

Coronation Anthem II

Psalm 89: 13-14

Let thy hand be strengthened

George Frideric Handel
(1685-1759)

1

The musical score consists of several staves of music. The top staff starts at measure 1, followed by measures 7, 12, 18, and 23. Measures 23 through the end of the page feature lyrics. The lyrics are:

Let thy hand be strength
Let thy hand be strength
2 Bassi Let thy hand be
Let thy hand be
Let thy hand be strength-en-ed,
and thy right hand be ex-
- en-ed, let thy hand be strength-en'd,
strength - en-ed, let thy hand be strength-en'd, and thy right hand
strength - en-ed, Tutti Let thy hand be strength - en-ed,

45

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 -

50

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

54

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

58

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

62

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

66

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

71

This section consists of five staves of music for the right hand of a piano. The key signature is one sharp (F#). The first four staves are in common time (indicated by a 'C'), while the fifth staff is in 8th note time (indicated by a '8'). The lyrics 'right hand' are written above each staff, and the words 'be ex - alt - ed.' are repeated at the end of each measure. Measure 71 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 72-74 continue this pattern. Measure 75 begins with a dynamic instruction '5' with a crescendo symbol, followed by eighth-note pairs and sixteenth-note pairs.

right hand be ex - alt - ed.

77

A single staff of music for the right hand of a piano in common time (C). The key signature is one sharp (F#). The music consists of eighth-note pairs and sixteenth-note pairs, with a dynamic instruction 'f' (fortissimo) at the beginning of the measure.

81

A single staff of music for the right hand of a piano in common time (C). The key signature is one sharp (F#). The music consists of eighth-note pairs and sixteenth-note pairs. A measure repeat sign is present, followed by a change to a 3/4 time signature.

85 Larghetto

Musical score for measures 85-97. The key signature is A major (two sharps). The time signature changes between common time (4/4) and 3/4. The vocal parts sing "Let justice and judgment be the pre-pa-", with the bass part providing harmonic support.

97

Let
Let jus - tice and judg - ment be the pre - pa -
Let jus - tice and judg - ment be the pre - pa -
Let jus - tice and judg - ment be the

102

Musical score for measures 102-108. The key signature remains A major. The vocal parts continue the phrase "Let justice and judgment be the pre-pa - ration of thy seat! Let jus - tice", with the bass part providing harmonic support.

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

108

Musical score for measures 108-115. The key signature remains A major. The vocal parts continue the phrase "and judg - ment, be the pre - pa - ration", with the bass part providing harmonic support.

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

116 [tr]

of thy seat! Let mer-cy and
of thy seat! Let mer-cy and truth
ra-tion of thy seat! Let mer-cy and
ra-tion of thy seat! Let mer-cy and truth
ration of thy seat! of thy seat! Let mer-cy and

123

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

130

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

135

face.
Let justice and judgment, let justice and judgment be
face. Let justice and judgment, let justice and judgment be the pre - pa -
face. Let justice and judgment, let justice and judgment be the pre - pa -
face. Let justice and judgment, let justice and judgment be the pre - pa -
face. Let justice and judgment, let justice and judgment be the pre - pa -

142

— the pre-pa-ra-tion of thy seat! Let jus-tice,
ra - tion of thy seat! Let jus-tice,

149

judg - ment, mer - cy, truth, go be - fore thy face!
judg - ment, mer - cy, truth, go be - fore thy face!
judg - ment, mer - cy, truth, go be - fore thy face!
judg - ment, mer - cy, truth, go be - fore thy face!
judg - ment, mer - cy, truth, go be - fore thy face!

154

163

A musical score for four voices (SATB) and organ. The key signature is one sharp (F#). The vocal parts sing "Al - le - lu - ia, al - le - lu - ia," in a repeating pattern. The organ part is mostly rests, with a trill-like figure in measure 167. Measure numbers 163 through 167 are shown above the staves.

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,

168

A continuation of the musical score. The vocal parts sing "al - le - lu - ia," followed by a trill-like figure. The organ part consists of eighth-note patterns. Measure numbers 168 through 171 are shown above the staves.

al - le - lu - ia, al - le - lu -
[tr]
al - le - lu - ia, al - le - lu -
al - le - lu - ia, al - le - lu - ia,
ia, al - le - lu - ia, al - le - lu - ia,

172

A continuation of the musical score. The vocal parts sing "al - le - lu - ia," followed by a trill-like figure. The organ part consists of eighth-note patterns. Measure numbers 172 through 175 are shown above the staves.

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

- 10 -

177

[tr]

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

181

The musical score consists of five staves. The top four staves are soprano voices in G major, indicated by a treble clef and a sharp sign. The bottom staff is a basso continuo part, indicated by a bass clef and a sharp sign. The vocal parts sing the word "Alleluia" in a repeating pattern. The basso continuo part provides harmonic support with sustained notes and chords.

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,

Musical score for organ and choir, page 185. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom is organ. The music is in common time, key signature of one sharp. The vocal parts sing "al - le - lu -" in a repeating pattern. The organ part provides harmonic support.

- 11 -

189

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,

194

al - 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,

198

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,

207

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

210

Adagio [tr]

The musical score consists of four staves, each representing a voice part. The voices are stacked vertically, with the soprano at the top and the basso at the bottom. The music is in G major (indicated by a sharp sign) and 2/4 time. The tempo is Adagio, and there is a dynamic instruction [tr] (trill) above the vocal parts. The lyrics "al - le _ lu - ia," are repeated four times across the four staves, with a fermata over the fourth iteration. The vocal parts are connected by a brace on the left side.