

George Frideric  
**HANDEL**

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**My heart is inditing**

Coronation Anthem

HWV 261

Coro (SAATB)

2 Oboi, 3 Trombe, Timpani

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

herausgegeben von / edited by  
Alon Schab

Stuttgart Handel Editions  
Urtext

Partitur / Full score



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Carus 55.261

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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.<sup>1</sup> 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“,

<sup>1</sup> 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).<sup>2</sup> 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

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<sup>2</sup> 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.<sup>1</sup> 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)<sup>2</sup> 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).

<sup>1</sup> 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.

<sup>2</sup> 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

# My heart is inditing

Coronation Anthem

HWV 261

George Frideric Handel  
1685–1759

## 1. My heart is inditing

Andante

Tromba I

Tromba II

Tromba III

Timpani  
in Re–La/d–A

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Bassi  
(Fg, Vc, Cb, Org)

6 4 3 6 6 4 3 6 6 4 3 6

Aufführungsdauer / Duration: ca. 12 min.

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Urtext  
edited by Alon Schab

8

Ob

VI

Va

Bc

6 6 6 6 4 3 6 6 6 6

13

Ob

VI

Va

Bc

3 6 6 6 6

17

Ob

VI

Va

Bc

6 5 6 6 5



Ob

VI *pp* *simile*

Va *pp* *simile*

S

AI *Alto I* *2 Alti*  
My heart is in - dit - ing, my heart is in -

T

B *2 Bassi*  
My heart is in - dit - ing, heart is in -

Bc *p* 6 4 3 6 4 3 6 6 5h

Ob *pp*

VI

Va

S

AI dit - ing of a good mat - ter: I speak of the

T

B dit - ing of a good mat - ter: I speak

Bc # 6 6 4 3 6 6

33

Ob

VI

Va

S

AI

T

B

Bc

things which I have made un - to the Ki which I have

of the things which I have made which I have

6 7 #

38

Ob

VI

Va

S

AI

T

B

Bc

made un - to the King, which I have made un - to the King.

made un - to the King, which I have made un - to the King.

6 5 # f 6 4 # 6

44

Ob

VI

Va

2 Soprani

S

AI

T

B

2 Tenori

Bc

*p*

*tr*

*pp*

*simile*

My heart is in - dit - ing, my

My heart in dit - in my

*tr*

*p*

6 5 4 3

4 5 [5#] 6

6 4 3 6

50

Ob

VI

Va

S

AI

T

B

Bc

*f*

*f*

*f*

heart is in - dit - ing of a good mat - ter: I

heart is in - dit - ing of a good mat - ter: I speak

*tr*

*f*

6 5 4 3 8 6 # 6 #

Ob

VI

Va

S  
speak of the things which I have

AI

T  
of the things which I have made

B

Bc

6 6 5 5

59

Ob

VI

Va

S  
made, which I have made un - to the King, which I have

AI

T  
un - to the King, which I have made un - to the King, which I have

B

Bc

7 7 6 4 5 4 2

63

Ob

VI

Va

S  
made un - to the King. I

AI  
I speak of the things which I have

T  
made un - to the King.

B  
I speak of the thi

Bc

6 #

68

Ob

VI

Va

S  
speak of the things which I have made un - to the

AI  
made, which I have made un - to the King, which I have made un - to the

T  
speak of the things which I have made un - to the

B  
which I have made un - to the King.

Bc

7 # 6 7 6 5 4

Tr

Timp

Ob

VI

Va

S

A I

A II

T

B

Bc

*tutti*  
My heart - dit - ing, my heart is in - dit - ing, my heart is in - dit - ing, in -  
*tutti*  
King. My heart is in - dit - ing, my heart is in - dit - ing, my heart is in - dit - ing, in -  
*tutti*  
My heart is in - dit - ing, my heart is in - dit - ing, my heart is in - dit - ing, in -  
*tutti*  
King. My heart is in - dit - ing, my heart is in - dit - ing, my heart is in - dit - ing, in -  
*tutti*  
My heart is in - dit - ing, my heart is in - dit - ing, my heart is in - dit - ing, in -

5 6 4 3 6 6 6 4 3 6

3 6 4 3 6 6 6 4 3 6

Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

dit - ing, in - dit - ing of a good mat - ter: I speak

dit - ing, in - dit - ing of a good mat - ter: I speak

dit - ing, in - dit - ing of a good mat - ter: I

dit - ing, in - dit - ing of a good mat - ter: I

7 6, 7 6, 6 5, 6, 6, 6 5 4

Tr

Musical notation for three Trumpet parts (Tr) in G major, measures 85-89.

Timp

Musical notation for Timpani (Timp) in G major, measures 85-89.

Ob

Musical notation for Oboe (Ob) in G major, measures 85-89.

VI

Va

Musical notation for Violin I (VI) and Violin II (Va) in G major, measures 85-89. Trills are marked with 'tr'.

S

of the things, of the things

Musical notation for Soprano (S) in G major, measures 85-89. Includes lyrics: "of the things, of the things".

A I

of the things, I speak of the things which I have

Musical notation for Alto I (A I) in G major, measures 85-89. Includes lyrics: "of the things, I speak of the things which I have".

A II

of the things, I speak of the things which I have

Musical notation for Alto II (A II) in G major, measures 85-89. Includes lyrics: "of the things, I speak of the things which I have".

T

speak of the things, I speak of the things

Musical notation for Tenor (T) in G major, measures 85-89. Includes lyrics: "speak of the things, I speak of the things".

B

speak of the things, of the things

Musical notation for Bass (B) in G major, measures 85-89. Includes lyrics: "speak of the things, of the things".

Bc

Musical notation for Bassoon (Bc) in G major, measures 85-89.

4<sup>+</sup> 3 6

6

6



Tr

Timp

Ob

VI

Va

S

AI

AII

T

B

Bc

which I have made un - to the King, which I have made

made un - to the King, which I have made

made un - to the King, which I have made

which I have made un - to the King, which I have made

which I have made un - to the King, which I have made

Tr

Timp

Ob

VI

Va

S

A I

A II

T

B

Bc

un - to the King.

un - to the King.

un - to the King.

un - to the King.

6  
5

6

6

6 $\sharp$  6 5 $\sharp$

4 $\sharp$  3 6 6 6

6 6 5  
5 4 3

# 2. Kings' daughters

Andante

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Bassi  
(Fg, Vc,  
Cb, Org)

Ob

VI

Va

Bc

8

Ob

VI

Va

S

AI

AII

T

B

Bc

Kings' daugh-ters

*tr*

*tr*

*tr*

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

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

12

Ob

VI

Va

S

AI

AII

T

B

Bc

were a - mong thy hon - our - a - ble wom - en,

Kings' daugh-ters were a - mong thy hon -

*p*

*p*

*tr*

*p*

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

16 a 2

Ob

VI

Va

S

AI

AII

T

B

Bc

were \_\_\_\_\_ a - mong thy hon - our - a - ble wom -  
 our - a - ble wom - en, were \_\_\_\_\_ a -

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

19

Ob

VI

Va

S

AI

AII

T

B

Bc

en,  
 mong thy hon - our - a - ble wom - en, kings' daugh - ters,  
 Kings' daugh - ters, Kings' daugh - ters,  
 Kings' daugh - ters, kings' daugh - ters,

*f* *f* *tr* *tr* *f* *f* *f*

7 7 4 3 7 6 6 6

Ob

VI

Va

S  
kings' daugh - ters were a - mong thy hon - our - a - ble wom -

AI  
kings' daugh - ters were a - mong thy hon - our - a - ble wom -

AII  
Kings' daugh - ters were a - mong thy hon - our - a -

T  
8 kings' daugh - ters were a - mong thy hon - our a ble wom -

B  
kings' daugh - ters, kings' daugh were a - mong thy hon - our - a - ble

Bc

6 6 6 6 4 6  
2

Ob

VI

Va

S  
en, were a - mong thy hon - our - a

AI  
en, were a - mong thy hon - our - a

AII  
en, were a - mong thy hon - our - a

T  
8 en, were a - mong thy hon - our - a

B  
wo - men, were a - mong thy hon - our - a

Bc

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

Ob

VI

Va

S

AI

AII

T

B

Bc

7 7 6 6 # 6 6 4 2 6

Ob

VI

Va

S

AI

AII

T

B

Bc

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

Ob

VI

Va

S  
kings' daugh-ters, kings' daugh-ters, kings' daugh-ters were a - mong thy hon -

AI  
kings' daugh-ters, kings' daugh - ters were a -

AII  
kings' daugh-ters, kings' daugh - ters

T  
kings' daugh-ters, kings' daugh-ters, kings' daugh-ters, kings' daugh-ters

B  
kings' daugh - ters, kings' daugh-ters, kings' daugh-ters

Bc

6 6 6

Ob

VI

Va

S  
- our - a - ble\_ wom - en, a - mong thy hon - - our - a - ble wom-en, were a -

AI  
mong thy hon - our - a - ble wom - en a - mong thy hon - our - a - - ble wom-en, were a -

AII  
were a - mong thy hon - our - a - ble wom - en, were\_ a -

T  
were a - mong thy hon - our - a - ble wom - en, were\_ a -

B  
were a - mong thy hon - our - a - ble wom - en, were\_ a -

Bc

7 7 6 6 6 4 6 7 9 7 5



40

Ob

VI

Va

S

mong, were a - mong thy hon - our - a - ble wom - en.

AI

mong thy hon - our - a - ble wom - en.

AII

mong thy hon - our - a - ble wom en.

T

mong thy hon - our - a - le wom

B

mong thy hon - our - a we - en.

Bc

5 3 5 6 5 4 3



43

Ob

VI

Va

Bc

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

### 3. Upon thy right hand

Andante

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto I

Alto II

Tenore

Basso

Bassi  
(Fg, Vc, Cb, Org)

VI

Va

Bc

VI

Va

Bc

22 *a 2*

Ob *p* *f*

VI *f*

Va *f*

S  
Up - on — thy right hand did stand the Queen in ves - ture of

AI  
Up - on — thy right hand did stand the Queen in ves - ture of

AII

T

B

Bc *f* 6 6 6 7 #

30

Ob

VI

Va

S  
gold,

AI  
gold, up - on — thy right hand did stand the

AII  
Up - on — thy right hand did stand the

T  
Up - on — thy right hand did stand the

B

Bc

6 5 7 8 6 5 8 7  
4 3 4 5 4 3 6 5  
2 3

Ob

VI

Va

S

AI

AII

T

B

Bc

Queen in ves - ture of gold, \_\_\_\_\_ and the King shall have

Queen in ves - ture of gold, \_\_\_\_\_ and the King shall have

Queen in ves - ture of gold, \_\_\_\_\_ and the King shall have

Queen in ves - ture of gold, \_\_\_\_\_ and the King shall have

and the King shall have

# 5 7 8 # 7 5 # f 5 6

Ob

VI

Va

S

AI

AII

T

B

Bc

pleas - ure, pleas - ure, pleas - ure, and the King shall have

pleas - ure, the King shall have pleas - - - - - ure, pleas - ure,

pleas - ure, pleas - ure, pleas - ure, the King shall have pleas - - - - -

pleas - - - - - ure, pleas - ure, the King shall have pleas - ure, pleas - ure,

pleas - - - - - ure, shall have pleas - - - - -

7 6 7 6 7 [7] 7 6 7 6 7 6 7 8

Ob

VI

Va

S

AI

AII

T

B

Bc

pleas - ure, pleas - ure, shall have pleas - ure, pleas - ure,

pleas - ure, pleas - ure, shall have pleas - ure, pleas - ure,

pleas - ure, pleas - ure, shall have pleas - ure, pleas - ure,

pleas - ure, pleas - ure, shall have pleas - ure, pleas - ure,

pleas - ure, pleas - ure,

5 6 7 6 7 7 #

Ob

VI

Va

S

AI

AII

T

B

Bc

the King shall have pleas - ure in thy beau - ty,

the King shall have pleas - ure in thy beau - ty,

the King shall have pleas - ure in thy beau - ty,

the King shall have pleas - ure in thy beau - ty,

the King shall have pleas - ure in thy beau - ty,

6 6 6 6 7 6 6

# 5 3 #

Ob

VI

Va

S

AI

AII

T

B

Bc

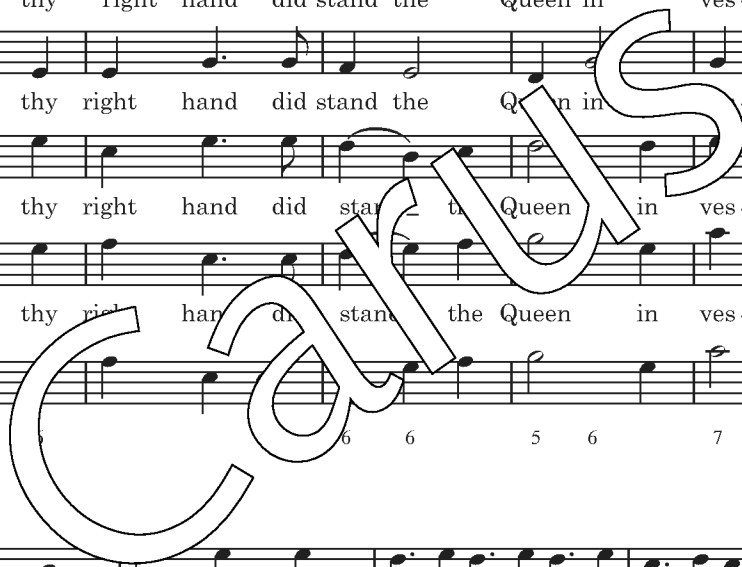
up - on thy right hand did stand the Queen in ves-ture of

up - on thy right hand did stand the Queen in ves-ture of

up - on thy right hand did stand the Queen in ves-ture of

up - on thy right hand did stand the Queen in ves-ture of

up - on thy right hand did stand the Queen in ves-ture of



7 8 6 6 5 6 7 6

7 4 2

Ob

VI

Va

S

AI

AII

T

B

Bc

gold, the King shall have pleas - ure, the King shall have pleas - ure, shall have

gold, the King shall have pleas - ure, pleas - ure, shall have

gold, the King shall have pleas - ure, shall have

gold, the King shall have pleas - ure, shall have

gold, the King shall have

5 6 7 6 7 6 7 3 7 6

Ob

VI

Va

S  
- ure, pleas - ure, pleas - ure, the King shall have pleas - ure, pleas - ure, the

AI  
pleas - ure, the King shall have pleas - - - - - ure, pleas - ure, the

AII  
pleas - ure, pleas - ure, pleas - - - - - the

T  
pleas - ure, pleas - ure, pleas - ure, the King shall have pleas - ure, pleas - ure, the

B  
pleas - - - - - ure, pleas - ure, pleas - ure, pleas - ure, the

Bc  
7 6 6 7 7 7 7 3

Ob

VI

Va

S  
King shall have\_ pleas - ure in thy beau - ty, the King shall have pleas - ure,

AI  
King shall have pleas - ure in thy\_ beau - ty, the King shall have pleas - ure,

AII  
King shall have pleas - ure in thy\_ beau - ty, the King shall have pleas - ure,

T  
King shall have pleas - ure in thy beau - ty, the King shall have pleas - ure,

B  
King shall have pleas - ure in thy beau - ty, the King shall have pleas - ure,

Bc  
7 9 6 8 6 6 6 4 3 6

Ob

VI

Va

S  
pleas - ure, the King shall have pleas - ure in thy beau - ty.

A I  
pleas - ure, the King shall have pleas - ure in thy beau - ty.

A II  
pleas - ure, the King shall have pleas - ure in thy beau - ty.

T  
pleas - ure, the King shall have pleas - ure in thy beau - ty.

B  
pleas - ure, the King shall have pleas - ure in thy beau - ty.

Bc

6 6 7 4 3  
5 3

Ob

VI

Va

Bc

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



# 4. Kings shall be thy nursing fathers

Allegro e staccato

The musical score is arranged in two systems. The first system includes staves for Oboe I, Oboe II, Violino I, II, Violino III\*, Viola, Soprano, Alto I, Alto II, Tenore, Basso, and Bassi (Fg, Vc, Cb, Org). The second system includes staves for Ob, VI I, II, VI III, Va, and Bc. The score is in G major (one sharp) and common time (C). The tempo is 'Allegro e staccato'. A large, stylized watermark 'CARUS' is overlaid across the vocal staves. The bottom of the page contains a list of fingerings: 6, 6, 6, 6, 6, 6, 7, 6, 6, 7, 6, 6, 6, 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.*

8

Ob

VI I, II

VI III

Va

Bc

6 6 6 7 7 3 7 6 7 6 7 6

12

Ob

VI I, II

VI III

Va

S

AI

A II

T

B

Bc

Kings, kings shall be thy

Kings, kings shall be thy

Kings, kings shall be thy

Kings, kings shall be thy

Kings, kings shall be thy

6 6 4 3 6 6

Ob

VI I, II

VI III

Va

S  
nurs - ing fa - thers, kings shall be thy nurs - ing fa -

AI  
nurs - ing fa - thers, kings shall be thy nurs - ing fa -

A II  
nurs - ing fa - thers, king shall be thy

T  
nurs - ing fa - thers,

B  
nurs - ing fa - thers,

Bc  
nurs - ing fa - thers,

7 6 6 5 2 7 6 6 8 7 6 6

Ob

VI I, II

VI III

Va

S  
- thers, thy nurs - ing fa -

AI  
- thers, thy nurs - ing fa - thers, thy

A II  
nurs - ing fa - thers, thy nurs - ing fa -

T  
thy nurs - ing fa -

B  
thy nurs - ing fa -

Bc

# 6 6 5 4 6 6 8 6 5 6 4

Ob

VII, II

VI III

Va

S  
thers, thy nurs - ing fa - - thers, and queens, and

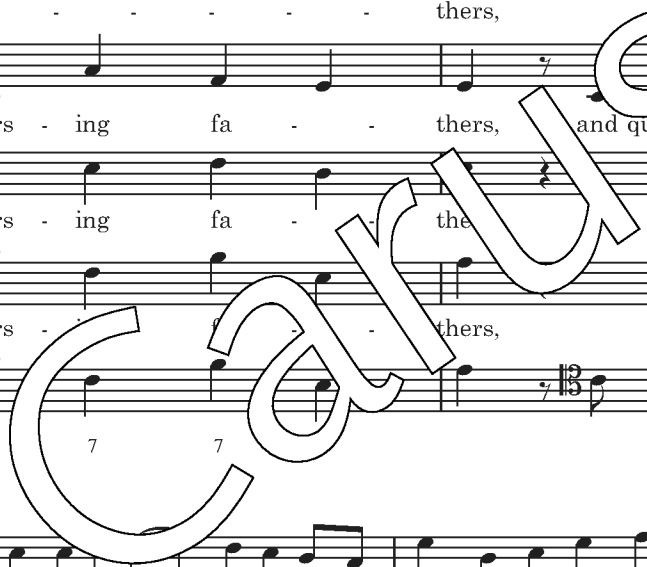
AI  
nurs - ing fa - - thers,

A II  
- - thers, thy nurs - ing fa - - thers, and queens thy\_nurs-ing

T  
- - thers, thy nurs - ing fa - the

B  
- - thers, thy nurs - thers,

Bc



Ob

VII, II

VI III

Va

S  
queens thy nurs - - - ing mo - thers, and queens thy\_nurs - ing

AI  
and queens thy nurs - - - ing

A II  
mo - thers, thy nurs - ing mo - - thers,

T  
and queens, and

B

Bc

Ob

VI I, II

VI III

Va

S  
mo - thers, thy nurs - ing mo - thers,

AI  
mo - thers,

AII  
kings,

T  
queens thy nurs - ing mo - thers, and queens thy nurs - ing

B  
kings,

Bc



Ob

VI I, II

VI III

Va

S  
kings shall be thy nurs - ing fa - thers, and

AI  
kings shall be thy nurs - ing fa - thers, and

AII  
kings shall be thy nurs - ing fa - thers, and

T  
kings shall be thy nurs - ing fa - thers,

B  
kings shall be thy nurs - ing fa - thers, and

Bc

Ob

VII, II

VI III

Va

S  
queens, and queens thy nurs - ing, nurs - ing mo - - thers,

AI  
queens, and queens thy nurs - - - ing mo - thers, and

A II  
queens, and queens thy nurs - - - ing mo thers, and

T  
- - - - - and queens thy nurs -

B  
queens thy\_nurs-ing mo - - - thers, thy nu ing mo - - - thers, and

Bc

7 3 7 3 7 6 7 6 7 6

Ob

VII, II

VI III

Va

S  
and queens, and queens thy nurs - - - ing

AI  
queens thy\_nurs-ing mo - thers, and queens thy nurs - ing mo - thers, thy nurs - ing

A II  
queens thy\_nurs-ing mo - thers, and queens thy nurs - ing mo - thers, thy nurs - ing -

T  
- - - ing mo - - - thers, and queens thy nurs - ing

B  
queens, and queens, and queens thy\_nurs-ing mo - - - thers, thy nurs - ing

Bc

4 2 6 4 2 6 7 4 6 7 6 7 [h] 7 6 6 5

41 *tr*

Ob

VI I, II

VI III

Va

S

AI

AII

T

B

Bc

mo - thers, and queens — thy nurs - ing mo -

mo - thers, and queens thy nurs - ing mo

mo - thers, and queens thy nur - sing mo

mo - thers, and queens thy nurs - ing

mo - thers, and queens thy

mo -

6 4 5 3 6

44

Ob

VI I, II

VI III

Va

S

AI

AII

T

B

Bc

thers, and queens thy nurs-ing mo - thers, and queens thy nurs-ing

thers, and queens — thy\_nurs-ing mo - thers, and queens — thy nurs-ing

thers, and queens — thy\_nurs-ing mo-thers, and queens, — and queens — thy nurs-ing

thers, and queens thy nurs-ing mo-thers, and queens thy nurs-ing mo-thers, and queens thy nurs-ing

thers, and queens thy nurs-ing mo-thers, thy nurs - ing mo-thers, thy nurs -

7 6 4 3 6 7 # [7]

Ob

VII, II

VI III

Va

S  
mo - thers, and queens, and queens thy

AI  
mo - thers, thy nurs - ing mo - thers, and queens, and ns thy

AII  
mo - thers, thy nurs - ing mo - thers, and queens, and queens thy

T  
mo - thers, thy nurs - ing mo - thers, and queens, and queens thy

B  
- ing - mo thers, and queens - thy nurs - ing

Bc

7 7 6 5 6 4 6 7 3

Ob

VII, II

VI III

Va

S  
nurs - ing - mo - thers, kings, kings, kings,

AI  
nurs - ing mo - thers, kings, kings, kings,

AII  
nurs - ing mo - thers, kings, kings, kings,

T  
nurs - ing - mo - thers, kings, kings, kings,

B  
mo - thers, kings, kings, kings,

Bc

7 6 5 #



Tr

Timp

Ob

VI I, II

VI III

Va

S  
kings be thy nurs - ing fa - - - thers, shall

AI  
kings, kings shall be thy nurs - ing fa - - - thers, shall

AII  
kings, kings shall be thy nurs - ing\_ fa - - - thers, shall

T  
kings, kings shall be thy nurs - ing fa - - - thers, shall

B  
kings, kings shall be thy nurs - ing\_ fa - - - thers, shall

Bc

6 6 6 6 4  
5 2

Tr

Tim

Ob

VI I, II

VI III

Va

S

AI

AII

T

B

Bc

thy nurs - ing fa - thers, and queens, and queens thy nurs - ing

be thy nurs - ing fa - thers, and queens, and queens thy nurs - ing mo -

be thy nurs - ing fa - thers, and queens, and queens thy nurs - ing

be thy nurs - ing fa - thers, and queens, and queens thy nurs - ing

be thy nurs - ing fa - thers, and queens, and queens thy nurs - ing

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

2

Tr

Timp

Ob

VI I, II

VI III

Va

S

AI

AII

T

B

Bc

7 6 6 [6]

Tr

Timp

Ob

VI I, II

VI III

Va

S

AI

AII

T

B

Bc

Adagio

68

Tr

Timp

Ob

VI I, II

VI III

Va

S

AI

AII

T

B

Bc

qu thy nu ing mo - thers, and queens thy nurs - ing mo - - thers.

queens thy nurs - ing mo - thers, and queens thy - nurs - ing mo - - thers.

queens thy nurs - ing mo - thers, and queens thy nurs - ing mo - - thers.

queens thy nurs - ing mo - thers, and queens thy - nurs - ing mo - - thers.

queens thy nurs - ing mo - thers, and queens thy nurs - ing mo - - thers.

5 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, 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. My heart is inditing

2, 4	Ob I, II	<b>A:</b> no articulation marks
5	Ob I, II	<b>A:</b> no trill
6	VI I, II	<b>A:</b> no articulation marks
7	Ob I	<b>C:</b> no slur
11	VI I, II	<b>A:</b> second crotchet of the bar is unreadable
13	Va 2	<b>B, C:</b> crotchet (bar is a quaver too long)
19	Bc 1	<b>D:</b> $G$
22	VI I, II	<b>A:</b> divisi implied by “unis.” indication in b. 30
42	Ob, VI	<b>A:</b> no articulation marks
42–50	Bc	<b>A:</b> no trills; <b>B, C, D, Walsh:</b> trills omitted sporadically and differently in each of the sources
43	Ob, VI	<b>A:</b> no trill
43	Bc 3	<b>A:</b> figure 3
44	Ob, VI	<b>A:</b> no articulation marks
45	VI I, II	<b>A:</b> no trill
45–73		In similarity to other corrections concerning balance, the composer’s initial plan to open with a series of duos here was probably changed due to the relative weakness of the boy trebles, which consequently made the composer add the remark “all” on the treble part in b. 45 in <b>A</b> .
46	VI I	<b>A:</b> “Pianiss” implies <i>piano</i> (probably to correct balance with boy trebles) but all secondary sources indicate <i>pianissimo</i> , which probably reflects the composer’s intentions as they were recorded in the lost conducting score.
52	Ob, S 1–2	<b>A, B, C, D, Walsh:</b> equal quavers; here made consistent with T
53	VI I, II 8	<b>A:</b> lacks sharp
53	T 1	<b>A:</b> lacks sharp
57	VI I, II 3	<b>A:</b> $b^2$ placed far above the ledger line, as if it was $d\ sharp^2$ ; <b>B, C, D, Walsh</b> all give $b^2$
61	Bc 1	<b>A:</b> figure $\frac{6}{4}$
64	S 1–2	<b>A:</b> minim with dot; here made consistent with Ob and T
66	A I	<b>C, D:</b> minim (undotted)
67	B	<b>A:</b> only minim, unclear dot, but also missing crotchet rest; so dot assumed
69	Bc 2	<b>A:</b> figure 4# instead of #
72	T 4	<b>A:</b> quaver (but 72.3 quaver with dot)
73–74	VI I, II	<b>A:</b> the first three notes of the theme were added here, probably in order to reassure the singers, but as an afterthought


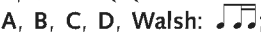
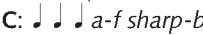
79	Bc 1	<b>A:</b> figure 4
81	Va 1	<b>A:</b> crotchet rest missing
88	Tr II 3–4	<b>B, C, D:</b> $f\ sharp^1-f\ sharp^1$
90	Tr III 3–4	<b>C:</b> equal quavers
90	Ob II 4	<b>C:</b> $d^2$
92	A II 1–2	<b>B, C:</b> $a^1-a^1$ (A I part copied erroneously into A II)
92	T 1	<b>B, C:</b> $d^1$
95	T 2–3	<b>C:</b> $\downarrow e\ sharp^1 \uparrow e\ sharp^1$ (A II part copied erroneously into T)
97	Bc 6	<b>A:</b> figure $\frac{6}{5}$
99	Va 4–5	<b>C:</b> copied a second too high
100	Va 1	<b>C:</b> copied a second too high

#### 2. Kings’ daughters

1	Va 4	<b>C:</b> $c\ sharp^1$
4	VI I, Ob I 2	<b>C:</b> $c\ sharp^2$
4	VI I, Ob I 5–6	<b>A:</b> no slur
4	Bc 7	Figure 6, probably became redundant after figuring had been added to the previous quaver.
5	VI I, Ob I 3–4	<b>A:</b> no slur
7	VI II, Ob II 5–8, 13–14	<b>A:</b> no slurs
7	VI II, Ob II 9	<b>C:</b> $a^1$
8	VI I, Ob I 5–6, 11–12	<b>A:</b> no slur
8	VI II, Ob II 5–6	<b>A:</b> no slur
17	VI II 5–8	<b>A:</b> no slurs
19	Bc 1	<b>A:</b> figure 7
20	VI II	<b>A:</b> no $f$ indication
20	B	Indication “tutti” in all sources implies that, as in the previous movement, Handel wanted soloists’ entrances and only here the entry of the full chorus. This is left for performers to decide.
21	VI I	<b>C:</b> trill on the second crotchet of the bar
21	Va 5–6	<b>B, C, D, Walsh:</b> no slur
24	Ob I, S 5–6	<b>C:</b> originally $f\ sharp^1-d^1$ , corrected
31	VI I, II 1–2	<b>A:</b> no slur
31	VI I 6–7	<b>B, C:</b> no sharp
31	Va, A I, A II 1	<b>A:</b> no natural
34	A II 4	<b>B, C:</b> $f\ sharp^1$
39	T 7–8	<b>C:</b> $g\ sharp-f\ sharp$
40	Ob I, VI I 5–6	<b>A:</b> no slur
41	A II 2	<b>B, C:</b> $f\ sharp^1$
42	VI I, II 3–6, 9–12	<b>C:</b> equal semiquavers
43	VI I 13–14	<b>A:</b> no slur

#### 3. Upon thy right hand

1	VI II 3	<b>C:</b> $g\ sharp^1$
3–4	VI II 1–3	<b>A:</b> no slur
13–14	VI I	<b>A:</b> no slurs (only 13.1–2 has)
19–20	VI I, VI II	<b>A:</b> no slurs
23–24	Ob	<b>A:</b> no slurs
33–34	Va	<b>A:</b> no tie
34–42	B	According to <b>A</b> , 2 soloists doubled the tenor in the coronation service.
42–43	VI I, VI II	<b>A:</b> no slurs
44	Va 2	<b>A, B, C, D, Walsh:</b> $f\ sharp^1$ ; changed according to A I and Bc figuring
49	VI I 2–3	<b>B, C:</b> $\downarrow \downarrow \downarrow f\ sharp^2-b^1$ ; <b>A, D:</b> $\downarrow \downarrow \downarrow f\ sharp^2-b^1-b^2$
52	A I, T 1	<b>A:</b> lacks sharp
58	VI I, II 1–2	<b>A:</b> equal quavers
58	VI II	<b>A:</b> 2nd trill missing and 2nd and 3rd slurs missing
59	Ob I, II S 3–4	<b>A, B, C, D, Walsh:</b> equal quavers; here made consistent with VI
69	Va 3	<b>B, C:</b> $d\ sharp^1$

79	VII	B, C: 
82	VII 3-5	A, B, C, D, Walsh:  ; here made consistent with Ob, S
93	T	C:  <i>a-f sharp-b</i>

4. *Kings shall be thy nursing fathers*

10	VII, II 7-9	A: no slur
16	Ob II 7	C: <i>g</i> <sup>2</sup>
16	VII	C: rhythm corrupted, probably due to copying over page turn
18	T	According to A doubling the Alto (first three crotchets) in the coronation service.
39	A I, II 4-6	A: beaming does not reflect the correct text underlay
40	B 5-7	A: beaming does not reflect the correct text underlay
41	Va 2	A: lacks natural
48	S 3	A: syllable "-thers" erroneously on 2nd crotchet
59	Ob I 5	A: no trill
66	B 8	A: <i>f sharp</i> seems to be dotted, but without apparent reason and no compensation in the last note; therefore ignored
68	S, A II, T 4-6	A: beaming does not reflect the correct text underlay