

HÄNDEL

Anthem on the Peace

HWV 266 (267)

Herausgegeben von / Edited by
Stephan Blaut

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

Partitur / Score



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ENSEMBLE / BESETZUNG

Soli: Canto, Alto I, II, Tenore, Basso

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

Flauto traverso I, II, Oboe I, II; Tromba I, II; Timpani; Violino I, II, Viola;
Bassi (Violoncello, Contrabbasso, Fagotto, Organo)

Zu vorliegender Ausgabe sind der Klavierauszug (BA10266-90), eine Chorpartitur (BA10266-91) sowie das Aufführungsmaterial (BA10266) erhältlich.

In addition to this full score, the vocal score (BA10266-90), a choral score (BA10266-91) and the performance material (BA10266) are also available.

Ergänzende Ausgabe zu: *Hallische Händel-Ausgabe*, herausgegeben von der Georg-Friedrich-Händel-Gesellschaft, Serie III, Band 14: *Anthem on the Peace / Foundling Hospital Anthem* (BA10733-01), vorgelegt von Stephan Blaut.

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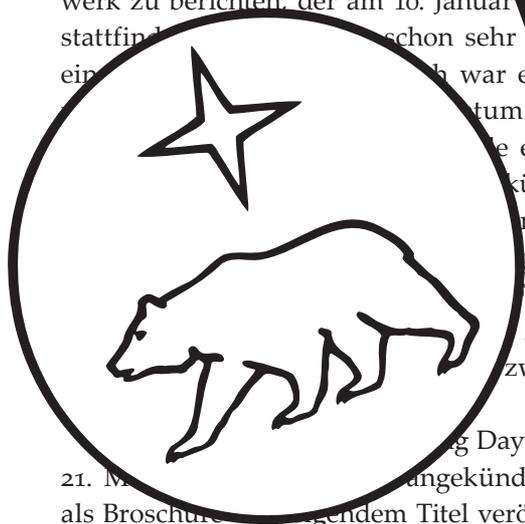
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VORWORT

ENTSTEHUNGS- UND AUFFÜHRUNGSGESCHICHTE

Das *Anthem on the Peace*, HWV 266, erklang zum ersten Mal am 25. April 1749 im Dankgottesdienst, der in London in der Chapel Royal, St. James's Palace, anlässlich des Friedens von Aachen gehalten wurde. Der Friedensvertrag war im Oktober 1748 unterzeichnet bzw. anerkannt worden. Er besiegelte das Ende des acht Jahre währenden Österreichischen Erbfolgekrieges, an dem mehrere europäische Mächte beteiligt waren (auf Österreichs Seite u. a. Britannien und die Niederlande, auf der gegnerischen Seite u. a. Frankreich, Spanien und Preußen).

Mitte November 1748 wusste der Londoner *Daily Advertiser* bereits von einem nationalen Friederedenstag (*publick Thanksgiving for the Peace*), mit dem Feuerwerk zu berichten, der am 10. Januar des Folgejahres stattfinden sollte. Schon sehr früh Pläne für ein



h war es viel zu optimistisch für den Januar. Die erste Ankündigung und am Anfang des landesweiten Dankgottesdienstes (*Thanksgiving*), der am 21. März 1749 stattfand, ist in der *Royal Fireworks* (1749) zwei Tage später angekündigt⁵ und vorab als Broschüre mit dem Titel veröffentlicht:

A | FORM | OF | PRAYER | AND | THANKSGIVING | TO | ALMIGHTY GOD; | To be used | In all Churches and Chapels throughout England, | the Dominion of Wales, and Town of Berwick upon | Tweed, on Tuesday the

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. 607.

2 HCD 4, S. 592, Eintrag für den 23. August 1748; Georg Friedrich Händel, *The Music for the Royal Fireworks*. *Feuerwerksmusik*, HWV 351. Concerti HWV 335a & 335b, Faksimile des Autographs (GB-Lbl, R.M.20.g.7), eingeleitet und kommentiert von Christopher Hogwood, Kassel 2004 (= *Documenta musicologica*, 2. Reihe: *Handschriften-Faksimiles*, XXXII), S. 14, linke Spalte.

3 HCD 4, S. 607.

4 Ebd., S. 652, Eintrag für den 20. März 1749.

5 Ebd., S. 686.

Twenty fifth Day of April next, | being the Day appointed by Proclamation for a Gene- | ral THANKSGIVING to Almighty God, for putting | an End to the late bloody and expensive War, by | the Conclusion of a Just and Honourable Peace. | By His Majesty's Special Command. | LONDON: | Printed by Thomas Baskett, Printer to the King's most | Excellent Majesty; and by the Assigns of Robert | Baskett. 1749. II.⁶

Die Schrift enthält Anweisungen für das Morgengebet (*Morning Prayer*), das das Te Deum und ein Anthem einschloss; ihm folgte die Eucharistie des Abendmahls (*Communion Service*). Er wird auch empfohlen, sofern nicht anders angeordnet ist, den Gepflogenheiten wie für andere Thanksgiving Days zu folgen.

Laut einer Nachricht der *Whitehall Evening Post* hatte Händel am 20. März 1749 den Auftrag zur Komposition eines Anthems für das Morgengebet erhalten:

Wir vernehmen, dass Händel am letzten Montag [20. März] beauftragt wurde, ein neues Anthem zu komponieren, das in Gegenwart seiner Majestät in der Chapel Royal am Thanksgiving Day für den Frieden aufgeführt werden soll.⁷

Am 20. und 22. März hatte Händel im Covent Garden Theatre ein für wenige Tage zuvor uraufgeführtes Oratorium *Solomon*, HWV 67, wiederholt und die Opernprobenspiele für 1749 am 23. März mit einer Aufführung von *Messiah*, HWV 56, beendet. Bis zum Thanksgiving Day blieben ihm also für die Zusammenstellung des Anthems und die Vorbereitung eines Te Deums – sowie seinen Kopisten für die Herstellung einer Direktionspartitur und den nötigen Stimmen – über vier Wochen, in denen er allerdings auch die Aufführung der *Music for the Royal Fireworks* vorbereiten musste.

Hinsichtlich des Anthems bestand Händels erster Schritt vermutlich darin, einen für den Anlass passenden Text zusammenzustellen.⁸ Da er kurz zuvor *Messiah* aufgeführt hatte, wird ihm der in Part II vorkommende Text von „How beautiful are the feet“, der das Wort „peace“ enthält, wohl noch im Gedächtnis gewesen sein. Ein weiterer Text mit dem Begriff „peace“, „The Lord hath given strength unto his people, the Lord hath given his people the blessing of peace.“, fin-

6 Vgl. das Faksimile der Titelseite in: Donald Burrows, *Handel and the English Chapel Royal*, Oxford 2005, S. 413.

7 HCD 4, S. 657.

8 Burrows 2005 (s. Anm. 6), S. 417f.

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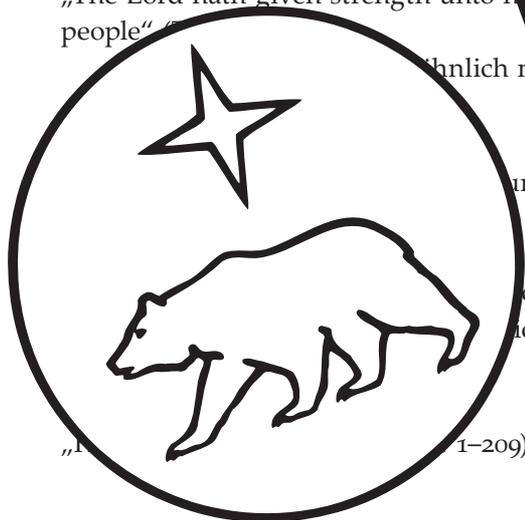
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Peace Anthem, HWV 266	Vorlagen
1. Duett und Chor „How beautiful are the feet“ (T. 1–151) <ul style="list-style-type: none"> ▪ T. 1–24² sehr ähnlich mit → ▪ T. 24³–83 entspricht → ▪ T. 84–94 entspricht → ▪ T. 94–102 Anklänge an → ▪ T. 102–151 ähnlich mit → 	– <i>As pants the hart</i> , HWV 251c Nr. 1 (bzw. HWV 251b Nr. 1) – <i>Messiah</i> , HWV 56 Nr. 34b (Nr. 34b nach HHB 2; Nr. 34 nach HHA I/17) <ul style="list-style-type: none"> ▪ T. 1–24² von HWV 251c Nr. 1 ▪ T. 1 (mit Auftakt) bis T. 51 von HWV 56 Nr. 34b ▪ T. 52–62 von HWV 56 Nr. 34b ▪ T. 7ff. von HWV 251c Nr. 1 ▪ T. 71–161 von HWV 56 Nr. 34b
2. Chor „Glory and worship are before him“ (T. 1–44) <ul style="list-style-type: none"> ▪ T. 1–44 fast identisch mit → 	– <i>I will magnify thee</i> , HWV 250b Nr. 3 <ul style="list-style-type: none"> ▪ T. 1–44 von HWV 250b Nr. 3 (Für HWV 250b Nr. 3 entlehnt Händel Musik aus dem Chor Nr. 4 „Glory and worship“ des Cannons Anthems <i>O come let us sing to the Lord</i>, HWV 253.)
3. Solo und Chor „The Lord hath given strength unto his people“ (T. 1–209) <ul style="list-style-type: none"> ▪ T. 1–163 sehr ähnlich mit → ▪ T. 163–209 entspricht → ▪ T. 203–209 → 	– <i>Occasional Oratorio</i> , HWV 62 Nr. 11 (Nr. 11 nach HHA I/23; Nr. 12 und 13 nach HHB 2) <ul style="list-style-type: none"> ▪ T. 1–163 von HWV 62 Nr. 11 – <i>Messiah</i> , HWV 56 Nr. 47 und 48 (Nr. 47 und 48 nach HHB 2; in HHA I/17 ist Nr. 48 Teil von Nr. 47, als nicht separat nummeriert, weist aber – wie eine eigenständige Nummer – eine mit „1“ beginnende Taktzählung auf.) <ul style="list-style-type: none"> ▪ T. 24–30³ sowie T. 57⁴–68⁵ von HWV 56 Nr. 47 ▪ T. 163–168 von HWV 56 Nr. 48 – <i>Occasional Oratorio</i> , HWV 62 Nr. 11 (Nr. 11 nach HHA I/23; Nr. 12 und 13 nach HHB 2) <ul style="list-style-type: none"> ▪ Händel lehnte sich bei der Komposition von HWV 266 Nr. F1 stark an HWV 62 Nr. 11, T. 1–163, an. ▪ T. 203–209 von Nr. F1 verwendete Händel für die Takte 145–151 von HWV 266 Nr. 1, für die wiederum eine sehr leichte Ähnlichkeit zu T. 157–161 von HWV 56 Nr. 34b besteht.



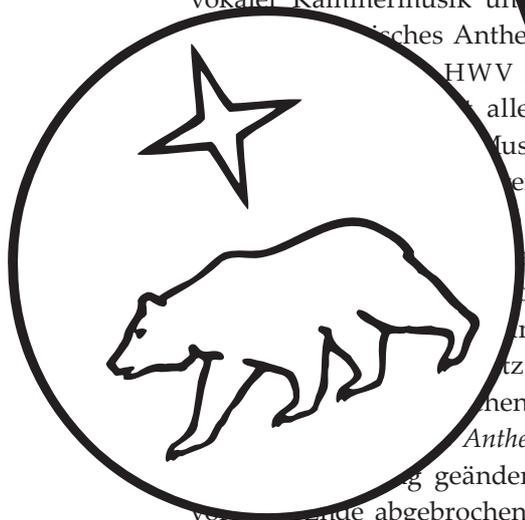
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TABELLE 2: Die Sätze des *Peace Anthems* und ihre Vorlagen

Wass [um 1715 bis 1764]).¹⁷ Bayly und Mence waren auch die Sänger der Altsoli im *Peace Anthem*, denn Händel gab ihre Namen in der Kompositionspartitur von Nr. 1 an (Quelle A1). In A1 fehlt zwar der Name von Robert Wass (der die Sänger des Chor-Basses führte), doch stand dieser in der nicht mehr erhaltenen Direktionspartitur des Anthems.¹⁸ Außerdem sollte das Sopransolo zu Beginn von HWV 266 Nr. 3/3a laut Händels Eintrag *the Boy*. in A1 von einem Sänger der Chapel Royal Children vorgetragen werden. Der Text von Nr. 3/3a („The Lord hath given strength unto his people, the Lord hath given his people the blessing of peace.“) bildete auch die Grundlage der Predigt von Dr. Denne (s. o. den Bericht im *Daily Advertiser* über den Gottesdienst zum Thanksgiving Day).

HWV 267

Unter der HWV-Nummer 267 beschrieb Hermann Basen in seinem Verzeichnis von Händels oratorischen Werken, vokaler Kammermusik und Kirchenmusik (HHB 2) ein „Kirchliches Anthem, das er als „vermutlich“



HWV 266“ bestimmte.¹⁹ Für die Identifizierung aller- dings nur eines einzigen musikalischen Satzes angegeben, in dem der Text („How beautiful are the feet of the Lord“) Nr. 1 vertonte. Aufgrund der unvollständigen Texte sowie Händels nicht erhaltenen Niederschrift des Autographs ist es plausibel, dass es sich um eine Frühfassung von Nr. 1 handelt und nicht als Entwurf für ein späteres Anthem (vermutlich hatte Händel den Text geändert, die Niederschrift kurz vor dem Ende abgebrochen und neu begonnen).²¹ In der vorliegenden Ausgabe wird der Satz HWV 266 zugeordnet und als Nr. F1 bezeichnet (F = Frühfassung); seine Partitur ist im Anhang zum Hauptteil von HWV 266 wiedergegeben.

17 Donald Burrows und Martha J. Ronish, *A Catalogue of Handel's Musical Autographs*, Oxford 1994, S. 176f.; siehe auch Burrows 2005 (s. Anm. 6), S. 129 (Tabelle 5.2) und S. 415.

18 Burrows 2005 (s. Anm. 6), S. 428.

19 HHB 2, S. 741.

20 Siehe die Bemerkungen zu Nr. F1 im Krit. Bericht in HHA III/14.

21 Die gleiche Annahme vertreten Burrows 1973 (s. Anm. 19), S. 1232, sowie Burrows/Ronish 1994 (s. Anm. 20), S. 180, rechte Spalte (dort unter der Überschrift „CONTENTS“ die Angabe „ff. 25–39 'How beautiful are the feet' [*Peace Anthem*], HWV 266“; auf den Blättern 34–39 steht der in HHB 2 unter HWV 267 angeführte Satz). Vgl. auch die Überlegungen von Donald Burrows in: Burrows 2005 (s. Anm. 6), S. 419–421.

DIE QUELLEN

Da Händel für alle Sätze des *Peace Anthems* massiv auf Musik und Worttext von Musikstücken aus eigenen Werken zurückgriff (s. Tabelle 2), war die Anlage eines neuen, vollständigen Autographs nicht erforderlich. Allerdings notierte er die von den Vorlagen abweichenden Teile der Anthem-Sätze auf eigenen zusammengehörenden Blättern, um die Anfertigung der Direktionspartitur zu ermöglichen. Diese das *Peace Anthem* betreffenden Blätter (Quelle A1, Bl. 25–39) sind heute Bestandteil eines autographen Sammelbandes, der in der British Library in London aufbewahrt wird. Die Blätter der Quelle A1 sind zum Teil fragmentarisch überliefert. Wenn Autographen als Kompositionspartitur oder Autograph des *Peace Anthems* angesehen werden, und zwar in derselben Weise, wie z. B. die ebenfalls in der British Library befindlichen autographen Blätter des *Occasional Oratorio*, HWV 62 (R.M.20.f.3, Bl. 1–197), so ist ihre Lesart als die Kompositionspartitur (oder das Autograph) dieses Oratoriums gegeben.

Vor dem Anthem HWV 266 ist die Direktionspartitur von der kaum etwas bekannt ist, ebenso wie erhalten wie vollständige zeitgenössische Abschriften oder Drucke. Neben dem Autograph A1 avanciert für die Bestimmung der Werkgestalt deshalb das Libretto (Libr.) zur wichtigsten Quelle.²² Es wurde gedruckt für das am 27. Mai 1749 stattgefundene Konzert zu Gunsten des Foundling Hospitals, in dem Händel u. a. auch das *Peace Anthem* noch einmal aufführte. Im Textdruck (Libr.) ist das Konzert in drei Abschnitte („parts“) unterteilt; es werden die Titel aller musizierten Stücke wiedergegeben, bei Arien und Chören auch deren Texte, sowie die vollständige Textgestalt von HWV 266.

Da nur für den ersten Satz des *Peace Anthems*, HWV 266 Nr. 1, für dessen Frühfassung Nr. F1, für die Trompeten- und Paukenstimmen von Nr. 2 sowie für ca. zwei Drittel von Nr. 3/3a Händels Autograph (A1) vollständig als Primärquelle verwendet werden konnte, spielten für die Edition der Chöre Nr. 2 und 4 sowie des letzten Drittels von Nr. 3/3a als Primärquellen auch die Hauptquellen der Vorlagen eine bedeutende Rolle, so etwa die Autographe des Chapel Royal Anthems *I will magnify thee*, HWV 250b (Quelle A5), des *Occasional Oratorio*, HWV 62 (Quelle A6), und des

22 Vor allem mit Hilfe des im Libretto abgedruckten Textes gelang Donald Burrows vor fünfzig Jahren die Rekonstruktion des *Peace Anthems*, siehe Burrows 1973, bes. S. 1230.

Oratoriums *Messiah*, HWV 56 (Quelle A4), sowie die Direktionspartitur von *Messiah* (Quelle B3). Die Partitur von HWV 266 Nr. 4 ist das Ergebnis einer auf dem Textdruck von 1749 (Libr.) basierenden Rekonstruktion, für die außerdem die *Messiah*-Quellen B3, A4, E und F verwendet wurden.²³

HINWEISE ZUR AUFFÜHRUNGSPRAXIS

1. Chor- und Orchesterstärke

Eine relativ genaue Zahl der Musiker, die am Thanksgiving Day im April 1749 Händels *Caroline Te Deum* (HWV 280) und *Peace Anthem* aufführten, lässt sich aus den zeitgenössischen Nachrichten über dieses Ereignis nicht gewinnen. Vermutlich wird aber die Zahl der Instrumentalisten und Sänger etwas größer gewesen sein als bei gewöhnlichen Chapel-Royal-Gottesdiensten. Der Chor der Chapel Royal umfasste 26 Gentlemen und zehn Children – die Gentlemen intonierten allerdings abwechselnd, und einige Children vielleicht nicht besetzt –;²⁴ möglicherweise wurde das Ensemble durch fremde Sänger verstärkt. Das Ensemble bestand hauptsächlich aus den Instrumentalisten und anderen Chormitgliedern. Ein Beleg für die Zahl der Musiker in (Beispielung des Hofes) ist Händels Sekretär (1683–1743) für Stimmen, die zu dem Thanksgiving wurden, sowie für auf einem beigefügten Betrag von 58£ und 1 Shilling auszusahlen sind. Der Geldbetrag ist wesentlich geringer als alle vergleichbaren Zahlungen, die im Zusammenhang stehen mit Händels anderen Aufführungen in der Chapel Royal während der Regierungszeit Georgs II.²⁵ Da jedoch der im Warrant Book genannte Betrag nicht aufgeschlüsselt ist, lässt sich nicht sagen, wie viel davon für die Kopisten und wie viel für die zusätzlichen Musiker ausgegeben wurde. Und da die



separate Musiker-Liste nicht erhalten ist, sind auch Anzahl und Namen der Zusatzkräfte unbekannt.

2. Querflöten und Oboen in Nr. 1 und 3/3a

Händel hatte für die hohen Holzblasinstrumente in Nr. 1 im Autograph von HWV 266 (Quelle A1) zu Beginn vor dem vierten System *Trav.* (= Flauto traverso) und vor dem fünften *Hautb.* (= Oboe) angegeben, sonst aber keine weiteren Hinweise zu diesen beiden Instrumenten notiert. Obwohl die Partien von Querflöte und Oboe schon von Beginn an von jeweils zwei Bläsern gespielt werden können, wird empfohlen, dies erst ab dem Choreinsatz (T. 8) zu tun. Von Nr. 3/3a sind in Quelle A1 nur der Solo- und Chorsatz (T. 103) und die ersten 14 Takte des Chorsatzes überliefert. Auch hier sind außer *Trav.* und *Hautb.* im Vorsatz vor der ersten Akkolade keine weiteren Angaben Händels zu finden. Wegen der strukturellen Ähnlichkeit mit Nr. 1 empfiehlt sich auch für den Solo- und Chorsatz Nr. 3/3a, die Stimmen der Querflöte und der Oboe bis zum Choreinsatz (T. 10) nur von jeweils einem Bläser spielen zu lassen.

3. Chor Nr. 2: Besetzung des Soprans

Die Solo- und Tutti-Angaben bei dem Bassisten in der Aufführung des *Peace Anthems* am Thanksgiving Day 1749 wurde der Sopran, der in der Partitur der vorliegenden Ausgabe im Vorsatz als *Canto* bezeichnet ist, von den „Children of the Chapel Royal“ gesungen, die historische Besetzung des Soprans ist durch die gerade Klammer am Akkoladenanfang angezeigt. Falls Knaben fehlen, kann die Sopranstimme in heutigen Aufführungen von einer oder mehreren erwachsenen Sängerinnen vorgetragen werden.

Der Chor „Glory and worship are before him“, HWV 266 Nr. 2, ist eine Übernahme des Chors Nr. 3 aus dem 1724 uraufgeführten Chapel Royal Anthem *I will magnify thee*, HWV 250b, den Händel um Trompeten- und Paukenstimmen ergänzte. Er hatte im Autograph von HWV 250b Nr. 3, das für fast alle Stimmen von HWV 266 Nr. 2 die Primärquelle ist, in der Bassstimme ab T. 16 Solo- und Tutti-Besetzungen angewiesen, um den Klang und die Stärke der Bassinstrumente dem dünneren oder volleren Satz entsprechend anzupassen. Vermutlich übernahm in den jeweils kurzen Solo-Abschnitten die Orgel allein den Continuo, während in den Tutti-Abschnitten alle Bassinstrumente (Violoncello, Kontrabass, Fagott und Orgel) spielten.

23 Zu den Quellen E und F siehe Punkt 4 des folgenden Abschnitts „Hinweise zur Aufführungspraxis“.

24 Burrows 2005 (s. Anm. 6), S. 442 und 445f. sowie „Conditions of Service“, S. 453–462.

25 Siehe hierzu Donald Burrows, Artikel „Chapel Royal, The.“, in: *The Cambridge Handel Encyclopedia*, hrsg. von Annette Landgraf und David Vickers, Cambridge 2009, S. 141f.

26 HCD 4, S. 717f.

27 Burrows 2005 (s. Anm. 6), S. 426.

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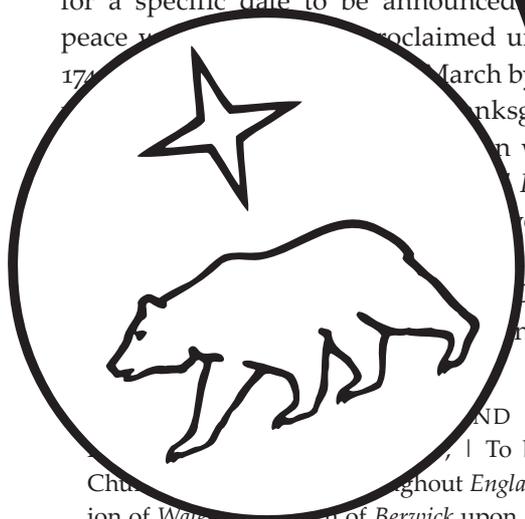
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PREFACE

HISTORY OF COMPOSITION AND PERFORMANCE

The *Anthem on the Peace* HWV 266 was first performed on 25 April 1749 at the Chapel Royal, St James's Palace, London, during the service of Thanksgiving for the Peace of Aix-la-Chapelle. The peace treaty, which had been signed and ratified in October 1748, marked the end of the eight-year War of Austrian Succession, in which several European powers had been involved – on the Austrian side Britain and the Netherlands, among others, and on the other side France, Spain and Prussia.

As early as mid-November 1748 *The Daily Advertiser* reported that a national 'publick Thanksgiving for the Peace', with fireworks, would be held on 10 January of the following year.¹ Plans for a Thanksgiving Day were already being prepared,² but it was not too early for a specific date to be announced in Britain the peace was proclaimed until 2 February 1749. On 23 March by an announce-



ment on 23 March by an announcement of Thanksgiving to be celebrated on 10 January with fireworks, *The Daily Advertiser* (1749) p. 686. *Fireworks* HWV 351 was composed ten days later, on 3 April. The Thanksgiving Day was advertised in *The Daily Advertiser* and published in *The Daily Advertiser* and published in *The Daily Advertiser*.

AND | THANKSGIVING
| To be used | In all
Churches | throughout England, | the Dominion
of Wales, | the Town of Berwick upon | Tweed, on Tues-
day the Twenty fifth Day of April next, | being the Day ap-
pointed by Proclamation for a Gene- | ral THANKSGIV-
ING to Almighty God, for putting | an End to the late
bloody and expensive War, by | the Conclusion of a Just

and Honourable Peace. | By His Majesty's Special Com-
mand. | LONDON: | Printed by *Thomas Baskett*, Printer
to the King's most | Excellent Majesty; and by the As-
signs of *Robert | Baskett*. 1749. ||.⁶

The pamphlet provides the Order for Morning Prayer, including the Te Deum and an anthem, followed by the Communion Service. It also advises that the observance, unless otherwise indicated, should be the same as for other days of thanksgiving.

According to a report in *The Whitehall Evening-Post*, it was on 20 March 1749 that Handel received the commission to compose the anthem for Morning Prayer:

We hear that last Monday [20 March] Mr. Handell received Orders to compose a new Anthem which is to be performed before his Majesty at the Chapel Royal the Day of the Thanksgiving for the Peace.

On 20 and 22 March at the theatre in Covent Garden, Handel directed the oratorio *Solomon* HWV 67, which had been performed for the first time only a few days earlier, and on 23 March he closed his oratorio season with a performance of *Messiah* HWV 56. The time between then and the Thanksgiving Day there were over four weeks for him to put together the anthem and prepare the Te Deum, for the copyists to produce a performing score and the necessary parts, and for Handel also to prepare for the performance of the fireworks music.

For the anthem Handel's first task would have been to compile a text that would be suitable for the occasion.⁸ Since he had recently directed a performance of *Messiah*, the text of 'How beautiful are the feet' (in Part II), which includes the word 'peace', cannot have been far from his mind. Another text referring to peace – 'The Lord hath given strength unto his people, the Lord hath given his people the blessing of peace.' – was printed almost *verbatim* on page 5 of the *Form of Prayer and Thanksgiving* (see above). Handel adopted both of these texts and treated each of them as a prelude to a chorus of praise (Nos. 1 and 3). As shown in Table 1, the texts of all four movements of the Peace Anthem derive ultimately from the Bible or the Book of Common Prayer.

1 *George Frideric Handel. Collected Documents*, Bd. 4: 1742–1750, collected and edited by Donald Burrows, Helen Coffey, John Greenacombe and Anthony Hicks, Cambridge 2020, in the following: HCD 4, p. 607.

2 HCD 4, p. 592, entry for 23 August 1748; Georg Friedrich Händel, *The Music for the Royal Fireworks. Feuerwerksmusik HWV 351; Concerti HWV 335a & 335b. British Library manuscript R.M.20.g.7*. Facsimile, with Introduction and Commentary by Christopher Hogwood, Kassel, 2004 (= Documenta musicologica, Series 2: Handschriften-Faksimiles, XXXII), p. 14, left-hand column.

3 HCD 4, p. 607.

4 *Ibid.*, p. 652, entry for 20 March 1749.

5 *Ibid.*, p. 686.

6 For a facsimile of the title-page see Donald Burrows, *Handel and the English Chapel Royal*, Oxford, 2005, p. 413.

7 HCD 4, p. 657.

8 Burrows 2005 (as note 6), pp. 417f.

Peace Anthem, HWV 266	King James Bible (KJB); Book of Common Prayer (BCP)
No. 1, "How beautiful are the feet"	Isaiah 52, vv. 7 and 9 (KJB); Romans 10, v. 15 (KJB)
No. 2, "Glory and worship are before him"	Psalm 96, v. 6 (BCP)
No. 3, "The Lord hath given strength unto his people"	Psalm 29, v. 10 (BCP)
No. 4, "Blessing and glory, pow'r and honour"	Revelation 7, v. 12 (KJB)

TABLE 1: Origin of the *Peace Anthem* texts

Handel took the opportunity to draw upon music to which he had already set the texts and on music from earlier works (see Table 2).

A new anthem was mentioned in the *Post* for 20 April. For days later and an account of the Thanks-Chapel Royal:

...pointed for a General Thanks... his Majesty... and the Prince... Princess Amelia, and the Duke... the Chapel Royal... St. James's... by the Rev. Dr. Denne, one... and Archdeacon of Rochester, and the 10th Verse.⁹

The *Post* published a similarly-worded account which both mentioned the royal family and named the works by Handel that had been performed: "a new Te Deum and Anthem".¹⁰ The setting of the Te Deum was not a new work – the word "new" was a common formula in such press reports – but a revival of the 'Caroline' Te Deum in D major HWV 280, first performed in 1714 and revived in the 1720s.¹²

The anthem, which proved to be Handel's last composition for the Chapel Royal, was performed again a month later as part of the benefit concert put on by Handel in the chapel of the Foundling Hospital; the text was printed for the occasion and entitled *The*

9 HCD 4, p. 680.

10 Ibid., p. 687.

11 Ibid., p. 692.

12 Ibid., p. 686; HCD 1, pp. 667f (6 January 1724).

ANTHEM composed on the Occasion of the PEACE. After that, the anthem received no further performance and fell into oblivion as an independent work: it was not included in the edition of Handel's works prepared by Samuel Arnold (1740–1802), and since no secondary copy had survived and the performing score had been "almost certainly destroyed" in a fire at Bristol in 1860,¹³ it did not appear in the edition made by Friedrich Chrysander (1826–1901). In 1955 Otto Erich Deutsch believed that the *ANTHEM composed on the Occasion of the PEACE* was the *Dettingen Anthem* HWV 265 with new words,¹⁴ and in the 1950s the autograph leaves (source A1) of "How beautiful are the feet", Nos. 1 and F1 in the anthem were still thought to belong to Handel's oratorio *Messiah*.¹⁵ It was only in the early 1970s that Donald Burrows was able to establish the form of the *Peace Anthem* and reconstruct the four movements of the work.¹⁶

The Chapel Royal performance took place during Morning Prayer on the Thanksgiving Day. The names of the Chapel Royal singers who were due to perform on that occasion were written by Handel into the autograph score of the 'Caroline' Te Deum (SB-61, *HM* 2, ff. 38–61a), which already included the names of singers (and other indications relating to the previous performances) of that work. Handel's new additions were the alto solo 'Mrs Bayly' (Ann M Bayly [1719–1794]) and the bass solo 'Mr Wass' (Benjamin Mence [1724–1796]) and the bass 'Mr Wass' (Robert Wass [c. 1715–1764]).¹⁷ Bayly and Mence must also have sung the alto solos in the *Peace Anthem*, for Handel wrote their names in the composition score of the first movement (source A1). It is true that the name of Robert Wass, who led the bass section of the choir, does not appear in A1, but it was included in the lost performing score.¹⁸ Moreover, Handel's annotation "the Boy" in A1 indicates that the treble solo at the beginning of the third movement was sung by one of the Chapel Royal Children. The words of this movement ("The Lord hath given strength unto his people, the Lord hath given his people the blessing of peace.") also formed the text of Dr Denne's sermon (see the last quotation above).

13 Burrows 2005 (as note 6), pp. 427f.

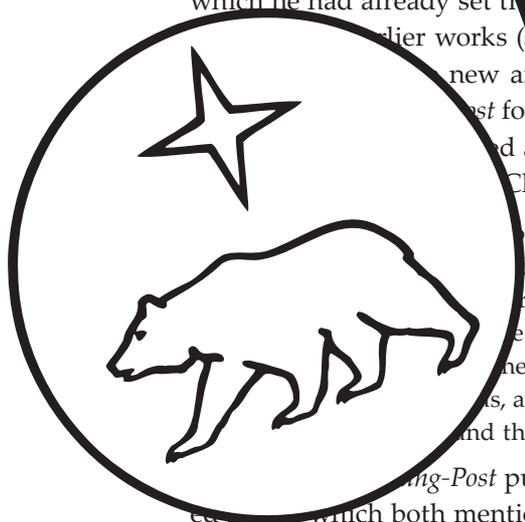
14 Otto Erich Deutsch, *Handel. A Documentary Biography*, London, 1955, p. 671.

15 Burrows 2005 (as note 6), p. 419.

16 Donald Burrows, *Handel's Peace Anthem*, in: *The Musical Times*, vol. 114, 1973, pp. 1230ff.

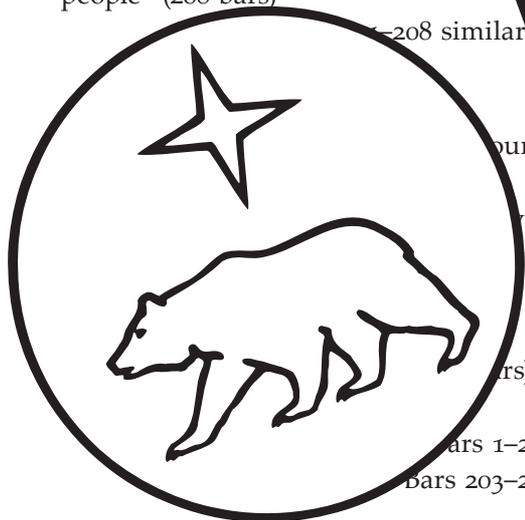
17 Donald Burrows and Martha J. Ronish, *A Catalogue of Handel's Musical Autographs*, Oxford, 1994, pp. 176f. See also Burrows 2005 (as note 6), p. 129 (Table 5.2) and p. 415.

18 Burrows 2005 (as note 6), p. 428.



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Peace Anthem, HWV 266	Models
<p>1. Duet and Chorus “How beautiful are the feet” (151 bars)</p> <ul style="list-style-type: none"> ▪ Bars 1–24² very similar to → ▪ Bars 24³–83 correspond with → ▪ Bars 84–94 correspond with → <ul style="list-style-type: none"> ▪ Bars 94–102 hints of → ▪ Bars 102–151 similar to → 	<ul style="list-style-type: none"> – <i>As pants the hart</i>, HWV 251c No. 1 (also HWV 251b No. 1) – <i>Messiah</i>, HWV 56 No. 34b (in HHB 2; No. 34 in HHA I/17) <ul style="list-style-type: none"> ▪ Bars 1–24² of HWV 251c No. 1 ▪ Bars 1 (with upbeat) to bar 51 of HWV 56 No. 34b ▪ Bars 52–62 of HWV 56 No. 34b ▪ Bars 7ff. of HWV 251c No. 1 ▪ Bars 71–161 of HWV 56 No. 34b
<p>2. Chorus “Glory and worship are before him” (44 bars)</p> <ul style="list-style-type: none"> ▪ Bars 1–44 almost identical to → 	<ul style="list-style-type: none"> – <i>I will magnify thee</i>, HWV 250b No. 3 <ul style="list-style-type: none"> ▪ Bars 1–44 of HWV 250b No. 3 (HWV 250b No. 3 borrows material from the chorus “Glory and worship” in the Carols Anthems <i>O come let us sing unto the Lord</i>, HWV 243 No. 4.)
<p>3. Solo und Chorus “The Lord hath given strength unto his people” (208 bars)</p>	<ul style="list-style-type: none"> – <i>Occasional Oratorio</i>, HWV 62 No. 11 (in HHA I/23; Nos. 12 und 13 in HHB 2)
<p>Bars 1–208 similar to →</p> <p>“our”</p> <p>with →</p> <p>with →</p> <p>(rs)</p> <p>bars 1–209 →</p> <p>bars 203–209 →</p>	<ul style="list-style-type: none"> ▪ Bars 1–163 of HWV 62 No. 11 – <i>Messiah</i>, HWV 56 No. 47 and 48 (in HHB 2; in HHA I/17) No. 48 is not a separate number but part of No. 47, although it begins like an independent number with a new bar “1”.) <ul style="list-style-type: none"> ▪ Bars 24–39³ and bars 34⁴–61 of HWV 56 No. 47 ▪ Bars 86³–88 of HWV 56 No. 47 – <i>Occasional Oratorio</i>, HWV 62 No. 11 (in HHA I/23; Nos. 12 und 13 in HHB 2) – <i>Messiah</i>, HWV 56 No. 34b (in HHB 2; No. 34 in HHA I/17) <ul style="list-style-type: none"> ▪ HWV 266 No. F1 leans heavily on HWV 62 No. 11, bars 1–163. ▪ For bars 145–151 of HWV 266 No. 1 (which bear a faint similarity to bars 157–161 of HWV 56 No. 34b) Handel used bars 203–209 of No. F1.



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TABLE 2: The movements of the *Peace Anthem* and their models

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21 June 1749 in the Warrant Book of the Lord Chamberlain, the highest administrative official at the court, records that Handel's secretary and principal copyist Christopher Smith (1683–1763) was to be paid £58 1s. for the provision of the scores and parts required for the performance of Handel's works in the Chapel Royal on the Thanksgiving Day and for the payment of supplementary musicians listed on a separate piece of paper.²⁶ This sum has been described as "considerably less than any of the comparable payments relating to Handel's other Chapel Royal performances during George II's reign".²⁷ However, the amount of money cited in the Warrant Book is not subdivided, so it is impossible to tell how much of it was spent on copyists and how much on additional musicians, and since the separate list of musicians is not extant, the number and names of the extra forces are not known.

2. Flutes and oboes in Nos. 1 and 3/3a

In the autograph of HWV 266 (source A1) Handel identified the high woodwind instruments at the beginning of No. 1 by writing "Trav." (*i.e.*, *traverso*) against the flute and "Hautb." (Oboe) against the oboe. The reference to either of these instruments in the parts for flute and oboe is not preserved in the first four measures of the autograph, but they are indicated there by the word "Trav." in bar 84. The autograph comprises the first four measures of the flute and oboe parts, and the first four measures of the flute and oboe parts, and the first four measures of the flute and oboe parts, and the first four measures of the flute and oboe parts. In view of the structure of the flute and oboe parts in Nos. 1 and 3/3a it is recommended that in the latter, the flute and oboe parts before the choir's entry (bar 104) be played on single instruments.

3. Chorus No. 2: Soprano and Bassi parts Solo and tutti in the Bassi instruments

At the Thanksgiving Day performance in 1749 the soprano part of the *Peace Anthem*, marked "Canto" in this edition, was sung by the Children of the Chapel Royal: choral performance is indicated by a square bracket at the initial accolade. In a present-day performance, however, if boys are unavailable, the part can be sung by one or more female sopranos.

The chorus "Glory and worship are before him" (No. 2) is essentially the chorus No. 3 from the Chapel Royal anthem *I will magnify thee* HWV 250b, first performed in 1724, with new parts for trumpets and timpani added by Handel. In the autograph score (the primary source for almost all of HWV 266, No. 2), starting at bar 16, Handel wrote "solo" and "tutti" markings in the Bassi part, thus adjusting the sound and strength of the bass line to the thinner and fuller textures. It is probable that continuo accompaniment was provided by the organ in the short solo passages and that all the Bassi instruments (Violoncello, Double bass, Bassoon and Organ) played in the tutti sections.

4. Oboes in No. 4

The chorus No. 4 "Gloria and glory, pow'r and honour" is not preserved complete as a movement of the *Peace Anthem* in any extant source of the work. Handel simply transferred the music and force of this movement from the *Messiah* choruses "Worthy is the Lamb" and "Amen" (see Table 1). The orchestra for the first performance of *Messiah*, at Dublin in 1742, did not include oboes, but Handel certainly employed them in the performances of the oratorio that he conducted in London from 1743. It is very likely, therefore, that oboes took part in the *Peace Anthem* chorus No. 4, although this is not confirmed by any source. For this reason the participation of oboes in the *Peace Anthem* is clarified by reference to sources of *Messiah*. The set of performing materials for *Messiah* that Handel bequeathed to the Foundling Hospital (source E) includes identical parts for two oboes (E1 and E2). In the present edition of HWV 266 No. 4 these parts are presented in small type in the uppermost stave of the score.²⁸

A score of *Messiah* written by John Mathews in about 1761 (source F) transmits parts for first and second oboe that differ from those in E1 and E2 but which may reflect Handel's intentions fairly closely (see the description of source F in the Krit. Bericht in HHA III/14). The parts for Ob. I and II are printed in small type on the second and third staves of the new HHA score. Performers of the *Peace Anthem* can choose whether to use the two identical oboe parts of sources E1 and E2 or the separate Oboe I and II parts from Mathews' score, source F.

²⁶ HCD 4, pp. 717f.

²⁷ Burrows 2005 (as note 6), p. 426.

²⁸ See also the new edition of *Messiah*, HHA I/17, by Donald Burrows (in preparation).

THE SCORE OF HWV 266

The main body of this HHA edition presents the music and words of Handel's *Anthem on the Peace* in the version that is believed to have been given at the first performance on 25 April 1749 (HWV 266). None of the surviving sources contains the complete musical text of all the movements of the anthem. The present edition is based on the reconstruction of the work prepared by Donald Burrows,²⁹ the essential form of which is represented by the complete text of the four movements in the printed programme (Libr.).

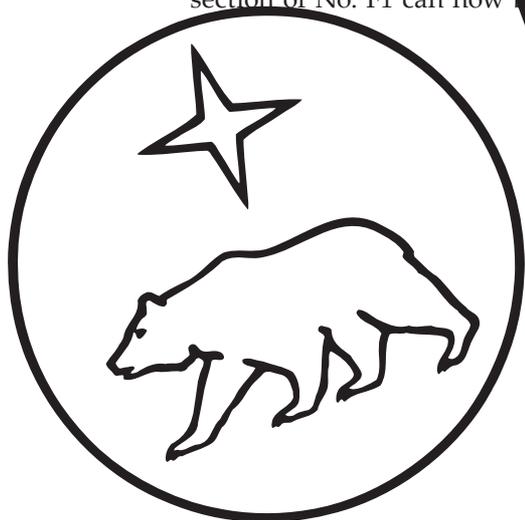
The appendix presents the first version (No. F1) of the opening movement, "How beautiful are the feet" (No. 1), which in the catalogue of Handel's works is identified as an independent piece and designated HWV 267.³⁰ In the primary source of this movement (A1) the parts for the instruments, except the Bass, are missing from bar 191/192; these parts have been supplied by Michael Pacholke and are noted in small type in the score, so that both the solo and the choral section of No. F1 can now be performed.

The appendix also contains a shorter version (No. 3a) of the solo and choral movement No. 3, "The Lord hath given strength unto his people", without the three interpolations bars 133ff., 167ff. and 195ff. (bar numbers from No. 3).³¹

ACKNOWLEDGMENTS

Thanks are due to the staff of the libraries and archives that hold the sources of Handel's *Anthem on the Peace* and who supplied copies, and to all colleagues who supported the editorial work with valuable comments and advice. I am especially grateful to Donald Burrows, who guided the edition as monitor, and Colin Timms, for translating the Vorwort into English.

Stephan Blaut
(Translation by Colin Timms)



²⁹ See Burrows 1973 (as note 19) and *The Anthem on the Peace*, vocal score, ed. Burrows (= BuA1).

³⁰ See 'HWV 267', above, and the Krit. Bericht on No. F1. in HHA III/14.

³¹ See Krit. Bericht, comments on No. 3a in HHA III/14.

1. Duet and Chorus

Larghetto e staccato*)

Flauto traverso I, II (**)

Oboe I, II (**)

Violino I

Violino II

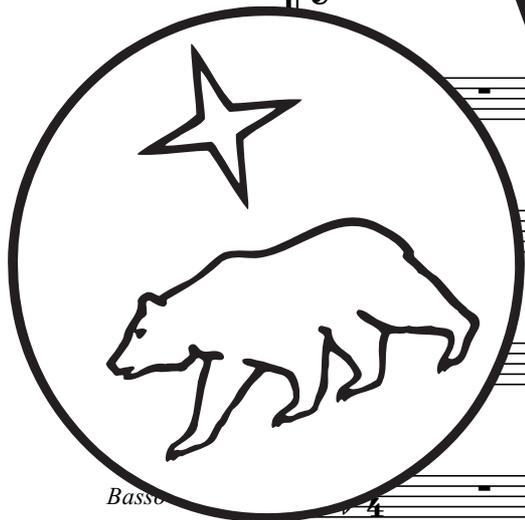
Viola

Canto

Basso

Fagotto
Contrabbasso

Violoncello
Organo



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Musical score for various instruments including Flauto traverso, Oboe, Violino I & II, Viola, Canto, Basso, Fagotto/Contrabbasso, and Violoncello/Organo. The score is in 3/4 time and includes dynamic markings (f, p) and trills (tr).

*) Zu Dynamik, Artikulation und Verzierung von T. 1–7 siehe Kritischer Bericht in HHA III/14. For dynamics, articulation and ornaments in bars 1–7 see Kritischer Bericht in HHA III/14.
**) Flauto traverso und Oboe bis T. 83 möglicherweise nur einfach besetzt, siehe Vorwort, „Hinweise zur Aufführungspraxis“. / Possibly only one Flauto traverso and one Oboe until bar 83: see Preface, ‘Notes on performance’.

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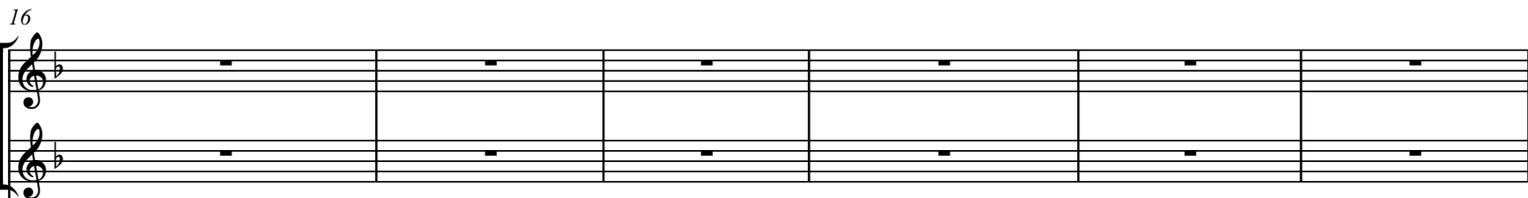
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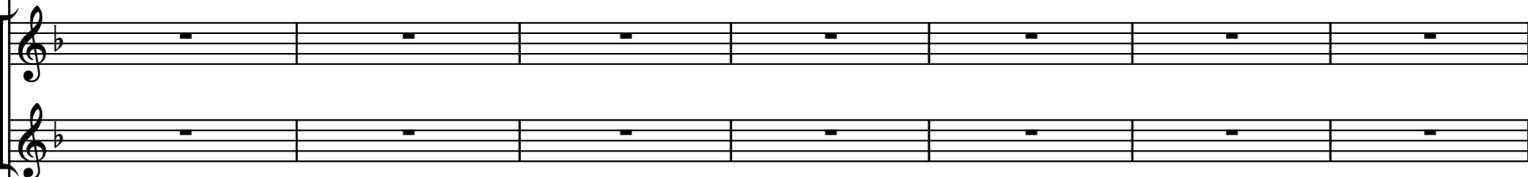
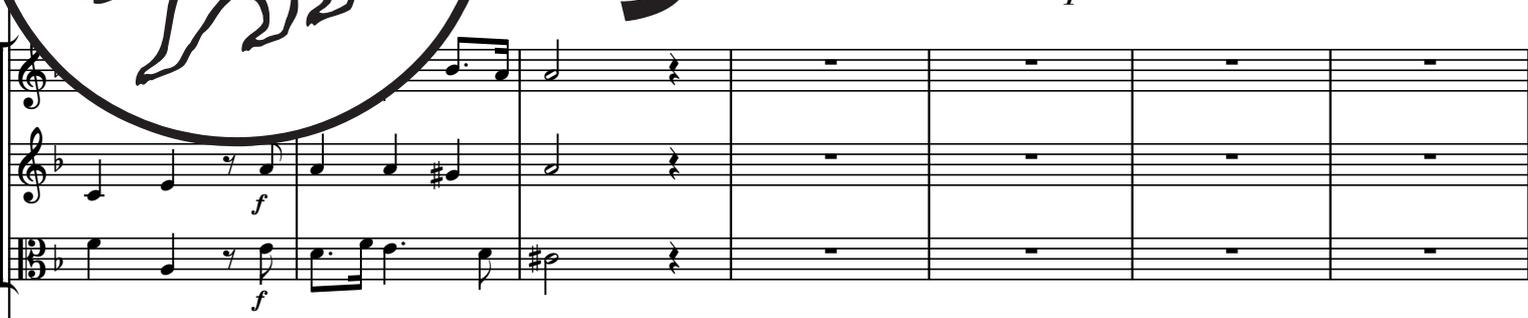
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29 *Fl. trav. I, II*

Ob. I, II

Alto I solo

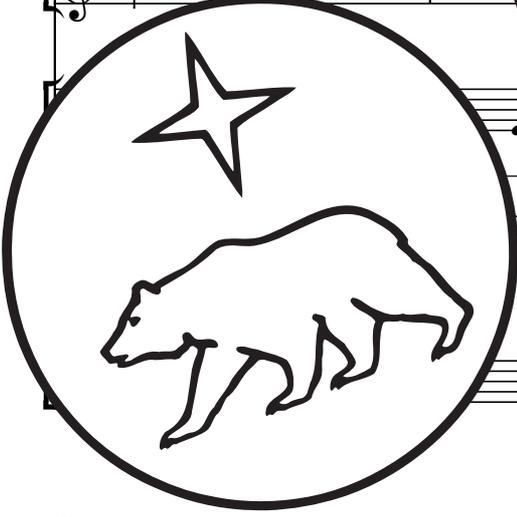
Alto II How

Vc., Org.

39

of the that bring-eth good tid-ings of peace solo

How beau - ti-ful



48

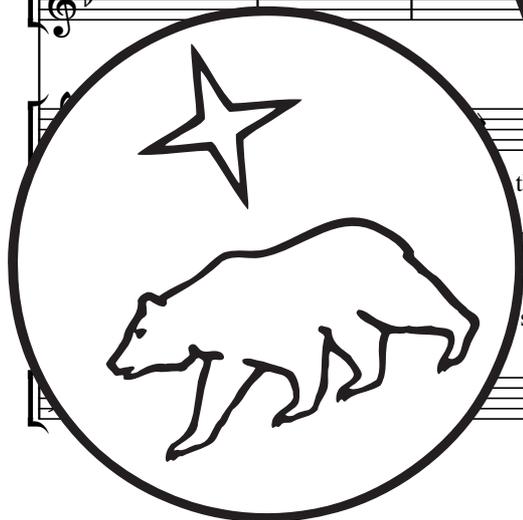
how beau - ti-ful, how beau - ti-ful are the feet___ of them that

are the feet___ of them that bring-eth good tid-ings of peace, how beau - ti-ful, how

57

bring-eth good tid-ings of peace, tid - ings
 beau - ti-ful are__ the feet__ of them that bring-eth good tid-ings of peace,

66



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that say un - to Si - on, thy God reign - - -
 sal - va that say un - to

75

eth, that say un - to Si - on, thy God reign - - - eth!
 Si - on, thy God reign - - - eth, thy God reign - - - eth!

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97 Fl. trav. I, II

Ob. I, II

Musical notation for Flute (Fl. trav. I, II) and Oboe (Ob. I, II) parts, showing rhythmic patterns and rests.

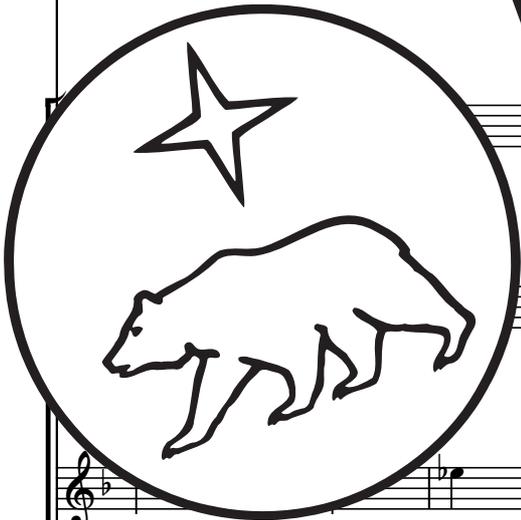
V. I

V. II

Va.

Musical notation for Violin I (V. I), Violin II (V. II), and Viola (Va.) parts, featuring intricate rhythmic patterns.

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in - to joy, break forth in - to joy,
 in - to joy, break forth in - to joy,
 joy, break forth in - to joy, break forth in - to joy,

Vocal line with lyrics: in - to joy, break forth in - to joy, joy, break forth in - to joy, break forth in - to joy.

Basso

joy, break forth in - to joy, break forth in - to joy,

Basso vocal line with lyrics: joy, break forth in - to joy, break forth in - to joy.

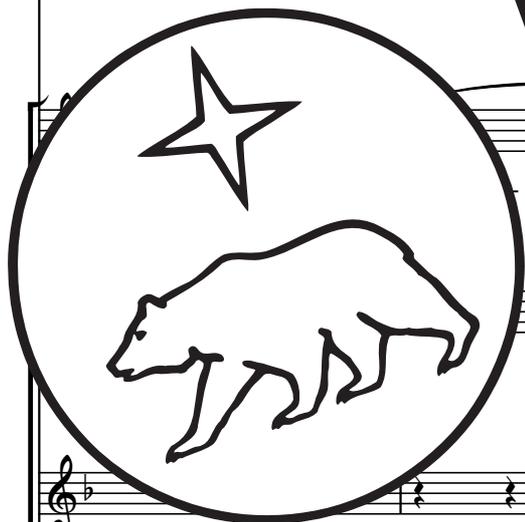
Fag., Cbb.

Musical notation for Bassoon (Fag.) and Contrabassoon (Cbb.) parts.

Vc., Org.

Musical notation for Violoncello (Vc.) and Organ (Org.) parts.

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glad tid - ings, glad tid - ings,

glad tid - ings, glad tid - ings, glad

glad tid - ings, glad tid - ings, glad

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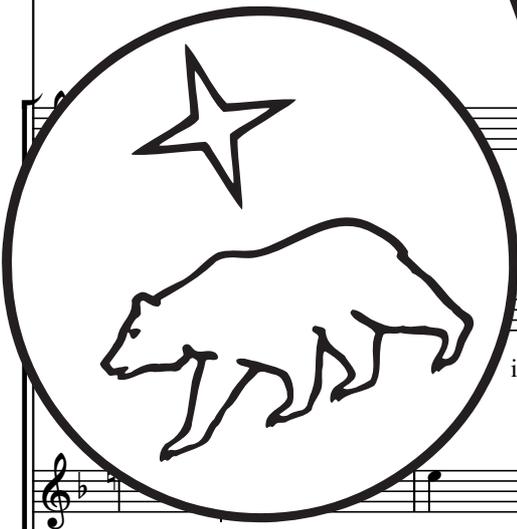


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tid - ings, glad tid - ings, break forth in - to

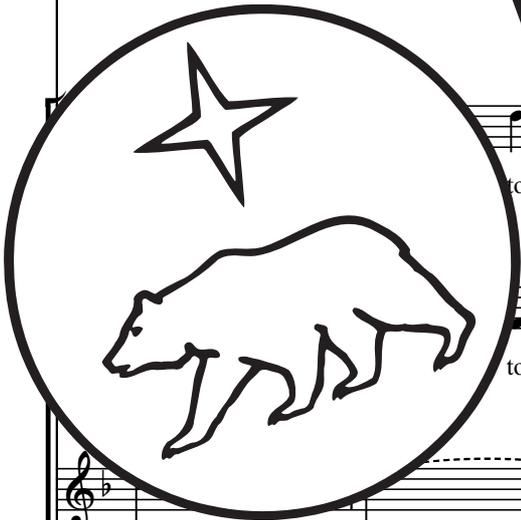
ings, glad tid - ings, glad tid - ings, break forth in - to

tid - ings, glad tid - ings, glad tid - ings, thy God

thy God reign - - - - eth, break forth in - to

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to thy C reig - - - -

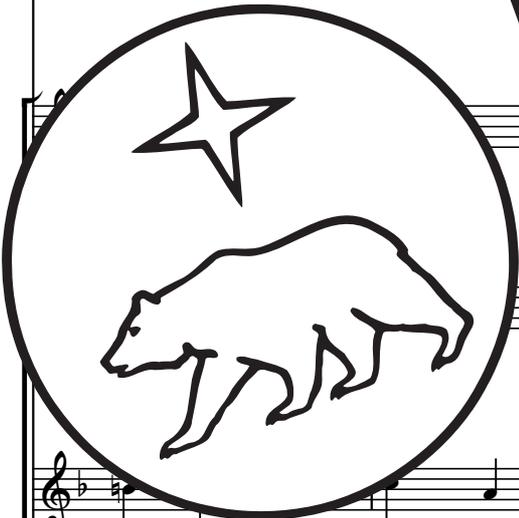
to joy, glad tid - ings, glad

reign - - - - - eth, glad tid - ings, glad

joy, break forth in - to joy, glad tid - ings, glad

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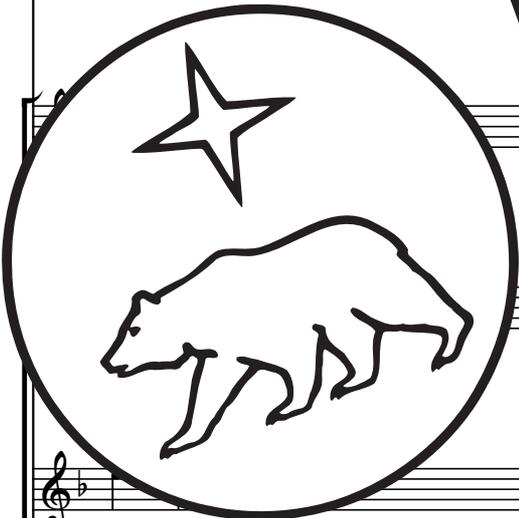


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that saith un - - - to

that saith un - - - to

tid - ings of peace, that saith un - - - to

tid - ings of peace, that saith un - - - to

tid - ings of peace, that saith un - - - to

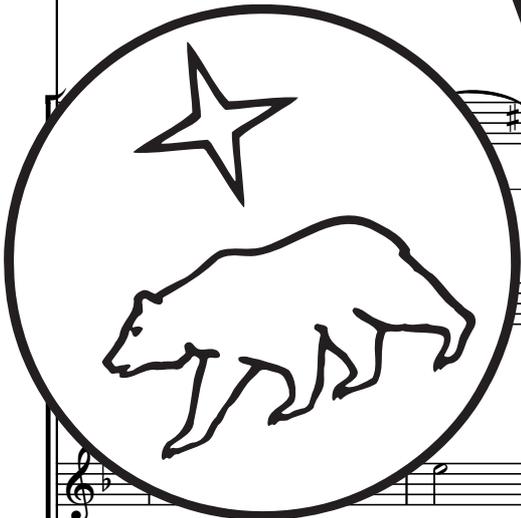
tid - ings of peace, that saith un - - - to

tid - ings of peace, that saith un - - - to

tid - ings of peace, that saith un - - - to

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God reign-eth, thy God reign - - - eth!

God reign-eth, thy God reign - - - eth!

Si - - on, thy God reign-eth, thy God reign - - - eth!

Si - - on, thy God reign-eth, thy God reign - - - eth!

2. Chorus

Allegro

Oboe I, II

Tromba I

Tromba II

Timpani

Violino I

Violino II

Viola

Ca

Basso

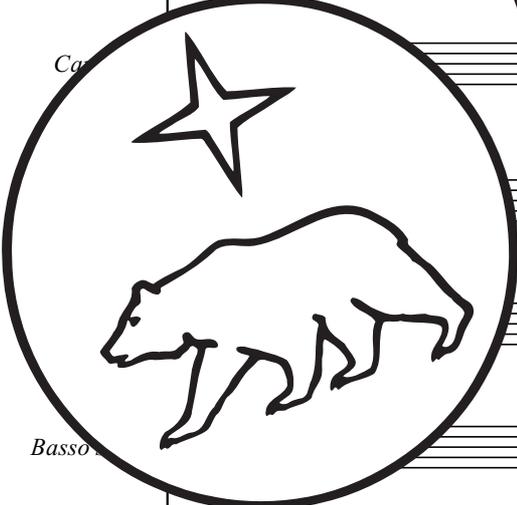
Alto

Tenore

Basso

Bassi*)

Glo - ry and wor-ship are be - fore him, pow-er and
 Glo - ry and wor-ship are be - fore him, pow-er and
 Glo - ry and wor-ship are be - fore him, pow-er and
 Glo - ry and wor-ship are be - fore him, pow-er and
 Glo - ry and wor-ship are be - fore him, pow-er and
 Glo - ry and wor-ship are be - fore him, pow-er and
 Glo - ry and wor-ship are be - fore him, pow-er and
 Glo - ry and wor-ship are be - fore him, pow-er and



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*) Zur Besetzung der Bassi in den Solo- und Tutti-Abschnitten siehe Vorwort, „Hinweise zur Aufführungspraxis“. / For the instrumentation of the Bassi part in the Solo and Tutti sections see Preface, 'Notes on performance'.

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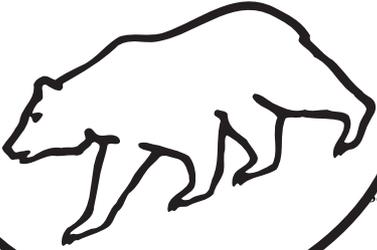


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hon-our are in his sanc - - - - - tu - a - ry; glo - ry and

hon-our are in his sanc - tu - a - ry, are in his sanc - tu - a - ry; glo - ry and

hon-our are in his sanc - tu - a - ry, are in his sanc - tu - a - ry; glo - ry and

hon-our are in his sanc - - - - - tu - a - ry; glo - ry and

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pow-er and hon-our are in his sanc - - tu - a - ry, glo - - - -

pow-er and hon-our are in his sanc - - tu - a - ry,

wor-ship are be - fore him, pow-er and hon-our are in his sanc - - tu - a - ry, pow-er,

wor-ship are be-fore him, pow-er and hon-our are in his sanc - - tu - a - ry;

wor-ship are be-fore him, pow-er and hon-our are in his sanc - - tu - a - ry;

wor-ship are be - fore him, pow-er and hon-our are in his sanc - - tu - a - ry;

solo

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 Sample page



hon-our, wor-ship, pow-er,

hon-our, glo-ry, wor-ship, pow-er are in his sanc-tu -

glo-ry, wor-ship, pow-er,

glo-ry, wor-ship, pow-er,

glo-ry, wor-ship, pow-er,

tutti solo tutti solo tutti solo

7 6 6 7 6 7 6

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33

and wor - ship are be - fore him, hon - our, glo - ry and
 and wor - ship are be - fore him, hon - our, glo - ry and
 and wor - ship are be - fore him, hon - our, glo - ry and
 pow - er, glo - ry and wor - ship are be - fore him, hon - our, glo - ry and



Bärenreiter
Leseprobe
Sample page

pow - er, glo - ry and wor - ship are be - fore him, hon - our, glo - ry and
 pow - er, glo - ry and wor - ship are be - fore him, hon - our, glo - ry and
 pow - er, glo - ry and wor - ship are be - fore him, hon - our, glo - ry and

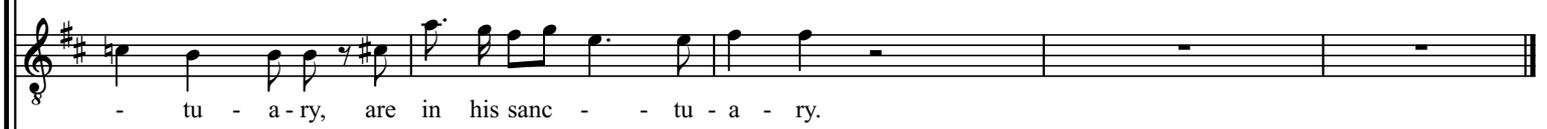
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Bärenreiter
Leseprobe
Sample page



ry, in his sanc - - a - ry.

in his sanc - tu - a - ry.

his sanc - tu - a - ry.

- - tu - a - ry, are in his sanc - - tu - a - ry.

- - tu - a - ry, are in his sanc - - tu - a - ry.

- tu - a - ry, are in his sanc - - tu - a - ry.

- - tu - a - ry, are in his sanc - - tu - a - ry.

3. Solo and Chorus^{*)}

Larghetto

Flauto traverso

Oboe

Violino I

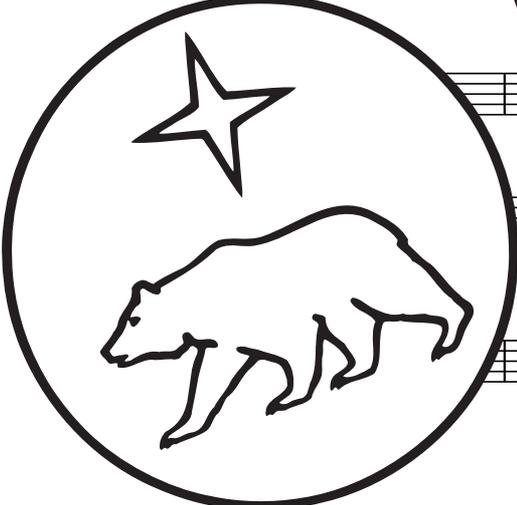
Violino II

Viola

Canto

Alto

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piece titled "3. Solo and Chorus". The tempo is marked "Larghetto". The score includes parts for Flauto traverso, Oboe, Violino I, Violino II, Viola, Canto, and Alto. The Flauto traverso and Oboe parts begin with a dynamic marking of *mf*. The Canto and Alto parts are currently silent. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid on the score. In the bottom left corner, there is a circular logo containing a stylized bear and a star.

9 Fl. trav.

Ob.

Canto

Bassi

The image shows a continuation of the musical score starting at measure 9. It includes parts for Fl. trav., Ob., Canto, and Bassi. The Fl. trav. and Ob. parts are active, while Canto and Bassi are silent.

^{*)} Möglicherweise erklang bei der Erstaufführung des Peace Anthems dieser Satz in der kürzeren Fassung, die als Nr. 3a im Anhang abgedruckt ist. / It is possible that the first performance of the Peace Anthem included the shorter version of this movement (Appendix No. 3a).

18

25

The Lord hath

to his peo-ple, and hath giv - en his peo - ple the bless - ing of

40

peace, the bless - - - - ing of ___ peace; the Lord

48

hath giv - en strength_ un - to his peo - ple, the Lord ___ hath giv - en his

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Fl. trav.

Flute and Oboe staves with musical notation. Dynamics include *f* and *Ob.*

Violin I and Violin II staves with musical notation. Dynamics include *f* and *Va.*

Vocal staves for Alto, Tenor, and Bass. Dynamics include *f* and *Canto tutti*. Lyrics: "The Lord hath giv - en strength un - to his peo - ple, un - to his"



Bärenreiter
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sample page

Continuation of the instrumental and vocal staves with musical notation.

Continuation of the vocal staves with lyrics: "peo - ple, the Lord hath giv - en strength, the Lord hath giv - en peo - ple, the Lord hath giv - en strength, the peo - ple, the Lord hath giv - en strength, peo - ple, the Lord hath giv - en strength,"

strength un - to his peo - ple, the Lord hath_ giv - en his peo - ple the bless - ing of peace, the
 the Lord, the Lord_ hath
 Lord hath giv - en strength_ to his peo - ple, the Lord_ hath giv - en his peo - ple the
 the Lord_ hath giv - en his peo - ple



Bärenreiter
Leseprobe
Sample page

bless - - - - ing, the bless - - - ing of peace,
 giv - en un - to his peo - ple the bless - - - ing of peace;
 bless - - - ing of peace, the bless - - - ing of peace;
 strength and the bless - ing of peace, the bless - - - ing of peace, the bless - ing of peace

Musical score for the first system, including vocal line and piano accompaniment. Dynamics include *pp*.

Musical score for the second system, including vocal line and piano accompaniment. Dynamics include *pp*.

Musical score for the third system, including vocal line and piano accompaniment. Dynamics include *pp*.

Musical score for the fourth system, including vocal line and piano accompaniment. Dynamics include *f*.

Musical score for the fifth system, including vocal line and piano accompaniment. Dynamics include *f*.

Musical score for the sixth system, including vocal line and piano accompaniment. Dynamics include *f*.

Musical score for the seventh system, including vocal line and piano accompaniment. Dynamics include *f*.

Bärenreiter
Leseprobe
Sample page



the bless-ing of peace

... hath

the Lord_ hath giv - en his

Vc. soli

the Lord_ hath giv - en his peo - ple strength, the

tutti

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

- - - - ing of peace;
 the bless - ing of peace;
 - - - - ing of peace;
 bless - ing of peace, the bless - ing of peace



Bärenreiter
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Sample page

Musical notation for the third system, including piano accompaniment. Dynamics include *f*.

the Lord_ hath giv - en un -
 the Lord_ hath giv - en, the Lord hath giv - en the
 the

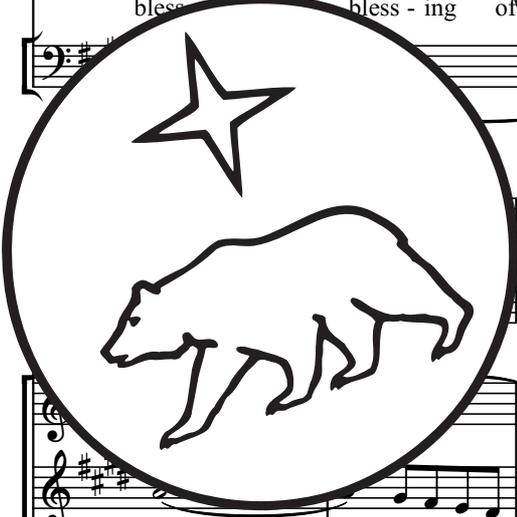
Musical notation for the fifth system, including piano accompaniment. Dynamics include *f*.

to his peo - ple, the Lord hath giv - en un - to his peo - ple the bless - ing of
 bless - ing of peace, the Lord hath giv - en the bless - ing of peace, the bless - ing of
 Lord hath giv - en the Lord hath giv - en the bless - ing of peace, the bless - ing of
 Lord hath giv - en strength, hath giv - en the
 peace, the bless - ing of peace, the bless - ing of peace, the bless - ing of
 peace, the bless - ing of peace, the bless - ing of peace, the bless - ing of
 peace, the bless - ing of peace, the Lord hath giv - en the bless - ing of
 bless - ing of peace, the Lord hath giv - en the

Bärenreiter
Leseprobe
sample page



ing of peace, the bless-ing of peace
 bless-ing of peace, the bless - ing of peace
 ing of peace, the bless - ing of peace
 bless - ing of peace



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Leseprobe
Sample page

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4

Ob. I, II

Ob. I

Ob. II

V. I

V. II

Vc.



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Sample page

ss-ing and glo-ry, w and hon-our be un-to God, be un-to God for ev - er and ev - er,

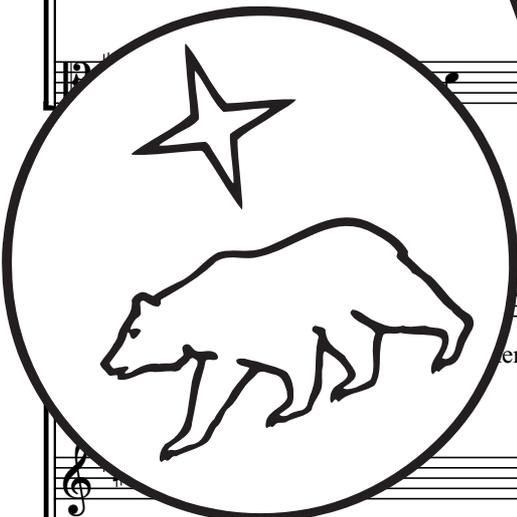
Ten.
a - men, a - - men, for

Basso
a - men, a - - men;

Bassi
Org. tasto solo

tutti
senza
Cbb.

Bärenreiter
Leseprobe
Sample page



men, for ev - er and ev - - - er, for ev - er and ev - er, for ev - er and

Bless - - ing and glo - ry, pow'r and hon - our be un - to

ev - er and ev - er, a - - men, a - - - men, for ev - er and ev - er, for ev - er and

(6) 3 2 6 4 3 6

11



Bärenreiter
Leseprobe
Sample page

men,

God, be un - to God for ev - er and ev - er, for ev - er, for

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

bless-ing and glo-ry, pow'r and hon - our be un - to God, be un - to God for ev - er and ev - er,

tutti

4 # 5 6 5 6 #

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17



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bless - ing, glo - ry,

glo - ry, pow'r and hon - our be un - to God, be un - to God, bless - ing, glo - ry,

glo - ry, pow'r and hon - our be un - to God, be un - to God, bless - ing, glo - ry,

glo - ry, pow'r and hon - our be un - to God, be un - to God, bless - ing, glo - ry,

Bärenreiter
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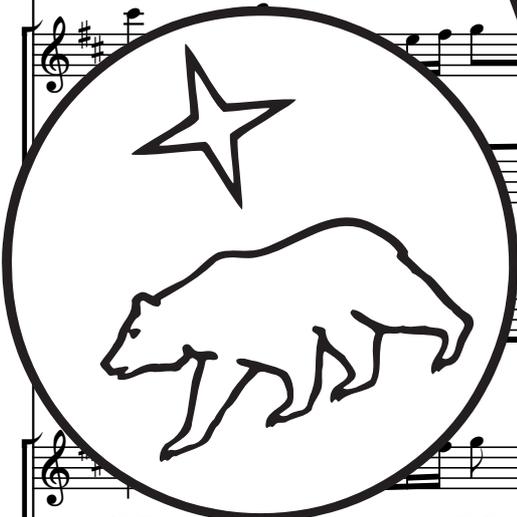
pow - er and hon - our be un - to God for ev - er and ev - er, a - - - - -

pow - er and hon - our be un - to God for ev - er and ev - er, a - - - - -

pow - er and hon - our be un - to God for ev - er and ev - -

pow - er and hon - our be un - to God for ev - er and ev - er, a - - - - -

Org. *tutti*



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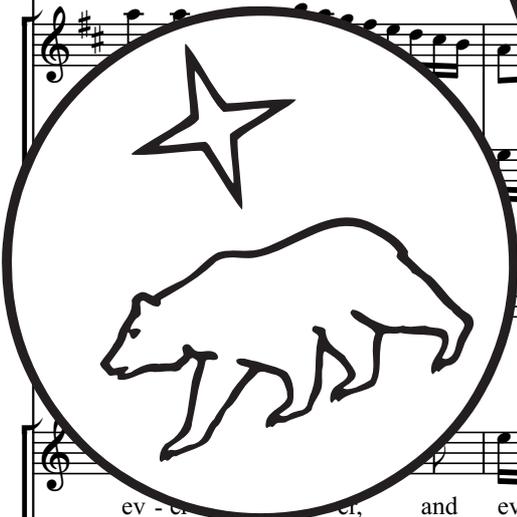
adagio

ev - er and ev - er, and ev - er, for ev - er and ev - er, a - - - men.

ev - er and ev - - - er, for ev - er and ev - er, a - - - men.

ev - er and ev - er, and ev - er, for ev - er and ev - er, a - - - men.

ev - er and ev - - - er, for ev - er and ev - er, a - - - men.



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Anhang / Appendix

F1. Solo and Chorus

Larghetto

Oboe I *f*

Oboe II *f*

Tromba I

Tromba II

Timpani

Violino I *f*

Violino II *f*

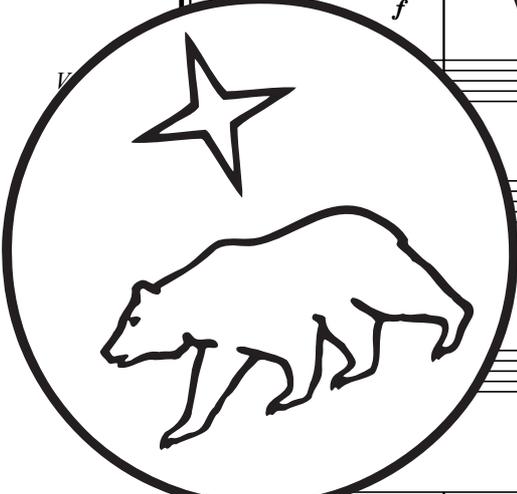
Alto

Tenore

Basso

Fagotto *f*

Bassi *f* tutti



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9 *Ob. I*

Ob. II

V. I

V. II

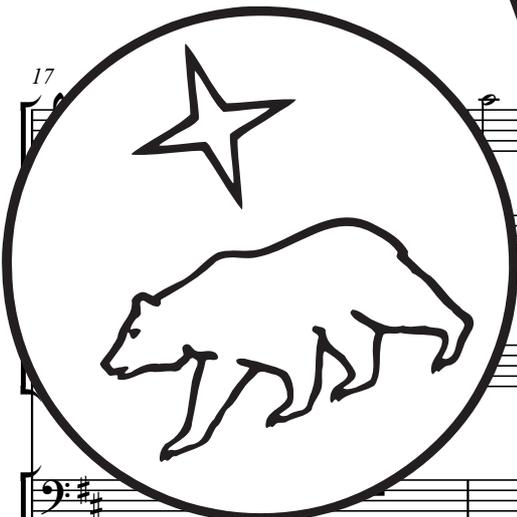
Canto *solo*

Fag.

Bassi

How

Bärenreiter
Leseprobe
Sample page



17

tr

how beau - ti - ful are — the feet of — them — that

p

25

bring - eth good tid - ings, good tid - ings of peace, that say — un - to Si - on, thy

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63

are the feet of them that bring - eth good tid - ings, good tid - ings of peace, that say un - to

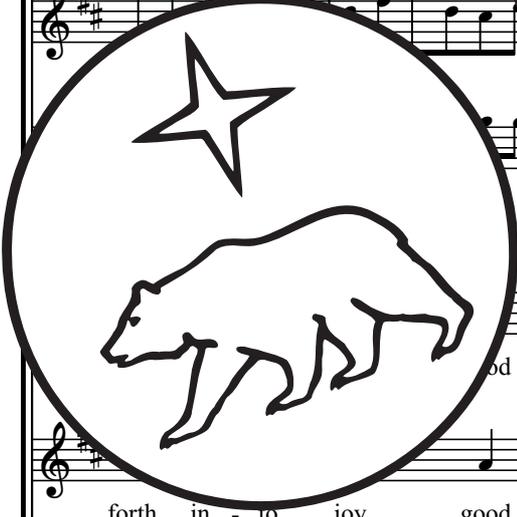
71

Si - on, thy God reign - eth, that say un - to Si - on, thy



86

God, thy God, thy God reign-eth, that say un - to Si - on,



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Sample page

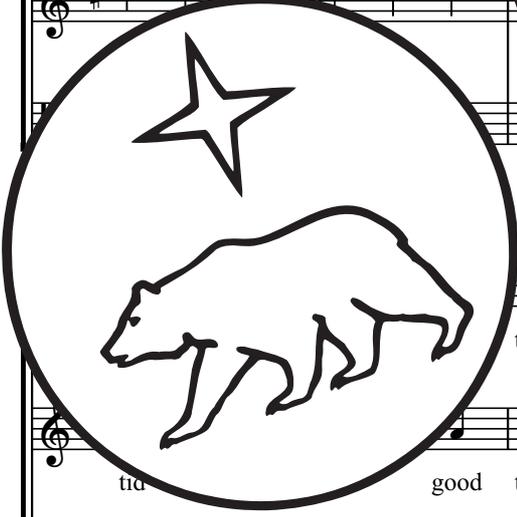
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*) Ausführungsvorschlag / Suggested performance: d'.



Bärenreiter
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Sample page

Musical notation for the first system, featuring two staves with treble clefs and a key signature of one sharp (F#). The music begins with a rest, followed by a series of notes. A dynamic marking *p* (piano) is placed below the first staff.

Two empty musical staves with treble clefs and a key signature of one sharp (F#).

Musical notation for the second system, featuring two staves with treble clefs and a key signature of one sharp (F#). The music continues with various note values and rests. A dynamic marking *p* is present.



Bärenreiter
Leseprobe
Sample page

ow beau - ti - ful are _____ the feet of _____ them _____ that bring - eth good

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Musical notation for the third system, featuring a single treble staff with a key signature of one sharp (F#). The lyrics "How beau - ti - ful are _____ the feet of _____" are written below the staff.

Musical notation for the fourth system, featuring two staves with bass clefs and a key signature of one sharp (F#). The music continues with various note values and rests. A dynamic marking *p* is present.

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Bärenreiter
Leseprobe
sample page

reign-eth! Break forth in - to joy, thy God reign-eth! How beau - ti - ful

reign-eth! Break forth in - to joy, thy God reign-eth!

reign-eth! Break forth in - to joy, thy God reign-eth! How beau - ti - ful are the feet of

Bärenreiter
Leseprobe
Sample page



are the feet of them that bring-eth good tid-ings, that say, thy God

are the feet of them that bring-eth good tid-ings of peace, of peace, that say un - to

How beau-ti-ful are the feet of them that bring-eth good

them that bring-eth good tid-ings, good tid-ings of peace, good tid-ings of peace, that say un - to

160



Bärenreiter
Leseprobe
Sample page

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Bärenreiter
Leseprobe
Sample page

of peace! Break forth in - to joy, break forth in - to

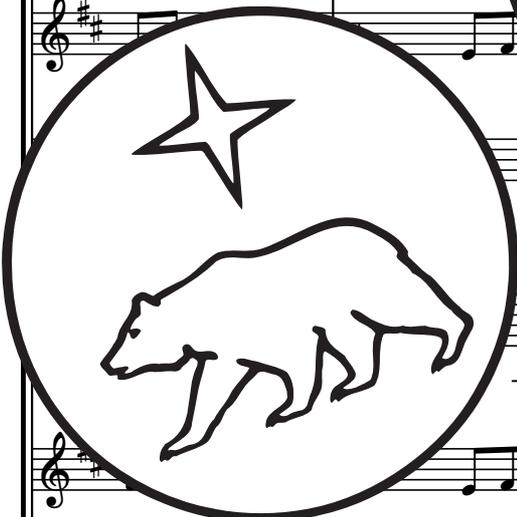
tid - ings, good tid - ings of peace! Break forth in - to joy, break forth in - to

are the tid - ings of peace! Break forth in - to joy, break forth in - to

forth, break forth, break forth in - to joy, break forth in - to



Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
sample page

thy God reign - - - - eth, thy God _____, thy God

thy God reign-eth, reign - - - eth, thy God reign - eth, thy God

thy God reign - - - - eth, reign - - - -

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adagio



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Leseprobe
Sample page

3a. Solo and Chorus

Larghetto

Flauto traverso

Oboe

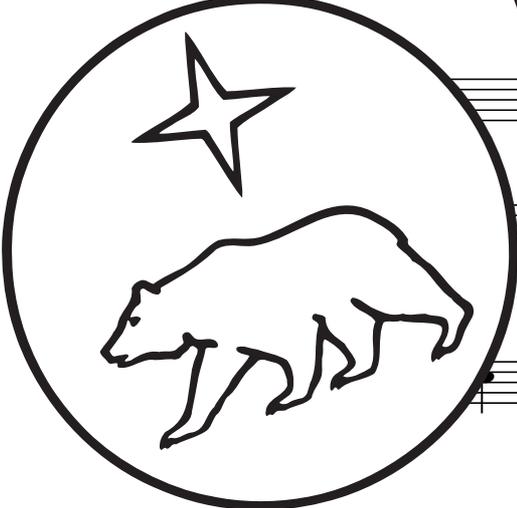
Violino I

Violino II

Viola

Canto

Alto



Bärenreiter
Leseprobe
Sample page

The musical score for the first system includes parts for Flauto traverso, Oboe, Violino I, Violino II, Viola, Canto, and Alto. The Flauto traverso and Oboe parts begin with a *mf* dynamic marking. The vocal parts (Canto and Alto) are currently silent. A large, semi-transparent watermark is overlaid across the center of the page.

8

Fl. trav.

Ob.

Canto

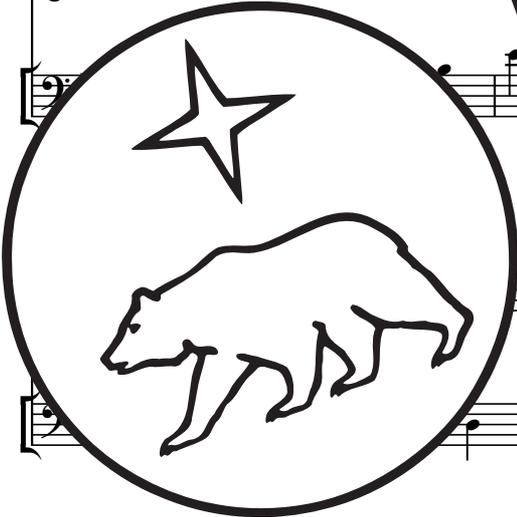
Bassi

The second system of the score starts at measure 8. It features parts for Fl. trav., Ob., Canto, and Bassi. The Fl. trav. and Ob. parts are active, while the Canto and Bassi parts are silent.

16

23

giv - en strength un - to his peo - ple, and hath giv - en his



Bärenreiter
Leseprobe
Sample page

38

peo - ple the bless - ing of peace, the bless - - - - - ing of peace;

45

the Lord hath giv - en strength un - - to his

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104

Fl. trav.

f
Ob.

f
V. I

f
V. II

f
Va.

f
Canto tutti

Alto The Lord hath giv - en strength un - to his peo - ple, un - to his

Ten. The Lord hath giv - en strength un - to his peo - ple, un - to his

Basso The Lord hath giv - en strength un - to his peo - ple, un - to his



Bärenreiter
Leseprobe
sample page

peo - ple, the Lord hath giv - en strength, the Lord hath giv - en

peo - ple, the Lord hath giv - en strength,

peo - ple, the Lord hath giv - en strength, the

peo - ple, the Lord hath giv - en strength,

strength_ un - - to his peo - ple, the Lord hath_ giv - en his peo - ple the bless - ing of
 the Lord, the
 Lord hath giv - en strength_ un - - to his peo - ple, the Lord hath giv - en his

Bärenreiter
Leseprobe
Sample page



peace, the bless - - - - - ing, the bless - - ing of peace; the
 Lord_ hath giv - en un - - to his peo - ple the bless - - ing of peace;
 peo - ple the bless - - - ing of peace, the bless - - ing of peace;
 peo - ple strenght and the bless - ing of peace, the bless - - ing of peace;

Lord hath given strength unto his
the Lord hath given us so much strength, the
the Lord hath given
Lord hath given his people strength, the Lord hath given, hath given
peo - ple, the Lord hath given his peo - ple the bless - - - -
Lord hath given his peo - ple the bless - ing of peace, the
strength unto his peo - ple, the Lord hath given his peo - ple the bless - -
peo - ple the bless - ing of peace, the bless - ing of peace, the Lord hath given his



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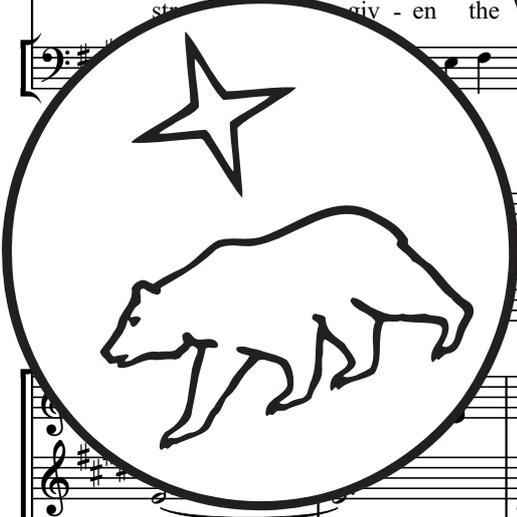


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peo - ple the bless - ing of peace, the bless - - - - - ing of peace,

bless - - - ing of peace, the bless - - - - - ing, the bless - - -
 peace, the bless - ing of peace, the bless - ing of peace, the Lord hath giv - en the
 strength giv - en the bless - - - - - ing, the bless - ing of peace the



Bärenreiter
Leseprobe
Sample page

the bless - ing, the bless - ing of peace.
 - - - - - ing, the bless - ing of peace.
 bless - - - - - ing of peace.
 Lord hath giv - en the bless - ing of peace.

Georg Friedrich Händel

Aufführungsmateriale · Performance Materials

B Ä R E N R E I T E R U R T E X T

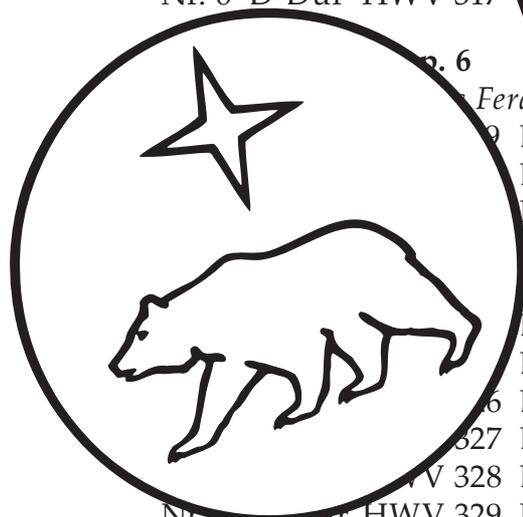
Orchesterwerke und Konzerte Orchestral Works and Concertos

Concerti grossi

Concerti grossi op. 3

Frederick Hudson

- Nr. 1 B-Dur HWV 312 BA04201
Nr. 2 B-Dur HWV 313 BA04202 · TP0006
Nr. 3 G-Dur HWV 314 BA04203 · TP0007
Nr. 4 F-Dur HWV 315 BA04204 · TP0008
Nr. 5 d-Moll HWV 316 BA04205
Nr. 6 D-Dur HWV 317 BA04206



- Nr. 7 g-Moll HWV 318 BA04207 · TP0009
Ferdinand Reich
Nr. 8 B-Dur HWV 319 BA04209
Nr. 9 B-Dur HWV 320 BA04210
Nr. 10 B-Dur HWV 321 BA04211 · TP00163
Nr. 11 B-Dur HWV 322 BA04212
Nr. 12 B-Dur HWV 323 BA04213
Nr. 13 B-Dur HWV 324 BA04214
Nr. 14 B-Dur HWV 325 BA04215 · TP00167
Nr. 15 B-Dur HWV 326 BA04216 · TP00168
Nr. 16 B-Dur HWV 327 BA04217 · TP00169
Nr. 17 B-Dur HWV 328 BA04218 · TP00170
Nr. 18 B-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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