

As Pants the Hart: HWV 251a

I. As pants the hart

G.F. Handel
ed. Brian Bartoldus

A tempo ordinario

Soprano [solo] As pants the hart for

Alto 1

Alto 2 [solo] As pants the hart for cool - ing streams for cool -

Tenor

Bass

Organ

6

S cool - ing streams, for cool - - - ing streams,

A 1 [solo] As

A 2 - - ing streams, for cool - ing, cool - ing streams,

T [solo] As pants the hart for cool - ing, cool - ing

B [solo] As pants the hart for cool - ing

Org.

11

S as pants the hart for cool - ing streams, for cool - - -

A 1 pants the hart for cool - ing streams, for cool - ing streams, for

A 2

T streams, for cool - - - ing streams,

B streams, as pants the hart for cool - - -

Org.

15

S - - - ing streams, [chorus] as pants the

A 1 cool - - - ing streams, [chorus] as pants the

A 2 [chorus] as pants the hart for cool - ing, cool - ing streams, - - -

T (solo) for cool - ing, cool - ing streams, for cool -

T [chorus] as pants the hart for

B - ing streams, for cool - ing streams,

Org.

19

AS PANTS THE HART

S
hart for cool - ing streams, as pants the hart for cool - ing streams,

A 1
hart for cool - ing streams, for cool - ing streams, for cool -

A 2
for cool - ing streams, for cool - ing streams, for cool - ing

T
8 - - [chorus] ing, cool - - - - ing streams, for -

B 1
as pants the hart for cool - ing streams, for cool -

B 2
[chorus] as pants the hart for cool - ing, cool - ing streams,

Org.

23

S
for cool - ing, cool - ing streams, for cool - ing streams, for cool-ing cool - ingstreams,

A 1
- - - - - ing streams, for cool-ing, cool-ing streams,

A 2
streams, for cool - ing streams, cool - - - ing streams, for cool-ing, cool - ingstreams,

T
8 cool - - - - - ing streams, for cool - ing, cool-ing streams,

B 1
- ing, cool - - - ing streams, for cool-ing streams, for cool-ing, cool - ingstreams,

B 2
for cool - - - - - ing streams, for cool-ing, cool - ingstreams,

Org.

28

S [solo] so _____ longs my

A 1 [solo] so _____ longs my soul,

A 2 [solo] so _____ longs my soul for thee O

T [solo] so _____ longs my soul for thee O God,

B

Org.

32

S [chorus] soul for thee O God, as pants the hart for

A 1 [chorus] so _____ longs my soul for

A 2 God, so longs my soul for thee, O God,

T [solo] so _____ longs my soul for thee O God,

B [solo] so _____ longs my soul, [chorus] so _____ longs my

Org.

36

S cool - ing streams, so — longs my soul, so — longs my

A 1 thee O God, as pants the hart, as pants the hart for

A 2 [chorus] as pants the hart for cool - ing streams,

T [chorus] so — longs my soul for thee O God, O God,

B soul for thee O God, as pants the hart for cool - - -

Org.

40

S soul, my soul so — longs my soul for — thee, as pants the

A 1 cool - ing streams, so — longs, so — longs my soul for — thee O God,

A 2 so — longs, so — longs my soul so — longs my soul for

T so — longs my soul — for thee, as pants the hart for

B - - - ing streams, for — cool - ing, cool - ing streams, for cool - ing

Org.

44

S hart for cool - ing streams, so — longs my soul, so — longs my

A 1 so — longs my soul, so — longs my soul, so — longs my

A 2 thee O God, so — longs my soul, so — longs my soul, so — longs my

T cool - ing, cool - ing — streams, so longs my soul, so — longs my

B streams, so — longs, so longs my soul, so — longs my

Org.

48

S soul — for thee, — so longs, so longs my soul for — thee O God.

A 1 soul — for thee, so longs, so longs my soul for thee O God.

A 2 soul — for thee, — so longs, so longs my soul for thee O God.

T soul for thee, so longs, so — longs my soul for thee O God.

B soul for thee, so — longs, so longs my soul for thee O God.

Org.

II. Tears are my daily food

Larghetto

53

A solo

Tears, _____ tears are my

61

A solo

dai - ly, dai - ly food, are my dai - ly food. when thus they say,

68

A solo

when thus they say: where, _____ where _____

Where is now thy God, where is now thy God, where is now thy

Where is now thy God, where is now thy God, where is now thy

Where is now thy God, where is now thy God, where is now thy

Where is now thy God, where is now thy God, where is now thy

74

A solo

where is now thy God, where is now thy God? tears

S

God, where is now thy God, where is now thy God?

A

God, where is now thy God, where is now thy God?

T

God, where is now thy God, where is now thy God?

B

God, where is now thy God, where is now thy God?

Org.

80

A solo

are my dai - ly food, when thus they say, when thus they

S

A

T

B

Org.

III. Now, when I think thereupon

97

Bari solo

Now, when I think there-up-on, I pour out my heart by my - self: for I went with the mul-titude,

Org.

102

Bari solo

and brought them out, and brought them out in-to the house _____ in-to the house of God

Org.

IV. In the voice of praise and thanksgiving

107 **Allegro**

S

A

T

B

Org.

among such

in the voice of praise and thankgiv - ing

in the voice of praise and thanks-giv - ing among such as keep ho-ly day, as keep ho - ly day,

111

S in the voice of praise and thanksgiv - ing among such as keep ho - ly

A as keep ho - ly day, in the voice of praise and thanks-giv - ing among such

T among such as keep ho - ly, ho - ly day, in the voice of praise and thanksgiv - ing

B among such as keep ho - ly day, among such as keep ho - ly, ho - ly day,

Org.

115

S day, as keep ho - ly day, among such

A as keep ho - ly day, as keep ho - ly day, in the voice of praise and thanksgiv - ing

T and thanksgiv - ing among such as keep ho - ly day, as keep ho - ly day,

B in the voice of praise and thanksgiv - ing among such as keep ho - ly day, a -

Org.

119

S as keep ho - ly day, a - mong such as keep ho - ly day, in the voice of praise and thanks-

A among such as keep ho-ly day, a - mong such as keep ho - ly day, as keep ho - ly

T 8 among such as keep ho-ly day, among such as keep ho - ly

B mong such as keep ho - ly day, among such as keep ho - ly day,

Org.

123

S giv - ing among such as keep ho-ly day, among such as keep ho-ly day, among such as keep ho -

A day, among such as keep ho-ly day, among such as keep ho - - - - ly

T 8 day, among such as keep ho-ly day, among such as keep ho - ly day, as keep ho - ly

B among such as keep ho - ly day, among such as keep ho - ly day, among such as keep ho - ly day,

Org.

127

S - ly day, in the voice of praise and thanks-

A day, among such as keep ho-ly day, among such as keep ho-ly day, among such

T day, among such as keep ho-ly day,

B in the voice of praise and thanks-giv - ing among such as keep ho-ly day, in the voice of

Org.

131

S giv - ing among such as keep ho-ly day,

A as keep ho-ly day, in the voice of praise and thanksgiv - ing among such as keep ho-ly

T in the voice of praise and thanks-giv - ing, in the voice of praise and thanksgiv - ing

B praise and thanksgiv - ing among such as keep ho-ly day,

Org.

135

S in the voice of praise and thanksgiv - ing, a-mongsuch as keep ho-ly day, as keep

A day, as keep ho - - - ly, ho - ly day, in the voice of praise,

T among such as keep ho - ly day, ho - ly day, in the voice of praise and thanks-giv - ing among such

B among such as keep ho - ly day, in the voice of praise and thanks-

Org.

139

S ho - ly day, in the voice of praise,

A in the voice of praise and thanksgiv - ing among such as keep ho - ly day, ho -

T as keep ho - ly day, in the voice of praise and thanksgiv - ing, in the voice of praise and thanks-

B giving, of thanksgiv - ing among such as keep ho - ly day, as keep ho - ly day,

Org.

143

S in the voice of praise, in the voice of praise and thanksgiv - ing, in the voice of praise and thanks-

A - - ly day, among such as keep ho - - ly day,

T giv - ing, in the voice of praise and thanks-giv - ing among such as keep ho-ly day, - ho-ly

B in the voice of praise and thanksgiv-ing, of thanksgiv - ing, in the voice of praise and thanksgiv - ing

Org.

147

S giv - ing a - mong such as keep ho - ly day.

A a - mong such as keep ho - ly day, as keep ho - ly day.

T day, as keep ho - ly day, as keep ho - ly day.

B a - mong such as keep ho - ly day, as keep ho - ly day.

Org.

V. Why so full of grief

Larghetto

151

A solo 1

A solo 2

Org.

Sw.

Why so full of

158

A solo 1

A solo 2

Org.

Gt. Sw.

grief, O my soul, O my__ soul, O my__

Why so full of grief, O my soul, O my__ soul, O my__

165

A solo 1

A solo 2

Org.

Gt. Sw.

soul, why so full of grief, so full__ of grief O my__ soul, O my

soul, why so full of grief,_____ O my soul, O my__

172

A solo 1

soul? why so dis - quie - ted, why so dis - quie - ted, why,

A solo 2

soul? why so dis - qui - - - - -

Org.

Gt. Sw. Gt. Sw.

179

A solo 1

why, why so dis - qui - e - ted with - in me, why so dis - quie -

A solo 2

- - - - - e - ted with - in me, why so dis -

Org.

Gt. Sw.

186

A solo 1

- - - - - ted,

A solo 2

quie - ted, why so dis - quie - ted, why, why, why? why so

Org.

Gt. Sw.

193

A solo 1

why so full of grief, why so dis-qui - e - ted with - in me?

A solo 2

full of grief, ————— why so dis-qui - e - ted with - in me?

Org.

Gt.

200

A solo 1

Why so full of grief, O my —

A solo 2

Why so full of grief, why so full of grief, O my —

Org.

Sw.

207

A solo 1

soul, O my _ soul, why so dis-quieted, why so dis -

A solo 2

soul, O my _ soul, why so dis - qui - - - -

Org.

Gt. Sw. Gt. Sw. Gt. Sw.

214

A solo 1

quie - ted, why, why, why,

A solo 2

- - - e-ted, why, why, why,

Org.

Gt.

Detailed description: This block contains the musical notation for measures 214 through 217. It features three staves: A solo 1 (treble clef), A solo 2 (treble clef), and Org. (grand staff). A guitar part (Gt.) is also indicated. The key signature is one sharp (F#). The lyrics for A solo 1 are 'quie - ted, why, why, why,'. The lyrics for A solo 2 are '- - - e-ted, why, why, why,'. The organ and guitar parts provide harmonic support.

221

A solo 1

why so dis - qui - e - ted ____ with-in me, why? why so dis-

A solo 2

why so dis - qui - e - ted ____ with-in ____ me, why? why so dis-

Org.

Sw.

Detailed description: This block contains the musical notation for measures 221 through 224. It features three staves: A solo 1 (treble clef), A solo 2 (treble clef), and Org. (grand staff). A string part (Sw.) is also indicated. The key signature is one sharp (F#). The lyrics for A solo 1 are 'why so dis - qui - e - ted ____ with-in me, why? why so dis-'. The lyrics for A solo 2 are 'why so dis - qui - e - ted ____ with-in ____ me, why? why so dis-'. The organ and string parts provide harmonic support.

228

A solo 1

qui - e - ted ____ within me?

A solo 2

qui - e - ted ____ within me?

Org.

Gt.

Detailed description: This block contains the musical notation for measures 228 through 231. It features three staves: A solo 1 (treble clef), A solo 2 (treble clef), and Org. (grand staff). A guitar part (Gt.) is also indicated. The key signature is one sharp (F#). The lyrics for A solo 1 are 'qui - e - ted ____ within me?'. The lyrics for A solo 2 are 'qui - e - ted ____ within me?'. The organ and guitar parts provide harmonic support.

VI. Put thy trust in God

Allegro, ma non troppo

236

S

A

T

B

Org.

Put thy trust in God, for I will praise him, I will praise

for I will praise

for I will praise

242

S

A

T

B

Org.

him, put thy trust in God, for I will praise

him, him, for I will praise him,

him, for I will

for I will praise

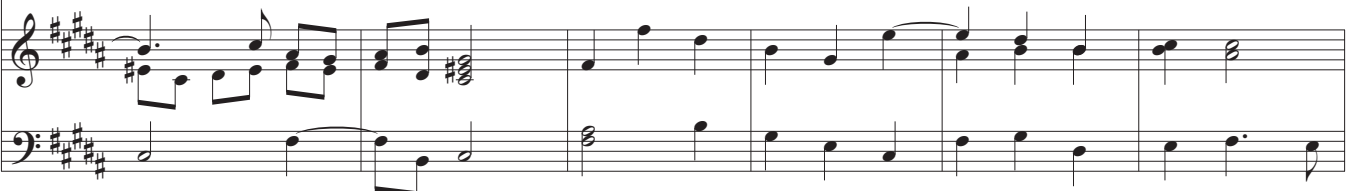
248

S  him, I will praise him, for I will praise him,

A  him, put thy trust in

T  for I will praise him,

B  praise him, I will praise him, for I will praise

Org. 

254

S  put thy trust in God, for I will praise

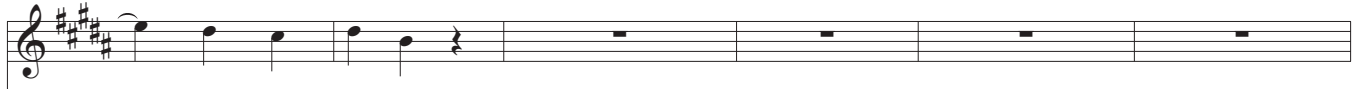
A  God, for I will praise him, for I will praise him, for I will praise

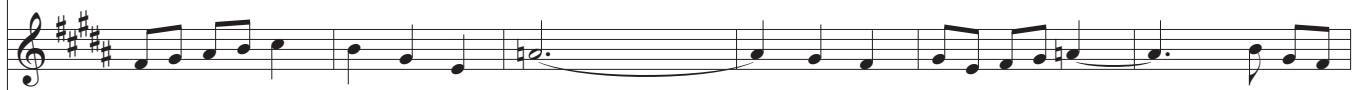
T  for I will praise him, I will

B  him, for I will praise him, for I will praise

Org. 

259

S 
him,

A 
him, for I will praise

T 
praise him, for I will praise

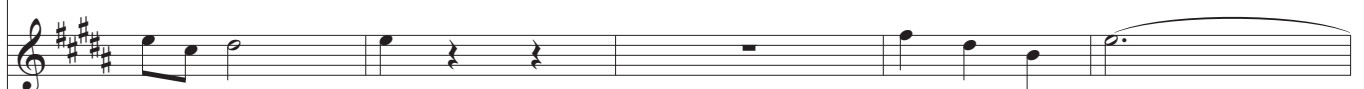
B 
him, for I will praise him, for I will praise him,

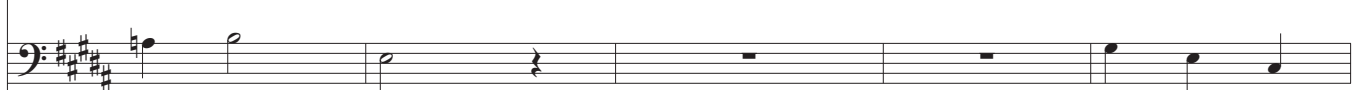
Org. 

265

S 
put thy trust in God, for I will praise

A 
him, I will praise him,

T 
him, for I will praise

B 
will praise him, for I will

Org. 

270

S 
him, for I will praise

A 
for I will praise him, for I will

T 
him, I will praise him,

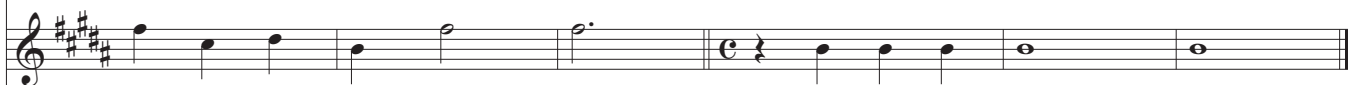
B 
praise him, I will praise him, I will praise him, for

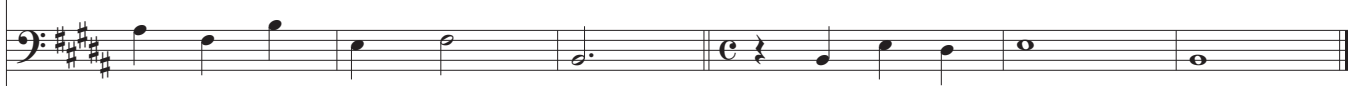
Org. 

275

S 
him, I will praise him, for I will praise him..

A 
praise him, for I will praise him.

T 
I will praise him, for I will praise him.

B 
I will praise him, for I will praise him.

Org. 

Notes

Handel composed five settings of As Pants the Hart between 1713 and 1738. These works, codified as HWV 251a-e, share much in the way of themes and structure, but differ with regard to their composition and required forces. Two of these versions, HWV 251a and HWV 251d, are unique among Handel's anthems in their scoring for voices and basso continuo. As such, As Pants the Hart provides choruses the opportunity to engage directly with Handel's music without the need for an orchestra.

Handel originally composed HWV 251d, along with its continuo-only counterpart HWV 251a, in the key of D minor. I have chosen to set this edition a whole step higher, matching the original keys of HWV 251b and HWV 251c, for two reasons. The first is historical: Donald Burrows convincingly argues in *Handel and the English Chapel Royal* that the pitch of the Chapel Royal organ in the 1720's was higher than other contemporary English instruments, and perhaps as much as a semitone higher than modern tuning. The second is practical: the tessitura of the alto line sits quite low, particularly for mixed adult choirs. After rehearsing this work at (A=440) D minor, E flat minor, and E minor, I found that E flat minor provides the best compromise, allowing the altos to project while keeping the sopranos and basses in a comfortable register. However, E minor seemed more practical for this edition, as it is easier to read, as well as more amenable to historical instruments, tuning, and unequal temperaments. For those rehearsing and/or performing this work at modern pitch, an E flat edition is available – please contact me at brian.bartoldus@gmail.com to learn more.

The Chrysander publication of Handel's complete works served as the primary source material for this edition, though I made a select number of small corrections after viewing Handel's manuscript, R.M.20.g.10, found in the British Library. Handel's original manuscript is scored for six vocal lines and basso continuo in the first movement: one unmarked soprano clef line, two alto clef lines labeled "Mr. Hughes" and "Mr. Bell," one unmarked tenor clef line, and two bass clef lines labeled "Mr. Wheely" and "Mr. Gates." The manuscript also includes "solo" and "chorus" designations throughout the first movement, suggesting the presence of ripieno singers on all parts. While maintaining the integrity of the assigned soloists, I have placed Mr. Wheely's part on the tenor staff, both for space considerations and because of its relatively high tessitura.

The continuo realization hews closely to the Chrysander, with the exception of the penultimate movement. This duet is exceptional for its use of the cello as a melodic echo to the vocalists. I have attempted to emulate this echo through the use of two organ manuals of contrasting volume.

Baroque performance style is a matter of much debate, which I do not intend to stifle through overly prescriptive editorial commentary. However, I wish to draw attention to the ample opportunities for cadential trills and upper appoggiaturas throughout much of HWV 251d. In both solo and choral movements, these embellishments can illuminate structure through cadential tension and release.