

CEMBALO

# HÄNDEL

FEUERWERKSMUSIK  
MUSIC  
FOR THE ROYAL FIREWORKS



BÄRENREITER 4208

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## VORWORT

Die hier vorgelegte Basso Continuo-Aussetzung zu Händels *Fireworks Music* hält sich genau an die Ergebnisse der stilkritischen Untersuchungen des Herausgebers des Notenbandes 13, Serie IV, der Ende 1962 im Rahmen der *Hallschen Händel-Ausgabe* (Kritische Gesamtausgabe) erschienen ist.

Im Vorwort jenes Bandes wurde besonders auf den Freiluftcharakter der beiden Gelegenheitswerke *Water Music* und *Fireworks Music* hingewiesen, der ursprünglich eine Mitwirkung von Continuo-Instrumenten — wie Orgel, Cembalo, Theorbe — ausgeschlossen haben muß. Da jedoch Händel die *Fireworks Music* für die Zwecke einer Konzertaufführung umgearbeitet hat, wird die Frage zusätzlicher Continuo-Ausführung für die Nachwelt aktuell.

Der Herausgeber unterscheidet bei der *Fireworks Music* zwischen drei Fassungen, von denen die autographe Partitur der zweiten Fassung ausschließlich für Bläser und Pauken bestimmt gewesen sein muß und nicht erhalten geblieben ist. Die im vollständigen Autograph erhaltene Fassung 3 (die von Chrysander für seine Gesamtausgabe seinerzeit benutzt wurde) sieht obligate Mitwirkung der Streicher vor, für die zuweilen Separatstimmen im Partiturbild des Autographs auftauchen. Diese Fassung 3 enthält weder einen Hinweis auf eine Continuo-Stimme, noch eine Baßbezeichnung, dafür aber in Händels Handschrift Vorschläge für eine variable Besetzung der fünf kleineren Sätze. Diese Vorschläge beziehen sich vermutlich auf die am 27. Mai 1749 im Foundling Hospital erstaufgeführte „Konzertfassung“ für Bläser und Streicher, die zweifellos Händels ursprünglicher Konzeption am nächsten kommt. Walshs Stimmenerstdruck (London, 1749), der bemerkenswerte Unterschiede gegenüber den drei Fassungen aufweist, enthält eine kombinierte Continuo-Stimme (Fagotto, Violoncello, Violone) mit Baßbezeichnung, die im Titel als *Thoroughbass for harpsichord or organ* ausdrücklich erwähnt wird. Es ist anzunehmen, daß dieser Stimmenerstdruck nicht ohne Händels Zustimmung herausgebracht worden ist.

Es ist ganz zulässig, unter entsprechenden Bedingungen die Freiluftfassung der *Fireworks Music* wieder zu beleben und Händels Musik ausschließlich von Bläsern und Pauken ausführen zu lassen. In diesem Fall müssen nicht nur die Strei-

cher, sondern auch der Basso Continuo eliminiert werden. Für Konzert- und Rundfunkaufführungen der *Fireworks Music* empfiehlt es sich, eine Kombination der Fassungen 2 und 3 zugrunde zu legen. Hier würde sich die gelegentliche Hinzufügung eines Continuo-Instruments — entweder eines oder zweier Cembali, oder auch einer Orgel — empfehlen.

Es ist schwer zu entscheiden, inwieweit Händel überhaupt mit einem ausgeführten Continuo gerechnet hat. Doch ist mit Sicherheit anzunehmen, daß bei der Konzertaufführung vom 27. Mai 1749 im Foundling Hospital jene Orgel als Continuo-Instrument fungierte, die Händel dem Institut gestiftet hatte. Die grandiose Wucht der „Ouvèture“ kann, zumal in einem Konzertsaal von festlichen Proportionen und entsprechender Akustik, die Mitwirkung der Orgel als Continuo-Instrument gut vertragen. Insbesondere das einleitende „Adagio“ könnte durch ein Orgelcontinuo gewinnen, während für das abschließende „Lentement“ in h-moll eine diskrete Cembalo-Begleitung vorzuziehen wäre. Im „Allegro“-Mittelstück der „Ouvèture“ sollte unter allen Umständen auf die Mitwirkung des Continuo verzichtet werden. Die vorliegende Aussetzung enthält keine Eventualaussetzung für die „Ouvèture“.

Mit Rücksicht auf harmonische Vollständigkeit erscheint die Mitwirkung eines Continuo-Tasteninstrumentes nur in zwei Sätzen der *Fireworks Music* erwünscht: in der „Bourrée“ und im ersten „Menuett“. In beiden Fällen wird man ein Cembalo der pastosen Wucht der Orgel vorziehen.

Die in Händels Autograph (Fassung 3) enthaltenen Vorschläge für koloristische Varianten in den Wiederholungen der kleineren Sätze („La Paix“, „La Réjouissance“, „Menuett 2“) beziehen sich auch auf eine eventuelle zusätzliche Mitwirkung des Continuo. Dieser sollte jedenfalls, entsprechend Händels Vorschlägen, in der „Seconda volta“ von „La Réjouissance“ wie auch in „Menuett 2“ wegfallen. Im Sinne größerer koloristischer Abwechslung würde es sich auch empfehlen, die (anders instrumentierte) Wiederholung der „Bourrée“ wie auch die Wiederholung des ersten „Menuetts“ jeweils ohne Continuo-Unterstützung spielen zu lassen. In der vorliegenden Ausgabe wurde daher auch auf eine obligate Mitwirkung des Cembalos in diesen kleineren Sätzen der *Fireworks Music* völlig verzichtet.

Manchester, im Juni 1963

Hans Ferdinand Redlich

## PREFACE

The present basso continuo realization of Handel's Fireworks Music is based on the findings of the editor of the volume of the *Hallsche Händel-Ausgabe* (Kritische Gesamtausgabe) which contains this work (Series IV, Vol. 13); it was published late in 1962.

In the Preface to that volume emphasis was placed on the *al fresco* nature of the two occasional compositions, the Water Music and the Fireworks Music; this factor must have prevented the inclusion of continuo instruments—organ, harpsichord or theorbo, for instance. However, as Handel arranged the Fireworks Music for concert performance, the continuo question is of definite practical interest. The editor distinguishes between three versions of the Fireworks Music, of which the autograph score of the second, which must have been scored exclusively for wind instruments and kettle drums, has not been preserved. Version 3, which survives complete in Handel's autograph (and which was used by Chrysander for his Complete Edition), contains obligatory string parts for which there are occasional separate entries in the autograph. This third version contains neither an indication of a continuo part, nor any figuration, but there are suggestions for alternative instrumentation of the five shorter movements preserved in Handel's handwriting. These suggestions presumably refer to the "concert version" for wind instruments and strings, which was performed for the first time on 27 May 1749 in the Foundling Hospital. Of the three versions this doubtless comes closest to Handel's original intentions. Walsh's first printed edition of the parts (London, 1749), which contains notable divergencies from these three versions, includes a continuo part (bassoon, violoncello and violone) combined with a figured bass, as is expressly mentioned in the title: "Thoroughbass for harpsichord or organ." It is to be assumed that this printed set of parts was not published without Handel's consent.

It is entirely permissible to revivify the *al fresco* version of the Fireworks Music when suitable conditions obtain and to perform it with wind instruments and kettle drums alone. In this case, the strings as well as the basso continuo

must be omitted. For concert and radio performances a combination of the second and third versions is recommended. In such cases the addition of a continuo instrument—one or two harpsichords, or an organ—would have much to commend it.

It is difficult to say how far Handel reckoned with any sort of continuo part. However, it is safe to assume that at the concert performances on 27 May 1749 in the Foundling Hospital, the organ that Handel himself had presented to the Institution would have been used as the continuo instrument. The Overture with its grandiose weight can, especially in a concert hall of festal proportions and suitable acoustics, easily accommodate an organ continuo. The introductory Adagio in particular would benefit from an organ continuo, whereas for the closing B minor *Lentement* a discreet harpsichord accompaniment would be more suitable. In no circumstances should the Allegro middle section of the Overture employ a continuo. There is no continuo part for the Overture in the present realization.

From the point of view of the harmonic texture it would seem that only two movements of the Fireworks Music require the participation of a keyboard continuo instrument: the Bourrée and the first Menuett. In both cases a harpsichord is to be preferred to the organ with its more solid tone.

The suggestions for variations in timbre contained in Handel's autograph (version 3) for the repeats in the shorter movements (La Paix, La Réjouissance, Menuett 2) refer to a possible optional continuo part. In any case this should, as Handel's indications make clear, be dropped in the *Seconda volta* of La Réjouissance and Menuett 2. Again for greater contrast in timbre it would also be advisable to perform the (differently orchestrated) repeat of the Bourrée and also the repeat of the first Menuett without continuo support. The present edition therefore contains no obligatory harpsichord part for these shorter movements of the Fireworks Music.

Manchester, June 1963

Hans Ferdinand Redlich  
(translated by Peter Branscombe)

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Feuerwerksmusik  
Music for the Royal Fireworks

Georg Friedrich Händel

Overture  
Adagio

5  
6 7 5 6

5  
6 5 6 6 5 3

9  
6 7 6 7 6 7 6

13  
6 6 6

18  
6 6 # 6 #

22

6 # 4 # 6 6 6

Detailed description: This system contains measures 22 through 26. The right hand features a series of chords and dyads, while the left hand plays a simple bass line. Fingering numbers 6, #, 4, #, 6, 6, and 6 are written below the bass line.

27

5 4 5 7

Detailed description: This system contains measures 27 through 31. The right hand has some rests in the first two measures. Handwritten annotations '5', '4', '5', and '7' are written above the right hand staff in measures 28, 29, 30, and 31 respectively.

32

6 3 6

Detailed description: This system contains measures 32 through 34. The right hand plays chords and moving lines. Fingering numbers 6, 3, and 6 are written below the bass line.

35

6 6

Detailed description: This system contains measures 35 through 37. The right hand has a wavy scribble in measure 36. Fingering numbers 6 and 6 are written below the bass line.

38

6 6 7 6 7 3

Detailed description: This system contains measures 38 through 41. The right hand features complex chordal textures. Fingering numbers 6, 6, 7, 6, 7, and 3 are written below the bass line.

42

1 8 Adagio

6 7 6

2

Detailed description: This system contains measures 42 through 44. Measure 42 has a large scribble. A handwritten '1 8' is written above the staff, and 'Adagio' is written to the right. Fingering numbers 6, 7, and 6 are written below the bass line. A handwritten '2' is written below the system.

47 Allegro

Musical notation for measures 47-50. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble. Handwritten numbers 6, 5, and 3 are visible below the bass line.

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with similar rhythmic patterns. A handwritten number 4 is visible in the bass line.

Musical notation for measures 55-58. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with similar rhythmic patterns. Handwritten numbers 4, 5, 2, 5, 2, 6, 5, 2, 5, 4, 5, 1, 2 are visible above the treble line.

Musical notation for measures 59-62. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with similar rhythmic patterns. Handwritten numbers 4, 6, 2, 4, 2, 5, 4, 5, 3 are visible above the treble line.

Musical notation for measures 63-67. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with similar rhythmic patterns. Handwritten numbers 4, 5, 3, 2, 4, 5, 6, 5, 3, 2, 3 are visible above the treble line.

Musical notation for measures 68-71. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with similar rhythmic patterns. Handwritten numbers 6, 5, 4, 3, 2, 2, 5, 5, 4, 2 are visible above the treble line.

Musical notation for measures 72-75. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music continues with similar rhythmic patterns. Handwritten numbers 3, 2, 2, 5, 5, 4, 2 are visible above the treble line.

75

Musical notation for measures 75-79. The piece is in G major (one sharp) and 3/4 time. The right hand plays chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line. Fingering '6' is indicated in the left hand for measures 75, 76, and 79.

80

Musical notation for measures 80-84. The right hand continues with chords and arpeggios. The left hand bass line includes a trill in measure 84. Fingering '6' is shown in the left hand for measures 80, 82, and 83.

85

Musical notation for measures 85-89. The right hand features more complex chordal textures. The left hand bass line has a trill in measure 89. Fingering '6' is shown in the left hand for measures 85, 87, and 88.

90

Musical notation for measures 90-93. The right hand has a melodic line with slurs. The left hand bass line has a trill in measure 93. Fingering '6' is shown in the left hand for measures 90, 92, and 93.

94

Musical notation for measures 94-97. The right hand has a melodic line with slurs and some handwritten fingering (5, 3, 5, 2). The left hand bass line has a trill in measure 97. Fingering '6' is shown in the left hand for measures 94, 96, and 97.

98

Musical notation for measures 98-101. The right hand has a melodic line with slurs and many handwritten fingering numbers (3, 2, 3, 1, 5, 4, 2, 4, 3, 2, 1, 1, 2, 1). The left hand bass line has a trill in measure 101. Fingering '6' is shown in the left hand for measure 101.

Handwritten fingering sequence: 1 2 3 4 2 3 4 5 2 3 4 5



Cembalo

102

Handwritten notes: 4 1 3 1, 4 3, 5 4, 5 4

106

Handwritten notes: 5 5 4, 5 4 3 2 1, 5 4 5 4 5, 6 4 3

110

Handwritten notes: 5, 5 4 3 5, 2 1 5

114

Handwritten notes: 1, 2, 1, 2, w

120

125

130 <sup>4</sup> *f*

# 7 6

135

6 6 5 4 2 1 5 5 2 1 4 # 6 5

142

1 1 6 5

149

5

155

6 5 4 2 1

160

4 3 1 5 3 1 3 4 3 1 4 5 3 4 2 4 4 1 2 3 4 5

165

Musical notation for measures 165-167. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Handwritten fingerings '6', '5', and '6' are visible below the bass staff.

168

Musical notation for measures 168-171. The system consists of two staves. Handwritten annotations include a wavy line above a note in measure 169 and fingerings '4', '5', '4', '5', '3' above notes in measures 170 and 171.

172

Musical notation for measures 172-175. The system consists of two staves. The music concludes with a double bar line and a common time signature 'C'. Handwritten fingerings '7', '5', '4', '3' are present below the bass staff.

176 *Ritard* Lentement

Musical notation for measures 176-179. The system consists of two staves. The tempo is marked 'Lentement' with a handwritten 'Ritard' above it. The music features a complex texture with many beamed notes and rests. Handwritten annotations include '134521' and '435' above notes, and a wavy line above a note in measure 178. Fingerings '6', '3', '4+2', '6', '4 #' are visible below the bass staff.

180

Musical notation for measures 180-182. The system consists of two staves. Handwritten fingerings '6', '6', '6', '#', '6', '4+', '2' are visible below the bass staff.

183

Musical notation for measures 183-185. The system consists of two staves. The music concludes with a double bar line and a 3/4 time signature. Handwritten fingerings '7', '6', '3 #', '6+', '6', '4', '#' are visible below the bass staff. The text 'dal segno' is written at the bottom right of the page.

*Allegro*  
~~Allegro~~

*D.C. sin repeat*

Cembalo  
Bourrée  
2 fois

*(Sempre)*

6 # 6 6/5

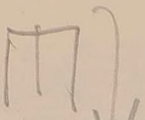
6 6

5 4 5 4 5 5/2 4/2 5/2  
6 6b 4 b

3 3 3 4 5 2 4 5 4 3 4 5 5 4 2 3  
6 # 6 # #

# b # 6 # 6 #

6 3 2 1 1  
6 1 # 5 5 # 1 6 # 4 #



Largo alla Siciliana

La paix

The musical score is written for piano in G major (one sharp) and 12/8 time. It is titled "La paix" and is marked "Largo alla Siciliana". The score consists of four systems of music, each with a treble and bass clef staff. The first system includes a handwritten mark in the top left corner. The second system begins with a measure number "3". The third system begins with a measure number "5". The fourth system begins with a measure number "7". The score includes various musical notations such as chords, arpeggios, and melodic lines. Fingering numbers (1-5) are provided for many notes, and some notes are marked with a sharp sign (#). The piece concludes with a double bar line and repeat dots.

9

Musical notation for measures 9 and 10. The piece is in G major (one sharp) and 3/4 time. Measure 9 features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 10 continues this pattern with some chordal changes. A '4 2' fingering is indicated in the bass clef of measure 10, and a '6' fingering is indicated in the bass clef of measure 11.

11

Musical notation for measures 11 and 12. Measure 11 continues the eighth-note accompaniment in the bass clef and the chordal melody in the treble clef. Measure 12 shows a continuation of the piece with similar rhythmic and harmonic elements. A '6' fingering is indicated in the bass clef of measure 12.

13

Musical notation for measures 13 and 14. Measure 13 features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 14 continues this pattern with some chordal changes. A '6' fingering is indicated in the bass clef of measure 13.

15

2 3 2 3 2 1 2 3 1

Musical notation for measures 15 and 16. Measure 15 features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 16 continues this pattern with some chordal changes. A '6' fingering is indicated in the bass clef of measure 15. Handwritten fingering numbers '2 3 2 3 2 1 2 3 1' are written above the treble clef staff in measure 15. Trills ('tr') are marked above the treble clef staff in measures 15 and 16.

*D.C. - sin repetiz*

Cembalo

### La Réjouissance

Allegro

The musical score is written for Cembalo in G major (one sharp) and common time (C). It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Allegro'. The score includes several measures with handwritten fingering numbers (1-5) and performance markings such as slurs, accents, and repeat signs. Measure numbers 4, 7, 10, 13, and 16 are printed at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots in the final measure.

# ATENCIÓN

M. I ||: 3: =||

M. II ||: 3: =|| Cembalo

Menuet I  
2 fois

con repetitones. + D.C. 15  
sin repetitones.

↓  
Valse  
con  
repetitones

## Menuet II con repetitones