

George Frideric
HANDEL

Zadok the priest

Coronation Anthem

HWV 258

Coro (SSAATBB)

2 Oboi, 2 Fagotti, 3 Trombe, Timpani

3 Violini, Viola, Violoncello, Contrabbasso, Organo

herausgegeben von / edited by
Alon Schab

Stuttgart Handel Editions
Urtext

Partitur / Full score



Carus 55.258

Inhalt / Contents

Vorwort	3
Foreword	5
1. Zadok the priest	7
2. And all the people rejoiced	13
3. God save the King	18
Critical Report	33

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Vorwort

Zur Ausgabe der Coronation Anthems HWV 258–261

Händels *Coronation Anthems*, geschrieben für die Krönung von König Georg II., gehören zu den bekanntesten und beliebtesten Vokalwerken des Komponisten. Sie wurden im Rahmen der Krönungszeremonie von einem Ensemble aufgeführt, das sich aus einer Auswahl von Händel zur Verfügung stehenden Musikern zusammensetzte. Diese waren hauptsächlich am Hof oder in Westminster Abbey tätig, wo der Gottesdienst am 11. Oktober 1727 stattfand.

Die vier Anthems sind in einem prachtvollen Stil verfasst, der dem von Purcell in den 1690er Jahren ähnelt, wenn auch mit Händels modernem italienischem Touch. Sie können als Ausgangspunkt für seine innovativen, zwischen 1732 und 1752 entstandenen englischen Oratorien betrachtet werden. Tatsächlich hinterließen die Anthems einen derartigen Eindruck beim Publikum, dass Händel sie nicht nur in der revidierten Fassung von Esther (1732) und in Deborah (1733) wiederverwendete, sondern auch ausdrücklich damit warb, wohl wissend, dass die Wiederverwendung „königlicher“ Musik die Attraktivität der Oratorien steigern würde.

Es ist daher nicht verwunderlich, dass die Partitur der Anthems bereits zu Lebzeiten Händels (um 1743) von John Walsh im Druck veröffentlicht und im späten 18. und frühen 19. Jahrhundert mehrfach nachgedruckt wurde. Die früheste, auch heute noch weit verbreitete Ausgabe ist diejenige von Chrysander für die Deutsche Händelgesellschaft (1863). Seither haben sich Generationen von Händel-Forschern mit den Anthems beschäftigt und ihnen in Büchern und Artikeln gebührende wissenschaftliche Aufmerksamkeit geschenkt.¹ Die jüngste Edition von Stephan Blaut für die Hallische Händel-Ausgabe (2016) führt alle bekannten Quellen und die wichtigsten Studien zu den Werken zusammen und bietet darüber hinaus einen verlässlichen Notentext.

Die vorliegende Edition präsentiert eine neue Sicht auf die Primärquellen, insbesondere auf Händels Autograph (British Library R.M.20.h.5). Unsere Hauptthese ist, dass viele Details im Autograph bei kritischer Prüfung als Anpassungen für den Krönungsgottesdienst zu betrachten sind, die in einer modernen Aufführungspartitur nicht zwingend beibehalten werden sollten.

Wie alle Gelegenheitsmusiken des 17. und 18. Jahrhunderts waren auch Händels *Coronation Anthems* dafür konzipiert, nur einmal aufgeführt zu werden. Daher spiegeln die Notenhandschriften der Anthems die nur für diese eine Aufführung geltenden Gegebenheiten wider. Händel war sicherlich klar, dass die während der

Krönung in Westminster Abbey aufgeführte Musik die britische Öffentlichkeit auch nach dem Ereignis begeistern würde. Dennoch ist seine autographe Partitur eine Ad-hoc-Partitur mit zahlreichen Eintragungen, die nur unvollkommene Lösungen anbieten. Sie waren zugeschnitten auf die Sänger und Spieler, deren Stärken und Schwächen Händel sehr gut kannte und die die Anthems unter bestimmten Umständen an einem bestimmten Datum und an einem bestimmten Ort in einem bestimmten Rahmen aufführen sollten. Einige dieser Details der Partitur führen sogar zu einer Verunklarung und erschweren den Zugang zu einem musikalischen Werk von ansonsten herausragender Klarheit und Unmittelbarkeit.

Das offensichtlichste Merkmal des Ad-hoc-Charakters im Autograph sind Händels Anpassungen bei der Balance der Stimmgruppen, die ihm anlässlich des Krönungsgottesdienstes zur Verfügung standen. Auf Folio 18r seines Autographs listet Händel sechs Sängergruppen sowie die Zahl der Sänger in jeder Gruppe auf: 12 Knaben im Sopran, 6 Männer im Alt I (unter der Leitung eines siebten Sängers, Francis Hugues), 6 im Alt II (geleitet von John Freeman), 6 im Tenor (geleitet von John Church), 6 im Bass I (geleitet von Samuel Wheely) und 6 im Bass II (geleitet von Bernard Gates). Dies mag eine ausgewogene Besetzung für sechsstimmige Musik (12S; 7A; 7A; 7T; 7B; 7B) ermöglicht haben, oder, wenn die Knabensopranen in zwei Gruppen aufgeteilt waren, auch für siebenstimmige Musik (6S; 6S; 7A; 7A; 7T; 7B; 7B). Derartige Stellen sind in der Partitur erstaunlich selten und weisen in der Regel eine vollstimmige, orgelähnliche Akkordstruktur auf: zum Beispiel in „Zadok the priest“, 1., Takt 23–29 (siebenstimmig) und in „The King shall rejoice“, 3., Takt 1–3 (sechsstimmig). Das Schreiben für siebenstimmigen Chor war für den Komponisten ein so ungewohntes Verfahren, dass Händel trotz seiner hervorragenden Technik in der siebenstimmigen Passage von „Zadok the priest“ zunächst Stimmführungsfehler machte und diese korrigieren musste (Takte 28–29; Alt II hatte ursprünglich Parallelen mit Sopran I, der Tenor mit Sopran II; Händels Korrektur im Autograph ist deutlich sichtbar). Auf Folio 7v („Zadok the priest“, 3., 30–31) hat Händel die Stimmen offensichtlich umverteilt: Die geringere Zahl der Tenöre brauchte Verstärkung, also teilte Händel zunächst den Alt und übertrug die Verdopplung auf den Alt II, strich dann aber die Verdopplung durch und wies sie stattdessen dem Bass I zu.

Im übrigen wird das Werk von vier- und fünfstimmigen Vokalpassagen bestimmt, die nicht immer ganz zu dem sechs- oder siebenstimmigen Ensemble passen. Naheliegenderweise kam es bei solch einer ausgedünnten Stimmführung zu gewissen Unausgewogenheiten: In vierstimmigen Passagen (12S; 14A; 7T; 14B) dürfte der Tenor zu leise geklungen haben. In fünfstimmigen Passagen (normalerweise 12S; 7A; 7A; 7T; 14B) war der Bass vermutlich zu laut, so dass einige der höheren Bässe die Tenöre verstärken konnten. In solchen Fällen gibt Händel in der Partitur teilweise die Namen der Sänger an, die kurzzeitig zu den Tenören wechseln sollten („Let thy hand be strengthened“, 1., 26–27; „The King shall rejoice“,

¹ Christopher Hogwood, *Handel*, London: Thames & Hudson 2007, S. 87–89; Donald Burrows, *Handel and the English Chapel Royal*, Cambridge: Cambridge University Press 2005, S. 251–287; Sabine Henze-Döhring, „Händels Coronation Anthems“, in: *Händel-Jahrbuch* 49 (2003), S. 105–113; Otto Erich Deutsch, *Handel: A Documentary Biography*, London 1955.

4., 54).² Häufiger jedoch schrieb er die Verdopplungen einfach in die Partitur, um ein besseres Stimmgleichgewicht zu erreichen („Let thy hand be strengthened“, 2., 13–21, 48–53; „Zadok the priest“, 3., 17–18 und die bereits erwähnten Takte 30–31; „The King shall rejoice“, 3., 16–20).

Die hinzugefügten Soloeinsätze, geteilten Stimmen und Verdopplungen wurden in bisherigen kritischen Ausgaben beibehalten, als Zeugnis dafür, wie die Werke unter Händels Leitung aufgeführt wurden. Diese Zusätze sind jedoch lediglich als Anpassungen an das stimmliche Gleichgewicht zu verstehen, die sich offenbar auf die Anzahl der Sänger innerhalb des sechsstimmigen Ensembles und auf die an der Aufführung beteiligten Personen beziehen. Es gibt keinen Grund zu der Annahme, dass ein moderner Chor, in der Regel ein vierstimmiges Ensemble (SATB), das diese Werke aufführen möchte, die gleichen Stärken oder Schwächen hat wie Händels Chor im Oktober 1727. Außerdem unterscheiden sich die Anzahl der Geigen und die Qualität der Spieler bei einer modernen Aufführung zwangsläufig von denen des Krönungsgottesdienstes. Daher haben wir in der vorliegenden Ausgabe jene Stimmteilungen und Stimmverdopplungen ausgespart, die bei der ursprünglichen Aufführung offensichtlich nur als Lösung für Balanceprobleme gedient haben. Diese werden im Kritischen Bericht entsprechend nachgewiesen.

Darüber hinaus nahm Händel gelegentlich Änderungen an der Balance zwischen den Violinstimmen vor. So schreibt er beispielsweise in den ersten drei Abschnitten von „My heart is inditing“ zwei getrennte Violinstimmen (Violine I und Violine II), während er im vierten Abschnitt diese beiden Stimmen zusammenfasst und eine weitere hinzufügt (Violine III). Auch wenn die Spieler möglicherweise anders aufgeteilt wurden, handelt es sich also nur um zwei Violinstimmen. Ein Versuch, das ursprüngliche Gleichgewicht zu rekonstruieren, erfordert historische Forschung auf anderer wissenschaftlicher Ebene (sowie die Rekonstruktion des Ortes und seiner besonderen Akustik).

In anderen Fällen wurde Händels Gebrauch verkürzter Schreibweisen für die Orchestrierung untersucht. Zum Beispiel schrieb er die Fagottstimmen in „Zadok the priest“ nur für den ersten Abschnitt aus, während sie im zweiten Abschnitt in der Tutti-Angabe enthalten sind. Der dritte Abschnitt ist insgesamt komplizierter: Die vokale Basslinie ist auf Folio 5v (Takte 7–11) mit „Bassi et Bassons“ gekennzeichnet. Eine entsprechende Kennzeichnung fehlt jedoch in den Takten 51–54, die diesen Abschnitt paraphrasieren. Entsprechende Kleinstichnoten werden im Fagottsystem der vorliegenden Ausgabe ergänzt. In den Takten 13–16 gibt es keinen stichhaltigen Hinweis dafür, dass die Fagotte das Cello verdoppeln sollen, wie von einigen Herausgebern angenommen wird. Deshalb wird in diesem Fall auf eine Ad-libitum-Ergänzung verzichtet.

Herzliya, Januar 2023
Übersetzung: Julia Rosemeyer

Alon Schab

² Siehe die Beschreibungen im Kritischen Bericht des jeweiligen Bandes.

Foreword

Concerning the edition of the Coronation Anthems HWV 258–261

Handel's *Coronation Anthems*, written for the coronation of King George II, are among the composer's most famous and best loved vocal works. They were performed as a part of the coronation ceremony by an ensemble made up of select musicians available to Handel, assembled mainly from the court and from Westminster Abbey, where the service took place on October 11, 1727.

Set in a grand style similar to that developed by Purcell during the 1690s, albeit with Handel's fashionable Italianate touch, these four anthems may be considered as the composer's springboard for his succession of innovative English oratorios, composed from 1732 to 1752. Indeed, the anthems left such an impression on the public that Handel not only reused them in the revised version of *Esther* (1732) and in *Deborah* (1733), but also openly advertised the adaptation, knowing that the reuse of the royal music would increase the appeal of the oratorios.

It is therefore little surprise that the full score of the collected anthems was already published in print by John Walsh during Handel's lifetime (around 1743), and that it was published several times again throughout the late-eighteenth and early-nineteenth century. The earliest edition still in wide circulation today is Chrysander's edition for the Deutsche Händelgesellschaft (1863). Since then, the anthems have been studied by generations of Handel scholars and received their due scholarly attention in books and articles.¹ Stephan Blaut's recent edition for the Hallische Händel Ausgabe (2016) collates all the known sources and most important studies of the works, besides offering an authoritative text.

The present edition offers a new reading of the primary sources, and especially of Handel's autograph (British Library R.M.20.h.5). Our fundamental thesis is that many details in Handel's autograph, when examined critically, should be considered as adjustments made on the occasion of the coronation service, but need not be retained in a modern performance score.

Like all occasional music during the seventeenth and eighteenth centuries, Handel's *Coronation Anthems* were conceived as music that was to be performed only once. Thus, the primary manuscript sources of the anthems reflect conditions that were unique to that single performance. Handel surely knew that the music performed in Westminster Abbey during the coronation would excite the British public after the event too. Nonetheless, his autograph score is an *ad hoc* score, replete with markings that provide patchy solutions, tailor-made for the singers and the players whose strengths

and weaknesses he knew very well, and who had to perform the anthems under specific circumstances on a specific date and in a specific location within a specific venue. Some of these details in the score complicate, and even obscure, a musical work of outstanding clarity and immediacy.

The most apparent *ad hoc* feature in the autograph is Handel's adjustments of the balance between the vocal forces available to him on the occasion of the coronation service. On folio 18r of his autograph, Handel lists six groups of singers and the numbers of singers in each group: 12 boys singing Canto, 6 men singing Alto I (led by a seventh singer, Francis Hugues), 6 singing Alto II (led by John Freeman), 6 singing Tenor (led by John Church), 6 singing Bass I (led by Samuel Wheely) and 6 singing Bass II (led by Bernard Gates). That may have facilitated a well-balanced scoring for music set in six parts (12C; 7A; 7A; 7T; 7B; 7B) or, when the children singing Canto were divided into two groups, also for music in seven parts (6C; 6C; 7A; 7A; 7T; 7B; 7B). Such moments are remarkably rare in the score and usually display a full-stop organ-like chordal texture: for example, in "Zadok the priest", i, bars 23–29 (in seven parts) and in "The King shall rejoice", iii, bars 1–3 (in six parts). Writing for a seven-part choir was such an unusual procedure to the composer that even with his superb technique, the seven-part passage in "Zadok the priest" is also where Handel initially made voice-leading errors and had to correct them (bars 28–29; Alto II originally had parallels with Canto I, and Tenor with Canto II; Handel's correction in the autograph is clearly visible). On folio 7v ("Zadok the priest", iii, 30–31) Handel visibly reallocated the parts: the smaller number of Tenors needed reinforcement, so Handel initially divided the Alto and gave the doubling to Alto II, but then crossed out the doubling, and instead assigned the doubling to Bass I.

The work is otherwise dominated by four-part and five-part vocal textures, that do not entirely fit the six- or seven-part ensemble. It is easy to see how, in moments of such thinner texture, certain imbalances occurred: in four-part passages (12C; 14A; 7T; 14B) the tenor might have sounded too soft. In five-part passages (normally 12C; 7A; 7A; 7T; 14B), the bass would have sounded too loud so dividing the voices meant some of the higher basses could reinforce the tenors. In such cases, Handel sometimes specifies the names of the singers that were to momentarily join the tenors in the score ("Let thy hand be strengthened", i, 26–27; "The King shall rejoice", iv, 54)² but more often he simply wrote the doublings into the score in order to achieve a better balance ("Let thy hand be strengthened", ii, 13–21, 48–53; "Zadok the priest", iii, 17–18, and the aforementioned bars 30–31; "The King shall rejoice", iii, 16–20).

¹ Christopher Hogwood, *Handel*, London: Thames & Hudson, 2007, pp. 87–89; Donald Burrows, *Handel and the English Chapel Royal*, Cambridge: Cambridge University Press, 2005, pp. 251–287; Sabine Henze-Döhring, "Händels Coronation Anthems", in: *Händel-Jahrbuch* 49 (2003), pp. 105–113; Otto Erich Deutsch, *Handel: A Documentary Biography*, London, 1955.

² See descriptions in the Critical Report of the respective volume.

The added entrances for soloists, divided parts and doublings have been retained in all critical editions hitherto by merit of their genuine significance as evidence of the way in which the works were performed under Handel's direction. However, these additions must be understood as mere adjustments to the vocal balance, relevant perhaps to the number of singers within the six-part ensemble that Handel used and to the individuals that took part in the performance. There is no reason to assume that a modern choir, usually a balanced four-part ensemble (SATB), wishing to perform these works will have the same strengths or the same weaknesses as Handel's choir in October 1727. Moreover, the number of violins and quality of the players in a modern performance is bound to differ from those of the coronation service. Thus, in the present edition, we omitted those part divisions and part doublings that seem to have served as immediate solutions for balance problems in the original performance. These are duly reported in the Critical Report.

Similarly, Handel made occasional modifications to the balance between the various violin parts. For example, in the first three sections of "My heart is inditing", Handel writes two separate violin parts (Violin I and Violin II), whereas in the fourth section he merges the two but adds another part (Violin III). Thus, although the players may have been divided differently, the writing remains in two violin parts, and any attempt to reconstruct the original balance requires historical research on another scholarly plain (as well as reconstruction of the venue and its particular acoustics).

In other cases, Handel's use of short-hand to indicate the orchestration has been re-examined. For example, Handel wrote out the bassoons' parts in "Zadok the priest" for only the first section, while in the second section it is included in the *tutti* indication. Throughout, the third section is more complicated: the vocal bass line is marked "Bassi et Bassons" on folio 5v (bars 7–11) but an equivalent marking is absent from bars 51–54 that paraphrase that passage. Accordingly, notes in small print have been added to the bassoon system in the present edition. In bars 13–16, there is no conclusive evidence that bassoons should double the cello, as interpreted by some editors. Therefore, an *ad libitum* addition is not used in this case.

Herzliya, January 2023

Alon Schab

Zadok the priest

Coronation Anthem

HWV 258

George Frideric Handel
1685–1759

1. Zadok the priest

The musical score is arranged in a standard orchestral format. The instruments and vocal parts are listed on the left side of the page. The score is written in G major (one sharp) and common time (C). The key signature is G major, and the time signature is common time (C). The score is divided into three measures. The first measure is marked 'soft'. The second measure is marked '4' over '2'. The third measure is marked '6'. The instruments and vocal parts are: Tromba I, II; Tromba III; Timpani in Re-La/d-A; Oboe I, II; Fagotto I, II; Violino I; Violino II; Violino III; Viola; Soprano I, II; Alto I; Alto II; Tenore; Basso I, II; Violoncello Contrabbasso; and Organo. The score is marked with a large 'CARUS' watermark.

Aufführungsdauer / Duration: ca. 6 min.

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Urtext
edited by Alon Schab

4

Ob *simile*

Fg *simile*

VI *simile*

Va

Vc Cb

Org

4 2 6 7 6 4 7 4 2

8

Ob *simile*

Fg *simile*

VI

Va

Vc Cb *simile*

Org

5 3 4 2

11

Ob

Fg

VI

Va

Vc
Cb

Org

simile

simile

simile

6 4 2 6

14

Ob

Fg

VI

Va

Vc
Cb

Org

simile

simile

7 6 4 4 3

17

Ob

Fg

VI

Va

Vc
Cb

Org

7 6 5 6 5 4

20

Ob

Fg

VI

Va

Vc
Cb

Org

7 6 4 3

simile

Tr

Timp

Ob

Fg

VI

Va

S

A I

A II

T

B

Vc
Cb

Org

simile

loud

4 2 4 2 6 5 4 2

Tr

Timp

Ob

Fg

VI

Va

S

AI

AII

T

B

Vc
Cb

Org

- - - ed - - - lo - mon King.
 n - So - lo - mon King.
 noint - - ed So - lo - mon King.
 noint - - ed So - lo - mon King.
 noint - - ed So - lo - mon King.

6

7

6

5

4

3

2. And all the people rejoiced

Tromba I
 Tromba II
 Tromba III
 Timpani
 Oboe I
 Oboe II
 Violino I
 Violino II
 Violino III
 Viola
 Soprano
 Alto I
 Alto II
 Tenore
 Basso
 Bassi
 (Fg, Vc, Cb, Org) *

And all the peo - ple re - joiced, re - joiced,
 And all the peo - ple re - joiced, re - joiced,
 And all the peo - ple re - joiced, re - joiced,
 And all the peo - ple re - joiced, re - joiced,
 tutti Bassi ed Organo

6 6 6 6

* Die Anordnung der Bassinstrumente unterscheidet sich vom vorherigen Satz. Wahrscheinlich beabsichtigte Händel, dass sich die Fagotte in diesem Satz den „tutti Bassi“ anschließen. / *The disposition of the bass instruments differs from the previous movement. It is probably that Handel meant the bassoons join the „tutti Bassi“ in this movement.*

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

ed, and all the peo - ple re - joiced, _____

re - joiced, and all the peo - ple re - joiced, _____

re - joiced, and all the peo - ple re - joiced, _____

re - joiced, and all the peo - ple re - joiced, _____

re - joiced, and all the peo - ple re - joiced, _____

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

re - joiced, re - joiced, re - joiced,

re - joiced, re - joiced, re - joiced,

re - joiced, re - joiced, re - joiced,

re - joiced, re - joiced, re - joiced,

re - joiced, re - joiced, re - joiced,

6 # 6 # [6]

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

ced, re - joiced, and all the peo - ple re -
 re - joiced, re - joiced, and all the peo - ple re -
 re - joiced, re - joiced, and all the peo - ple re -
 re - joiced, re - joiced, and all the peo - ple re -

6 # [#] # 6# 6

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

joiced, re - joiced, re - joiced and said:

joiced, re - joiced, re - joiced and said:

joiced, re - joiced, re - joiced and said:

joiced, re - joiced, re - joiced and said:

joiced, re - joiced, re - joiced and said:

[6] 6 6 6 6 6 6 6

3. God save the King

A tempo ordinario

The musical score is arranged in a standard orchestral format. The top section includes three Trombe (I, II, III), Timpani, two Oboes, and two Fagotti. The middle section features three Violini (I, II, III) and a Viola. The bottom section consists of vocal parts for Soprano I & II, Alto I & II, Tenore, and Basso, along with a Bass line for Violoncello, Contrabbasso, and Organ. The score is in G major and common time. The vocal parts include lyrics such as "God save the King, long live the King, God save the King, a - men," and "God save the King, long live the King, God save the King, may the King live for e - ver,". The instrumental parts provide a rhythmic and melodic accompaniment. A large watermark "CARUS" is overlaid on the score.

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - -

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

Violoncelli + Org

The musical score for page 10 includes parts for Trumpets (Tr), Timpani (Timp), Oboe (Ob), Bassoon (Fg), Violins (VI), Viola (Va), Soprano I & II (S I, II), Alto I (AI), Alto II (AII), Tenor (T), Bass (B), and Cellos/Double Basses (Bc). The vocal parts (S I, II, AI, AII, T, B) have lyrics: "men, a-men, a-men, al-le-lu-ia, a-men." The instrumental parts include woodwinds, strings, and percussion. A large watermark "CARUS" is overlaid on the score.

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

tr

God save the King,

God save the King,

God save the King,

God save the King,

God save the King,

tutti

f

4
2

6

7

7

6

#

4
2

6

Tr

Timp

Ob

Fg

VI

Va

S I, II

A I

A II

T

B

Bc

Violone e Bassoni
Organo tasto solo

tutti

long live the King, may the King live for e - ver, a - men, a - men, al - le - lu - ia, al - le -

long live the King, may the King live for e - ver, a - men, a - men, al - le - lu - ia, al - le -

long live the King, may the King live for e - ver, a - men, a - men, al - le - lu - ia, al - le -

long live the King, a - men, a - men, al - le - lu - ia, al - le -

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

lu - ia, a - men, a - - - - - men, may the King live,

lu - ia, a - men, a - - - - - men, may the King live,

lu - ia, a - men, a - - - - - men, may the King live,

lu - ia, a - men, a - - - - - men, may the King live,

6 6 6

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

may the King live for e - ver, for e - ver, for e - ver, a - men, a - men, al - le -

may the King live for e - ver, for e - ver, for e - ver, a - men, a - men, al - le -

may the King live for e - ver, for e - ver, for e - ver, a - men, a - men, al - le -

may the King live for e - ver, for e - ver, for e - ver, a - men, a - men, al - le -

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

lu - ia, al - le - lu - ia, a - men, a - - - - -

6 7 6 #

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

al - le - lu - ia, al - le - lu - ia, a - men, a - men, a - men,

- men, al - le - lu - ia, al - le - lu - ia, a - men, a - men, a -

- men, al - le - lu - ia, al - le - lu - ia, a - men, a - men, a - men,

- men, al - le - lu - ia, al - le - lu - ia, a - men, a - men, a - men,

6 6 6 6 6# 6 6 6 6 # 6

Tr

Timp

Ob

Fg

VI

Va

S I, II

A I

A II

T

B

Bc

long live the King, God save the King, long live the King,

long live the King, God save the King, long live the King,

long live the King, God save the King, long live the King,

long live the King, God save the King, long live the King,

long live the King, God save the King, long live the King,

long live the King, God save the King, long live the King,

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

may the King live, may the King live for e - - ver, for e-ver, for e-ver, a-men,

may the King live, may the King live for e - - ver, for e - ver, a-men,

may the King live, may the King live for e - - ver, for e - ver, a-men,

may the King live, may the King live for e - - ver, for e-ver, for e-ver, a-men,

may the King live, may the King live for e - - ver, for e-ver, for e-ver, a-men,

Tr

Timp

Ob

Fg

VI

Va

S I, II

A I

A II

T

B

Bc

[ad lib]

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - - men, a - men, a -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - - men, a - men, a -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - - men, a - men, a -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - - men, a - men, a -

a - men, al - le - lu - ia, al - le - lu - ia, a - men, a - - - - - men, a - men, a -

6 6 6 6

Tr

Timp

Ob

Fg

VI

Va

S I, II

AI

AII

T

B

Bc

men, a-men, a-men, al-le-

men, a-men, a-men, al-le-

men, a-men, a-men, al-le-

men, a-men, a-men, al-le-

men, a-men, a-men, al-le-

Tr

Timp

Ob

Fg

VI

Va

S I, II

A I

A II

T

B

Bc

Critical Report

I. The Sources / Die Quellen

A: Autograph score, dated 1727. The British Library, London (GB-Lbl), shelf mark *R.M.20.h.5*.

73 folios in portrait format, ruled with 18 or 16 staves. ff. 1–10v, “Zadok the priest” (HWV 258); ff. 11–17v, “Let thy hand be strengthened” (HWV 259); ff. 18–35v, “The King shall rejoice” (HWV 260); ff. 36–50v, “My heart is inditing” (HWV 261). The opening page of “Let thy hand be strengthened” (f. 11) is in the hand of Smith Jr., probably replacing a lost autograph page.

B: Copy of the score, dated 1731–1735. Henry Watson Music library (GB-Mp), shelf mark *MS 130 Hd 4, v. 49*.

83 folios in portrait format, ruled with 18 staves. pp. 1–21, “Let thy hand be strengthened” (HWV 259); pp. 22–53, “Zadok the priest” (HWV 258); pp. 54–113, “The King shall rejoice” (HWV 260); pp. 114–165, “My heart is inditing” (HWV 261). Stems indirectly from **A**, but contains some independent continuo figuring.

C: Copy of the score, dated c.1735. Harry Ransom Center, The University of Texas in Austin (US-AUS), shelf mark *MS Finney 10*.

82 folios in portrait format, ruled with 20 staves. Previously belonged to the Oxford Musical Society. ff. 1–11r, “Let thy hand be strengthened” (HWV 259); ff. 11v–27r, “Zadok the priest” (HWV 258); ff. 27v–57r, “The King shall rejoice” (HWV 260); ff. 57v–82r, “My heart is inditing” (HWV 261). Stems indirectly from **A**.

D: Copy of the score, dated 1746–1750. The British Library, London (GB-Lbl), shelf mark *R.M.19.g.1a*.

80 folios in portrait format, ruled with 18, 16 or 20 staves. ff. 2–11v, “Let thy hand be strengthened” (HWV 259); ff. 12–27v, “Zadok the priest” (HWV 258); ff. 28–55, “The King shall rejoice” (HWV 260); ff. 55v–80, “My heart is inditing” (HWV 261). Also contains the anthem “The ways of Zion do mourn” (HWV 264). Stems indirectly from **A**, but contains some independent readings that imply copyist discretion.

Walsh: score printing, dated c.1743. *Handel's Celebrated Coronation Anthems in Score* (London. Printed for I. Walsh). Exemplar: The British Library, London (GB-Lbl), shelf mark *Hirsch IV.764*. pp. 2–26, “Zadok the priest” (HWV 258); pp. 27–53, “My heart is inditing” (HWV 261). pp. 55–66, “Let thy hand be strengthened” (HWV 259); pp. 67–98, “The King shall rejoice” (HWV 260). Stems indirectly from **A**.

II. Concerning the Edition / Zur Edition

The accepted stemma of Handel's *Coronation Anthems* is rooted in Handel's famous autograph (**A**) but famously lacks the conducting score, which derives from it, and from which stem most of

the secondary sources, indeed all the secondary sources that were collated here (**B**, **C**, **D** and **Walsh**). However, some of the copyists seem to have avoided copying the works too mechanically. In most cases, they decided to add details they believed were left out in the exemplar they were working with, which made sense, considering the occasional nature of the anthems and their hasty composition. Thus, for example, the copyist of **D** added dotted rhythm to make the continuo part consistent in “The King shall rejoice” (Exceeding glad, bars 33–37) and the copyist of **B** made unique additions and corrections to the continuo part (including some unique errors). The overall picture that stems for the collected secondary sources gives important basis for comparison, and clarifies cases in which Handel's contemporaries would have understood readings from the composer's hastily-produced autograph. Details in the secondary sources, especially articulation and ornamentation marks, seem to complement omissions in the autograph that are almost self-explanatory (for example, a trill that appears in the first oboe but not in the first violin that otherwise doubles the oboe) and may well stem from the lost conducting score. Moreover, such discrepancies should not directly affect the performance of the anthems and are significant only for the purpose of detailed research into Handel's creative process. We therefore make no distinction between those articulation and ornamentation marks that appear in the autograph and those that appear in any of the collated secondary sources (with the exception of the copyist's excessive continuo figuring in **B**). Editorial articulation and ornamentation marks are duly differentiated.

Considering the state of existing scholarly editions, we attempted neither a reconstruction of Handel's initial thoughts (rolling back the various additions and correction in **A**), nor a reconstruction of the missing conducting score – but a middle way: we aim to present Handel's anthems in the state that he believed was musically satisfying to allow performance in a royal ceremony at Westminster Abbey, while omitting those details that were necessary for that occasion but are not essential to the musical gist. Thus, we have followed the final state of **A**, and only where clear errors or completions were made, we resorted to the secondary sources.

Editorial additions are, as far as possible, indicated diacritically in the musical text: dynamic markings, trills and accidentals in small type, slurs by dotted lines, textual markings by italic type, articulation wedges (“tear drops”) by thin vertical lines, figuring by square brackets.

This edition follows the conventions of modern notational practice on the beaming and stemming of notes in the musical text, the rhythmic notation of ties and the placement of accidentals. In doubtful cases accidentals are added in small type, but cautionary accidentals in normal size. Colla parte markings have been written out in full without comment, and bar numbers added. Dynamic markings, tempo indications, and details of scoring have been

standardized. Section titles have been added. In the sources the individual movements are not numbered.

The text underlay in **A** is sketchy and in homophonic passages often outlined in only one part (basso) but it could always be completed clearly from source **A**. The orthography and placing of markings from the musical source has been standardized and occasionally corrected.

III. Detailed Remarks / Einzelanmerkungen

Abbreviations: A = Alto, B = Basso, Bc = Basso continuo („Bassi“ part), Cb = Contrabbasso, Fg = Fagotto, Ob = Oboe, S = Soprano/Canto, T = Tenore, Timp = Timpani, Tr = Tromba, Va = Viola, Vc = Violoncello, Vl = Violino.

Parts are named with superscript I–III referring to their placement within the relevant instrumental or vocal group.

References are given in the following order: Bar – part, sign within the bar (note or rest) – Source: Reading/Remarks.

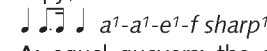
1. Zadok the priest

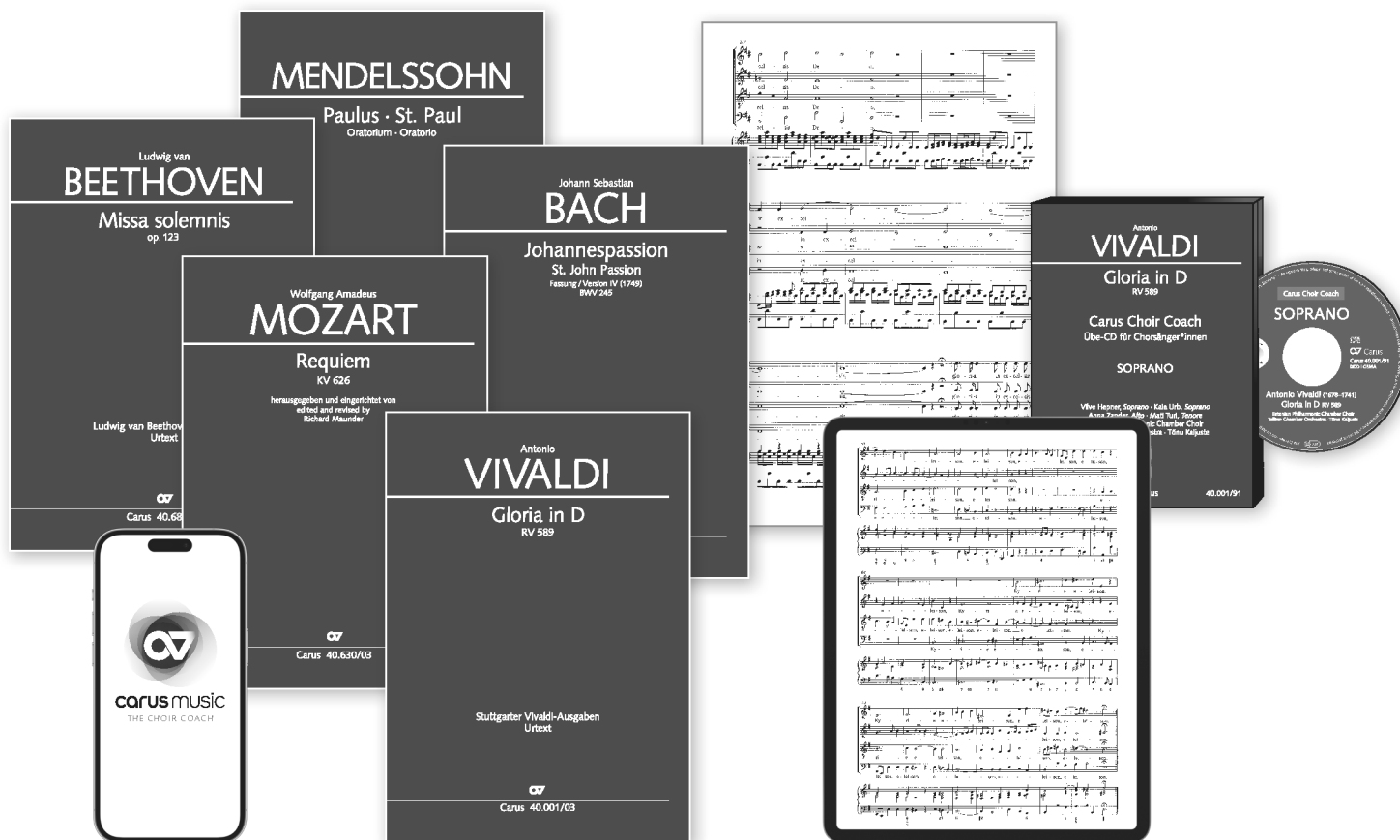
Although some notes in **A** are torn, no real textual issues arise. The later adaptation of the music for the text “Blessed are all they that fear the Lord” result in some rhythmic variants in bars 23–29 (not recorded here). The slurring indicated in bar 1 in all sources occurs inconsistently throughout the movement and not always in the same bars. Handel, and his copyists, seem to have assumed that the articulation be played *simile* to bar 22 and that the quavers be played accented from bar 23 onwards. This was the assumption behind the articulation marking in our score.

2	VI II, Va	A: no slurs
2–3	VI III	A: no slurs
3	Va 8	A: paper torn, but <i>e</i> ¹ in other sources
3	Bc	A: no slurs
7	Ob, Fg	A: no slurs
7	Bc 1	A: dot corrupted
9	Fg I, II	A: clef change to C4
10	VI I 9–16	A: no slurs
12	VI II 8	A: paper torn, <i>a</i> ² in all other sources
12	VI I, II 15–16	A: paper torn
15	Fg I, II 5	A: ink spill on note
17	VI II 5–6	A: a tie between the notes (originally <i>c sharp</i> ²) is covered by the corrected notes (<i>f sharp</i> ²), but retained here
19	VI II 5–8	A: no slurs
23	VI II	A: no slurs
23	S I 2–3	A: with slur (apparently for later text underlay)
23–29	Ob, Fg	A: no articulation marks; here made consistent with VI III, Va, Vc/Cb (in bar 23)
24–29	VI III, Va, Vc/Cb	A: no articulation marks (from 24.5 onwards); here made consistent with bar 23
24–32	Tr I	C: part copied twice more on additional staves above the score
28–29	Bc	A: no figuring
29	Fg I, II 5	A: clef change to F4 (although first written redundant C4)
30	B II	A: no fermata

2. And all the people rejoiced

1–32	Fg	A: “tutti bassi et org.”, incl. the bassoons, without a dedicated staff to the bassoons
5	Tr I 2	A: formerly <i>g</i> ²
5	A I 3	B, C: <i>f sharp</i> ¹

19	Tr I 3–4	A: two crotchets originally written as couples of quavers for reasons of correction
22	Tr I 3–4	A: equal quavers; the edition follows B, C, D, Walsh
22	Va 2–3	C: <i>e</i> ¹ - <i>e</i> ¹
23	Ob II 2	B, C: <i>d</i> ²
25–26	Tr I	A: no tie; the edition follows B, D, Walsh
25	Va	A: first crotchet in the bar was added after initial copy, a mistake that left traces in copies B, C, D:  A ¹ - <i>a</i> ¹ - <i>e</i> ¹ - <i>f sharp</i> ¹
26	Tr I 1–2	A: equal quavers; the edition follows B, C, D, Walsh
28	Tr I 1–2	A, B, C, Walsh: equal quavers; the edition follows D ; cf. Tr II bar 26
32	VI III	B, C: <i>c sharp</i> ²
3. God save the King		
1–59	Fg I, II	Fg parts are not written out, but literally indicated on the bass parts
3	VI III 4	D: <i>a</i> ¹
5	VI I–III, Va 1	A: trill marked only in VI I; B, C: only in VI I–III; D, Walsh: trill marked in all parts
11	Ob I 12	B, C: <i>f sharp</i> ²
14	VI II 9	C, D: no trill
17–18	B	According to A , Basso originally divided; B I doubled the Tenor entrance in the coronation service.
18	T 1–2	C: <i>f sharp</i> - <i>f sharp</i>
22	VI III 2–3	A: previous reading <i>e</i> ² - <i>f sharp</i> ² (not crossed out)
23	Bc 5	A: figure 6 in B II system
25	Timp 1	B: <i>G</i> (originally also in C , but corrected)
27	VI I 5	B, C: <i>e</i> ²
28	Ob II 9–12	C: semiquavers instead of quavers
28	T 8	B, C, D, Walsh: <i>e</i> ¹
29	Ob I 7–9	A: no slur
29	VI I 14	C, Walsh: trill absent. Whether the composer intended to leave the trill when amending the passage in A , is under debate.
30	VI I 6	C: <i>d</i> ³
30–31	B	According to A , Basso originally divided (starting 30.2); B I doubled the Tenor entrance in the coronation service. A II originally doubled T (30.2–end of bar 31), then changed to doubling A I.
32	Tr II 1	B, C: <i>c sharp</i> ²
34	Ob II 5	B: <i>d</i> ¹ ; C: <i>c sharp</i> ¹
35	VI I 4–5	B, C: <i>e</i> ² - <i>d sharp</i> ²
36	A I	A: second “amen” (text) implied by context but not written out
44	VI III 6–7	B, C: <i>f sharp</i> ² - <i>g</i> ²
46	Ob I 3–5	C: Ob II part copied erroneously into Ob I
46	VI III 3	A: no trill
48	Tr III 5–8	C: timpani part copied erroneously into Tr III
48	VI III 6	C: <i>b</i> ¹
49	B 5	A, B, C: divisi, B I has <i>d</i> , B II has <i>f sharp</i> (probably a copying mistake with the Tenor part?); D, Walsh: <i>f sharp</i>
50–52	Ob II	C: VI I part copied erroneously into Ob II
51–54	Fg I, II	Ad-lib-passage added according to precedent in bars 7–10, on which the passage is based.
52	Tr I 7	B, C: <i>g</i> ²
56	Tr III 4	C: <i>b</i> ¹
58	Ob II 6	B, C: <i>g</i> ²



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