

George Frideric
HANDEL

Let thy hand be strengthened

Coronation Anthem

HWV 259

Coro (SAATB)

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

herausgegeben von / edited by
Alon Schab

Stuttgart Handel Editions
Urtext

Klavierauszug / Vocal score
Andreas Gräsle



Carus 55.259/03

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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.

Let thy hand be strengthened

Coronation Anthem
HWV 259

George Frideric Handel
1685–1759

1. Let thy hand be strengthened

Klavierauszug: Andreas Gräsle (*1964)

Allegro
Bc Ob, Archi

2 Oboi
Archi
Continuo

5

8

12

21

p *pp* *f*

p *pp*

f

Aufführungsdauer / Duration: ca. 8 min.

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Urtext
edited by Alon Schab

Let thy hand be strength - en-ed,

Alto I

Let thy hand be strength - en-ed,

and thy

Alto II

Let thy hand be strength - en-ed,

let thy hand

be strength-en'd,

Tenore

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

be strength-en'd,

Basso

Let thy hand be strength en-ed,

Piano accompaniment for measures 25-30, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in a major key with one sharp (F#).

thy right hand be ex - alt - ed,

thy right hand be ex - alt - ed,

and thy right hand be ex -

and thy right hand be ex-alt - ed,

be ex -

and thy right hand be ex - alt - ed,

and thy right hand be ex - alt -

and thy right hand be ex - alt - ed,

Piano accompaniment for measures 30-35, continuing the grand staff from the previous system. The music features a steady accompaniment with some melodic movement in the right hand.

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

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

tr

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

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

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

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

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

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

alt - ed, let thy hand be strength - -

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

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

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

alt - ed, let thy hand be strength - -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

tr

tr

tr

- - thy right hand be ex - alt - - ed.

- - thy right hand be ex - alt - - ed.

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

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

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

75

p *pp*

80

f *tr*

2. Let justice and judgment

Larghetto

2 Oboi
Archi
Continuo

Bc Ob, VI I
VII II, Va

9

Soprano

Alto II

Basso

Let jus - tice and judg - ment be _

Let jus - tice and judg - ment be _

Let jus - tice and

Bc

p

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

Ob, VI I
 VI II,
 Va

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

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

ra - - tion of thy seat; let mer-cy and truth

be the pre - pa - ra-tion of thy seat; let mer-cy and

be the pre - pa - ra-tion of thy seat; let mer-cy and truth

be the pre-pa - ra-tion of thy seat, of thy seat; _____ mer-cy and

Bc Tutu

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

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

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

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

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

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

VII, Va Tutti

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. Alleluia

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

Alto I
Al - le - lu - ia, 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,

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

2 Oboi
Bc Ob, VI

Archi
Continuo



6

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,

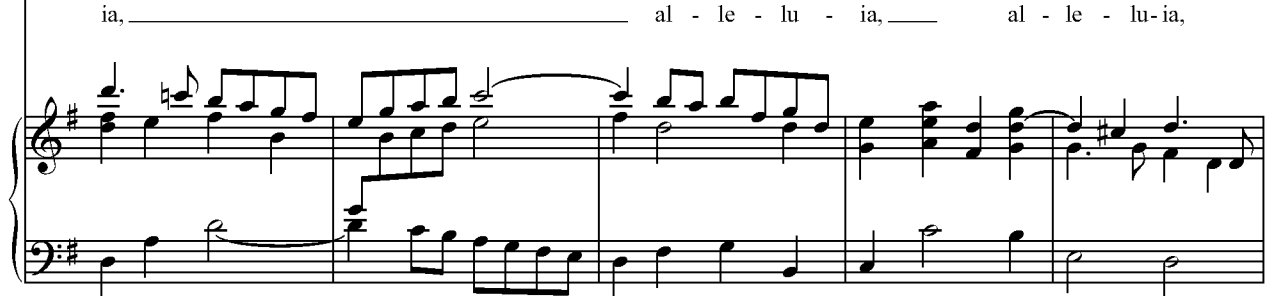


ia, _____ al - le - lu -
 ia, _____ al - le - lu -
 ia, _____ al - le - lu -
 ia, _____ al - le - lu -



Piano accompaniment for measures 22-26, featuring complex arpeggiated figures in the right hand and a steady bass line in the left hand.

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



Piano accompaniment for measures 27-31, continuing the arpeggiated texture from the previous system.

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

Carus

Andio
 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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