

Cantata for Soprano, Oboe and Continuo

Mi palpita il cor

George Frideric Handel



GUILDHALL
SCHOOL

Urtext Edition
Cello Part
(UVcl)

Editors

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Historical Performance Department

Guildhall School of Music & Drama
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Editions and Parts

In order to make our edition as accessible as possible, we have provided a range of scores and parts, each of which may be used interchangeably with the others. Our work includes:

1) an Urtext edition:

- Full score, featuring oboe, soprano, and figured basso continuo part, with historical introduction, notes on the sources and editorial decisions (UFS)
- Oboe part (UOb)
- Figured cello part with vocal lines included during recitatives (UVcl)

2) a performance edition:

- Full score, featuring an oboe line with editorial suggestions, soprano, and figured bass with keyboard realisation, for harpsichord, piano, or organ, with historical introduction, notes on the sources and editorial decisions (PFS)
- English vocal study part, with oboe, figured bass, and word-for-word translation under the Italian text, and additional prose translation (PSopEng)
- French vocal study part, with oboe, figured bass, word-for-word translation under the Italian text, and introductory notes and translation in French (PSopFr)
- Oboe part with editorial suggestions (POb)
- Cello part, with original and editorial figures, and vocal lines in recitatives (PVcl)
- Theorbo part featuring realisation of the recitative accompaniment in French tablature (PThFr)
- Theorbo part featuring realisation of the recitative accompaniment in Italian tablature (PThIt)

Editorial Team

This edition of Handel's *Mi palpita il cor* has been prepared by members of the Guildhall School of Music & Drama's Historical Performance Department (2019/20). Under the tutelage and guidance of Nicholas Parle and Dionysios Kyropoulos, the following students and Junior Fellows have worked closely together to create this edition: Thomas Allery (harpsichord); Hannah Blumsohn (oboe); Ella Bodeker (soprano); Jens Franke (theorbo); Lucy Neil (cello); and Jorge Silva (harpsichord).

NB: More information about this part, together with editorial details, can be found in the prefatory material of the two full scores, UFS and PFS, as outlined above.

Adagio [recit.]

Soprano

Mi pal - pi-ta il cor nè in-ten -

Cello

7
4
2
5
3
6
4
6
5

5

do per - chè nè in-ten - do per - chè

6 5 6 6 5

4 3#

Allegro [aria]

Cello

The Cello part is written on a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. Fingering numbers (6, 7, 5) are placed below the staff to indicate fingerings for specific notes.

6

6 6 6 6 7 6 6 7 7 6 6 6 6

11

16

6 6 6 # 6 5 6 # [6] 5 6 #

Recit.

Soprano

Tor-men-to e ge-lo - si - a sde-gno af - fan-no e do-lo-re da

Cello

4+
2

6

4

me chepre-ten-de-te? Se mi vo-le-te a - man-te a-man-te io sono ma oh Di-o

Cello

#

4+
3

8

non m'uc-ci-de-te ch'il cor fra tan-te pe-ne più sof - fri-re non può le sue ca-te-ne.

Cello

b b # #

[Aria]



8

9



17



26



36



44



51



58



66

Da Capo



[Recit.]

Soprano

Cello

Clo-ri di te mi la-gno e di té o nu-me, fi-glio di Ci - te -

4

re-a, ch'ilcor fe - ri-sti per u-na che non sa che cosa è a-mo-re ma se d'e-gualsa -

8

et - ta a lei fe - ri-sti il co - re più la-gnar - mi non vo - glio e ri - ve - ren-te in -

$\frac{4}{2}$

11

nan-ti al si-mu-la-cro tu - o pro-stra-to a ter-ra u - mil de - vo-to a-do-re-rò quel

15

Di - o che fè con - ten - to e pa - go il mio de - si - o.

$\frac{4}{2}$ 7 #

Allegro [Aria]



