

# Coronation Anthem III

## The King shall rejoice

Psalm 21: 1, 2, 3, 5

George Frideric Handel  
(1685-1759)

1

Allegro

8

15

22

28

The King shall re - joice, the King shall re - joice in thy strength, O

The King shall re - joice, the King shall re - joice in thy strength, O

The King shall re - joice, the King shall re - joice in thy strength, O

8

The King shall re - joice, the King shall re - joice in thy strength, O

The King shall re - joice, the King shall re - joice in thy strength, O

32

Lord, the King shall re - joice, shall re -

Lord, the King shall re - joice, shall re -

Lord, the King shall re - joice, shall re -

8 Lord, the King shall re - joice, shall re -

Lord, the King shall re - joice, shall re -

36

joice, shall re - joice in thy  
joice, shall re - joice in thy  
joice, shall re - joice in thy  
8 joice, shall re - joice in thy  
joice, in thy

40

strength, O Lord, the King shall re - joice, [tr]  
strength, O Lord, the King shall re - joice,  
strength, O Lord, the King shall re - joice,  
8 strength, O Lord, the King shall re - joice,  
strength, O Lord, the King shall re - joice,

43

the King shall re - joice in thy strength, O Lord,  
the King shall re - joice in thy strength, O Lord,  
the King shall re - joice in thy strength, O Lord,  
8 the King shall re - joice in thy strength, O Lord,  
the King shall re - joice in thy strength, O Lord,

47

the King shall re - joice, shall re-joice, shall re -  
the King shall re - joice, the King shall re - joice,  
the King shall re - joice, the King shall re - joice,  
the King shall re - joice, the King shall re - joice, shall re-joice, shall re -  
the King shall re - joice, the King shall re - joice,

50

joice, shall re - joice in thy strength, O Lord, the King shall re -  
shall re - joice in thy strength, O Lord, the King shall re -  
shall re - joice in thy strength, O Lord, the King shall re -  
joice, shall re-joice, shall re - joice in thy strength, O Lord, the King shall re -  
in thy strength, O Lord, the King shall re -

54

joice in thy strength, O Lord, in thy strength, O Lord,  
joice in thy strength, O Lord, in thy strength, O Lord,  
joice in thy strength, O Lord, in thy strength, O Lord,  
joice in thy strength, O Lord, in thy strength, O Lord,  
joice in thy strength, O Lord, in thy strength, O Lord,

58

the King shall re - joice, the King shall re -  
the King shall re - joice, the King shall re -  
the King shall re - joice, the King shall re -  
the King shall re - joice, the King shall re -  
the King shall re - joice, the King shall re -

61

joice in thy strength, O Lord, the King shall re - joice,  
joice in thy strength, O Lord, the King shall re - joice,  
joice in thy strength, O Lord, the King shall re - joice,  
8 joice in thy strength, O Lord, the King shall re - joice,  
joice in thy strength, O Lord, the King shall re - joice,

65

the King shall re - joice in thy strength, O Lord!  
the King shall re - joice in thy strength, O Lord!  
the King shall re - joice in thy strength, O Lord!  
8 the King shall re - joice in thy strength, O Lord!

69

the King shall re - joice in thy strength, O Lord! |  $\# \#$   $\frac{3}{4}$



94

94

Ex-ceed-ing glad shall he be,  
ex-ceed-ing glad,  
Ex-ceed-ing glad shall he be,  
ex-ceed-ing glad,  
Ex-ceed-ing glad shall he be,  
ex-ceed-ing glad,  
Ex-ceed-ing glad shall he be,  
ex-ceed-ing glad,

101

101

glad,  
ex-ceed-ing glad shall he be  
ex-ceed-ing glad shall he be of thy sal - va -  
ex-ceed-ing glad shall he be  
glad,  
ex-ceed-ing glad shall he be of thy sal - va - - tion

110

110

of thy sal - va - - tion,  
of thy sal -  
of thy sal - va - - tion,  
of thy sal - va - - tion,

\*Throughout this movement, both  $\text{♪} \text{♪}$  and  $\text{♪.} \text{♪}$  may be performed as a triplet  $\text{♪} \text{♪}$ .

118

tion.  
va - tion, of thy sal - va - tion.  
of thy sal - va - tion.  
tion, thy sal - va - tion.

125

Ex-ceed - ing glad shall \_ he \_ be, ex-ceed-ing  
Ex-ceed-ing glad shall \_ he \_ be, ex-ceed-ing glad,  
Ex-ceed-ing glad shall \_ he \_ be, ex-ceed-ing glad,  
Ex-ceed - ing glad shall he be, ex-ceed-ing

131

glad, shall he be of thy sal - va  
ex-ceed-ing glad shall he be of thy sal - va  
glad, shall he be  
glad, ex-ceed-ing glad shall he be, ex-ceed-ing

137

tion,  
- tion, of thy sal - va - tion,  
of thy sal - va - tion,  
glad shall he be of thy sal - va - tion,

144

of thy sal -  
of thy sal - va  
of thy sal - va  
of thy sal - va

148

va - tion, of thy sal - va  
- tion, of thy sal - va  
- tion, of thy sal - va  
- tion, of thy sal - va

155

- tion. Ex-ceed-ing glad shall he be,  
 - tion. Ex-ceed-ing glad shall he be of thy sal -  
 - tion. Ex-ceed-ing glad shall he be of thy sal - va

164

ex-ceed-ing glad, ex-ceed-ing glad shall he be of thy  
va - tion, glad shall he be of thy  
 - tion, of thy  
ex-ceed-ing glad, ex-ceed-ing glad shall he be of thy

171

sal - va - tion, of thy sal - va - tion.

sal - va - tion, of thy sal - va - tion.

sal - va - tion, of thy sal - va - tion.

8

sal - va - tion, of thy sal - va - tion.

sal - va - tion, of thy sal - va - tion.

A musical score page from a piano piece. The page number '178' is at the top left. The music is in common time, with a key signature of two sharps. The right-hand melody consists of eighth-note patterns, some with grace notes, and includes several slurs and fermatas. The left hand provides harmonic support with sustained notes and chords.

A musical score for piano, page 184. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes, with several rests. Measure 1 starts with an eighth note followed by a sixteenth note. Measures 2-3 show a pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measure 6 begins with a rest followed by an eighth note. Measures 7-8 show a pattern of eighth and sixteenth notes. Measure 9 ends with a half note. The score concludes with a repeat sign and the letter C.

190 A tempo giusto. Non tanto allegro

Glo - ry and  
Glo - ry and  
Glo - ry and  
Glo - ry and

194

Adagio

wor - ship hast thou laid up - on him.  
wor - ship hast thou laid up - on him.  
wor - ship hast thou laid up - on him.  
wor - ship hast thou laid up - on him.

197

Allegro

Thou hast pre - ven - ted him with the bless - ing  
Thou hast pre - ven - ted him,

204

B.1 thou hast pre - ven - ted

- 10 -

209

The musical score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is basso continuo. The soprano and alto parts sing in unison. The tenor part begins with a melodic line consisting of eighth notes. The basso continuo part provides harmonic support with sustained notes and bassoon entries.

ness, with the bless - ings of \_\_\_\_\_

him with the bless - ings

him,

214

good - ness,  
with the  
bless - ings  
of  
good - ness,  
with the  
bless - ings  
B.1&2  
8  
thou  
hast  
pre -  
ven

218

Thou  
thou, thou hast pre-ven-ted him  
of good - ness,  
with the  
bless  
ted him  
with the  
bless

224

hast pre - ven - ted him with the  
 with the bless - ings of good - ness,  
 - ings of good-ness, B.1 thou, thou hast pre - ven - ted him,  
 - ings of good-ness, B.2 ness, with the

230

bless  
with the blessings, with the blessings of  
blessings of good - ness, thou hast pre -

235

- ings of good - ness,  
good-ness, with the blessings of good  
thou hast pre - ven - ted him with the blessings of good  
ven - ted him with the blessings of good-ness,

240

and hast set a crown of pure gold up - on his head,  
- ness, and hast set a crown of pure gold up - on his head.  
- ness, and hast set a crown of pure gold up - on his head.  
and hast set a crown of pure gold up - on his head.

248

and hast  
Thou, thou hast pre - ven - ted him, and hast  
Thou, thou hast pre - ven - ted him, and hast  
Thou, thou hast pre - ven - ted him, and hast

254

set a crown of pure gold up - on his head.  
set a crown of pure gold up - on his head.  
set a crown of pure gold up - on his head.  
set a crown of pure gold up - on his head.

260

Thou hast pre - ven - ted him,  
Thou, thou hast pre-ven-ted him  
Thou, thou hast pre-ven-ted him with the

267

with the bless - ings of good-ness,  
with the bless - ings of good-ness,  
with the

272

ings of good-ness, and hast set a  
and hast set a  
bless - ings of good - ness, and hast set a  
and hast set a

277

crown of pure gold, and hast set a crown of pure  
crown of pure gold, and hast set a crown of pure  
crown of pure gold, and hast set a crown of pure  
crown of pure gold, and hast set a crown of pure  
crown of pure gold, and hast set a crown of pure

284

gold up-on his head.  
gold up-on his head.  
gold up-on his head.  
gold up - on his head.

291 Allegro

Al - le - lu - ia,  
[tr]  
Al - le - lu - ia, alle - lu - ia, al - le - lu - ia,  
[tr]  
8 Al - le - lu - ia, alle - lu - ia, al - le - lu - ia,  
B.1 Al - le -

295  
[tr]  
Al - le - lu - ia, al - le - lu - ia, al - le -  
le - lu - ia,  
ia,  
8 ia, al - le - lu - ia, al - le - lu - ia, al - le -  
lu - ia, al - le - lu - ia, al - le -

299  
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
lu - ia, al - le - lu - ia, al - le - lu -  
lu - ia, al - le - lu - ia, al - le - lu -  
8 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

302

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, al - le - lu -  
 ia,

305

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

308

The musical score consists of four staves, each representing a voice. The voices are stacked vertically, with the soprano at the top and the basso at the bottom. The music is in common time, with a key signature of one sharp (F#). The vocal parts are as follows:

- Soprano: "ia," followed by a melodic line consisting of eighth and sixteenth notes.
- Alto: "al - le - lu - ia," followed by a melodic line consisting of eighth and sixteenth notes.
- Tenor: "al - le - lu - ia," followed by a melodic line consisting of eighth and sixteenth notes.
- Bass: "al - le - lu - ia," followed by a melodic line consisting of eighth and sixteenth notes.

The vocal parts alternate between "ia," "al - le - lu - ia," and "al - le - lu - ia," throughout the piece. The bass staff includes the number "8" near the beginning.

312

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

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

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

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

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

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

316

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

320

ia,

ia,

-

al-le-lu - ia,

-

8

al - le - lu - ia,

al-le - lu - ia,

324

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

328

[tr]

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

331

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

334

The musical score consists of four staves, each representing a different voice part. The voices are stacked vertically, with the soprano at the top and the bass at the bottom. The music is in common time, with a key signature of one sharp (F#). The vocal parts are as follows:

- Soprano:** ia,  
ia,  
ia,  
ia,
- Alto:** al - le - lu - ia,  
al - le - lu - ia,  
al - le - lu - ia,  
al - le - lu - ia,
- Tenor:** -  
-  
-  
-  
8
- Bass:** al - le - lu - ia,  
al - le - lu - ia,  
al - le - lu - ia,  
al - le - lu - ia,

The lyrics "al - le - lu - ia," are repeated three times by the alto and bass voices. The tenor part remains silent throughout the section. The soprano and alto parts begin with a melodic line consisting of eighth notes.

338

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,

341

The musical score consists of four staves, each representing a different voice part. The voices are stacked vertically, with the soprano at the top and the basso at the bottom. The music is in common time, with a key signature of one sharp (F#). The vocal parts alternate between eighth-note patterns and sustained notes. The lyrics "al-le-lu-ia," are repeated three times by each voice, followed by a final sustained note on the fourth repetition.

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

\* One first bass should also sing these first five notes.

345

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

348

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

351

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

354

ia, alle lu ia, alle lu ia, alle lu ia,

ia, alle lu ia, alle lu ia, alle lu ia,

ia, alle lu ia, alle lu ia, alle lu ia,

8 ia, alle lu ia, alle lu ia, alle lu ia,

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

357

Adagio [tr]

ia, alle lu ia, alle lu ia, alle lu ia.

ia, alle lu ia, alle lu ia, alle lu ia.

ia, alle lu ia, alle lu ia, alle lu ia.

8 ia, alle lu ia, alle lu ia, alle lu ia,

ia, alle lu ia, alle lu ia, alle lu ia.