

# EDITORIAL POLICY

The *Hallsche Händel-Ausgabe* (HHA) is a Collected Critical Edition of Handel's works based on a comprehensive study of the surviving sources. It is intended to serve both scholarly and practical needs.

The HHA appears in five series and supplementary volumes:

Series I	Oratorios and large Cantatas
Series II	Operas
Series III	Church Music
Series IV	Instrumental Music
Series V	Small Vocal Works
Supplements	

Each volume contains a preface (which gives an account of the circumstances of composition and of the performance-history of the music, together with a discussion of questions of performance practice) and a Critical Report. The editions of vocal works include a literal German translation of the text, and also, if necessary, an English one; the volumes in Series I and II also contain a facsimile of the libretto printed for the first performance.

As a fundamental principle, Handel's intentions will be realized as faithfully as possible, using modern notation. In general,

roman type indicates original material and italic type denotes editorial suggestion. The exceptions are titles of works, headings of movements and nomenclature of instruments. Full-size notes and rests, continuous slurs and ties, normal bass figurings and other such musical material, represent the original text. Small notes and rests, dotted ties and slurs, bass figures in brackets, and other such clearly-designated additions are editorial.

Slurs from the appoggiatura to a principal note are supplied without special indication, as are whole-bar rests and accidentals. Obvious errors in the primary source are likewise corrected without indication, but are listed in the Critical Report. Present-day usage is followed in stemming and beaming, accidentals and bass figurings as well as the indication of triplets. Ornaments, as far as possible, are adapted to modern typographical usage.

In general, the disposition of instruments follows present-day score arrangement. Transposing instruments are given in their original notation. C-clefs are retained only where their usage corresponds to present-day practice. The instrumental and vocal parts are designated in Italian; the original nomenclature is listed in the Critical Report.

Where possible the numbering of single movements of the larger works corresponds to the Handel Thematic Catalogue (HWV).

## PREFACE

Handel composed his *Te Deum* in B-flat major (HWV 281) for the private musical establishment of James Brydges (1674–1744), who was Earl of Carnarvon from October 1714 and First Duke of Chandos from April 1719. Although it was almost certainly written before Brydges attained his Dukedom, the work was long known as the “Chandos” *Te Deum*. In this edition it will be referred to as the Cannons *Te Deum* after the name of Brydges's estate at Little Stanmore near Edgware in modern-day Middlesex where it was undoubtedly first performed.

Brydges had made a vast fortune during his tenure as Paymaster to Queen Anne's troops who served on the Continent during the War of Spanish Succession (1703–1713). He spent a good portion of it in rebuilding the Tudor manor house of Cannons, which he had purchased from the family of his first wife, Mary Lake, who died in late 1712, and converting it into a palatial Padian mansion. Both Brydges and his second wife, his cousin Cassandra Willoughby whom he married in August 1713, seem to have had a genuine interest in music which they were now in a position to indulge. He appears to have begun developing his musical establishment in November 1715 when he asked her to enquire on his behalf about the availability of the composer

and cellist Nicola Francesco Haym.<sup>1</sup> Haym was soon joined by a small group of other musicians which gradually increased in size until it numbered some 24 singers and instrumentalists at New Year 1721.

The composition of his “Concert”, as Brydges called it, was always considered unusual, even in an age when vocal and instrumental ensembles were far from standardized. In summer 1717 the ensemble must have consisted of a pair of violins, a cello and a double bass, augmented by a single oboe and bassoon (either or both doubling recorder). At its largest in 1720 it included six violins, one viola, one cello and one double bass, augmented by single oboe, bassoon and trumpet players. An additional pair of horns and a second cello, oboe and bassoon were sometimes available. The singers in 1717 consisted of several boys together with one tenor and a bass. By spring 1718, two more tenors had been added and by the end of 1720 they were joined by another bass and two singers labeled “contralt”. Several of the tenors would almost certainly have been termed

<sup>1</sup> US-SM *MS STB Box 2(3)*, 9 – a photocopy of the original letter book, which is in the possession of the North London Collegiate School for Girls, Edgware, Middlesex. Haym had previously been in the service of the Duke of Bedford, and Lady Carnarvon enquired in this letter about the conditions of his employment.

“low countertenors” in the late 17<sup>th</sup> century, while only one of the singers labeled “contralt” seems to have been a true high countertenor or male alto.<sup>2</sup>

During the summer of 1720 Brydges suffered heavy financial losses in the collapse of the so-called South Sea Bubble – he was heavily invested in the Mississippi Company and the Sword Blade Company, both of which went bankrupt. During the course of 1721 he terminated the employment of his professional musicians and retained only a small group who were willing to double as servants. Most of his former instrumentalists immediately found work in the orchestra of the newly established Italian opera company run by the Royal Academy of Music, of which he was a Director. Many of the singers subsequently found work in the choirs of the Chapel Royal and Westminster Abbey, or in one of the London theaters.

Handel is first reported at Cannons on 4 August 1717; on 25 September 1717 Brydges wrote that the composer had written four anthems and was at work on two more.<sup>3</sup> Over the course of the next year and a half Handel composed a total of eleven anthems with instrumental accompaniment: the so-called “Chandos” or “Cannons” Anthems (HWV 246–248, 249<sup>b</sup>, 250<sup>a</sup>, 251<sup>a</sup>, 252–255 and 256<sup>a</sup>; HWV 246 being an arrangement of the Utrecht Jubilate, HWV 279), the Te Deum in B-flat major (HWV 281), the “Pastoral” (*Acis and Galatea*, HWV 49<sup>a</sup>), the “Oratorium” (*Esther*, HWV 50<sup>a</sup>), and some chamber and keyboard works.

The date of composition for HWV 281 cannot be established with certainty. According to the title page of the Malmesbury copy (Source D), prepared for Handel’s supporter Elizabeth Legh, it was *Composed by / George Frederick Handell / London 1719*. It was almost certainly completed before the end of February 1719 when Handel departed for the Continent to recruit singers for the new Royal Academy of Music. Elizabeth Legh endorsed her copy with the date *March ye: 25. 1719*. This could just possibly have meant 25 March 1720 if she still reckoned the New Year as beginning on 26 March. However, the chances that Handel wrote the work after his return from the Continent at the end of 1719 are extremely slim because of his heavy workload at that time in preparation for the opening of the opera season and premiere of his *Radamisto* (HWV 12a) in April 1720.

It is more likely that the Te Deum was composed sometime in 1718, based on the evidence of its scoring. In its use of three separate tenor voices, two of them named as *Mr Blac[k]ley* and *Mon Row* in the autograph score (Source A), and two recorders it is similar to *Acis and Galatea*, the *little opera now a makeing* referred to in a letter of 27 May 1718.<sup>4</sup> *Acis and Galatea*, however, requires two oboes while HWV 281 calls for only one.

HWV 281 is also similar to the anthem *The Lord is my Light* (HWV 255), which also calls for a single oboe, three tenors and two recorders. Messrs. Blackly and Row are mentioned in the autograph score of another anthem *O come, let us sing* (HWV 253), but that work has only two separate tenor lines, together with a single oboe and two recorders. If the date of composition for *Acis and Galatea* can be fixed within a month or two, the dates for HWV 253 and 255 cannot be established with any degree of certainty. One thing may be tentatively deduced from the contents of manuscript NL-DHgm *MS A III 1* (Source B<sub>1</sub>), an early source, which has a Cannons provenance. It contains ten of Handel’s twelve sacred works written for Cannons, very likely copied in the order in which they were composed. HWV 253 and 281 are included but HWV 254 and 255 are not, which probably indicates that HWV 281 was written before the latter two anthems.

Whether HWV 281 was written before or after *Acis and Galatea* is not clear. Dorothea Schröder, in discussing the rediscovery of Source B<sub>1</sub>, suggests that HWV 281 may have been written to celebrate the Peace of Passarowitz on 21 June 1718, which ended the Second Turkish War; several of Brydges’s friends and family members had been “Turkey Merchants” and he had a personal interest in the outcome of this conflict. I think this is more likely than her other suggestion that it might have been composed in anticipation of Brydges’s elevation to the dukedom of Chandos, which did not take place until 29 April 1719 although he had campaigned for the title for many months. HWV 281 could possibly have been performed on both occasions, provided the necessary performers were available.<sup>5</sup> The presence of a trumpet in the Te Deum is puzzling, since no trumpeter is known to have been employed at Cannons before A. G. Lemon (or Leamon) was hired in June 1719 at a quarterly salary of £8 15s.<sup>6</sup> However, for a special event it would surely have been possible to import a trumpeter from London. Also puzzling is the designation *Flauti* in the movement “Vouchsafe, O Lord”, since only one wind player is required for the remainder of the work. Presumably someone besides the oboist was also double-handed. This might be an argument for the presence of a bassoon at the first performance, since many players of that instrument also played recorder. Handel also called for two recorders in the anthems *The Lord is my Light* (HWV 255), and *O come, let us sing* (HWV 253), and also in *Acis and Galatea* (HWV 49<sup>a</sup>), although in the latter case there were two oboists available.

Regardless of whether HWV 281 was composed before or after *Acis and Galatea*, the membership of the original performing ensemble can be determined with some confidence.<sup>7</sup> There were at least three violinists: Alexander Bitti, John Ruggiero (or Rogiero) and Gaetano Scarpettini; it is possible that Johann Christoph Pepusch supplied a fourth violin. The two cellists were Nicola Francesco Haym and Charles Pardini, although Haym left Cannons by the end of September 1718. The oboist

<sup>2</sup> See Graydon Beeks, *Handel and Music for the Earl of Carnarvon*, in: *Bach. Handel. Scarlatti. Tercentenary Essays*, ed. by Peter Williams, Cambridge 1985, pp. 1–20; and Donald Burrows, *Handel and the English Chapel Royal*, Oxford 2005, pp. 144–66. In 1717 the ensemble also briefly included a singer whose music was written in alto clef.

<sup>3</sup> See Graydon Beeks, *A Club of Composers’: Handel, Pepusch and Arbutnot at Cannons*, in: *Handel Tercentenary Collection*, ed. by Stanley Sadie and Anthony Hicks, London 1987, pp. 209–21.

<sup>4</sup> *Ibid.*, p. 212.

<sup>5</sup> Dorothea Schröder, *Wiederentdeckt: die Kopie der Chandos-Anthems aus der ehemaligen Sammlung Cummings*, in: *Göttinger Händel-Beiträge* 4 (1991), pp. 94–107.

<sup>6</sup> US-SM MS ST 87 – *Cannons Receipt Book for Wages, 1718–1721*; see Graydon Beeks, *Handel and Music for the Earl of Carnarvon*, *op. cit.*, p. 17.

<sup>7</sup> See Graydon Beeks, *Handel and Music for the Earl of Carnarvon*, *op. cit.*, pp. 8–9.

## Sources

Copyists: For copyists see Jens Peter Larsen, *Handel's Messiah: Origins, Composition, Sources*,<sup>2</sup> New York 1972, pp. 260–74; Hans Dieter Clausen, *Händels Direktionspartituren* (“*Handexemplare*”), Hamburg 1972; Dorothea Schröder, *Wiederentdeckt: die Kopie der Chandos-Anthems aus der ehemaligen Sammlung Cummings*, in: *Göttinger Händel-Beiträge* 4 (1991), pp. 94–107; Martin Picker, *Handeliana in the Rutgers University Library*, in: *Journal of the Rutgers University Library*, xxix (1965), pp. 1–32; and Eva Renate Wutta, *Quellen der Bach-Tradition in der Berliner Amalien-Bibliothek*, Tutzing 1980, p. 21.

The paper characteristic of the manuscript sources are detailed as follows:

Format: The paper sizes are listed as I, II, III or IV, the classification devised by Larsen (*Handel's Messiah*, pp. 275–76). I is the common oblong quarto size of about 23 × 29 cm, II is the same paper placed upright, III and IV are the larger sizes found in the Granville and Lennard collections (about 37 × 26 cm and 42 × 26 cm respectively).

Watermarks: The symbols C20, C30 etc. are those used in Donald Burrows and Martha J. Ronish, *A Catalogue of Handel's Musical Autographs*, Oxford 1994. The symbols Be, CbI, Cc, Ch, Cp, C\*, E\*a, F1, F2e, Hb, are identified in Hans Dieter Clausen, *Händels Direktionspartituren* (“*Handexemplare*”), Hamburg 1972. The symbols C, C\*, F, E\*, H, H\*, and I are found in Jens Peter Larsen, *Handel's Messiah*,<sup>2</sup> New York 1989.

Rastra: The ruling of the staves is described thus:

R: 10 staves: 5 × 2, span 29<sup>+</sup> to 29.5 mm. This means that the page is ruled five times with a two-stave rastrum which has a total span which varies between a fraction more than 29 mm and 29.5 mm.

## 1. Manuscripts

## 1.1. Complete Scores and Parts

A GB-Lbl *R.M.20.d.7*, ff. 63–115

The primary source for the Cannons Te Deum, in the composer's autograph, probably bound as part of a volume with Cannons Anthems HWV 248 and 255 in the later 18<sup>th</sup> century. 53ff.

Format: I

WM: C20 (ff. 63–71, 74), B40 (ff. 72–73, 79–115), B50 (ff. 75–78)

R: 10 staves: 10 × 1, span 9 mm (ff. 63–71, 74–78)

2 × 5, span 86<sup>+</sup> to 86.5 mm (ff. 72–73)

2 × 4, span 72.5, and 1 × 2, span 30 to 30.5 mm (ff. 79–82)

10 × 1, span 8.5 mm (ff. 83–115)

Date: probably 1718

Gathering Number	Folio	Watermark
1	63	C20
	64	
2	65	C20
	66	
	67	
3	68	B40
	69	
	70	
4	71	C20
	72	
	73	
5	74	B50
	75	
	76	
6	77	B40
	78	
	79	
7	80	B40
	81	
	82	
8	83	B40
	84	
	85	
9	86	B40
	87	
	88	
10	89	B40
	90	
	91	
11	92	B40
	93	
	94	
12	95	B40
	96	
	97	
13	98	B40
	99	
	100	
14	101	B40
	102	
	103	
15	104	B40
	105	
	106	
16	107	B40
	108	
	109	
17	110	B40
	111	
	112	
18	113	B40
	114	
	115	

**B<sub>1</sub>** NL-DHgm *MS 4 III 1*, ff. 130–163<sup>v</sup>

Full score from the Cannons Music Library, containing Cannons Te Deum and nine of the other Cannons Anthems.

Format: III

WM: E\*

R: 21 staves: 7 × 3, span 47 mm

Copyist: Schröder's<sup>1</sup> Hand C with some additional text from Schröder's Hand A

Date: 1718–1719

Note on flyleaf says *From James Henry Leigh's Library at Adlestrop*. He presumably acquired it from his mother, Lady Caroline Bridges Leigh, the granddaughter of James Brydges, First Duke of Chandos for whom it was copied. Subsequently owned by Chandos Leigh (1791–1850), whose coat of arms appears on the inside front cover, and William H. Cummings (1832–1915). Purchased at his sale in 1917 by Bernard Quaritch Ltd. Purchased before 1924 by D.F. Scheurleer. Subsequently acquired by NL-DHgm.<sup>2</sup> Copied with vocal text in Basso only and numerous dynamic markings omitted, especially in upper voices. Some text supplied in upper voices by Schröder's Hand A. Another score listed as "Item I" in the Cannons Music Library Catalogue (US-SM *MS ST 66*) has not been identified. Copied from lost archive score.

**B<sub>2-3</sub>** GB-Lfom Gerald Coke Handel Collection *G.H.C.415c*. [Accession no. 1254] (formerly GB-BENcoker MS 109, Harvester Microfilm reel 22)

*Violino Primo*, ff. 44<sup>v</sup>–52

*Contra Basso*, ff. 43<sup>v</sup>–59

Violino I and Contra Basso part books copied either from B<sub>1</sub> or, more likely, a lost archive score. They were also part of the Cannons Music Library, presumably part of Item [12a] in the Cannons Music Library Catalogue (US-SM *MS ST 66*). Purchased from sale at Sotheby's in 1981 by Gerald Coke.

Format: II

WM: B<sub>2</sub>: C

B<sub>3</sub>: B

R: B<sub>2</sub>: 12 staves: 4 × 3, span 47 mm

B<sub>3</sub>: 12 staves: 4 × 3, span 47 mm

Copyist: Schröder's Hand C

Date: 1718–1719

Contents generally agree with Source B<sub>1</sub>, with two additional anthems (HWV 254 and 255). Probably copied from B<sub>1</sub>, but there are curious differences. Schröder's Hand C was apparently an inexperienced copyist and therefore his extraction of the double-bass part from the single instrumental bass line of the score, although generally sensible, should be treated with care. (See Preface.)

**C** D-B SA 344, ff. 47–106

Full score bound with equally early copies of Cannons Anthems HWV 255 and 254.

Format: I

WM: D10

R: 10 staves: 2 × 4, span 74 mm, and 1 × 2, span 32 mm

Copyist: RM4

Date: probably 1718

The early provenance of this score is unknown. It was apparently acquired by Carl Friedrich Zelter in the late 18<sup>th</sup> century and became a part of the Berliner Singakademie collection. HWV 254 and 255 are extensively annotated, apparently for performances by the Singakademie. HWV 281 is unmarked except for some German text underlay in the first movement. Copied in London from Source A.

**D** GB-Wr 9M73/15 (Microfilm M976)

Full score copied for Elizabeth Legh, c. 1719.

Format: II

WM: Be (pp. 1–174) and D1 (pp. 175–208)

R: 12 staves: 12 × 1, span 8.5 to 9 mm (pp. 1–174);  
3 × 4, span 73 mm (pp. 175–208)

Copyist: RM1 (initial page), Sm (remainder)

Date: 1719–1720

The title page reads *A Te Deum / Composed by / George Frederick Handell / London 1719*. Elizabeth Legh dated the volume *March ye: 25. 1719* which could mean either 1719 or 1720 depending on whether she was using Old Style or New Style dating. Sm first appears as an opera copyist in early 1717,<sup>3</sup> but this may have been the earliest volume of large-scale music for chorus and orchestra he attempted. It is full of mistakes, many of which are difficult to understand if he was copying from Source A. The first page was set up for him by the experienced scribe RM1. A paste-over in the hand of J. Matthews covers f. 13<sup>r</sup>, extending past the right-hand edge of the original paper. Matthews' text begins on the third beat of meas. 76 and continues to the end of meas. 80. It seems likely that Smith omitted a measure. Matthew's correction may have been made in connection with the Salisbury performance of the Te Deum on 26 October 1751, but Burrows and Best date it to around 1760. In either case the score was then in the possession of James Harris.<sup>4</sup> Probably copied from Source C.

**E** US-NYr *Vault M2020. H236C*

Full score from 1719–1720.

Format: I

WM: C20 (ff. 1–40) and Bd (ff. 41–104)

<sup>1</sup> See Dorothea Schröder, *Wiederentdeckt: die Kopie der Chandos-Anthems aus der ehemaligen Sammlung Cummings*, in: *Göttinger Händel-Beiträge 4* (1991), pp. 94–107.

<sup>2</sup> *Ibid.* and Graydon Beeks, *The Chandos Collection*, in: *Handel Collections and their History*, ed. by Terence Best, Oxford 1993, pp. 137–57.

<sup>3</sup> See Donald Burrows, Helen Coffey, John Greenacombe and Anthony Hicks, *George Frideric Handel Collected Documents, Vol. I 1609–1725*, Oxford 2013, p. 355.

<sup>4</sup> See Donald Burrows and Terence Best, *A Guide to the Volumes of the Malmesbury Collection of Handel Manuscripts* (typescript 1991); Winton Dean, *The Malmesbury Collection*, in: *Handel Collections and their History* (see note 2), pp. 29–38; and Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World. The Family Papers of James Harris, 1732–1780*, Oxford 2002, pp. 120–22.

## Detailed notes

This section of the Critical Report provides information on the general content of the literary and musical sources and records significant variant readings found in them. Unless otherwise stated, the edition presents the reading of the primary source A (see Sources, p. 93). Headings, tempo markings and stave instructions are taken from A; if a secondary source provides additional pertinent information, this is given in *italic*. Variants regarded as significant (and listed below) include passages in A that were deleted or altered during the process of composition and differences in note-values or pitch; indications for performance are generally mentioned only if they appear in secondary sources. Other readings from secondary sources are included when they provide useful information. Sources are referred to by the sigla allocated to them above, and quotations from sources are given in *italic*.




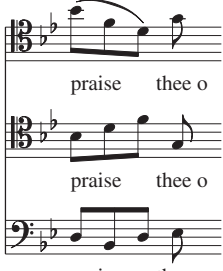
## 1. Soli and Chorus "We praise thee, O God"

A: ff. 63–73

Tempo-mark: *non troppo allegro*

9 staves: V1 / V2 / H / C / T1 / T2 / T3 / B / Contin: //

Measure	Part	Remark
2	Bassi	A: note 3 <i>solo pian.</i> ; L, M: <i>Solo Violoncello</i> and <i>Piano</i> – subsequent markings will not be noted here but can be seen in Chrysander's edition.
3	V. I, II Bassi	D: <i>tutti forte</i> ; L, M: note 1 <i>tr</i> B <sub>1</sub> , D, E, J <sub>12</sub> : note 3 <i>Tutti forte</i>
5	Ob. V. I	F: note 5 <i>tr</i> F, L, M: note 5 <i>tr</i> ; L and M consistently add cadential trills, which were subsequently printed by Chrysander enclosed in parentheses; these will henceforth not be noted unless they also occur in an earlier source.
5–9	B.	A: Handel wrote <i>Bassi</i> on stave 10 and originally wrote <i>Basso</i> on both staves 8 and 9 up to meas. 9, 2 <sup>nd</sup> beat (Handel may have used the empty system mistakenly).
7	V. II	dynamic in B <sub>1</sub> , F, J <sub>2</sub> , M
8	Ten. I, II, B.	A, B <sub>1</sub> , G, J <sub>7–11</sub> , K: <i>Wee praise thee</i> ; C, D, E, F, I, L, M: <i>We praise thee</i>
10	V. I B.	F, L, M: note 4 <i>tr</i> A: last word <i>Lord</i>
12	Bassi	B <sub>3</sub> : <i>for</i> : on beat 1
13	Bassi	A: note 1 <i>Solo</i> written over <i>piano</i> ; dynamic in B <sub>3</sub> on note 2; J <sub>3</sub> : beat 2 <i>organo solo</i>
14	V. I, II	A: notes 8–11 originally a third lower
15	Bassi	A, E: last note <i>sol</i> ; C, D, E, F, I, J <sub>12</sub> , K, N: <i>Solo</i> ; dynamic in B <sub>3</sub>
16	Ob.	A, C, D, F, K: last note g'; HHA as in B <sub>1</sub> , E, L, M

17	Bassi	B <sub>3</sub> : note 4 <i>fort.</i> ; C, E, F, J <sub>12</sub> , L, M, N: note 4 <i>Tutti</i>
18	Ob., Sopr.	F: tie in both parts; D, C: tie in Ob. only; I, M: tie in Sopr. only
19	Bassi	A: note 7 <i>sol</i> ; E, F, K, N, P: note 7 <i>Solo</i> ; B <sub>3</sub> , C: note 6 <i>piano</i> ; C: note 4 <i>Solo</i> ; D, E, J <sub>12</sub> , L, M: note 6 <i>Solo</i> ; I: note 8 <i>Solo</i>
20	B.	M: note 6 <i>tr</i>
21	B.	tie in C, D, E (perhaps added later), F, I, L, M, N
22	Bassi	dynamic in B <sub>3</sub>
23	Ten. II	A: note 3–5 originally octave higher
24	B.	A: note 5 originally <i>Lord</i> , corrected to <i>God</i>
	Bassi	E, O, P: note 7 <i>Solo</i> ; L, M: note 6 <i>Solo Viol<sup>o</sup></i> ; dynamic in B <sub>3</sub>
26	Ten. III	tie in C, D, E (perhaps added later), F, I, L, M
27	Ten. III	B <sub>1</sub> , E, F, M: slur notes 1–2 (no text underlay)
	Bassi	E, L, M: note 4 <i>Tutti</i> ; dynamic in B <sub>3</sub>
27–28	Ten. I	A: last note of meas. 27 to note 1–2 of meas. 28 originally 3 eighth notes f'
29	B.	A: notes 3–4 originally 
	Bassi	B <sub>3</sub> : note 6 <i>piano</i> ; E: note 7 <i>Solo</i> ; P: note 8 <i>Solo</i>
32	Bassi	dynamic in B <sub>3</sub> ; E, I, L, M: note 4 <i>Tutti</i>
33	Sopr., Ten. I	A, B <sub>1</sub> , E, J <sub>7</sub> , J <sub>9</sub> : notated
		
		so perhaps "thee, O" should be elided;
	I, L, M:	
	Ten. II, III, B.	B <sub>1</sub> , C, L: 
	Ob.	A: 10 <sup>th</sup> note ambiguous, there is also what appears to be a d'' but is probably a 32 <sup>nd</sup> -note beam.
35	Sopr.	B <sub>1</sub> , E: last note tied to first note of next measure; this may be a misunderstanding of Handel's curved bar line extension in A.