

George Frideric
HANDEL

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

Klavierauszug / Vocal score
Andreas Gräsle



Carus 55.261/03

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Partitur (Carus 55.261),
Klavierauszug (Carus 55.261/03),
Chorpartitur (Carus 55.261/05),
komplettes Orchestermaterial (Carus 55.261/19).

↓ Digitale Ausgaben sind erhältlich: www.carus-verlag.com/5526100

The following performance material is available:

full score (Carus 55.261),
vocal score (Carus 55.261/03),
choral score (Carus 55.261/05),
complete orchestral material (Carus 55.261/19).

↓ Digital editions for this work are listed at www.carus-verlag.com/5526100

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

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 Sie werden im Kritischen Bericht der Partitur nachgewiesen.

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

My heart is inditing

Coronation Anthem

HWV 261

George Frideric Handel

1685–1759

1. My heart is inditing

Klavierauszug: Andreas Gräsle (*1964)

Andante

2 Oboi
3 Trombe
Timpani
Archi
Continuo

Bc VI, Ob tr

6 tr

11

15

2 Alti
Basso 2 Bassi My

Archi My heart is in - dit - ing, pp simile p

Aufführungsdauer / Duration: ca. 12 min.

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Urtext
edited by Alon Schab

heart is in - dit - ing, my heart is in - dit - ing of a good mat -

my heart is in - dit - ing of a good mat -

ter: I speak of the things

ter: I speak of the

+Ob

ave m un - to the King, which I have

which I have made, which I have

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.

Bc

f

My heart is in -

dit - ing, my heart is in - dit - ing of
 My heart is in - dit - ing, my heart is - ing of

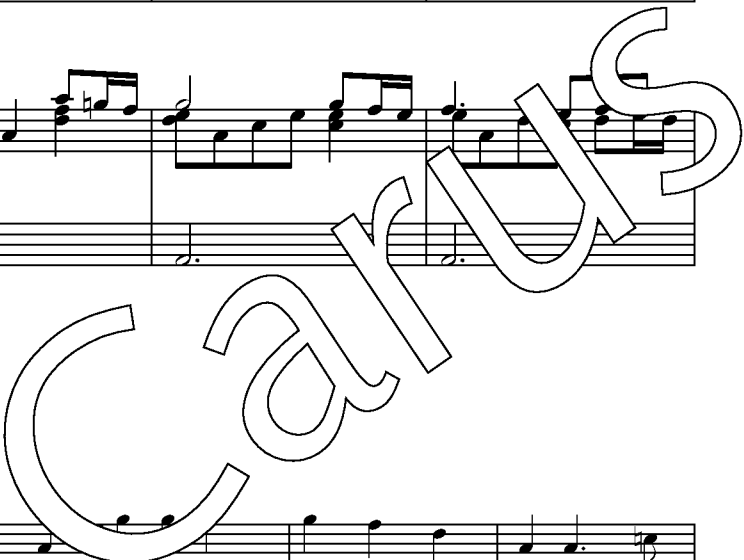
a - ter: I
 ter: I speak

speak of the things which I have
 of the things which I have made

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

King, which I have made un - to the King.
 I speak
 King, which I have made un - to the King
 I
 I speak
 of the things which I have made, which I have
 I speak
 speak of the things which I have

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



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

Tutti

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

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

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

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

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

I of the things,

Speak of the things, I

of the things, I

I speak of the things, I

I speak of the things,

of the things which I have made un -

speak of the things which I have made un -

speak of the things which I have made un -

speak of the things which I have made un -

of the things which I have made

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

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

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

to which I have made un - to the King.

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

tr

2. Kings' daughters

Andante
Tutti *tr*

2 Oboi
Archi
Continuo

4

7

Soprano

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

Alto I

Bc *p* **Tutti** *f* *tr* *p*

tr
Kings' daugh - ters were a - mong thy hon - - our - a - ble_wom-en,

were _____ a - mong thy hon-our-a - ble wom -
were _____ a - mong thy hon-our - a - ble wom -

Alto II
Kings' daugh - ters, kings' daugh - ters
Kings' daugh - ters

Basso
tr Kings' daugh - ters, kings' daugh - ters
Kings' daugh - ters, kings' daugh - ters, kings' daugh - ters,

f

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

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

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

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

kings' daugh - ters were a - mong thy hon - our - a - ble wo - men, were ____ a

mong thy our - a - - - ble wom -

a - mong our - a - - - ble wom -

mong thy our - a - - - ble wom -

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

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

en, kings' daugh - ters, kings' daugh - ters were _____ a -

en, kings' daugh - ters, kings' daugh - ters were a - mong, a -

en, kings' daugh - ters, kings' daugh - ters were a - mong, a -

en, kings' daugh - ters, kings' daugh - ters were a - mong, a -

en, kings' daugh - ters, kings' daugh - ters were _____ a

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

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

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

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

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

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

kings' daugh - ters, kings' daugh - ters

kings' daugh - ters, kings' daugh - ters

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

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

mong thy hon our - a - ble_ wom - en, a - mong thy hon -

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

were a - mong thy hon - our - a - ble

were a - mong thy hon - our - a - ble

were a - mong thy hon - our - a - ble

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

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

3. Upon thy right hand

Andante

Bc Archi

2 Oboi
Archi
Continuo

Musical score for strings and woodwinds, measures 1-6. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The upper staff (treble clef) features a woodwind part with eighth-note patterns and chords. The lower staff (bass clef) features a string part with sustained chords and a walking bass line.

7

Musical score for strings and woodwinds, measures 7-12. The woodwind part continues with eighth-note patterns, while the string part maintains a steady accompaniment.

13

Musical score for strings and woodwinds, measures 13-18. The woodwind part features a more active eighth-note pattern, and the string part continues with a consistent accompaniment.

19

Soprano

Alto I

on thy right hand

Up - on thy right hand

+Ob

p

f

Musical score for vocalists and strings, measures 19-25. It includes staves for Soprano and Alto I. The vocal parts have lyrics: "on thy right hand" and "Up - on thy right hand". The string part features dynamics *p* and *f*. A large watermark "CARUS" is overlaid on the score.

26

did stand the Queen in ves - ture of gold, _____

did stand the Queen in ves - ture of gold, _____

Musical score for vocalists and strings, measures 26-31. It includes staves for vocalists and strings. The vocal parts have lyrics: "did stand the Queen in ves - ture of gold, _____". The string part continues with a consistent accompaniment.

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

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

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

Bc +Archi, Ob

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

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

- - - - - ure,
 pleas - ure, e, shall have pleas - ure,
 pleas - ure, shall have pleas - ure,
 pleas - ure, pleas - ure, shall have pleas - ure,
 - - - - - ure,
 VI

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

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

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

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

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

Tutti *tr tr* Archi

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

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

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

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

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

+Ob

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

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

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

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

the King shall have pleas

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

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

pleas - ure, the King shall have

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

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

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

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

4. Kings shall be thy nursing fathers

Allegro e staccato

2 Oboi
3 Trombe
Timpani
Archi
Continuo

Archi, Ob

13

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

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

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

8 Kings, kings shall be thy nurs - ing fa - - thers,

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

be thy nurs - ing fa - - - - -
 be thy nurs - ing fa - - - - -
 kings shall be thy nurs - ing fa - - -

+Vc

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

tr +Cb

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

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

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

mo - - - - - thers,

kings,

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

kings,

f VII, 1

Cb

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

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

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

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

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

tr

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

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

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

and queens thy nurs -

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

d queens, and queens thy nurs - - - ing

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

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

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

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

41

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 - - -

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

44

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

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

thers, and 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 -

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

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

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

kings, kings shall be thy nurs - ing fa -

kings, kings shall be thy nurs - ing fa -

kings, kings shall be thy nurs - ing fa -

kings, kings shall be thy nurs - ing fa -

Tr, Timp

VII

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

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

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

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

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

tr

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

65

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

68

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

Adagio