

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

Klavierauszug / Vocal score
Andreas Gräsle



Carus 55.260/03

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Vorwort

Händels *Coronation Anthems* HWV 258–261, 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.

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. So mag die zur Verfügung stehende Zahl der Sänger (12S; 7A; 7A; 7T; 7B; 7B) eine ausgewogene Besetzung für sechsstimmige Musik ermöglichen haben, oder, wenn die Knabensopranen in zwei Gruppen aufgeteilt waren, auch für siebenstimmige Musik. Derartige Stellen sind in der Partitur jedoch erstaunlich selten. Meist wird das Werk von vier- und fünfstimmigen Vokalpassagen bestimmt, bei denen es zu gewissen Unausgewogenheiten kam: 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.

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. 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. 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.¹

Herzliya, Januar 2023
Übersetzung: Julia Rosemeyer

Alon Schab

¹ Sie werden im Kritischen Bericht der Partitur nachgewiesen.

Foreword

Handel's *Coronation Anthems* HWV 258–261, 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.

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. Thus the number of vocal forces available to him (12C; 7A; 7A; 7T; 7B; 7B) may have facilitated a well-balanced scoring for music set in six parts or, when the children singing *Canto* were divided into two groups, also for music in seven parts. Such moments are nevertheless remarkably rare in the score. The work is otherwise dominated by four-part and five-part vocal textures, in which 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.

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. 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. 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.¹

Herzliya, January 2023

Alon Schab

¹ These are duly reported in the Critical Report of the full score.

The King shall rejoice

Coronation Anthem

HWV 260

George Frideric Handel

1685–1759

Klavierauszug: Andreas Gräsle (*1964)

1. The King shall rejoice

Allegro

Ob, Archi

2 Oboi
3 Trombe
Timpani
Archi
Continuo

Musical score for measures 1-4. The score is in G major (one sharp) and common time (C). The upper staff (treble clef) contains the melody for Oboe and Strings, with trills (tr) marked above several notes. The lower staff (bass clef) contains the accompaniment for Trombones, Timpani, and Continuo.

Musical score for measures 5-8. The score continues from measure 4. The upper staff (treble clef) contains the melody for Oboe and Strings. The lower staff (bass clef) contains the accompaniment for Trombones, Timpani, and Continuo.

Musical score for measures 9-12. The score continues from measure 8. The upper staff (treble clef) contains the melody for Oboe and Strings, with trills (tr) marked above several notes. The lower staff (bass clef) contains the accompaniment for Trombones, Timpani, and Continuo.

Musical score for measures 13-16. The score continues from measure 12. The upper staff (treble clef) contains the melody for Oboe and Strings, with trills (tr) marked above several notes. The lower staff (bass clef) contains the accompaniment for Trombones, Timpani, and Continuo. A trill on the timpani is indicated by "+Tr, Timp" above the staff.

Musical score for measures 17-20. The score continues from measure 16. The upper staff (treble clef) contains the melody for Oboe and Strings, with trills (tr) marked above several notes. The lower staff (bass clef) contains the accompaniment for Trombones, Timpani, and Continuo.

Aufführungsdauer / Duration: ca. 11 min.

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Urtext
edited by Alon Schab

21

25

29

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

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

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

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

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

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

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

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

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

the King shall re - joice, shall re - joice

tr *tr* *tr*

shall re - joice in thy

shall re - joice in thy

shall re - joice in thy

shall re - joice in thy

in thy

strength, O Lord, the King shall re-joyce, strength, O Lord, the King shall re-joyce, strength, O Lord, the King shall re-joyce, strength, O Lord, the King shall re-joyce, strength, O Lord, the King shall re-joyce,

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

the King_ shall re - joice, _____
 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 -

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

joyce in thy strength, O Lord, in thy strength, O

joyce in thy strength, O Lord, in thy strength, O

joyce in thy strength, O Lord, in thy strength, O

joyce in thy strength, O Lord, in thy strength, O

Lord, the King shall re - joice,

Lord, the King shall re - joice,

Lord, the King shall re - joice,

Lord, the King shall re - joice,

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, _____ 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 -

joice in thy strength, O Lord.

joice in thy strength, O Lord.

joice in thy strength, O Lord.

joice in thy strength, O Lord.

2. Exceeding glad shall he be

Allegro
Tutti

2 Oboi
Archi
Continuo

6

11

16

21

p *f* *p* *f*

tr *tr*

p *f*

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

Alto

Tenore

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

Basso

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

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It begins with an instrumental introduction for 2 Oboes, Arches, and Continuo. The tempo is marked 'Allegro' and the dynamics 'Tutti'. The instrumental part includes trills (tr) and various rhythmic patterns. The vocal part enters at measure 21 with the lyrics 'Ex - ceed - ing glad shall he be, ex - ceed - ing'. The vocal parts are for Alto, Tenore, and Basso. The instrumental accompaniment continues with dynamic markings of piano (p) and forte (f), and includes triplet figures. A large watermark 'CARUS' is overlaid on the score.

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

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

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

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

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

ex - ceed - ing glad, ex - ceed - ing
 be of thy sal - va - - - - - tion,
 be of thy sal - va - - - - -
 be, ex - ceed - ing glad, ex - ceed - ing

93

glad shall he be of thy sal - - - - -
 glad shall he be of thy sal - - - - -
 - - - - - tion, of thy sal - - - - -
 glad shall he be of thy sal - - - - -

98

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

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110

3. Glory and great worship

A tempo giusto, non tanto allegro

Soprano
 Alto I
 Alto II
 Tenore
 Basso I, II

Glo - - - - - ry
 Glo - - - - - ry
 Glo - - - - - ry
 Glor - - - - - ry
 Glo - - - - - ry

2 Oboi
 3 Trombe
 Timpani
 Archi
 Continuo

f *p*

VI I VI II

4

great wor - ship hast thou laid up - on him.
 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* Tutti

8 **Allegro**

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

Archi colla parte

14

ings -
Thou hast pre - ven - -

Va, Vc

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

of good-ness, with the bless-ings of good-ness,
of good-ness, with the bless-ings of good-ness,
- ings of good-ness, with the bless - ings of good -
Thou hast pre - ven -

Thou hast pre -
thou, thou has him with the
pre - ven - ted him with the
ness, with the bless - ings of
him with the bless - ings of
+Ob I, II

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

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

and hast set a crown of pure
 - ness, and hast set a crown of pure
 - ness, and hast set a crown of pure
 and hast set a crown of pure

Tr, Ob
 VI, Va

gold up - on his head,
 gold up - on his head, thou, thou hast pre - ven - ted
 gold up - on his head,
 gold up - on his head,

and hast set a
 him, and hast set a
 thou, thou hast pre - ven - ted him, and hast set a
 thou, thou hast pre - ven - ted him, and hast set a

Tr, Ob

crown of pure gold up - on his head, thou

crown of pure gold up - on his head,

crown of pure gold up - on his head,

crown of pure gold up - on his head,

Carus

pre - ven - ted him

thou, thou hast pre - ven - ted him

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

-Tr

Archi colla parte

with the bless - - - -

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

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

+Ob

of - good and hast set a crown

gost - ness, and hast set a crown

and hast set a crown

and hast set a crown

tr +Tr

4. Alleluia

Allegro

Soprano

Alto I

Alto II

Tenore

Basso I, II

2 Oboi
3 Trombe
Timpani
Archi
Continuo

Al-
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,
Bc
Org t.s.
Bc

6
- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
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, al - le - lu -
ia, al - le - lu - ia, al - le - lu - ia,
B I
B II
Tutti

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

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,
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, +Tr

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

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

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

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

Ob, Archi, Org

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

VI II

+Cb

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,
 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,

Tr, Timp

Tr, Timp

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, 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, 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.

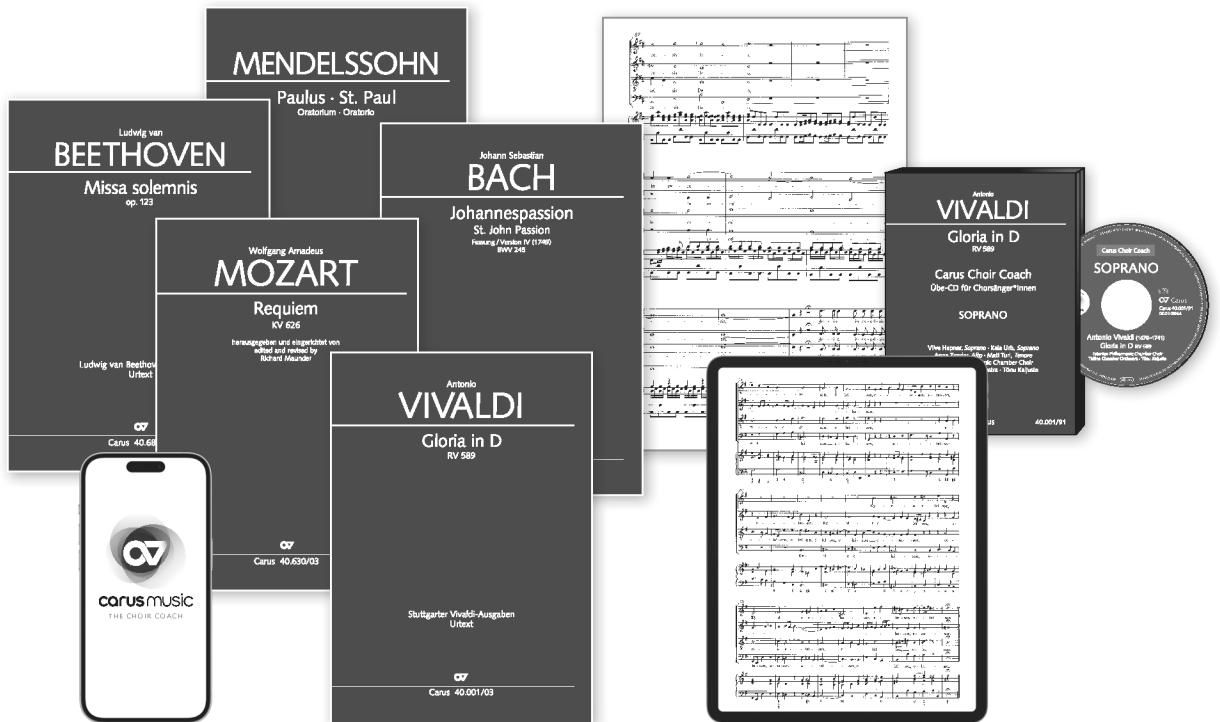
ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia.

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

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.



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