

Psalm 89: 13-14

Coronation Anthem II

Let thy hand be strengthened

George Frideric Handel
(1685-1759)

1

The musical score consists of eight staves of music. The first seven staves are in common time, treble clef, and G major. The eighth staff is in common time, bass clef, and G major. The score includes lyrics for 'Let thy hand be strengthened' and 'Tutti'.

1

7

12

18

23

Let thy hand be strength
Let thy hand be strength
2 Bassi Let thy hand be
Let thy hand be

27

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

Tutti

- 2 -

31

and thy right hand be ex - al
al - ted, let thy right hand be ex -
and thy right hand be ex-al - ted, be ex -
be ex - al - ted, let thy right hand be ex - al
and thy right hand be ex - al

35

— ted, be ex - alt - ed, let thy right hand be ex - alt-ed, be ex -
al - ted, be ex - alt - ed, let thy right hand be ex - alt-ed, be ex -
al - ted, be ex - alt - ed, let thy right hand be ex - alt-ed, be ex -
8 — ted, be ex - alt - ed, let thy right hand be ex - alt-ed, be ex -
— ted, be ex - alt - ed, let thy right hand be ex - alt-ed, be ex -

40

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

[tr]

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 -
8 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
8 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 -
8 - 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 alt - ed, let thy
alt 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

right hand be ex - alt - ed.

right hand be ex - alt - ed.

right hand be ex - alt - ed.

8 right hand be ex - alt - ed.

right hand be ex - alt - ed.

- 5 -

[*f*]

77

81

3

85 **Larghetto**

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

[tr] 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
jus-tice and judg-ment, and judg-ment be the pre-pa - ra - tion
and judg-ment, let jus-tice and judg-ment be the pre-pa - ra - tion
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 -

- 7 -

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

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

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

123

A musical score for a four-part choir. The top three voices are in treble clef, and the bass voice is in bass clef. The key signature is one sharp. The music consists of five staves of music with corresponding lyrics below each staff.

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
 8 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

8 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 -
8 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 justice,
ra - tion of thy seat! Let justice,
ra - tion of thy seat! Let justice,
8 ra - tion of thy seat! Let justice,
ra - tion of thy seat! Let justice,

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

154

3

163

A musical score for four voices (SATB) in common time, key signature of one sharp. The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (C-clef), and Bass (F-clef). The lyrics are "Al - le - lu - ia, al - le - lu - ia," repeated three times, followed by a forte dynamic instruction "[tr]" and another repeat of the lyrics. Measure 163 ends with a fermata over the bass line.

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

Continuation of the musical score. The lyrics "al - le - lu - ia," are repeated three times, followed by a forte dynamic instruction "[tr]" and another repeat of the lyrics. Measure 168 ends with a fermata over the bass line.

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

Continuation of the musical score. The lyrics "ia, al - le - lu - ia," are repeated three times, followed by a forte dynamic instruction "[tr]" and another repeat of the lyrics. Measure 172 ends with a fermata over the bass line.

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,

- 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

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

185

al - le - lu -
al - le - lu -

189

- 11 -

[*tr*]

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

194

[*tr*]

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

198

[*tr*]

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

- 12 -

203

A musical score for four voices (SATB) in G major. The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The lyrics are "al - le - lu - ia," repeated four times. Measure 203 starts with a forte dynamic. Measure 204 begins with a piano dynamic. Measure 205 starts with a forte dynamic. Measure 206 starts with a piano dynamic. The bass part has a sustained note in measure 206.

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

207

A musical score for four voices (SATB) in G major. The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The lyrics are "al - le - lu - ia," repeated four times. The music features eighth-note patterns and sustained notes.

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

210

Adagio

A musical score for four voices (SATB) in G major. The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The lyrics are "al - le - lu - ia," repeated four times. The tempo is Adagio. The music includes eighth-note patterns and sustained notes.

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