

George Frideric

HANDEL

CHANDOS ANTHEMS

1716-18

6. AS PANTS THE HART

Volume 3


Nos. 6a-6c

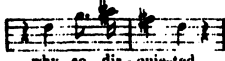


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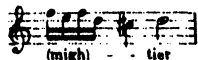
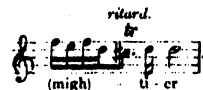
P R E F A C E.

Of the sixth Anthem *As pants the hart for cooling streams* three versions exist. That printed here at p. 207—238, and marked VI^A, in E minor with three-part choruses, was composed at Cannons. Version VI^B with the six-part opening chorus can scarcely be put much later, probably 1719—1720, and was doubtless intended for the larger Royal choir; as is proved by the names of the singers affixed by Handel himself. Instead of the character the names of the singers are given, except before the *Cantus*, since this was taken as a matter of course by the choristers. Thus for «Alto I» (p. 242) Handel writes *Mr. Hughes*; for «Alto II» *Mr. Bell*; for «Tenores» *Mr. Getting*; for «Basso I» *Mr. Whely* [Wheeley]; for «Basso II» *Mr. Baker*. The Alto solo p. 252 was sung by *Mr. Hughes*; the Bass solo p. 254 by *Mr. Whely*; the chorus p. 257, Alto by *Mr. Hughes* and *Contraltos*, Tenor by *Mr. Bell* and *Tenors*, Bass by *Mr. Whely*, *Baker Edwards* and *Basses*; the duet p. 262, Alto by *M. Hughes*, Tenor by *Mr. Bell*. Whereas in all the so-called Chandos-Anthems the singers' names are wanting; but in those there is frequently no designation of the voice-parts and instruments. — It would be difficult to determine when Version VI^C, only preserved in the handwriting of the younger Smith, had its origin; some movements, as the air and recitative p. 282—3, may have been written in a different form or to other words before 1710.

In Versions VI^A and VI^B Handel generally treated the word *disquieted* as of three syllables, in the oft-recurring passages like  (p. 229 line 4 and 8, bar 9—10), which stand

thus . The alteration of  in  is a matter of course, and has moreover been

made both by the younger Smith and in a still older and valuable copy by Dr. Hayes; so that we can adopt it without hesitation. Version VI^C has less discrepancy between music and words, and is here printed without alteration. — A similar passage occurs in the fourth Anthem at the close of the Tenor air p. 122,

where Handel's  ought properly to be written thus  *ritard.*

The *Alleluja* at the end of Anthem VI^B (p. 269—276) is not given by Handel, but only by Smith and Hayes; it is the same that closes the first part of *Athaliah* (see vol. V, 86—94). In *Athaliah*, therefore, Handel must have merely borrowed the conclusion of the Anthem; which explains the gap in the original MS. of the latter. In a few passages where the setting of the syllables deviates from that in *Athaliah*, we have followed the younger Smith.

The instrumental preludes are left without special designation; only once (VI^A p. 207) Handel prefixed the title *Sonata*. In accordance with this, all the overtures are here called *Squatas* — certainly their correct title; for they were undoubtedly originally independent instrumental sonatas for two violins, violoncello and (organ or cembalo) continuo — earlier compositions of Handel resembling those of Corelli, now employed chiefly as preludes, but sometimes (as the instrumental movement p. 133, compared with the Alto solo p. 169, proves) as vocal scenes. Hence is explained the absence of the Viola, which is characteristic of all the Chandos Anthems; this instrument cannot have had a representative in the Duke's small orchestra at Cannons. To the upper parts the hautboy was added, to the lower the bassoon and double bass; and the middle parts were filled in by the organ and piano. In Handel's manuscript the bass is generally written in three lines (for bassoon [sometimes violoncello], double bass, and violoncello with organ), which was generally unnecessary, and has not always been retained by us, to save room; but it affords another indication of the extension of an originally smaller plan.

The four Anthems I, V², VI^B and VI^C are there printed for the first time.

CONTENTS
ANTHEM VI^A

As pants the Hart for cooling streams.

So wie der Hirsch nach Wasser schreit.

Ps. 42.

	Page		Seite
SONATA	207	SONATA	207
CHORUS a 3.		CHOR a 3.	
As pants the hart for cooling streams, so longs my soul for thee O God	211	So wie der Hirsch nach Wasser schreit, so ruft mein Herz nach dir, o Gott	211
CANTO.		SOPRAN.	
Tears are my daily food, while thus they say: where is now thy God?	217	Thränen nur sind mein täglich Brot, weil so man spricht: wo ist nun dein Gott?	217
TENORE		TENOR.	
Now, when I think thereupon, I pour out my heart by myself, for I went with the multitude and brought them out into the house of God	220	Ach, wenn ich dem sinne nach, dann schütt' ich mein Herz aus vor mir, denn ich hielt zu dem Haufen mich und führte ihn zum Hause meines Herrn	220
CHORUS a 3.		CHOR a 3.	
in the voice of praise and thanksgiving among such as keep holy-day	222	mit dem Ruf des Danks und Frohlockens im Haufen derer die da feiern	222
CANTO & TENORE. DUETTO.		SOPRAN UND TENOR. DUETT.	
Why so full of grief, O my soul! why so disquieted within me?	228	Warum so voll Gram, o mein Herz? warum so bang und kummervoll in mir?	228
CHORUS a 3.		CHOR a 3.	
Put thy trust in God, for I will praise him	232	Harre du auf Gott, denn ich will ihm danken	232

ANTHEM VI^B

As pants the Hart for cooling streams.

So wie der Hirsch nach Wasser schreit.

Ps. 42.

	Page		Seite
SONATA	239	SONATA	239
CHORUS a 6.		CHOR a 6.	
As pants the hart for cooling streams, so longs my soul for thee O God	242	So wie der Hirsch nach Wasser schreit, so ruft mein Herz nach dir, o Gott.	242
ALTO.		ALT.	
Tears are my daily food, while thus they say: where is now thy God?	252	Thränen nur sind mein täglich Brot, weil so man spricht: wo ist nun dein Gott?	252
BASSO.		BASS.	
Now, when I think thereupon, I pour out my heart by myself	254	Ach, wenn ich dem sinne nach, dann schütt' ich mein Herz aus vor mir.	254
BASSI & TENORI UNIS.		BÄSSE UND TENORE UNIS.	
For I went with the multitude and brought them out into the house of God	255	Denn ich hielt zu dem Haufen mich und führte ihn zum Hause meines Herrn	255

	Page.
CHORUS a 4. in the voice of praise and thanksgiving among such as keep holy-day	257
ALTO & TENORE. DUETTO. Why so full of grief, O my soul! why so disquieted within me!	262
CHORUS a 4. Put thy trust in God, for I will praise him	266
Alleluja	269

	Seite.
CHOR a 4. <i>mit dem Ruf des Danks und Frohlockens im Hau- fen derer die da feiern</i>	257
ALT UND TENOR. DUETT. <i>Warum so voll Gram, o mein Herz? warum so bang und kummervoll in mir?</i>	262
CHOR a 4. <i>Harre du auf Gott, denn ich will ihm danken</i>	266
<i>Alleluja</i>	269

ANTHEM VI^c

As pants the Hart for cooling streams.

So wie der Hirsch nach Wasser schreit.

Ps. 42.

CHORUS a 6. As pants the hart for cooling streams, so longs my soul for thee O God	277
ALTO. Tears are my daily food, while thus they say: where is now thy God?	281
Now, when I think thereupon, I pour out my heart by myself	282
For I went with the multitude and brought them out into the house of God --	283
CHORUS a 4. in the voice of praise and thanksgiving among such as keep holy-day	—
CANTO & ALTO. DUETTO. Why so full of grief, O my soul! why so disquieted within me!	285
CHORUS a 5. Put thy trust in God, for I will praise him, Amen.	287

CHOR a 6. <i>So wie der Hirsch nach Wasser schreit, so ruft mein Herz nach dir, o Gott.</i>	277
ALTO. <i>Thränen nur sind mein täglich Brot, weil so man spricht: wo ist nun dein Gott?</i>	281
<i>Ach, wenn ich dem sinne nach, dann schütt' ich mein Herz aus vor mir.</i>	282
<i>Denn ich hielt zu dem Haufen mich und führte ihn zum Hause meines Herrn --</i>	283
CHOR a 4. <i>mit dem Ruf des Danks und Frohlockens im Haufen derer die da feiern</i>	--
SOPRAN UND ALT. DUETT. <i>Wie so voll von Gram, o mein Herz? warum bang und kummervoll in mir?</i>	285
CHOR a 5. <i>Harre du auf Gott, denn ich will ihm danken, Amen.</i>	287

ANTHEM VI^A

AS PANTS THE HART FOR COOLING STREAMS.

So wie der Hirsch nach Wasser schreit.

Ps. 42.

SONATA.

Oboe.

Violino I.

Violino II.

Violoncello.
(e Cembalo.)

Organo,
Violon grosso,
(e Basson)

Pianoforte.