

Orgelmusik aus England und Amerika

herausgegeben von Johannes Geffert

Band 8

Georg Friedrich Händel

1685–1759

Chöre und Arien
aus dem „Messias“
und anderen geistlichen Vokalwerken

Für Orgel bearbeitet von
John Marsh (1752–1828)



DR. J. BUTZ • MUSIKVERLAG • BONN



Verl.-Nr. 1728

Vorwort

JOHN MARSH (*1752 Dorking †1828 Chichester) lernte in seiner Jugend das Violinspiel und erhielt eine juristische Ausbildung. 1774 wurde er in Salisbury Konzertmeister eines Liebhaberorchesters und widmete sich autodidaktisch dem Orgelspiel. Ab 1783 lebte er auf einem Landsitz in Kent, wo er sich eine große Orgel bauen ließ. Von 1787 bis zu seinem Tode beschäftigte er sich in Chichester mit seinen musikalischen Liebhabereien, der Astronomie und dem Militär- und Glockenwesen. 1791 ließ Marsh eine Sammlung mit Orgelmusik erscheinen, der ein ausführlicher Textteil beigegeben ist:

Eighteen Voluntaries Chiefly intended for the use of Young Practitioners, [...] To which is prefix'd An Explanation of the different Stops of the Organ, & of the several combinations that may be made thereof – With a few Thoughts on Style, Extempore Playing, Modulation &c. London. Printed & Sold by Preston.

Im Vorwort zu dieser Sammlung schreibt Marsh über Händel-Bearbeitungen:

„Neben verschiedenen gedruckten Voluntaries¹ können viele Arien und Chöre aus Händels geistlichen Oratorien mit geringfügigen Änderungen oder Kunstgriffen für [...] bestimmte Festzeiten arrangiert werden. So zum Beispiel die Pastoral-Sinfonie aus dem Messias, 'He shall feed his flock', gekürzt durch die Auslassung einiger Wiederholungen. [...] Alle Chöre im ersten Teil geben passende Voluntaries für Weihnachten ab. [...] Diese Art Voluntaries, wenn sie mit Ausdruck gespielt werden, hat den Vorteil, daß die jeweiligen Gedanken, die von den Worten mitgeteilt werden, mit denen sie gewöhnlich gesungen werden, von der Musik allein hervorgerufen werden können.“

Zwischen 1809 und 1830 ließ Marsh dann eine Reihe von Notendruckten mit Orgelbearbeitungen erscheinen, von denen einer Musik von Georg Friedrich Händel enthält:

Select Aires & Chorusses From the Oratorios &c. of Handel, Adapted as Voluntaries Or Pieces for the Organ or the Piano Forte, Vol. 2d. (Vol. 1st. enthält Bearbeitungen nach Arcangelo Corelli.)

Aus dieser Sammlung sind alle Bearbeitungen der Teile aus dem „Messias“ sowie Sätze aus dem „Coronation Anthem“ und dem „Dettinger Te Deum“ in unsere Neuausgabe aufgenommen worden. Das von Marsh mit „Conclusion of the Dettingen Jubilate“ bezeichnete Stück ist tatsächlich der letzte Satz des „Utrechter Jubilate“ (HWV 279).

Der Bearbeiter hat an vielen Stellen unscheinbare Eingriffe in den Händelschen Notentext vorgenommen, die in dieser Ausgabe beibehalten wurden. Auffällig sind die manchmal veränderten Tempobezeichnungen. In dieser Ausgabe sind die Bezeichnungen Händels nach der Hallischen Händel-Ausgabe in eckigen Klammern hinzugefügt worden.

Über die Registrierungspraxis gibt Marsh im Textteil der 18 Voluntaries ausführliche Informationen. Daraus lässt sich eine Maximaldisposition der englischen Kirchenorgel des 18. Jahrhunderts ableiten (s. Ende des Vorworts). Aus den Hinweisen von Marsh zum Gebrauch der Register und Manuale in diesem Text ergeben sich die folgenden Registrierungsvorschläge für die hier enthaltenen Stücke:

- Nr. 1 Hier wäre als Registrierung „Full“ zu ergänzen. Marsh nennt dafür fünf Formen: Die Basis besteht immer aus Prinzipal 8', Gedackt 8', Oktave 4', Quinte 2 2/3', Oktave 2'. Dazu kann die Sesquialtera treten, dazu die Mixtur. Statt der Mixtur kann die Trompete 8' gezogen werden, auch beide zusammen, und die letzte Verstärkung bildet dann Clarion 4'. Ob bei den raschen Wechseln zwischen „Trumpet“ und „Full“ die Labialen ab- und zuregistriert wurden, ist unklar. Auf modernen Orgeln wird man sich hier leicht durch schnelles Umregistrieren helfen können.
- Nr. 2 HW: Prinzipal 8', Gedackt 8', alternierend mit einem zarten 8' im Pos. und zarten Registern 8' im SW, zum Schluß im HW + Oktave 4'
- Nr. 3 „Full“ im HW (wie Nr. 1), dann bei „Swell“: 8', 4' im SW, bei „Ch. Org.“: 8', 4' im Pos.
- Nr. 4 wie Nr. 1
- Nr. 5 „Diaps.“: Prinzipal 8', Gedackt 8', „Dulca.“: sanfter 8' im Pos., „Swell“: sanfte Register 8' (+ 4') im SW
- Nr. 6 „Cornet“: Kornett 5f, „Swell“: Kornettmischung im SW, linke Hand: 8', 4' im Pos.
- Nr. 7 wie Nr. 1
- Nr. 8 „Diaps.“: Prinzipal 8', Gedackt 8', „Swell“: sanfte Register 8' (+4') im SW

¹ „Voluntaries“ heißen vom 16. Jahrhundert bis heute im Englischen Orgelstücke, die während des Gottesdienstes gespielt werden.

- Nr. 9 „Trumpet Treble & Bass“: Trompete 8', „Swell“: Zunge 8' im SW, „Ch. Org.“: Zunge 8' im Pos.
- Nr. 10 1. Teil: sanfter 8' im Pos., Wiederholung im HW: Prinzipal 8', Gedackt 8', „Swell“: sanfte Register 8' (+4') im SW
- Nr. 11 Prinzipale 8', 4', Sesquialtera (Kornett), dann mit Mixtur und Trompete
- Nr. 12 wie Nr. 3
- Nr. 13 „Trumpet“: solistische Trompete(n), sonst wie Nr. 3
- Nr. 14 wie Nr. 3

Marsh nennt das Pedal, das zu seiner Zeit in England noch sehr selten war, nur einmal und notiert im Manual Töne in der Kontra-Oktave, wie sie damals in englischen Orgeln vorhanden waren. Heute wird man sich an Orgeln mit selbständigem Pedal dessen an geeigneten Stellen bedienen. Zur Verwendung des Schwellwerks, das schon zu Händels Lebzeiten in England bekannt war, schreibt Marsh:

„Doppelgriffe und Akkorde machen einen guten Effekt, wenn sie verständig an- und abgeschwellt werden. [...] Was den besonderen Vorzug und Effekt des Schwellwerks angeht, nämlich Pianos, Fortes, Crescendi und Decrescendi, so ist der Spieler auf sein eigenes Urteil angewiesen [...] Er sollte jedoch bedenken, daß ein willkürliches Auf- und Abschaukeln des Pedals ohne jeden Sinn keinen besseren Effekt hat als ein Glockenspiel an einem windigen Tag.“

Siegen, im Mai 2002

Hermann J. Busch

Preface

JOHN MARSH (b. 1752 in Dorking, d. 1828 in Chichester) took violin lessons when he was young and trained as a lawyer. In 1774, he became the leader of an amateur orchestra in Salisbury, and taught himself to play the organ. From 1783, he lived on an estate in Kent, where he had a large organ built. From 1787 until his death he spent his time in Chichester on amateur music, astronomy, military history and campanology. In 1791, Marsh published a collection of organ music, including a lengthy description:

Eighteen Voluntaries Chiefly intended for the use of Young Practitioners, [...] To which is prefix'd An Explanation of the different Stops of the Organ, & of the several combinations that may be made thereof – With a few Thoughts on Style, Extempore Playing, Modulation &c. London. Printed & Sold by Preston.

In the preface to the collection, Marsh had this to say about his Handel arrangements:

„[...] besides the several Voluntaries as such, many of the Airs and Chorusses from Handel's sacred Oratorios, may, with a little contrivance, be adapted for that purpose, and to particular seasons. For instance, the Pastoral Symphony in the Messiah (on the Diapasons and Swell) „He shall feed his flock“, shortened by leaving out some of the repetitions [...] These kind of Voluntaries, if played with expression, have the advantage, that the particular ideas conveyed by the word to which they have been usually sung, are very likely to be executed by the Music alone“

Between 1809 and 1830, Marsh published a series of arrangements of pieces for organ, one of which contained music by George Frideric Handel:

Select Airs & Chorusses From the Oratorios &c. of Handel, Adapted as Voluntaries Or Pieces for the Organ or the Piano Forte, Vol. 2d. (Vol. 1st. contains arrangements of Arcangelo Corelli.)

All of the arrangements of the sections from “The Messiah” and movements from the “Coronation Anthem” and the “Dettinger Te Deum” in our new edition are taken from this collection. The piece Marsh calls “Conclusion of the Dettingen Jubilate” is actually the last movement of the “Utrecht Jubilate” (HWV 279).

The arranger has made many minor changes to Handel's scores, and these are retained in the present edition. The occasional alterations of tempi are striking. In this edition, Handel's own instructions according to the Halle Handel Edition have been added in square brackets.

Marsh provides detailed information about registration in the textual section of the 18 Voluntaries. From this, it is possible to derive a maximum range of stops on an English church organ of the 18th century (cf. end of Preface). The comments made by Marsh in this text on the use of stops and manuals lead to the following suggestions for registration in the pieces in the present collection:

- No. 1 The registration given is “Full”. Marsh lists five forms for this: the basic stops are always Open Diapason 8', Stopt Diapason 8', Principal 4', Twelfth 2 2/3', Fifteenth 2'. These can be supplemented

by the Sesquialtera and the Mixture. Instead of the Mixture, the Trumpet 8' can be used, or both together, and the final addition is the Clarion 4'. It is unclear whether the flue stops were added and taken away during the rapid changes between "Trumpet" and "Full". On modern organs, this can easily be done with rapid re-registration.

- No. 2 Great: Open Diapason 8', Stopt Diapason 8', alternating with a soft 8' on the Choir and soft stops on the Swell; finally + Principal 4' on the Great
- No. 3 "Full" on the Great (as No. 1); "Swell": 8', 4'; "Ch. Org.": 8', 4'
- No. 4 As No. 1
- No. 5 "Diaps": Open Diapason 8', Stopt Diapason 8'; "Dulca": soft 8' on the Choir; "Swell": soft 8' (+ 4')
- No. 6 "Cornet": Cornet V; "Swell": Cornet mixture; left hand: Choir 8', 4'
- No. 7 As No. 1
- No. 8 "Diaps": Open Diapason 8', Stopt Diapason 8'; "Swell": soft 8' (+ 4')
- No. 9 "Trumpet Treble & Bass": Trumpet 8'; "Swell": 8' reed; "Ch. Org.": 8' reed
- No. 10 1st part: soft 8' on the Choir; repeat on Great: Open Diapason 8', Stopt Diapason 8'; "Swell": soft 8' (+4')
- No. 11 Diapasons 8', 4', Sesquialtera (Cornet); then + Mixture and Trumpet
- No. 12 As No. 3
- No. 13 "Trumpet": solo Trumpet(s), otherwise as No. 3
- No. 14 As No. 3

Marsh only once mentions the pedals, which were still very rare in England at the time, and double on the manuals in the sub-octave, as present on English organs of the time. Today, where organs have independent pedals, these will be used at appropriate times.

With regard to the use of the Swell, which was already known in England in Handel's day, Marsh writes:

"Double notes and Chords judiciously swelled and diminished have a good effect. [...] As to the peculiar advantage and effect of Swell in expressing the Pianos, Fortes, Crescendos and Diminuendos; the performer must there to be left to his own judgement. [...] He should however consider that the more seesawing the Pedal up and down at random, and without meaning, can have no better effect than what is produced by a peal of Bells ringing on a windy day."

Siegen, May 2002

Hermann J. Busch
Translation: Andrew Sims

| Great Organ (Hauptwerk): | | Choir Organ | | Swell (Schwellwerk): | |
|--|--------|--|--------|---|----|
| II. Manual, GG (kein GG#) oder AA - d ³ | | (Positiv, auch Rückpositiv): I. Manual C - d ³ | | III. Manual f ⁰ (g ⁰) - d ³ | |
| <i>Open Diapason</i> (Prinzipal) | 8' | <i>Stopt Diapason</i> | 8' | <i>Open Diapason</i> | 8' |
| <i>Stopt Diapason</i> (Gedackt) | 8' | <i>Dulciana</i> , meist ab G | 8' | <i>Stopt Diapason</i> | 8' |
| <i>Principal</i> | 4' | <i>Principal</i> | 4' | <i>Principal</i> | 4' |
| <i>Twelfth</i> (Quinte) | 2 2/3' | <i>Flute</i> | 4' | <i>Cornet 5-fach</i> | 8' |
| <i>Fifteenth</i> (Oktave) | 2' | <i>Twelfth</i> | 2 2/3' | <i>Hautbois</i> | 8' |
| <i>Sesquialtera</i> 3-, 4- oder 5-fach | 8' | <i>Fifteenth</i> | 2' | <i>Trumpet</i> | 8' |
| <i>Mixture</i> oder <i>Furniture</i> 2- u. mehrfach | | <i>Bassoon</i> | 8' | | |
| <i>Cornet</i> 5-fach ab c ¹ | | oder: <i>Vox humane</i> | 8' | kein Pedal! | |
| <i>Trumpet</i> | 8' | oder: | | | |
| <i>Clarion</i> | 4' | <i>Cremona</i> oder <i>Cromhorn</i> | 8' | | |
| manchmal noch zusätzlich: | | | | | |
| <i>Tierce</i> | 1 3/5' | | | | |
| <i>Larigot</i> | 1 1/3' | | | | |

Nr. 1 Chorus „And the Glory“

Fotokopieren
grundsätzlich
gesetzlich
verboten



Georg Friedrich Händel
Bearbeitung: John Marsh

[Allegro]

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with a trill (tr) in measure 4. The left hand provides a steady bass accompaniment.

Musical notation for measures 8-15. The right hand continues the melodic line with a trill (tr) in measure 9. The left hand maintains the bass accompaniment.

Musical notation for measures 16-22. The right hand features a more active melodic line. The left hand continues the bass accompaniment.

Musical notation for measures 23-29. The right hand has a melodic line with some rests. The left hand continues the bass accompaniment.

Musical notation for measures 30-36. The right hand features a melodic line with a trill (tr) in measure 36. The left hand continues the bass accompaniment.

Musical notation for measures 37-43. The right hand features a melodic line with a trill (tr) in measure 41. The left hand continues the bass accompaniment.

Nr. 2 Air „He shall feed his Flock“

Largo e sostenuto [Larghetto]

Diap.s

Musical notation for measures 1-3. The piece is in 12/8 time with a key signature of two flats. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The instruction "Diap.s" is written in the left hand.

4

Dulc.

Musical notation for measures 4-6. The right hand continues the melodic line with some grace notes. The instruction "Dulc." is written in the right hand.

7

Diap.

Musical notation for measures 7-10. The right hand has a trill-like figure in measure 7. The instruction "Diap." is written in the right hand.

11

Musical notation for measures 11-14. The right hand features a melodic line with some grace notes. The left hand has a long, sustained bass line.

15

tr

Swell

tr

Musical notation for measures 15-18. The right hand has trills (tr) in measures 16 and 18. The instruction "Swell" is written in the right hand.

Nr. 4 Chorus „Behold, the Lamb“

Largo

Full

The first system of the musical score is in common time (C) and the key of B-flat major. It features a grand staff with a treble and bass clef. The tempo is marked 'Largo'. The word 'Full' is written in the left margin. The music begins with a rest in the bass line, followed by a melodic line in the treble. The bass line then enters with a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes and a final flourish.

5

The second system of the musical score starts at measure 5. It continues the melodic and accompanimental lines from the first system. The treble line features a series of eighth-note chords and a melodic line. The bass line continues with its eighth-note accompaniment.

9

The third system of the musical score starts at measure 9. The melodic line in the treble becomes more active with eighth-note chords. The bass line continues with its accompaniment, featuring some longer note values.

13

The fourth system of the musical score starts at measure 13. The treble line has a melodic line with some grace notes. The bass line continues with its accompaniment, featuring some longer note values.

17

The fifth system of the musical score starts at measure 17. The treble line has a melodic line with some grace notes. The bass line continues with its accompaniment, featuring some longer note values.

21

The sixth system of the musical score starts at measure 21. The treble line has a melodic line with some grace notes. The bass line continues with its accompaniment, featuring some longer note values.

36 tr Cornet tr

40 tr tr

Nr. 7 Grand Hallelujah

[Allegro]

Full Organ

4

8

Nr. 8 „I know that my Redeemer liveth“

[Larghetto]

Diap.s

8

14

3 tr

Swell

p

21

Diap.s

Swell

*

29

tr

Diap.s

36

Swell

* Hier hat Marsh wohl mit Absicht einen Takt ausgelassen. (Anm. des Herausgebers.)

Nr. 11 Coronation Anthem. – God save the King

Sesquialtera & ca

5

Swell Full Swell

9

Full

13

17

With the Trumpet & Mixture

The musical score is written for piano in G major and common time. It consists of five systems of music. The first system (measures 1-4) features a treble clef with a complex, rhythmic melody and a bass clef with a simple accompaniment. The second system (measures 5-8) continues the melody and includes the instruction 'Swell Full Swell' in the right hand. The third system (measures 9-12) is marked 'Full' and shows a more active bass line. The fourth system (measures 13-16) continues the piece with similar dynamics. The fifth system (measures 17-20) is marked 'With the Trumpet & Mixture' and features a more complex, rhythmic melody in the treble clef. The score includes various articulations such as slurs, accents, and repeat signs.

Nr. 12 Opening of the Dettinghen Te Deum

Full Organ

5

8

11

14

17

The image displays a musical score for a piece titled "Nr. 12 Opening of the Dettinghen Te Deum" for Full Organ. The score is written in G major (one sharp) and common time (C). It consists of six systems of music, each with a treble and bass clef staff. The first system is labeled "Full Organ" and includes a measure rest. The second system begins at measure 5, the third at measure 8, the fourth at measure 11, the fifth at measure 14, and the sixth at measure 17. The music features a variety of textures, including block chords, arpeggiated figures, and melodic lines in both hands. The piece concludes with a final cadence in the sixth system.

Nr. 14 Conclusion of the Dettinghen Jubilate

Full Organ

7

13

18

23

28

tr

tr

The image displays a musical score for a piece titled "Nr. 14 Conclusion of the Dettinghen Jubilate". The score is written for a full organ and is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each beginning with a measure number: 7, 13, 18, 23, and 28. The first system includes the instruction "Full Organ" and a trill (tr) in the bass line. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and trills. The piece concludes with a final chord in the right hand.

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