

A distinction must be made between 'strengthening' and strictly 'additional' accompaniments: the former in some way consistently follow the music of Handel's score, while the latter involve some compositional change, either through varying the consistency of the scoring or through alterations and additions to Handel's harmony. Handel himself had added 'strengthening' parts to *Messiah*: oboes and bassoons joined his performances from 1745 (if not before).<sup>12</sup> By 1754 the Foundling Hospital accounts reveal the presence of french horns as well, probably doubling the trumpet parts in the final choruses of Parts Two and Three. It seems very probable that the orchestral accompaniments to the 1784 Commemoration performances were also expanded on the 'strengthening' principle, with oboes, horns and bassoons following something like Handel's practice (though in much greater numbers), the same principles being extended to the double bassoon and the four sets of timpani.<sup>13</sup> At the second *Messiah* performance of the 1784 Commemoration trombones were also added, probably doubling the lower voice parts, and possibly assisting the bass line in the movements where horns were also employed.<sup>14</sup>

A very different path was followed in continental Europe in performances directed by Johann Adam Hiller in Berlin in 1786 and by Mozart in Vienna in 1789. Both adapted Handel's music to the artistic conventions of the current 'classical' orchestra, involving some colouristic use of wind instruments that was removed from Handel's own orchestral style.<sup>15</sup> Mozart's arrangement is naturally of independent interest.<sup>16</sup> His source, a reprint of the English full score of 1767, controlled his choice of variant movements, as well as supplying a few corrupt readings in musical details. The words were translated into German, but Mozart generally preserved Handel's vocal lines and string parts, adding parts for flutes, oboes, clarinets, bassoons, horns, trombones, trumpets and timpani. The re-writing of Handel's trumpet parts was enforced by the change in players' techniques; the trumpets in 1789 were middle-register fanfare instruments, and the employment of the higher *clarino* register was both unsafe and unfashionable.