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# HANDEL

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TE DEUM  
D major/D-Dur/Ré majeur  
'Dettingen Te Deum'



Eulenburg

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GEORGE FRIDERIC HANDEL

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# TE DEUM

for Solo Voices, Chorus and Orchestra  
für Solostimmen, Chor und Orchester  
D major/D-Dur/Ré majeur  
'Dettingen Te Deum'

Edited by / Herausgegeben von  
Arthur D. Walker



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# PREFACE

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The Battle of Dettingen, 27 June 1743, was the last time an English king (George II) led his troops to battle. There was nothing vital to be gained; the French were defeated owing to the bad behaviour of some of their infantry, and the incompetence of one of the Duc de Noailles and General Grammont's subordinates. This defeat left the French morale very low.

In celebration of the victory Handel composed this festival *Te Deum* and also an Anthem *The King shall rejoice in thy strength, O Lord*. The *Te Deum* was commenced on Sunday, 17 July 1743; the date of completion is not known as the final page of the autograph is missing.

Rehearsals for the *Te Deum* and the Anthem are recorded as taking place on the 26th September in the Chapel Royal at St James's before their Royal Highnesses the Princesses.<sup>1</sup> Further rehearsals at the Whitehall Chapel<sup>2</sup> on the 9th November, were followed by a further rehearsal on the 18th 'before a splendid assembly at Whitehall Chapel'.<sup>3</sup> Those who took part in the first performance on 27 November 1743 at the Chapel Royal at St James's included Mr Abbot and Mr Gates; names of the others who took part are not known. Deutsch<sup>4</sup> suggests that Francis Hughes and Benjamin Mence, altos, and Wass, a bass, may have taken part.

The *Daily Advertiser*<sup>5</sup> reported that

his Majesty was at the Chapel Royal at St. James's, and heard a Sermon preach'd by the Rev. Dr. Thomas; when the new *Te Deum*, and the following Anthem, both set to Musick by Mr Handel, on his Majesty's safe Arrival, were perform'd before the Royal Family.

The text of the Anthem is printed below this notice. It is not known if Handel borrowed the 'great kettledrums' of the Artillery for this first

performance; the earliest reference to Handel's use of the military drums in his concerts does not appear until some years later in 1748.

The *Te Deum* opens with an impressive fanfare in which the trumpets and drums take a prominent part. The chorus enters at bar 23 in five parts. A short fugato section 'O God, we praise Thee' follows at bar 33. A return is then made to the opening joyful atmosphere; a short orchestral coda concludes the first section. The next section 'All the earth doth worship Thee' resembles the corresponding section of Francesco Antonio Urio's *Te Deum* on which this work is supposedly based, but it is far superior to Urio. There is a reduction in size of the chorus to sopranos, tenors and basses for the next movement. The full resources are again employed in 'To Thee Cherubim and Seraphim'; an unaccompanied trumpet fanfare, modelled on Urio, begins the movement. The choral writing is extremely vivid, especially emphasizing that the 'Cherubim and Seraphim continually do cry', the word 'continually' being passed from one voice to another almost without break. The descending fourth of the opening movement returns (bar 47), with the words 'Holy, holy, holy'; the movement ending in a blaze of sound.

For the next words of the text, 'The glorious company', a moving bass line underpins the chorus, as if a procession passed before one's eyes of Apostles, Prophets, Martyrs and the world wide church, praising God. At the words 'the Father of an infinite majesty', this is solemnly proclaimed by the full chorus. The closing section of this motet-like movement is dominated in its latter bars by a phrase derived from Urio.

In proclaiming that Christ is the King of Glory, a solo trumpet gives an heroic character to this movement. The bass solo is richly ornamented. The chorus enter with their praises and end in a blaze of sound. A change of key, from D to A; again for bass solo. The atmosphere is in complete contrast to the preceding movement;

<sup>1</sup> *London Evening Post*, 27 September 1743

<sup>2</sup> *Daily Advertiser*, 10 November 1743

<sup>3</sup> *Daily Advertiser*, 19 November 1743

<sup>4</sup> Otto Erich Deutsch, *Handel: A Documentary Biography* (London, 1955), 575

<sup>5</sup> 28 November 1743

## IV

a calm and tender mood prevails. In the contrasting key of G minor the chorus intones 'When Thou hadst overcome the sharpness of death' in solemn chords. After a short pause, trumpets and drums unite with the chorus giving the joyful news that Christ has unlocked the gate of Heaven to all who believe in Him.

The chorus 'Thou sittest at the right hand of God' is for threepart chorus without sopranos. Accompanied by continuo (Adagio), solemnly the chorus pronounces that 'We believe that Thou shalt come to be our Judge'; the trumpets of the last judgment are heard in a moving and solemn fanfare unaccompanied. The chorus prays for help, and ends in deep pathos, sopranos only without instrumental support. The movement closes with a short prayer for full chorus and orchestra without trumpets.

A fanfare on solo trumpet leads into a short but brilliant chorus of praise to the words 'Day by day'. The second and final section of the movement follows after a pause, and this is fugal in character; in its closing stages fanfares support the chorus.

The arioso 'Vouchsafe, O Lord' is one of the most beautiful movements in the whole work and is reminiscent of some of J. S. Bach's *ariosos*. The final chorus 'O Lord, in Thee have I trusted'

opens with a short introduction, in which prominence is given to the trumpets. In the few bars preceding the final Grave, a descending phrase of four notes to the words 'let me never be confounded' reminiscent of *Messiah*.

In the *British Library Collection* is an organ part which has written, on one of the preliminary leaves, that it is 'the Organ Copy from which Handel played this Composition at his Oratorios'. This seems unlikely as there is a serious textual error in 'Thou sittest at the right hand'; bars 65–67 are confused, so producing an extra bar. This error is not marked on the manuscript with any correction; also bars 174–175, missing in the Newman Flower full score (N.F.)<sup>6</sup>, are also left out here in the first movement. The handwriting of this organ part is not that of the N.F. parts, which correspond with the autograph but not the N.F. full score. This organ part was presented to the British Museum in 1867 by the executrix of Sir George Smart.

Handel's use of the *Te Deum* by Urio has some basis of fact, but was not used to the extent suggested by some commentators. In every case where a similarity occurs, Handel's form of the passage is far superior.

Arthur D. Walker

<sup>6</sup> see Sources below

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# VORWORT

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In der Schlacht von Dettingen am 27. Juni 1743 wurden die englischen Truppen zum letzten Mal von ihrem König (Georg II.) in die Schlacht geführt. Eine wirkliche Notwendigkeit für diese Schlacht gab es nicht; die Franzosen waren besiegt infolge schlechten Verhaltens von Teilen ihrer Infanterie und der Inkompetenz eines Untergebenen von Duc de Noailles und General Grammont. Diese Niederlage hatte die französische Moral stark erschüttert.

Um die Siegesfeier festlich zu begehen, komponierte Händel das *Te Deum* sowie die Hymne *The King shall rejoice in thy strength, O Lord*. Die Komposition des *Te Deum* begann er am Sonntag, 17. Juli 1743; unklar ist, wann er sie beendete, da die letzte Seite des Autographs nicht mehr vorhanden ist.

Laut urkundlicher Überlieferung fanden die Proben für das *Te Deum* wie auch für die Hymne am 26. September in Gegenwart der Prinzessinnen<sup>1</sup> in der Chapel Royal in St. James's statt. Weitere Proben wurden am 9. November in der Whitehall Chapel<sup>2</sup> abgehalten sowie schließlich am 18. November „vor einer glänzenden Versammlung in der Whitehall Chapel“<sup>3</sup>. Unter den in der Erstaufführung am 27. November 1743 in der Chapel Royal in St. James's Mitwirkenden befanden sich Mr. Abbot und Mr. Gates. Die Namen der weiteren Mitwirkenden sind nicht bekannt, doch ist Deutsch<sup>4</sup> der Meinung, dass auch die Altisten Francis Hughes und Benjamin Mence sowie der Bassist Wass an der Aufführung hätten teilgenommen haben können.

Der *Daily Advertiser*<sup>5</sup> berichtete, dass

Seine Majestät in der Chapel Royal in St. James's, anwesend war und eine Predigt des Rev. Dr. Thomas anhörte. Bei dieser Gelegenheit wurde das neue *Te Deum* mit darauf folgender Hymne, welche Mr. Handel

zur sicheren Rückkehr Seiner Majestät in Musik gesetzt hat, vor der königlichen Familie aufgeführt.

Anschließend an diesen Bericht wurde der Text des *Anthem* wiedergegeben. Ob Händel sich bereits bei dieser Aufführung der von der Artillerie zur Verfügung gestellten „großen Pauken“ bedient hat, ist nicht bekannt; der erste nachweisbare Beleg für Händels Anwendung von Militärpauken stammt aus dem Jahre 1748.

Eine eindrucksvolle Fanfare, in welcher Pauken und Trompeten eine große Rolle spielen, eröffnet das *Te Deum*. In Takt 23 setzt der Chor fünfstimmig ein, und bei Takt 33 folgt ein kurzer Fugato-Teil auf den Text „O God, we praise Thee“. Die freudigen Klänge des Anfangs kehren wieder, und eine kurze Orchester-Coda bildet den Schluss des ersten Teiles. Der nächste Teil, „All the earth doth worship Thee“, ähnelt dem entsprechenden Teil aus dem *Te Deum* von Francesco Antonio Urio, welches angeblich Händels Komposition stark beeinflusst hat, dieser jedoch künstlerisch deutlich unterlegen ist. Im folgenden Satz ist der Chor auf Sopran, Tenor und Bass beschränkt, doch kommt der volle Klangkörper in „To Thee Cherubim and Seraphim“ wieder zu seinem Recht. Eine Trompetenfanfare in Urios Stil eröffnet diesen Satz äußerst brillanter Schreibweise. Besonders hervorgehoben wird die Phrase „the Cherubim and Seraphim continually do cry“, wobei das Wort „continually“ fast unentwegt in einer der Singstimmen erklingt. Die fallende Quarte des Beginns kehrt in Takt 47 wieder (bei den Worten „Holy, holy, holy“); der Satz endet in außerordentlicher Klangfülle.

Beim nächsten Textteil, „The glorious company“, wird der Chor durch eine gefühlvolle Basslinie gestützt. Man fühlt, wie die Apostel, Propheten, Märtyrer und alle Gläubigen mit Lobgesängen vorüberziehen; die Worte „the Father of an infinite majesty“ werden durch den vollen Chor ernst und majestätisch vorgetragen. Der Schlussteil dieses motettenartigen Satzes

<sup>1</sup> *London Evening Post*, 27. September 1743.

<sup>2</sup> *Daily Advertiser*, 10. November 1743.

<sup>3</sup> *Daily Advertiser*, 19. November 1743.

<sup>4</sup> Otto Erich Deutsch: *Handel. A Documentary Biography*, London 1955, S. 575.

<sup>5</sup> 28. November 1743.

## VI

wird in den letzten Takten durch ein von Urrio abgeleitetes Motiv beherrscht.

Eine Solotrompete verkündet, dass Christus der König der Ehren ist, und gibt dem gesamten Satz ein heldisches Gepräge. Das Basssolo ist reich an Verzierungen, der Chor stimmt in den Lobeshymnus ein und führt am Schluss zu einem klangvollen Höhepunkt. Die Tonart wechselt von D nach A, und der folgende Satz, wiederum ein Basssolo, bildet durch seine ruhige Zartheit einen vollständigen Kontrast zu allem Vorhergegangenen. Der Chor, in feierlichen Akkorden, singt im entfernten g-moll „When Thou hadst overcome the sharpness of death“, und nach einer kurzen Pause setzen Pauken und Trompeten zusammen mit dem Chor ein und verbreiten die freudige Nachricht, dass Christus allen denen, die an ihn glauben, die himmlischen Tore geöffnet hat.

Der Chor „Thou sittest at the right hand of God“ ist dreistimmig, ohne Sopran. Im Adagio singt der Chor, nur durch continuo begleitet, „We believe that Thou shalt come to be our Judge“, und die Trompeten des Jüngsten Gerichtes stimmen eine feierliche Fanfare an. Der Chor bittet um Hilfe und schließt (Sopran *a cappella*) in tiefster Ergriffenheit. Der Satz endet mit einem kurzen Gebet, vorgetragen von vollem Chor und Orchester, jedoch ohne Trompeten.

Nach einer Solo-Trompetenfanfare beginnt ein kurzer, aber feuriger Chor des Lobes den nächsten Satz mit den Worten „Day by day“, und nach einer Pause folgt der zweite und abschließende, fugierte Teil des Satzes. Gegen Ende wird der Chor durch Trompetenfanfaren unterstützt.

Das Arioso „Vouchsafe, O Lord“ ist einer der schönsten Sätze des ganzen Werkes und erinnert unwiderstehlich an Johann Sebastian Bach. Der Schlusschor „O Lord, in Thee have I trusted“ beginnt mit einer kurzen Einleitung, in welcher die Trompeten wiederum stark hervortreten. In den letzten Takten vor dem abschließenden Grave ist bei den Worten „let me never be confounded“ ein fallendes Motiv von vier Noten zu hören, welches stark an den *Messias* gemahnt.

Im British Museum befindet sich eine Orgelstimme, welche auf einem der Vorsatzblätter den Vermerk trägt, Händel habe selbst von dieser Stimme gespielt. Dies ist jedoch unwahrscheinlich, da die Stimme bei „Thou sittest at the right hand“ einen schwerwiegenden Fehler aufweist: Die Takte 65–67 sind vertauscht, und dadurch entsteht ein weiterer Takt. Dieser Fehler ist in der Manuskriptstimme nicht korrigiert, und ebenso fehlen die Takte 174–175 im ersten Satz, wie sie auch in der N.F. Partitur fehlen. Die Handschrift dieser Orgelstimme ist auch eine andere als die der Newmann-Flower-Stimmen<sup>6</sup>, welche mit dem Autograph übereinstimmen, nicht aber mit der N.F. Partitur. Die Orgelstimme wurde dem British Museum 1867 von der Testamentsvollstreckerin von Sir George Smart geschenkt.

Es ist zwar Tatsache, dass Händel das *Te Deum* von Urrio bis zu einem gewissen Grade als Grundlage für seine Komposition gebraucht hat, jedoch längst nicht so weitgehend, wie von manchen Seiten behauptet wird. Jedenfalls ist bei allen Stellen, wo eine Ähnlichkeit der beiden Werke bemerkbar ist, Händels Fassung stets bei weitem die bessere.

Arthur D. Walker

<sup>6</sup> Vgl. Sources / Quellen.

## Sources / Quellen

Autograph full score. British Library (former British Museum). Royal Music Library. R. M. 20. h. 6. The final page is in another hand. (Autograph)

*Dettingen Te Deum* (On spine). Sir Newman Flower Collection. Central Library, Manchester. MS 130 Hd. 4v. 348 (N.F. full score)

Manuscript parts. Sir Newman Flower Collection. MS 130 Hd. 4v. 214–224. v. 214 Soprano I; v. 215 Alto; v. 216 Tenor; v. 217 Bass; v. 218 Violin I; v. 219 Violin II; v. 220 ‘Alto e Viola’; v. 221 Violoncello; v. 222 Oboe I; v. 223 Oboe II; v. 224 Bassoon. These parts are bound in with other works. Lacking are Soprano II, Trumpets I, II, Principal; Timpani and Continuo. The violoncello part is not figured. (N.F. parts)

Organ part. British Library. Add. MS 27745. (BL organ part)














Handel's *Grand Dettingen Te Deum* in score. For Voices and Instruments as Perform'd at the Cathedral-Church of St. Paul. Vol. IV London. Printed of I. Walsh in Catherine Street in y<sup>e</sup> Strand. (1763) Copy in Sir Newman Flower Collection. (Walsh)


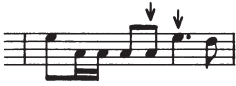








*Te Deum*. Composed in the Year 1743. For the Victory at Dettingen by G.F. Handel. Arnold c.1788. Copy in Manchester University Music Department Library. (Arnold)



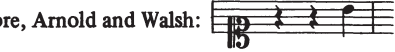



Handel, George Frederick. *The Dettingen Te Deum*. Leipzig, German Handel Society, (1866) *The Works of George Frederic Handel*. Vol. 25 (G.H.S.)







## I. We praise Thee O God

<i>bars</i>	<i>instruments</i>	
6	Timpani	Arnold edition has  Walsh follows Autograph  but adds "tr" on 3rd note.
18	Timpani	N.F. full score has:  Arnold and Walsh:  Whereas the Autograph reads: 
20	Organo e Bassi	Autograph reads:  Walsh follows this reading, also the N.F. parts; the N.F. full score and Arnold read: 
24	Viola	Autograph, Arnold and Walsh, also N.F. part read:  The N.F. full score has B for 5th note, obviously a copyists error.
25	Trumpet II	Autograph and Walsh:  N.F. full score reads: 
25	Bassi	5th note in Autograph: 7 $\delta$ cancelled, $\delta$ is written below.
30	Oboe I, Trumpet I	N.F. full score:  This second note should be G; added in another hand is a cross to indicate the error (This occurs throughout this score). The Autograph, Arnold, Walsh and N.F. part (Ob. I) all have G.
33–36	Alto	This passage was written on the Soprano II stave in the Autograph, re-written on the stave below and the passage cancelled on Soprano II stave.
42	Tenor	Autograph has:  whereas the N.F. full score has: 
60	Soprano I	Sharp missing on last note in N.F. full score and Arnold.
60	Soprano II	Natural missing on first note in N.F. full score.







- 79 Trumpet II N.F. full score: 
- This note should be D as Autograph, Walsh gives correct reading.
- 80 Trumpet II  These two notes are queried in the N.F. full score, but this reading agrees with the Autograph, Walsh prints this reading (Autograph) also.
- 80 Principal and Timpani N.F. full score has + between staves indicating the same notes as Trumpet II above. Consecutive 5ths between Principal and Trumpet II!
- 83 Principal Last two notes are queried in N.F. full score, but Autograph agrees with this reading.
- 96 Bassi Arnold edition reads:  $\frac{7}{3}$
- 98 Bassi Arnold and Walsh have: 
- Autograph and N.F. full score: 
- 104–105 Violins I, II Walsh has: 
- for last two notes in each bar, whereas Autograph reads: 
- 104 Soprano II Autograph and GHS: 
- Arnold, Walsh, N.F. full score: 
- 104 Tenor Autograph and Arnold: 
- N.F. full score: 
- 118 Alto N.F. full score. An addition to the text "of earth" and slur over last two notes added in another hand.
- 121–125 Bass This passage written in Autograph on bassoon stave and crossed out.
- 129 Organo e Bassi Figuring in N.F. full score:  $\frac{7}{\sharp}(7) 5$ . The (7) appears to have been scratched out on the C sharp.
- 144 Soprano I As in bar 118 *Alto*.
- 153 Violin I Second note "for:" in N.F. full score and part.
- 174–175 These bars are missing in the N.F. full score and parts. Arnold, Walsh and many other editions since follow this reading. The two bars are not cancelled in the Autograph but, the organ part in B.M. on page 6r. does not contain them.







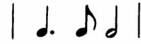
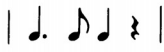

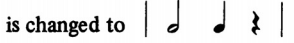
- 177 Timpani N.F. full score: 
- 181 Oboe I N.F. full score and part: 
- 184 Soprano II N.F. full score, Arnold and Walsh:   
Autograph: 
- 192–193 Bassoon and Bassi Autograph and N.F. full score:   
Arnold: 

## II. To Thee all angels cry aloud.

- 19 Violin I 2nd half of bar Walsh has:   
N.F. full score and Arnold:   
The N.F. part agrees with Autograph.
- 23 Violin II N.F. full score, last three notes:   
Autograph, Arnold, Walsh and N.F. part: 



## III. To Thee Cherubim and Seraphim.

- 16 Violin I Last note. Autograph and N.F. part:   
F sharp in N.F. full score and Walsh: 
- 24 Trumpet I  This reading in N.F. full score is queried, whereas  
Autograph and Walsh have: 
- 26 Trumpet I Last two notes. GHS reads:   
Autograph, N.F. full score, Arnold and Walsh: 

- 29 Soprano I Autograph reads:  cry
- 29–30 Bass (Chorus) Autograph  Holy Holy Lord God
- This is changed by Handel to:  Holy Holy Holy
- 31–32 Bassi N.F. full score:  The N.F. Vc. part has no tie.
- 35 Trumpet II  in GHS, Arnold and Walsh.
- Autograph and N.F. full score:  The E is clearly cancelled in the Autograph.
- 46 Viola 3rd note E in N.F. full score, copyist's error, the N.F. part has D as in Autograph.
- 47–49 Trumpets I, II; Autograph had:  Oboes I, II which was changed to 
- 47–49 Violins I, II 4th note of each group in Autograph changed.  
Violin I B natural to G.  
Violin II, G to E.
- 47–49 Chorus (Basses)  is changed to  in Autograph.

#### IV. The glorious company of the apostles.

The Autograph has two systems spread across facing pages, i.e. bar 9 on page 14v., bar 10 on page 15r. *Andante non presto* in Autograph; organ part has *Andante*.

- 9 Violin II 1st note, E in N. F. full score and part, Autograph. GHS and Arnold have G.
- 38 In the Autograph, *Andante non presto* is changed to *a tempo ordinario*.
- 49 Bassoon GHS, Arnold and Walsh have: 
- Autograph, N.F. full score and part: 

V. Thou art the King of Glory.

N.F. Bass part for this solo has the continuo cello part written below the voice line but not figured.

21, 22

1 bar in the Autograph is cancelled between these two bars:

45

Viola

This F sharp is queried in the N.F. full score, the Autograph, Arnold and Walsh have this reading.

50

Bassoon

N.F. full score.

A correction has been made, but the rest and note (indicated by arrows) have been left in. The N.F. part agrees with the Autograph.

57

Sopranos I and II

N.F. full score and Autograph: | |

GHS, Arnold and Walsh: | |

VI. When Thou tookest upon Thee.

Arnold edition has no tempo indication. N.F. bass part for this solo has continuo cello written below the voice line but not figured.

2, 6

Violin I

Phrasing. GHS, Arnold and Walsh follow the Autograph.

N.F. full score has: | |

3

Violin I

Phrasing. N.F. full score and part agree with Autograph.

GHS and Arnold have: | | Walsh has no slur.

11

Bassi

Phrasing as in bar 2 of N.F. full score and part.

35-40

Viola

N.F. full score has a loose slip of paper on which are the following bars:

This is to replace the existing part which reads:



The revised text is identical with all scores.

62, 63

5 bars cancelled in the Autograph between these bars (fo. 19 r.).

Thou didst not abhor the virg - - - ins Womb.

66, 67

Bass

N.F. part (cont. cello) has slur:



There is no slur in the N.F. full score. The Autograph shows a slur but this appears to be cancelled.

101–102

Bass

No tie in N.F. part.

## VII. When Thou hadst overcome.

21, 22

Autograph (fo. 21r.)  $2\frac{1}{2}$  beats "Of Heav'n" cancelled.

34

Bassoon

Last note. N.F. full score and part, crotchet rest.

Autograph, GHS, Arnold all have:



36

Trumpet II

N.F. full score, last two notes queried:



These agree with Autograph; GHS and Arnold also follow Autograph.

36

Bassi

N.F. full score, last two notes are queried:

















These produce consecutive octaves with Trumpet II, Vc. part (N.F.) unis. with bassoon. This may be the reason for the notes being queried in the full score.

37

Tenors

1st note not clear in N.F. full score (E or F sharp?). Autograph has E.

## VIII. Thou sittest at the right hand of God.

- 24 Violin II N.F. full score, Walsh and Arnold:   
Autograph, GHS:   
The N.F. part follows the Autograph.
- 30–34 Viola N.F. full score:   
Autograph, GHS, Walsh and Arnold:   
N.F. part agree with Autograph.
- 39 Oboe I, II N.F. full score:   
whereas, Autograph, GHS, Arnold and N.F. part have: 
- 83 Basses (Chorus) and Bassi N.F. full score, Arnold and Walsh: |  |  
GHS and N.F. Vc. part follow autograph: |  |  
No double bar in N.F. full score and Walsh before *Adagio* section.
- 94 N.F. full score: “Senza Stromenti” above this bar.
- 106–107 Illegible in Autograph owing to tightness of binding.
- 114 Basses (Chorus) N.F. full score; Arnold:   
Autograph; GHS: 
- 129–130 Bassoons F is tied in GHS and Arnold but not in Walsh, N.F. full score and part.
- 135 Soprano I N.F. full score: |  |  
GHS, Walsh and Arnold: |  |
- 137 Viola N.F. full score:   
Autograph and N.F. part: 
- 138 Oboe I, Violin II, Alto Last note, B flat is queried in N.F. full score.  
Autograph agrees with this reading.

The last page of this movement in the Autograph is fo. 25r., fo. 25v is blank, fo. 26r. contains a different ending to this movement which is transcribed for the first time.

[Fol. 26r. R.M. 20.h. 6]

and lift them up, and lift them up for e - - - -ver and lift them up for e - - - -ver.

and lift them up, and lift them up for e - - - -ver and up for e - - - -ver.

and lift them up for e - - - - -ver for e - - - -ver.

and for e - - - -ver for e - - - -ver.

them govern them and lift them up, and lift them up for e - - - - -ver.

139 Oboe I, 1st note, A natural, queried in N.F. full score.  
Violin II,  
Alto

148-149 Soprano I Tie missing on B flat in N.F. full score and Walsh.



## IX. Day by day we magnify Thee.

20 Trumpet II 1st note, quaver E, queried in N.F. full score.

31 Timpani N.F. full score, Autograph, Walsh and Arnold: 

GHS: 

64 Soprano II First note in N.F. full score has A, this has been queried.

78 Alto N.F. full score, Walsh and Arnold: 

Autograph, GHS: 

87 Trumpet II Last note. Autograph, Walsh, Arnold, GHS have D.  
N.F. full score has F sharp.

97 Timpani Autograph, Walsh, Arnold, GHS: 

N.F. full score: 

101 Trumpet I Last note B is queried in N.F. full score. Autograph has A.

## X. Vouchsafe O Lord.

The Viola part in the Autograph is written on the second and third staves from the bottom of page 30v. This is indicated by Handel on the top left corner of the page. The final bars of the solo part have undergone some changes in both notes and text.

N.F. Bass part for this solo has continuo cello written below the voice line and is figured.

## XI. O Lord, in Thee have I trusted.

Walsh has no tempo indication.


9, 10

One bar is cancelled in the Autograph between these two bars; it is identical with bar 9.

70


Tenor

Error in N.F. full score. Entry "Lord in Thee" should be in this bar and not bar 69. A note in the margin indicates this: "+a bar too soon".

This is corrected by bar 73 with a repetition of:   
Thee

86


Viola

N.F. full score: 

Autograph:  N.F. part agrees with the Autograph.

92

Principal

Autograph, N.F. full score: 

Walsh, Arnold, GHS: 


120

Soprano II

N.F. full score. 1st note is not written clearly and so has been queried.

125–126

Bassoon

N.F. full score: 

Autograph: 

The N.F. part agrees with the Autograph.

125–126

Alto

N.F. full score:  and is queried.

Autograph: 

132 to end

The last page of the Autograph (fo. 35r.) is in a different hand. Handel's handwriting ends on the previous page (fo. 34v.).