

George Frideric  
**HANDEL**

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**Concerto per la Harpa (Organo)**  
HWV 294 (op. 4 Nr. 6)

Arpa (Organo)  
2 Flauti dolci, 2 Violini, Viola e Basso continuo  
(Violoncello / Contrabbasso, Organo)

herausgegeben von / edited by  
Felix Loy

Stuttgart Handel Editions  
Urtext

Partitur / Full score



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Carus 55.294

## Vorwort

Das Harfenkonzert B-Dur (op. 4 Nr. 6, HWV 294) entstand vermutlich in den Wochen vor der Uraufführung von Händels *Alexander's Feast, or, The Power of Musick* (HWV 75)<sup>1</sup>, seine Vertonung der berühmten gleichnamigen Ode von John Dryden. Mit *Alexander's Feast* eröffnete Händel am 19. Februar 1736 seine Oratorienspielzeit im Londoner Covent Garden Theatre.

In Händels Odenkomposition folgt das Konzert auf das Rezitativ „Timotheus, plac'd on high“ (Nr. 4a in Carus 55.075), in dem, unter anderem mit den Worten „with flying fingers touched the lyre“, die Musik des antiken Sängers Timotheus beschrieben wird. Der Einsatz des Zupfinstruments Harfe sowie das Pizzicato der tiefen Streicher beziehen sich also unmittelbar auf diese Klangwelt. Auch der Einsatz der Blockflöten ist passgenau auf den Text abgestimmt: Im Accompagnato-Rezitativ „Thus, long ago“ (Nr. 25) ist von des Sängers „breathing flute and sounding lyre“ die Rede.

Das Harfenkonzert wird in einigen Quellen auf unterschiedliche Weise im Zusammenhang mit anderen Saiteninstrumenten genannt, etwa „Concerto per il Liuto e l'Harpa“<sup>2</sup> bzw. „A Concerto [...] for the Harp, Lute, Lyricord, and other Instruments“<sup>3</sup>. Der Interpret des Harfenkonzerts in der Uraufführung von *Alexander's Feast* soll Walter Powell junior gewesen sein,<sup>4</sup> „a fine performer on that instrument“<sup>5</sup>; vermutlich wirkte auch der Tenor und Lautenist Carlo Arrigoni, der den Tenorpart in der am selben Abend aufgeführten Kantate „Cecilia, volgi un sguardo“ (HWV 89) sang, auf der Laute mit.<sup>6</sup> Wie dies genau geschah – etwa mit einem improvisierten Lautenpart oder durch Übernahme der Bassstimme des Harfensoloparts, oder aber durch einen ausgeschriebenen, jedoch nicht überlieferten Part – ist unbekannt.

Bei dem im Textbuch genannten „Lyricord“ könnte es sich um jenes „Lyrichord“ handeln, das von Roger Plenius (1696–1774) erfunden wurde – ein Tasteninstrument mit Darmsaiten, dessen Tonerzeugung nach Art der Drehleier funktionierte, also ein sogenanntes Geigenwerk oder Streichklavier,<sup>7</sup> nach einer zeitgenössischen Beschreibung „the most curious musical Instrument ever invented“<sup>8</sup>. Ob dieses Instrument tatsächlich gemeint war, ist aber durchaus fraglich: Plenius siedelte offenbar erst im Frühjahr 1736

von Amsterdam nach London über, der Begriff Lyrichord taucht erstmals 1741 im Zusammenhang mit einem Patent für Plenius auf; zu diesem Zeitpunkt scheint aber das Instrument selbst noch nicht existiert zu haben, erst 1745 wurde das Instrument öffentlich vorgeführt.<sup>9</sup> Nicht auszuschließen ist jedenfalls, dass sich der Begriff „Lyricord“ auf ein anderes Saiteninstrument bezieht, etwa ein Streichinstrument nach Art des Lirone.

Das Konzert blieb Bestandteil der Aufführungen von *Alexander's Feast* bis zum Frühjahr 1739; in späteren Wiederholungen hat Händel es gestrichen. Auch unabhängig von der Ode führte der Komponist das Werk mehrmals auf, sowohl als Harfenkonzert<sup>10</sup> als auch in der Version für Solo-Orgel. Bereits die zwischen 1736 und 1738 entstandene Abschrift des Soloparts durch John Christopher Smith junior (siehe Kritischer Bericht, Quelle **B**) ist für Orgel statt Harfe bestimmt, ebenso der Erstdruck, der 1738 in Rahmen der *Sechs Orgelkonzerte* op. 4 bei Walsh erfolgte (Quelle **C**). Für diese späteren Aufführungen hat Händel einzelne Veränderungen vorgenommen. In Quelle **B** sind die Stellen, die den Tonumfang der damals üblichen Orgeltastatur (bis *d*<sup>3</sup>) überschreiten, in der Linienführung der rechten Hand geändert (diese Änderungen sind in unserer Edition als *ossia*-Versionen für die Orgelfassung mitgeteilt). Der erste Satz wurde, nach A-Dur transponiert, vermutlich 1743 im Rahmen eines „Pasticcio“-Konzerts (HWV 296b) aufgeführt.<sup>11</sup> Im zweiten Satz sind, möglicherweise ebenfalls für eine spätere Aufführung, im Autograph sowie in der Abschrift der Solostimme (Quellen **A** und **B**) die Takte 8 bis 66 gestrichen und durch eine zu improvisierende Solokadenz ersetzt.

Zur Besetzung des Basso continuo über Violoncello und Kontrabass hinaus geben die maßgeblichen Quellen zum vorliegenden Konzert keine Auskunft. In der Harfenversion ist die Mitwirkung von Zupfinstrumenten sicher besonders naheliegend. Ob jedoch unter Händels Leitung eine Orgel mitwirkte, muss offen bleiben; die erhaltene Orgelstimme zu *Alexander's Feast*, die auch das Harfenkonzert umfasst, wurde nicht für Händels Aufführungen, sondern für die Privatsammlung von Charles Jennens angefertigt (siehe Kritischer Bericht; vgl. auch das Vorwort zu Carus 55.075). In der originalen Cembalostimme zu *Alexander's Feast* ist nach dem Rezitativ (Nr. 4a) lediglich ein Hinweis auf das folgende Harfenkonzert zu finden; dies deutet eher darauf hin, dass das Cembalo nicht mitwirkte (weiteres Aufführungsmaterial Händels zur Ode bzw. zum Harfenkonzert ist nicht bekannt). Dagegen scheint das Cembalo bei Händels Orgelkonzerten durchaus üblich gewesen zu sein;<sup>12</sup> seine Mitwirkung ist also auch in der Orgelversion des vorliegenden Konzerts denkbar.

Albstadt, im Frühjahr 2016

Felix Loy

<sup>1</sup> Neuedition, Stuttgart: Carus-Verlag, 2016 (Carus 55.075).

<sup>2</sup> In GB-Lbl, R.M. 19.a.1 (Orgelstimme, Kopie für Charles Jennens).

<sup>3</sup> Im Libretto zur Erstaufführung von *Alexander's Feast* 1736.

<sup>4</sup> Bernd Baselt, *Händel-Handbuch Band 3. Thematisch-systematisches Verzeichnis: Instrumentalmusik, Pasticci und Fragmente*, Leipzig/Kassel etc. 1986, S. 33; Basil Lam, „The Orchestral Music“, in: G. Abraham (Hrsg.), *Handel: A Symposium*, London 1954, S. 201ff., hier S. 229.

<sup>5</sup> John Hawkins, *A General History of the Science and Practice of Music*, vol. 5, London 1776, S. 356, Fußnote (in der Ausgabe 1853, Reprint 1963, auf S. 889f.).

<sup>6</sup> Winton Dean, „An unrecognized Handel singer: Carlo Arrigoni“, in: *The Musical Times*, 1977, S. 556–558.

<sup>7</sup> Charles Mould, Artikel „Plenius, Roger“, in: *The Harpsichord and Clavichord. An Encyclopedia*, hrsg. von Igor Kipnis, London 2007; Edward L. Kottick, *A History of the Harpsichord*, Bloomington (Ind.) 2003, S. 375; vgl. insbesondere auch Debenham/Cole (siehe Anmerkung 9).

<sup>8</sup> Anon., „A Description of the Nature and Construction of the LYRICHORD“, in: *The General Magazine of Arts and Sciences*, ed. by Benjamin Martin, August 1755, S. 131f.; abgedruckt bei: Eric Halfpenny, „The Lyrichord“, in: *Galpin Society Journal*, 3 (1950), S. 46–49, Zitat S. 47.

<sup>9</sup> Margaret Debenham und Michael Cole, „Pioneer Piano Makers in London, 1737–74: Newly Discovered Documentary Sources“, in: *Royal Musical Association Research Chronicle*, vol. 44 (2013), Heft 1, S. 55–86, hier bes. S. 57, 59 und 60.

<sup>10</sup> Basil Lam (wie Anmerkung 4), S. 229.

<sup>11</sup> *Händel-Handbuch Band 3* (wie Anmerkung 4), S. 37f.

<sup>12</sup> Im Konzert op. 4 Nr. 4 (HWV 292) enthält der zweite Satz den Hinweis „senza Cembalo“.

# Concerto per la Harpa (Organo)

Konzert für Harfe (Orgel) und Orchester / *Concerto for Harp (Organ) and Orchestra*  
HWV 294 (op. 4 Nr. 6)

George Frideric Handel  
1685–1759

**Andante allegro**

The musical score is presented in a standard orchestral layout. It features five systems of staves. The first system includes Flauto dolce (I and II), Violino (I and II), Viola, Arpa (Organo), and Violoncello/Contrabbasso. The second system continues with the same instruments. The third system shows the Flauto dolce (I and II) and Violino (I and II) parts. The fourth system shows the Viola, Arpa (Organo), and Violoncello/Contrabbasso parts. The fifth system shows the Flauto dolce (I and II) and Violino (I and II) parts. The score is marked with 'con sordino' and 'pizz.'.

Aufführungsdauer / Duration: ca. 12 min.

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Urtext  
edited by Felix Loy

9 Arpa (Org)

Musical notation for measures 9-11. The score is in G minor (three flats) and 3/4 time. The right hand features a melodic line with eighth-note patterns and rests, while the left hand plays a steady eighth-note accompaniment.

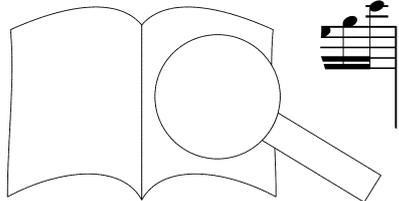
Org ossia: \*

Musical notation for measures 12-14. Measure 12 includes a 'Org ossia' section with a rapid sixteenth-note pattern in the right hand. The left hand continues with a steady eighth-note accompaniment.

Musical notation for measures 15-17. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady eighth-note accompaniment.

Musical notation for measures 18-20. The right hand features a melodic line with eighth-note patterns, and the left hand has a steady eighth-note accompaniment.

Musical notation for measures 21-23. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady eighth-note accompaniment.



\* Vgl. Vorwort. / See Postscript.

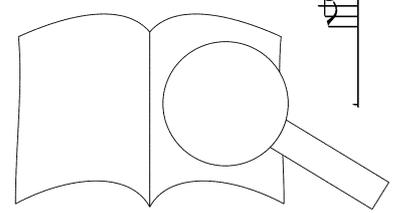
The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music begins with a whole rest in both staves, followed by a quarter rest in the upper staff and a quarter note in the lower staff. The piece then continues with a series of eighth and sixteenth notes in both staves, ending with a double bar line and repeat dots.

The second system of music consists of three staves. The upper two staves are in treble clef and the lower staff is in bass clef. The key signature remains two flats. The music starts with a whole rest in the upper staves and a quarter rest in the lower staff, followed by a quarter note. The piece continues with eighth and sixteenth notes across all three staves, concluding with a double bar line and repeat dots.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats. The music begins with a quarter note in the upper staff and a quarter rest in the lower staff, followed by a quarter note. The piece continues with eighth and sixteenth notes in both staves, ending with a double bar line and repeat dots.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats. The music starts with a quarter note in the upper staff and a quarter rest in the lower staff, followed by a quarter note. The piece continues with eighth and sixteenth notes in both staves, ending with a double bar line and repeat dots. A trill (tr) is indicated above a note in the upper staff.

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33

Musical notation for measures 33-36, featuring a piano accompaniment with a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Org ossia:

Organ optional notation for measures 33-36, showing a more active melodic line in the treble clef.

37

Musical notation for measures 37-40, continuing the piano accompaniment. The texture remains consistent with the previous measures, showing a steady flow of notes in both hands.

40

Musical notation for measures 41-44, showing a continuation of the piano accompaniment with some rests in the upper staves.

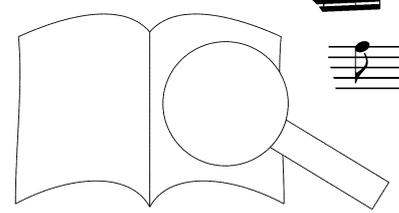
Musical notation for measures 45-48, featuring a more complex texture with multiple staves and some rests.

Org ossia:

Organ optional notation for measures 45-48, showing a more active melodic line in the treble clef.

Musical notation for measures 49-52, continuing the piano accompaniment with a mix of eighth and sixteenth notes.

Musical notation for measures 53-56, concluding the piano accompaniment with a final melodic flourish in the bass clef.



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44 Arpa (Org)

Musical notation for measures 44-46. The piece is in G minor (one flat) and 3/4 time. The right hand features a complex, flowing arpeggiated pattern, while the left hand provides a simple harmonic accompaniment with occasional rests.

47

Musical notation for measures 47-49. The right hand continues with the arpeggiated texture, and the left hand has a more active role with eighth-note accompaniment.

50

Musical notation for measures 50-52. The right hand has a more melodic line with some grace notes, while the left hand continues with a steady accompaniment.

53

Musical notation for measures 53-55. The right hand has a dense, rapid arpeggiated passage. The left hand has a simple accompaniment with some rests.

56

Musical notation for measures 56-58. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment.

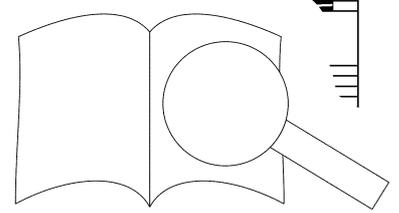
Musical notation for measures 59-61. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment.

Musical notation for measures 62-64. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment.

Musical notation for measures 65-67. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment.

Orr

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59

Musical score for measures 59-62. The score is arranged in two systems. The first system contains measures 59-60, and the second system contains measures 61-62. Each system has four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

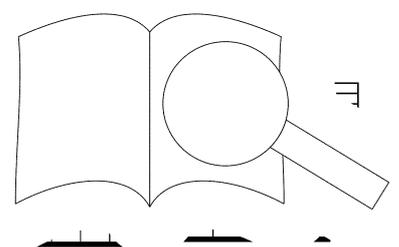
63

Musical score for measures 63-66. The score is arranged in two systems. The first system contains measures 63-64, and the second system contains measures 65-66. Each system has four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with the eighth-note accompaniment in the right hand and the active bass line in the left hand. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. In the bottom right corner, there is a graphic of an open book with a magnifying glass over it.

Larghetto

Flauto dolce I  
Flauto dolce II  
Violino I  
Violino II  
Viola  
Arpa (Organo)  
Violoncello, Contrabbasso

7



Musical notation for measures 21-26, first system. It consists of two staves, both in treble clef with a key signature of one flat (B-flat). The notes are mostly rests, with some activity in the final measure of the system.

Musical notation for measures 21-26, second system. It consists of three staves. The top two are in treble clef with a key signature of one flat, and the bottom one is in bass clef with a key signature of one flat. The notes are mostly rests, with some activity in the final measure of the system.

Musical notation for measures 21-26, third system. It consists of two staves. The top one is in treble clef with a key signature of one flat, and the bottom one is in bass clef with a key signature of one flat. The top staff has a melodic line, and the bottom staff has a bass line.

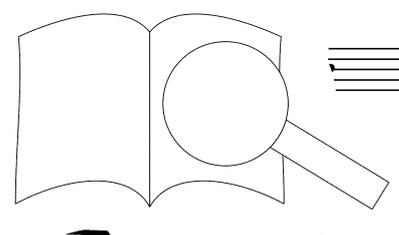
Musical notation for measures 27-32, first system. It consists of two staves, both in treble clef with a key signature of one flat. The notes are mostly rests, with some activity in the final measure of the system.

Musical notation for measures 27-32, second system. It consists of three staves. The top two are in treble clef with a key signature of one flat, and the bottom one is in bass clef with a key signature of one flat. The notes are mostly rests, with some activity in the final measure of the system.

Musical notation for measures 27-32, third system. It consists of two staves. The top one is in treble clef with a key signature of one flat, and the bottom one is in bass clef with a key signature of one flat. The top staff has a melodic line, and the bottom staff has a bass line.

Musical notation for measures 27-32, fourth system. It consists of two staves. The top one is in treble clef with a key signature of one flat, and the bottom one is in bass clef with a key signature of one flat. The top staff has a melodic line, and the bottom staff has a bass line.

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Musical notation for measures 33-38, top system. It consists of two staves, both of which are empty, indicating rests for the vocal parts.

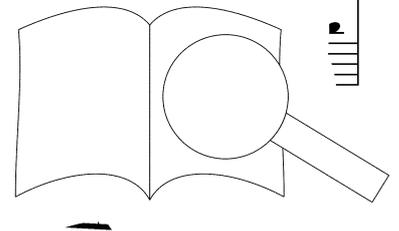
Musical notation for measures 33-38, piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music begins with a melodic line in the right hand and a bass line in the left hand.

Musical notation for measures 33-38, piano accompaniment continuation. It consists of two staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the right hand and a bass line in the left hand.

Musical notation for measures 39-44, top system. It consists of two staves, both of which are empty, indicating rests for the vocal parts.

Musical notation for measures 39-44, piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music begins with a melodic line in the right hand and a bass line in the left hand.

Musical notation for measures 39-44, piano accompaniment continuation. It consists of two staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with a melodic line in the right hand and a bass line in the left hand.



First system of musical notation, measures 45-50. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes with rests.

Second system of musical notation, measures 45-50. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes with rests.

Third system of musical notation, measures 45-50. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes with rests.

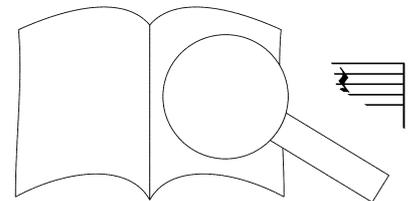
First system of musical notation, measures 51-56. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes with rests.

Second system of musical notation, measures 51-56. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes with rests.

Third system of musical notation, measures 51-56. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes with rests.

Fourth system of musical notation, measures 51-56. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes with rests.

Org ossia:



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Musical notation for measures 64-66, top system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 64-66, middle system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music continues the melodic and bass lines from the previous system.

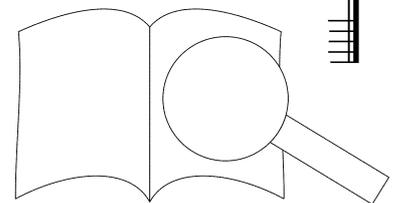
Musical notation for measures 64-66, bottom system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music concludes the section with a final cadence.

Musical notation for measures 70-72, top system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 70-72, middle system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music continues the melodic and bass lines from the previous system.

Musical notation for measures 70-72, bottom system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music concludes the section with a final cadence.

Musical notation for measures 70-72, bottom system continuation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The music concludes the section with a final cadence.



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Allegro moderato

I  
Flauto dolce

II

I  
Violino

II

Viola

Arpa  
(Organo)

Violoncello,  
Contrabbasso

6

11 Arpa (Org)

Musical notation for measures 11-16. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

17

Musical notation for measures 17-22. The treble clef part continues with a melodic line, while the bass clef part features a more active accompaniment with eighth notes and rests.

23

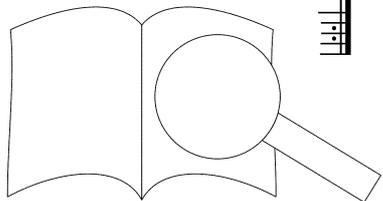
Musical notation for measures 23-28. This system includes a grand staff with treble and bass clefs, and a separate bass clef line below. The music continues with melodic and accompanimental lines.

Musical notation for measures 29-34. The score continues with a grand staff and a separate bass clef line, showing further development of the musical themes.

Musical notation for measures 35-40. The notation includes a grand staff and a separate bass clef line, with some notes marked with accents.

Musical notation for measures 41-46. The final system on the page, featuring a grand staff and a separate bass clef line.

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Musical score for measures 29-36. The score includes a vocal line with trills (tr) and a piano accompaniment. The piano part features a flowing bass line and chords. The score is in G major and 4/4 time.

Musical score for measures 37-44. The score includes a vocal line with a piano (*p*) dynamic and a piano accompaniment. The piano part features a flowing bass line and chords. The score is in G major and 4/4 time. An organ part is indicated by the text "Org ossia:".

Musical score for measures 46-54. The score is written for piano and organ. The piano part consists of two staves (treble and bass clef). The organ part consists of two staves (treble and bass clef). The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *f* (forte) is present in the organ part.

Org ossia:

Musical score for measures 55-63, labeled as an organ ossia. It consists of two staves (treble and bass clef). The music continues the complex rhythmic pattern from the previous system. A dynamic marking of *f* is present.

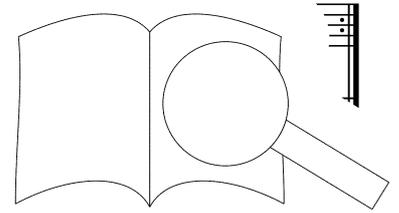
55 Arpa (Org)

Musical score for measures 64-72, labeled as Arpa (Org). It consists of two staves (treble and bass clef). The music continues the complex rhythmic pattern.

64

Musical score for measures 73-81. The score is written for piano and organ. The piano part consists of two staves (treble and bass clef). The organ part consists of two staves (treble and bass clef). The music continues the complex rhythmic pattern. A dynamic marking of *f* is present.

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## Postscript

The Harp Concerto in B flat major (op. 4 no. 6, HWV 294) was probably written in the weeks before the premiere of Handel's *Alexander's Feast, or, The Power of Musick* (HWV 75),<sup>1</sup> his setting of the famous ode of the same name by John Dryden. Handel opened his 1736 oratorio season with *Alexander's Feast* on 19 February at Covent Garden Theatre, London.

In Handel's ode composition, the concerto follows the recitative "Timotheus, plac'd on high" (no. 4a in Carus 55.075), in which the music of the classical singer Timotheus is described in words including the passage "with flying fingers touched the lyre". The use of a plucked instrument, the harp, and pizzicato on the low strings make direct reference to this sound world. The use of recorders also perfectly matches the text: in the accompagnato recitative "Thus, long ago" (no. 25), the singer's "breathing flute and sounding lyre" is mentioned.

The Harp Concerto is entitled differently in some sources, naming other stringed instruments, such as "Concerto per il Liuto e l'Harpa"<sup>2</sup> or "A Concerto [...] for the Harp, Lute, Lyricord, and other Instruments"<sup>3</sup>. The performer of the Harp Concerto at the premiere of *Alexander's Feast* is said to have been Walter Powell junior,<sup>4</sup> "a fine performer on that instrument."<sup>5</sup> The tenor and lutenist Carlo Arrigoni, who sang the tenor part in the cantata "Cecilia, volgi un sguardo" (HWV 89) given on the same evening, probably also played the lute.<sup>6</sup> How exactly this was played – with an improvised lute part or by playing the bass part of the harp solo part, or from a written-out part which does not survive – is not known.

The "lyricord" named in the libretto could have been "lyrichord", invented by Roger Plenius (1696–1740) and was a keyboard instrument with gut strings, produced like that of the hurdy-gurdy, called *Geigenwerk* or *stringed clavier*.<sup>7</sup> and, according to a contemporary description, was "the most musical Instrument ever invented."<sup>8</sup> The instrument was really intended to be moved from Amsterdam to

term lyrichord first emerged in 1741 in connection with a patent for Plenius. At this point, however, the instrument itself does not seem to have existed – it was only demonstrated in public in 1745.<sup>9</sup> At any rate, the possibility that the term "lyricord" relates to another string instrument, such as one like the lirone cannot be excluded.

The concerto remained an essential part of performances of *Alexander's Feast* until spring 1739; Handel cut it in later revivals. The composer also performed the work several times separately from the ode, both as a harp concerto version and in the version for solo organ.<sup>10</sup> By the time the solo part was copied by John Christopher Smith junior between 1736 and 1738 (see Critical Report source B), the organ was specified instead of the harp in the first printed edition which was published as part of the *Six Organ Concertos* op. 4 by Handel. In these later performances Handel replaced the harp part of the *Six Organ Concertos* op. 4 by the organ. In source B the passages where the harp part of the typical organ keyboard part has been altered in the part which these alterations are indicated by the organ version) are marked with a "P" (for the organ version). A major, was probably the first part of a "Pasticcio" concerto (no. 5b). The first and second movement, possibly all of the first movement, measures 8 to 66 were cut out of the original manuscript and the copy of the concerto was replaced by a solo organ part.

The concerto does not contain any information about the basso continuo for this concerto and double bass. In the harp version the organ part seems obvious. Whether the organ was used in performances directed by Handel remains unclear; the surviving organ part for *Alexander's Feast*, which also includes the Harp Concerto, was made for Handel's performances, but for the private collection of Charles Jennens (see Critical Report; see also the Foreword to Carus 55.075). In the original harpsichord part to *Alexander's Feast*, after the recitative (no. 4a) there is simply an indication of the following Harp Concerto; this rather suggests that the harpsichord did not play (further performance material by Handel for the ode or the Harp Concerto is not known). By comparison the use of the harpsichord in Handel's organ concertos seems to have been quite common;<sup>12</sup> it is also perfectly possible that it was played in the organ version of this concerto.

Albstadt, spring 2016

Translation: Elizabeth Robinson

Felix Loy

<sup>1</sup> New edition, Stuttgart:

<sup>2</sup> In GB-Lbl, R.M. 19.a 1 (1736).

<sup>3</sup> In the libretto for

<sup>4</sup> Bernd Baselt, *Verzeichnis: I* (Leipzig), 1988, p. 21. See also Baselt, *Verzeichnis: II* (Leipzig), 1998, p. 21. See also Baselt, *Verzeichnis: III* (Leipzig), 2011, p. 21. See also Baselt, *Verzeichnis: IV* (Leipzig), 2014, p. 21. See also Baselt, *Verzeichnis: V* (Leipzig), 2017, p. 21. See also Baselt, *Verzeichnis: VI* (Leipzig), 2020, p. 21. See also Baselt, *Verzeichnis: VII* (Leipzig), 2023, p. 21. See also Baselt, *Verzeichnis: VIII* (Leipzig), 2026, p. 21. See also Baselt, *Verzeichnis: IX* (Leipzig), 2029, p. 21. See also Baselt, *Verzeichnis: X* (Leipzig), 2032, p. 21. See also Baselt, *Verzeichnis: XI* (Leipzig), 2035, p. 21. See also Baselt, *Verzeichnis: XII* (Leipzig), 2038, p. 21. See also Baselt, *Verzeichnis: XIII* (Leipzig), 2041, p. 21. See also Baselt, *Verzeichnis: XIV* (Leipzig), 2044, p. 21. See also Baselt, *Verzeichnis: XV* (Leipzig), 2047, p. 21. See also Baselt, *Verzeichnis: XVI* (Leipzig), 2050, p. 21. 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Korrekturen und Ante-correcturam-Versionen werden generell nicht nachgewiesen, da die gemeinte Lesart jeweils eindeutig ist. Ergänzungen des Herausgebers sind, soweit möglich, im Notentext diakritisch gekennzeichnet: Noten und dynamische Angaben durch Kleinstich, Bögen durch Strichelung, Beischriften durch kursive Type.

Der Notentext wird in der Edition hinsichtlich Balkung und Halsung der Noten, der rhythmischen Notierung von Überbindungen sowie der Setzung von Akzidentien nach den Regeln der heutigen Notationspraxis wiedergegeben. Die Warnungsakzidentien der Quelle werden in diesem Sinne ohne Nachweis ergänzt bzw. getilgt. Colla-parte-Vermerke und „Faulenzer“ sind ohne Nachweis ausgeschrieben, Taktzahlen ergänzt. Dynamische Angaben, Tempoangaben und sonstige Beischriften sowie Besetzungsangaben sind in der Schreibweise normalisiert.

### III. Einzelanmerkungen

Verwendete Abkürzungen: Cb = Contrabbasso, Fl = Flauto dolce, KB = Kritischer Bericht, Korr./korr. = Korrektur/korrigiert, HHA = Hallische Händel-Ausgabe, lH = linke Hand, Org = Organo, rH = rechte Hand, T. = Takt, Va = Viola, Vc = Violoncello, VI (I/II) = Violino.  
Zitiert wird in der Reihenfolge Takt, Stimme und ggf. Zeichen im Takt (Note oder Pause), Lesart oder Bemerkung (mit Quellensigle).

#### 1. Andante allegro

- 30 Arpa (Org) 2–5 in **A** ohne Unterstimme (e<sup>1</sup>); in Edition ergänzt analog zu T. 31f.  
 31f. Arpa (Org) 2–5 die in Kleinstich wiedergegebene Unterstimme in **A** nur angedeutet als kleine Notenköpfe ohne Hälse (von fremder Hand?)  
 40 Arpa (Org) rH 5 in **B** wohl irrtümlich c<sup>2</sup> statt d<sup>2</sup>

#### 2. Larghetto

- 7 Arpa (Org) 1 in **A** und **B** nachträglich ergänzte F sollte wohl im Falle der Kürzur 8–66 (vgl. Vorwort) eine Solo<sup>1</sup> vor das Schluss-Tutti in T. 67  
 15 Arpa (Org) rH in **B** ; möglicherweise k<sup>1</sup> in **A**, wo zunächst ein <sup>1</sup>artelpa<sup>1</sup> die zu g<sup>2</sup> korr. wu<sup>1</sup>

#### 3. Allegro moderato

- 42 Vc/Cb 1 in **A** a<sup>1</sup> (Org) lH

