

*A Kalmus Classic Edition*

George Frideric

# HANDEL

## CHANDOS ANTHEMS

(1716-1718)

VOLUME 1

Nos. 1-3

MINIATURE SCORE

K 01328



## P R E F A C E.

THE ANTHEMS brought together in the volumes comprise six pieces with choruses of three voice-parts, with three others which are later treatments of the former. All the Anthems for three voices may be put in the years 1716—1718; they were written for the chapel of James, Duke of Chandos, at Cannons, near London, and are therefore commonly known as the «Chandos Anthems».

The first is the *Jubilate*, which Handel wrote in 1714 for the celebration of the Peace of Utrecht (printed in vol. XXX, p. 45—87), and subsequently reduced into three-part choruses for the small choir of the Duke's chapel. This modification is probably the earliest of all the Anthems produced at Cannons. The instrumental prelude was written, or, very probably, borrowed from an earlier composition, on this occasion; it belongs therefore to the three-part Anthem, and ought not (as in Arnold) to be printed before the Utrecht Jubilate.

For the second Anthem «*In the Lord put I my trust*» (p. 37—78) the four Psalms ix, xi, xii and xiii are noted as the sources of the words. Single lines were taken from the common version of the Psalms, made by Brady and Tate in the second half of the seventeenth century. On some occasions Handel gives the exact reference, e. g. in the Tenor solo p. 51 «*the 9 verse of the 9 Psalm of Brady's versification*», in the next chorus p. 55 «*the 2 verse of the 11 Psalm of the same versification*», and so in following movements. The eleventh Psalm forms the foundation.

# CONTENTS

## ANTHEM I.

O be joyful in the Lord.

☉ frohlocke in dem Herrn.

Pa. 100.

	Page		Seite
SONATA . . . . .	1	SONATA . . . . .	1
<b>SOLO &amp; CHORUS a 3.</b>		<b>SOLO UND CHOR a 3.</b>	
O be joyful in the Lord, be joyful all ye lands! . . . . .	4	<i>O frohlocke in dem Herrn, frohlocke alle Welt!</i> . . . . .	4
<b>CHORUS a 3.</b>		<b>CHOR a 3.</b>	
Serve the Lord with gladness, and come before his presence with a song . . . . .	8	<i>Dient dem Herrn mit Freuden, und tretet vor sein     Antlitz mit Gesang</i> . . . . .	8
<b>CANTO E BASSO. DUETTO.</b>		<b>SOPRAN UND BASS DUETT.</b>	
Be ye sure that the Lord he is God, it is he that has made, and not we ourselves; we are his people and the sheep of his pasture . . . . .	13	<i>Und erkennt, dass der Herr unser Gott, und dass Er     uns gemacht hat, und nicht wir uns selbst, zu seinem Volke,     zu der Trift seiner Weide</i> . . . . .	13
<b>CHORUS a 3.</b>		<b>CHOR a 3.</b>	
O go your way into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and speak good of his name . . . . .	16	<i>O gehet ein zu seinen Thoren mit Danksagung und zu     seinem Haus mit Preis: seid dankbar gegen ihn und rüh-     met seinen Namen</i> . . . . .	16
<b>CANTO E TENORE. DUETTO.</b>		<b>SOPRAN UND TENOR. DUETT.</b>	
For the Lord is gracious, his mercy is everlasting, and his truth endureth from generation to generation . . . . .	24	<i>Denn der Herr ist freundlich, und seine Gnad' ist     unvergänglich, seine Wahrheit besteht zu allen Zeiten</i> . . . . .	24
<b>CHORUS a 3.</b>		<b>CHOR a 3.</b>	
Glory be to the Father, glory be to the Son, and to the holy Ghost . . . . .	28	<i>Ehre und Preis sei dem Vater, Ehre und Preis dem     Sohn und auch dem heiligen Geist</i> . . . . .	28
As it was in the begining, is now, and ever shall be world without end, Amen . . . . .	31	<i>Wie es war von Anbeginn, und ist nun und ewig wird     sein ohne Ende, Amen</i> . . . . .	31

## ANTHEM II.

In the Lord put I my trust.

Auf den Herrn steht mein Vertrau'n.

Pa. 9. 11. 12. 13.

SONATA . . . . .	37	SONATA . . . . .	37
<b>CHORUS a 3.</b>		<b>CHOR a 3.</b>	
In the Lord put I my trust! how say you then to my soul she shall flee as a bird unto the hill? . . . . .	41	<i>Auf den Herrn steht mein Vertrau'n: wie hauset ihr     denn meine Seele zu flieh'n wie ein Vogel auf eure Berge?</i> . . . . .	41
<b>TENORE.</b>		<b>TENOR.</b>	
God is a constant sure defence against oppressing rage, as troubles rise, his needful aids in our behalf engage . . . . .	51	<i>Gott ist mein fester Schirm und Schild     vor harter Dränger Wuth.     wenn Unheil droht, nimmt uns sein Arm     in sichere traute Hut</i> . . . . .	51
<b>CHORUS a 3.</b>		<b>CHOR a 3.</b>	
Behold! the wicked bend their bow, and ready fix their dart lurking in ambush to destroy the man of upright heart . . . . .	55	<i>Denn sieh, o sieh! die Bösen ziehn den Bogen     und richten ihren Pfeil,     heimlich belauernd im Versteck     den Mann von frommem Sinn</i> . . . . .	55

*Allegro.*

The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

*Allegro, a tempo giusto.*

The second system consists of two staves, both in treble clef. The music continues with the same rhythmic pattern as the first system.

The third system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with the same rhythmic pattern.

The fourth system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with the same rhythmic pattern.

The fifth system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with the same rhythmic pattern.

The sixth system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with the same rhythmic pattern.

The seventh system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with the same rhythmic pattern.

First system of musical notation, consisting of two grand staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and melodic lines across two grand staves.

Third system of musical notation, showing a continuation of the intricate musical texture with various rhythmic values and melodic phrases.

Fourth system of musical notation, featuring more melodic development and rhythmic complexity in both hands.

Fifth system of musical notation, marked with the tempo instruction *Adagio.* in the upper right. The music becomes more spacious and features longer note values.

Sixth system of musical notation, also marked with the tempo instruction *Adagio.* in the upper right. The piece concludes with sustained notes and a final cadence.