

George Frideric
HANDEL

The King shall rejoice

Coronation Anthem

HWV 260

Coro (SAATBB)

2 Oboi, 3 Trombe, Timpani

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

herausgegeben von / edited by
Alon Schab

Stuttgart Handel Editions
Urtext

Partitur / Full score



Carus 55.260

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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

The King shall rejoice

Coronation Anthem

HWV 260

1. The King shall rejoice

George Frideric Handel

1685–1759

Allegro

Tromba I

Tromba II

Tromba III

Timpani
in Re-La/d-A

Oboe I

Oboe II

Violino I

Violino II

Violino III *

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Bassi
(Fg, Vc, Cb, Org)

6 7 6 [7] 6 6 6 7 6

* In den Sätzen mit Violino I–III ist eine Aufteilung in drei annähernd gleich große Stimmgruppen zu empfehlen.
In the movements scored for Violino I–III, a division into three groups of approximately equal size is recommended.

Aufführungsdauer / Duration: ca. 11 min.

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Urtext
edited by Alon Schab

6

Tr

Timp

Ob

VI

Va

Bc

7 6 6 6 δ # δ # δ 6

11

Tr

Timp

Ob

VI

Va

Bc

7 6 6 5 # 6 5

16

Tr

Timp

Ob

VI

Va

Bc

Carus

6 6 7 6

21

Tr

Timp

Ob

VI

Va

Bc

7 [6] 7 6 6 4 5 5 6

Tr

Timp

Ob

VI

Va

S

A I

A II

T

B

Bc

The King shall re-joice, the King shall re-

The King shall re-joice, the King shall re-

The King shall re-joice, the King shall re-

The King shall re-joice, the King shall re-

The King shall re-joice, the King shall re-

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

Tr

Timp *tr*

Ob *tr*

VI *tr*

Va *tr*

S
 joyce strength lord, the King shall re - joyce, shall re -

AI
 joyce in thy strength, O Lord, the King shall re - joyce, shall re -

AII
 joyce in thy strength, O Lord, the King shall re - joyce, shall re -

T
 joyce in thy strength, O Lord, the King shall re - joyce, shall re -

B
 joyce in thy strength, O Lord, the King shall re - joyce, shall re -

Bc

6 6 6 6

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

6 7 6 7 6 7 6 7 6 6 6 6 6 # 6

shall re - joice in thy strength, O

joice, shall re - joice in thy strength, O

joice, shall re - joice in thy strength, O

joice, shall re - joice in thy strength, O

joice in thy strength, O

Tr

Timp

Ob

VI

Va

S

Lord, the King shall re-joice, _____ the King shall re-joice in thy strength, O _____

AI

Lord, the King shall re-joice, _____ the King shall re-joice in thy strength, O

AII

Lord, the King shall re-joice, _____ the King shall re-joice in thy strength, O

T

Lord, the King shall re-joice, _____ the King shall re-joice in thy strength, O

B

Lord, the King shall re-joice, _____ the King shall re-joice in thy strength, O

Bc

Tr

Timp

Ob

VI

Va

S
Lord, the King shall re - joice,

A I, II
Lord, the King shall re - joice, the King shall re -

T
Lord, the King shall re - joice, the King shall re -

B
Lord, the King shall re - joice, the King shall re -

Bc

Tr

Musical notation for the Trumpet part, consisting of three staves in G major and 3/4 time. The first staff has a treble clef, the second a soprano clef, and the third an alto clef. The music features a rhythmic pattern of eighth and sixteenth notes.

Timp

Musical notation for the Timpani part, consisting of one staff in G major and 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes.

Ob

Musical notation for the Oboe part, consisting of two staves in G major and 3/4 time. The music features a melodic line with some chromaticism.

VI

Musical notation for the Violin I and II parts, consisting of four staves in G major and 3/4 time. The music features a melodic line with some chromaticism.

S

— shall re-joice, shall re-joyce, shall re-joyce, — in thy strength, O —

Musical notation for the Soprano part, consisting of one staff in G major and 3/4 time. The lyrics are: "— shall re-joyce, shall re-joyce, shall re-joyce, — in thy strength, O —"

A I, II

joyce, — shall re-joyce in thy strength, O —

Musical notation for the Alto I and II parts, consisting of one staff in G major and 3/4 time. The lyrics are: "joyce, — shall re-joyce in thy strength, O —"

T

joyce, shall re-joyce, shall re-joyce, shall re-joyce, shall re-joyce in thy strength, O —

Musical notation for the Tenor part, consisting of one staff in G major and 3/4 time. The lyrics are: "joyce, shall re-joyce, shall re-joyce, shall re-joyce, shall re-joyce in thy strength, O —"

B

joyce — in thy strength, O

Musical notation for the Bass part, consisting of one staff in G major and 3/4 time. The lyrics are: "joyce — in thy strength, O"

Bc

Musical notation for the Bassoon part, consisting of one staff in G major and 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes.

64 6 64 6 64 6 # 6 6 6 4 5 3 6 4

Tr

Musical notation for Trumpets (Tr) in G major, featuring a melodic line with eighth and quarter notes.

Timp

Musical notation for Timpani (Timp) in G major, featuring a rhythmic pattern of eighth and quarter notes.

Ob

Musical notation for Oboes (Ob) in G major, featuring a melodic line with eighth and quarter notes, including trills (tr).

VI

Musical notation for Violins (VI) in G major, featuring a melodic line with eighth and quarter notes, including trills (tr).

Va

Musical notation for Violas (Va) in G major, featuring a melodic line with eighth and quarter notes.

S

Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

Musical notation for Soprano (S) with lyrics: Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

AI, II

Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

Musical notation for Alto I and II (AI, II) with lyrics: Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

T

Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

Musical notation for Tenor (T) with lyrics: Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

B

Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

Musical notation for Bass (B) with lyrics: Lord, the King shall re-joice in thy strength, O Lord, in thy strength, O

Bc

Musical notation for Bassoon (Bc) in G major, featuring a melodic line with eighth and quarter notes.

5 3 6 6 6 6 6 6 6 6 6 6

Tr

Timp

Ob

VI

Va

S

AI, II

T

B

Bc

Lord, the King shall re - jice, the King shall re -

Lord, the King shall re - jice, the King shall re -

Lord, the King shall re - jice, the King shall re -

Lord, the King shall re - jice, the King shall re -

6 6 7 6 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5

Tr

Musical notation for Trumpets (Tr) in G major, measures 61-64. The part features a melodic line with some rests.

Timp

Musical notation for Timpani (Timp) in G major, measures 61-64. The part consists of a rhythmic pattern of eighth notes.

Ob

Musical notation for Oboe (Ob) in G major, measures 61-64. The part features a melodic line with trills (tr.) in measures 63 and 64.

VI

Musical notation for Violins (VI) in G major, measures 61-64. The part features a melodic line with trills (tr.) in measures 63 and 64.

Va

Musical notation for Viola (Va) in G major, measures 61-64. The part features a melodic line with trills (tr.) in measures 63 and 64.

S

joice in thy strength, O Lord, the King shall re - joice, _____

Musical notation for Soprano (S) in G major, measures 61-64. The part includes lyrics and a melodic line.

AI, II

joice in thy strength, O Lord, the King shall re - joice, _____

Musical notation for Alto I and II (AI, II) in G major, measures 61-64. The part includes lyrics and a melodic line.

T

joice in thy strength, O Lord, the King shall re - joice, _____

Musical notation for Tenor (T) in G major, measures 61-64. The part includes lyrics and a melodic line.

B

joice in thy strength, O Lord, the King shall re - joice, _____

Musical notation for Bass (B) in G major, measures 61-64. The part includes lyrics and a melodic line.

Bc

Musical notation for Bassoon (Bc) in G major, measures 61-64. The part features a melodic line.

6 4 3 6 6

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

the King shall re-joice in thy strength, O Lord.

the King shall re-joice in thy strength, O Lord.

the King shall re-joice in thy strength, O Lord.

the King shall re-joice in thy strength, O Lord.

the King shall re-joice in thy strength, O Lord.

6 6 6 4 3

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

5 6 7 7 7 6 7 [6] 7 6 4 3

2. Exceeding glad shall he be

Allegro

Oboe I

Oboe II

Violino I

Violino II

Violino III
Viola

Soprano

Alto

Tenore

Basso

Bassi
(Fg, Vc, Cb, Org)

Ob

VI

VI III
Va

Bc

6 6 6 6

7

6 6 6 5 6 5 4 3

Carus

14

Ob

VI

VI III
Va

Bc

p 3 3 *tr* *f* 3 *p* 3 3

p 3 3 *tr* *f* 3 *p* 3 3

p 3 3 *f* 3 *p* 3 3

p *f* 6 6 6 6 5 6 5

21

Ob

VI

VI III
Va

S

A

T

B

Bc

f *f*

f

Ex-ceed - ing glad shall he_ be, ex - ceed - ing_ glad, glad,

Ex-ceed - ing glad shall he be, ex - ceed - ing glad, ex - ceed - ing

Ex-ceed - ing glad shall he be, ex - ceed - ing glad, ex - ceed - ing

Ex-ceed - ing glad shall he_ be, ex - ceed - ing_ glad, glad,

Ob

VI

VI III
Va

S
ex - ceed - ing glad shall he be

A
glad shall he be of thy sal - va -

T
glad shall he be

B
ex - ceed - ing glad shall he be of thy sal - va

Bc

Ob

VI

VI III
Va

S
of thy sal - va - - - - - tion,

A
- - - - - tion,

T
of thy sal - va - - - - - tion,

B
tion, - - - - - of thy sal - va - - - - - tion, of thy sal -

Bc

6 5 6 4 6 7 # 6 5 # 6 4 7 5 # 6 4 5 4 6

42 unis.

Ob

VI

VI III

Va

S

A

T

B

Bc

of thy sal - va - - - - - tion,

of thy sal - va - - - - - tion, of thy sal - va - - - - - tion,

of thy sal - va - - - - - tion,

va - - - - - tion,

6 6 6 # 6 4

49

Ob

VI

VI III

Va

S

A

T

B

Bc

p *f*

ex - ceed - ing - glad shall he - be,

ex - ceed - ing glad shall he - be, ex - ceed - ing

ex - ceed - ing glad shall he - be, ex - ceed - ing

ex - ceed - ing glad shall he be,

6 *p* 6 6 6 6 *f* 6 6 6 6

56

Ob

VI

VI III
Va

S
ex - ceed - ing glad shall_ he be of thy sal - va - - - -

A
glad, ex - ceed - ing glad shall he be of thy sal va - -

T
glad, glad shall_ he be

B
ex - ceed - ing glad, ex - ceed - ing glad shall he be, ex - ceed - ing

Bc

6 6 5

63

Ob

VI

VI III
Va

S
- - - - - tion,

A
- - - - - tion, of thy sal - va - - - - - tion,

T
of thy sal - va - - - - - tion,

B
glad shall_ he be of thy sal - va - - - - - tion,

Bc

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

70

Ob

VI

VI III
Va

S

A

T

B

Bc

of thy sal - va - - - - - tion, of
of thy sal - va - - - - - tion, of
of thy sal - va - - - - - tion, of
of thy sal - va - - - - - tion, of

6 6 4 3 6

77

Ob

VI

VI III
Va

S

A

T

B

Bc

thy sal - va - - - - -
thy sal - va - - - - -
thy sal - va - - - - -
thy sal - va - - - - -

7 6 7 6 7 6 7 6 6

Ob

VI

VI III
Va

S
tion, ex-ceed-ing glad shall_ he be,

A
tion, ex-ceed-ing glad shall_ he be of thy sal -

T
tion, ex-ceed-ing glad shall_ he be of thy sa - va -

B
tion, ex-ceed-ing glad shall_ he be,

Bc

7 6

Ob

VI

VI III
Va

S
ex-ceed-ing glad, ex-ceed-ing glad shall he be of thy

A
va - - - - tion, glad shall he be of thy

T
- - - - - tion, of thy

B
ex-ceed-ing glad, ex-ceed-ing glad shall he be of thy

Bc

6 5 6 5 6 6 6

97

Ob

VI

VI III
Va

S
sal - - - va - - - - - tion, of thy sal - va - tion.

A
sal - - - va - - - - - tion, of thy sal - va - tion.

T
sal - - - va - - - - - tion, of thy sal - va

B
sal - - - va - - - - - tion, of thy sal - va tion.

Bc

6 6 4 7 6 5 6

104

Ob

VI

VI III
Va

Bc

6 6 6 6 6 6

110

Ob

VI

VI III
Va

Bc

6 5 4 # p 6 f 6 6 5

3. Glory and great worship

A tempo giusto, non tanto allegro

The musical score is arranged in a standard orchestral layout. The top section includes three Tromba parts (I, II, III) and Timpani, all playing a sustained note with a forte (*f*) dynamic. The middle section features Oboe I and II, Violino I and II, and Viola. The Violino I and II parts have a dynamic shift from *f* to *p* in the final measure. The bottom section contains the vocal parts: Soprano, Alto I, Alto II, Tenore, Basso I, II, and Bassi (Fg, Vc, Cb, Org). The vocal parts enter with the lyrics "Glo - - - - - ry" and "Glor - - - - - ry". The Bassi part provides a rhythmic accompaniment with a forte (*f*) dynamic.

Adagio

4

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B I, II

Bc

and great wor - ship hast thou laid up - on him.

and great wor - ship hast thou laid up - on him.

and great wor - ship hast thou laid up - on him.

and great wor - ship hast thou laid up - on him.

and great wor - ship hast thou laid up - on him.

and great wor - ship hast thou laid up - on him.

pp f

6 6 6 7 6 #

8 Allegro

Ob

VI

Va

S

A I, II

T

B

Bc

Thou hast pre - ven - - - - - ted him with the bless - - - - -

6 6 5 4 # 6 6 6

16

Ob

VI

Va

S

A I, II

T

B

Bc

ings of good - ness, with the bless - - - - -

Thou hast pre - ven - - - - - ted him with the bless - - - - -

Violoncelli e Bassoni
senza Contrabbasso

6 6 6

Ob

VI

Va

S

AI

AII

T

B

Bc

ings of good-ness, with the bless-ings of good-ness,

ings of good-ness, with the bless-ings of good-ness,

ings of good-ness, with the bless-ings of good-

Thou hast pre-ven-ted

tutti

6 4 # 6 7 6

Ob

VI

Va

S

AI

AII

T

B

Bc

Thou hast pre-ven-

thou, thou hast pre-ven-ted him with the bless-ings

thou, thou hast pre-ven-ted him with the bless-ings

ness, with the bless-ings of good-ness,

him with the bless-ings of good-

7 5 3 4 # 6 6 6 5 5 #

37

Ob

VI

Va

S
- - - ted him with the bless - - -

A I, II
- - of good - ness, with the bless - ings, with the

T
thou, thou hast pre - ven - ted him,

B
- - - ness, with the bless - ings of good ness,

Bc

5 4 # 6 6 5 4 # 6 5 7 6 6

44

Ob

VI

Va

S
- - - ings of good - ness,

A I, II
bless - ings of good - ness, with the bless - ings of good - -

T
thou hast pre - ven - ted him with the bless - ings of good - -

B
thou hast pre - ven - - - ted him with the bless - ings of good - ness,

Bc

5 4 # 7 6 5 6 6 6 5 5

Tr

Musical notation for the Trumpet part, consisting of three staves in G major. The top staff has a treble clef, the middle a soprano clef, and the bottom an alto clef. The music features a melodic line with some rests and eighth-note patterns.

Timp

Musical notation for the Timpani part, consisting of one staff in G major. The music features a rhythmic pattern of eighth notes.

Ob

Musical notation for the Oboe part, consisting of two staves in G major. The music features a melodic line with some rests and eighth-note patterns.

VI

Musical notation for the Violin part, consisting of two staves in G major. The music features a melodic line with some rests and eighth-note patterns.

Va

Musical notation for the Viola part, consisting of one staff in G major. The music features a melodic line with some rests and eighth-note patterns.

S

and ... set a crown of pure gold up - on his

Musical notation for the Soprano part, consisting of one staff in G major. The lyrics are: "and ... set a crown of pure gold up - on his".

A I, II

- ness, and hast set a crown of pure gold up - on his

Musical notation for the Alto I and II parts, consisting of one staff in G major. The lyrics are: "- ness, and hast set a crown of pure gold up - on his".

T

- ness, and hast set a crown of pure gold up - on his

Musical notation for the Tenor part, consisting of one staff in G major. The lyrics are: "- ness, and hast set a crown of pure gold up - on his".

B

and hast set a crown of pure gold up - on his

Musical notation for the Bass part, consisting of one staff in G major. The lyrics are: "and hast set a crown of pure gold up - on his".

Bc

Musical notation for the Bassoon part, consisting of one staff in G major. The music features a melodic line with some rests and eighth-note patterns.

6 5 6 5 6 7 6
4 3 4 3 4 4 6

Tr

Timp

Ob

VI

Va

S

head, and hast

A I, II

head, thou, thou hast pre-ven - ted him, and hast

T

head, thou, thou hast pre-ven - ted him, and hast

B

head, thou, thou hast pre-ven - ted him, and hast

Bc

6

4 3

6

4

Tr

Musical notation for the Trumpet part, consisting of three staves in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns and rests.

Timp

Musical notation for the Timpani part, consisting of one staff in bass clef with a key signature of one sharp (F#). The notation shows a steady rhythmic pattern.

Ob

Musical notation for the Oboe part, consisting of two staves in treble clef with a key signature of one sharp (F#). The notation features a melodic line with some rests.

VI

Musical notation for the Violin I part, consisting of one staff in treble clef with a key signature of one sharp (F#). The notation shows a continuous melodic line.

Va

Musical notation for the Viola part, consisting of one staff in alto clef with a key signature of one sharp (F#). The notation shows a melodic line.

S

Musical notation for the Soprano part, consisting of one staff in treble clef with a key signature of one sharp (F#). The lyrics are: "set a crown of pure gold up - on his head, thou".

A I, II

Musical notation for the Alto I and II parts, consisting of one staff in treble clef with a key signature of one sharp (F#). The lyrics are: "set a crown of pure gold up - on his head,".

T

Musical notation for the Tenor part, consisting of one staff in treble clef with a key signature of one sharp (F#). The lyrics are: "set a crown of pure gold up - on his head,".

B

Musical notation for the Bass part, consisting of one staff in bass clef with a key signature of one sharp (F#). The lyrics are: "set a crown of pure gold up - on his head,".

Bc

Musical notation for the Bassoon part, consisting of one staff in bass clef with a key signature of one sharp (F#). The notation shows a melodic line.

5
3

6
4

7

6

Tr

Timp

Ob

VI

Va

S
ha pre - ven - ted him

AI
thou, thou hast pre - ven - ted him with the

AII
thou, thou hast pre - ven - ted him with the bless - ings of

T

B

Bc

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

Detailed description: This is a page of a musical score for page 72. It includes staves for Trumpet (Tr), Timpani (Timp), Oboe (Ob), Violin I (VI), Viola (Va), Soprano (S), Alto I (AI), Alto II (AII), Tenor (T), Bass (B), and Bassoon (Bc). The vocal parts (S, AI, AII) have lyrics: 'ha pre - ven - ted him', 'thou, thou hast pre - ven - ted him with the', and 'thou, thou hast pre - ven - ted him with the bless - ings of'. A large watermark 'CARUS' is overlaid on the score. At the bottom, there are figured bass numbers: 6, 7, 4, #, 6, 4, #, 7, 6, 7, #, with a 5/3 figured bass below the 7.

Tr

Timp

Ob

VI

Va

S

A I

A II

T

B

Bc

with the bless - - - ings of - good - ness, and

bless - - - ings of good - ness, and

good - ness, with the bless - ings of good - ness, and

and

and

6 7 6 # 5 6 7 6 7 6 #

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

6
4

5
#

[ø 6 6] #

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

pure gold up-on his head.

of pure gold up - on his head.

of pure gold up - on his head.

of pure gold up - on his head.

of pure gold up - on his head.

6 3 4 6 6 4 #

4. Alleluia

Allegro

The musical score is arranged in a standard orchestral format. The top section includes three Trombe (I, II, III) in G major, Timpani, and two Oboes. The middle section includes Violino I and II, and Viola. The bottom section includes vocal parts: Soprano, Alto I, Alto II, Tenore, Basso I, II, and Bassi (Fg, Vc, Cb, Org). The lyrics are: Soprano: Al - le - lu - ia, ___; Alto I: Al - le - lu - ia, ___ al - le - lu - ia, ___; Alto II: Al - le - lu - ia, al - le - lu - ia, ___ al - le - lu - ia, ___; Tenore: Al - le - lu - ia, al - le - lu - ia, ___ al - le - lu - ia, al - le - lu - ia, ___; Basso I, II: Al - le - lu - ia, al - le - lu - ia, ___; Bassi: Al - le - lu - ia, al - le - lu - ia, ___.

Organo tasto solo
senza Bassi

4 3 7 6 6 7

Tr

Timp

Ob

VI

Va

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

A I
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

A II
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

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

B I, II
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

B I
B II

Bc
tutti Bassi

7 # 4 6 4 6 6 7 6 6 7 3 7 3 4 6 6

Tr

Timp

Ob

VI

Va

S

A I

A II

T

B I, II

Bc

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

7 6 6 6 7 4

Tr

Timp

Ob

VI

Va

S

AI

AII

T

BI, II

Bc

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

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

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

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

7 7 7 7 7 7 6 6 7 6 6 7

Tr

Timp

Ob

VI

Va

S

A I

A II

T

B I, II

Bc

al - le - lu - ia,

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

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

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

le - lu - ia,

7 # 4 2 6 2 6 7 6

Tr

Timp

Ob

VI

Va

S

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

AI

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

AII

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

T

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

B I, II

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

Bc

Detailed description: This is a page of a musical score, page 47. It features a variety of instruments and vocal parts. At the top, there are three staves for Tr (Trumpet), Timp (Timpani), and Ob (Oboe). Below these are two staves for VI (Violin) and Va (Viola). The vocal parts include S (Soprano), AI (Alto I), AII (Alto II), T (Tenor), B I, II (Bass I and II), and Bc (Bassoon). The lyrics for the vocal parts are 'al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia'. The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark 'CARUS' is overlaid on the page.

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B I, II

Bc

7 6 6

The musical score for page 58 includes parts for Trumpet (Tr), Timpani (Timp), Oboe (Ob), Violin (VI), Viola (Va), Soprano (S), Alto I (AI), Alto II (AII), Tenor (T), Bass I & II (B I, II), and Bassoon (Bc). The vocal parts (S, AI, AII, T) have lyrics: "al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia". The Bassoon part (Bc) has fingerings 7, 6, and 6 indicated below the notes.

Tr

Timp

Ob

VI

Va

S

A I

A II

T

B I, II

Bc

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

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

4 7 4 7 7 6 7 4 3

2 2

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, Timp = Timpani, Tr = Tromba, Va = Viola, VI = 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. The King shall rejoice

1–16	Ob I, VI I	A, B, C, D, Walsh: trills in the ritornello were inconsistently added; here made consistent
5	Va 4	C: note missing
5	Bc 8	B, C: <i>f sharp</i> ; B: corrected to <i>e</i>
19	VI I–III, Bc 1	C, D: no articulation mark
22	Ob I 6–7	C: equal quavers
22	VI I 7–8	C: equal quavers
23	Va 1	C: <i>e</i> ¹
25	VI I–III, Bc 1	Articulation marks added, cf. bar 19.
27	Tr I 2–3	C: no tie
27	Ob II 2–3	C: no tie
27	VI II 2–3	A: no tie
28	Tr I 6–7	B, C: equal quavers
28	Ob I 6–7	C: equal quavers
31	Tr I 6	B, C, D: <i>d</i> ² (this reading is not less convincing that the one in A and Walsh , so it is hard to determine the composer's intention)
32	VI II 2	A: redundant quaver <i>d</i> ³ following <i>a</i> ²
33–35	Ob I, II, VI I, II	A, B, C, D, Walsh: trills inconsistently added; here made consistent
34	B I	A: last quaver written <i>a</i> , probably to avoid climbing above the Tenor
38	Ob I 2	B, C: <i>g</i> ²
38	Bc 5	A, B, C, D, Walsh: figure 7 erroneous; corrected here to 6
38	VI III 2	B, C: <i>b</i> ¹
39	A I 5	C: <i>a</i> ¹
44	S 5–6	A: unreadable; all secondary sources give the reading <i>d</i> ² - <i>c sharp</i> ² which seems to have originated in A but then erased, probably because of clash with Ob I and VI I. Following the instrumental parts, we swap the two notes (<i>c sharp</i> ² - <i>d</i> ²)
53	B I	A: B I crotchet and quaver rest; the edition follows B II
54	VI I 4–5	A: slur-like pen strike in, often interpreted as a slur but not repeated in similar figurations, nor in other parts
54–59	Ob I, II, VI I, II	A, B, C, D, Walsh: trills inconsistently added; here made consistent
63	B I	A: beaming follows instrumental bass
70	VI II, III, Va, Bc	Articulation marks added, cf. bar 19.
72	Bc	C: figure 6 placed one quaver too late

2. Exceeding glad shall he be

1–4, 22–29, 37–86, 90–93, 103–106, 110		C: not written out (because doubling Ob I)
1–2	Ob II	A: different, apparently earlier version, of the parts; the edition follows B, C, D
1–2	Ob I	A: different, apparently earlier version, of the parts; the edition follows B, C, D
1–4	Ob II	A: different, apparently earlier version, of the parts; the edition follows B, C, D
1	Ob I 2	B, C: quaver and then quaver rest; the edition follows D and Walsh
4	Ob I, II	A: no trills
14	all	A, Walsh: no <i>p</i> indication
15	Ob I	A, B, C, D, Walsh: no trill
16	all	A, Walsh: no <i>f</i> indication
22	VI I, II	A: no <i>f</i> indication
33–37	Bc	A, B, C, Walsh: not dotted; the edition follows D
34	Ob II 1	A: <i>e</i> ¹
43–44	VI I, II	B, C: no tie
46	T	A: <i>F sharp</i> written between notes 2–3, apparently related to an earlier thought
49	VI I, II	A, B, D, Walsh: no <i>p</i> indication
50	Bc	A, D, Walsh: no <i>p</i> indication
53	VI I, II	A, D, Walsh: no <i>f</i> indication
53	Bc	A, D, Walsh: no <i>f</i> indication
54	B 3	C: <i>e</i>
62–64	Bc	A, B, C, Walsh: not dotted; the edition follows D
68–69	Bc	A: no tie
75	VI I, II 4–5	C: not dotted
77	VI I, II 2–3	B, C, D, Walsh: <i>g sharp</i> ¹ - <i>a</i> ¹ (apparently modified in the lost conducting score)
78	VI I, II 2–3	B, C, D, Walsh: <i>f sharp</i> ¹ - <i>g sharp</i> ¹ (apparently modified in the lost conducting score)
78–79	S	A: tie missing
79–80	S	A: tie missing
81	VI I, II 2–3	B, C, D, Walsh: <i>c sharp</i> ² - <i>d</i> ² (apparently modified in the lost conducting score)
83	Bc	A: dotted minim and crotchet rest, one of which is redundant
88–89	A, T	A: with text “in thy salvation” instead of “of thy salvation”
95–98	Ob I	C: not written out (because doubling VI I)
97	Bc 5	D: <i>f sharp</i>
106	Ob, VI	Trills added according to opening ritornello.
111	Tutti	A, Walsh: no <i>p</i> indication
112	Ob I	C: erroneously given the part of Ob II
113	Tutti	A: no <i>f</i> indication

3. Glory and great worship

1–51		A: with text “Thou hast prevented him with the blessing [sic] of goodness”, first corrected in A , bar 42
3	S 2	A: minim rest omitted
4	S, A, T, B	A: crotchet on the text “and”, missing the word “great”. This is corrected in the secondary sources, but some confusion must have befallen the copying process. Walsh lacks the word “and”.
4	instruments	A: crotchet instead of two quavers at the end of the bar
8–12	T	According to A , Tenor doubled the Alto entrance in the coronation service.
16–20	B	According to A , Bass I doubled the Tenor entrance in the coronation service.
18	A I, II 4–6	C: slur
24–25	T	A: <i>e</i> ¹ has a tie but not an explicit crochet after the barline
29	VI II 3	C: <i>g</i> ¹
36	A II	A: no slur, cf. A I
36	Bc 1	A: figure $\frac{5}{6}$ instead of $\frac{5}{6}$ $\frac{5}{6}$

37, 39,					
44, 46	Bc	A: figure <i>s</i> absent	53–54	VI I	C: no tie
38–40	B	According to A , Bass I doubled the Tenor entrance in the coronation service.	54	B I	A : originally a soloist (Wheely) indicated to double the Tenor in the coronation service
41	Va 1	A : lacks sharp	55	S 1–2	C : no tie
41	Bc 1	A : figure <i>s</i> instead of <i>s</i>	60	Tr I 4	A : <i>a</i> ² written ♯; the edition follows B
49	A II	A : no slurs, cf. A I	60	Bc 1	Figuring is 7 6 in all sources.
47	Ob II	Trill added, cf. Ob I.	61–62	A II	C : no tie
51	A II 3	B , C : <i>g</i> ¹	62	Tr I	A : seems heavily corrected, but the original reading ♯ ♯ ♯ <i>g</i> ² - <i>f</i> <i>sharp</i> ² - <i>g</i> ² and ♯ ♯ <i>a</i> ² - <i>g</i> ²
59–77	S, A, T, B	A : with text underlay “preserved” instead of “prevented”	63–65	Bc	A : no figuring
62	A II	A : rest missing	64	VI I 3	B , C : <i>e</i> ²
63–64	Bc	C : figuring of bars 64–65 copied one bar too early	65	A II 3	In all sources <i>d</i> ¹ (creating consecutive fifths with soprano and an arbitrary division in otherwise unison alto part).
70	VI I 4	Walsh : <i>g</i> ²	65	Bc 6–8	B , C , D , Walsh : octave higher; A : heavily corrected
70–72	VI II	C : doubling Va an octave higher	66	Bc 1	B , C , D , Walsh : octave higher; A : heavily corrected
73	VI II 3	B , C , D , Walsh : <i>e</i> ¹	68	Tutti	A : fermata only on Tr I and over the rest; all other sources give the fermata on the first note of the bar, the reading that probably reflects the composer’s correction in the lost conducting score
78	Bc 1	A : figure # absent			
84	S 1–2	A : no slur			
84	A II 2	A : no trill			
90–91	Timp	B , C : no timpani part			
91–92	Bc	A : no figuring			
94	T 1	C : no sharp			
94	Bc	A : figure <i>δ</i> instead of <i>ϵ</i>			
95	B 1–3	A : B II has slur			
96	VI I	B , C , D , Walsh : doubles Oboe parts. Possibly corrected because certain clash with S, but it is strange that VI II remained in tact and climbs above the modified VI I.			
98	Va 2	C : <i>b</i>			
4. Alleluia					
1	Bc	A : on a fragmentary copy of the beginning (on a different metric placement) on f. 30v, the full inscription is “Organo tasto solo I senza Contra Bassi et Violone I et bassoni”			
7	T	A : beaming of 4–7 together does not represent text layout (uncharacteristic)			
8	Ob II 2	C : <i>c</i> <i>sharp</i> ²			
8	A II 2	C : <i>g</i> ¹			
9–10	VI I	C : no tie			
10	Timp 1–2	C : crotchet <i>d</i>			
11	Ob I 2	B , C , D : <i>c</i> <i>sharp</i> ²			
14	Ob I 4	C : <i>f</i> <i>sharp</i> ²			
16	Tutti	A : articulation marks fragmentary; C : absent			
20	Tutti	A : articulation marks fragmentary; C : absent			
23	Bc 1	A : figure absent			
24	B I, II 1	D : lacks lower octave A			
25	Tr III 3	C : <i>b</i>			
27	Bc 3	A : figure <i>ϵ</i> absent			
28	Va 2	C : no sharp			
29	Ob II 4	B , C : <i>f</i> <i>sharp</i> ¹			
32	VI I 3–4	C : no tie			
32	A I	A : two minims tied without apparent reason			
35	Tutti	A : articulation marks fragmentary; C : absent			
35	Tr III 2	C : <i>g</i> ¹			
35	Va 1	B , C , D , Walsh : <i>e</i> ¹			
36–37	Va	C : no tie			
37–38	Bc	A : fragmentary figuring; the edition follows B			
38	VI II 2	B , C , D , Walsh : no trill			
44	A II 1	C : <i>f</i> <i>sharp</i> ¹			
46	S, A, T, B 1	A : no articulation mark; based on B II and instruments			
49	A II 1	C : <i>g</i> ¹			
50	Tutti	A : articulation marks fragmentary; C : absent			
51–52	Va	C : no tie			
52–55	Bc	A : no figuring			

