tempo is marked *Largo*. Dynamics range from *mf* to *pp*, with *ten.* (tutti) markings. The piano part features a prominent accompaniment with chords and moving lines.

Adagio.

f *p* *pp* *ritardando.*

The third system continues the string and woodwind parts. The tempo is marked *Adagio*. Dynamics include *f*, *p*, and *pp*. The system concludes with a *ritardando* marking. The piano part continues with its accompaniment.

H. W. S.