

George Frideric
HANDEL

CHANDOS ANTHEMS

VOLUME VI

Nos. 10-11

MINIATURE SCORE

K 01333



P R E F A C E.

This second volume contains the four-part Anthems. The five numbered VII, VIII, IX, X and XI^A conclude the anthems composed at Cannons. The pieces requiring a chorus of four parts were naturally the last composed, since they date from the time when James Duke of Chandos had so increased his choir, for the sake of Handel's compositions, as to enable four parts (or when necessary, five, as in the first chorus of No. X, p. 185) to be adequately filled.

Of the two versions of the anthem »*Let God arise*«, XI^A and XI^B, the former and longer in B flat major was written at Cannons; the second and shorter, which however was expanded so as to form a six-part chorus in A major, somewhat later, for the Chapel Royal. The latter version has hitherto been printed only in an imperfect form. Instead of giving the nature of the voice, Handel here (as generally in his pieces set for the Chapel Royal) gives the singers' names. Thus instead of »Tenore solo« on p. 263 Handel writes »*Mr. Hughs*« [Hughes] — a singer who after Elford had left was accounted the first high tenor or male alto. For »Tenore I« and »Tenore II Chorus« Handel writes only »*Chorus*«. Similarly for »Basso solo« he says »*Mr. Wheely*«, and for »Basso Chorus« merely »*Chorus*«. The bass solo on p. 277 was sung by Mr. Wheely, and the following alto solo on p. 280 by Mr. Hughes; and the duet on p. 285 was intended for the same singers. The case is the same with the final chorus on p. 288, although no names are given.

It must also be observed that in Handel's manuscript, as also in this edition, the second (and even the third, voice, is variously written as to clef and name: being occasionally put in the Alto clef and called ALTO, but generally in the Tenor clef and called TENORE I. To prevent misunderstanding, let it be noted that this incongruity made no difference in practice, for only the upper part (CANTUS) was sung by boys, and all the others by men. »ALTO« in Handel really always means *First Tenor*; and the parts ought properly to be marked as TENORE I and TENORE II, instead of ALTO and TENORE. This is the explanation of the lowness of the alto parts in the Anthems, — especially those composed at Cannons — an inconvenience which often puzzles us greatly in our modern performances, in which the alto is taken by women and boys.

Leipzig, 16. October 1871.

Chr.

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Let God arise.

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Let God arise.

Herr, mach' dich auf.

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ANTHEM X.

THE LORD IS MY LIGHT.

Der Herr ist mein Licht.

Ps. 27.

SINFONIA.

Andante.

(Oboe.)
(Violino I.)
(Violino II.)
(Bassi.)
Pianoforte.

Andante.

Allegro.

Allegro.