

George Frideric
HANDEL

Let thy hand be strengthened

Coronation Anthem

HWV 259

Coro (SAATB)

2 Oboi, 2 Violini, Viola, Basso continuo
(Violoncello, Contrabbasso, Fagotto, Organo)

herausgegeben von / edited by
Alon Schab

Stuttgart Handel Editions
Urtext

Partitur / Full score



Carus 55.259

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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

Let thy hand be strengthened

Coronation Anthem

HWV 259

George Frideric Handel

1685–1759

1. Let thy hand be strengthened

Allegro

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Bassi
(Fg, Vc, Cb, Org)

Ob

VI

Va

Bc

6 6 6 7 7 6 6 5

6 6 5 7 4 2 5 3 7 4 2 5 3 6 7 7 #

Aufführungsdauer / Duration: ca. 8 min.

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Urtext
edited by Alon Schab

10

Ob *tr.* *p*

VI *tr.* *p*

Va *p*

Bc *p*

[6] 6 # 6 6 #

14

Ob *pp* *f* *p* *tr.*

VI *pp* *f* *p* *tr.*

Va *pp* *m* *p*

Bc *pp* 6 6 6 6 5 *p*

20

Ob *pp* *f* *tr.* *tr.* *tr.*

VI *pp* *f* *tr.* *tr.* *tr.*

Va *pp* *f*

Bc *pp* *f* 6 6 5 [6] 6 5 6 5 6 5 3

Ob

VI

Va

S

AI

AII

T

B

Bc

Let thy hand be strength - en-ed,

Let thy hand be strength - en-ed, and thy

Let thy hand be strength - en-ed, let thy hand

Let thy hand be strength - en-ed, let thy hand be strength - en'd,

Let thy hand be strength - en-ed,

6 6 6 6

Ob

VI

Va

S

AI

AII

T

B

Bc

and thy right hand be ex - alt - ed,

right hand be ex - alt - ed, and thy

and thy right hand be ex - alt - ed,

and thy right hand be ex - alt - ed,

and thy right hand be ex - alt - ed,

6 6 6 6

34

Ob

VI

Va

S

AI

AII

T

B

Bc

6 6 6 7 6 6 #

38

Ob

VI

Va

S

AI

AII

T

B

Bc

6 6 # 6 6 7 5 7

42

Ob

VI

Va

S
- ed, let thy right hand be ex - alt - ed. Let thy

AI
- ed, let thy right hand be ex - alt - ed. Let thy

AII
- ed, let thy right hand be ex - alt - ed. Let thy

T
- ed, let thy right hand be ex - alt - ed. Let thy

B
- ed, let thy right hand be ex - alt - ed. Let thy

Bc

6 7 6 7 # 4 # 6 4 5 6 4 5 3 4 2

47

Ob

VI

Va

S
hand be strength - - en'd, and thy right hand be ex - alt - - -

AI
hand be strength - - en'd, and thy right hand be ex - alt - ed, ex -

AII
hand be strength - - en'd, and thy right hand be ex - alt - ed, ex -

T
hand be strength - - en'd, and thy right hand be ex - alt - ed, ex -

B
hand be strength - - en'd, and thy right hand be ex - alt - - -

Bc

6 6 6 6

Ob

VI

Va

S
- - - - ed, let thy hand be strength

AI
alt - ed, ex - alt - ed, let thy hand be strength

AII
alt - ed, ex - alt - ed, let thy hand be strength

T
alt - ed, ex - alt - ed, let thy hand be strength

B
- - - - ed, let thy hand be strength

Bc
6 # 5 6 # 6 #

Ob

VI

Va

S
- - - - en'd, and thy right hand be ex - alt

AI
- - - - en'd, and thy right hand be ex - alt

AII
- - - - en'd, and thy right hand be ex - alt

T
- - - - en'd, and thy right hand be ex - alt

B
- - - - en'd, and thy right hand be ex - alt

Bc
7 6 # 6 6 6 7 6 4 #

60

Ob

VI

Va

S
ed, ex - alt - - ed, — let thy hand be strength - en'd, and thy right hand be ex -

AI
ed, ex - alt - - ed, let thy hand be strength - en'd, and thy right hand be — ex -

AII
ed, let thy hand be strength - en'd, and thy right hand be ex -

T
ed, let thy hand, let thy hand be strength - en'd, and thy right hand be ex -

B
ed, let thy hand, thy hand be strength - en'd, and thy right hand be — ex -

Bc

6 6

65

Ob

VI

Va

S
alt - ed, let thy right hand be ex - alt - ed, be ex - alt - - -

AI
alt - ed, let thy right hand be ex - alt - ed, be ex - alt - - -

AII
alt - ed, let thy right hand be ex - alt - ed, be ex - alt - - -

T
alt - ed, let thy right hand be ex - alt - ed, be ex - alt - - -

B
alt - ed, let thy right hand be ex - alt - ed, be ex - alt - - -

Bc

69

Ob

VI

Va

S
- - - - ed, let thy right hand be ex - alt - - ed.

AI
- - - - ed, let thy right hand be ex - alt - - ed.

AII
- - - - ed, let thy right hand be ex - alt - - ed.

T
- - - - ed, let thy right hand be ex - alt - - ed.

B
- - - - ed, let thy right hand be ex - alt - - ed.

Bc

75

Ob

VI

Va

Bc

p *pp*

p *pp*

p *pp*

p *pp*

6 6 6 6 5 *p* 7 5 *pp* 7

4 2 3 4 2

80

Ob

VI

Va

Bc

f *tr* *tr*

f *tr* *tr*

f

f

f

6 6 5 6 6 5 6 5 6 5 3

2. Let justice and judgment

Larghetto

Oboe I, II * *a 2*

Violino I

Violino II

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Bassi (Fg, Vc, Cb, Org)

9

Ob *p*

VI *p*

Va

S

AI

AII

T

B

Bc *tasto solo*

Let jus-tice and judg-ment be — the

Let jus-tice and judg-ment be — the

Let jus-tice and judg-ment be —

* Siehe Krit. Bericht. / See Crit. Report.

Ob

VI

Va

S

AI

AII

T

B

Bc

Let jus - tice and judg - ment, let
 Let jus - tice and judg - ment be the pre - pa - ra - tion of thy seat, let jus - tice
 pre - pa - ra - tion of thy seat, - tice
 pre - pa - ra - tion of thy seat, let jus - tice
 the pre - pa - ra - tion of thy seat, let jus - tice

p

4 2 5 7 6 # 6 6 2 6

Ob

VI

Va

S

AI

AII

T

B

Bc

jus - tice and judg - ment, and judg - ment be the pre - pa - ra -
 and judg - ment, let jus - tice and judg - ment be the pre - pa - ra -
 and judg - ment, and judg - ment be the
 and judg - ment, and judg - ment be the
 and judg - ment, and judg - ment be the

6 6 6 # 6 5 6

Ob

VI

Va

S
- tion of thy seat; let mer - cy and

AI
- - tion of thy seat; let mer - cy and truth_

AII
pre - pa - ra - tion of thy seat; cy and

T
pre - pa - ra - tion of thy seat; let mer - cy and truth_

B
pre - pa - ra - tion of thy seat, of thy seat; let mer - cy and

Bc

6 5 7 6 # 9 9 9 9 8 # 8 6 6 5 6 6 5 6
4 4 # 4 4 4 4 # 4 4 # 4 4 # 4 4 # 4

Ob

VI

Va

S
truth_ go, go be - fore thy face, let mer - cy, let mer - cy and

AI
go, go be - fore thy face, let mer - cy and

AII
truth_ go, go be - fore thy face, let mer - cy, let mer - cy and

T
go, go be - fore thy face, let mer - cy and

B
truth go, go be - fore thy face, let mer - cy and truth, and

Bc

6 5 5 6 6 6 6 6 # 9 9 8 7 7 6
4 4 # 3 5 5 5 4 4 # 5 5 4

Ob

VI

Va

S
truth_ go _____ be - fore _____ thy face, let jus - tice and

AI
truth go be - fore _____ thy face, let jus - tice and judg - ment, let jus - tice and

AII
truth go be - fore, go be - fore_ thy face, let jus - tice and judg - ment, let jus - tice and

T
truth go, go be - fore_ thy face, let jus - tice and judg - ment, let jus - tice and

B
truth go be - fore _____ face let jus - tice and judg - ment, let jus - tice and

Bc

5 4 [-] 6 5 4# 3 [6] 6 5# # 7 6 7 6

Ob

VI

Va

S
judg - ment, let jus - tice and judg - ment be _____ the pre - pa - ra - tion of thy seat,

AI
judg - ment be the pre - pa - ra - - - tion of thy seat,

AII
judg - ment be the pre - pa - ra - - - tion of thy seat,

T
judg - ment be the pre - pa - ra - - - tion of thy seat,

B
judg - ment be the pre - pa - ra - - - tion of thy seat,

Bc

7 6 7 6 7 6 7 6 #

Ob

VI

Va

S

AI

AII

T

B

Bc

let jus-tice, judg-ment, mer-cy, truth go be-fore thy face.

let jus-tice, judg-ment, mer-cy, truth go be-fore thy face.

let jus-tice, judg-ment, mer-cy, truth go be-fore thy face.

let jus-tice, mer-cy, truth go be-fore thy face.

7 6 6 6 4 #

5 5

f

Ob

VI

Va

Bc

6 6 # 7 6 6 7 5 4 #

5 3

3. Alleluia

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano
le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Alto I
- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Alto II
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Tenore
Al - le - lu - ia, al - le - lu - ia,

Basso
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Bassi
(Fg, Vc, Cb, Org)
4 3 6 6 6 6 6

7

Ob

VI

Va

S
al - le - lu - ia, al - le - lu - ia,

AI
- lu - ia, al - le - lu - ia, al - le - lu -

AII
- lu - ia, al - le - lu - ia, al - le - lu -

T
al - le - lu - ia, al - le - lu - ia, al - le - lu -

B
al - le - lu - ia, al - le - lu - ia, al - le - lu -

Bc

6 5 6 5 # 6 4 2 [4] 7 5 6 6 5 6 5

13

Ob

VI

Va

S
al - le - lu - ia, al - le - lu - ia, al - le - lu -

AI
ia, al - le - lu - ia, al - le - lu - ia,

AII
ia, al - le - lu - ia, al - le - lu - ia,

T
ia, al - le - lu - ia, al - le - lu - ia,

B
ia, al - le - lu - ia, al - le - lu - ia,

Bc
Organo
Bassi 4 2 6 7 7 7 5 4 2 7 # 4 2 6 7 # 7 6 #

Ob

VI

Va

S

AI

AII

T

B

Bc

ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

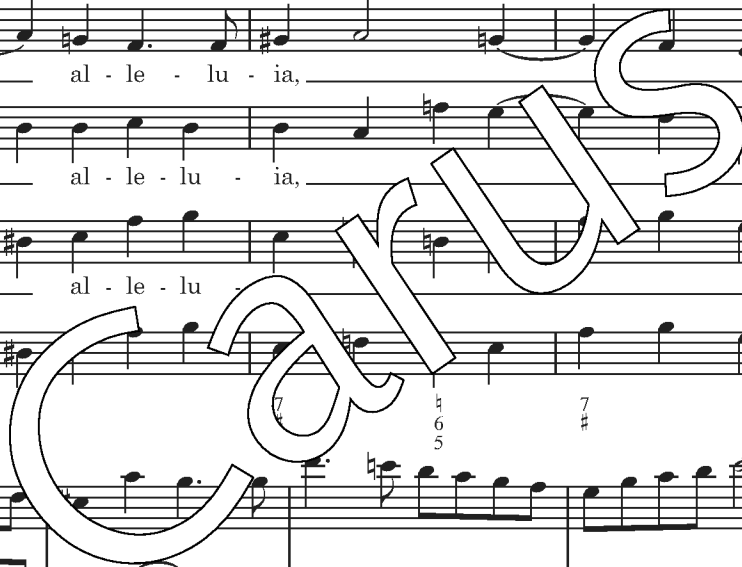
al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

6 6



Ob

VI

Va

S

AI

AII

T

B

Bc

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia,

7 7 # 6 4 2 7 6 6 4 2 6

Ob

VI

Va

S

AI

AII

T

B

Bc

al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

4 6

Adagio

Ob

VI

Va

S

AI

AII

T

B

Bc

lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

7 6 5 6 8 7 7 6 7 4 3

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), Ob = Oboe, S = Soprano/Canto, T = Tenore, Va = Viola, VI = Violino. Parts are named with superscript I–II 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. Let thy hand be strengthened

1–25	Tutti	A: f. 11 not autograph, in the hand of a copyist
1–25	Va, Bc	A: no dynamic markings; the edition follows Walsh
1–25	Bc	A: figuring absent; in the edition with editorial figuring, based on bars 75–84 and secondary sources
2	Bc	B, C, D, Walsh: figure 6 under <i>b</i>
3	Va 2	Walsh: <i>g</i> ¹
5	VI I 4–5	Walsh: with slur
6	VI I	C: has slur 5–6
16	Bc 3–4	Undotted with quaver rest in all sources, but here changed according to VI I.
18	VI II 1	Walsh: missing
20	Va	pp marking on the beginning of the bar
26–27	B	According to A , 2 soloists doubled the weaker force of the tenor in the coronation service.
27–51	Ob I, II	Oboe parts are indicated by remarks on other parts: bar 27, S, “Hautb. colla parte”; bar 35, VI I, “NB H.”; bar 35, S, “NB H.”; bar 42, VI II, “Hautb.”; bar 44, VI I, “H1”; bar 44, VI II, “H2”; bar 52, VI I, “H1 colla voce”; bar 52, VI II, “H2 colla voce”; bar 52, S, “H1 & 2”. It is not entirely clear if the indications on bar 35 indicate a move of both oboes to the violin part or a division – Oboe I doubles Violin I and Oboe II doubles Soprano. The way that passage is transmitted in the secondary sources hint that the former option may reflect the composer’s intention.
28	B	A: indication “tutti Bassi” refers to the previous soli entrance. Since the soli are omitted in the present edition, the tutti indication is omitted accordingly.
46	Va 4	A: <i>d</i> ¹ instead of crotchet rest
52	S	A: text “let the [sic] hand”
56	VI I 3	A: remark “H. coll violin”
56	S 3	A: remark “Haut coll violin”
56	S 2	Walsh: <i>a</i> ¹
57	T 3–4	A: dotted crotchet <i>c sharp</i> ¹ with two semiquavers <i>d</i> ¹ - <i>c sharp</i> ¹ (meant to accommodate later contrafactum)
62	S 3	A: slur ends at 62.4
66	Ob I, II, VI I	C: with tie 3–4 (but without slur 4–5)
67	Ob I, II, VI I 6	A: no trill
67	VI II 4–5	Walsh: slur

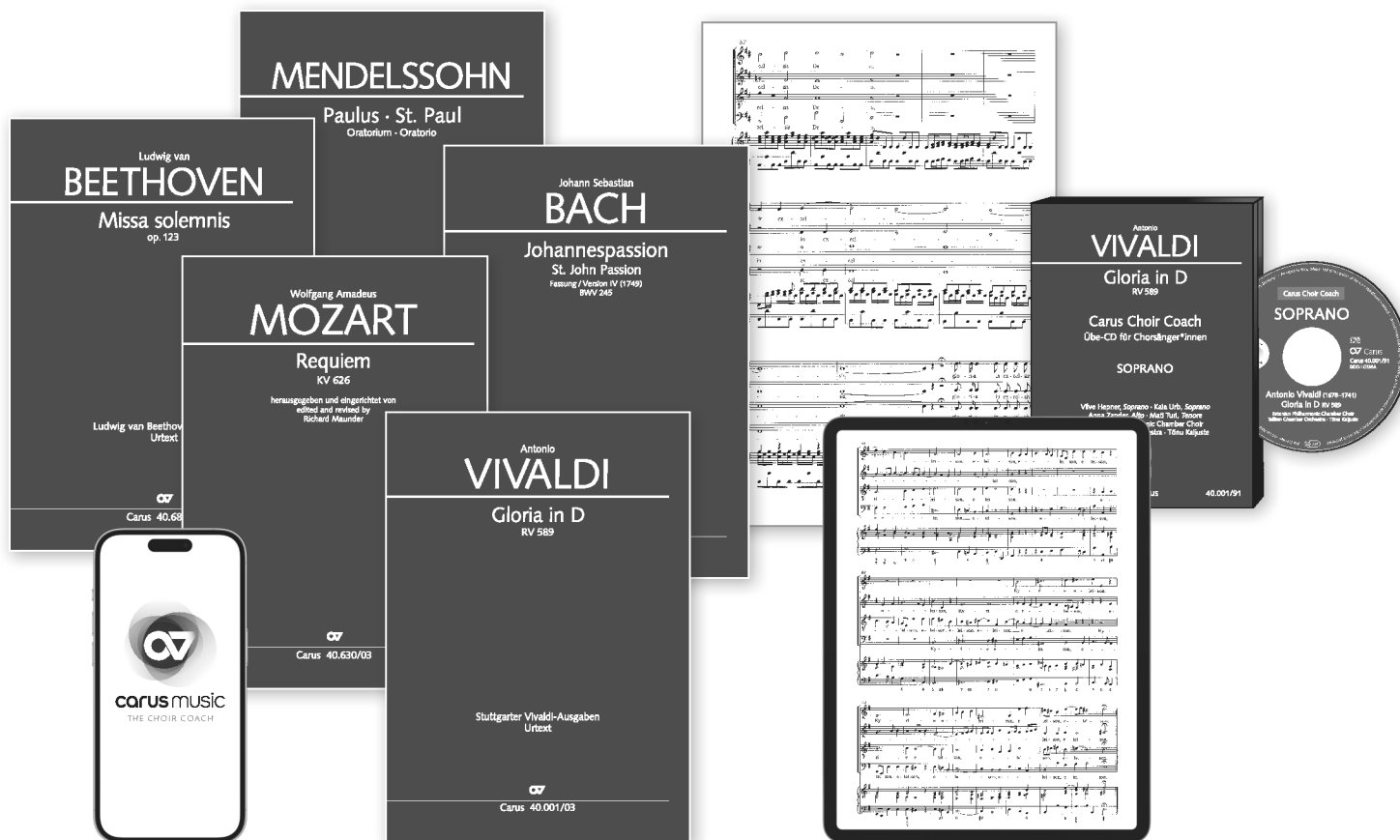
68	Ob I, II	Handel asks the oboes to double VI I also in the first half of the bar, including the note <i>b</i> which lies outside the compass of the baroque oboe.
68–69	SATB	A: articulation marks fragmentary
70	VI II 2	Walsh: <i>d</i> ²
75	Bc 3	B, C, D, Walsh: figure 6 under <i>b</i> on 75.2; in A absent altogether
83	Ob I, II, VI I	B, C: slur 2–3; D, Walsh: no slur

2. Let justice and judgment

1ff.	Ob I, II	The first explicit mention of oboes in the movement is in bar 45 (where doubling of violin I becomes unpractical). It is therefore likely that Handel meant the oboes to double violin I until that point (and from bar 70), and that doubling is given in small typeface in the score.
8	Va	A: dot missing
13	Bc 1	Walsh: rest missing
13–27		A: with text “Let justice and judgment be thy [sic] preparation”, first corrected in S, bar 28
16	B, Bc 1	A, C, D, Walsh: originally <i>g</i> , corrected to <i>f sharp</i> . The original $\frac{2}{4}$ figuring remained; B: figure changed to 7
17	T 1	Walsh: <i>d</i> ¹
32	VI I, Ob I, II 3	D, Walsh: <i>a</i> ¹
33	B	Bass dotted minim should perhaps be only a minim to fit with the others.
46	Bc 2	Walsh: crotchet <i>B</i> is missing, and there is a minim (sic) rest instead
49	A II 2	A, B, C, D: lacks sharp
49	T 2	A: lacks sharp; but present in VI II
49	Bc 2	A: figure 6 instead of 8
68	VI I 1–2	A, B, C: dotted quaver and semiquaver (possibly altered by the composer after initial copying); the edition follows D, Walsh
69	T, B	A: minim without dot; here made consistent with S, AI, AII, Bc

3. Alleluia

4	VI II, Ob II 2–3	A, B: <i>g</i> ¹ - <i>g</i> ¹ ; C: <i>g</i> ¹ - <i>f sharp</i> ¹ ; here made consistent with S
17	Bc	A: no figuring; added from B
18	Bc	A: no figuring; added from B, Walsh
22–23	Ob I, VI I	A, B, C: no tie; the edition follows Walsh
31	B	A: the lyrics “-luia” seems to be positioned too early
31	Ob II 3	Should be dotted (if going on to the low passage) but here shortened to fit with Ob I; both oboes stop because it’s too low in the range
50	Tutti	A: fermata only in VI I and Bc part; here made consistent
50	Tutti	Placement of Adagio indication varies.



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