

HÄNDEL

Foundling Hospital Anthem

Fassung 1753 / 1753 Version

HWV 268

Herausgegeben von / Edited by
Stephan Blaut

Urtext der Hallischen Händel-Ausgabe
Urtext of the Halle Handel Edition

Partitur / Score



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Coro: Canto I, II, Alto, Tenore, Basso
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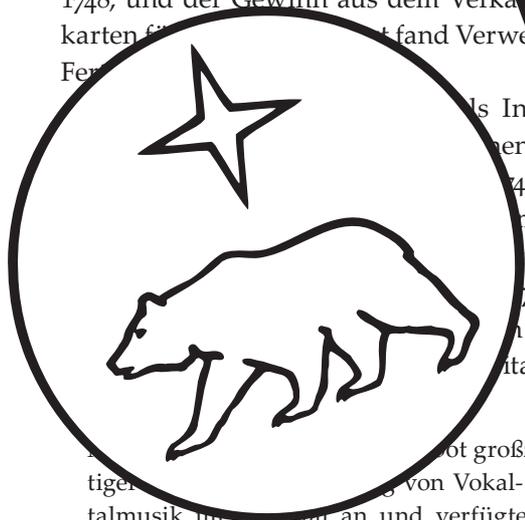
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VORWORT

Das Anthem *Blessed are they that considereth the poor* wurde von Händel zum ersten Mal am 27. Mai 1749 in einem Benefizkonzert für das Foundling Hospital aufgeführt. Das *Hospital for the Maintenance and Education of Exposed and Deserted Young Children* (Heim zur Betreuung und Erziehung ausgesetzter und verlassener junger Kinder – gewöhnlich kurz Foundling Hospital [Waisenhaus] genannt) wurde mit königlicher Erlaubnis am 17. Oktober 1739 gegründet,¹ nachdem sich zuvor der Kapitän und Geschäftsmann Thomas Coram (1668–1751) jahrelang für die Schaffung einer derartigen Institution in London eingesetzt hatte.² In den 1740er Jahren entstand eine respektable Anlage von zwei stattlichen separaten Gebäuden (ein Flügel zur Unterbringung der Jungen, der andere für die Mädchen), deren hintere Schmalseiten schließlich durch eine Kapelle verbunden wurden. Der Bau begann im Jahr 1748, und der Gewinn aus dem Verkauf der Eintrittskarten für das Konzert fand Verwendung für ihre Fertigstellung.³



Als Interesse an dem neuen Vorhaben im Jahr 1748 zu nehmen, wurden die Mitglieder und die Kapelle gewählt worden. Am 27. Mai 1749 nahm Händel an der ersten Sitzung der Foundling Hospital in Aussicht. Er bot großzügiger- und gütiger Unterstützung an und verfügte, dass der Erlös daraus für die Fertigstellung der Kapelle des Hospitals gebraucht werden sollte.⁴

In derselben Sitzung war für das Konzert der 24. Mai festgelegt worden.⁵ Dieser Termin wurde zunächst um einen Tag und letztlich dann auf den 27. Mai verschoben, da man dem Prinzen und der Prinzessin von Wales

den Besuch der Aufführung ermöglichen wollte.⁶ Am 29. Mai berichtete der *Daily Advertiser* vom Erfolg der Veranstaltung, durch die Einnahmen von rund 350 £ erzielt wurden:⁷

Am letzten Samstag [27. Mai] würdigten ihre königlichen Hoheiten, der Prinz und die Prinzessin von Wales, Mr. Händels musikalische Aufführung mit ihrer Anwesenheit in der Kapelle des Waisenhauses, wo zahlreiche angesehenen und hochrangigen Persönlichkeiten anwesend waren und ihre größte Zufriedenheit mit dem höchst vollkommenen und feierlichen Darbietung zum Ausdruck brachten. Die Musikstücke, die für das gute Werk und seine Sänger zusammengestellt wurden, waren gut ausgewählt sowie außerordentlich schön komponiert und aufgeführt.⁸

Händel muss schon Anfang Mai klare Vorstellungen von dem Programm seines Konzertes gehabt haben, denn im Protokoll der Vorstandssitzung am 4. Mai sind er für bereits Stücke bzw. konkrete Werke mit ihren Titeln angegeben: Für den 1. Teil des Konzerts *The March for the late Royal Fireworks* und *The Anthem on the Peace*, für den 2. Teil Stücke aus dem Oratorium *Solomon* und für den 3. Teil einige für den Anlass komponierte Sätze mit Bibeltexen, die der wohlthätigen Einrichtung und ihrer Förderer entsprechen.⁹ Die Stücke für den 3. Teil sind nicht näher angegeben, doch die Nennung von „Sätzen“ und „Bibeltexen“ deutet darauf hin, dass er bereits passende Stücke im Kopf hatte. Der Konzeption blieb Händel treu; die im Protokoll genannten Werke/Stücke wurden in der geplanten Reihenfolge am 27. Mai in der Kapelle des Hospitals aufgeführt.¹⁰ Da als Konzerttermin zunächst der 24. Mai festgelegt worden war, standen für die Komposition bzw. Einrichtung der Chöre wie auch für die Anfertigung des notwendigen Aufführungsmaterials fast drei Wochen zur Verfügung.

1 George Frideric Handel. *Collected Documents*, Bd. 4: 1742–1750, zusammengestellt und hrsg. von Donald Burrows, Helen Coffey, John Greenacombe und Anthony Hicks, Cambridge 2020, im Folgenden: HCD 4, S. 701.

2 Katharine Hogg, Artikel „Coram, Thomas“, in: *The Cambridge Handel Encyclopedia*, hrsg. von Annette Landgraf und David Vickers, Cambridge 2009, S. 166.

3 HCD 4, S. 701.

4 Ebd., S. 699, Notiz in den *Minutes of the General Committee of the Foundling Hospital* für den 4. Mai 1749.

5 HCD 4, S. 700.

6 Ebd., S. 705 und 708, Eintrag für den 20. Mai 1749. Die Verschiebung des Konzerts auf den 27. Mai erfolgte kurzfristig: Auf der Titelseite des im Verlag von Jacob und Richard Tonson gedruckten Programms (Libr. 1, s. die Beschreibung im Krit. Bericht in HHA III/14) ist als Termin der Aufführung noch der 25. Mai 1749 angegeben.

7 Katharine Hogg, *Handel and the Foundling Hospital*, in: *Händel-Jahrbuch* 53, Kassel 2007, S. 125.

8 HCD 4, S. 713.

9 Ebd., S. 700.

10 Siehe die Beschreibung von Libr. 1 im Krit. Bericht in HHA III/14.

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1. Chor

„Blessed are they that considereth the poor“
(T. 1–105)

- T. 1–7 sehr ähnlich mit →
- T. 16–56¹ entspricht →
- T. 58–105 →

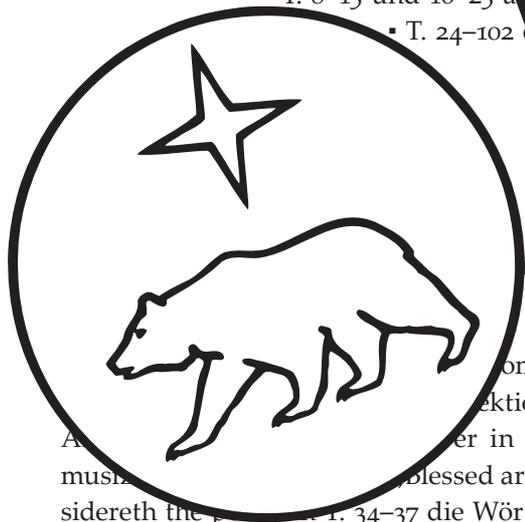
2. Chor

„The charitable shall be had“ (T. 1–123)

3. Chor

„Comfort them, O Lord, when they are sick“
(T. –102)

- T. 8–13 und 16–23 ähnlich mit →
- T. 24–102 entspricht →



- *Funeral Anthem for Queen Caroline*, HWV 264 Nr. 6
(Nr. 6 nach HHA III/12; Nr. 4 nach HHB 2) und Nr. 7
(Nr. 7 nach HHA III/12; Nr. 5 nach HHB 2)
- **Choralbearbeitung „Aus tiefer Not lasst uns zu Gott“,
LV 27, von Friedrich Wilhelm Zachow**¹⁹
 - T. 8–14 von HWV 264 Nr. 6
 - T. 1–41¹ von HWV 264 Nr. 7
 - Händel verwendete für nahezu den gesamten 3. Teil
des Chors Nr. 1 (T. 58–105) ziemlich unverändert Za-
chows Choralbearbeitung „Aus tiefer Not“ LV 27.²⁰

- *Funeral Anthem for Queen Caroline 2*, HWV 264 Nr. 9
(Nr. 9 nach HHA I/17; Nr. 7 nach HHB 2)

- Chor „Qui tollis peccata mundi“ aus einer Messe von
Antonio Lotti²¹
 - *Susanna*, HWV 66 Anhang Nr. 1 Anhang Nr. 1 nach
HHA I/28; Nr. 12 nach HHB 2)
 - T. 8–17 des Chors „Qui tollis“ von Lotti
 - T. 1–7 von HWV 66 Anhang Nr. 1

- *Missa*, HWV 26 Nr. 39 Nr. 39 nach HHA I/2 und
HHA I/17)

Foundling Hospital Anthems

Im Sommer 1752 sei-
te die Revisionspartitur des
Anthem, der in der zu Beginn
musikalisch „Blessed are they that con-
sidereth the poor“ (T. 34–37 die Wörter *the Lord pre-
serve* – – – (B, Bl. 2^r).

Die zweite Fassung des *Foundling Hospital Anthems*
ist weit umfangreicher als die 1749 aufgeführte Erstfas-
sung; sie stellt eine eigenständige Version des Werkes
dar. Die ursprüngliche Anzahl der Sätze vergrößerte
Händel durch den Einschub einer Tenorarie vor Nr. 1,

in den Erläuterungen zum Eintrag für den 3. April 1751 („Minutes
[...]“) geäußerten Ansichten in: HCD 5, S. 116f.

¹⁹ Friedrich Wilhelm Zachow, *Sämtliche Werke für Tastenins-
trumente*, hrsg. von Heinz Lohmann, Wiesbaden 1966, „Aus tiefer
Not lasst uns zu Gott“, LV 27, S. 6f., mit der Melodie von „Aus
tiefer Not schrei ich zu dir“ (e-Phrygisch) in der Oberstimme. Zu
Händels Übernahme von Zachows Choralbearbeitung LV 27 siehe:
John H. Roberts, *German Chorales in Handel’s English Works*, in:
Händel-Jahrbuch 42/43, Kassel 1997, S. 88.

²⁰ In T. 58–105 finden sich ziemlich unverändert ca. 85 % der Mu-
sik von Zachows Choralbearbeitung.

einer Altarie zwischen Nr. 1 und 2 sowie eines Du-
etts für zwei Soprane zwischen Nr. 3 und 4. Das Ver-
hältnis zwischen den zwei Fassungen zeigt Tabelle 3.

Die Altarie Nr. 1753/II wurde im Sommer 1751 für
den jungen Altkastraten Gaetano Guadagni (1728–
1792) komponiert. Sie entstand kurz nach der *Jephtha-
Arie* „Happy, Iphis, shalt thou live“ (HHA I/30, Nr. 36),
mit der sie musikalisch eng verwandt ist.²² Die Ge-
sangstexte der beiden Arien Nr. 1753/I und 1753/II sind

²¹ Sedley Taylor, *The Indebtedness of Handel to Works by other
Composers*, Cambridge 1906 (Reprint New York 1979), S. 178–182.
Taylor bezieht die Lotti-Entlehnung auf den Chor „Comfort them,
O Lord, when they are sick“ aus *The Triumph of Time and Truth*,
HWV 71 Nr. 25; dieser Chor wurde für *The Triumph of Time and
Truth* vollständig aus dem *Foundling Hospital Anthem* entnom-
men. Der Chor „Qui tollis“ stammt aus einer Messe in e-Moll, von
der eine Partiturabschrift in D-D1 (Signatur: *Mus.2159-D-6*) sowie
in US-CAh (Signatur: *f MS Mus 202*) aufbewahrt wird.

²² Donald Burrows, *Handel and the English Chapel Royal*, Oxford
2005, S. 430; siehe auch den Kommentar zu den Minutes des Kom-
itees des *Foundling Hospitals*: HCD 5, S. 161, Eintrag für den
17. Juli 1751.

HWV 268, Fassung 1749
(Nummerierung der Sätze in
HHA III/14)

1. Chorus

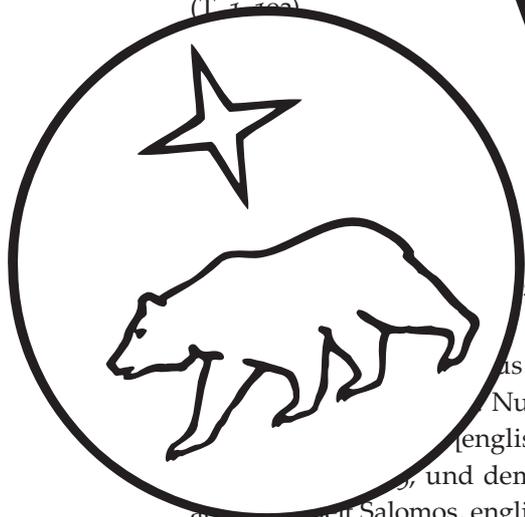
„Blessed are they that considereth the poor“
(T. 1–105)

2. Chorus

„The charitable shall be had“
(T. 1–123)

3. Chorus

„Comfort them, O Lord, when they are sick“
(T. 1–100)



HWV 268, Fassung 1753
(Nummerierung der Sätze nach der vor-
liegenden Ausgabe)

1753/I. Air

„Blessed are they that considereth the poor“ (T. 1–88)

1a. Chorus

„Blessed are they that considereth the poor“ (T. 1–59)
3. Teil von Nr. 1 gestrichen

1753/II. Air

„O God who from the suckling's mouth“ (T. 1–149)

2a. Solo and Chorus

„The charitable shall be had“ (T. 1–123)
Gesangstext identisch mit demjenigen von Nr. 2
T. 1–100 mit Solosänger statt Chorsängern
T. 47¹–63 ohne Chor-Bass, dafür mit einem zweiten
Sopran

3. Chorus

identisch mit Nr. 3 der Fassung 1749

1753/III. Duet

„The people will tell of their wisdom“ (T. 1–10)

4. Chorus

identisch mit Nr. 4 der Fassung 1749

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Sample page

zwei Fassungen von HWV 268

Als den drei ersten bzw. vier
Nur den Text des Duets Nr.
[englisch „Ecclesiasticus“, Apo-
], und dem Buch der Weisheit [oder
aus dem Buch Salomos, englisch „Wisdom“, Apokryph]
5, Vers 15) hatte Händel 1749 für das Anthem noch
nicht verwendet, diesen aber mit anderer Musik bereits
1737 im *Funeral Anthem for Queen Caroline*, HWV 264,
vertont.²³ Das durchgängig kraftvoll und kompakt
wirkende orchesterbegleitete Chorwerk in der Fassung
von 1749 lockerte Händel nicht nur durch die Einlagen
der Arien und des Duets auf, sondern auch durch die
Kürzung von Nr. 1 sowie die Änderung von chori-
scher zu solistischer Besetzung der Gesangsstimmen
im ersten Teil (T. 1–63) des Chors Nr. 2.

Einer Anzeige im *Public Advertiser* vom 4. April ist zu
entnehmen, dass die offizielle Eröffnung der Kapelle
des Foundling Hospitals am 16. April 1753 erfolgte:

Am übernächsten Montag [16. April] wird zum ersten
Mal in der neuen Kapelle des Foundling Hospitals eine
Predigt gehalten – nämlich vom Lord Bischof von Wor-
cester – und zur selben Zeit ein Anthem unter der Lei-
tung von Mr. Händel zum Vorteil besagten Hospitals auf-
geführt werden.²⁴

Bei der Feier erklangen mehrere Werke bzw. Stücke
von Händel: außer dem *Foundling Hospital Anthem*
HWV 268 ein Te Deum, vermutlich HWV 280, das *Co-
ronation Anthem* HWV 258 (vollständig oder nur zum
Teil) sowie ein nicht identifiziertes Jubilate.²⁵ Die Alt-
arie des Anthems, Nr. 1753/II, wurde von Guadagni
gesungen, die Tenorarie Nr. 1753/I, ursprünglich für
Thomas Lowe (um 1719 bis 1783) gedacht, von John Be-
ard (um 1717 bis 1791) und das Duett Nr. 1753/III ver-
mutlich von zwei Sängern der Chapel Royal Children.
Die Aufführung des überarbeiteten *Foundling Hospital*

²³ HHA III/12, Nr. 11; HHB 2, Nr. 9.

²⁴ HCD 5, S. 379.

²⁵ Ebd., S. 388f.

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PREFACE

The anthem *Blessed are they that considereth the poor* was first performed under Handel's direction on 27 May 1749 in a benefit concert for the Foundling Hospital. The "Hospital for the Maintenance and Education of Exposed and Deserted Young Children" was established by Royal Privilege on 17 October 1739.¹ The sea captain and businessman Thomas Coram (1668–1751) had been campaigning for many years for the creation of such an institution in London.² A substantial structure was erected during the 1740s, consisting of two separate wings, one for boys and the other for girls. These buildings were eventually linked near the back by a chapel. Construction of the chapel began in about 1748, and the proceeds from the sale of tickets for Handel's concert were put towards its completion.

It is possible that Handel's interest in the Foundling Hospital was kindled by his publisher John Walsh jun. (1709–1766), who in June 1748 had been elected one of its "Guardians".³ On 4 May 1749 Handel was singing at which he offered the Foundling Hospital. The singing was performed by Handel's own choir, consisting of the Foundling Hospital's singing boys and girls, and the Foundling Hospital's vocal and instrumental ensembles. The money raised was used for the finishing the chapel. The concert was fixed for 24 May but was postponed back by a day and then to 27 May. The Prince and Princess of Wales. On 29 May *The Daily* reported the success of the event, at which the total amounted to approximately £ 350.⁷

On Saturday last [27 May] their Royal Highnesses the Prince and Princess of Wales honour'd Mr. Handel's Musical Performance with their Presence in the Chapel at the Foundling Hospital, when a great Number of Persons of Quality and Distinction were present, and all express'd the highest Satisfaction therewith, it being the most complete and solemn, and the Parts adapted to the Charity and its Benefactors well chose, and exceeding finely compos'd and perform'd.⁸

Even at the beginning of May Handel had had a fairly clear idea about the content of the programme, for the minutes of the board meeting include references to specific works and their titles: for Part 1 of the concert "The Music for the late Royal Fireworks" and "The Anthem on the Peace"; for Part 2, pieces from the oratorio *Solomon*; for Part 3 "Several Pieces composed for the Occasion, the Words taken from Scripture and applicable to this Charity, and it's Benefactors".⁹ The works for Part 3 were not specified, but the reference to "pieces" and "words" suggest that Handel already had some works in mind. He carried out his plan, for on 27 May the pieces mentioned in the minutes were performed in the order envisaged.¹⁰ Since the date of the concert had been fixed provisionally for 24 May, Handel had nearly three weeks in which to compose or adapt the music and to organise the preparation of the necessary performing materials.

The overall shape of the *Foundling Hospital Anthem* arose partly from the choice of verbal texts. As is shown in Table 1, the texts of the four movements derive ultimately from the Bible or the Book of Common Prayer. That the texts were clearly relevant to the Foundling Hospital ("applicable to this Charity, and it's Benefactors") suggests that they were chosen by Handel, possibly in collaboration with a clergyman. The shape of the *Foundling Hospital Anthem* is due also to Handel's re-use of settings of the same words from his earlier works. The anthem draws on music from his *Funeral Anthem for Queen Caroline* HWV 264, a chorus in *Susanna* HWV 66 that had not been performed, and the "Hallelujah" chorus in *Messiah*; Handel also drew upon a chorale arrangement by his teacher Friedrich

1 George Frideric Handel. *Collected Documents*, vol. 4: 1742–1750, collected and edited by Donald Burrows, Helen Coffey, John Greenacombe und Anthony Hicks, Cambridge 2020, in the following: HCD 4, S. 701.

2 Katharine Hogg, article "Coram, Thomas", in: *The Cambridge Handel Encyclopedia*, edited by Annette Landgraf and David Vickers, Cambridge 2009, p. 166.

3 HCD 4, p. 701.

4 Ibid., p. 699, entry for 4 May 1749, *Minutes of the General Committee of the Foundling Hospital*.

5 Ibid., p. 700.

6 Ibid., pp. 705 and 708, entry for 20 May 1749. The postponement of the concert to 27 May happened hastily: the title-page of the programme printed by Jacob and Richard Tonson still gives 25 May 1749 as the date of the performance (see the description of Libr. 1 in the Krit. Bericht in HHA III/14).

7 Katharine Hogg, *Handel and the Foundling Hospital*, in: *Händel-Jahrbuch* 53, Kassel, 2007, p. 125.

8 HCD 4, p. 713.

9 Ibid., p. 700.

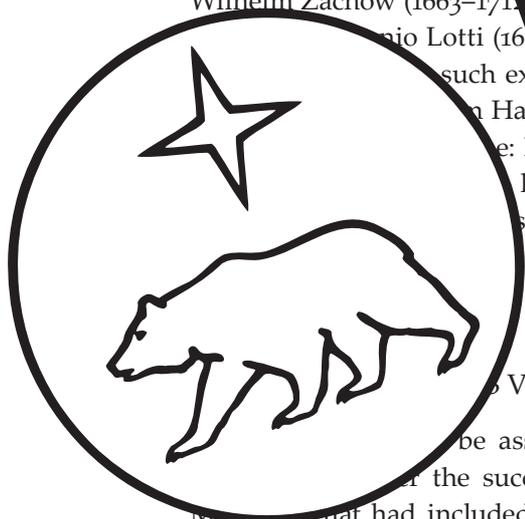
10 See the description of Libr. 1 in the Krit. Bericht in HHA III/14.

Foundling Hospital Anthem, HWV 268 (1749 version)	King James Bible (KJB); Book of Common Prayer (BCP)
No. 1, "Blessed are they that considereth the poor"	Bars 1–58: Psalm 41, vv. 1 and 2 (BCP); Psalm 72, v. 12 (BCP) T. 58 ³ –105: Psalm 8, v. 2 (BCP) ¹¹
No. 2, "The charitable shall be had"	Psalm 112, v. 6 (BCP); Daniel 12, v. 3 (KJB)
No. 3, "Comfort them, O Lord, when they are sick"	Psalm 41, v. 3 (BCP); Psalm 41, v. 2 (BCP)
No. 4, "Hallelujah"	Revelation 19, v. 6 (KJB); Revelation 11, v. 15 (KJB); Revelation 19, v. 16 (KJB)

TABLE 1: Origin of the text of the *Foundling Hospital Anthem*

Wilhelm Zachow (1663–1711) and an idea from a Mass by Antonio Lotti (1667–1740): see Table 2.

such extensive musical borrowings in Handel's choice of texts than we have: having composed *Messiah* he would have had little time to write an anthem in under twenty



VERSION
be associated with the Foundling Hospital the success of the concert on 27 May 1751 that had included the first performance of the Anthem HWV 268. Shortly afterwards he donated an organ for the chapel,¹² and on 1 May 1750 he gave the first of his *Messiah* performances in the building. His repeated acts of generosity to the Hospital are presumably what induced the Governors of the institution to appoint him as one of their number.¹³ Every year from 1751 to 1758, in April or May (after the end of Handel's oratorio season), *Messiah* was performed

11 Handel had already set the text from bar 63 ("O God who from the suckling's mouth [...]") in *Esther* HWV 50a (scene II, second recitative).

12 Donald Burrows, *Organs and Organists at the Foundling Hospital, 1750–1800*, in: *A Handbook for Studies in 18th-Century English Music*, XX, ed. Colin Coleman and Katharine Hogg, London, Gerald Coke Handel Foundation, 2016, pp. 1–26, esp. pp. 1–7.

13 HCD 4, pp. 85of.

in the Foundling Hospital chapel and the institution received financial support from the sale of tickets for admission.¹⁴ In 1757, in the third codicil to his will, Handel stipulated that the Hospital should receive a complete set of performing materials for *Messiah*, comprising score and parts;¹⁵ this was copied out some time afterwards and presented to the Hospital shortly after his death in 1759. The score was never used.

The Governors of the Hospital started making plans in May 1750 for the official opening of the chapel after its anticipated completion.¹⁶ For various reasons, however, the date of the opening was repeatedly postponed.¹⁷ Handel started revising his anthem in the spring or summer of 1751 when he was composing his oratorio *Jephtha* (HHA I/30, No. 36), presumably because he had to assume that the opening of the chapel was imminent.¹⁸ At all events he must have completed the revision before losing his sight in the summer of 1752 because, for example, in the performing score of the *Foundling Hospital Anthem* (source B) he underlaid the word "the Lord preserve — — —" in bars 34–37 of the opening air "Blessed are they that considereth the poor" (No. 1753/I).

The second version of the anthem is significantly more extensive than the one that had been performed in 1749 and represents an independent version of the work. The original movements were supplemented by the addition of a tenor air before No. 1, an alto air between Nos. 1 and 2 and a duet for two sopranos between Nos. 3 and 4. The relationship between the two versions is shown in Table 3.

The alto air (No. 1753/II) was composed in the summer of 1751 for the young castrato Gaetano Guadagni (1728–1792); it was written just after the air "Happy, Iphis, shalt thou live" in *Jephtha* (HHA I/30, No. 36), with which it bears a close musical relationship.¹⁹ The texts of the two airs (Nos. 1753/I and II) were not new but were derived from the first three and the last four lines of No. 1. Only the text of the duet (No. 1753/III),

14 Hogg, *Handel and the Foundling Hospital* 2007 (as note 7), p. 125.

15 Donald Burrows, ed., *Handel's Will: Facsimiles and Commentary*, London, Gerald Coke Handel Foundation, 2008, p. [42].

16 HCD 4, p. 773.

17 For detailed information on the date of the opening and its repeated postponement in the period between May 1750 and April 1753 see Donald Burrows, *Handel and the Foundling Hospital*, in: *Music and Letters*, 58/3, July 1977, pp. 269–284, esp. pp. 271–275.

18 Donald Burrows, *Handel*, 2nd edn, Oxford, 2012, p. 434; see also the opinions expressed in the explanatory comments on the entry for 3 April 1751 ("Minutes [...]") in HCD 5, pp. 116f.

19 Donald Burrows, *Handel and the English Chapel Royal*, Oxford 2005 (as note 6), p. 430. See also the commentary on the Minutes of the Subcommittee of the Foundling Hospital: HCD 5, p. 161, document dated 17 July 1751.

Foundling Hospital Anthem,
HWV 268, 1749 version

Sources

1. Chorus

"Blessed are they that considereth the poor"
(105 bars)

- Bars 1–7 very similar to →
- Bars 16–56¹ correspond with →
- Bars 58–105 →

- *Funeral Anthem for Queen Caroline*, HWV 264 Nos. 6 and 7 (in HHA III/12; Nos. 4 and 5 in HHB 2)
- Chorale arrangement "Aus tiefer Not lasst uns zu Gott", LV 27, by Friedrich Wilhelm Zachow²⁰
- Bars 8–14 of HWV 264 No. 6
- Bars 1–41¹ of HWV 264 No. 7
- The third part of No. 1 is based largely on Zachow's chorale arrangement "Aus tiefer Not", LV 27.²¹

2. Chorus

"The charitable shall be had" (123 bars)

- *Funeral Anthem for Queen Caroline*, HWV 264 No. 9 (in HHA III/12; No. 7 in HHB 2)

3. Chorus

"Comfort them, O Lord, when they are sick"
(102 bars)

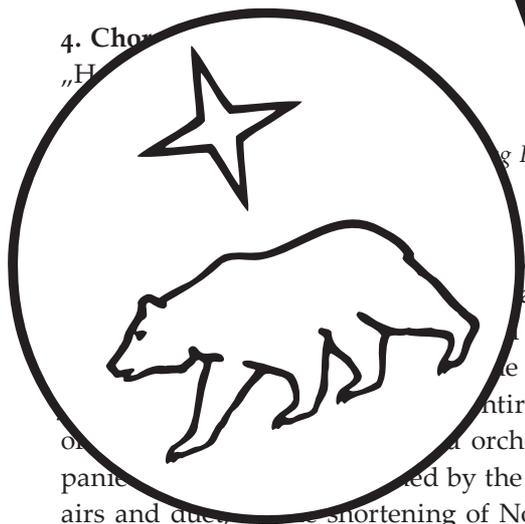
- Bars 8–13 and 16–18 similar to →
- Bars 24–102 correspond with →

- Chorus "Qui tollis peccata mundi" from a Mass of Antonio Lotti²²
- *Susanna*, HWV 66 Anhang No. 1 (in HHA I/28; No. 12 in HHB 2)
- Bars 8–17 of Lotti's Chorus "Qui tollis"
- Bars 1–79 of HWV 66 Anhang No. 1

4. Chorus

"Hallelujah"

- *Messiah*, HWV 56 No. 29 (in HHB 2 and HHA I/17)



Bärenreiter
Leseprobe
Sample page

Foundling Hospital Anthem (1749 version) and their contributor sources

v. 15 and Wisc
ared in the 1749
had previously
the *Funeral Anthem*
entirely choral work
of the anthem, which
panied by the addition of the
airs and duets, by the shortening of No. 1 and by the

change from chorus to solo vocal scoring in the first section (bars 1–63) of No. 2.

The Foundling Hospital chapel was officially opened on 16 April 1753, following an announcement twelve days earlier in *The Public Advertiser*:

On Monday se'nnight [16 April] the new Chapel at the Foundling Hospital will be preached in, for the first Time, by the Lord Bishop of Worcester; and at the same Time will be performed an Anthem, under the Direction of Mr. Handel, for the Benefit of the said Hospital.²⁴

The programme for the celebration included several works or movements by Handel, among them a Te Deum (presumably HWV 280), the *Coronation Anthem* HWV 258 (in whole or in part), an unidentified Jubilate and the *Foundling Hospital Anthem* HWV 268.²⁵ While the alto air in the anthem was performed by Guadagni, the tenor air, originally intended for Thomas Lowe (c. 1719–1783), was sung by John Beard (c. 1717–1791) and the duet probably by two Children of the Chapel Royal. The performance was presumably directed by

20 Friedrich Wilhelm Zachow, *Sämtliche Werke für Tasteninstrumente*, ed. Heinz Lohmann, Wiesbaden, 1966, pp. 6f, "Aus tiefer Not lasst uns zu Gott", LV 27, with the melody of "Aus tiefer Not schreie ich zu dir" (e Phrygian) in the uppermost part. On Handel's use of Zachow's chorale arrangement, see John H. Roberts, *German Chorales in Handel's English Works*, in: *Händel-Jahrbuch* 42/43, Kassel, 1997, p. 88.

21 In bars 58–105 about 85 % of Zachow's piece is used with little alteration.

22 Sedley Taylor, *The Indebtedness of Handel to Works by other Composers*, Cambridge, 1906 (repr. New York, 1979), pp. 178–182. Taylor linked the borrowing from Lotti with the chorus "Comfort them, O Lord, when they are sick" in *The Triumph of Time and Truth*, HWV 71 No. 25, but this chorus was taken complete from the *Foundling Hospital Anthem*. The chorus "Qui tollis" derives from a Mass in E minor of which manuscript copies are preserved in D-Dl (Mus.2159-D-6) and US-CAh (f MS Mus 202).

23 HHA III/12, No. 11; HHB 2, No. 9.

24 HCD 5, p. 379.

25 Ibid., pp. 388f.

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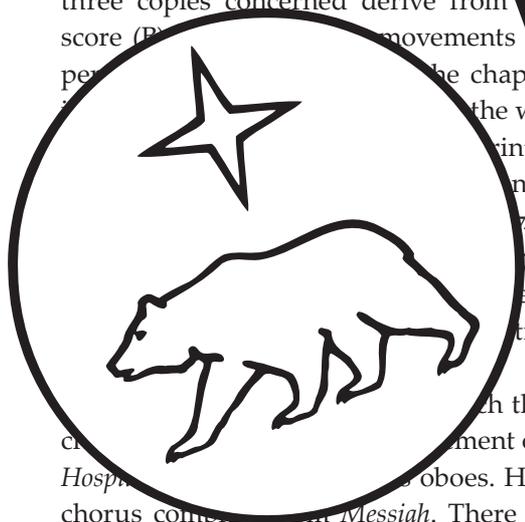


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edition of all the movements in the present volume, save only the third part of No. 1 and the oboe parts of No. 4. The manuscript includes many annotations in Handel's hand, e.g., corrections of notes and words, dynamic markings, information about intended singers and most of the verbal underlay in the chorus No. 3: all these autograph additions are recorded in the description of the performing score (source B) in the Krit. Bericht of Vol. III/14 of the Halle Handel-Edition. Also derived from the original performing materials is source F, a tenor-voice part that originated in 1749 but which appears from later insertions to have been re-used in the concerts of 1753 and 1759 at which the *Foundling Hospital Anthem* was performed. A possible companion to this is source G, a continuo part headed "Organo." and notated mostly on a keyboard system (two staves).

Of the three secondary copies of the score to have been prepared at the beginning of the second half of the eighteenth century, only source C is complete: sources D and E lack the "Hallelujah" chorus. The three copies concerned derive from the conducting score (B). The movements in the versions performed by the chapel in 1753. It is the words that were printed programme is provided by 1749 (Libr. 1) and 1749 programme the siglum "Libr." of the *Foundling Hospital* with the "Hallelujah" chorus. The instrumentation of the *Foundling Hospital Anthem* for oboes. Handel took this chorus complete in *Messiah*. There were no oboes in the orchestra of *Messiah* as composed in 1741, but Handel must have included them in the performances of the oratorio that he gave in London from 1743. It is therefore very likely that oboes also played in this chorus (No. 4) of the *Foundling Hospital Anthem*, although there is no evidence to support this supposition. The oboe parts provided in the present edition of this movement are based, therefore, on the *Messiah* sources K1 and K2 and on the manuscript score L.



NOTES ON PERFORMANCE

1. Choral and orchestral forces

It is very likely that the number of musicians who took part in the performance of the *Foundling Hospital Anthem* on 27 May 1749 was relatively high. On the day before Handel's benefit concert for the Hospital *The General Advertiser* reported that more than one hundred singers and instrumentalists had been engaged for the occasion.²⁷ As at the performance of the *Peace Anthem* one month earlier, the chorus will have included singers of the Chapel Royal, reinforced by some of Handel's regular oratorio soloists, so that the choir may have numbered some thirty voices. Presumably, the number of orchestral musicians was similarly high, especially as the concert began with the *Musick for the Royal Fireworks*. However, since the *Foundling Hospital* chapel was relatively small and its opening ceremony in April 1750 took the form of a church service, the number of musicians would certainly have been smaller than for the *Fireworks Music* in Green Park.

2. *Chorus No. 1: No. 1753/I: Vocal ornament*
 The score of the tenor part No. 1753/I in the Bodleian Library, Oxford (source D), the vocal line is adorned with decorations which the manuscript may date from the 1760s and the embellishments were added by an unknown hand; the source cannot be considered authoritative. Three melismatic passages in the tenor line of the air are decorated with diminutions (see the description of source J in the Krit. Bericht of Vol. III/14); the majority of these diminutions concern intervals of a third in quavers, embellished as triadic figures in semiquavers.

3. Chorus No. 4

Tromba I

In the autograph of *Messiah* (source A3) Handel wrote a wavy line for Trumpet I from the a" in bar 56 to the same note in bar 57; this has previously been understood as a visual aid for the note a". However, the line that evidently was written first runs right from the note-head and somewhat above the wavy line. It is possible, therefore, that the wavy line should be interpreted as an instruction for a gentle shake or vibrato.

26 See the descriptions of Libr. 1 and Libr. 2 in the Krit. Bericht in HHA III/14.

27 HCD 4, p. 711.

28 BuA2, p. 140.

Bassi, Keyboard instrument

No chords should be played during the two sections in unison (bars 12–143 and bars 17–193), which Handel marked “tasto solo”. In bar 14, under the Bassi stave and against the two semiquavers, he originally wrote “tutti” and then immediately wiped out the instruction, because all the Bassi instruments (tutti) were to play the bars in which the keyboard is marked “tasto solo” (bars 12–143). Here the keyboard instrument takes part not as a harmony but as a melody instrument. The same scoring is suggested in this edition for the section from bar 41, second note, to bar 433 (Bass voices and Bassi in unison).

Contrabbasso

The double basses could perhaps rest from bar 44, note 3, to bar 512 and from bar 72, note 2, to bar 742, since Tromba I, II and Timpani also rest in both of these passages.

Oboe I, II

The two contrasting pairs of parts for Oboe I and II, all type in this edition, represent two versions: one coming from a set of *Messiah* parts, No. 59, the other from a *Messiah* manuscript. The last paragraph in the section

“Sources”, above, and the Krit. Bericht of Vol. III/14). When performing No. 4 of the *Foundling Hospital Anthem*, musicians should choose either the single part for two oboes in the uppermost stave or the parts for Oboe I and II in the two staves below.

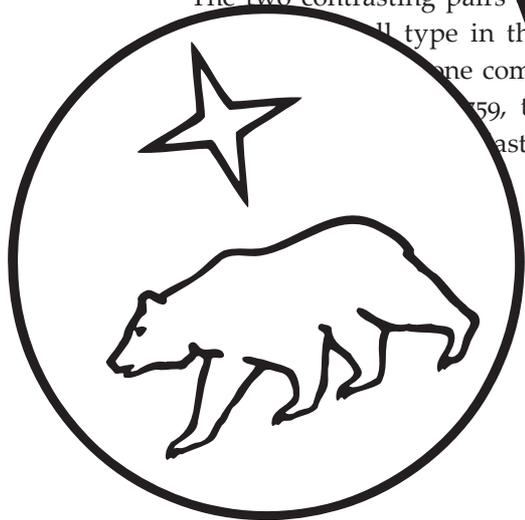
THE SCORE OF HWV 268

The present edition contains the scores of all the movements of the second version of the *Foundling Hospital Anthem* (see Table 3) that can be shown to have been performed in the Hospital Chapel with Handel’s presence in 1753.

ACKNOWLEDGMENTS

Thanks are due to the staff of the libraries and archives that hold the sources of Handel’s *Foundling Hospital Anthem* and who supplied copies, and to all colleagues who supported the editorial work with valuable comments and advice.

STEPHAN BLANK
Translation by Colin Timms



Bärenreiter
Leseprobe
Sample page

1753/I. Air

Andante larghetto

Violino I, II *f*

Tenore solo

Bassi *f*

5

tr tr

*)

9

tr

Bless - ed are they that con -

p



p

sid - er-eth the poor, the poor and need - y; the

17

8

Lord will de-liv - er them in time of trou-ble, the Lord pre - serve

*) Vergleiche T. 84. / Compare bar 84.

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41

f *p*

com - fort them;

f

45

p

bles - - ed are they that con - sid - er-eth the poor, bles - ed are they that con -

48

rd pre - serve them and com - fort them,

the Lord pre - serve

tr *tr*

55

tr *tr*

them and com-fort them, the Lord will de-liv - er them in time of



Bärenreiter
Leseprobe
Sample page

59

tr
p

trou-ble; bless - ed are they that con - sid - er-eth the poor, the

63

un poco forte p

poor and need - y; the Lord will de-liv - er them, the Lord will de-liv - er them in

un poco forte

67

time of trou-ble, the Lord pre - serve them, the

Lord pre - serve them and com - - - fort them, the Lord



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75

adagio a tempo

f

—, the Lord pre - serve them, the Lord pre - serve them and com - fort them.

f

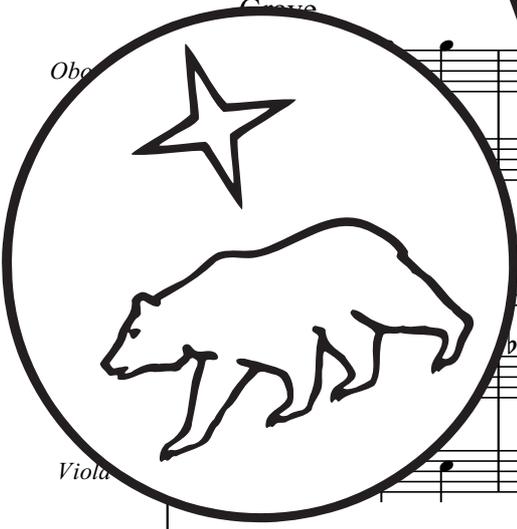
80

85

Bärenreiter
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Sample page

1a. Chorus

Cresc.



Oboe

Viola

Canto I, II

Alto

Tenore

Basso

Bassi

Bless - ed are they that con - sid - er-eth the poor, that con - sid - er-eth the
 Bless - ed are they that con - sid - er-eth the poor, that con - sid - er-eth the
 Bless - ed are they that con - sid - er-eth the poor, that con - sid - er-eth the
 Bless - ed are they that con - sid - er-eth the poor, that con - sid - er-eth the

6b 7 5 4 # 6

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Musical score for the first system, including vocal lines and piano accompaniment.

poor that crieth, the fa-ther-less, the fa-ther-less, and him, him that ha none ne_ to help him;
 poor that crieth, the fa-ther-less, the fa-ther-less, and him, him that ha none to help him;
 poor that crieth, the fa-ther-less, the fa-ther-less, and him, him that ha none, ne_ to help him;
 poor that crieth, the fa-ther-less, the fa-ther-less, and him, him that ha none, none to help him;



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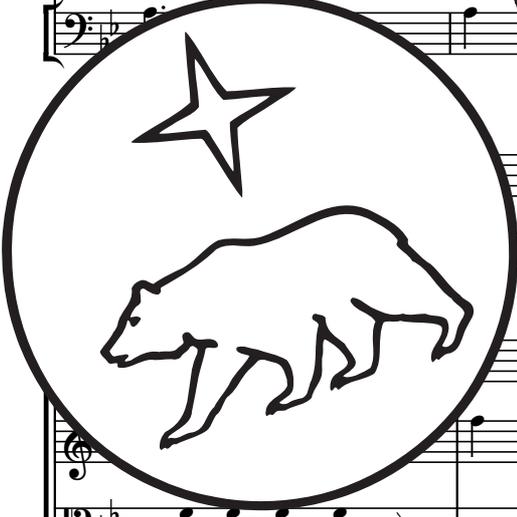
Musical score for the third system, including vocal lines and piano accompaniment.

they de - liver the poor that crieth, *Canto I* the fa - ther-less, *Canto II* the fa - ther-less, the
 they de - liver the poor that crieth, the poor that crieth, the fa - ther-less, the
 they de - liver the poor that crieth, the poor that crieth, the fa - ther-less, the
 they de - liver the poor that crieth, the poor that crieth, the fa - ther-less, the

Musical score for the first system, including vocal staves and piano accompaniment.

unis.
 the fa-ther-less, they de-liver the poor that crieth, the fa-ther-less, the fa-ther-less, and him,
 fa-ther-less, they de-liver the poor that crieth, the fa-ther-less, the fa-ther-less, and him,
 fa-ther-less, they de-liver the poor that crieth, the fa-ther-less, the fa-ther-less, and him,
 fa-ther-less, they de-liver the poor that crieth, the fa-ther-less, the fa-ther-less, and him,

Bärenreiter
Leseprobe
Sample page



Musical score for the second system, including vocal staves and piano accompaniment.

him that hath none, none to help him.
 him that hath none, none to help him; they de-liver the poor that crieth, the poor that crieth,
 him that hath none, none to help him; they de-liver the poor that crieth, the poor that crieth,
 him that hath none, none to help him; they de-liver the poor that crieth, the poor that crieth,

Musical score for the first system, including vocal and organ staves.

Bless - - ed are they that con - sid - er-eth the poor and need - - less they de - liver the

they de - liver the they de - liver the they de - liver the tutti



Bärenreiter
Leseprobe
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the Lord will com - - fort them. poor that crieth, they de - liver the fa - ther-less, Org. tasto solo tutti

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1753/II. Air
Andante

Violino I *f*

Violino II *f*

Viola *f*

Alto solo

Bassi *f*

8

14

*) Ausführungsvorschlag / Suggested performance:

20

O God who from the suck - ling's mouth_ or -

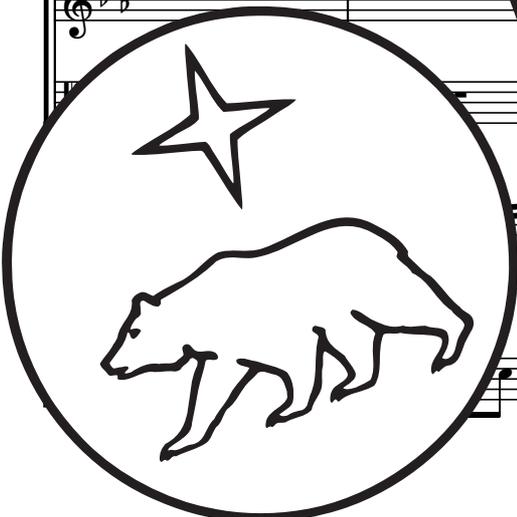
28

prais O God who from the suck - ling's

35

mouth or - dain - eth ear - ly praise

Bärenreiter
Leseprobe
Sample page



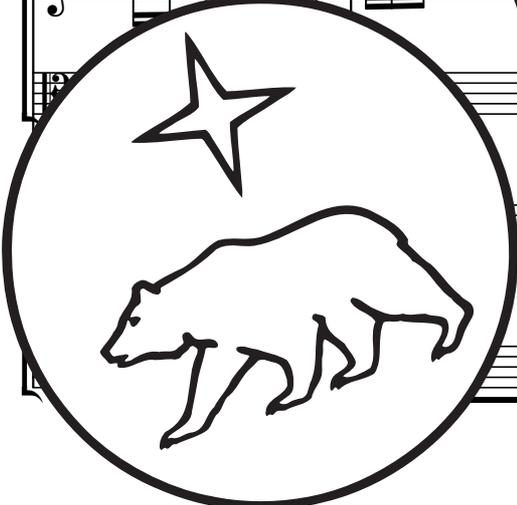
42

or - - dain - eth ear - ly, ear - ly

49

or - dain ear ly praise,

f



Bärenreiter
 Leseprobe
 Sample page

55

tr

tr

p

p

p

O

p

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81

of such as wor - ship - thee in - truth

89

ac - cept, ac - cept the - - - - hum - ble

96

lays, ac - cept the hum - ble lays;

*) Zu Verzierung und Artikulation von T. 101ff. vergleiche T. 1ff. / For ornaments and articulation in bars 101ff, see bars 1ff.

105

Musical score for measures 105-112. The score is in 3/4 time and B-flat major. It features piano accompaniment in treble and bass clefs. The melody begins in measure 105 with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The piano part consists of eighth notes in the right hand and quarter notes in the left hand.

O God who from the suck - ling's mouth_ or - dain - eth ear - ly

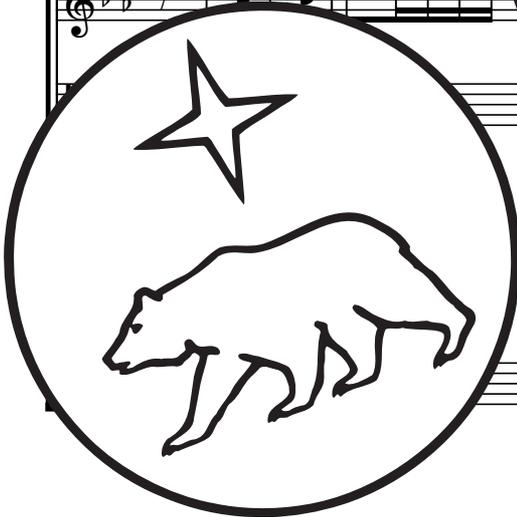
Musical score for measures 105-112, featuring a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "O God who from the suck - ling's mouth_ or - dain - eth ear - ly". The piano part includes a *p* dynamic marking.

113

Musical score for measures 113-120. The score is in 3/4 time and B-flat major. It features piano accompaniment in treble and bass clefs. The melody begins in measure 113 with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The piano part consists of eighth notes in the right hand and quarter notes in the left hand.

such as wor - ship the in truth ac - cept

Musical score for measures 113-120, featuring a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "such as wor - ship the in truth ac - cept". The piano part includes *pp* dynamic markings.



Bärenreiter
Leseprobe
Sample page

121

Musical score for measures 121-128. The score is in 3/4 time and B-flat major. It features piano accompaniment in treble and bass clefs. The melody begins in measure 121 with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The piano part consists of eighth notes in the right hand and quarter notes in the left hand.

the hum - ble lays, the_

Musical score for measures 121-128, featuring a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "the hum - ble lays, the_". The piano part includes a *p* dynamic marking.

128

tr tr tr

— hum - ble lays _____, ac - cept the

135

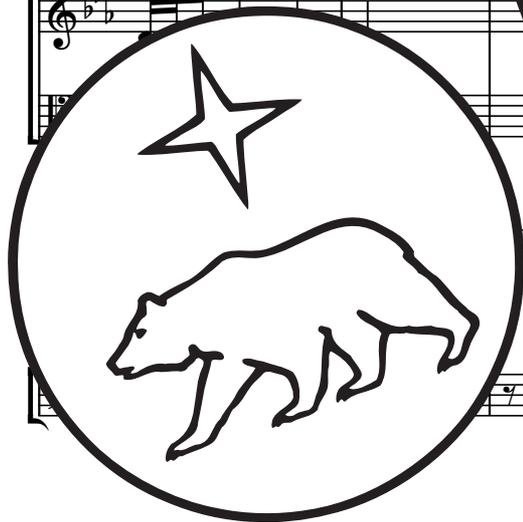
adagi *a tempo*

f *f*

p *f*

a - cept the hum - - - ble lays.

143



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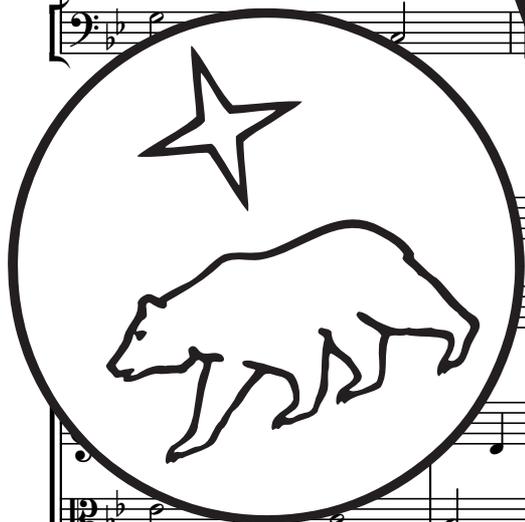
9

Bärenreiter
Leseprobe
Sample page

6 p 7 7 6b 7b 6 6 6 4 6 5

Detailed description: This is a page of musical notation for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and includes a variety of staves. At the top left, there is a circular logo containing a stylized bear walking to the left and a five-pointed star above it. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. At the bottom of the page, there is a sequence of numbers: 6, p, 7, 7, 6b, 7b, 6, 6, 6, 4, 6, 5, which likely represent fingering or articulation instructions for a specific instrument part.

19



Bärenreiter
Leseprobe
Sample page

solo

The char - i - ta - ble shall be had in ev - - er - last - - -

solo

The char - i - ta - ble shall be had in ev - - er - last - - -

p

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The piano part includes dynamic markings such as 'p' (piano) and 'p^{*)}'. The vocal lines include the lyrics: 'ing re - mem - brance, ing re - mem - brance, and the good will shine and the good will shine'. A circular logo on the left side of the page depicts a bear walking to the right with a five-pointed star above its head.

Bärenreiter
Leseprobe
Sample page

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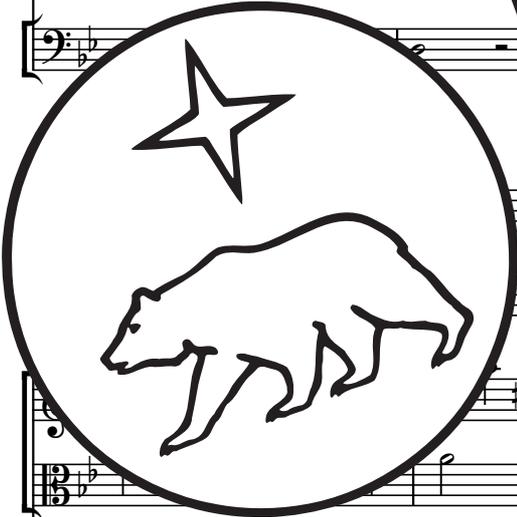
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Musical notation for the first system, including vocal lines and piano accompaniment. Dynamics include *p*.

char - i - ta - ble shall be had in ev - er - last - - - - - ing re - mem - brance,
 char - i - ta - ble shall be had in ev - er - last - - - - - ing re mem - brance,

Bärenreiter
Leseprobe
Sample page



Musical notation for the second system, including vocal lines and piano accompaniment.

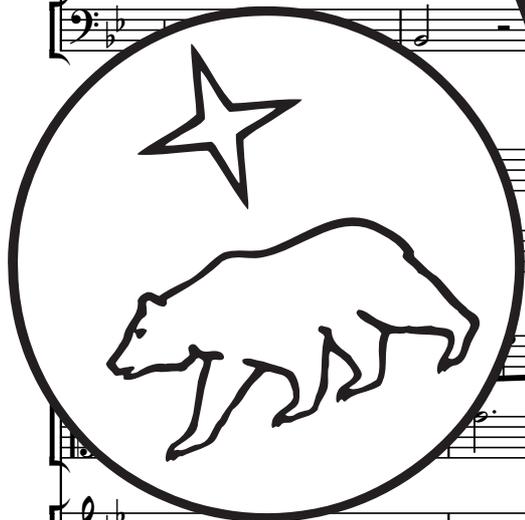
and the good _____
 and the good _____

Musical notation for the third system, including piano accompaniment.

Musical notation for the first system, including piano and violin parts. The piano part features a melodic line with a forte (*f*) dynamic marking.

— will shine as the bright - - - - ness of the fir - ma - ment;
 — will shine as the bright - - - - ness of the fir - ma - ment;

Bärenreiter
Leseprobe
Sample page



Musical notation for the second system, including piano and violin parts. The piano part continues the melodic line from the first system.

tutti the char - i - ta - ble shall be
tutti the char - i - ta - ble shall be
tutti the char - i - ta - ble shall be
tutti the char - i - ta - ble shall be
 The char - i - ta - ble shall be

69 *Ob. I, II*

V. I, II

Va.

Canto I, II

had in ev - - er - last - - - - - ing re - men - brance,

Alto

had in ev - - er - last - - - - - ing re men - brance,

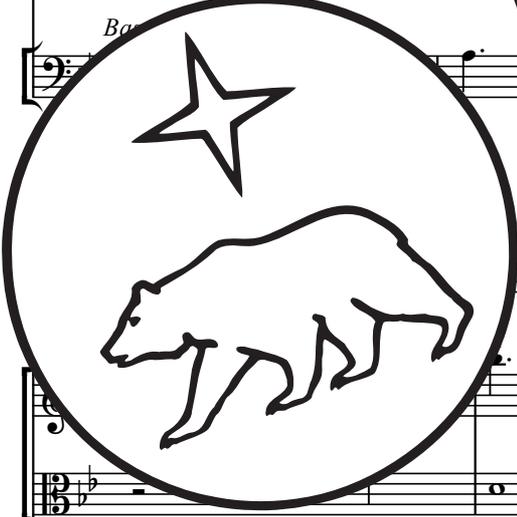
Ten.

had in ev - - er - last - - - - - ng re - mem - brance,

Basso

had in ev - - er - last - - - - - mem - brance,

Ba.



Bärenreiter
Leseprobe
Sample page

and the good will shine as the bright - ness of the

and the good will shine as the bright - ness of the

and the good will shine as the bright - ness of the

and the good will shine as the bright - ness of the

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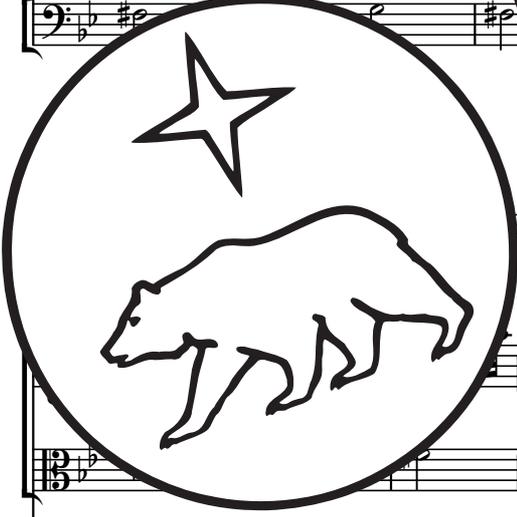
85

ev - - - er - last - ing re - - mem - brance, in ev - - - er -

ev - - - er - last - ing re - - mem - brance, in ev - - - er -

ev - - - er - g re - - mem - brance in ev - - - er -

Bärenreiter
Leseprobe
Sample page



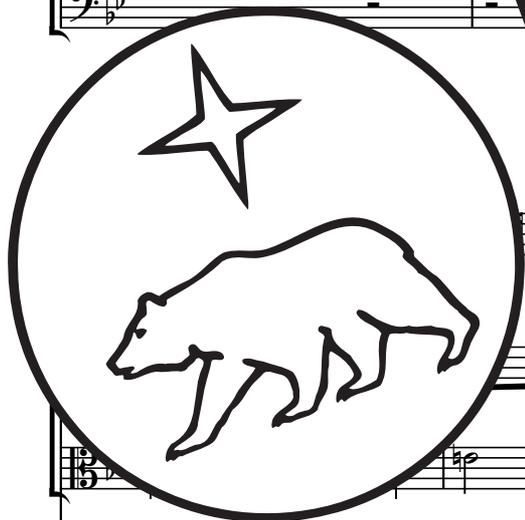
- - ing re - - mem - brance, and the good will

last - ing re - - mem - brance, and the good will

last - ing re - - mem - brance, and the good will

last - ing re - - mem - brance, and the good will

shine, and the good will



Bärenreiter
Leseprobe
Sample page

shine as the bright-ness of the fir - ma-ment, and the good will shine,

shine as the bright-ness of the fir - ma-ment, and the good will shine,

shine as the bright-ness of the fir - ma-ment, and the good will shine,

shine as the bright-ness of the fir - ma-ment, and the good will shine,

103

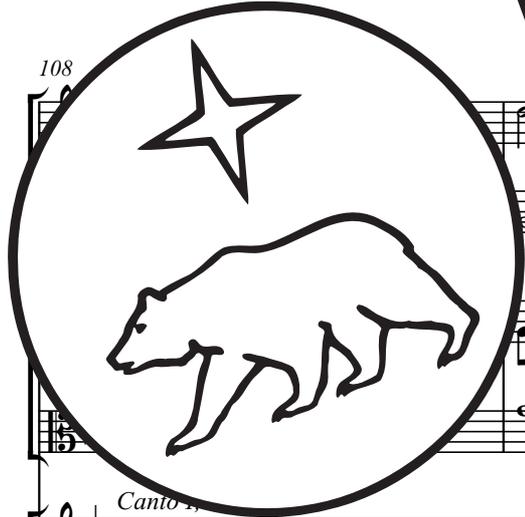
Ob. I

Ob. II

shine, shine, and the good will shine as the

7 6b 7b 6 7 6 3

Bärenreiter
Leseprobe
Sample page



108

Canto

Alto

Ten.

Basso

Bassi

bright - - - ness, as the bright - - - ness of the

bright - - - ness, as the bright - - - ness of the

bright - - - ness, as the bright - - - ness of the

bright - - - ness, as the bright - - - ness of the

7 7 6 7 6 7 6

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3. Chorus

A tempo ordinario

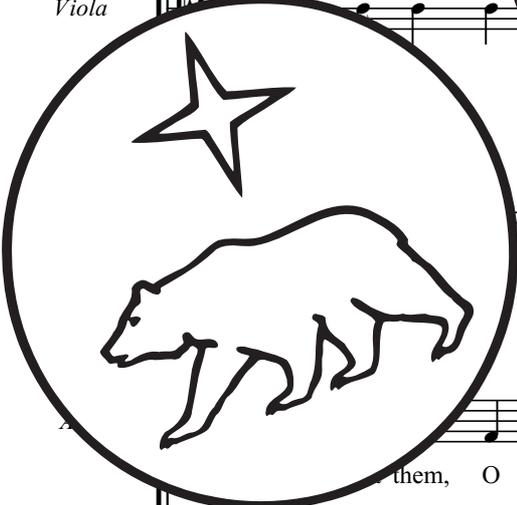
Oboe I *f*

Oboe II *f*

Violino I *f*

Violino II *f*

Viola



Bärenreiter
Leseprobe
Sample page

Lord, when they are sick,

them, O Lord, when they are sick,

Tenore *8*
 Com - fort them, O Lord, when they are sick,

Basso
 Com - fort them, O Lord, when they are sick,

Bassi *f*

6 7 7 6 6
 (#) (#) 4 4

when they are sick: make thou their bed

when they are sick: make thou their bed

when they are sick: make thou their bed

when they are sick, com - fort them:

Bärenreiter
Leseprobe
Sample page



when they are sick, make thou their bed in sick - ness;

when they are sick, make thou their bed in sick - ness,

when they are sick, make thou their bed in sick - ness,

15

com - fort them, make thou their bed when they are
 make thou their bed when they are
 make thou their bed when they are
 make thou their bed when they are

sick, make thou their bed in sick - - - - ness.
 sick, make thou their bed in sick - - - - ness.
 sick, make thou their bed in sick - - - - ness.
 sick, make thou their bed in sick - - - - ness. *)

Bärenreiter
 Leseprobe
 Sample page



*) Ausführungsvorschlag / Suggested performance: ♩ -

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—, keep them a - live —, let them be bless - ed up - on the earth,
 live —, keep them a - live —, let them be bless - ed up - - - on the
 keep them a - live
 keep them a -

com - fort them,
 earth, com - fort them, keep them a -

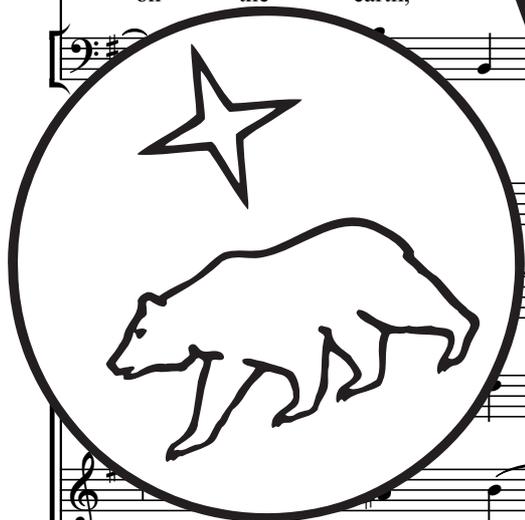
—, keep them a - live —, let them be bless - ed up - - on —, the earth,
 live —, keep them a - live —, let them be bless - - - - ed up -

Bärenreiter
 Leseprobe
 Sample page



Musical score for the first system, including vocal lines and piano accompaniment.

keep them a - live, keep them a - live, let them be bless - -
 live, keep them a - live, let them be
 on - - rt them, keep them a - live, let them be
 on the earth, com - fort them



Bärenreiter
Leseprobe
Sample page

Musical score for the third system, including piano accompaniment.

- - ed, be bless - ed up - on the earth,
 bless - ed, be bless - ed up - - on the earth,
 bless - - - - ed up - on the earth,
 let them be bless - ed up - - on the earth,

44

and not de-liv - er them
and not de-liv - er them
and not de-liv - er them
and not de-liv - er them



Bärenreiter
Leseprobe
Sample page

un - to their foes,
un - to their foes,
un - to their foes,
un - to their foes,

and not de-liv - er them un - to their

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to their foes; com - fort them, com - fort them,

- - to their foes; com - fort them, com - fort them,

to their foes; com - fort them, com - fort them, keep them a - live, keep them a -

to their foes; com fort them, com - fort them, keep them a - live



Bärenreiter
Leseprobe
Sample page

keep them a - live, keep them a - live, keep them a -

keep them a - live, keep them a - live

live, keep them a - live, keep them a - live, keep them a -

-, keep them a - live, keep them a - live, keep them a - live

live, keep them a - live, let them be bless - ed,
 —, keep them a - live, let them be bless - ed, let them be bless - ed,
 live, keep them a - live, let them be bless - ed, up - on the earth, up - on the
 —, keep them a - live, let them be bless - ed, up - on the earth, up - on the



Bärenreiter
Leseprobe
Sample page

let them be bless - - ed, let them be bless - - ed up - on the earth,
 let them be bless - - ed up - on the earth,
 earth, up - on the earth _____, let them be bless-ed up - on the earth,
 earth, up - on the earth _____, let them be bless-ed up - on the earth,

Musical score for the first system, including vocal lines and piano accompaniment.

com - fort them, keep them a - live, let them be bless - ed up - on the
 com - fort them, keep them a - live, the be bless - ed up - on the
 com - fort them, com fort let them be bless ed up - on the
 com - fort them, senza Cbb. let them be bless ed be bless - ed up - on the



Bärenreiter
Leseprobe
Sample page

Musical score for the third system, including piano accompaniment.

earth, and not de - liv - - er them un - to their foes, and not de -
 earth, and not de - liv - - - er them un - to their foes, un - to their
 earth, and not de - liv - er them un - to their foes, un - to their
 earth, and not de - liv - er them un - to their
 senza Cbb. tutti

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foes; com - fort them, keep them a - live
 to their foes; com - fort them, keep them a -
 to their foes; com - fort them, keep them a -
 to their foes; com - fort them, keep them a -

live, keep them a - live, keep them a - live, let them be bless - - -
 live, a - live, keep them a - live, let them be bless - - -
 live up - on the earth, let them be bless - ed, be bless - - - ed up -
 live, keep them a - live, let them be bless - - - ed up -

Bärenreiter
 Leseprobe
 Sample page



ed up - on the earth, and not de-liv - er them un - to their

ed up - on the earth, and not de - liv er them and not de-liv - er them

on the earth, an m de-liv - er them

on earth, and not de - er them

foes, and not de-liv - er them un - to their foes, and not de-

un - to their foes, un - to their foes, un - to their foes.

un - to their foes, un - to their foes, and not de-liv - er, not de -

un - to their foes, and not de - liv - er them un - to their foes, un - to their

Bärenreiter
Leseprobe
Sample page



*) Ausführungsvorschlag / Suggested performance: ♩ ♪

liv - er them un - to their foes, un - to their foes, and not de - liv - er
 —, and not de - liv - er them un - to their foes, and not de - liv - er
 liv - er them un - to their foes, un - to their foes, and not de - liv - er
 foes, un - to their foes



Bärenreiter
Leseprobe
Sample page

them un - to their foes, and not de - liv - er them un - to their foes.
 them un - to their foes, and not de - liv - er them un - to their foes.
 them un - to their foes, and not de - liv - er them un - to their foes.
 —, and not de - liv - er them un - to their foes.

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13

the con-gre - ga - tion will shew forth their praise _____, will shew forth, will shew forth their praise.

ga - tion, the con-gre - ga - tion will shew forth their praise, will shew forth the praise.

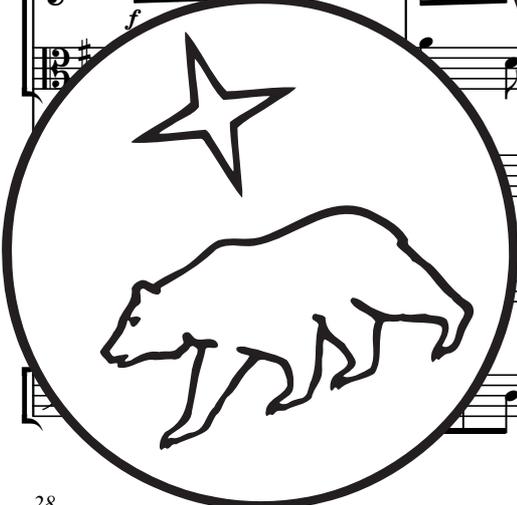
18 *andante larghetto*

f

f

Their re - ward al -

p



Bärenreiter
Leseprobe
Sample page

28

so is with the Lord, and the care of them, of them is with the

Their re - ward al - so is with the Lord, and the care of them, of

38

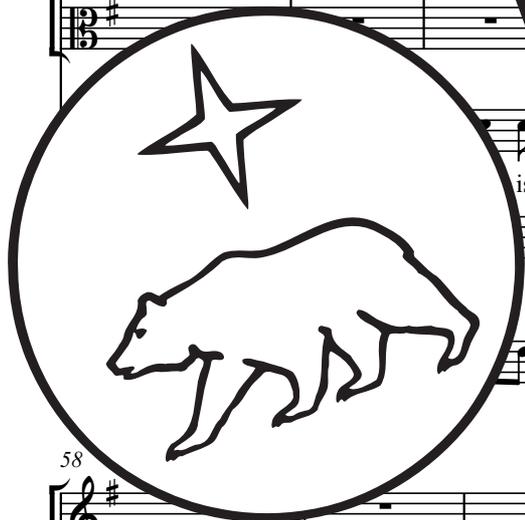
Most High, is with the Most High; their re-ward al-
 them is with the Most High, with the Most High; their re-

48

is with the Lord, and the care, the care of them is with the Most
 the Lord, and the care, the care of them is with the

58

High, is with the Most High, and the
 Most High, is with the Most High,



Bärenreiter
 Leseprobe
 Sample page

67 *Canto I solo*

care of ___ them, and the care of ___ them is with the Most High, and care of

Canto II solo

and the care of ___ them, and the care of ___ them is with the Most High, and

Bassi

76

them is with the Most High, is with the Most High, and the

care of them is with the Most High with the Most High, and the

86 *V. I* *adagio* *rit.* *tempo*

is with the Most High.

care ___ of them is with the ___ Most High.

Bassi

97 *V. I*

V. II

Va.

Bassi

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5

Bärenreiter
Leseprobe
Sample page



hal - le - lu - jah, hal - le - lu - jah, hal - le - - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - - lu - jah, hal - le - lu - jah,



Bärenreiter
Leseprobe
sample page

tutti, ma Org. tasto solo

13

Bärenreiter
Leseprobe
sample page



God om - ni - po - tent reign - eth; hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

God om - ni - po - tent reign - eth; hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

God om - ni - po - tent reign - eth; hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

God om - ni - po - tent reign - eth; hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

tutti, Org. pleno

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Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.



Bärenreiter
Leseprobe
sample page

lu - jah, hal-le-lu - jah, for the Lord God om - ni - - po - tent

lu - jah, hal-le-lu - jah, hal-le -

lu - jah, hal-le-lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le - -

lu - jah, hal-le-lu - jah,

Org. tutti senza Cbb.



Bärenreiter
Leseprobe
Sample page

reign - - - eth, hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal -

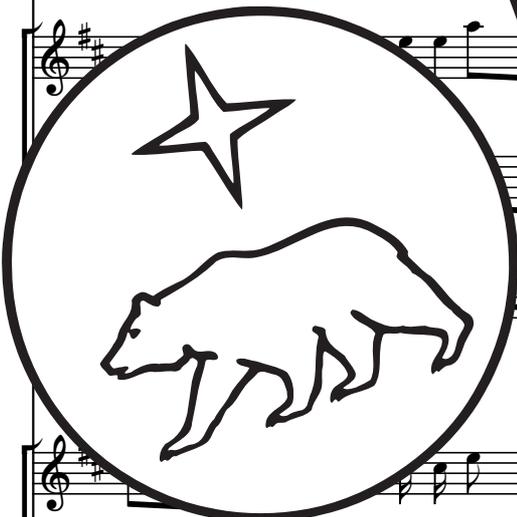
lu-jah, hal-le - lu - jah, hal-le-lu - jah, hal-le-lu - jah, hal - le - lu - jah, hal-le - lu-jah, hal - le - -

- - lu - jah, hal-le-lu - jah, for the Lord God om - ni - - po - tent

hal-le-lu - jah, for the Lord God om - ni - - po - tent

con Cbb.

27



Bärenreiter
Leseprobe
sample page

le - lu - - jah, hal-le-lu - jah,

- - lu - - jah, hal-le - lu - jah, hal-le-lu - jah, for the Lord

reign - - - eth; hal-le-lu - jah, hal-le-lu - jah, hal-le-lu - jah, for the Lord

reign - - - eth, hal-le - lu - jah, hal-le-lu - jah, hal-le-lu - jah, hal-le-

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Bärenreiter
Leseprobe
Sample page



4
2

6 6 6

6

Musical notation for the first system, including vocal and piano parts.

Musical notation for the second system, including vocal and piano parts.

Musical notation for the third system, including vocal and piano parts.



**Bärenreiter
Leseprobe
Sample page**

Musical notation for the fourth system, including vocal and piano parts.

Christ, his Christ,

Musical notation for the fifth system, including vocal and piano parts.

Christ, and of his Christ,

Musical notation for the sixth system, including vocal and piano parts.

Christ, and of his Christ,

and He shall reign for

Musical notation for the seventh system, including vocal and piano parts.

Christ, and of his Christ, and He shall reign for ev - er and ev - - er, for ev - er and

tutti, ma Org. tasto solo

Org.

*tutti senza Cbb.,
Org. pleno*

Musical notation for the eighth system, including piano part.

Bärenreiter
Leseprobe
Sample page



and

and He shall reign for ev - er and ev - - er, for ev - er

ev - er and ev - - er, and He shall reign for ev - er and ev - - er,

ev - er, and He shall reign, and He shall reign for ev - er, for ev - er and ev - er, for

6 4+
4 2

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Bärenreiter
Leseprobe
Sample page

and Lord of Lords _____,

and Lord of Lords _____

ev - er, hal-le-lu - jah, hal-le - lu - jah, for ev - er and ev - er, hal-le-lu - jah, hal-le-

ev - er, hal-le-lu - jah, hal-le - lu - jah, for ev - er and ev - er, hal-le-lu - jah, hal-le-

*) Siehe Vorwort, S. VIII / See Preface, p. XIV.

Bärenreiter
Leseprobe
sample page



King of Kings _____ and Lord of

—, for ev - er and ev - er, hal-le-lu - jah, hal-le - lu - jah,

lu - jah, for ev - er and ev - er, hal-le-lu - jah, hal-le - lu - jah,

lu - jah, for ev - er and ev - er, hal-le-lu - jah, hal-le - lu - jah,

Lords _____, King of Kings _____

for ev - er and ev - er, hal - le - lu - jah, hal - le - lu - jah, for ev - er and

for ev - er and ev - er, hal - le - lu - jah, hal - le - lu - jah, for ev - er and

for ev - er and ev - er, hal - le - lu - jah, hal - le - lu - jah, for ev - er and



Bärenreiter
Leseprobe
sample page

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70

Bärenreiter
Leseprobe
sample page



reign, and He shall reign for ev - er and ev - -

and He shall reign _____, and He shall reign _____ for ev - er and ev - -

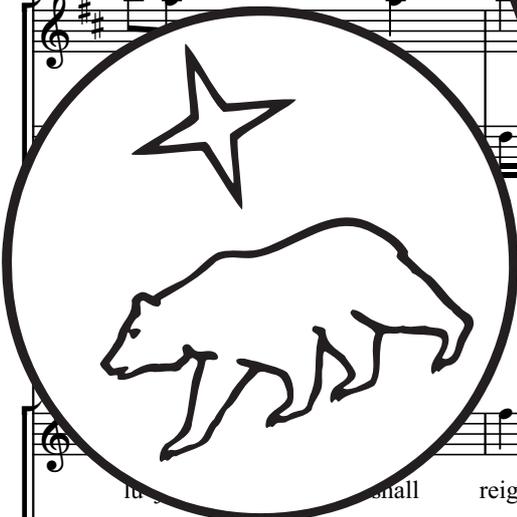
and He shall reign, and He _____ shall reign, and He shall reign for ev - er and ev - -

reign for ev - er and ev - - er, and He shall reign for ev - er and

Org. *tutti senza Cbb.*



Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page

lu-jah, and He shall reign for ev - er, for ev - er and ev - - er, King of

lu-jah, and He shall reign for ev - er and ev - - er, King of

—, and He shall reign for ev - er, for ev - er and ev - - er, King of

lu-jah, and He shall reign for ev - er, for ev - er and ev - - er, King of

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He shall reign for ev - er and ev - - - er, King of Kings and Lord of

He shall reign for ev - er and ev - - - er, for ev - er and ev - er, for ev - er and

He shall reign for ev - er and ev - - - er, for ev - er and ev - er, for ev - er and

reign for ev - er, for ev - er and ev - - - er, for ev - er and ev - er, for ev - er and



Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page



Georg Friedrich Händel

Aufführungsmateriale · Performance Materials

B Ä R E N R E I T E R U R T E X T

Orchesterwerke und Konzerte Orchestral Works and Concertos

Concerti grossi

Concerti grossi op. 3

Frederick Hudson

- Nr. 1 B-Dur HWV 312 BA04201
Nr. 2 B-Dur HWV 313 BA04202 · TP00066
Nr. 3 G-Dur HWV 314 BA04203 · TP00077
Nr. 4 F-Dur HWV 315 BA04204 · TP00066
Nr. 5 d-Moll HWV 316 BA04205
Nr. 6 D-Dur HWV 317 BA04206

Concerti grossi op. 6

- Ferdinand Reinhold*
Nr. 1 B-Dur HWV 319 BA04209
Nr. 2 B-Dur HWV 320 BA04210
Nr. 3 G-Dur HWV 321 BA04211 · TP00163
Nr. 4 F-Dur HWV 322 BA04212
Nr. 5 d-Moll HWV 323 BA04213
Nr. 6 G-Dur HWV 324 BA04214
Nr. 7 B-Dur HWV 325 BA04215 · TP00167
Nr. 8 G-Dur HWV 326 BA04216 · TP00168
Nr. 9 G-Dur HWV 327 BA04217 · TP00169
Nr. 10 G-Dur HWV 328 BA04218 · TP00170
Nr. 11 G-Dur HWV 329 BA04219
Nr. 12 h-Moll HWV 330 BA04220

Konzerte / Concertos op. 4

für Orgel und Orchester /
for Organ and Orchestra

Terence Best, William Gudger

- Nr. 1 g-Moll HWV 289 BA08341
Nr. 2 B-Dur HWV 290 BA08342
Nr. 3 g-Moll HWV 291 BA08343
Nr. 4 F-Dur HWV 292 BA08344
Nr. 5 F-Dur HWV 293 BA08345
Nr. 6 B-Dur HWV 294 BA08346

Konzert / Concerto op. 7

für Orgel und Orchester /
for Organ and Orchestra

Eva Gerlach, Ingeborg Schneider

- Nr. 1 B-Dur HWV 300 BA04213

Konzert in F

Concerto in F major HWV 295

für Orgel und Orchester /
for Organ and Orchestra

Siegfried Flesch, Wolfgang Steinkneier

- BA04231

Konzert in g-Moll /

Concerto in G minor HWV 287

für Flöte (Oboe) und Orchester /
for Flute (Oboe) and Orchestra

Terence Best

- BA08335

Konzert in B-Dur /

Concerto in B-flat major HWV 294

für Harfe und Orchester /
for Harp and Orchestra

Terence Best, William Gudger

- BA08347

Music for the Royal Fireworks /

Feuerwerksmusik HWV 351

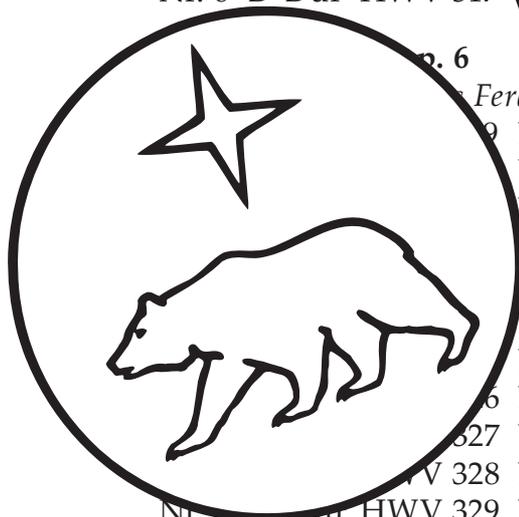
Christopher Hogwood

- BA04299 · TP00373

Watermusic / Wassermusik HWV 348-350

Terence Best

- BA04298 · TP00374



TP = Studienpartitur / Study Score

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