APPROVAL SHEET

Title of Project: *The King Shall Rejoice* (HWV 265)

by George Frideric Handel

a Critical Edition and Commentary

Name of Candidate: Frederick Arthur Brisco
Doctor of Musical Arts, 1987

Project and Abstract Approved: _____

Dr. Paul Traver
Professor
Department of Music

_____

Dr. Howard Serwer
Professor
Department of Music

Date Approved: April 27, 1987

ABSTRACT

Title of Project: *The King Shall Rejoice* (HWV 265)

by George Frideric Handel:

a Critical Edition and Commentary

Frederick Arthur Brisco, Doctor of Musical Arts, 1987

Project directed by: Dr. Howard Serwer, Professor of Music

Dr. Paul Traver, Professor of Music

Heretofore there has been no modern edition available of George Frideric Handel's anthem for chorus and orchestra, *The King Shall Rejoice*, companion piece to the *Dettingen Te Deum*. The first part of this project, an edition and commentary, is prepared in accordance with the standards of modern scholarship and at the same time meets the needs of today's performers. The project is based on the composer's autograph manuscript corrected, where necessary, from the readings in other contemporary sources originating in Handel's circle.

Except for one secondary source which is in a private collection and for the moment unavailable, all known sources have been collated prior to determining that the autograph should serve as the copy-text. The process of collating variants led to a hypothesis regarding the filiation of the sources.

The edition includes a preface that discusses the events which led to the composition of the anthem and presents what information we have about its first performance. The edition and critical commentary adhere to guidelines adapted from those of the Hallische Händel-Ausgabe, the new complete critical edition of Handel's works.

The second part of the project consisted of a performance of the *Dettingen Anthem* conducted by the editor on April 26, 1987 at Wilde Lake High School, Columbia Maryland, with the Columbia Baroque Ensemble based on the the score presented here.

THE KING SHALL REJOICE (HWV 265)

by

GEORGE FRIDERIC HANDEL

A CRITICAL EDITION AND COMMENTARY

edited by

Frederick Arthur Brisco

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F.A.
Folio

Submitted to the Faculty of the Graduate School
of the University of Maryland in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
1987

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Preface

On the twenty-seventh of June, 1743, the British forces led by George II, the last English monarch to ride into battle at the head of his troops, defeated the French, led by Duc de Grammont and Maréchal de Noailles, at the Battle of Dettingen, a village located near Frankfurt on the Main River.[1] In London between Saturday the thirtieth of July and Wednesday the third of August 1743, George Frideric Handel (1685-1759) composed two works: the *Dettingen Te Deum*, which uses the traditional Te Deum text "recognized throughout Europe as the ideal canticle for national rejoicing"[2] and the *Dettingen Anthem* using Psalm 20, verse 5, and Psalm 21 verses1 and 5 through 7. Handel, as "Composer of Music to the Chapel Royal", seemingly wrote both works for a planned National Thanksgiving Service proclaimed for the twenty-seventh of November, 1743.[3] Donald Burrows states, however, that there was never an official Thanksgiving Day, rather "only a single Thanksgiving Prayer appointed to be read in all churches on Sunday July 17, 1743."[4]

Public thanksgivings after military victories had become customary in England in the 1690's,[5] but as early as 1666 Matthew Locke composed *The King Shall Rejoice* for the victory over the Dutch on "St. James His Day."[6] Thomas Tudway composed *My Heart Rejoiceth* for the Peace of Ryswick

in1697, and William Croft set *I Will Give Thanks* after the victory of Blenheim in 1704. The latter's *O Give Thanks* followed the victory of Preston in 1715, and Jeremiah Clarke's *The Lord is My Strength* was written for the celebration in 1706 of the victory of Ramillies.[7] Handel himself had provided such music in the past, having composed in 1713 a *Te Deum* and *Jubilate* to celebrate the Peace of Utrecht. Indeed as Burrows points out,"the performance of orchestrally accompanied canticles was a normal and valued part of the Thanksgiving Service."[8] Inasmuch as a complete liturgy for a Thanksgiving Service was not written for the Dettingen celebration, it is likely that the order of service followed that of "The Ordinary Public Worship on the Lord's Day."

The service begins with a collect craving "God's assistance and acceptance of the Worship to be performed" followed by a reading of one of the Creeds and a collect for the "Confession of Sin and Prayer for Pardon" and concluding with the Lord's Prayer. A reading of Psalms and a chapter from the Old Testament followed and then the sermon. Following the sermon the Te Deum was either read or sung.[9] It is at this point that one assumes the *Dettingen Te Deum* was performed. After this, the third collect, a prayer for the Sovereign and Royal Family, was said and psalms were to be read or "in Quires and places where they sing,"[10] an anthem was

performed. The *Dettingen Anthem* could have been sung at this place in the service. The service itself then concluded with a benediction.

Both works were given in public rehearsal on Monday, September twenty-sixth. The *London Evening Post* reported the event with the following entry:

> Yesterday a fine new Anthem and Te Deum, compos'd by Mr. Handel, to be perform'd on his Majesty's safe Arrival in his British Dominions, was rehears'd in the Chapel-Royal at St. James before their Royal Highnesses the Princesses.[11]

The next known public rehearsal took place on Wednesday, November ninth, and was reported in the *The Daily Advertiser* on November tenth as follows:

> Yesterday Mr. Handel's new Anthem and Te Deum, to be perform'd in the Chapel Royal at St. James's as soon as his Majesty arrives, was rehears'd at Whitehall Chapel.[12]

That same day Mary Delany, in a letter to her sister, wrote:

> Charges Street, 10 Nov. 1743
>
> That night Mrs. Percival came to invite us to dine with her yesterday, and to go in the morning to Whitehall Chapel to hear Mr. Handel's new Te Deum rehearsed, and an anthem. It is excessively fine, I was all rapture and so was your friend D. D. as you may imagine; everybody says it is the finest of his compositions; I am not well enough acquainted with it to pronounce that of it, but it is heavenly.[13]

The final public rehearsal took place on Friday, November eighteenth and was reported in *The Daily Advertiser* with the following notice:

> 'Yesterday a Te Deum and Anthem, composed by Mr. Handel for his Majesty, were rehearsed before a splendid Assembly at Whitehall Chapel, and are said by the Judges to be so truly masterly and sublime, as well as new in their kind, that they prove this great Genius not only inexhaustible, but likewise still rising to a higher Degree of Perfection'.[14]

The first performance before the Royal Family took place on Sunday, the twenty-seventh of November, 1743, in the Chapel Royal at St. James Palace.[15]

Typically throughout the Georgian Period, the text of such anthems used verses from the Psalms.[16] In selecting verses from both Psalm 21 (verses 1 and 5-7) and Psalm 20 (verse 5), Handel followed the common practice, which was to select a few verses, not necessarily in consecutive order, that would fit the occasion for which the work was composed.[17] The article "Psalms" in *Encyclopedia Brittanica* characterizes both of these Psalms as "royal" Psalms because they represent the King both as God's representative to man and as man's intermediary with God.[18] Generally the text of the Anthem was printed in the newspaper the day following the service,[19] and in fact, *The Daily Advertiser* printed the text of the

Dettingen Anthem on the twenty-eighth of November.[20] Handel had used the first three verses of Psalm 21 in the highly successful anthems written for the Coronation of George II in 1727. It is the style of the *Coronation Anthems* that Handel calls forth in the composition of the *Dettingen Te Deum* and *Anthem*. As Dearnley put it, the anthem "treads the same ground as the *Te Deum* with scant easement from tutti jubilation."[21]

Handel usually had knowledge of the conditions under which his Chapel Royal music would be performed before beginning its composition.[22] The *Dettingen Anthem* is perhaps an exception. It is not in the style of his other Chapel Royal music, but rather in the style of the music he wrote for Westminster Abbey or St. Paul's Cathedral and from the manner of the music it would appear that he expected the service to be held in one of these. Since this was the first national rejoicing of its type since 1713, Handel was probably not alone in expecting the Thanksgiving Service to be held at St. Paul's as in the past. However on this occasion, as was noted, a National Thanksgiving Service was not held, and the King remained at St. James' Palace where the *Dettingen Anthem* and *Te Deum* were eventually performed.[23]

The music of the anthem centers around the key of D major, its five movements being in D major, B minor, D major, G major, and D major.

Naturally D major best suits the trumpets and is a favorite key of Handel's for his Chapel Royal music.[24] The keys, coupled with the scoring of the movements: chorus, duet and chorus, chorus, solo and chorus, chorus, create a symmetrical form, typical of the Baroque Era.

Movement	I	II	III	IV	V
Key	D Major	B Minor	D Major	G Major	D Major
Setting	Chorus	Duet & Chorus	Chorus	Solo & Chorus	Chorus

The anthem is scored for a four-voiced chorus, alto and bass soloists, and an orchestra comprised of three trumpets, timpani, two oboes, bassoon, strings, and continuo. As in the case of Handel's Chapel Royal music, the continuo part must have been realized on organ. On occasion it was often the case that woodwinds were doubled or even tripled, but it is unlikely here because of the size of the Chapel Royal.[25] Allowing for a single performer on each of the woodwind, brass and percussion parts in addition to Handel's normal string complement of three first violins, three second violins, one viola, one cello, and one string bass for Chapel Royal performances,[26] the orchestra for the initial performance of this piece would have numbered seventeen players.

Handel makes characteristic use of some of his instruments. The

treatment of the trumpets overlapping canonically, as seen in the opening movement, is similar in style to their treatment in military music. The orchestra included a virtuoso of the first rank in Valentine Snow, Sergeant Trumpeter to the King, which accounts for the difficult trumpet parts not only in *Messiah*, but the *Dettingen* music as well.[27] Handel's third trumpet part, designated Principal, may signify his anticipation of a "battery of trumpeters on an easy fanfare part".[28] The oboes most often double and fill in the canto part, and as Burrows points out, it is rare for an independent oboe part to occur. Handel does however, in the Andante larghetto, measures 114-117, write a slightly independent first oboe part which serves an important harmonic function at an important cadential point.

Based on the Chapel Royal's 1743 "List of Gentlemen," and allowing for the rotation of singers, Handel's chorus numbered about thirteen men and ten boys (trebles).[29] The men were usually divided equally among altos, tenors, and basses, with perhaps slightly more altos and basses than tenors.[30] In his autograph Handel lists Mr. Abbot as the bass soloist at the beginning of the Andante larghetto, but does not name the alto soloist. The alto may have been Anselem Bayley, who, according to Burrows, was a regular soloist in the performances of court odes between 1741 and 1749.[31]

The work contains, as far as is known, only a single borrowing. The final chorus of Act II of *Semele* (completed just prior to the composition of the *Dettingen Anthem*) appears in measures 47 through 89 of the fourth movement, "And why?". Handel later used the final chorus of the *Dettingen Anthem*, without alteration, as the closing chorus of Act III of *Joseph and his Brethern*.

For a description of the sources, see the Critical Commentary.

Acknowledgments

I am grateful for the assistance of Miss V. H. Cummings of the British Library, Mr. Martin Thacker of the Henry Watson Music Library (Manchester Public Library), and Mr. Roger Norris of the Durham Cathedral Library. Thanks must also be extended to, Dr. Donald Burrows whose insight into Handel's Chapel Royal music was invaluable in preparing an authentic performance of this work, and to Dr. Keiichiro Watanabe for his assistance with the Nanki score. The papers presented at the 1986 Maryland Handel Festival, all of which were related to the editing of Baroque Music, also proved to be helpful in the prepartion of this edition.

To present and former students go my heartfelt thanks for countless hours spent rehearsing for the performance of my edition. Thanks to Gary Greene for pointing out an article by Donald Burrows which ultimately led to the initiation of this project.

Special thanks go to my advisors, Professor Howard Serwer and Professor Paul Traver, for their guidance in the preparation of this edition and the performance of the *Dettingen Anthem*.

Finally I acknowledge the unceasing and unfailing love and support of my wife Sue and daughter Meredith during the completion of this edition.

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Text for the *Dettingen Anthem*

from THE BOOK OF COMMON PRAYER

Psalm 21 *Domine, in virtute tua*

1. (Allegro non presto) The King shall rejoice in thy strength, O LORD: exceeding glad shall he be of thy salvation.

5. (Andante larghetto) His honour is great in thy salvation: glory and great worship shalt thou lay upon him.

6. (Alla breve) [For] thou shalt give him everlasting felicity: and make him glad with the joy of thy countenance.

7. (Andante) And why? because the King putteth his trust in the LORD: and in the mercy of the Most Highest he shall not miscarry.

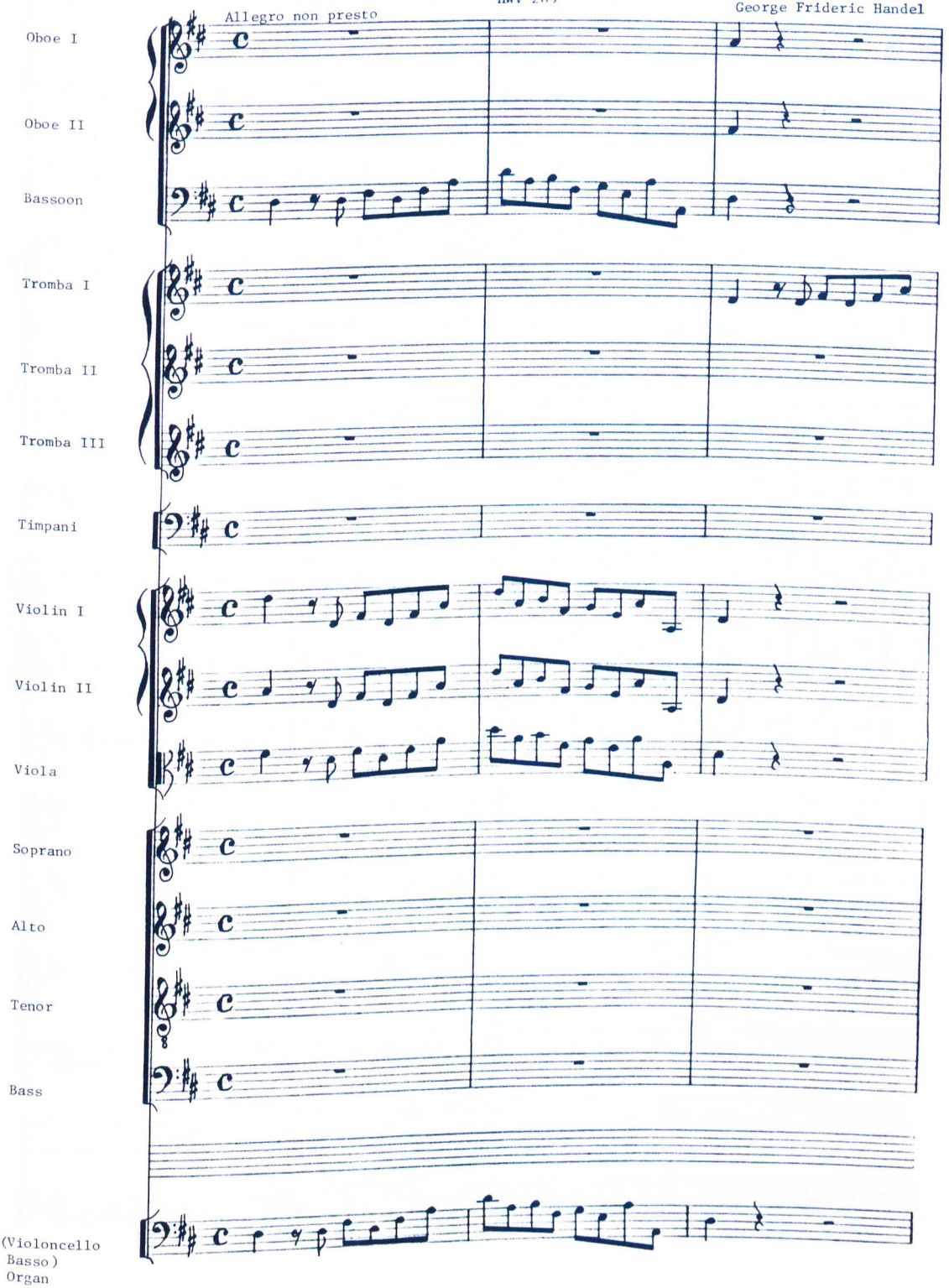
Psalm 20 *Exaudiat te Dominus*

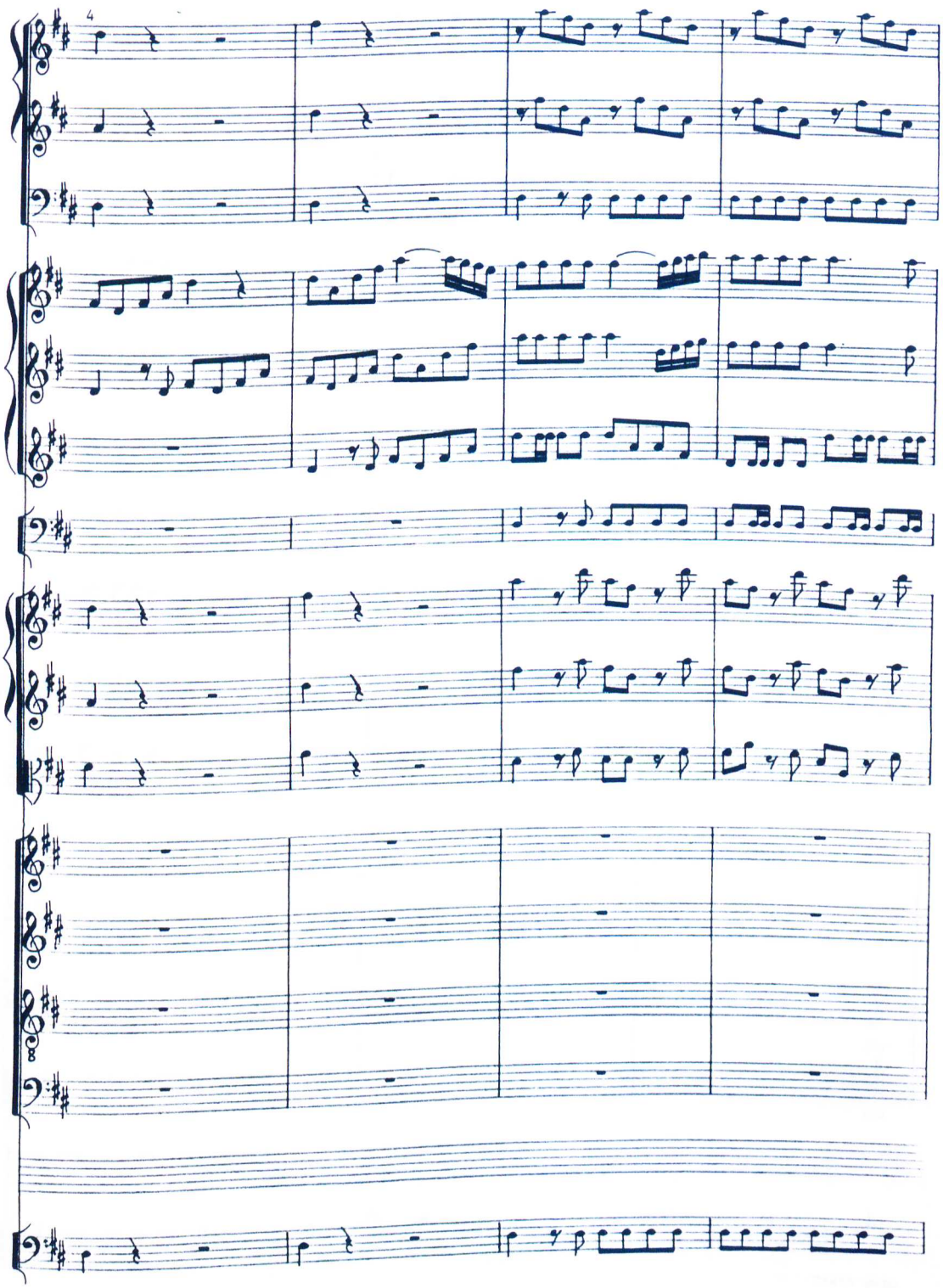
5. (Allegro moderato) We will rejoice in thy salvation, and triumph in the Name of the Lord our God.

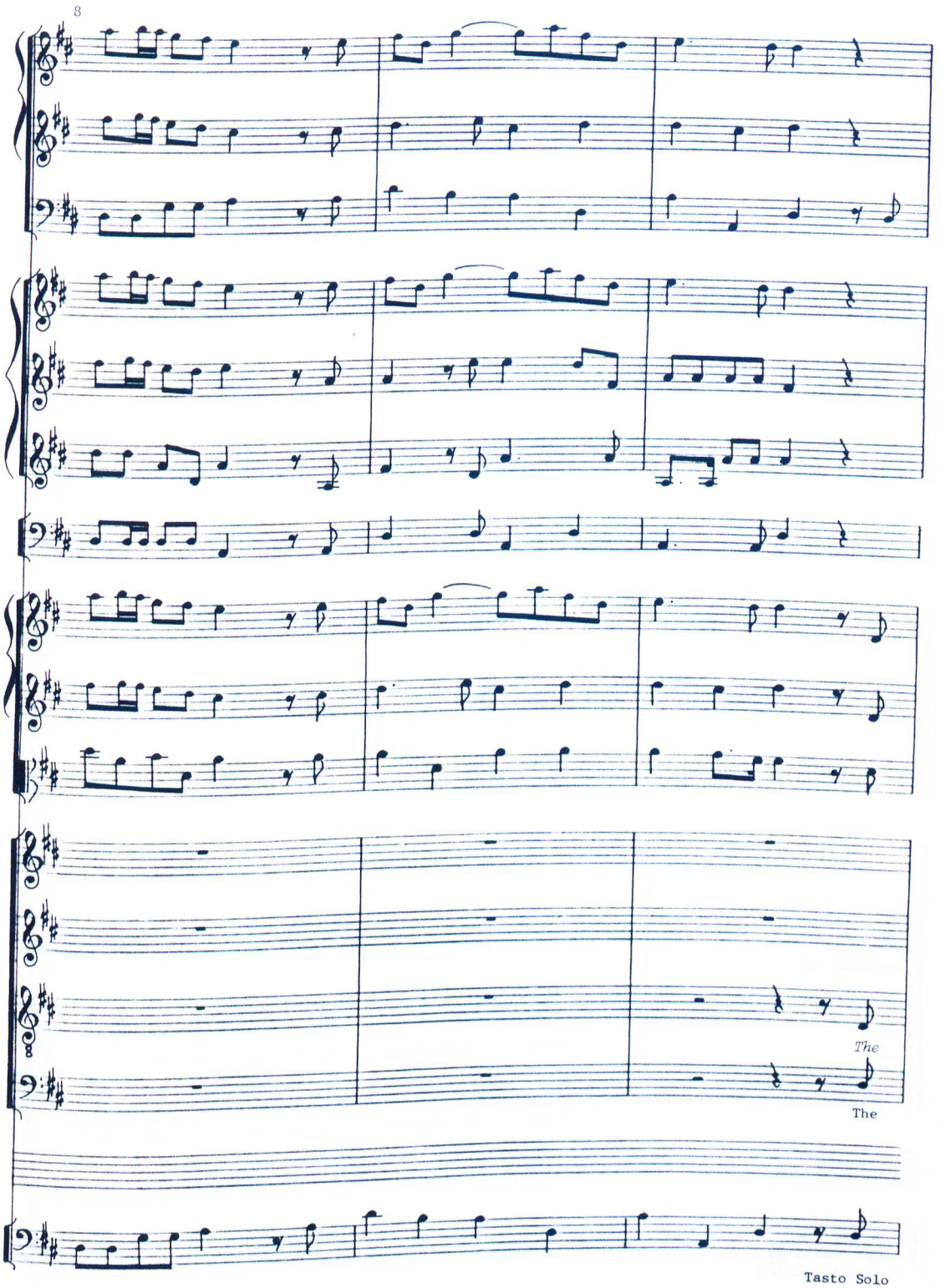
Anthem
[for the victory at Dettingen]
HWV 265

Allegro non presto

George Frideric Handel



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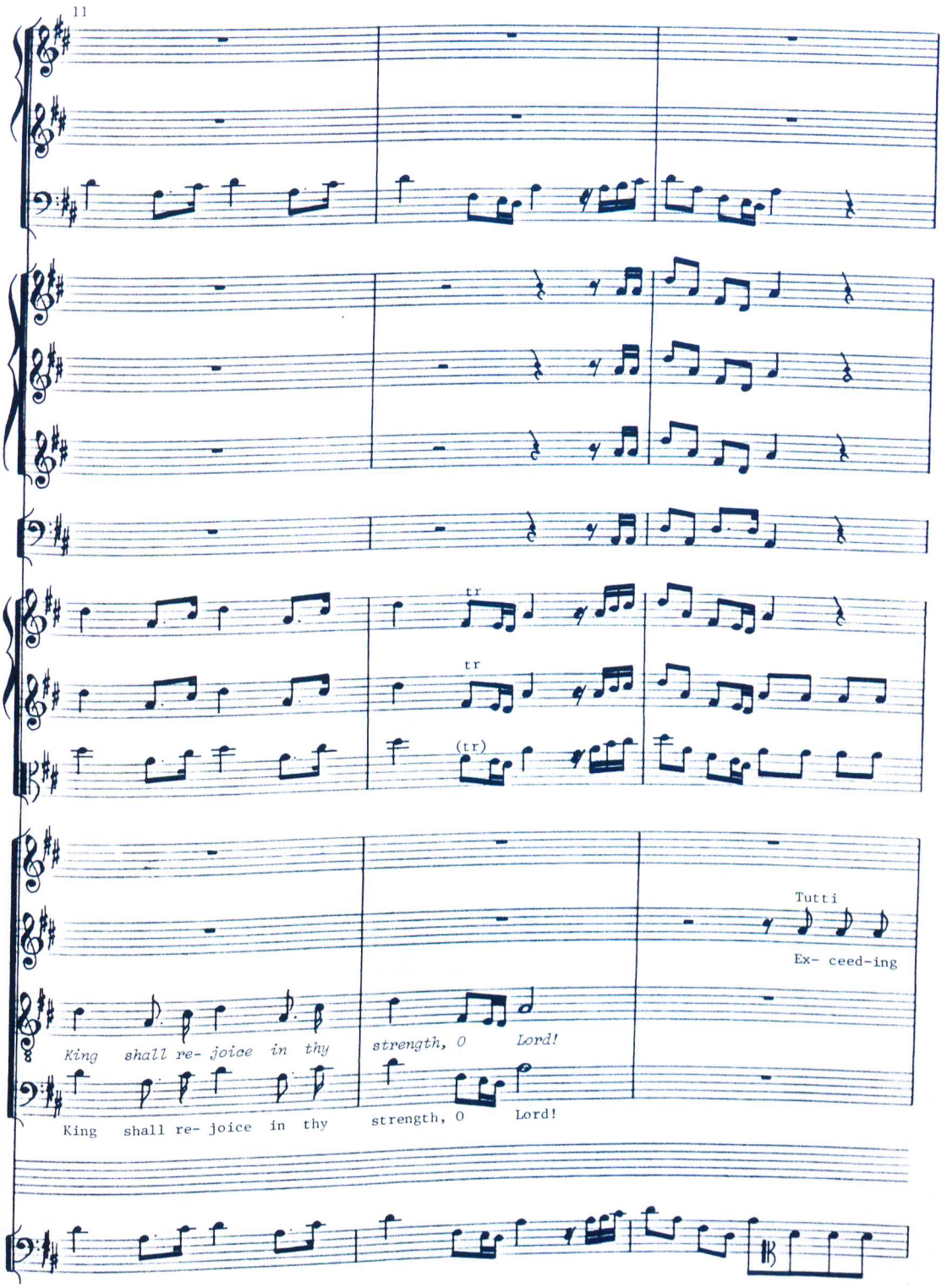
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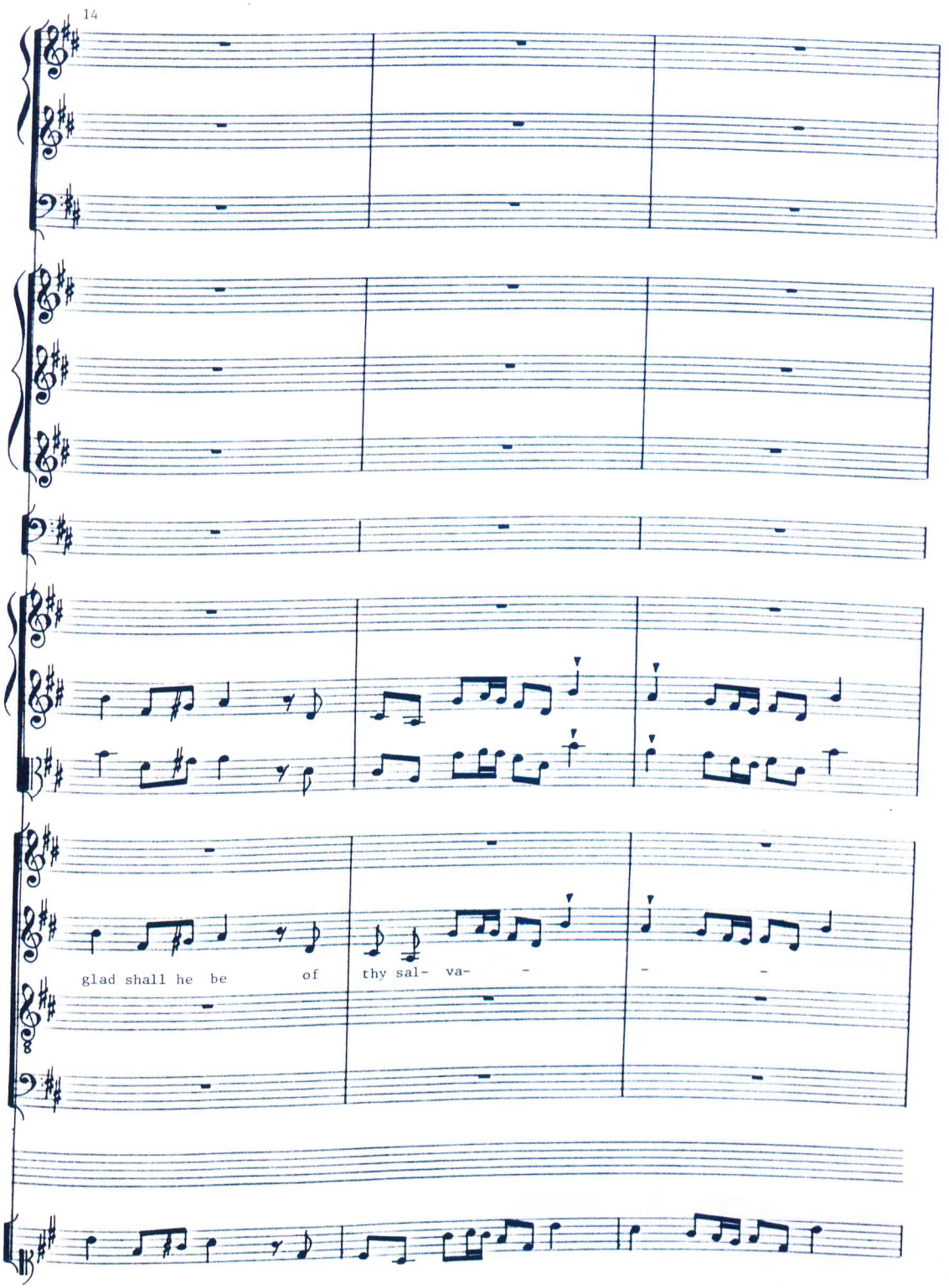
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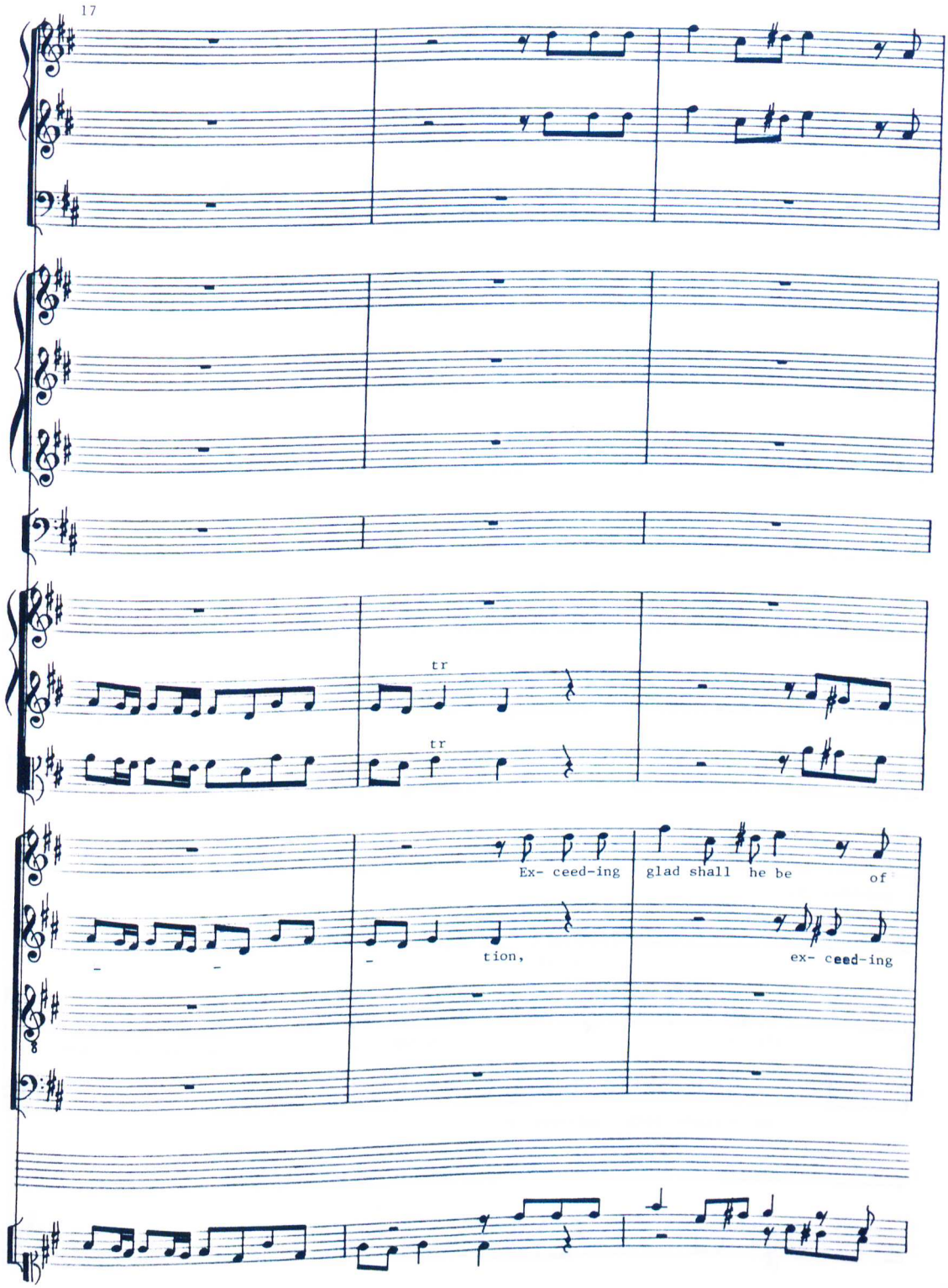
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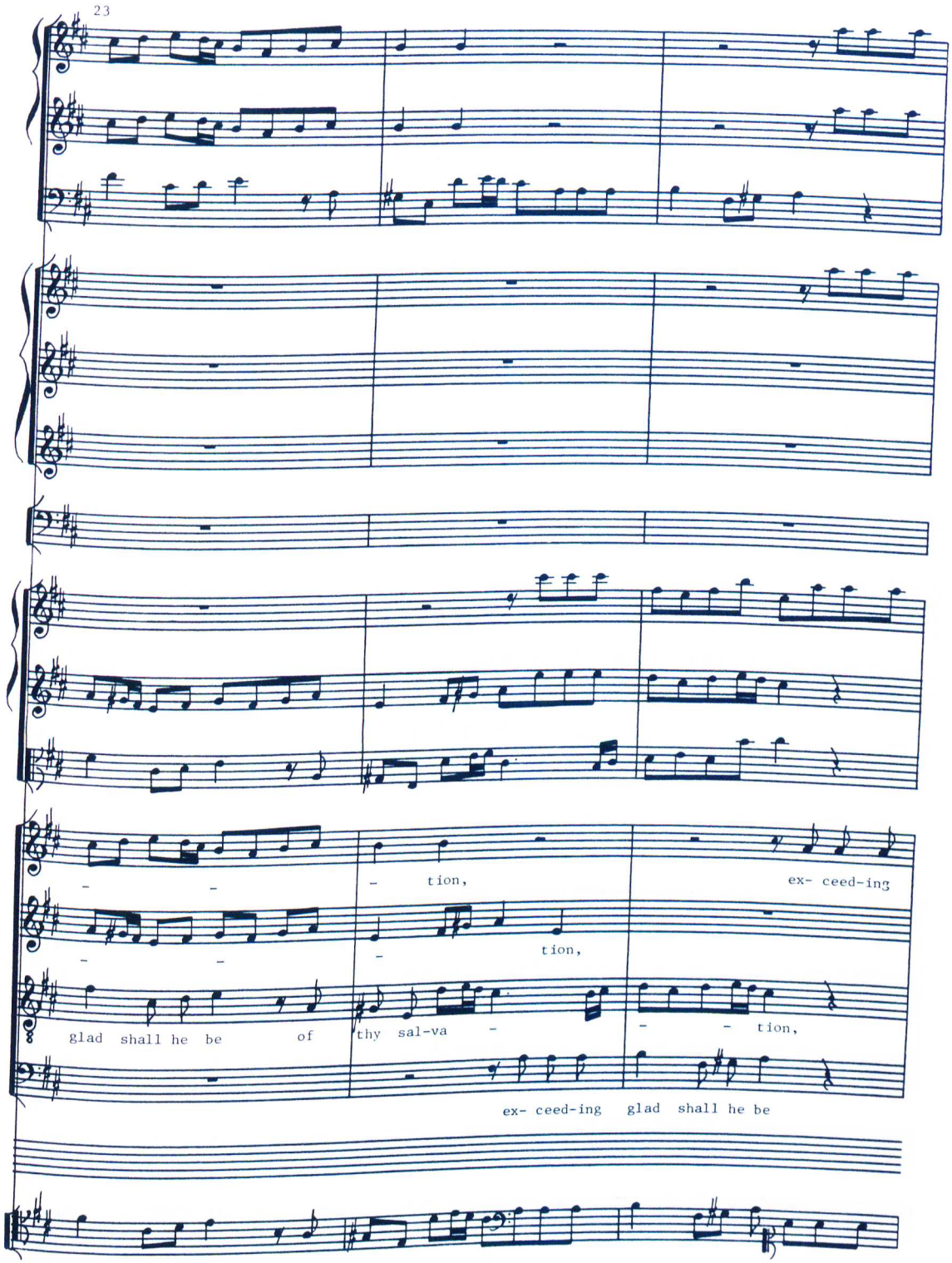
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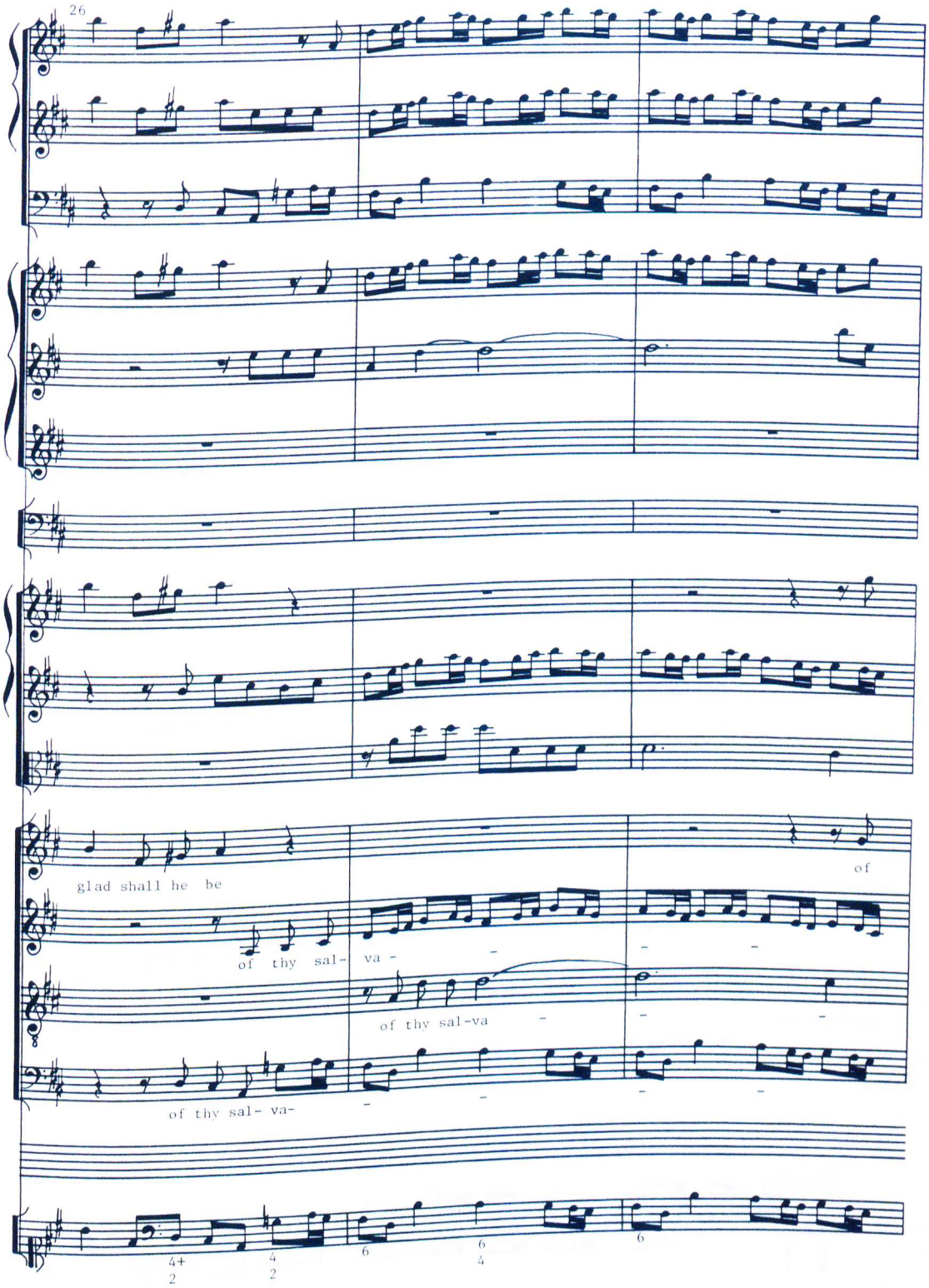
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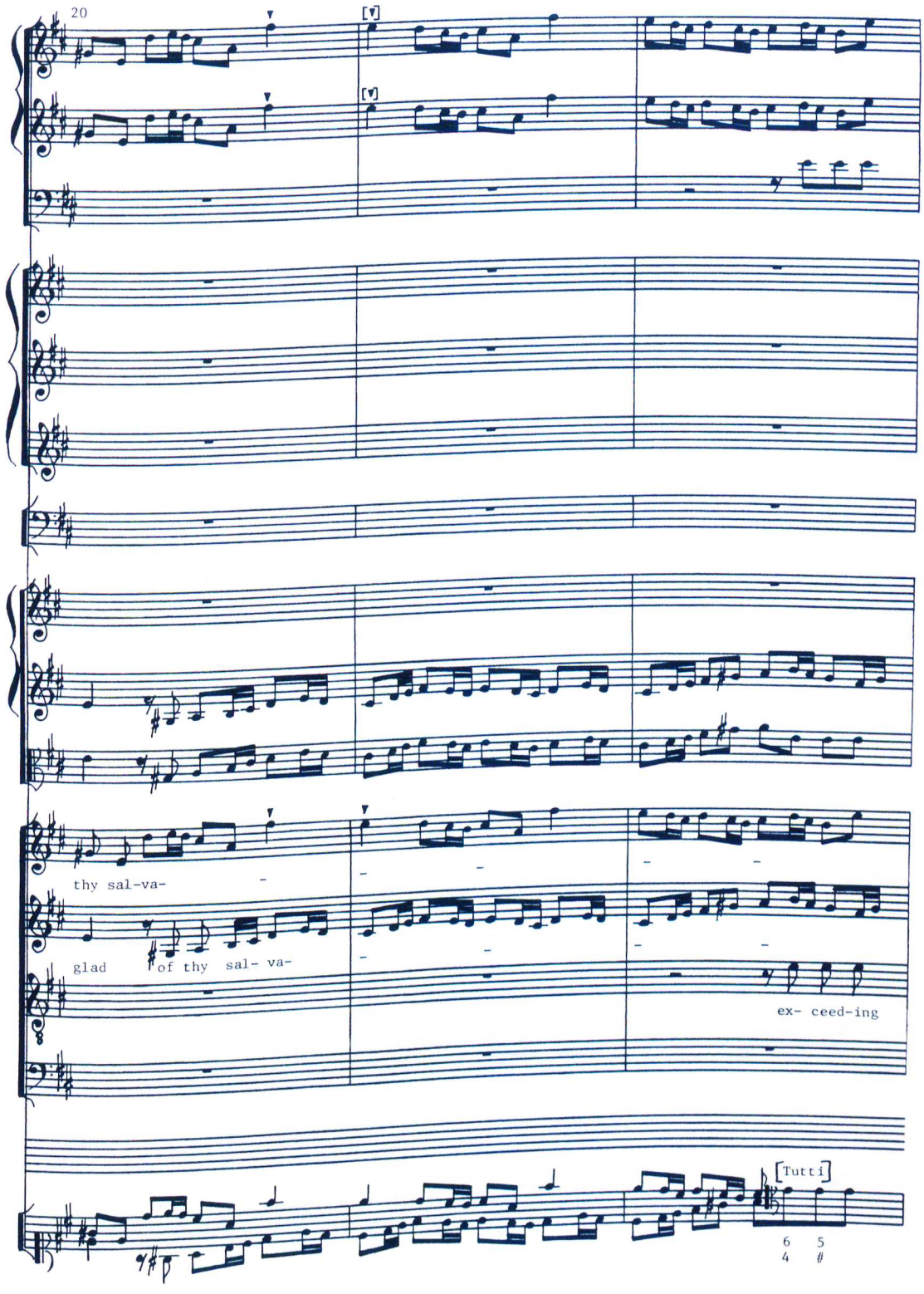
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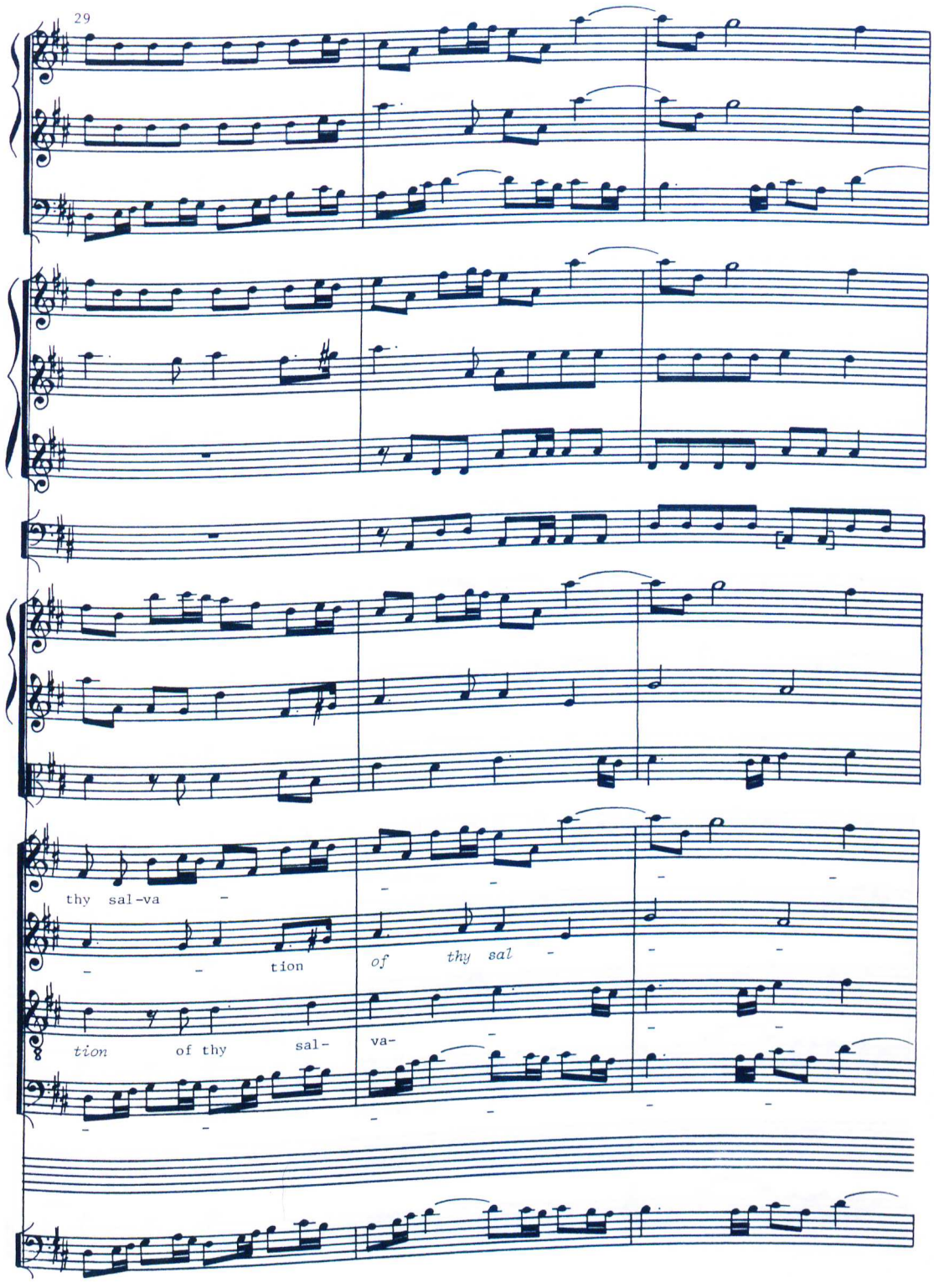
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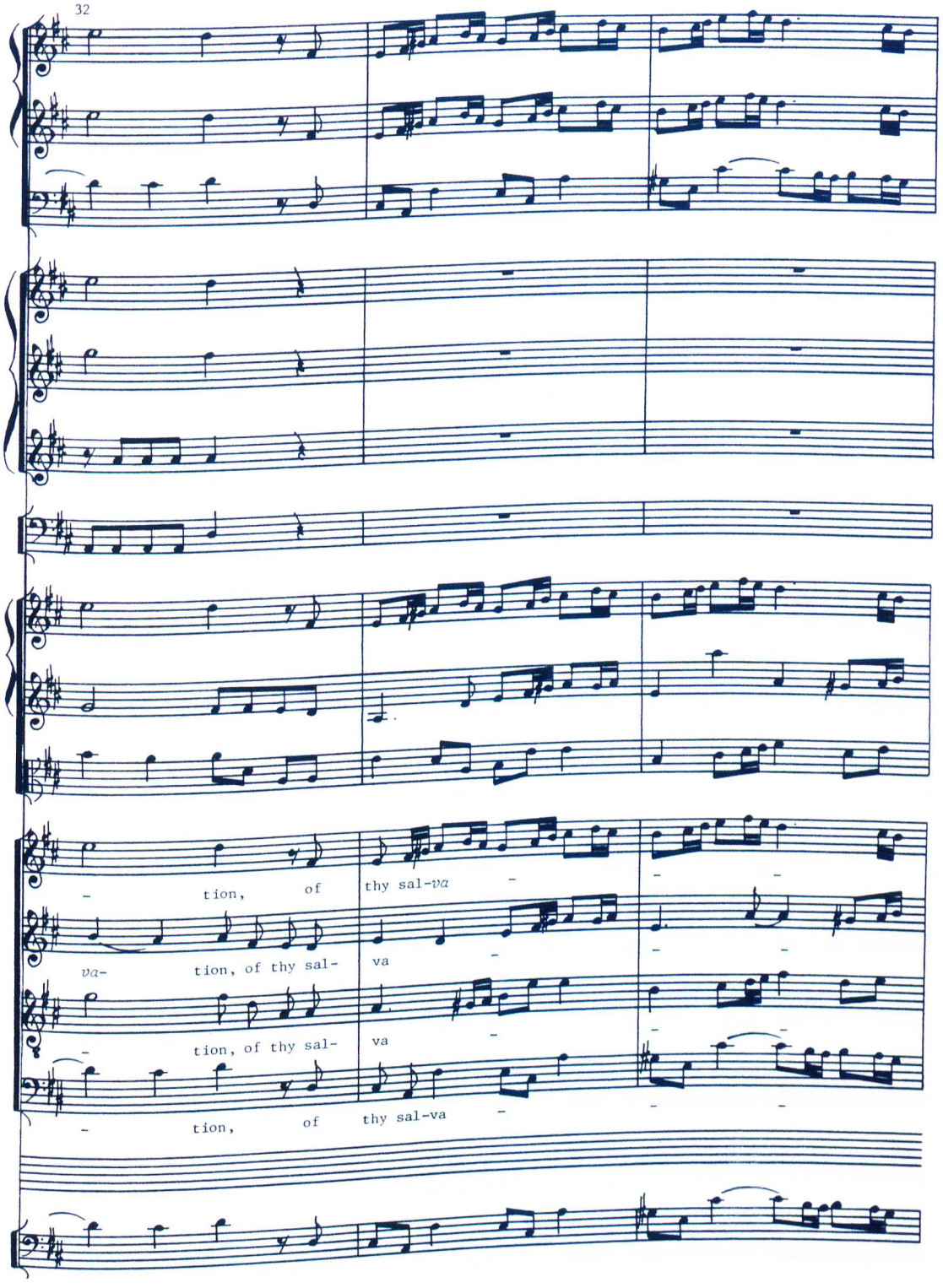
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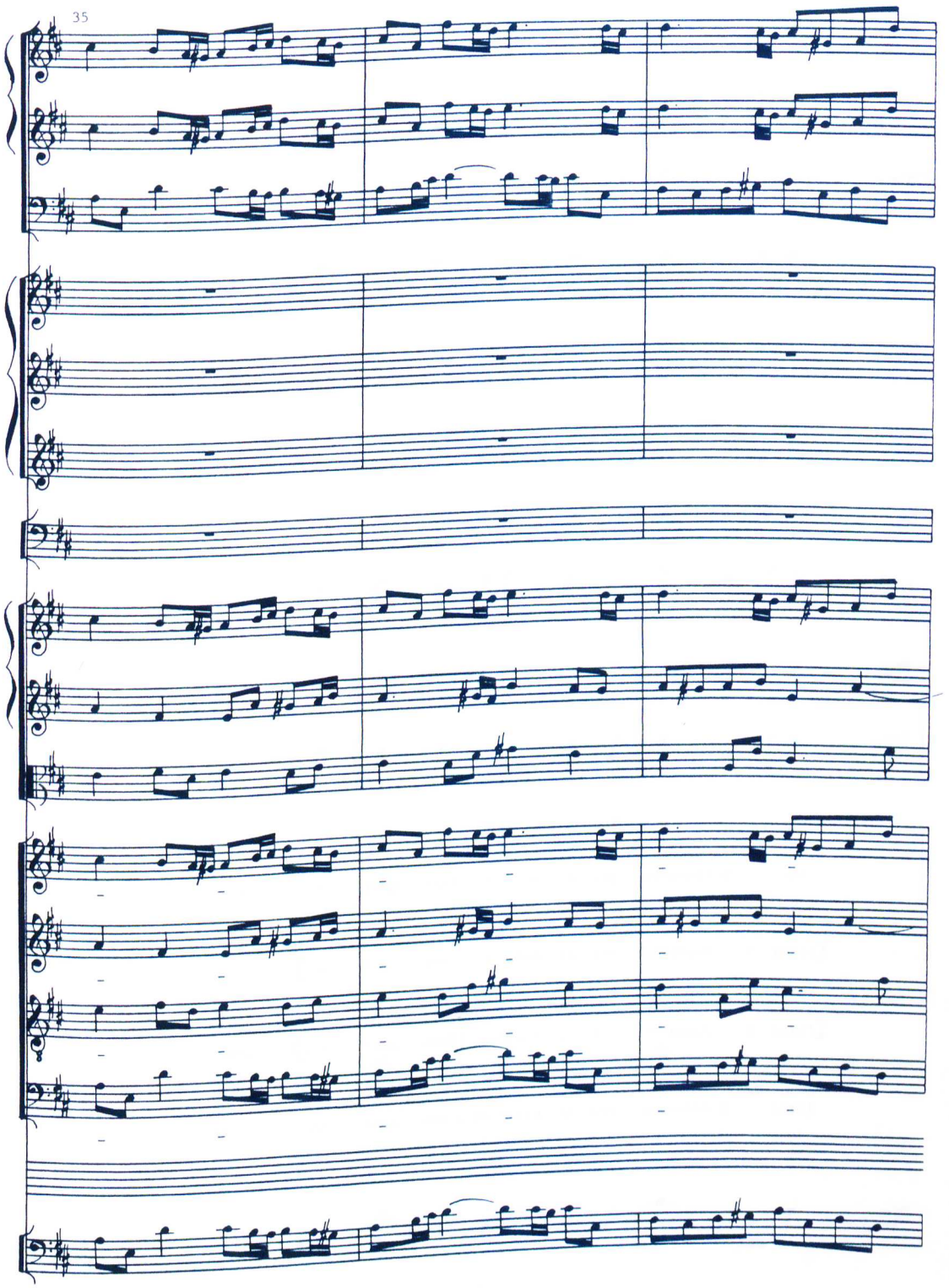
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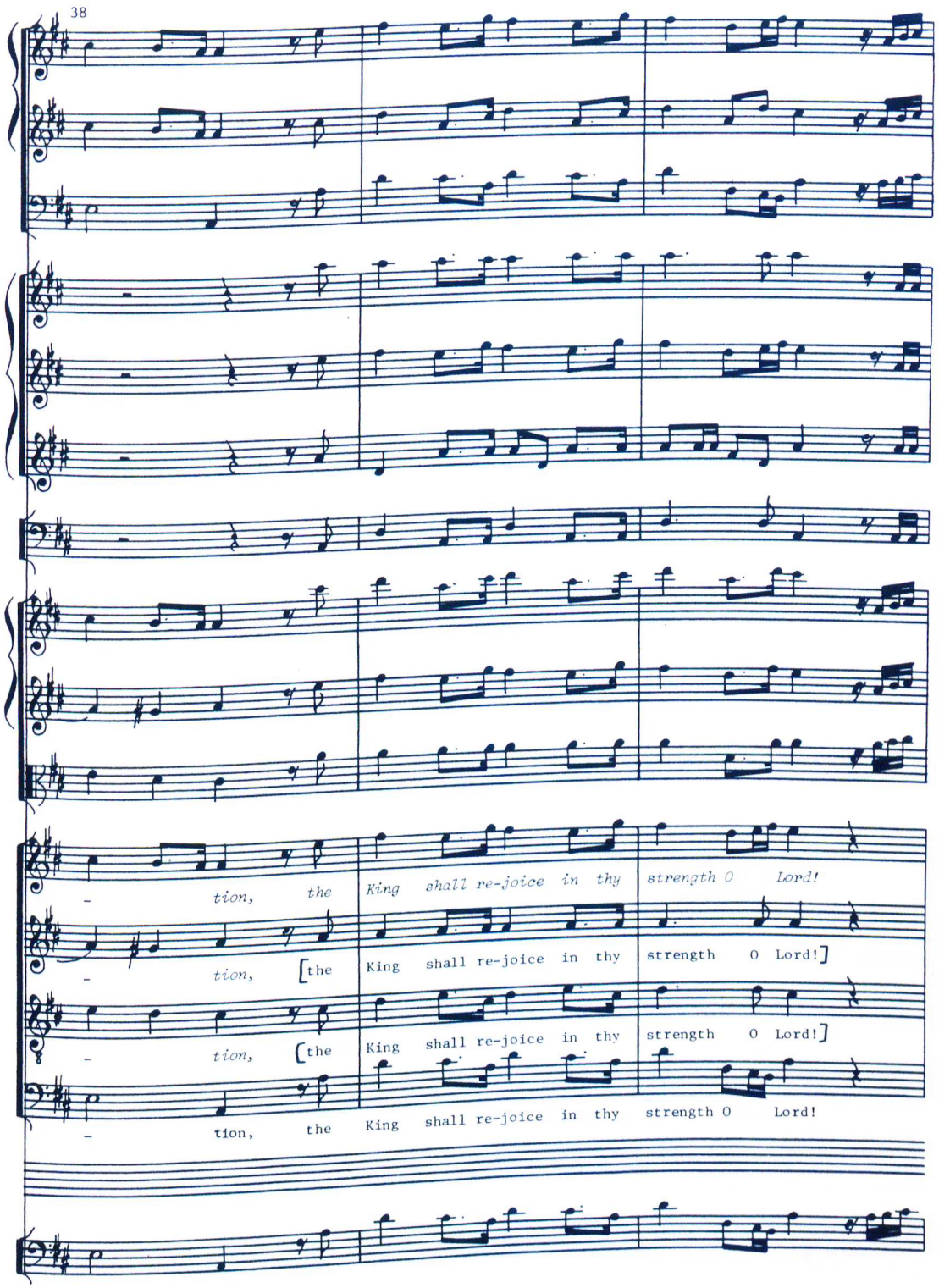
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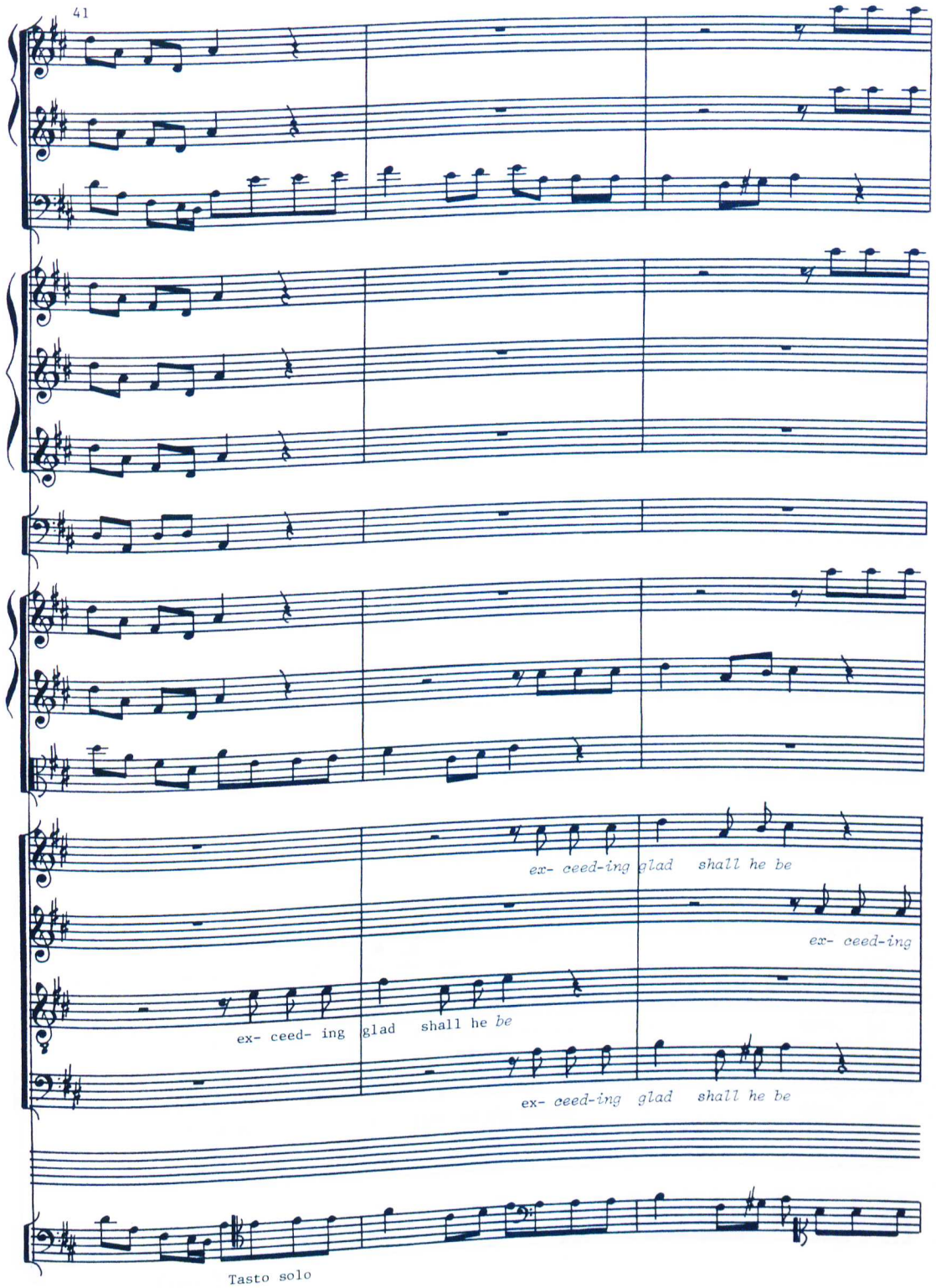
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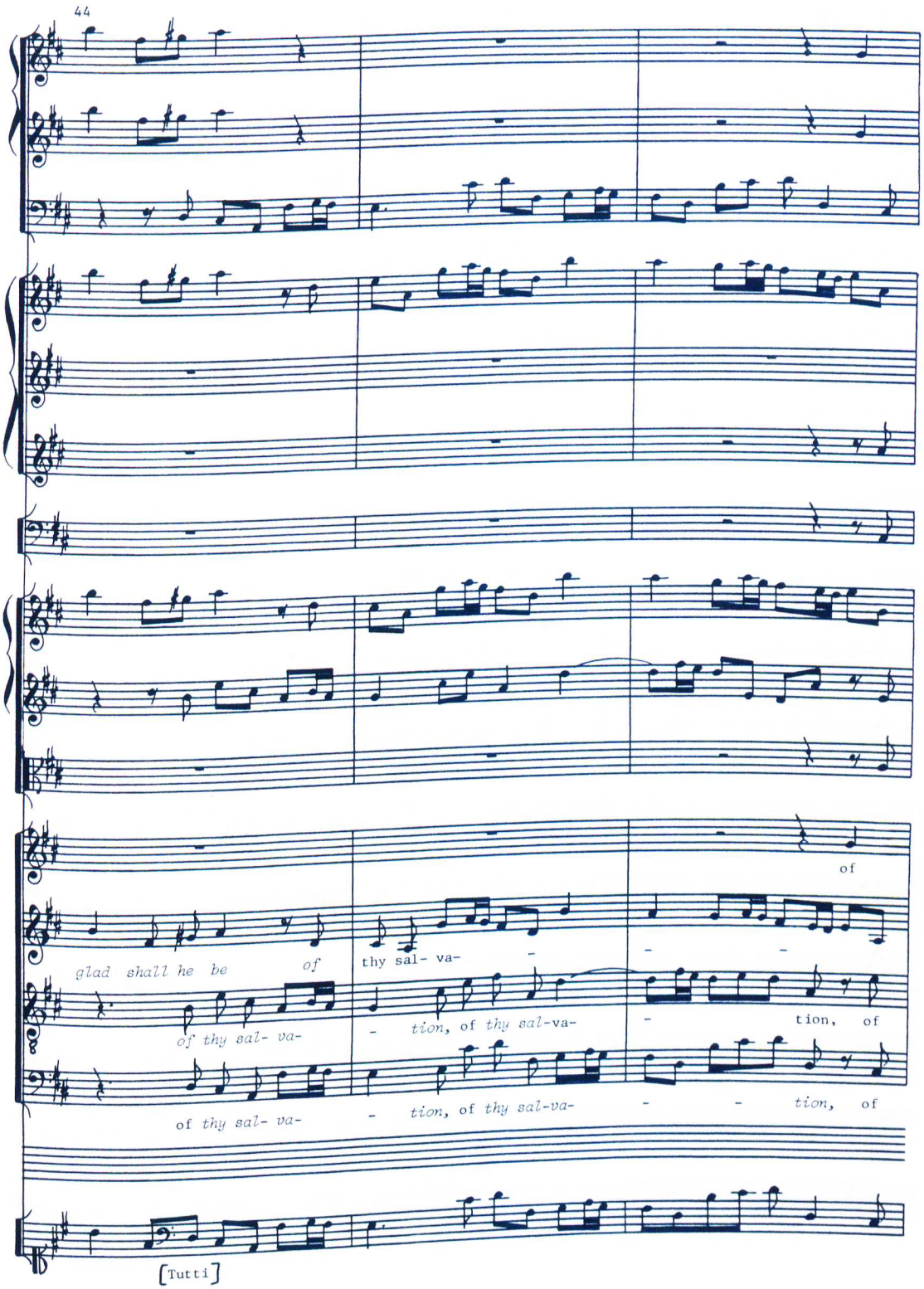
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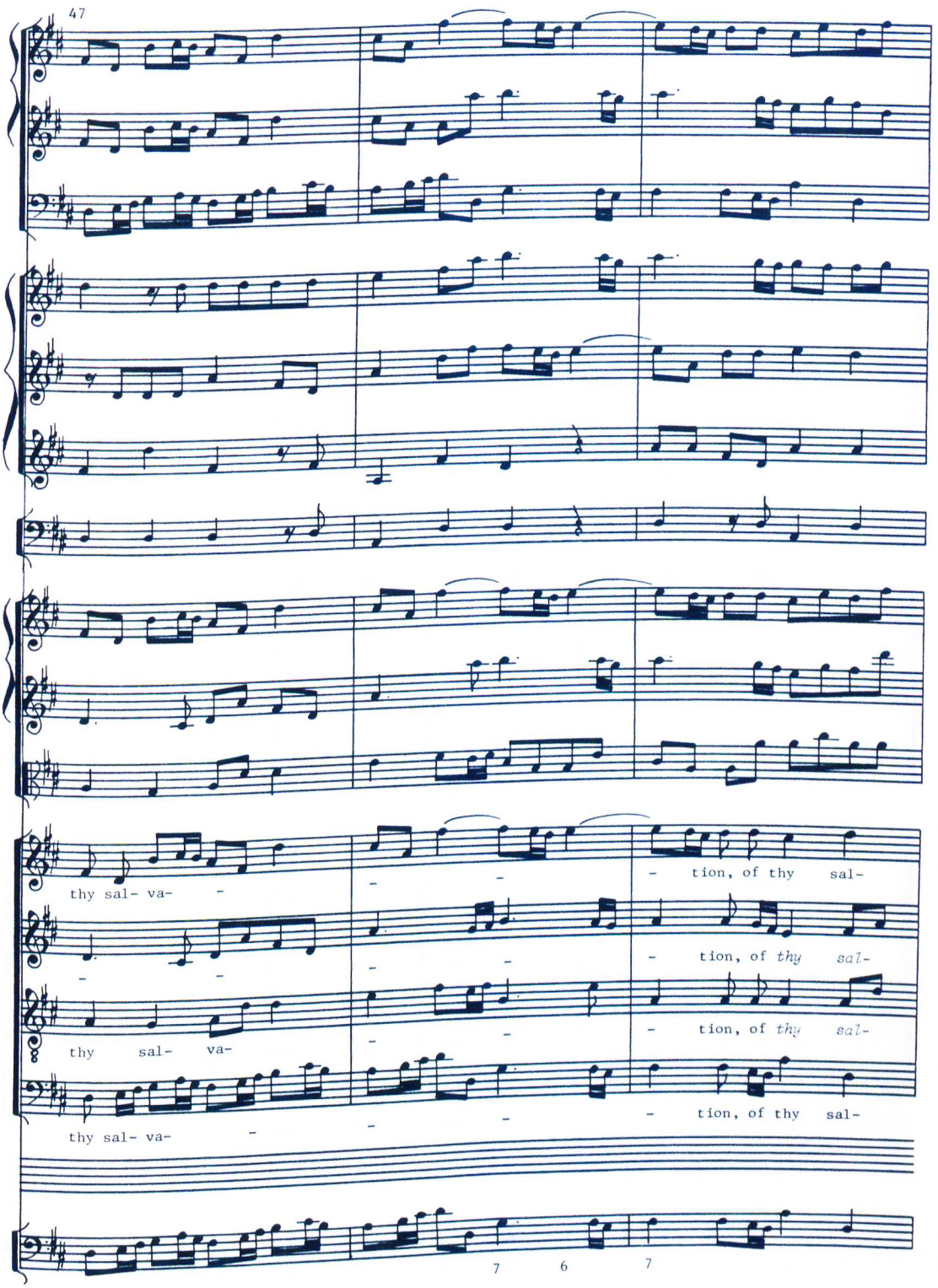
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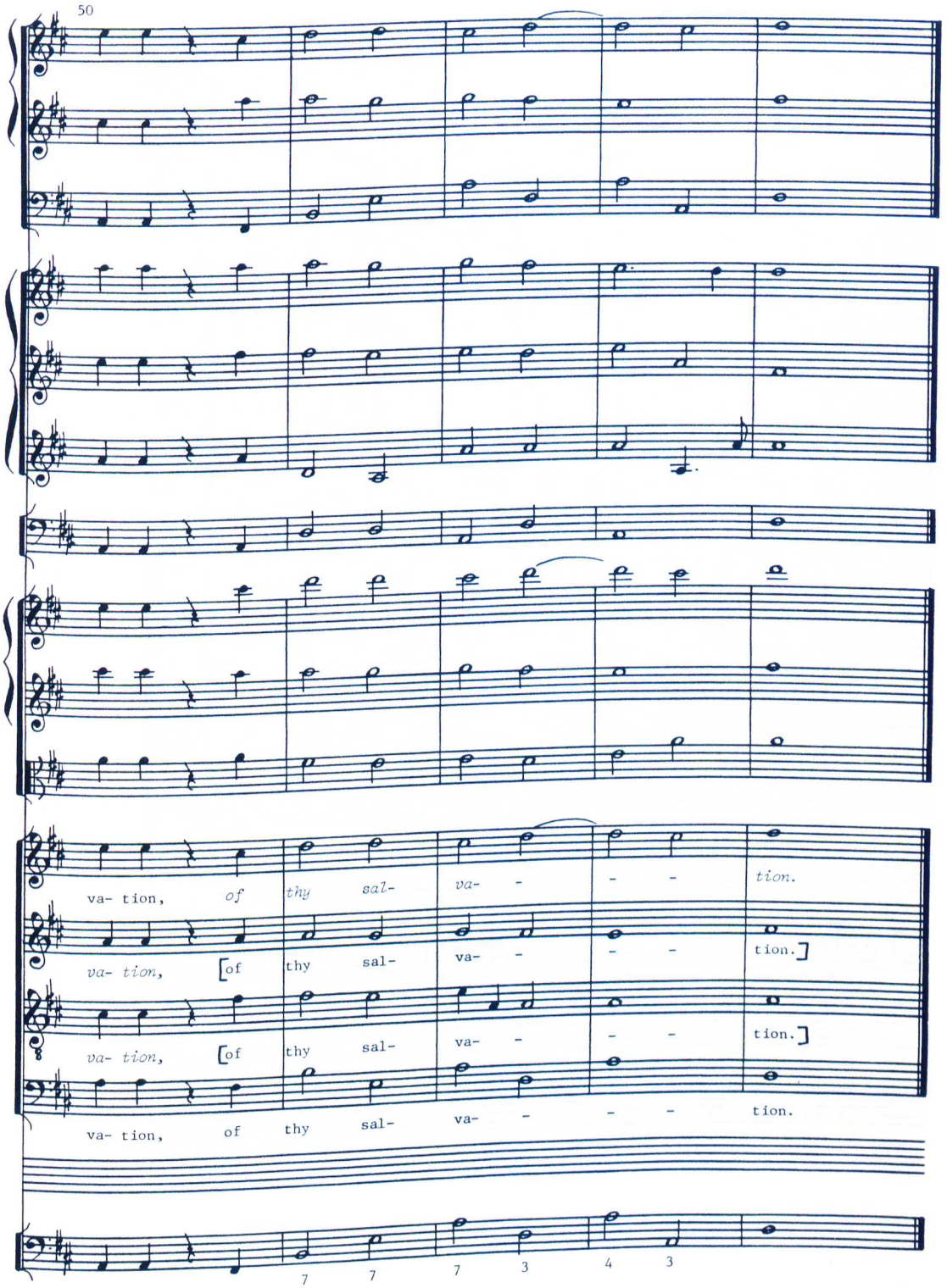
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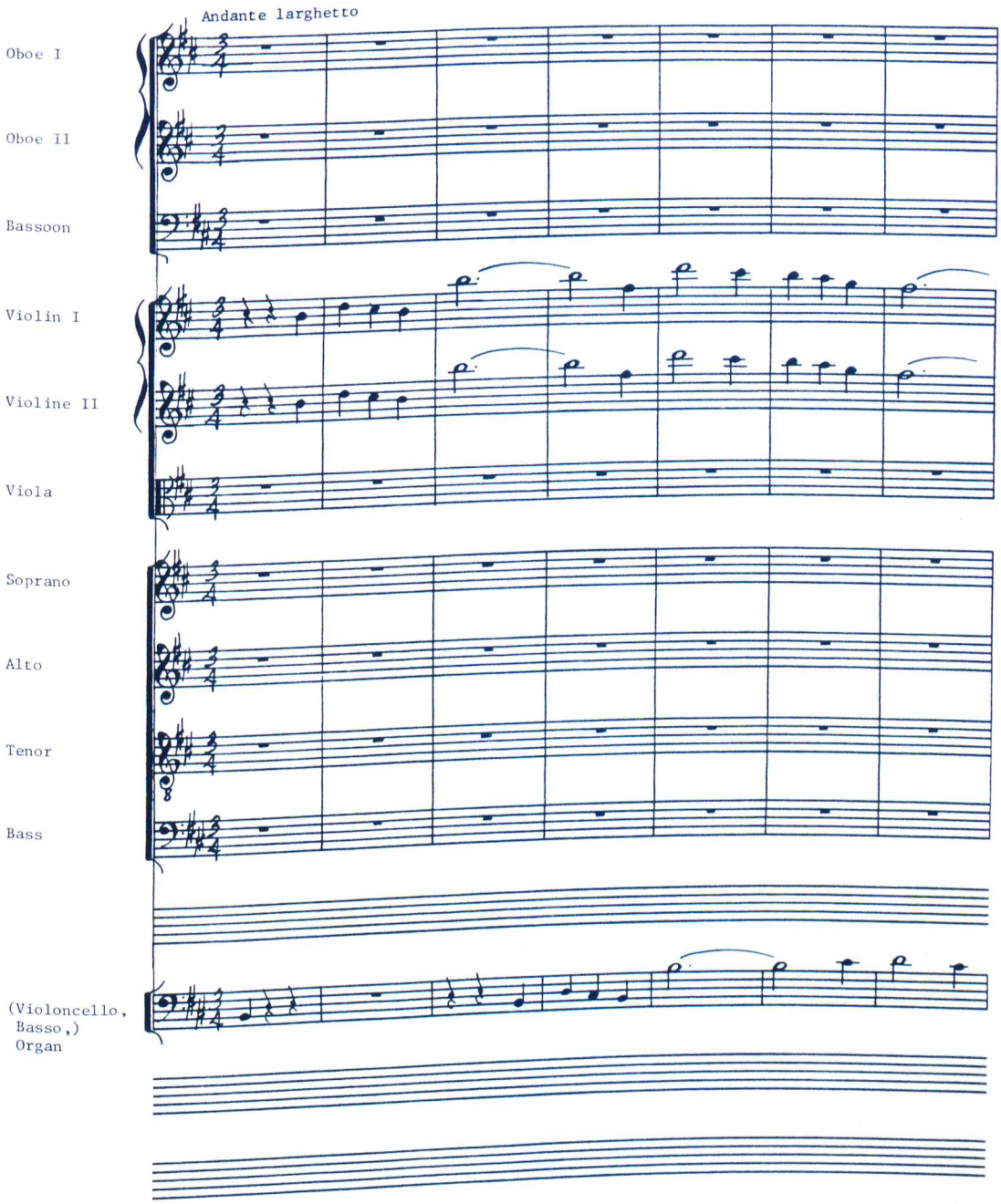
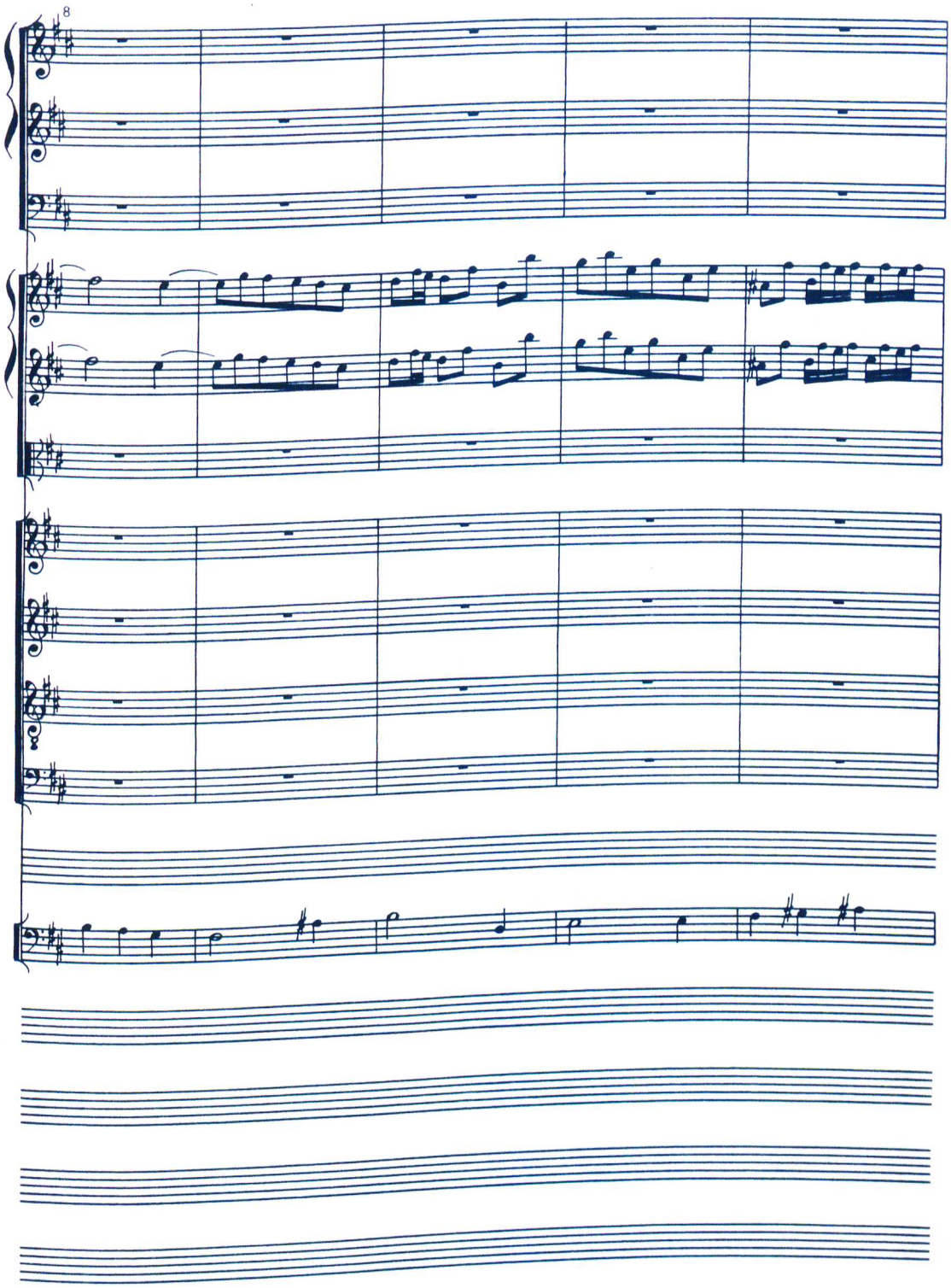

Andante larghetto
Oboe I
Oboe II
Bassoon
Violin I
Violine II
Viola
Soprano
Alto
Tenor
Bass
(Violoncello,
Basso,)
Organ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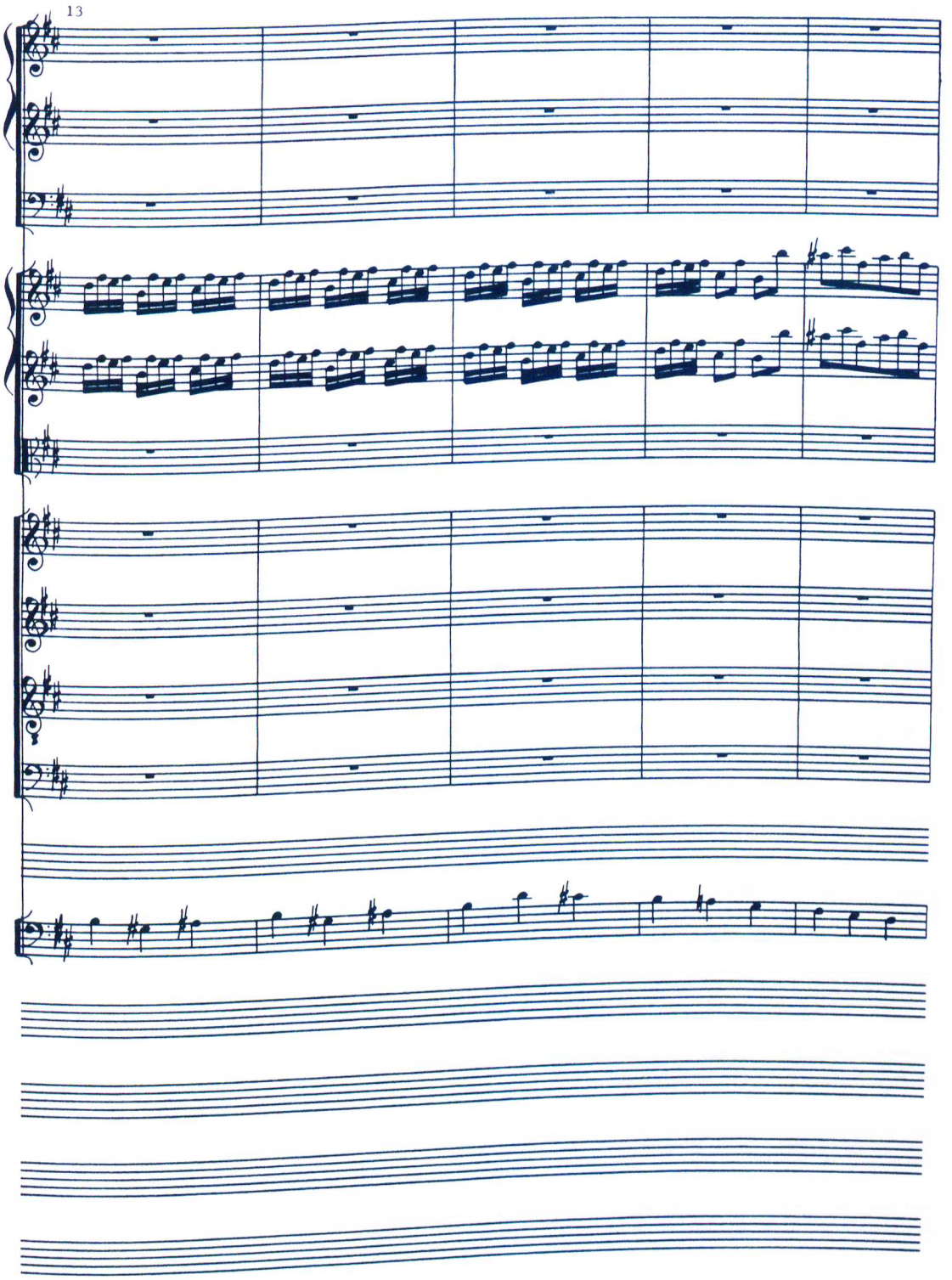
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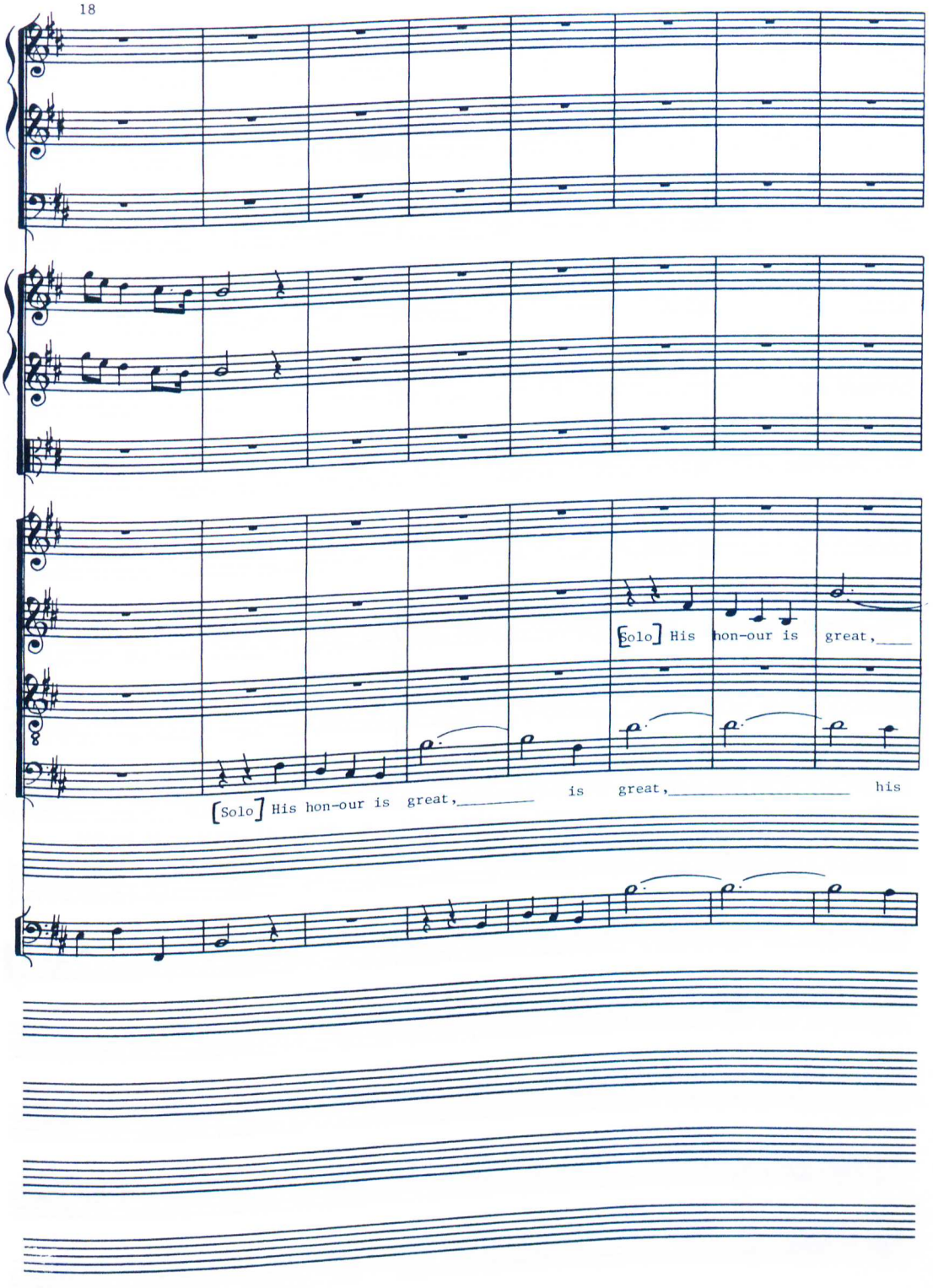
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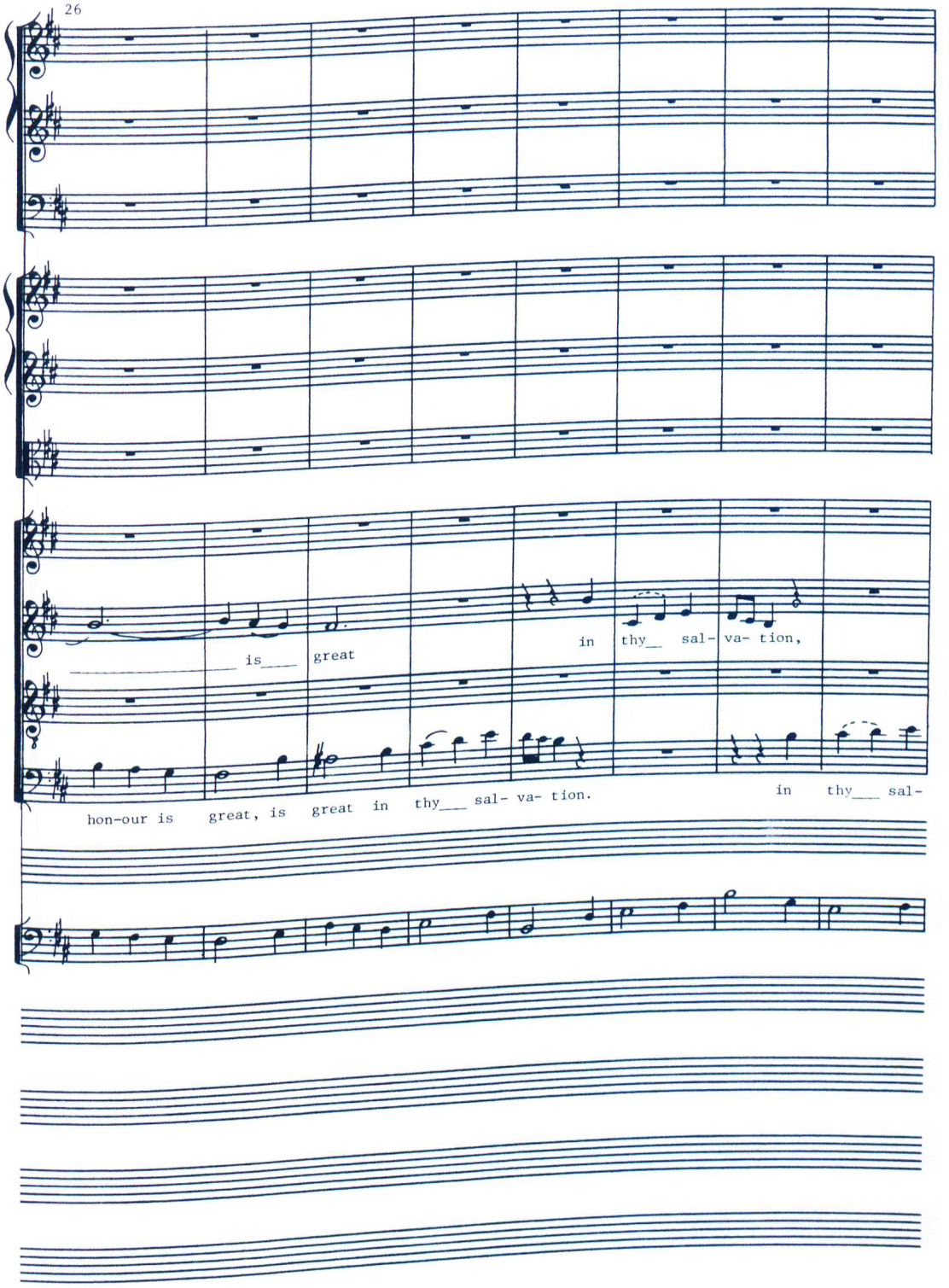
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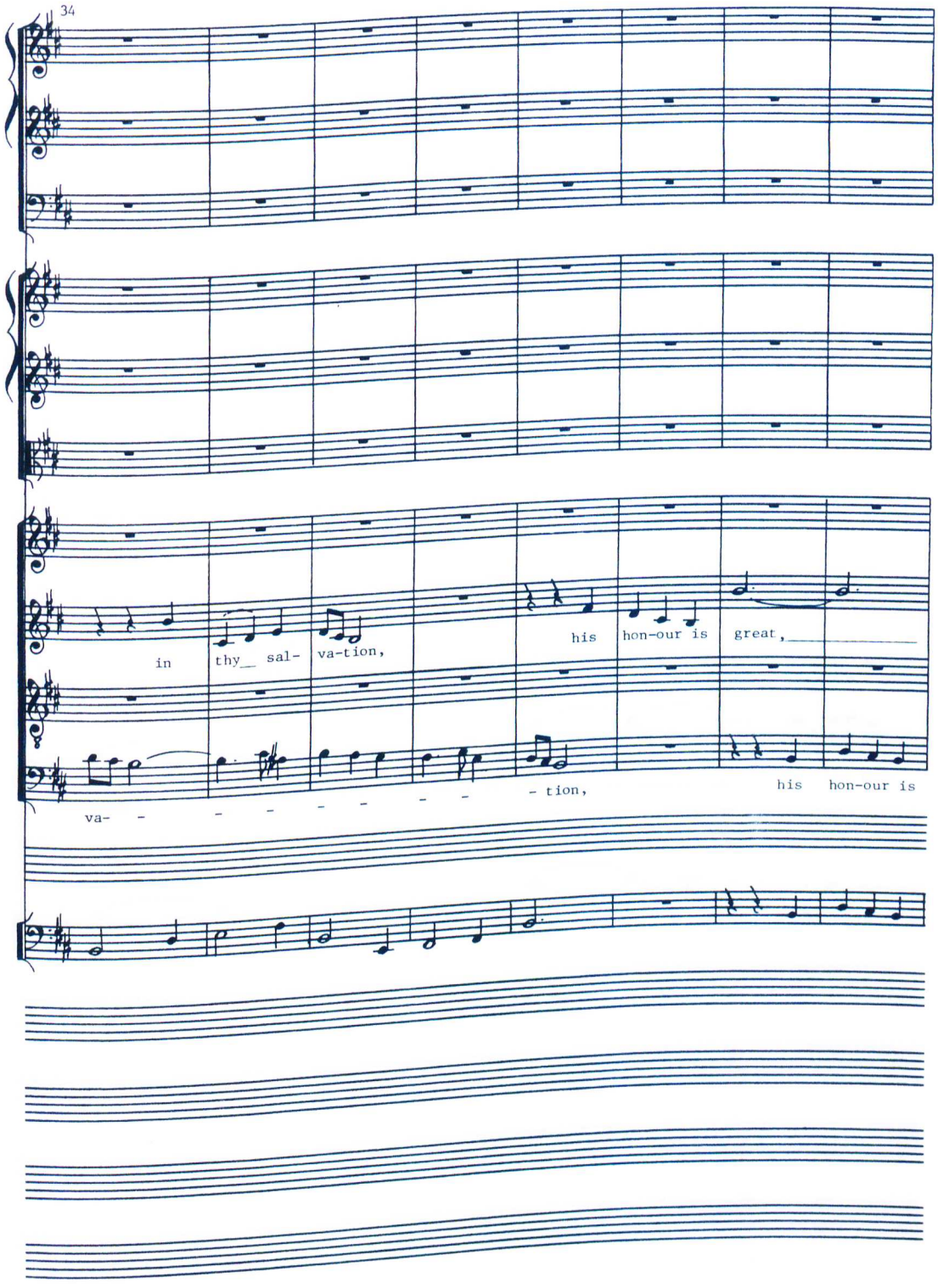
34
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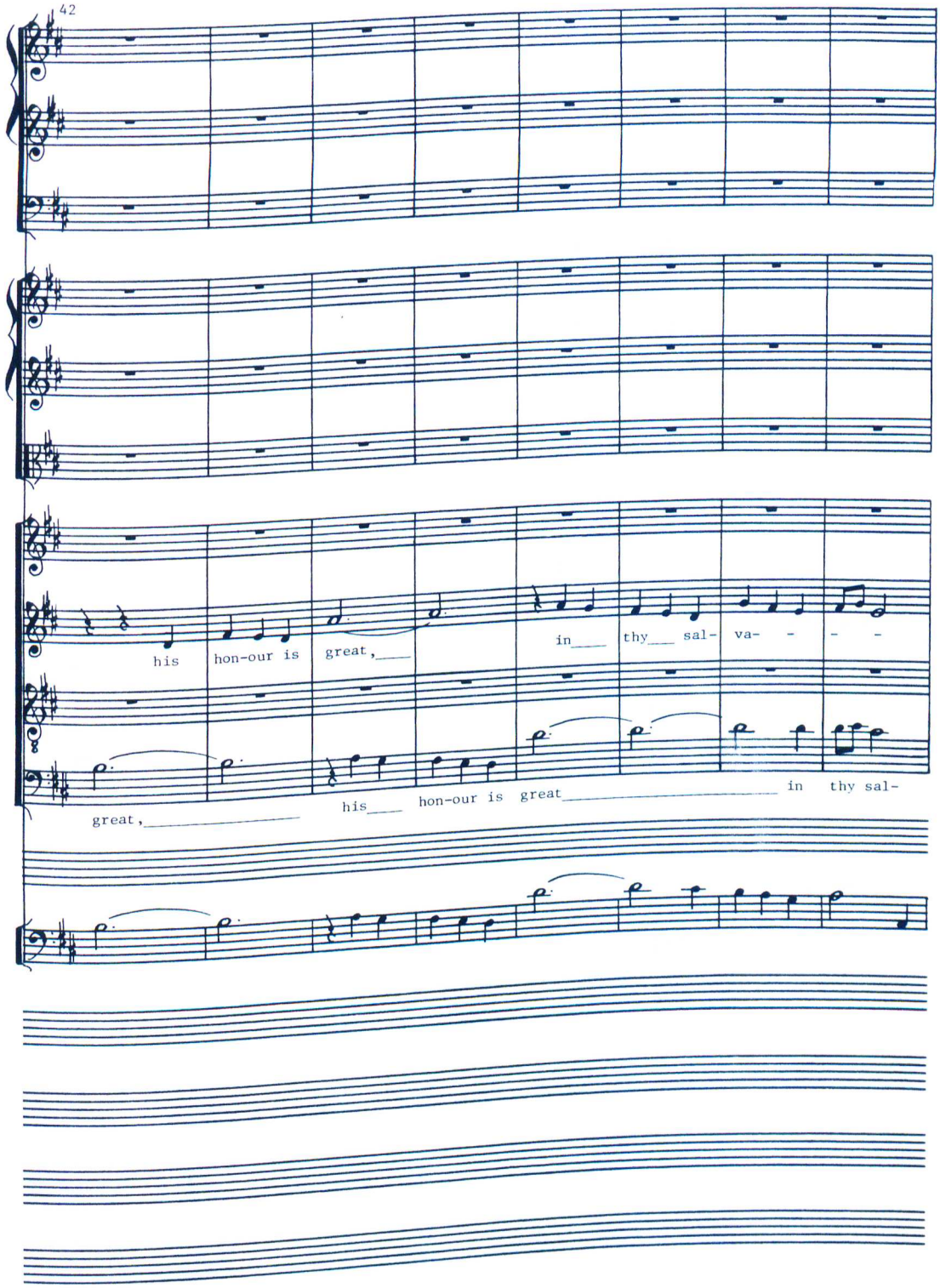
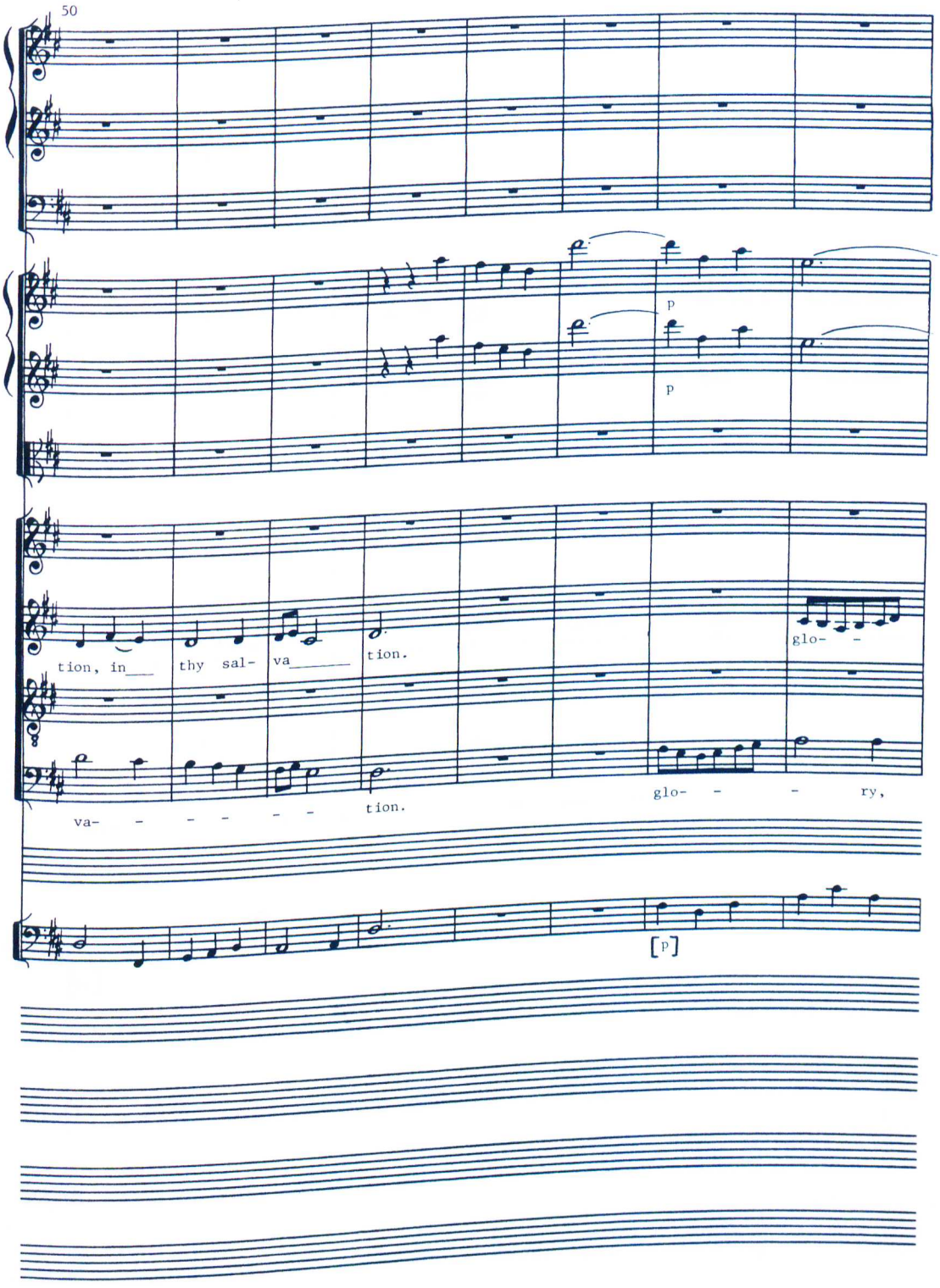
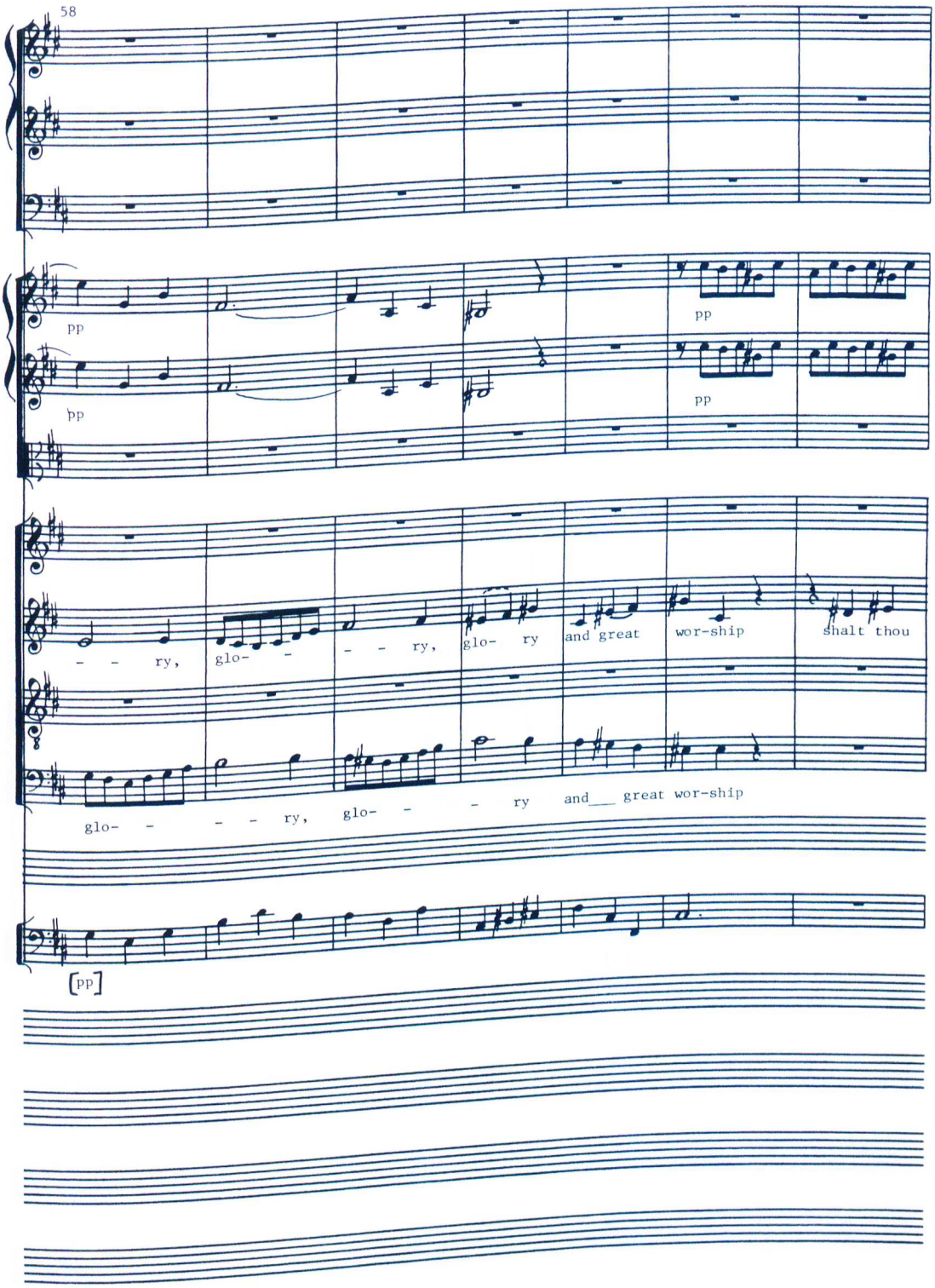
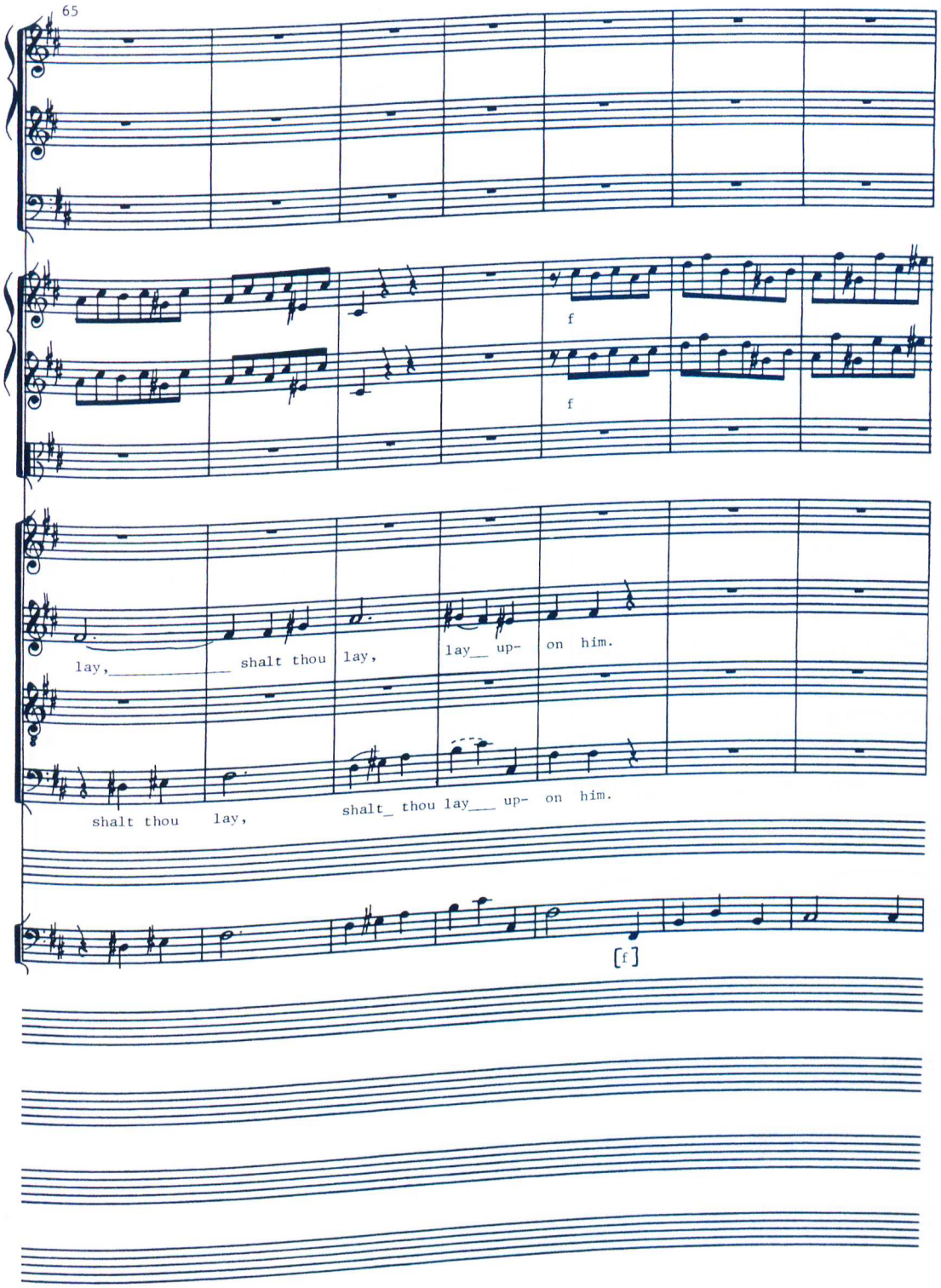
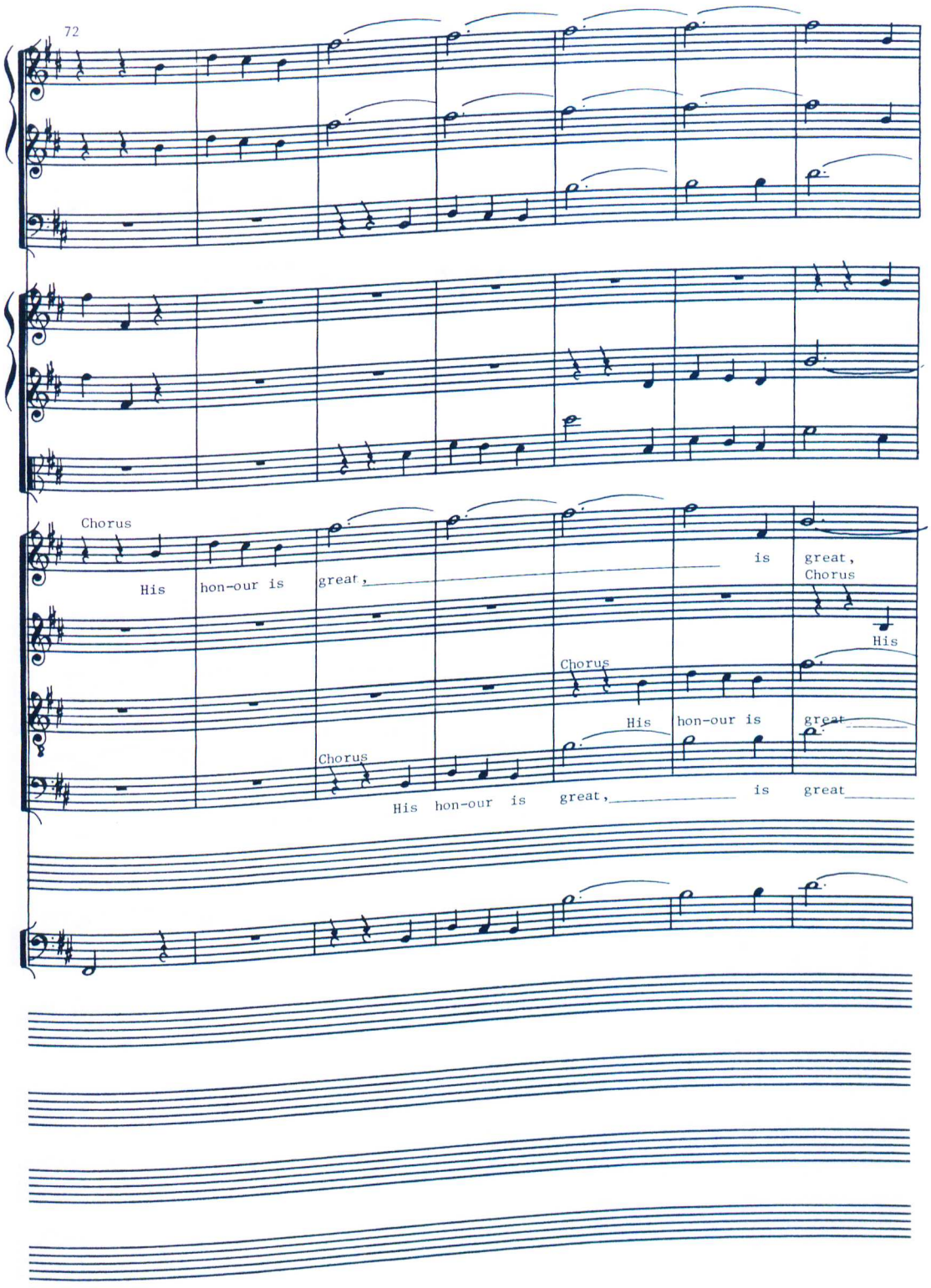
va- - - - - - - - - - tion,
his hon-our is

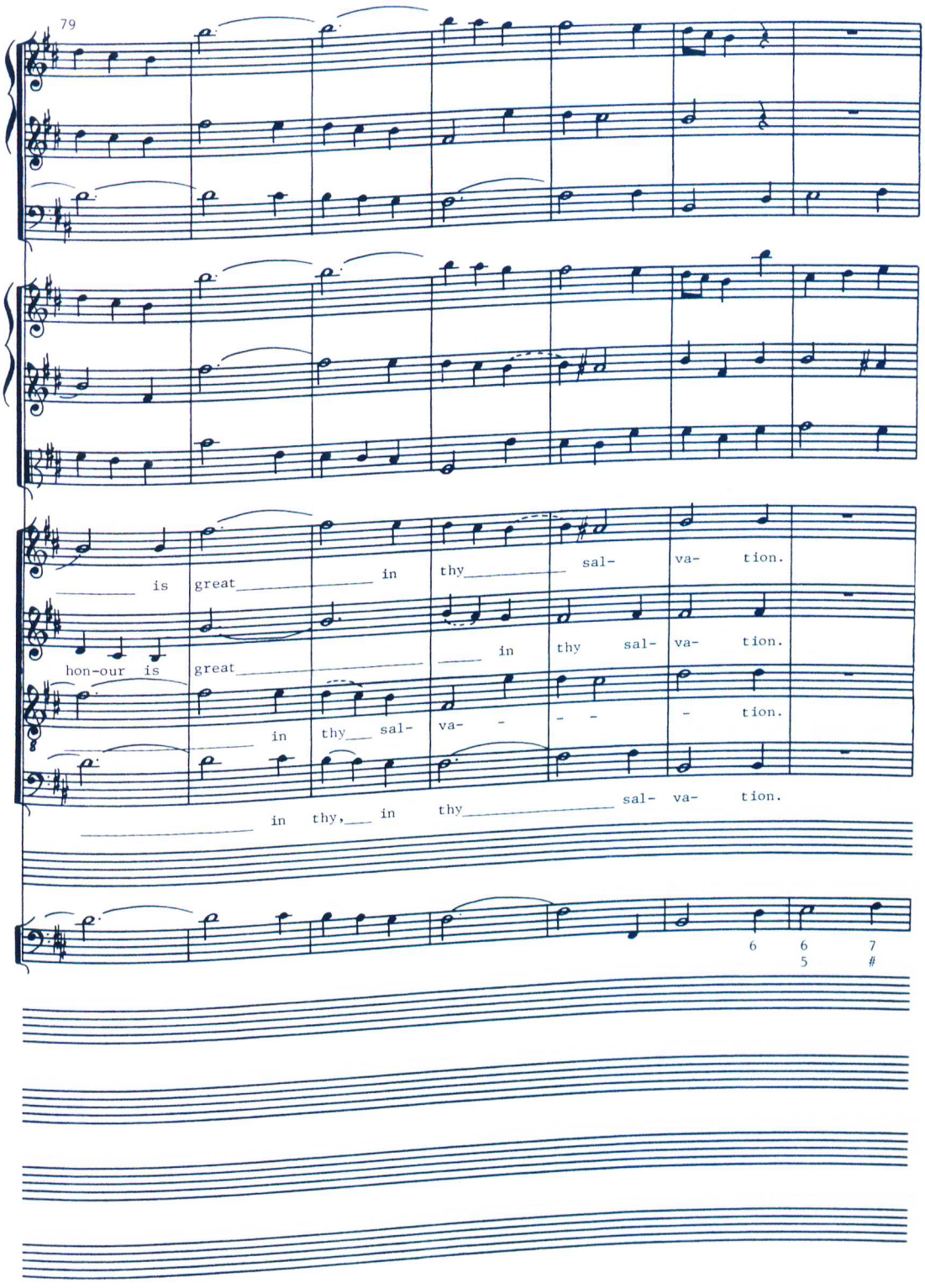

42
his hon-our is great,
in thy sal- va- - - -
great,
his hon-our is great
in thy sal-

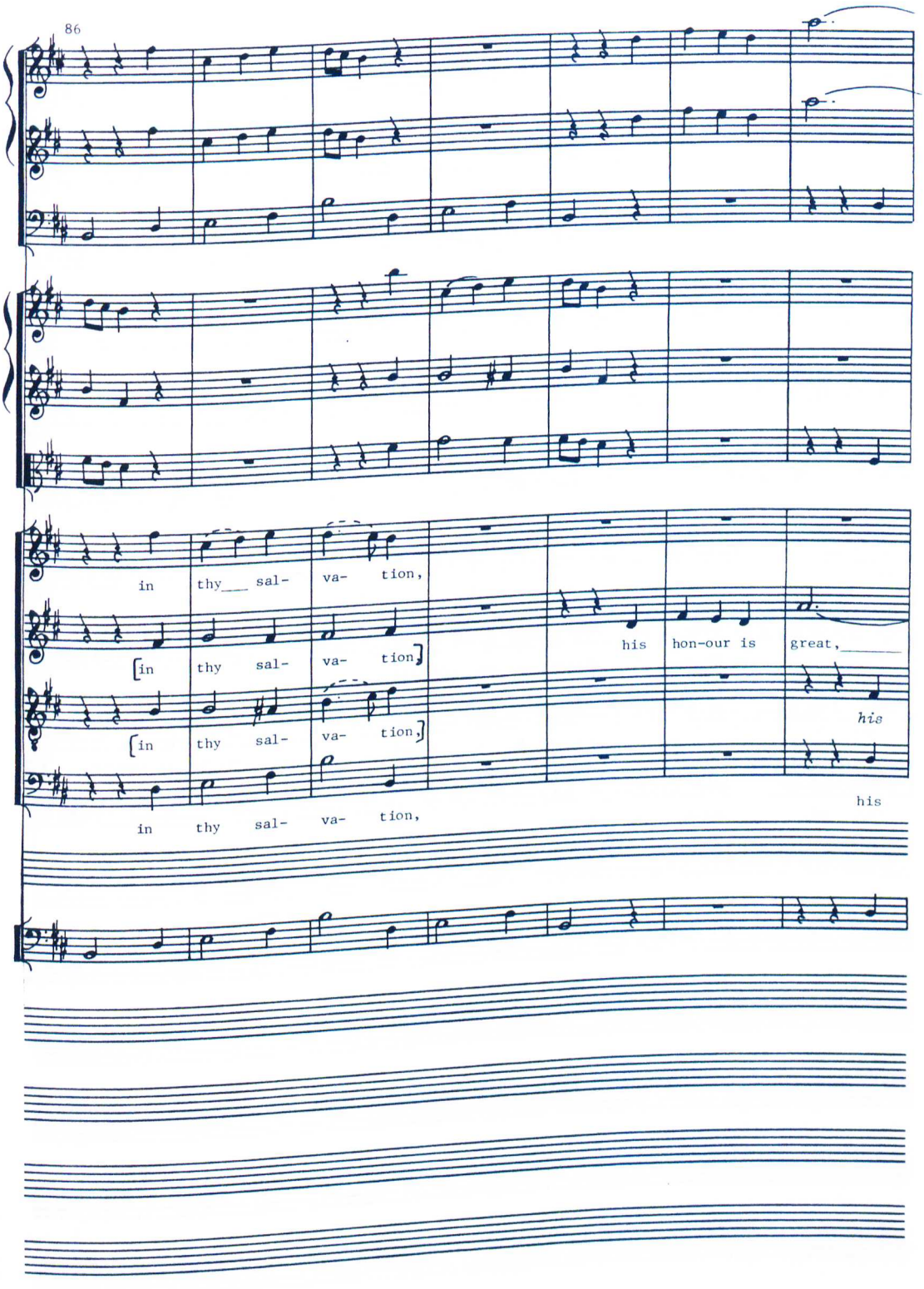

50
p
p
tion, in___ thy sal- va_____ tion.
glo- -
va- - - - - - tion.
glo- - - ry,
[p]

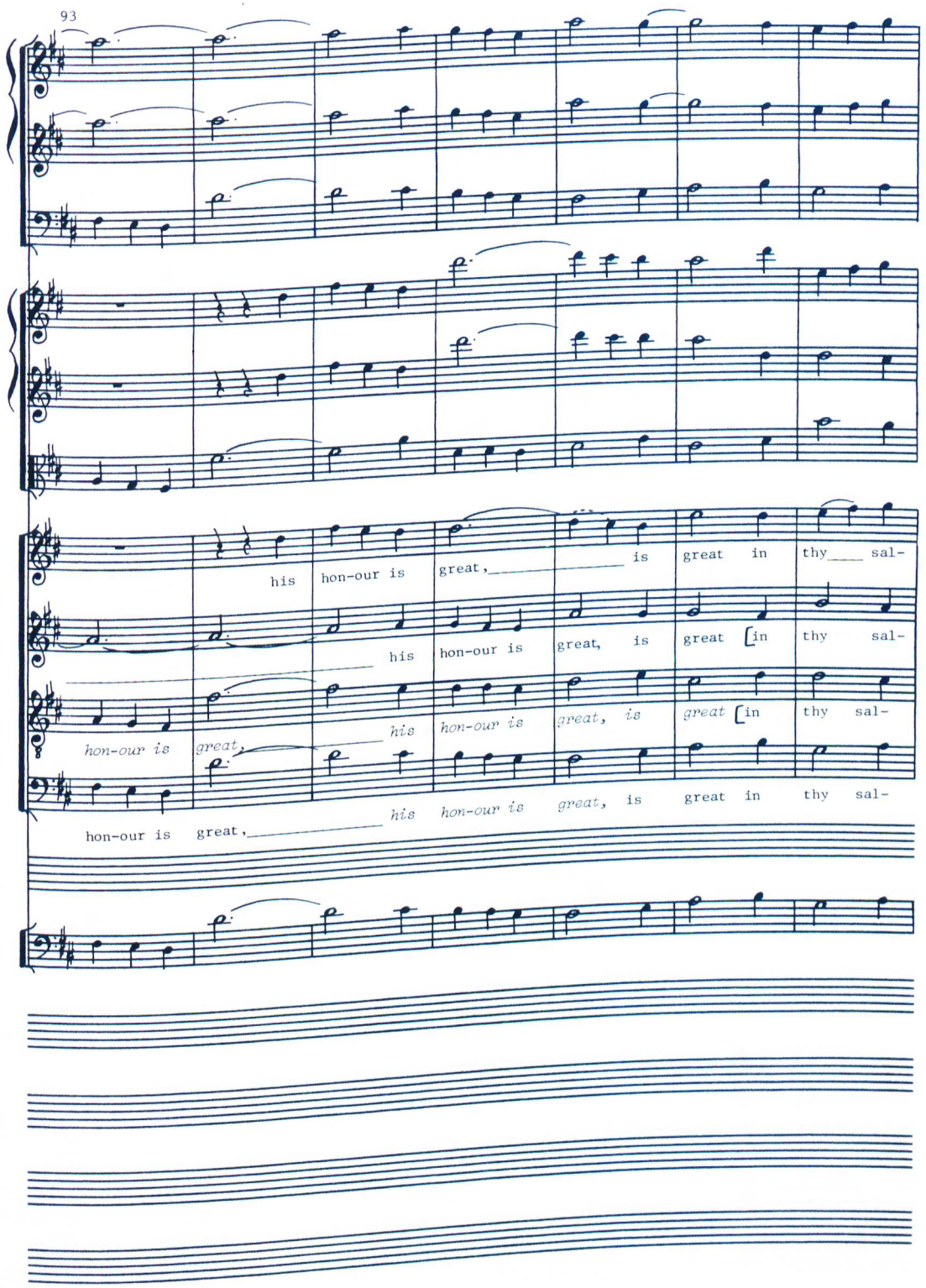

58
pp
pp
pp
pp
- - ry, glo- - - - ry, glo- ry and great wor-ship shalt thou
glo- - - - ry, glo- - - ry and___ great wor-ship
[pp]

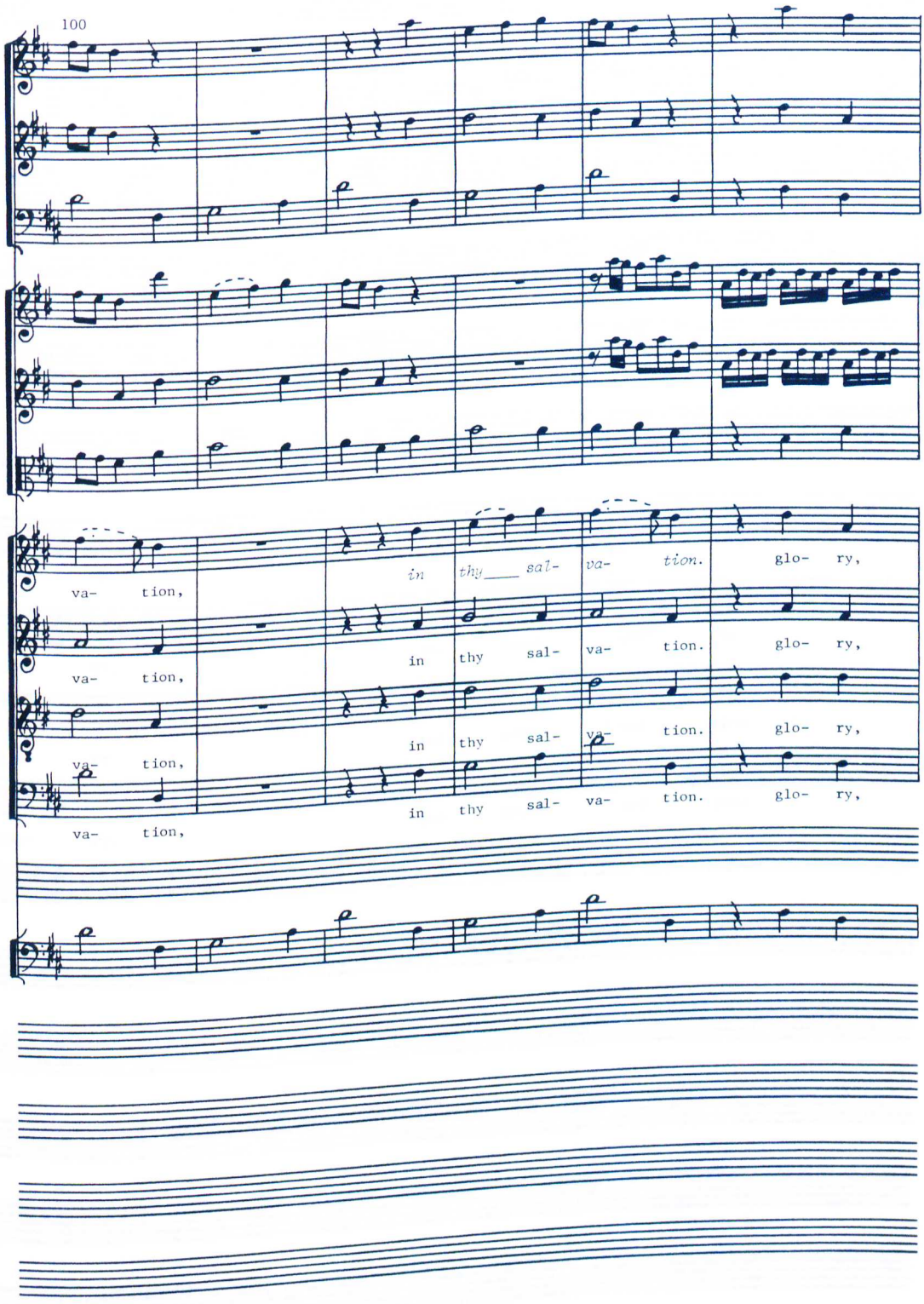

65
f
f
lay, shalt thou lay, lay up- on him.
shalt thou lay, shalt thou lay up- on him.
[f]

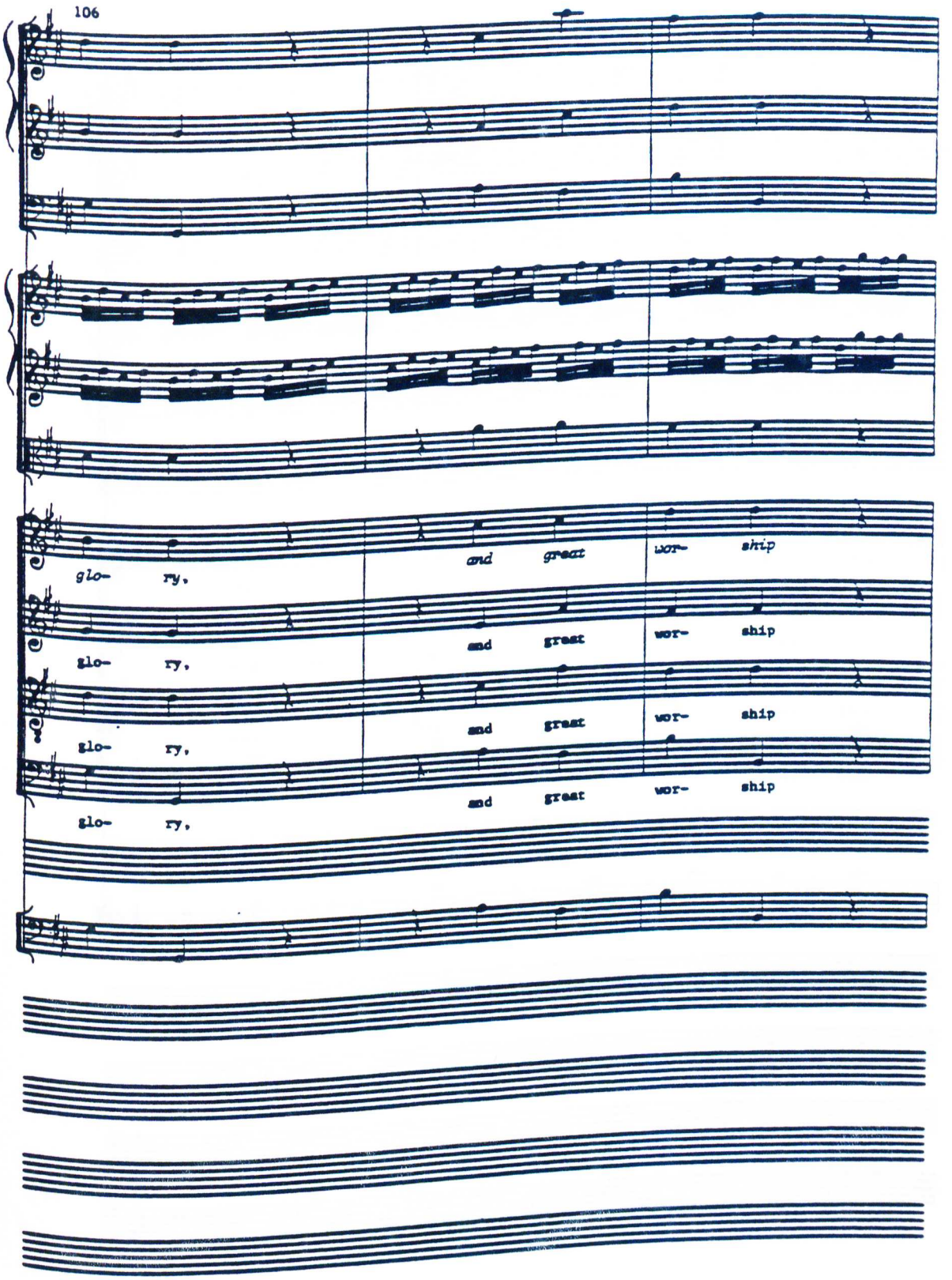

72
Chorus
His hon-our is great,
Chorus
His hon-our is great,
is great,
Chorus
His
Chorus
His hon-our is great,
is great

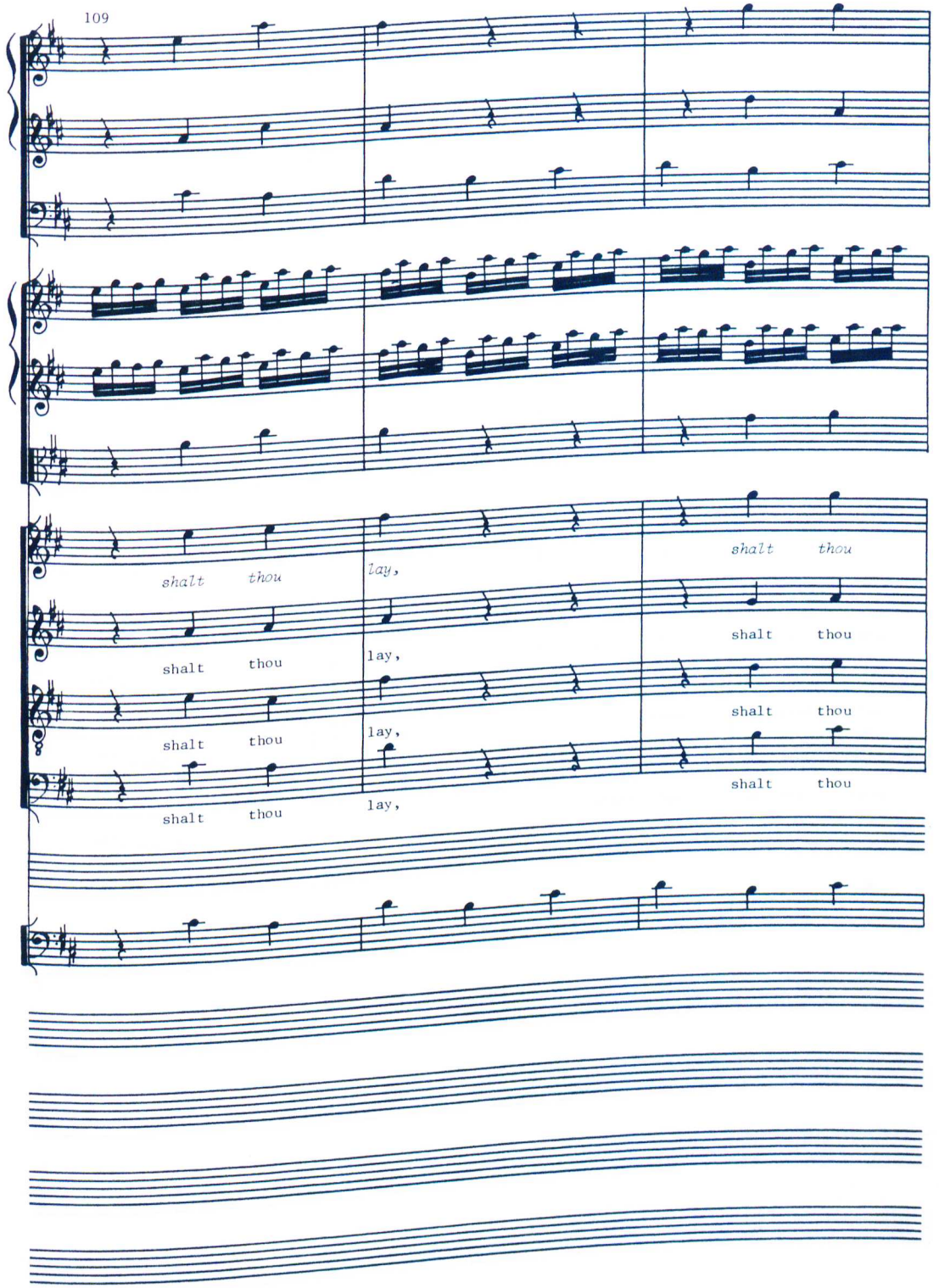

79
is great in thy sal- va- tion.
hon-our is great in thy sal- va- tion.
in thy sal- va- - - tion.
in thy, in thy sal- va- tion.
6
6 5
7 #

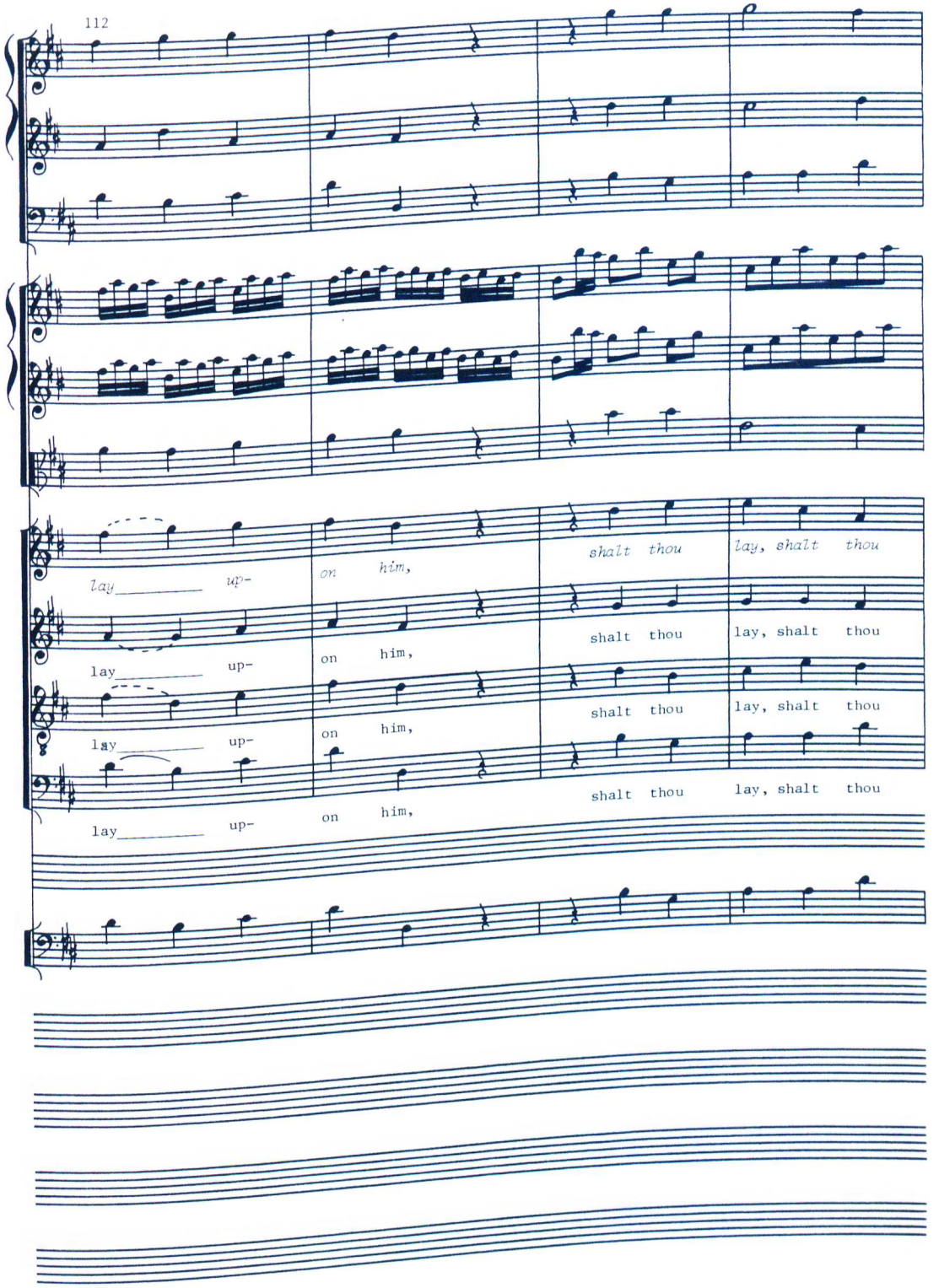

86
in thy sal- va- tion,
[in thy sal- va- tion,]
[in thy sal- va- tion,]
in thy sal- va- tion,
his hon-our is great,
his
his

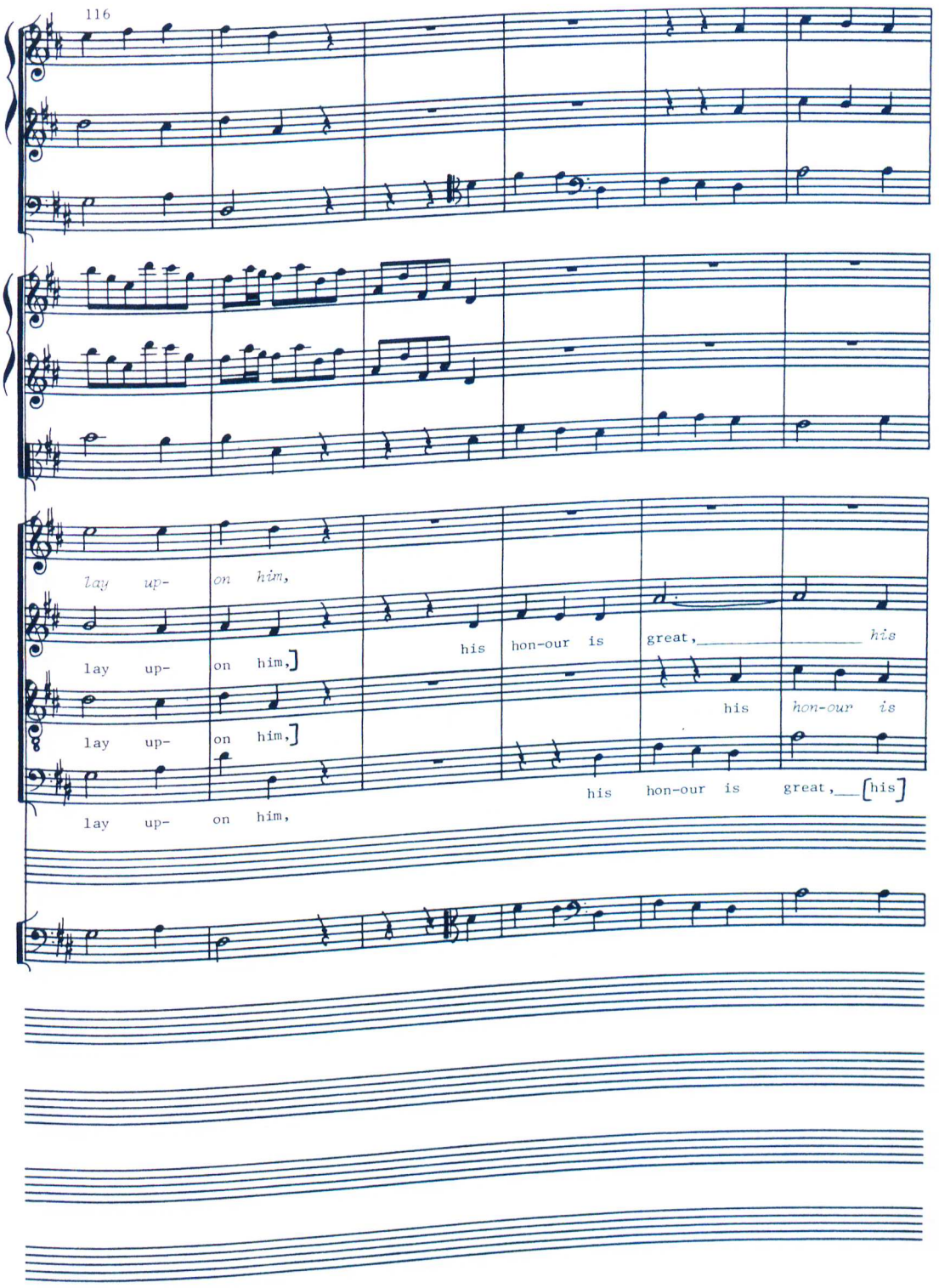

93
his hon-our is great, is great in thy sal-
his hon-our is great, is great in thy sal-
hon-our is great, his hon-our is great, is great in thy sal-
hon-our is great, his hon-our is great, is great in thy sal-

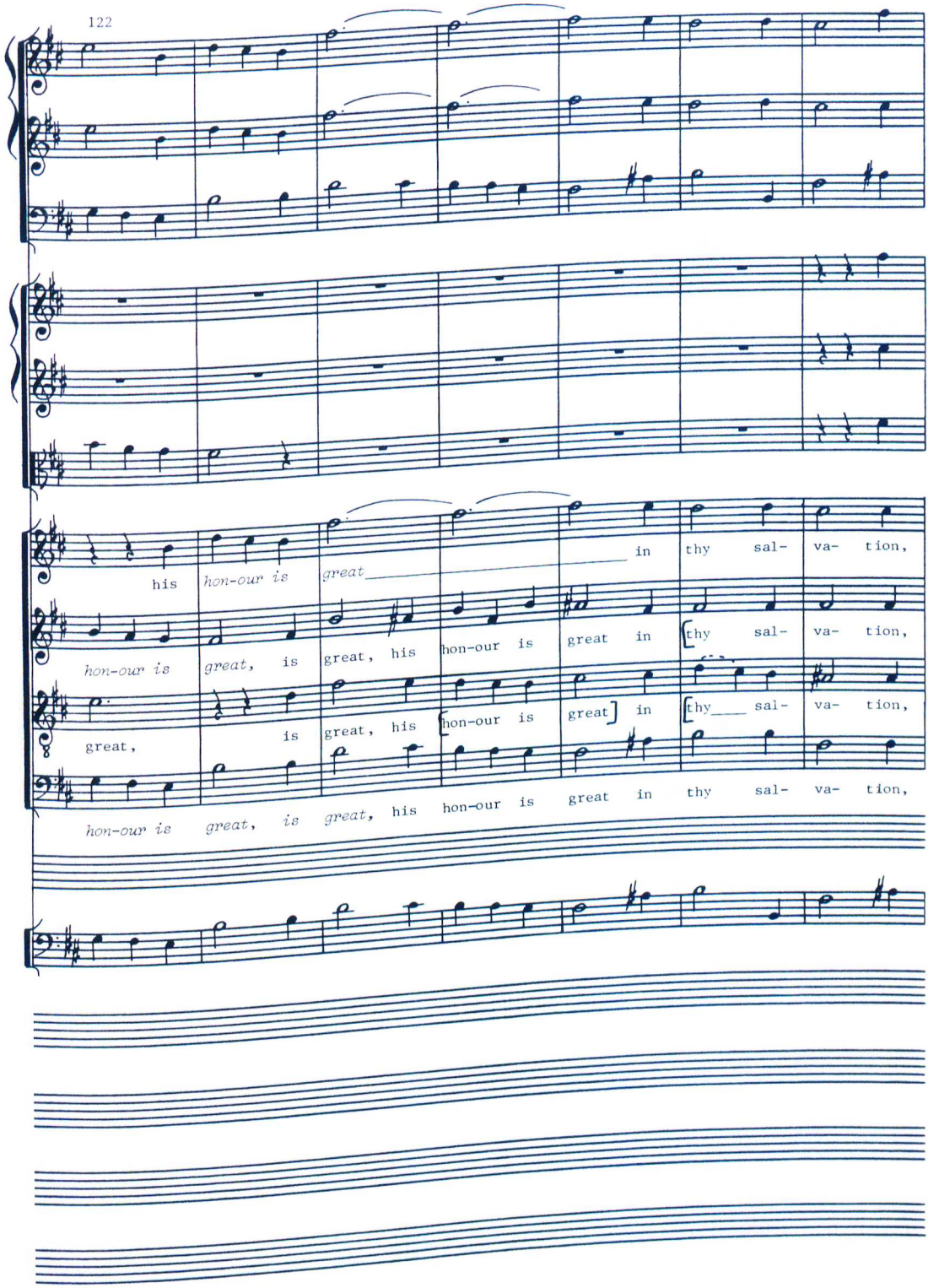

100
va- tion,
va- tion,
va- tion,
va- tion,
in thy sal- va- tion. glo- ry,
in thy sal- va- tion. glo- ry,
in thy sal- va- tion. glo- ry,
in thy sal- va- tion. glo- ry,

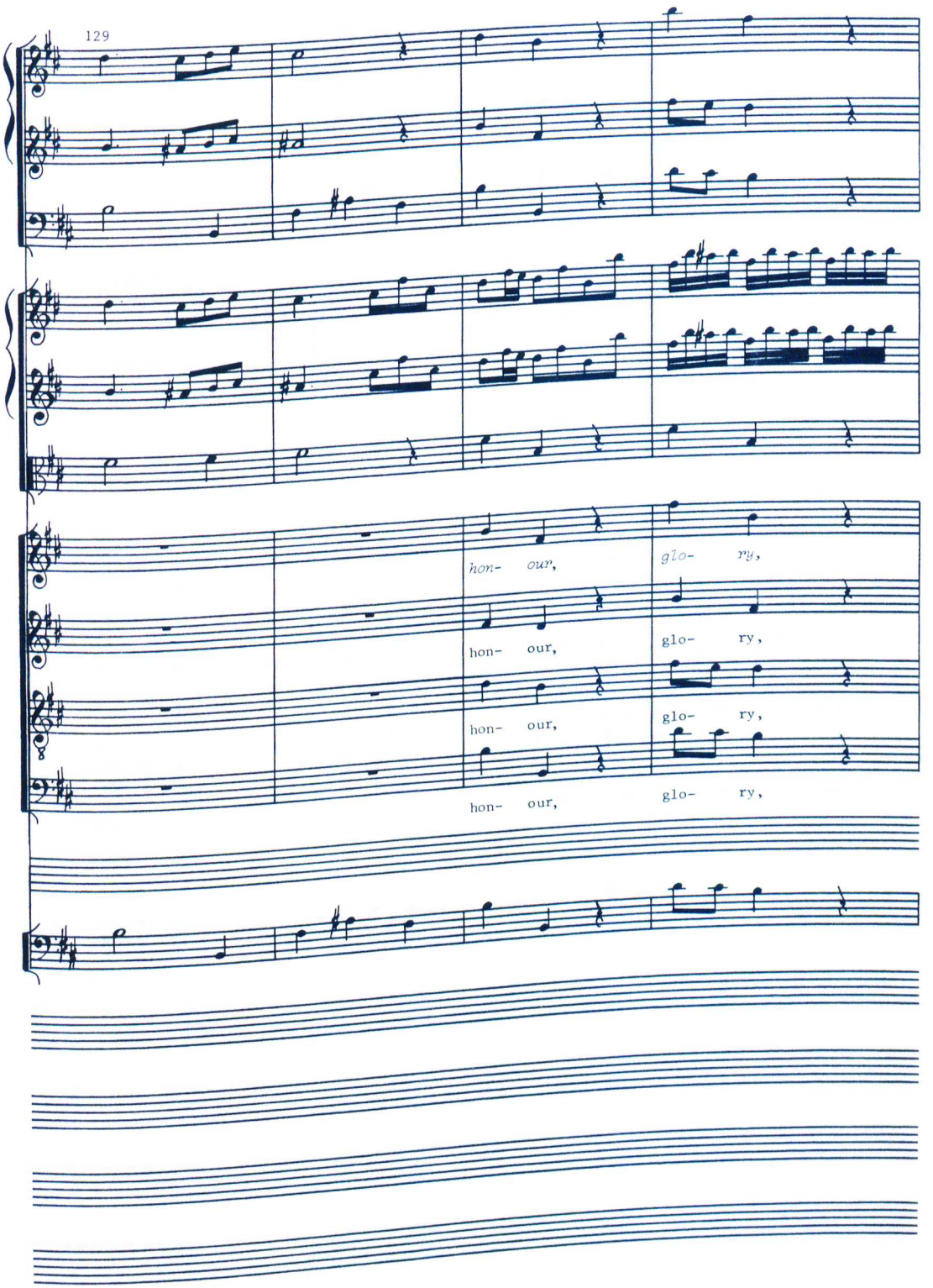

106
glo- ry,
and great wor- ship
glo- ry,
and great wor- ship
glo- ry,
and great wor- ship
glo- ry,
and great wor- ship

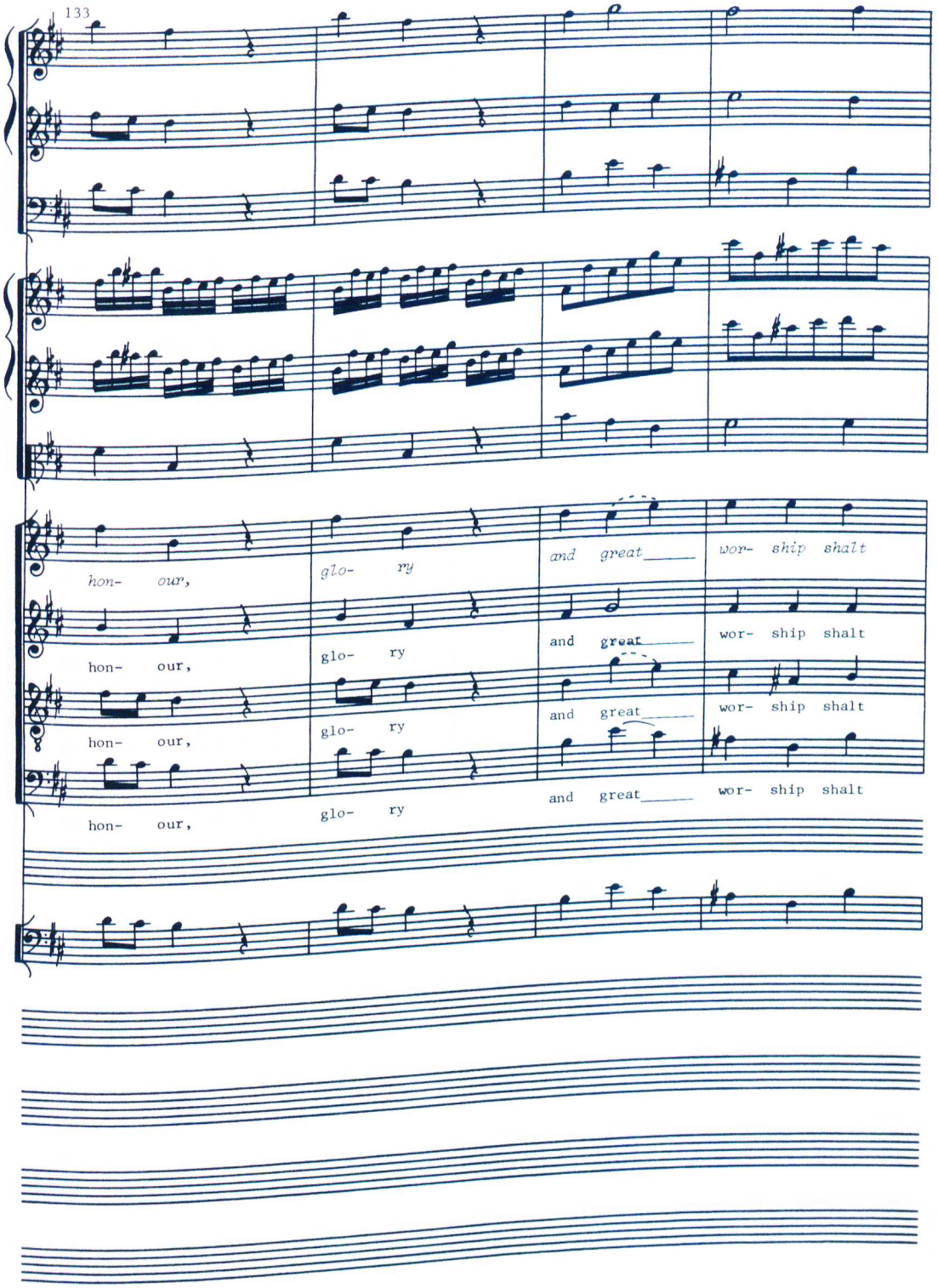

109
shalt thou
lay,
shalt thou
shalt thou
lay,
shalt thou
shalt thou
lay,
shalt thou
shalt thou
shalt thou
shalt thou
shalt thou

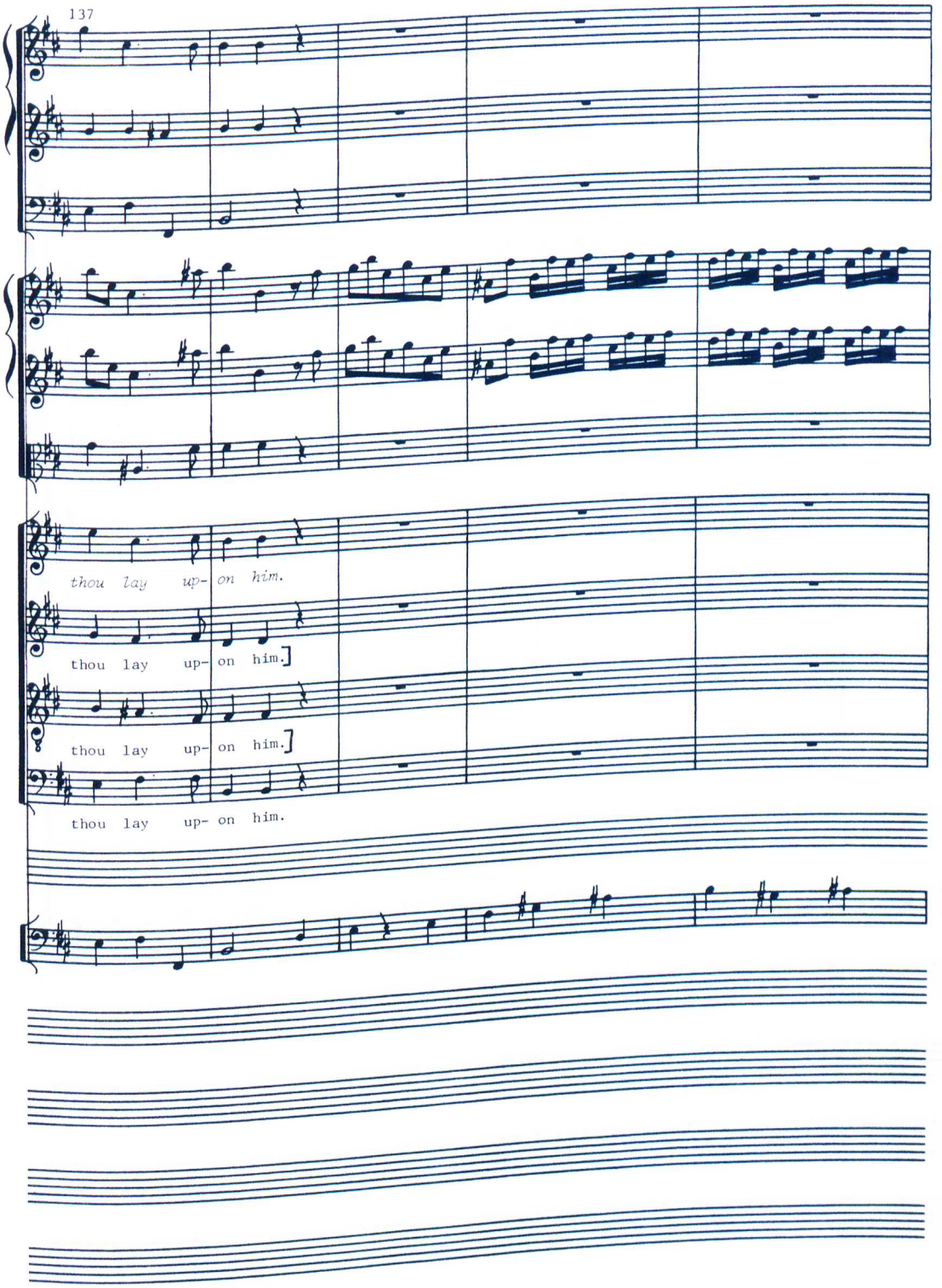

112
lay_____ up- on him, shalt thou lay, shalt thou
lay_____ up- on him, shalt thou lay, shalt thou
lay_____ up- on him, shalt thou lay, shalt thou
lay_____ up- on him, shalt thou lay, shalt thou

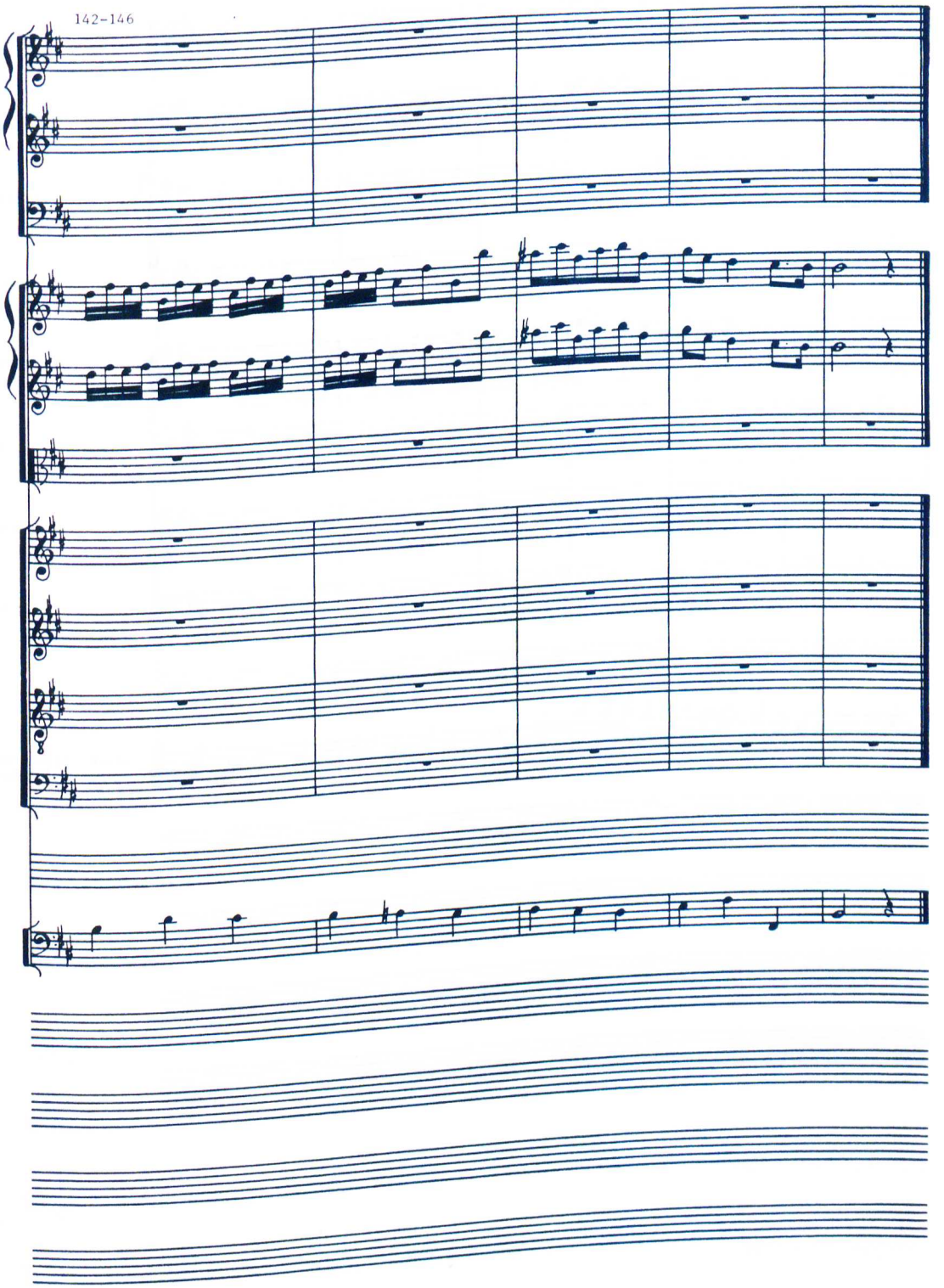

116
lay up- on him,
lay up- on him,]
lay up- on him,]
lay up- on him,
his hon-our is great, his
his hon-our is
his hon-our is great, [his]

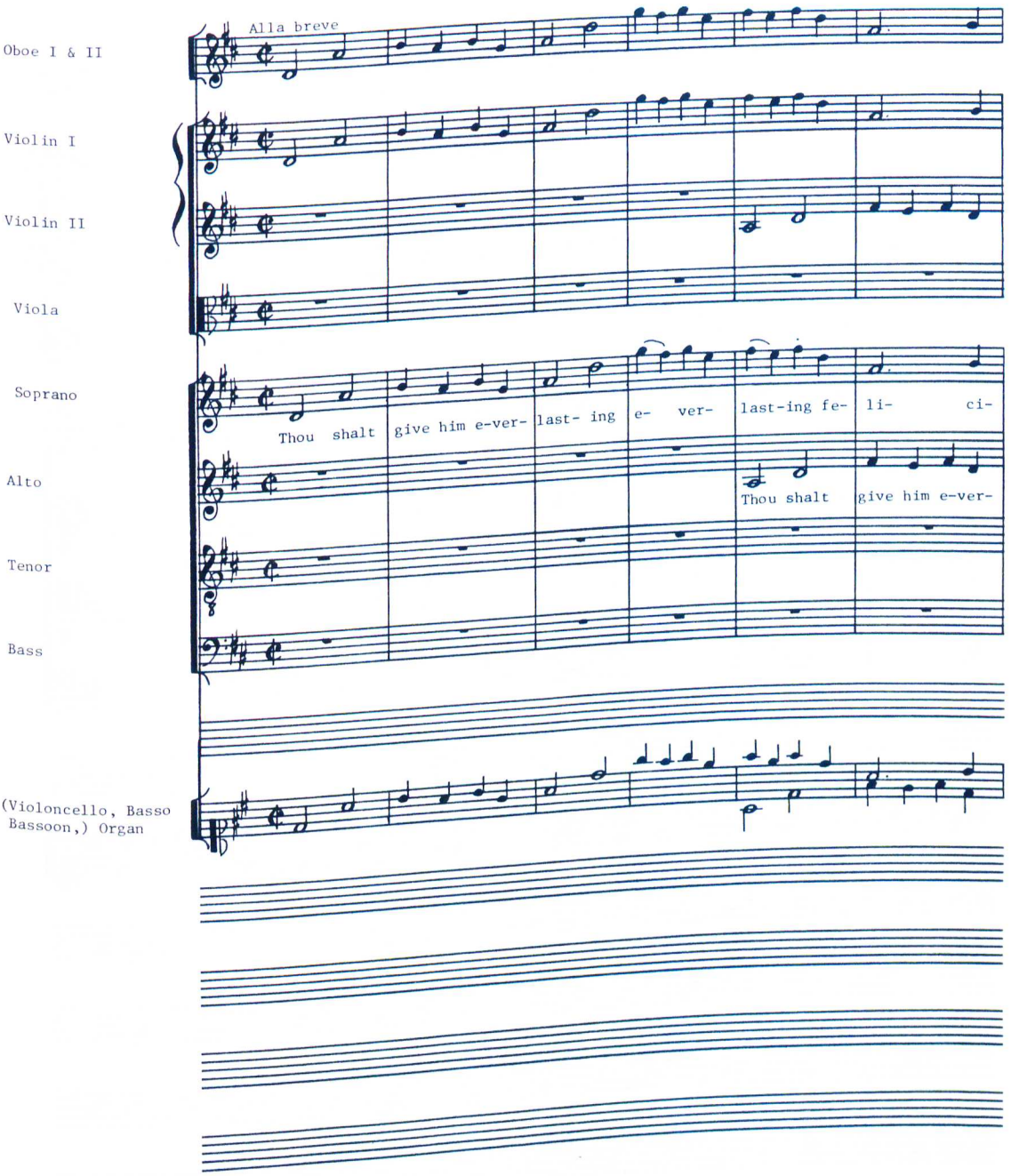

122
his hon-our is great in thy sal- va- tion,
hon-our is great, is great, his hon-our is great in thy sal- va- tion,
great, is great, his hon-our is great in thy sal- va- tion,
hon-our is great, is great, his hon-our is great in thy sal- va- tion,

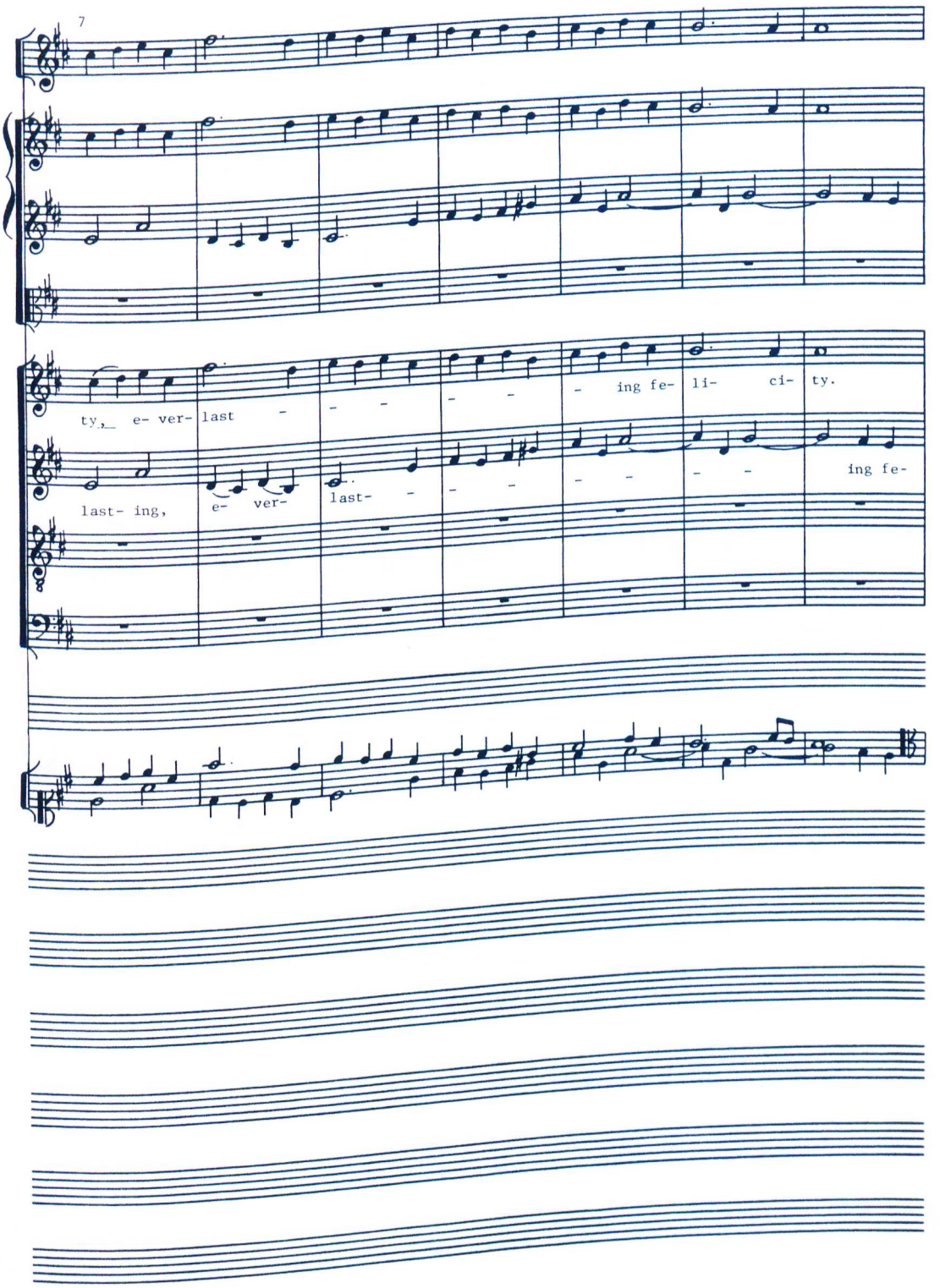

129
hon- our,
glo- ry,
hon- our,
glo- ry,
hon- our,
glo- ry,
hon- our,
glo- ry,

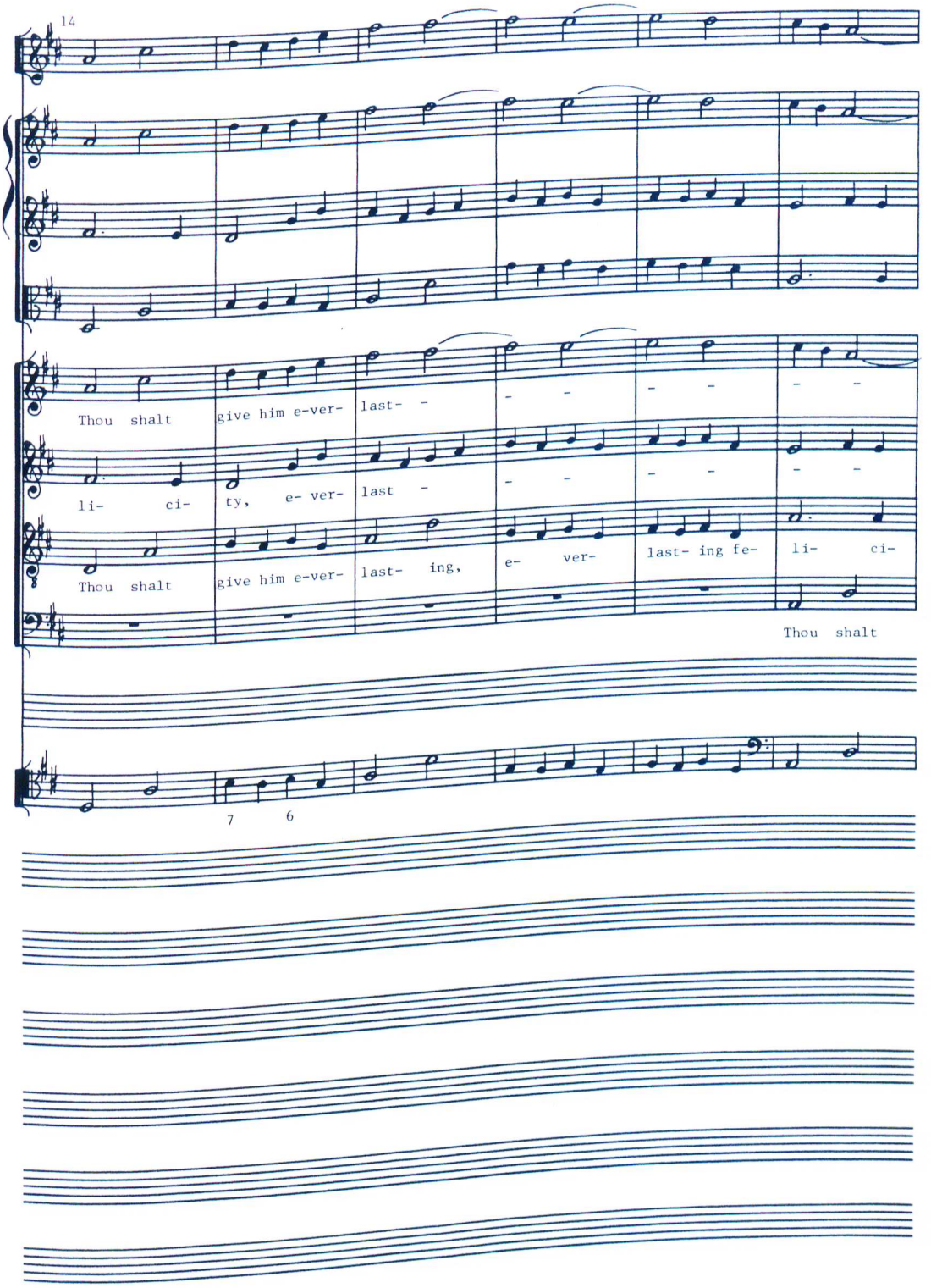

133
hon- our,
glo- ry
and great
wor- ship shalt
hon- our,
glo- ry
and great
wor- ship shalt
hon- our,
glo- ry
and great
wor- ship shalt
hon- our,
glo- ry
and great
wor- ship shalt

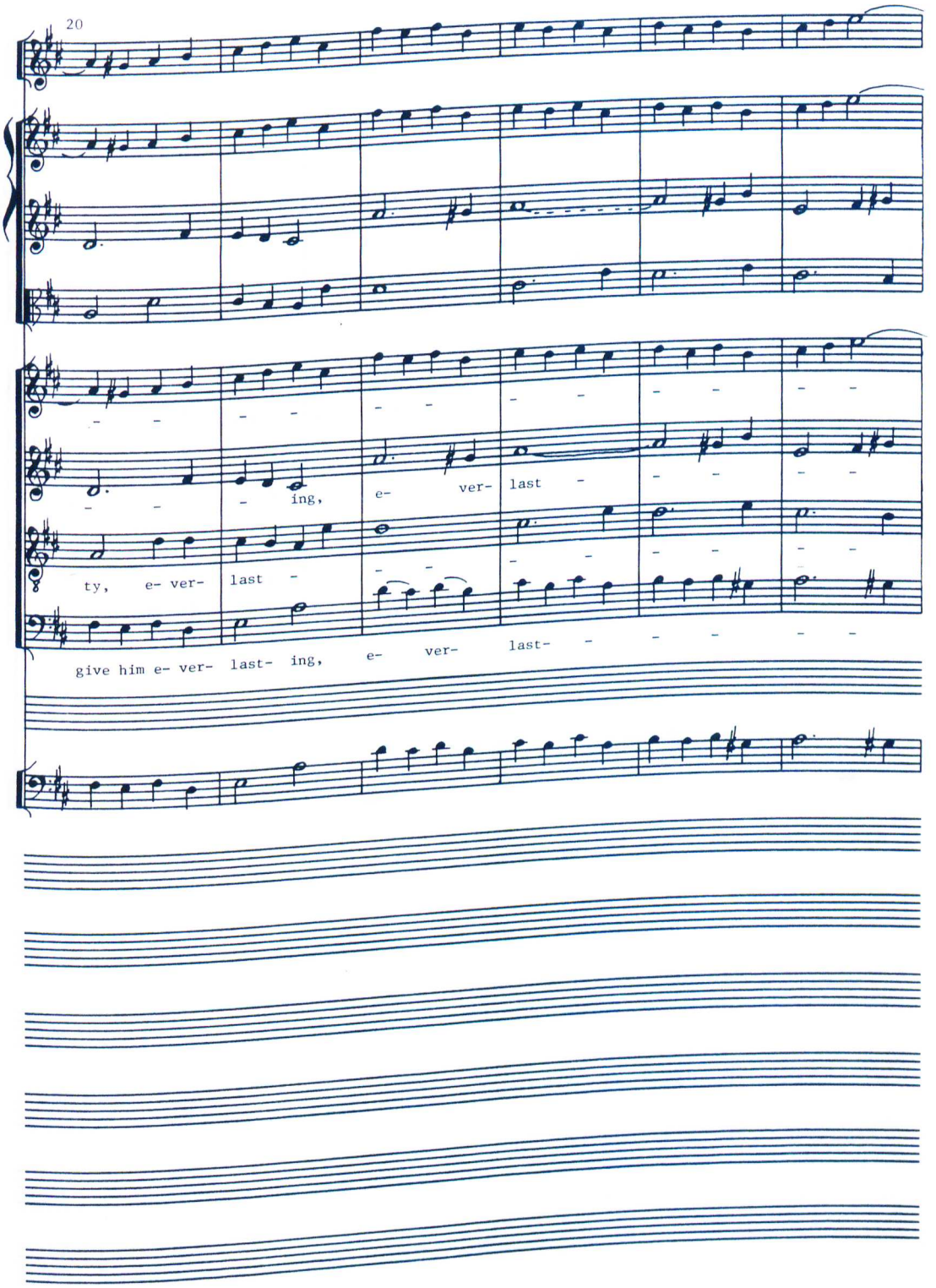

137
thou lay up- on him.
thou lay up- on him.]
thou lay up- on him.]
thou lay up- on him.

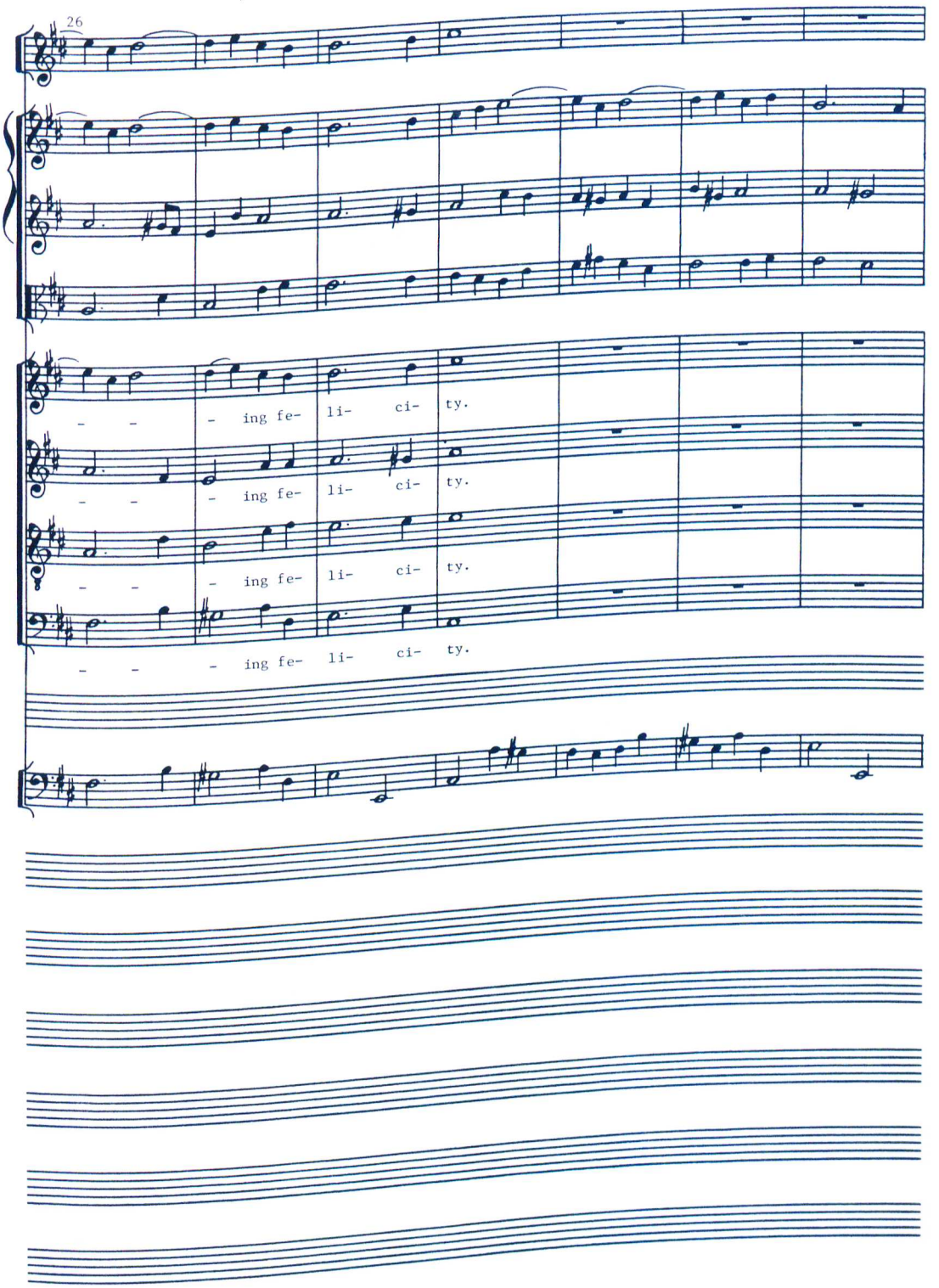

142-146

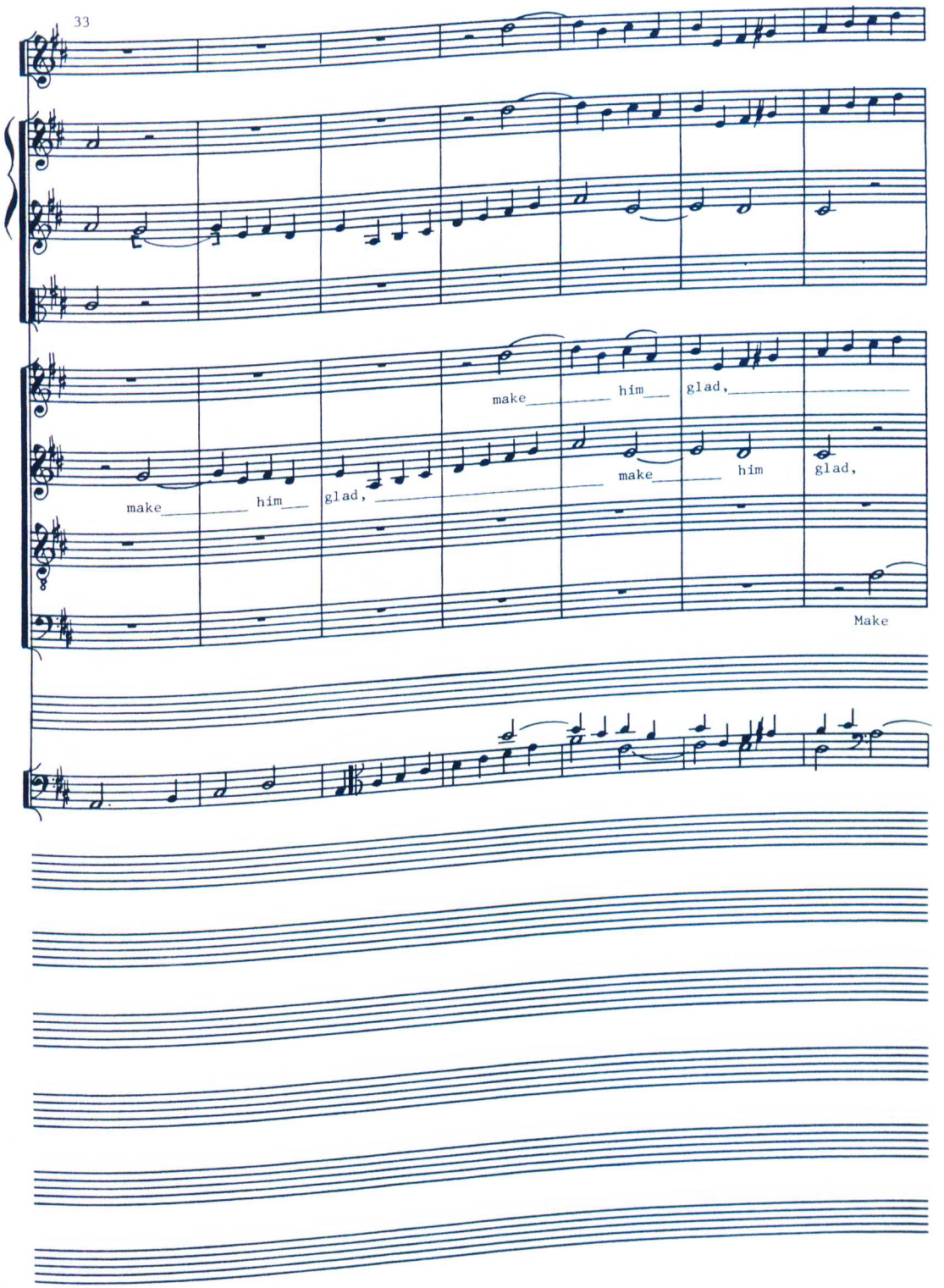

Oboe I & II
Violin I
Violin II
Viola
Soprano
Alto
Tenor
Bass
(Violoncello, Basso
Bassoon,) Organ
Alla breve
Thou shalt give him e-ver- last- ing e- ver- last-ing fe- li- ci-
Thou shalt give him e-ver-

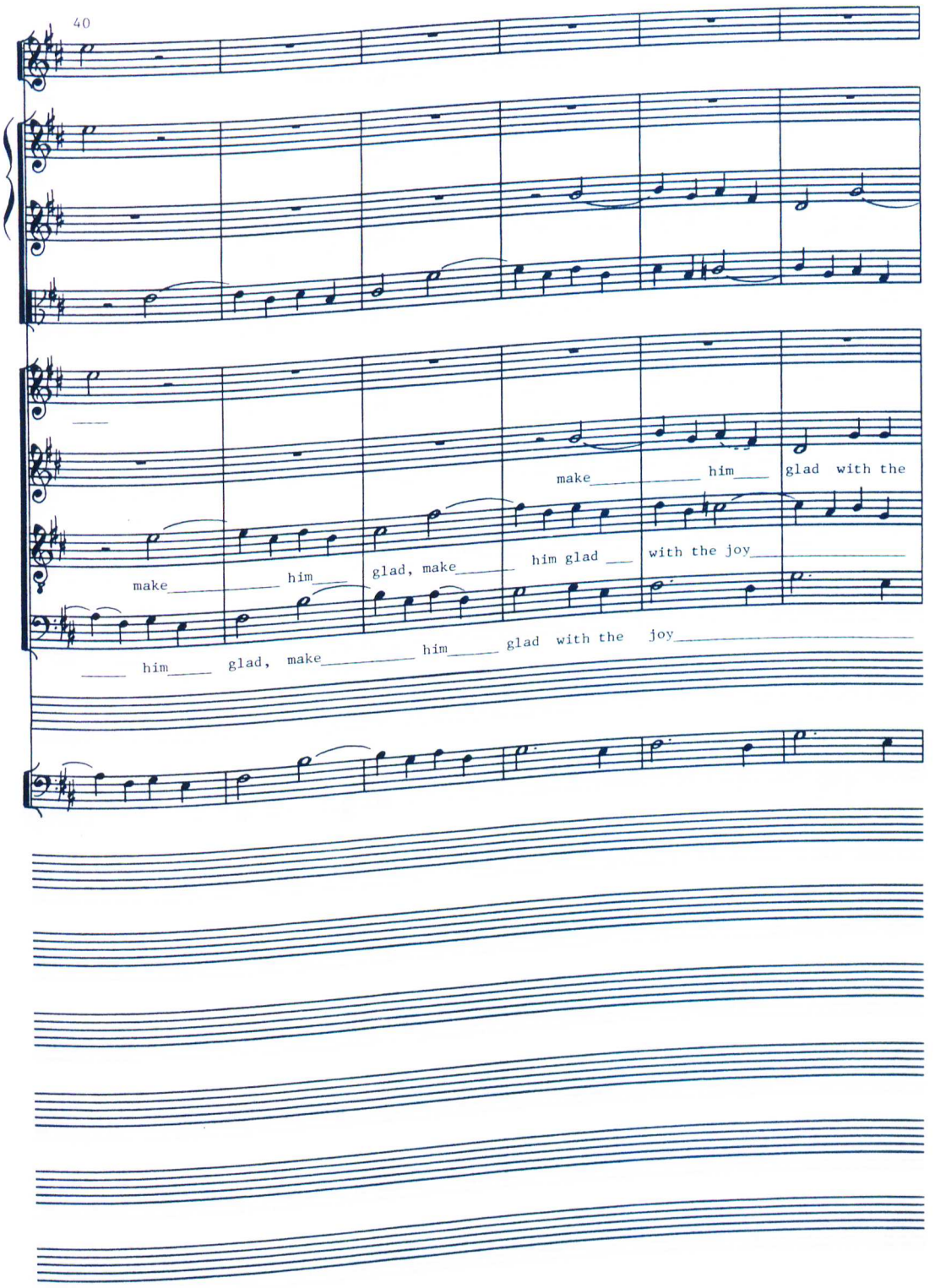

7
ty, e- ver- last - - - - - ing fe- li- ci- ty.
last- ing, e- ver- last- - - - - - ing fe-

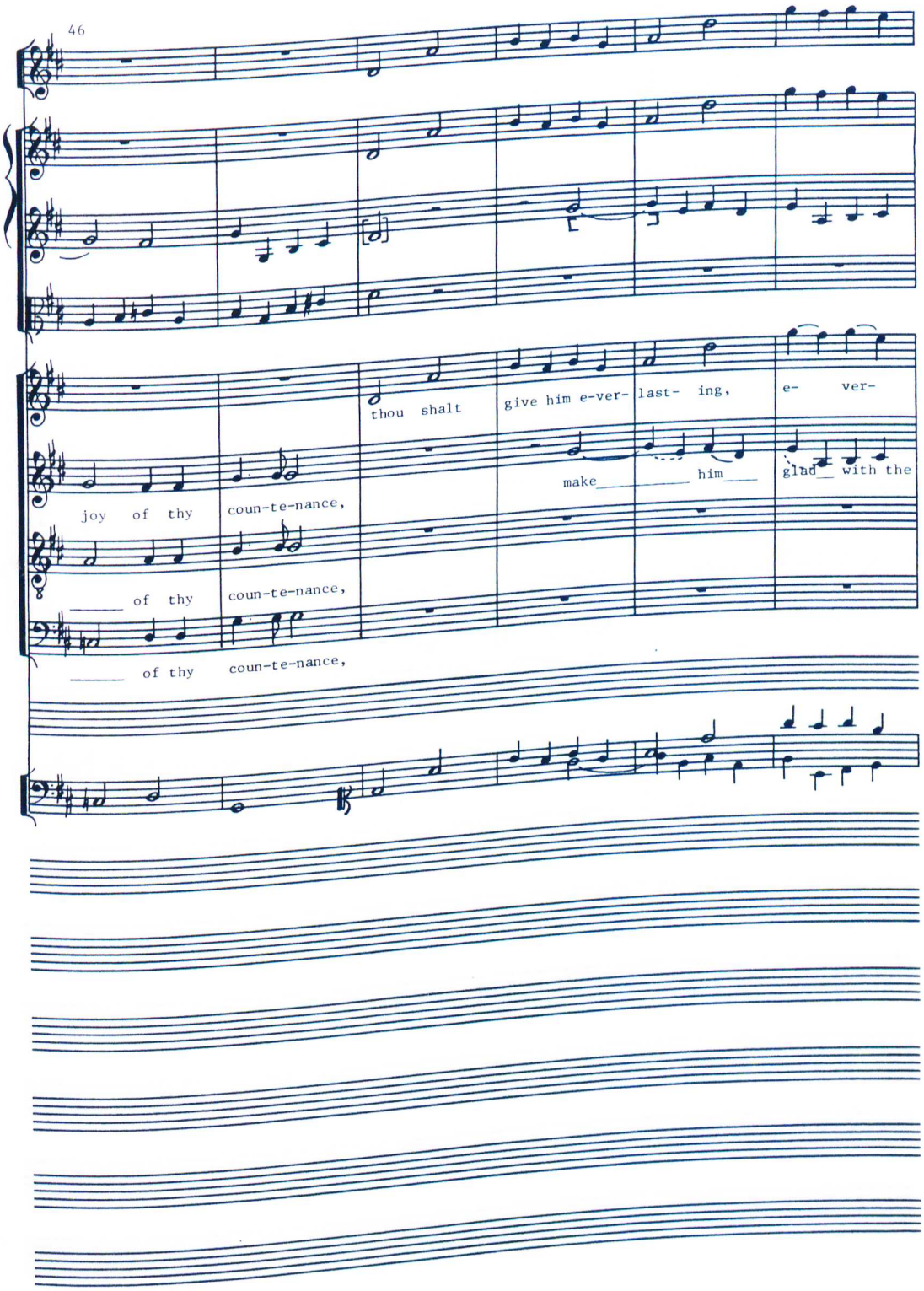

14
Thou shalt give him e-ver- last- - - - - -
li- ci- ty, e- ver- last - - - - - -
Thou shalt give him e-ver- last- ing, e- ver- last- ing fe- li- ci-
Thou shalt
7 6

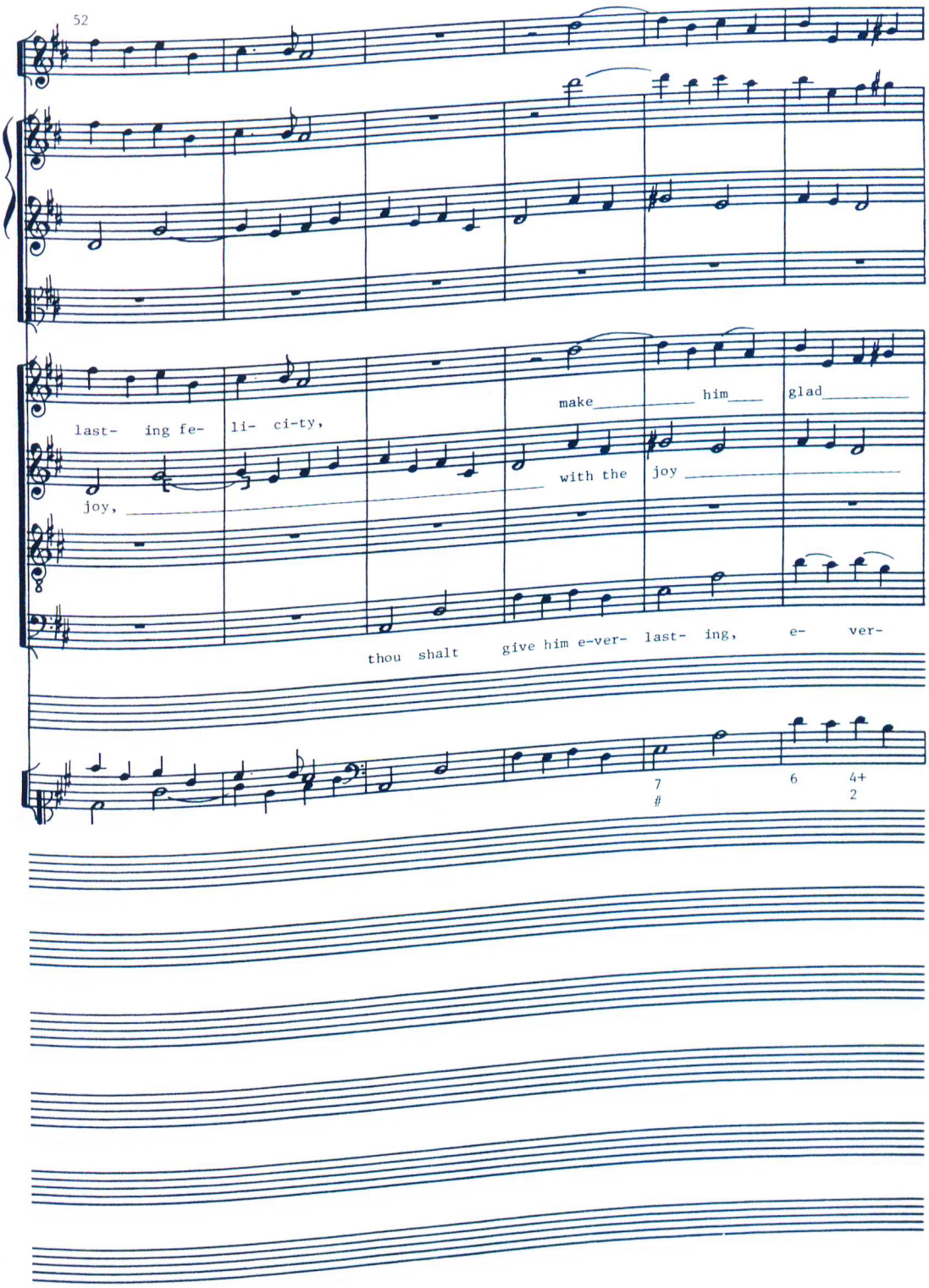

20
ing, e- ver- last -
ty, e- ver- last -
give him e- ver- last- ing, e- ver- last-

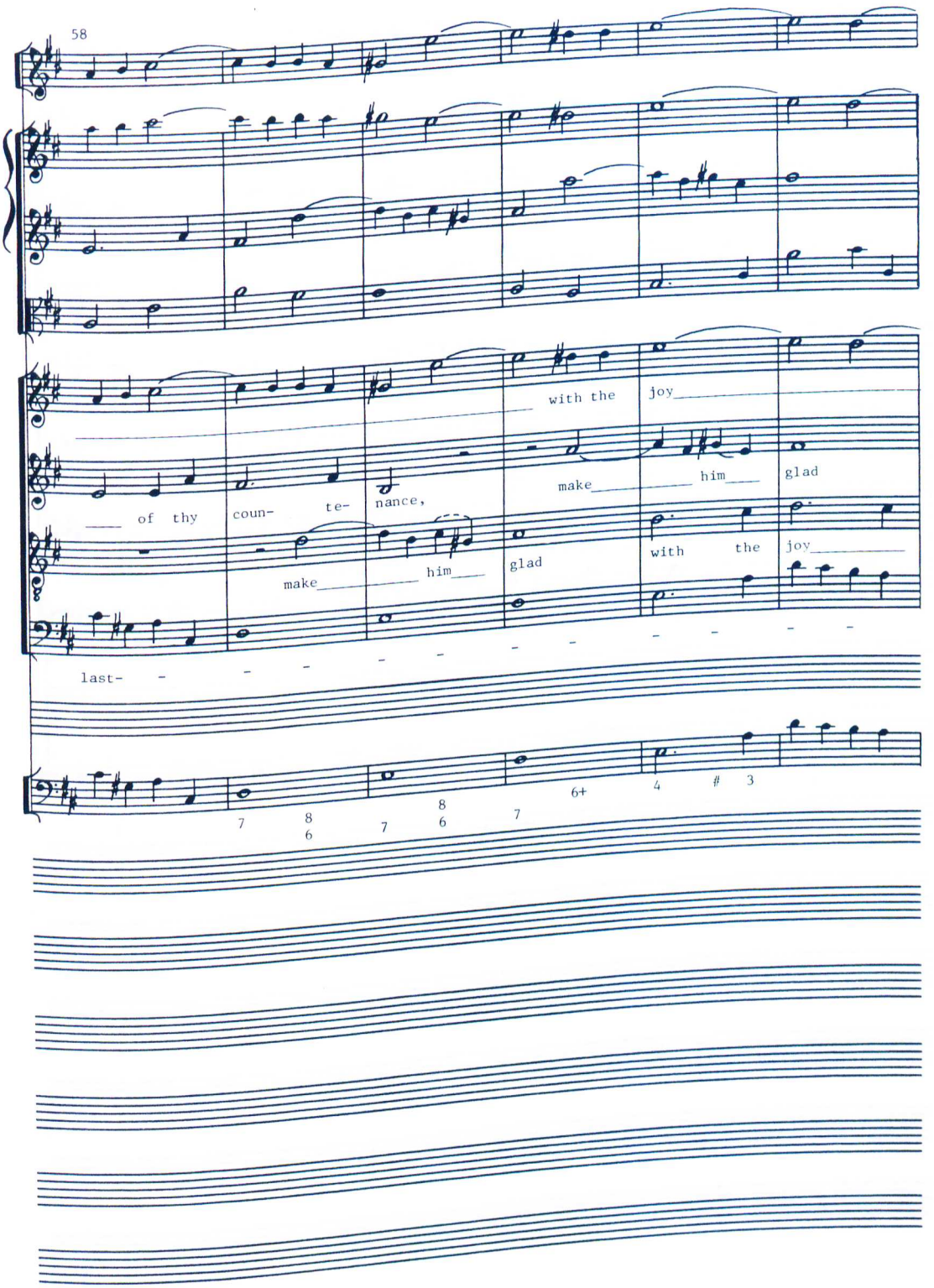

26
- - - ing fe- li- ci- ty.
- - - ing fe- li- ci- ty.
- - - ing fe- li- ci- ty.
- - - ing fe- li- ci- ty.

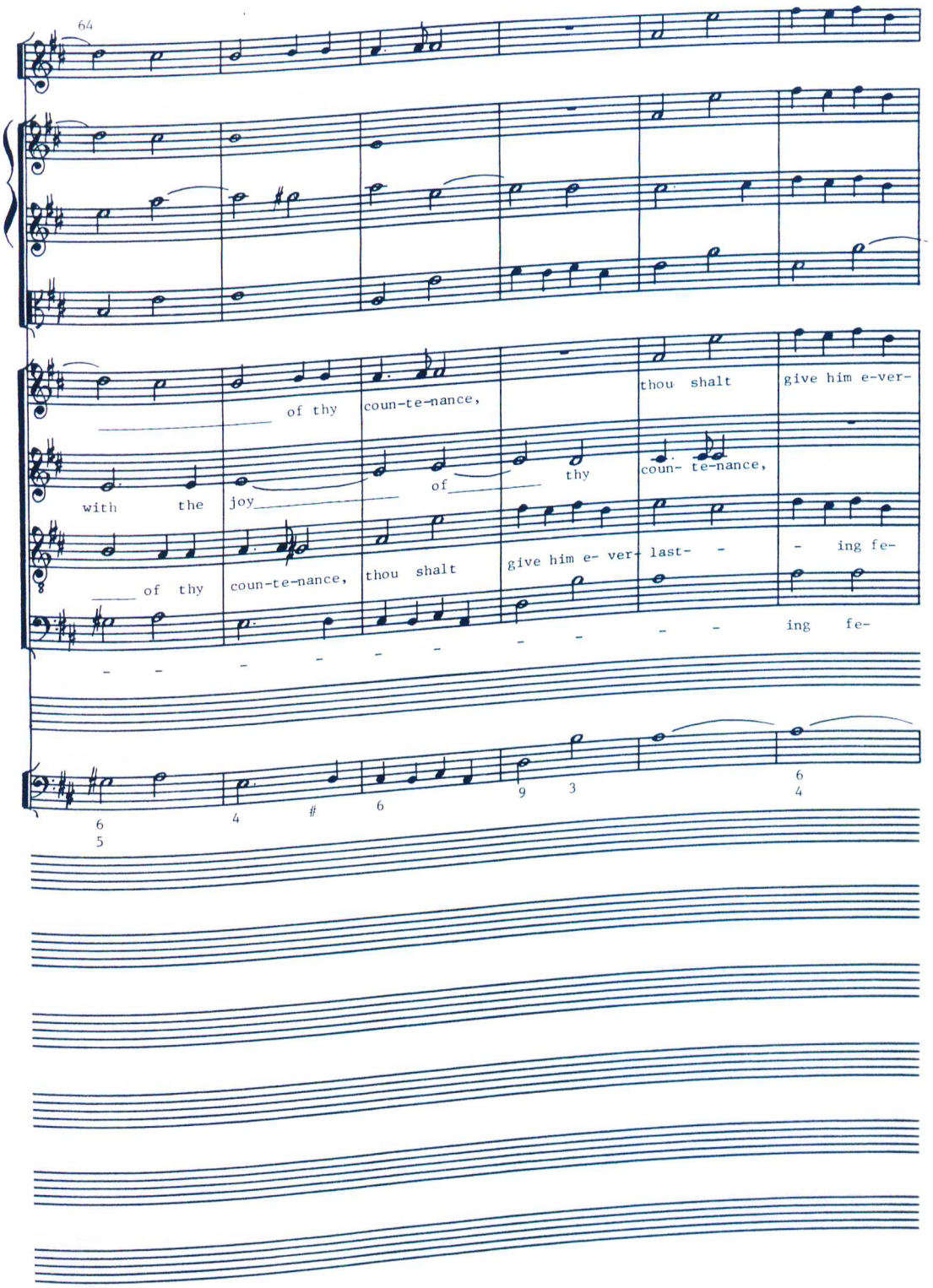

33
make him glad,
make him glad,
make him glad,
make him glad,
Make

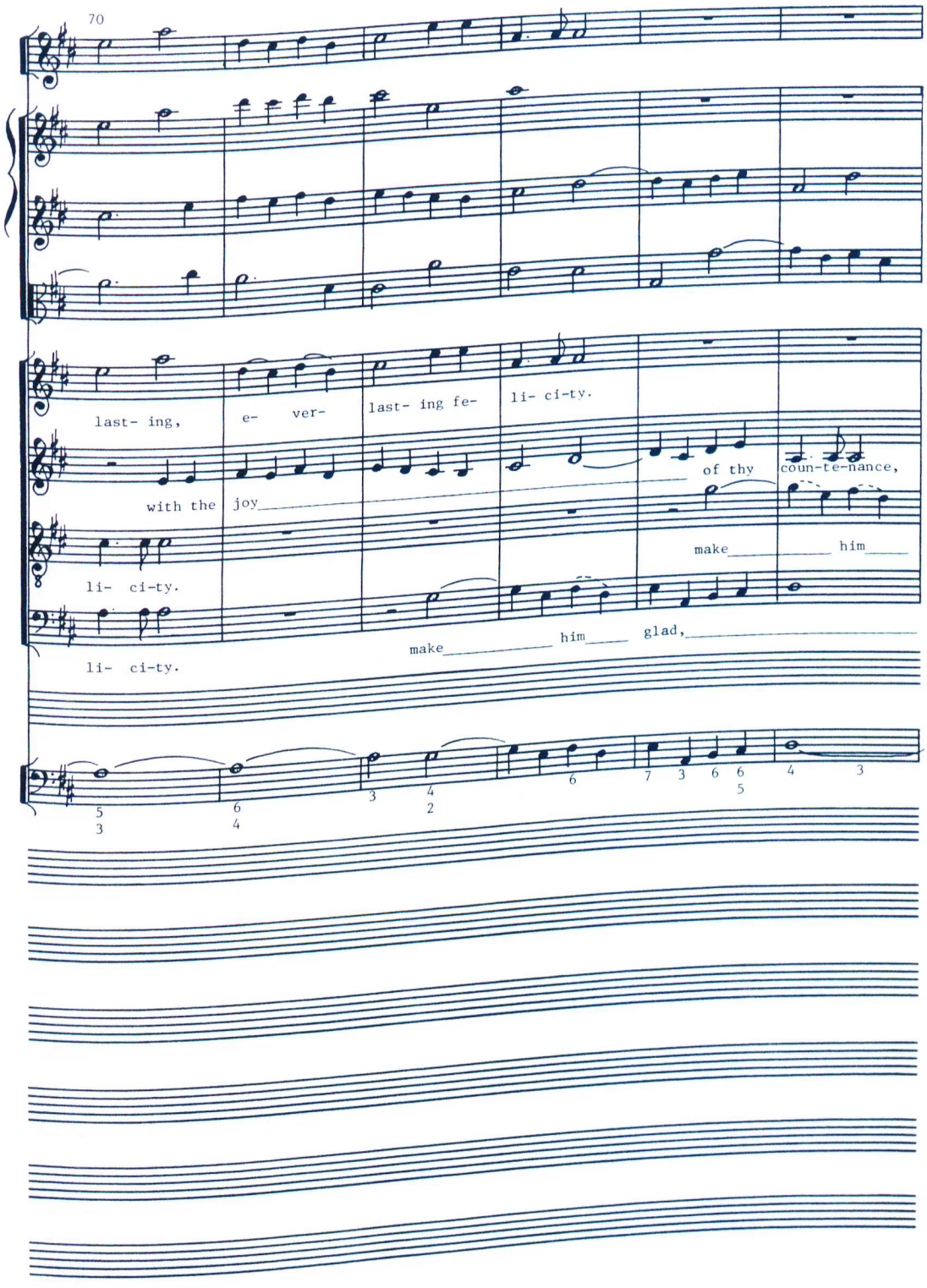

40
make him glad, make him glad, make him glad, make him glad with the joy
him glad, make him glad with the joy

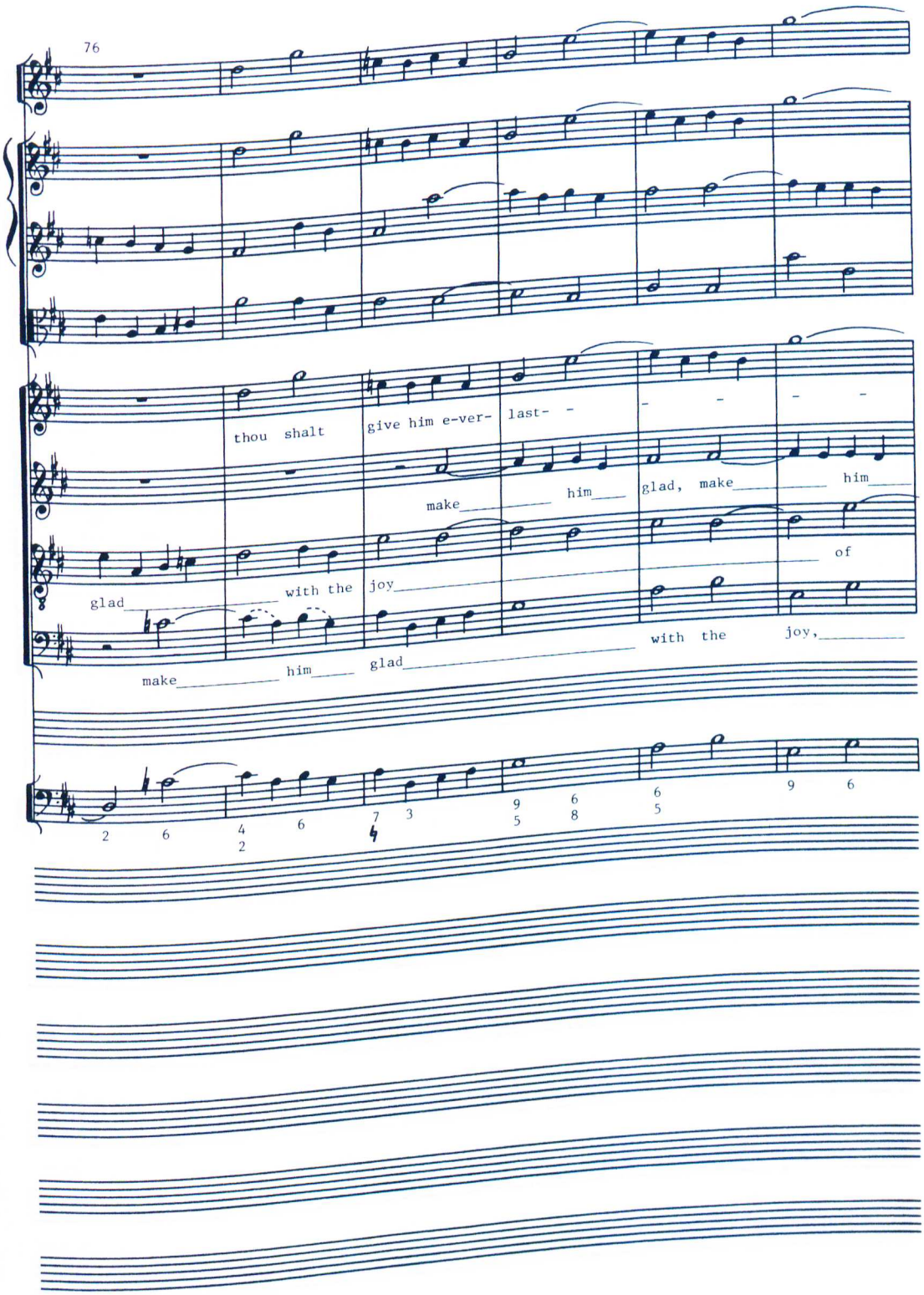

46
thou shalt
give him e-ver-
last- ing,
e- ver-
joy of thy coun-te-nance,
make him
glad with the
of thy coun-te-nance,
of thy coun-te-nance,

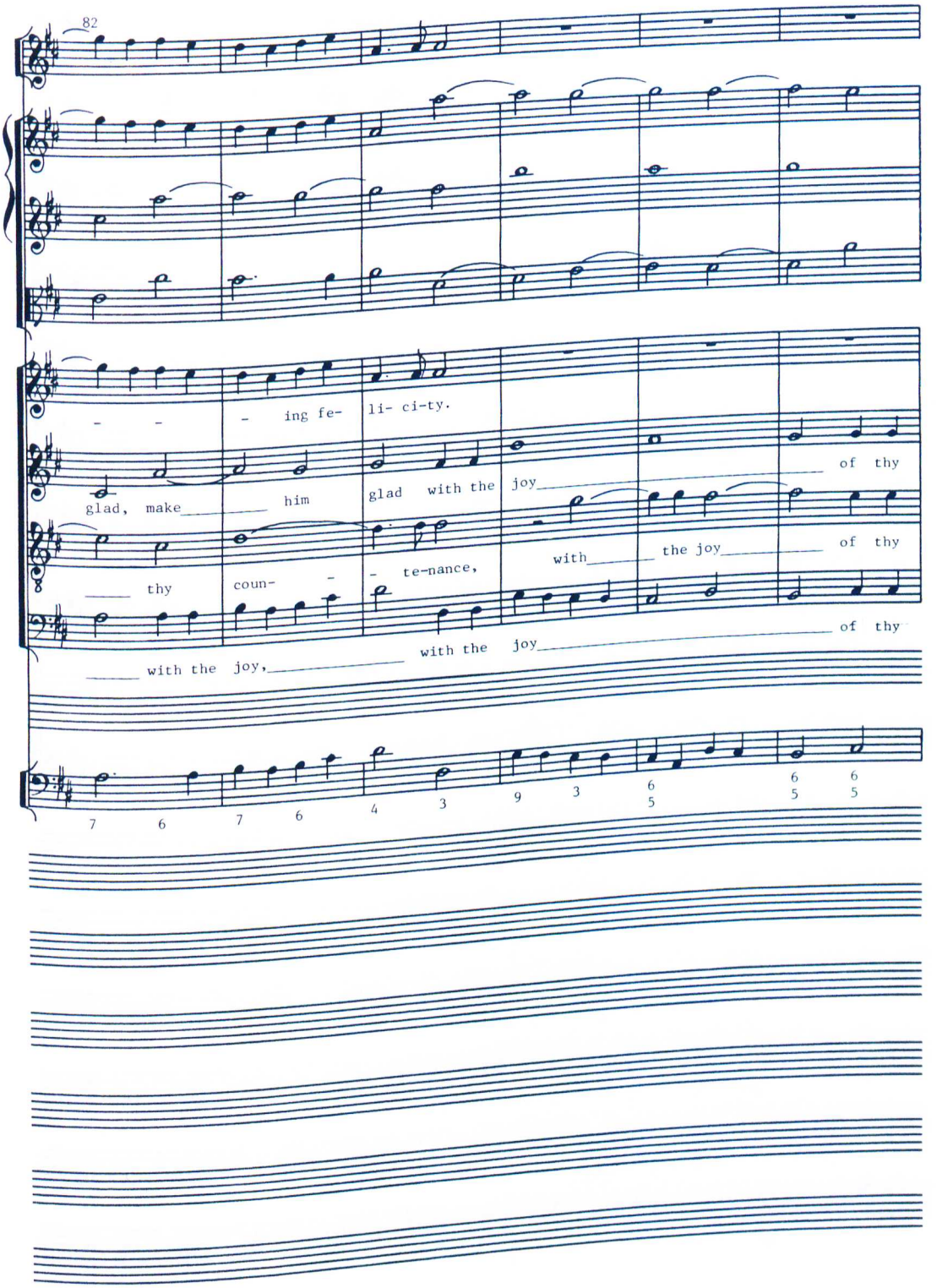

52
last- ing fe- li- ci-ty,
joy,
make him glad
with the joy
thou shalt give him e-ver- last- ing, e- ver-
7
#
6
4+
2

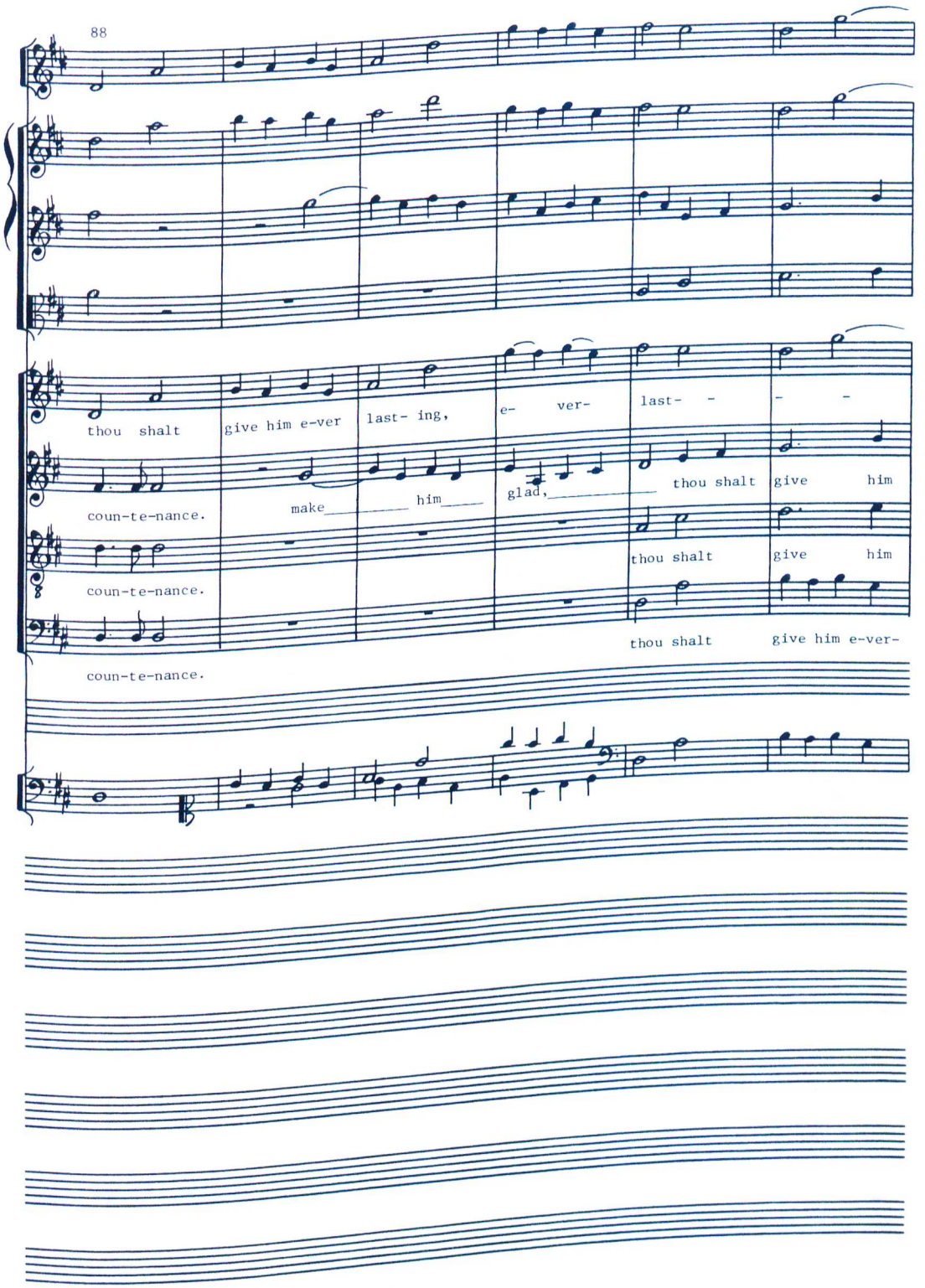

58
of thy coun- te- nance,
make him glad
with the joy
make him glad
with the joy
last-

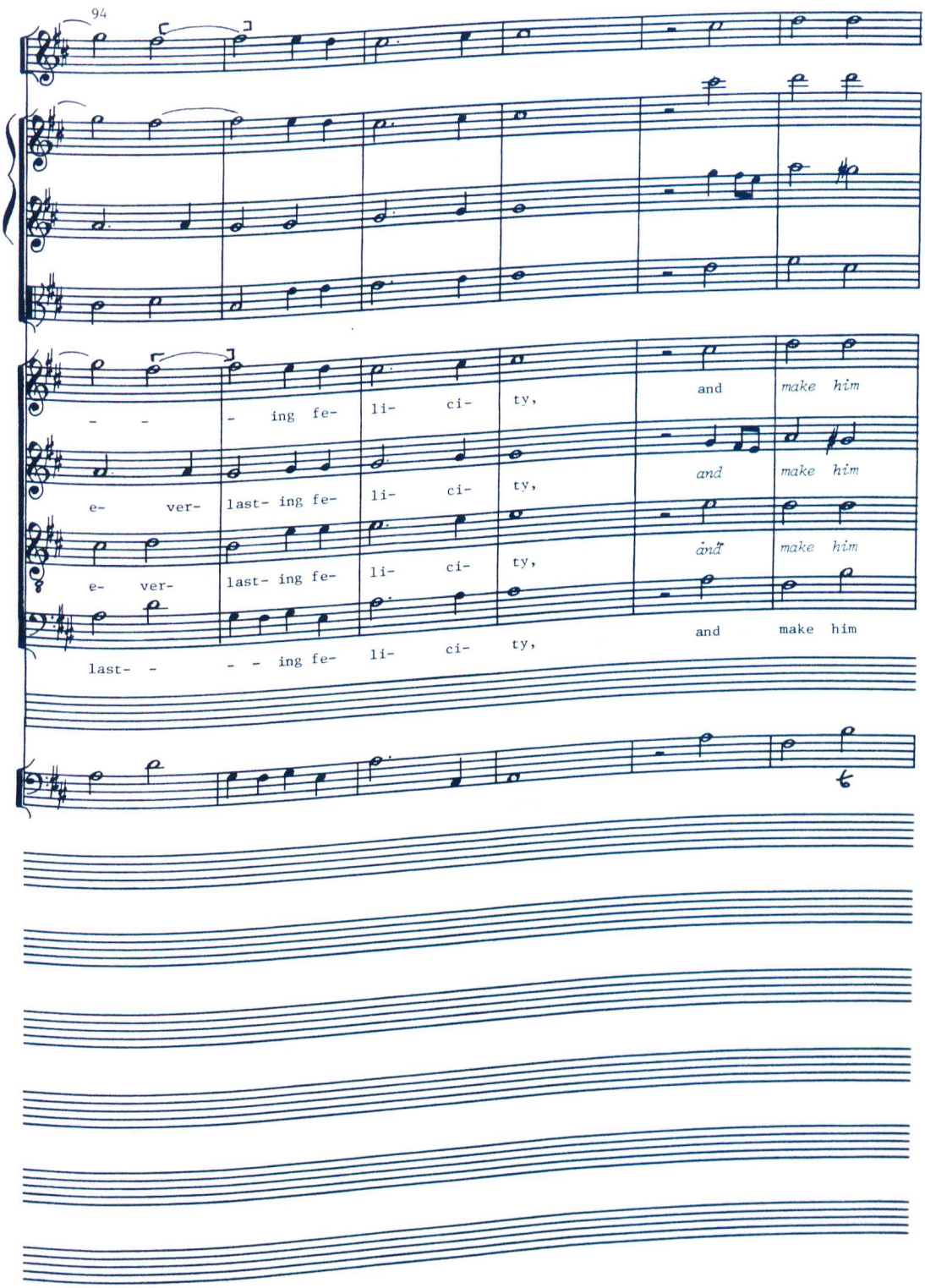

64
of thy coun-te-nance,
thou shalt
give him e-ver-
with the joy
of thy
coun- te-nance,
of thy coun-te-nance,
thou shalt
give him e- ver- last-
- ing fe-
ing fe-

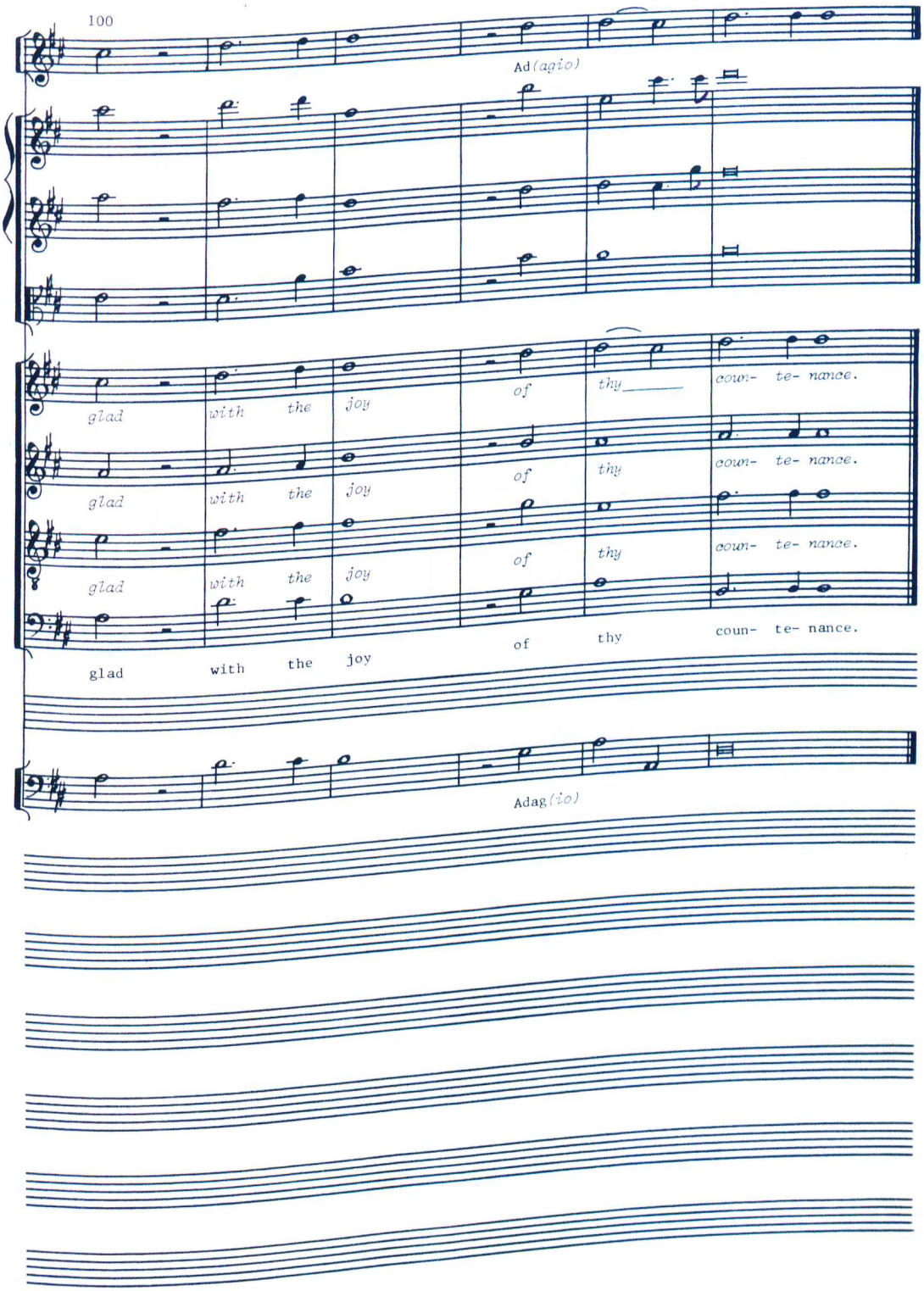

70
last- ing,
e- ver-
last- ing fe-
li- ci-ty.
with the joy
of thy
coun-te-nance,
make
him
li- ci-ty.
li- ci-ty.
make
him
glad,

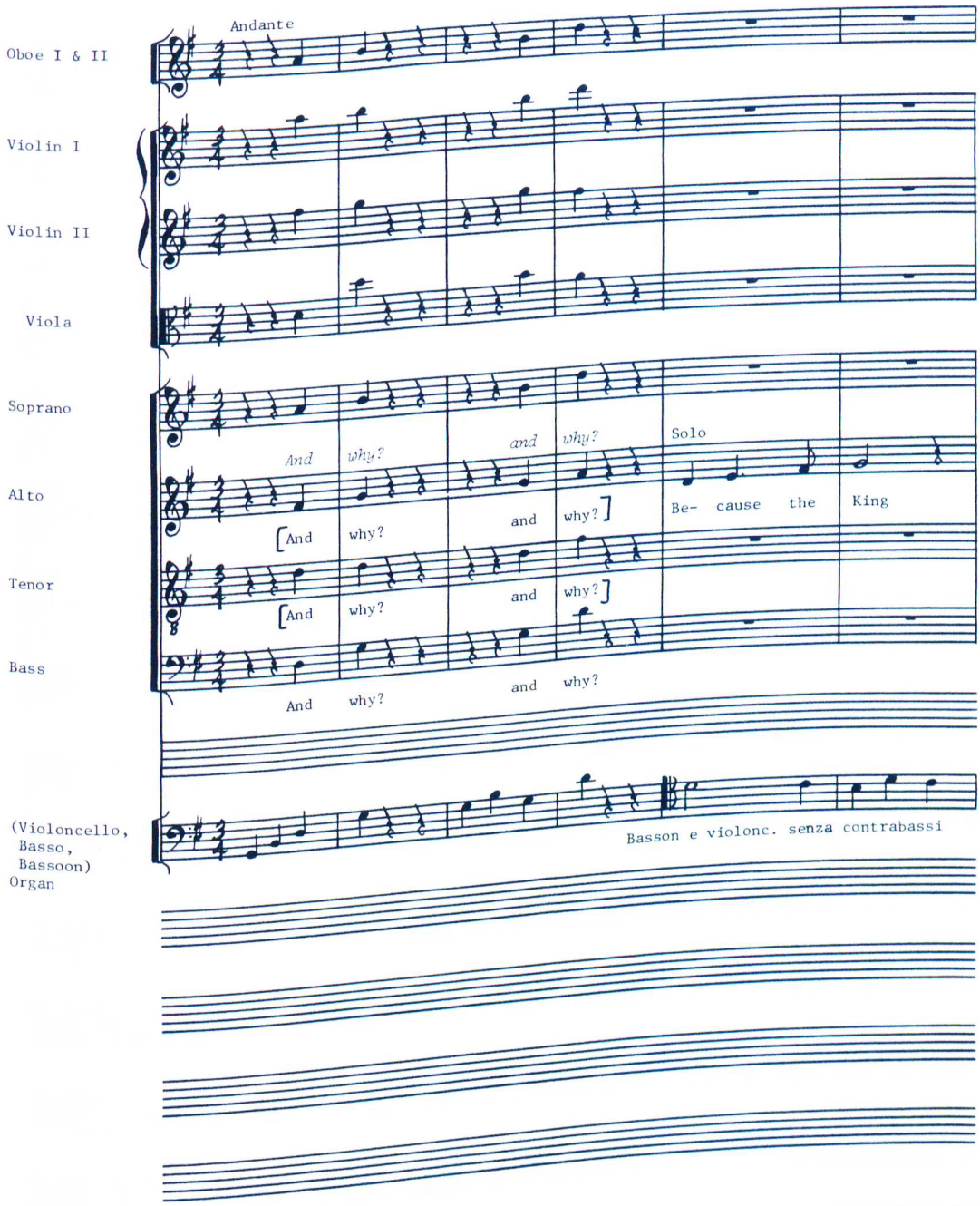

76
thou shalt
give him e-ver-
last- -
- -
- -
glad
with the
joy
make
him
glad, make
him
of
make
him
glad
with the
joy,

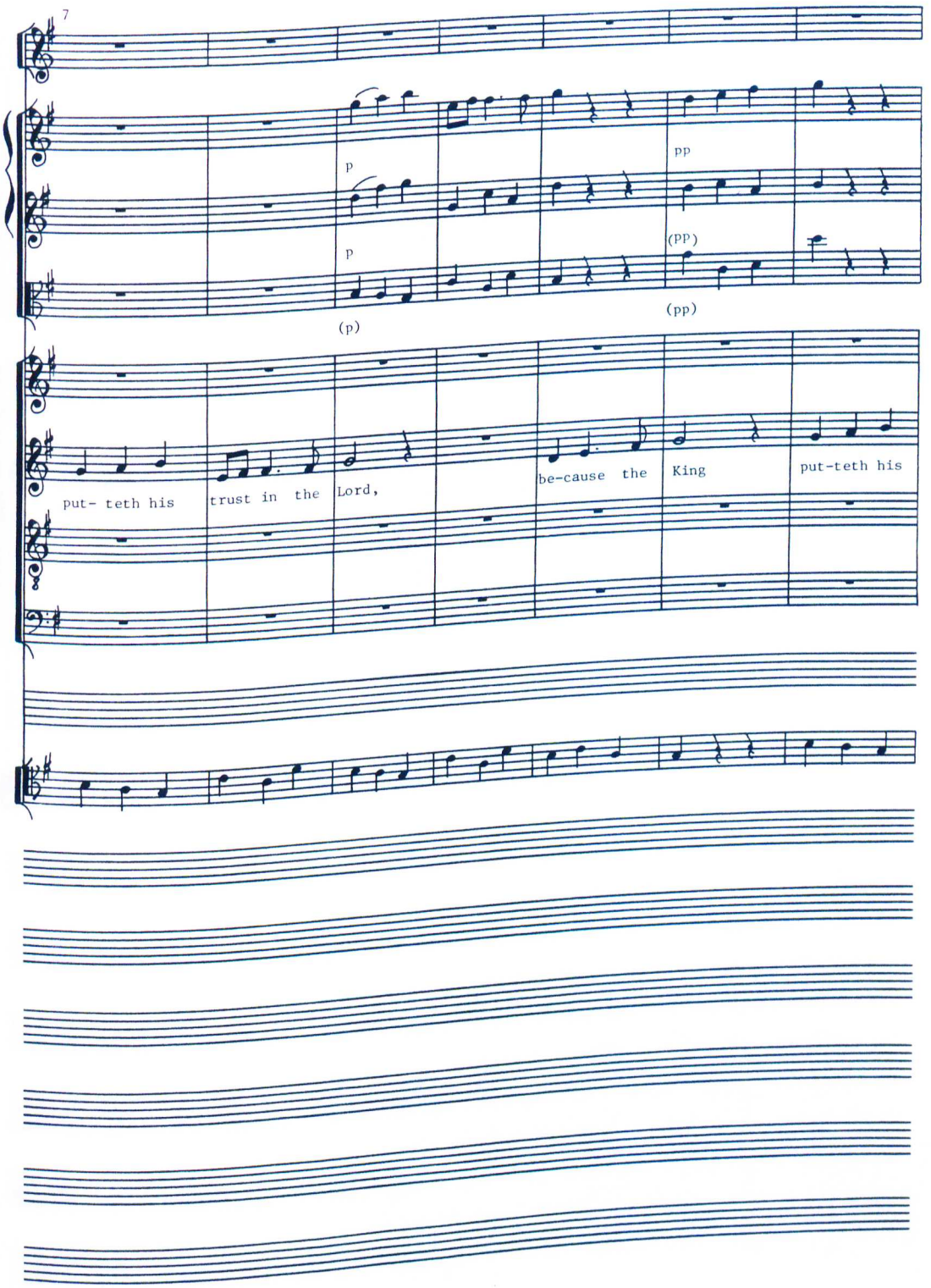

82
- - - ing fe- li- ci-ty.
glad, make him glad with the joy of thy
thy coun- - te-nance, with the joy of thy
with the joy, with the joy of thy
7 6 7 6 4 3 9 3 6 5 6 5

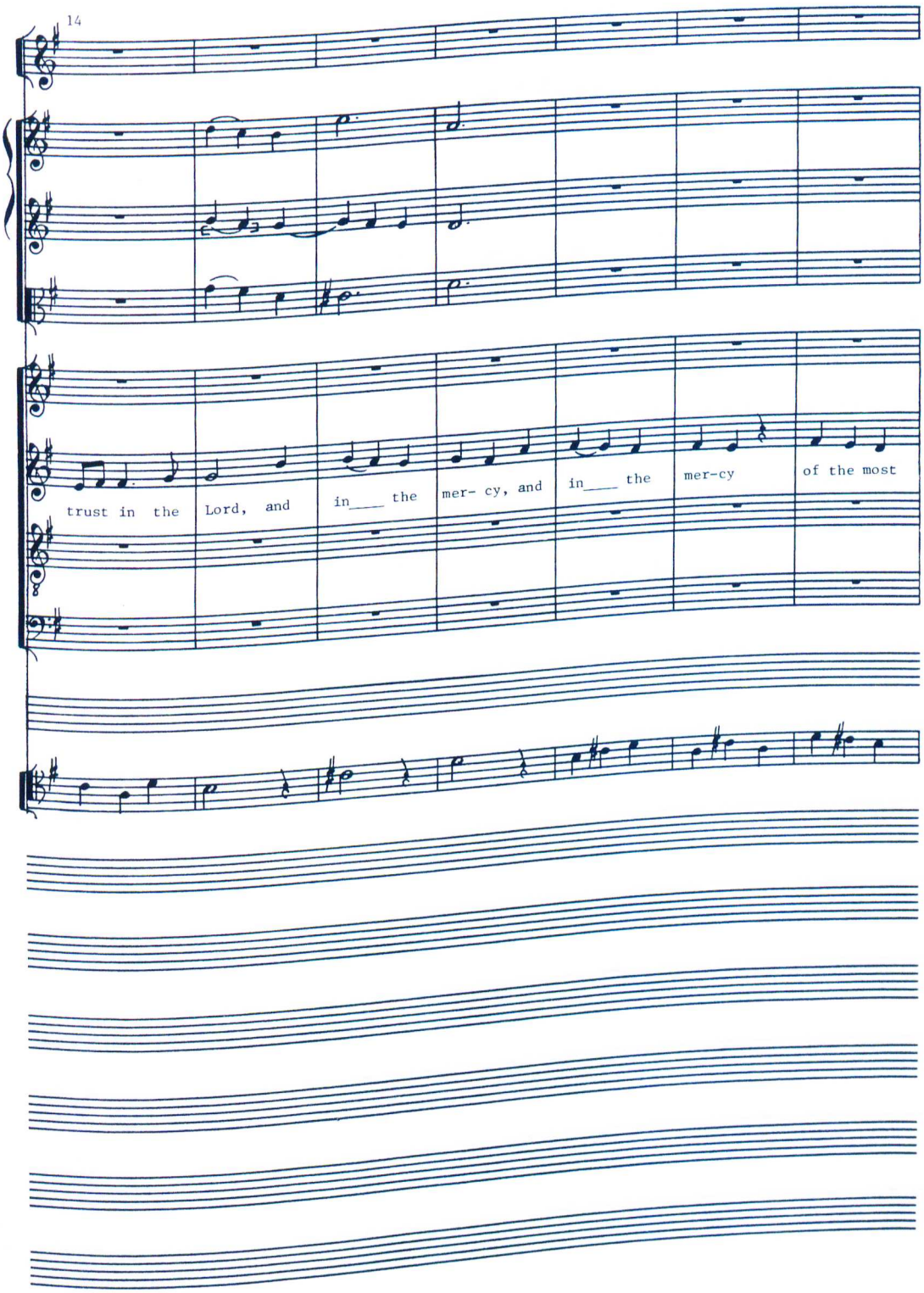

88
thou shalt
coun-te-nance.
coun-te-nance.
coun-te-nance.
give him e-ver
last- ing,
make him
e- ver-
glad,
last- -
thou shalt
give him
thou shalt
give him
thou shalt
give him e-ver-

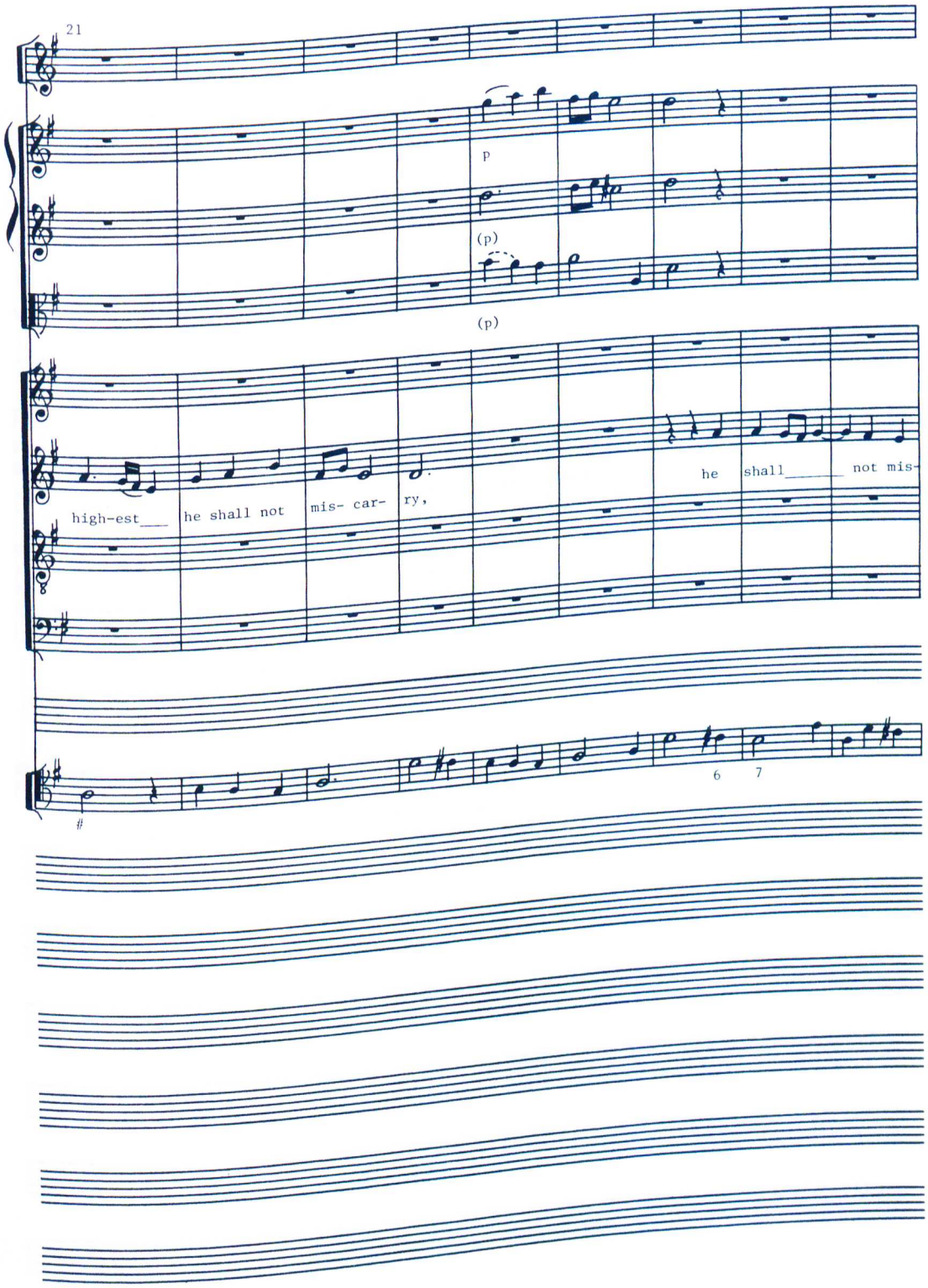

94
- - - ing fe- li- ci- ty, and make him
e- ver- last- ing fe- li- ci- ty, and make him
e- ver- last- ing fe- li- ci- ty, and make him
last- - - - ing fe- li- ci- ty, and make him

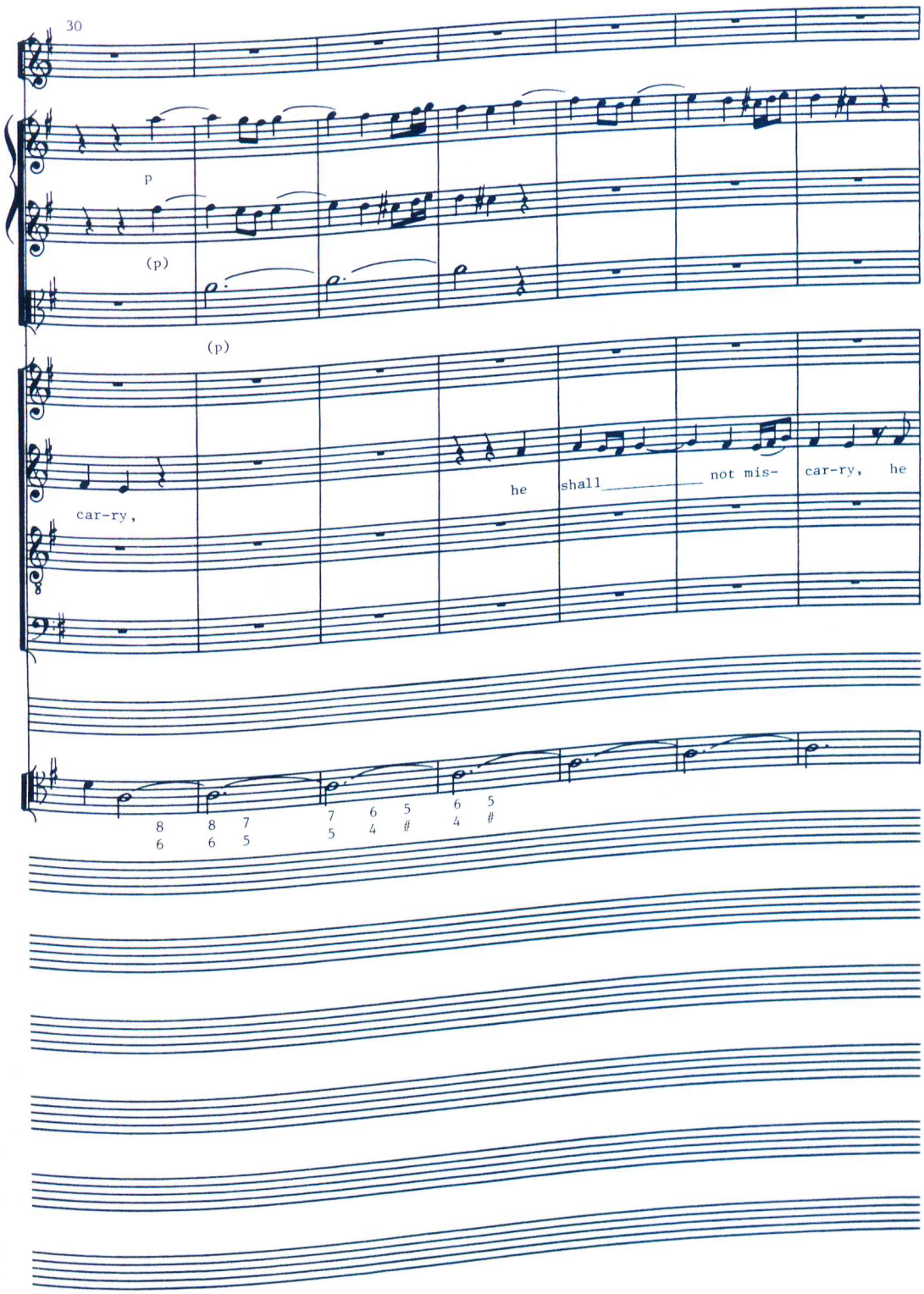

100
Ad(agio)
glad with the joy of thy coun- te- nance.
glad with the joy of thy coun- te- nance.
glad with the joy of thy coun- te- nance.
glad with the joy of thy coun- te- nance.
Adag(io)

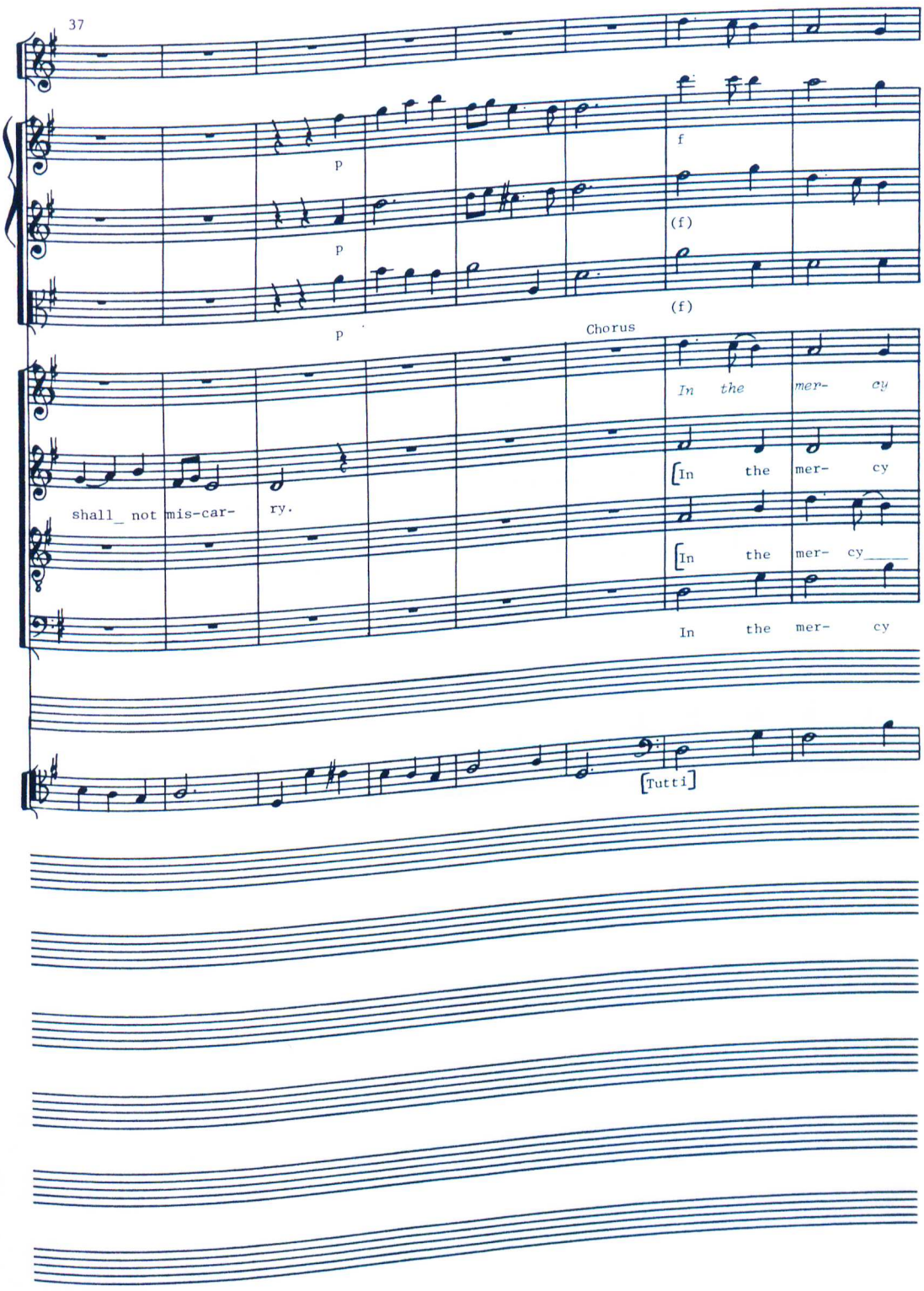

Andante
Oboe I & II
Violin I
Violin II
Viola
Soprano
Alto
Tenor
Bass
(Violoncello, Basso, Bassoon)
Organ
And why? and why?
Solo
Be- cause the King
[And why? and why?]
[And why? and why?]
And why? and why?
Basson e violonc. senza contrabassi

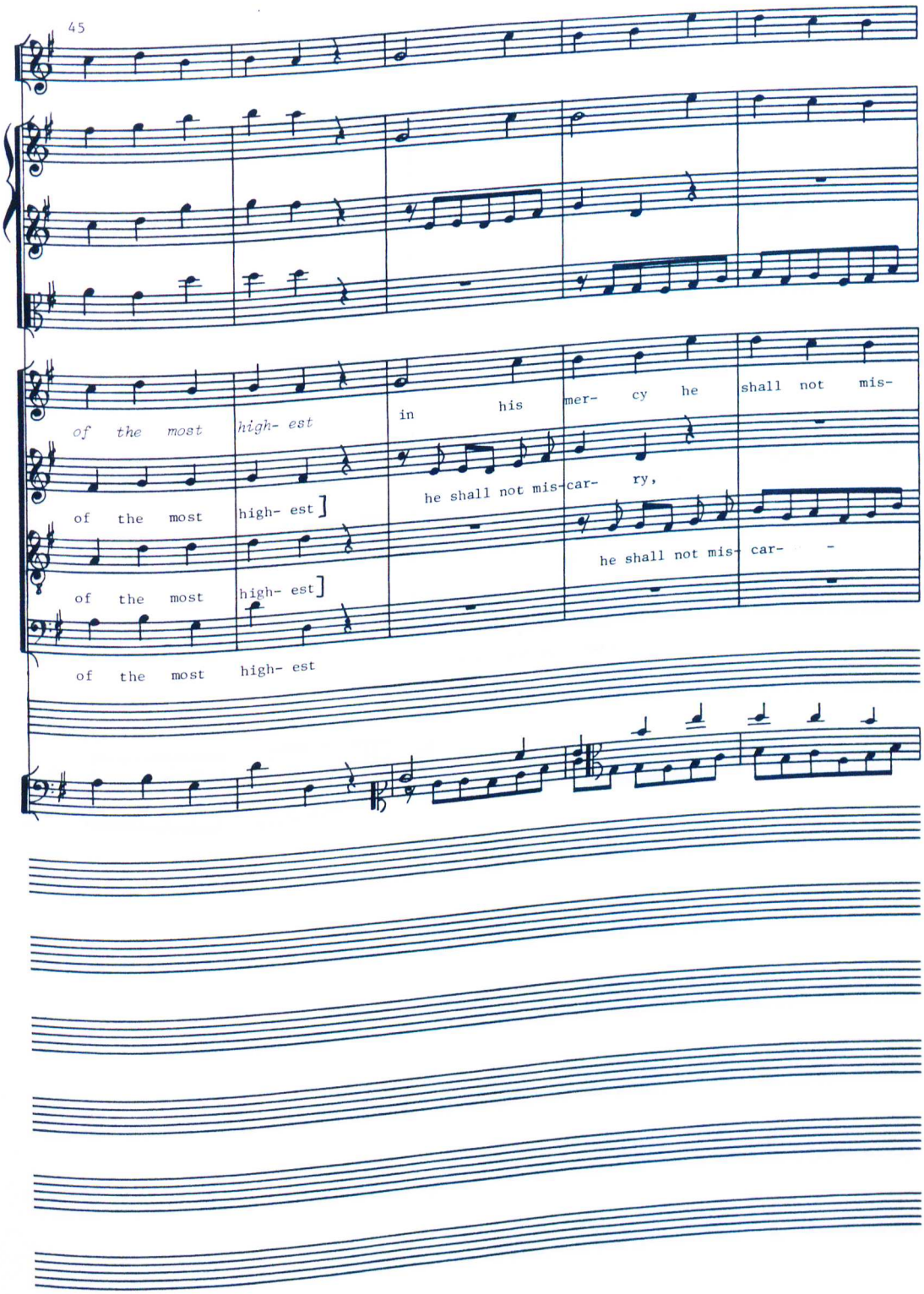

7
p
p
(p)
pp
(pp)
(pp)
put- teth his
trust in the
Lord,
be-cause the
King
put-teth his

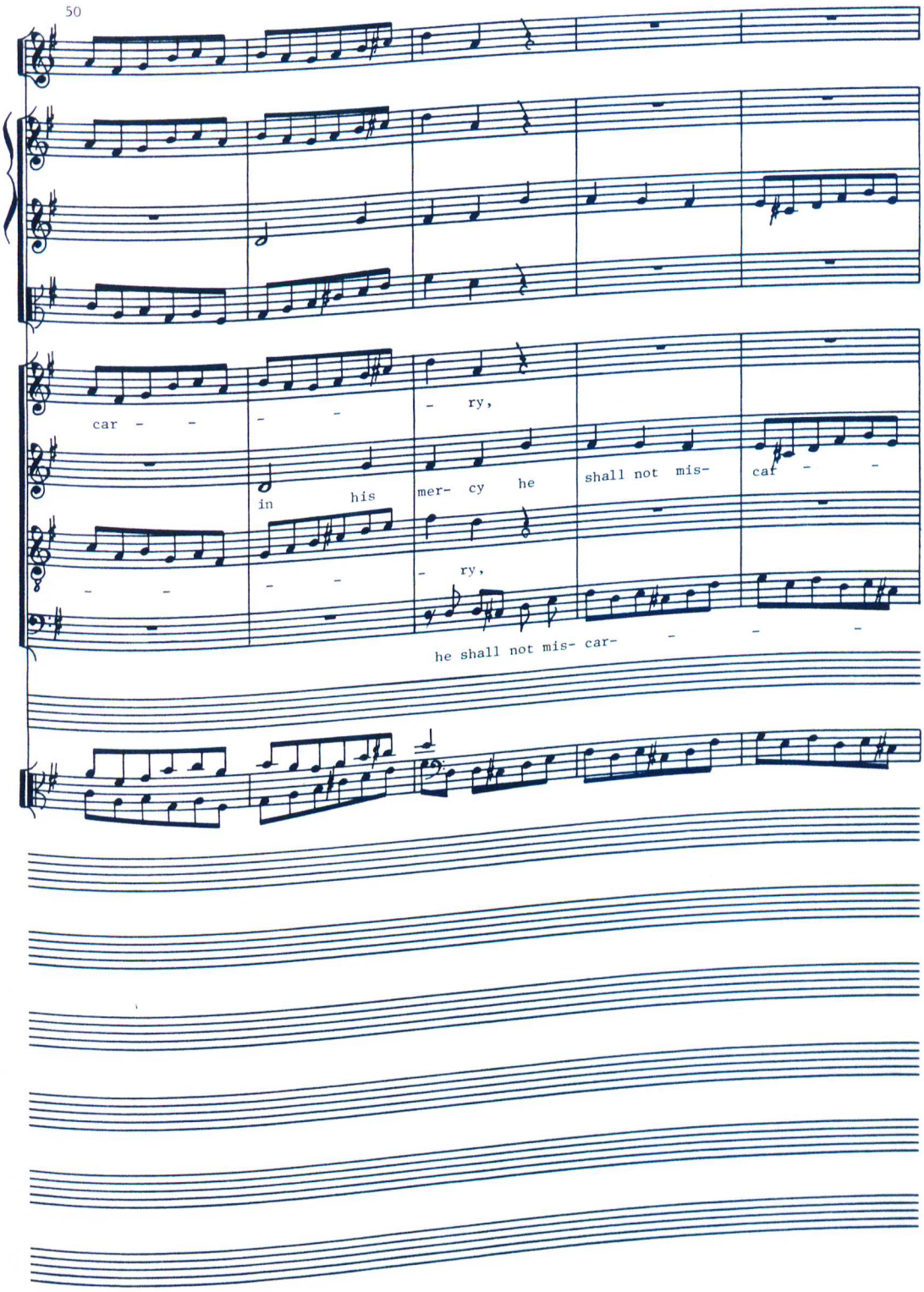

14
trust in the Lord, and in___ the mer- cy, and in___ the mer-cy of the most

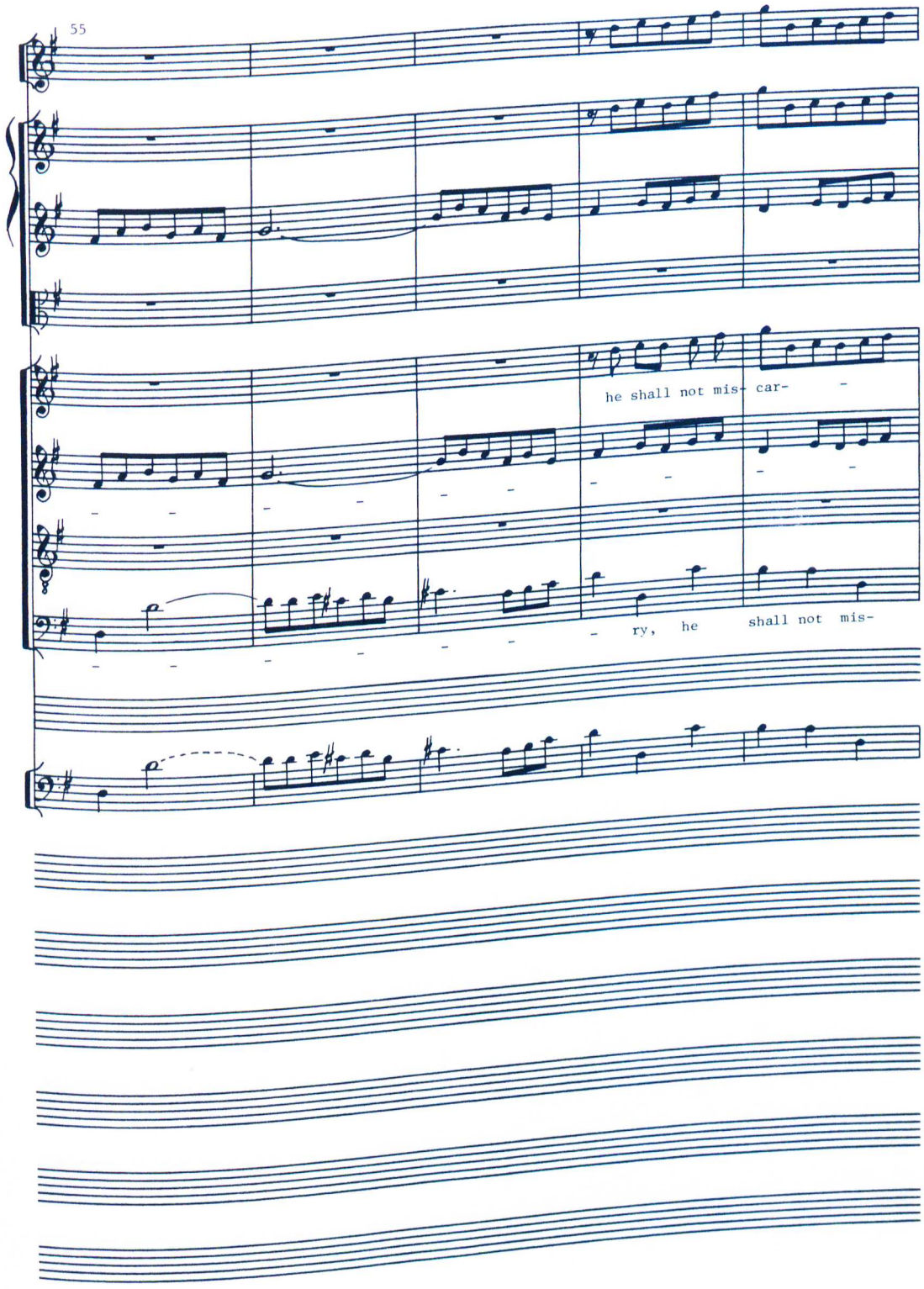

21
p
(p)
(p)
high-est___
he shall not
mis- car-
ry,
he
shall_____
not mis-
6
7

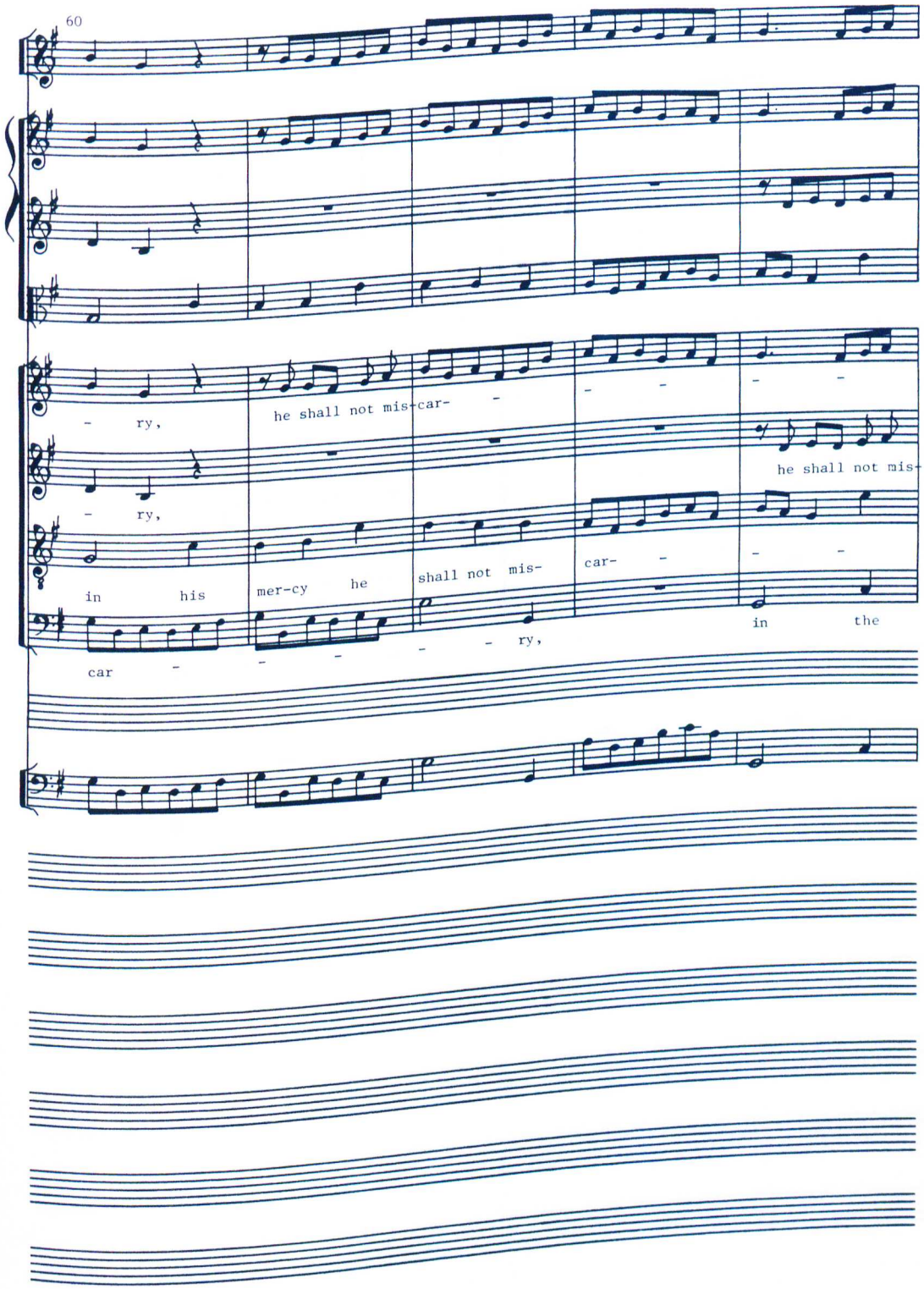

30
p
(p)
(p)
car-ry,
he
shall
not mis-
car-ry,
he

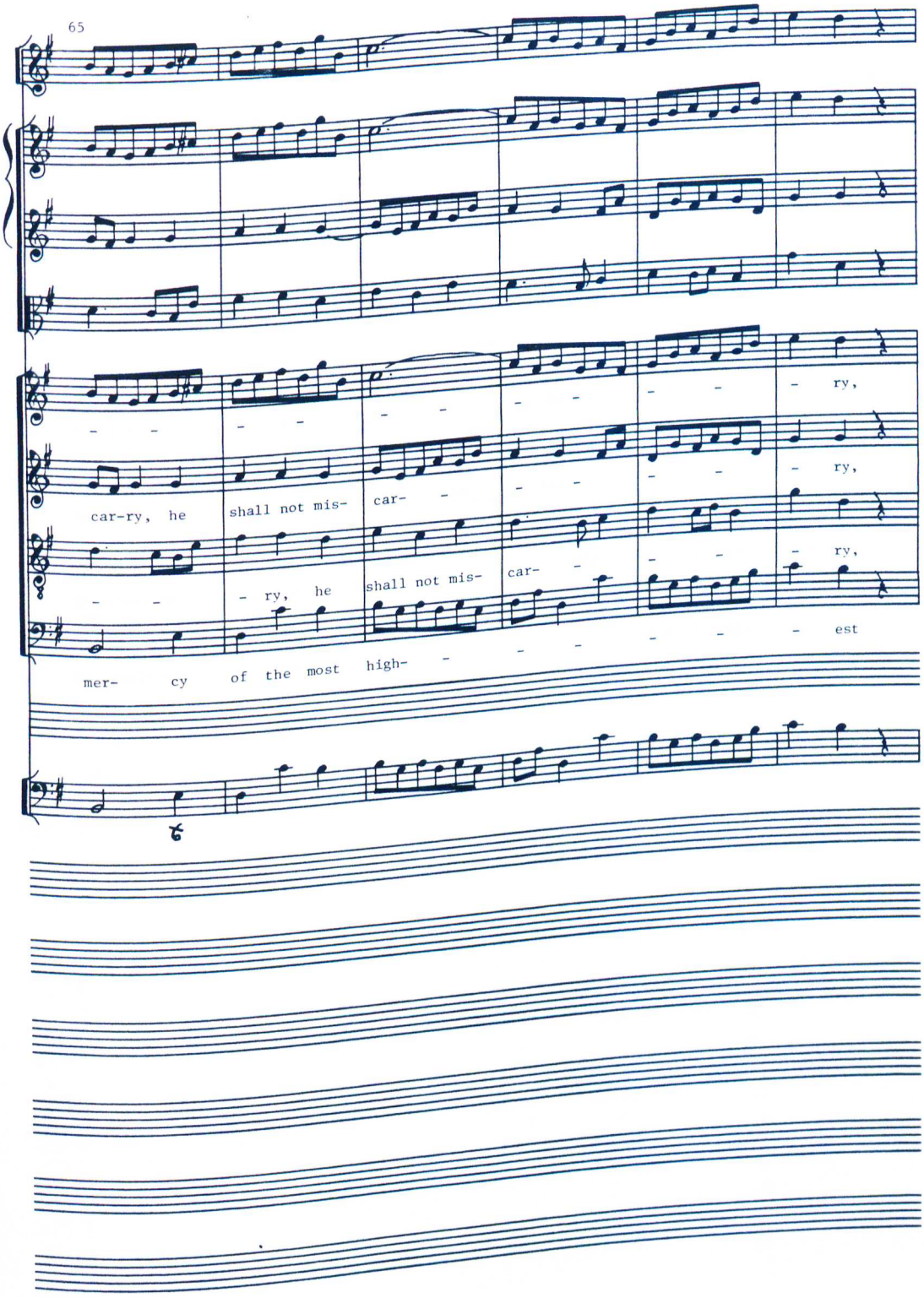

37
p
p
p
f
(f)
(f)
Chorus
In the mer- cy
shall_ not mis-car- ry.
[In the mer- cy
[In the mer- cy_____
In the mer- cy
[Tutti]

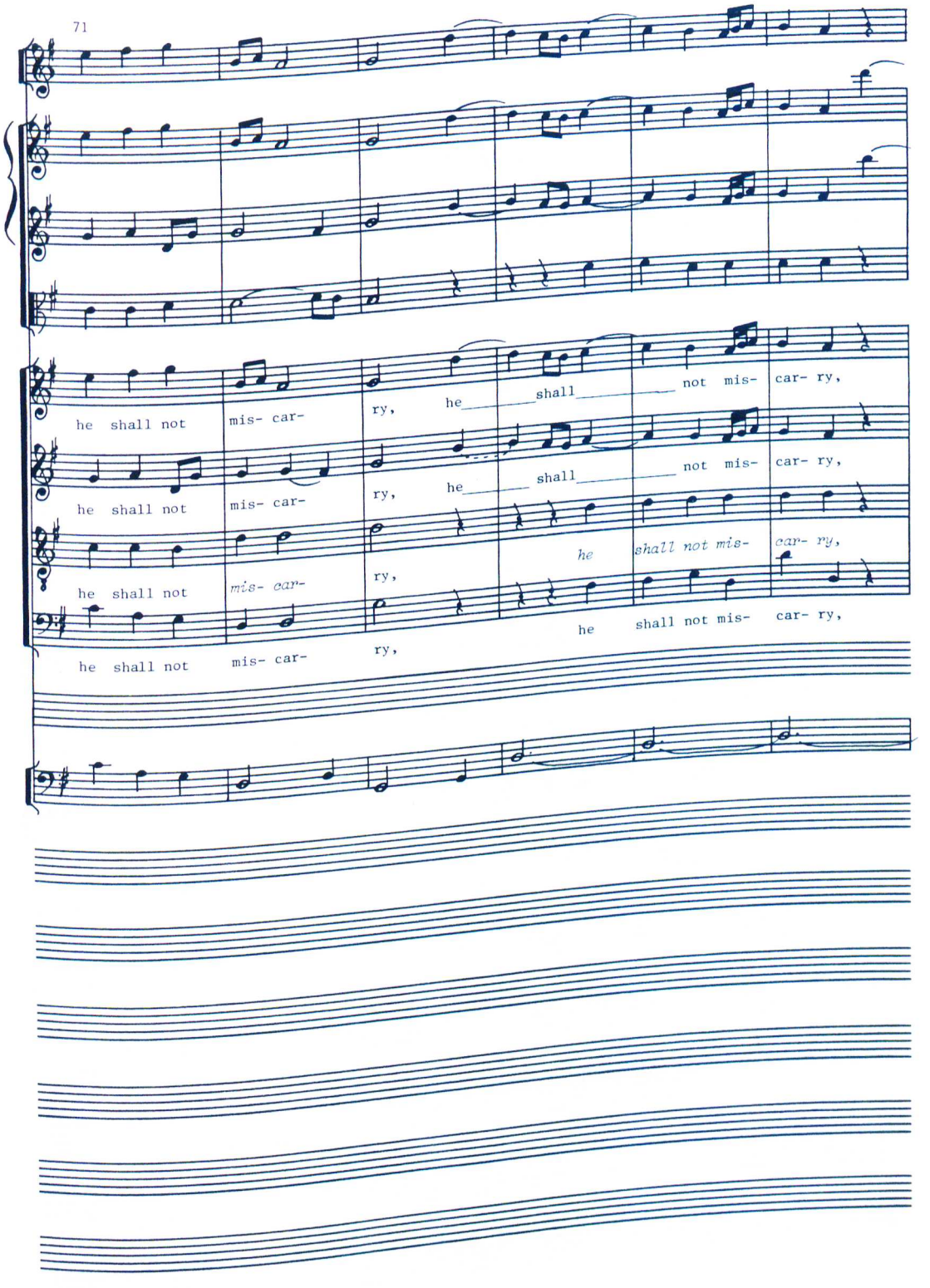

45
of the most high- est
in his mer- cy he shall not mis-
of the most high- est
he shall not mis-car- ry,
of the most high- est
he shall not mis- car-
of the most high- est

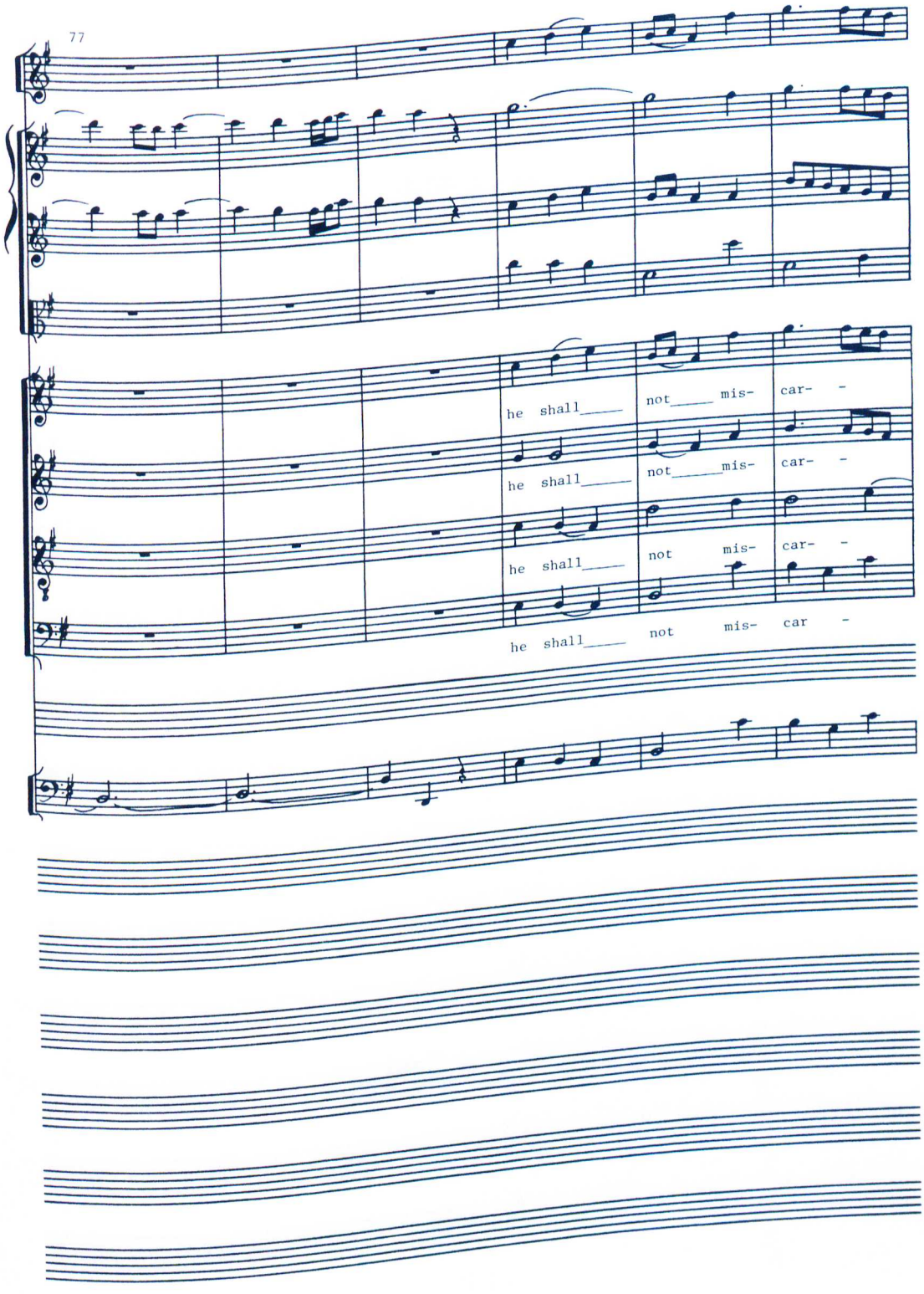

50
car - -
- -
- ry,
in his mer- cy he shall not mis- car - -
- -
- ry,
he shall not mis- car- - - -

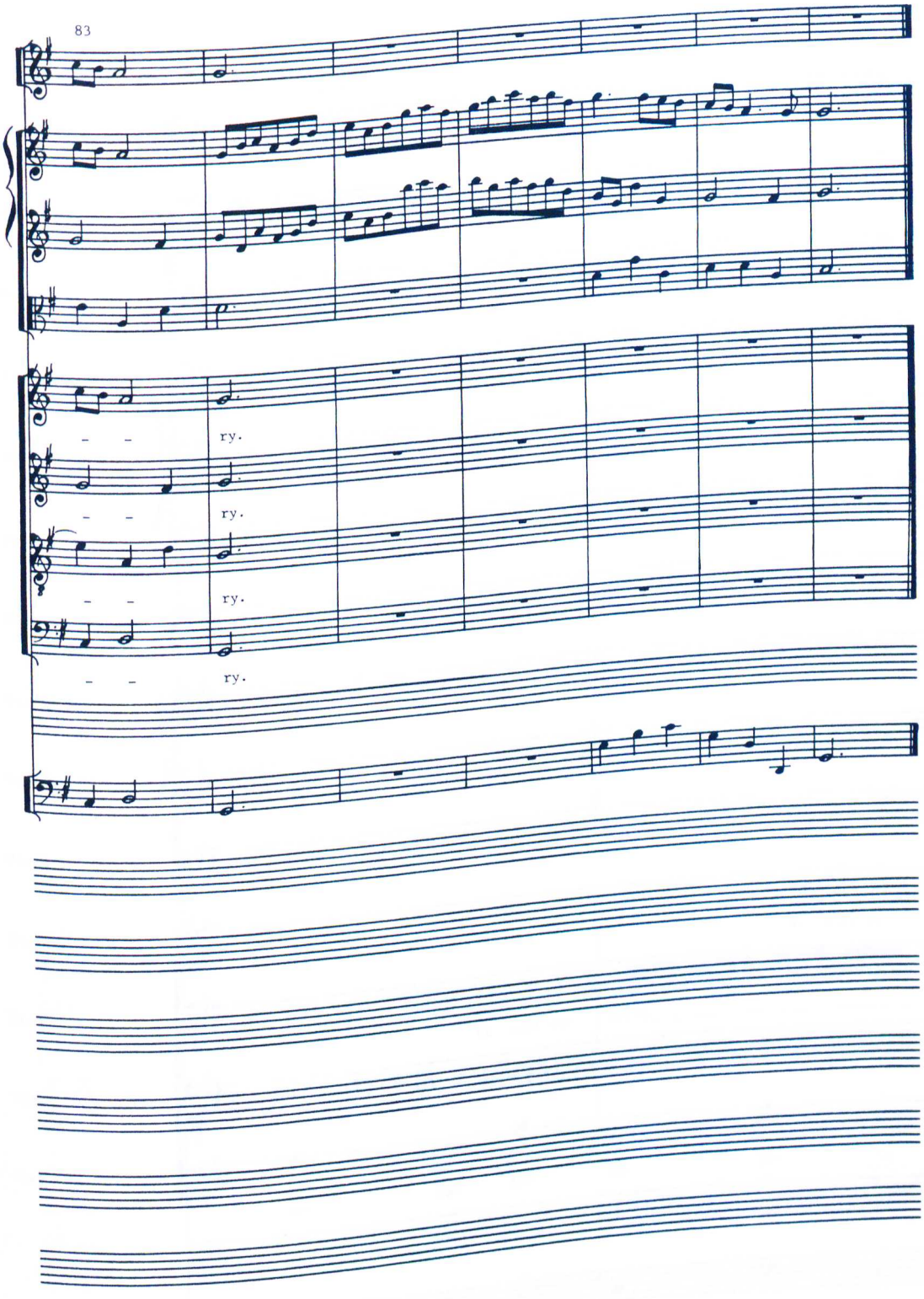

55
he shall not mis- car-
ry, he shall not mis-

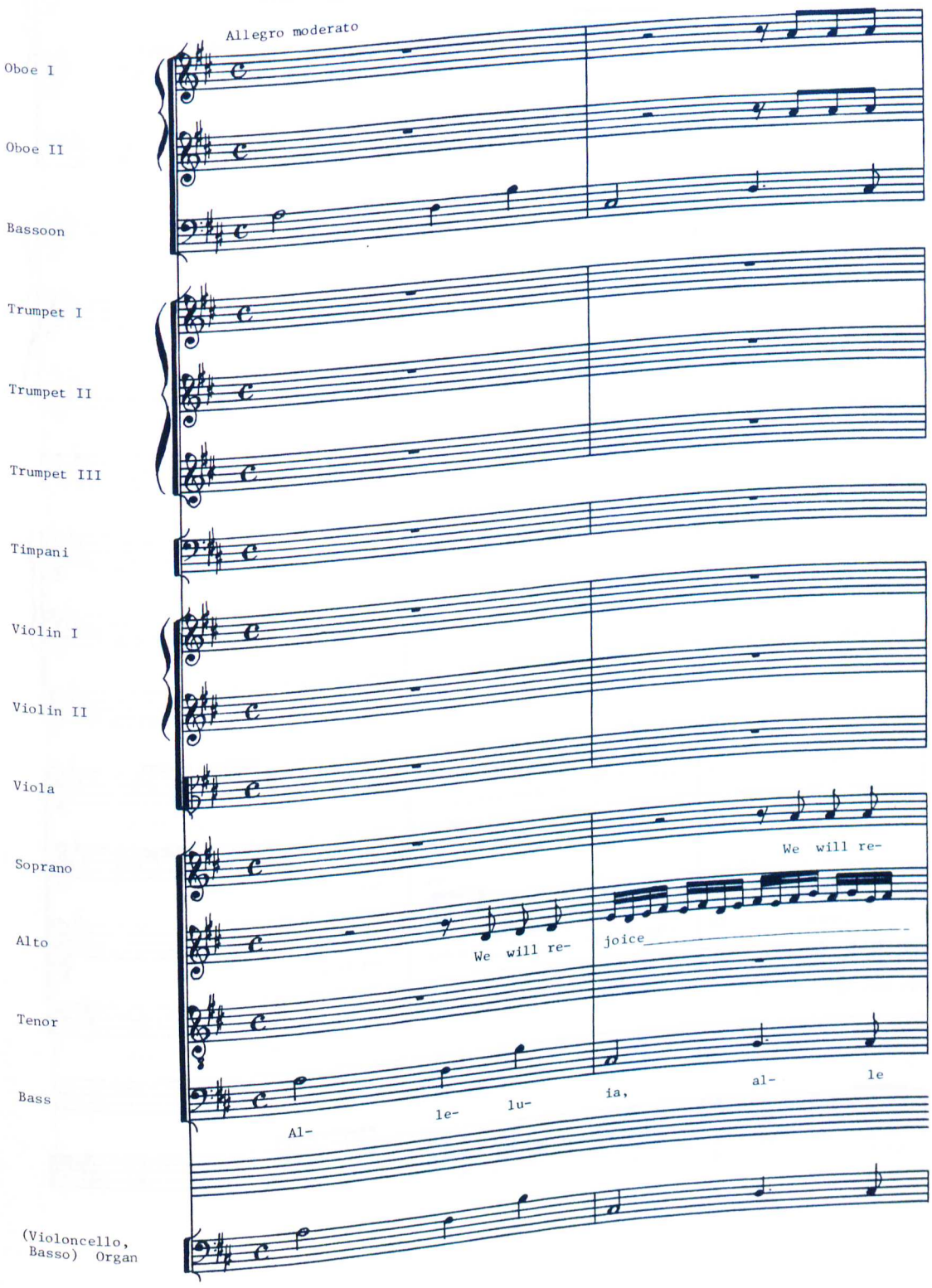

60
- ry,
he shall not mis-car-
- - - -
he shall not mis-
- ry,
in his mer-cy he shall not mis- car- - - -
car - - - - - ry,
in the

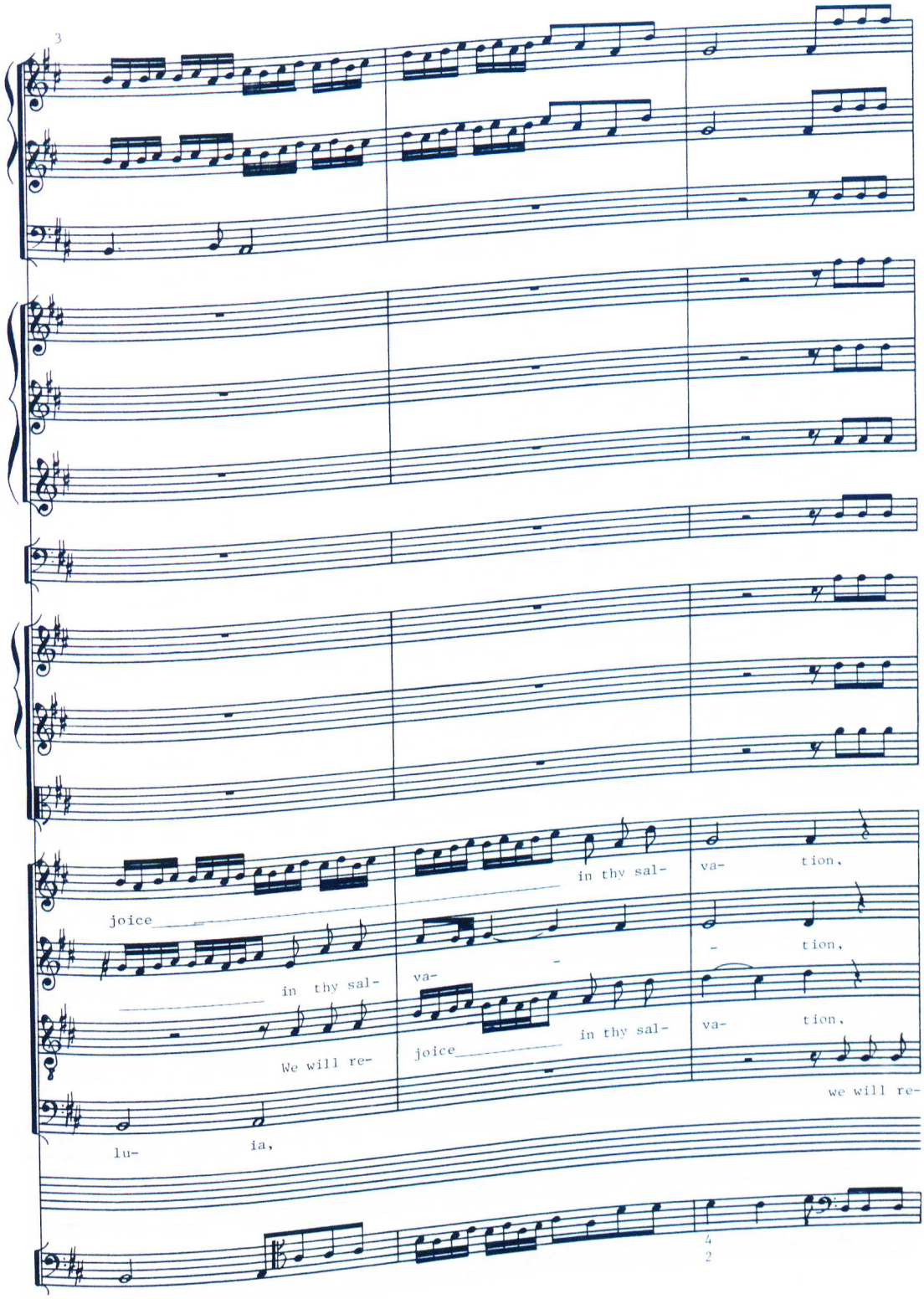

65
car-ry, he
shall not mis-
car-
ry,
ry,
ry,
- ry, he
shall not mis-
car-
mer- cy of the most high-
est

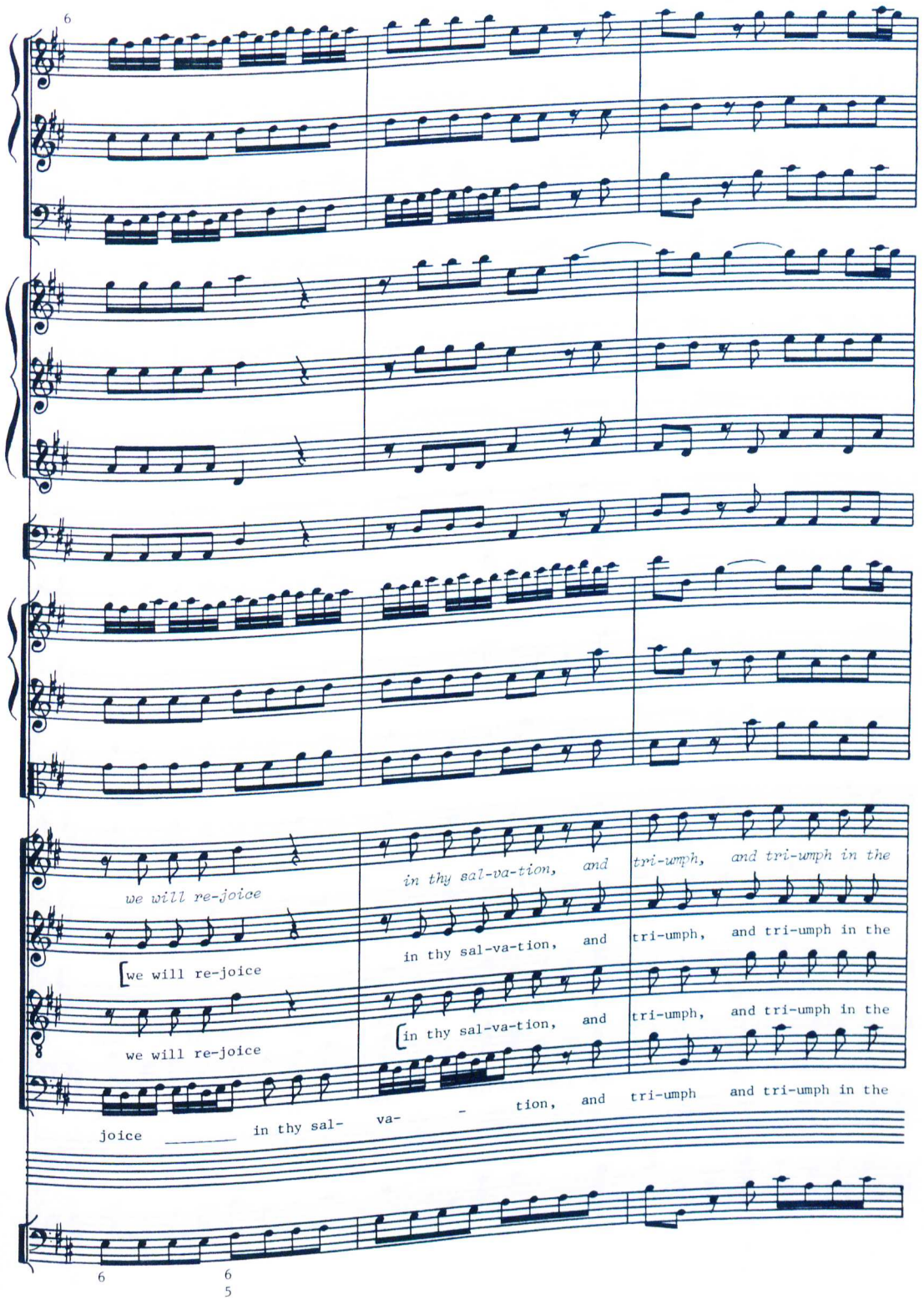

71
he shall not mis- car- ry, he shall not mis- car- ry,
he shall not mis- car- ry, he shall not mis- car- ry,
he shall not mis- car- ry, he shall not mis- car- ry,
he shall not mis- car- ry, he shall not mis- car- ry,

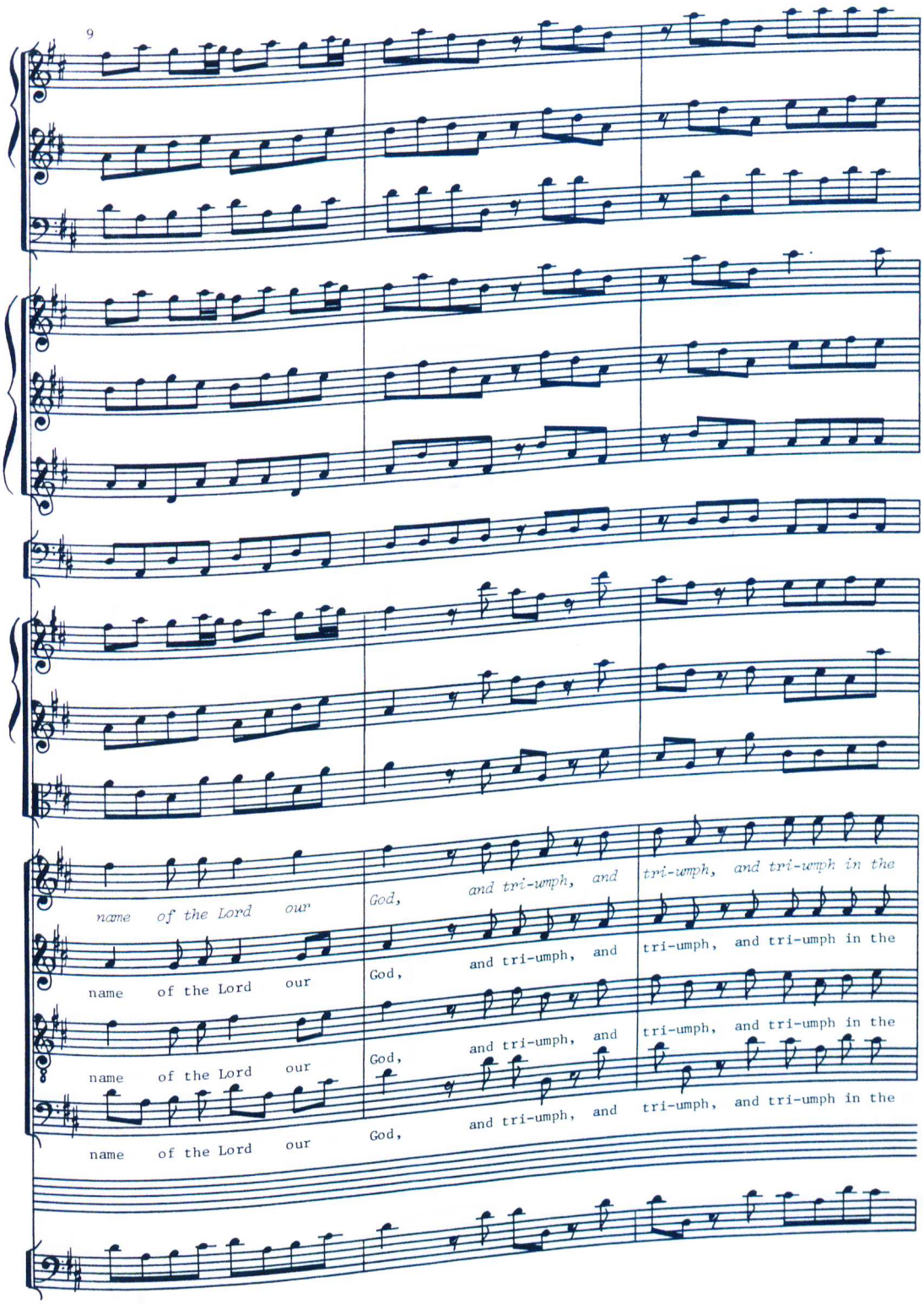

77
he shall____ not____ mis- car- -
he shall____ not____ mis- car- -
he shall____ not mis- car- -
he shall____ not mis- car -

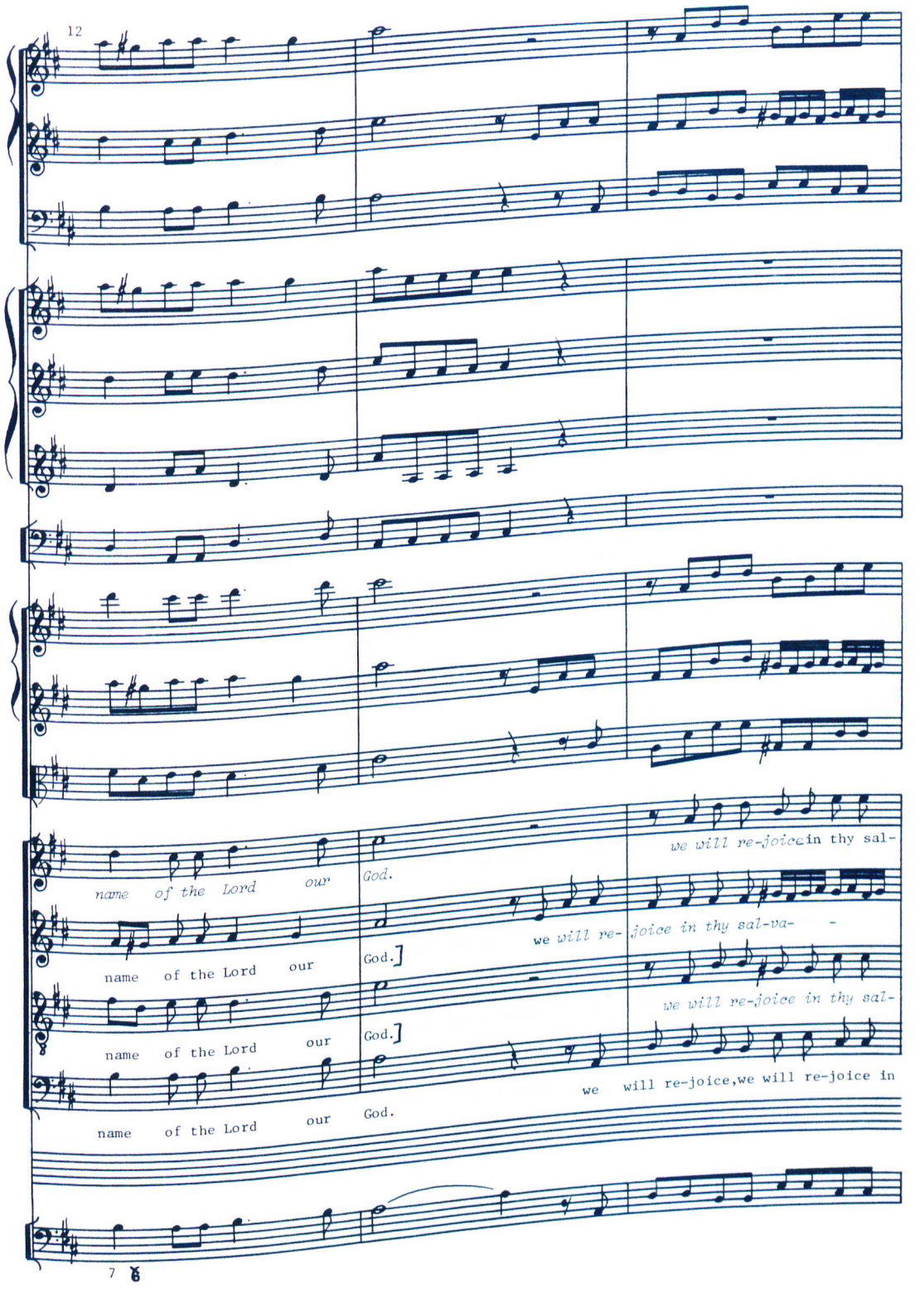

83
ry.
ry.
ry.
ry.

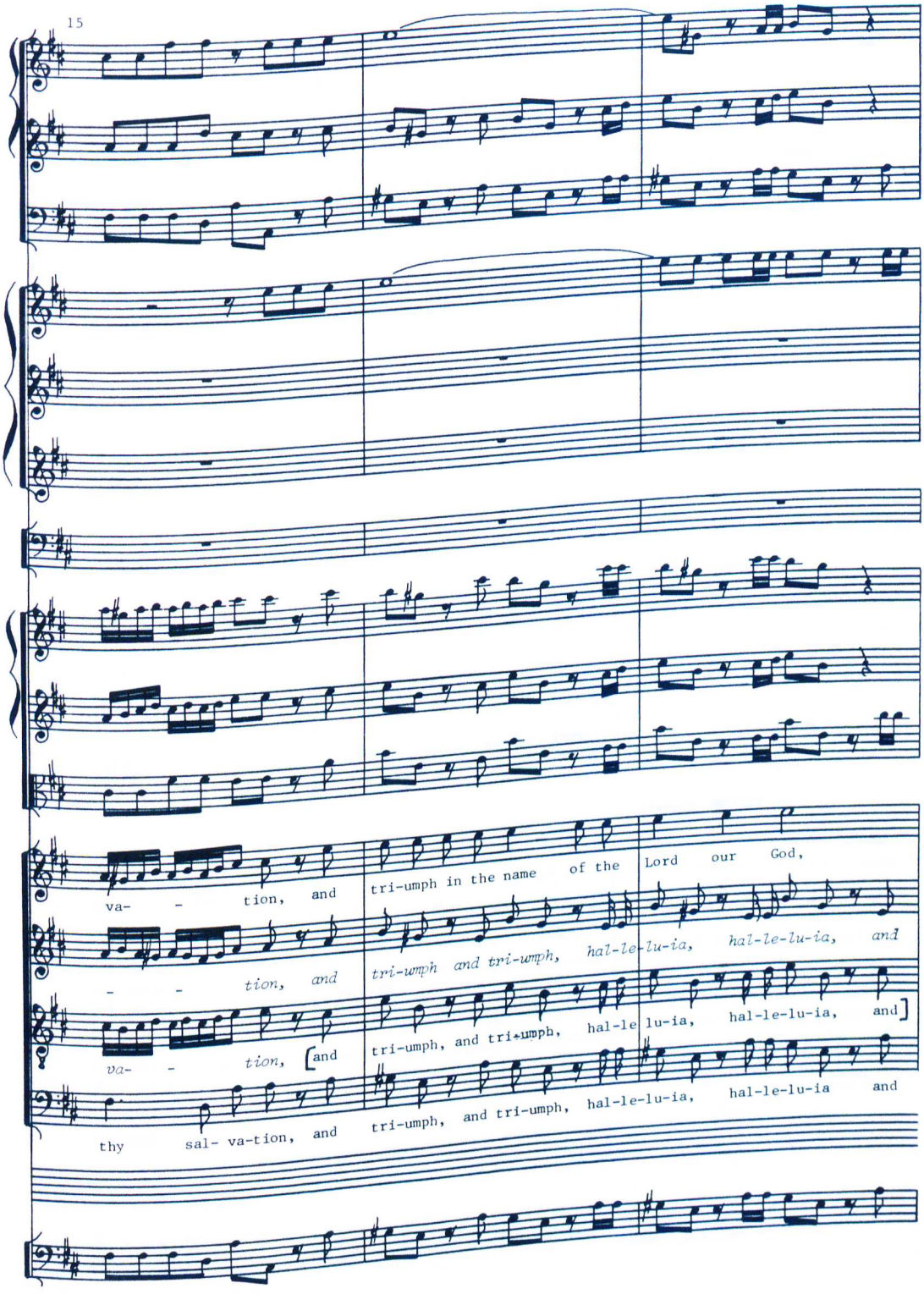

Allegro moderato
Oboe I
Oboe II
Bassoon
Trumpet I
Trumpet II
Trumpet III
Timpani
Violin I
Violin II
Viola
Soprano
Alto
Tenor
Bass
(Violoncello, Basso) Organ
We will re-
joice
We will re-
Al-
le- lu-
ia,
al-
le

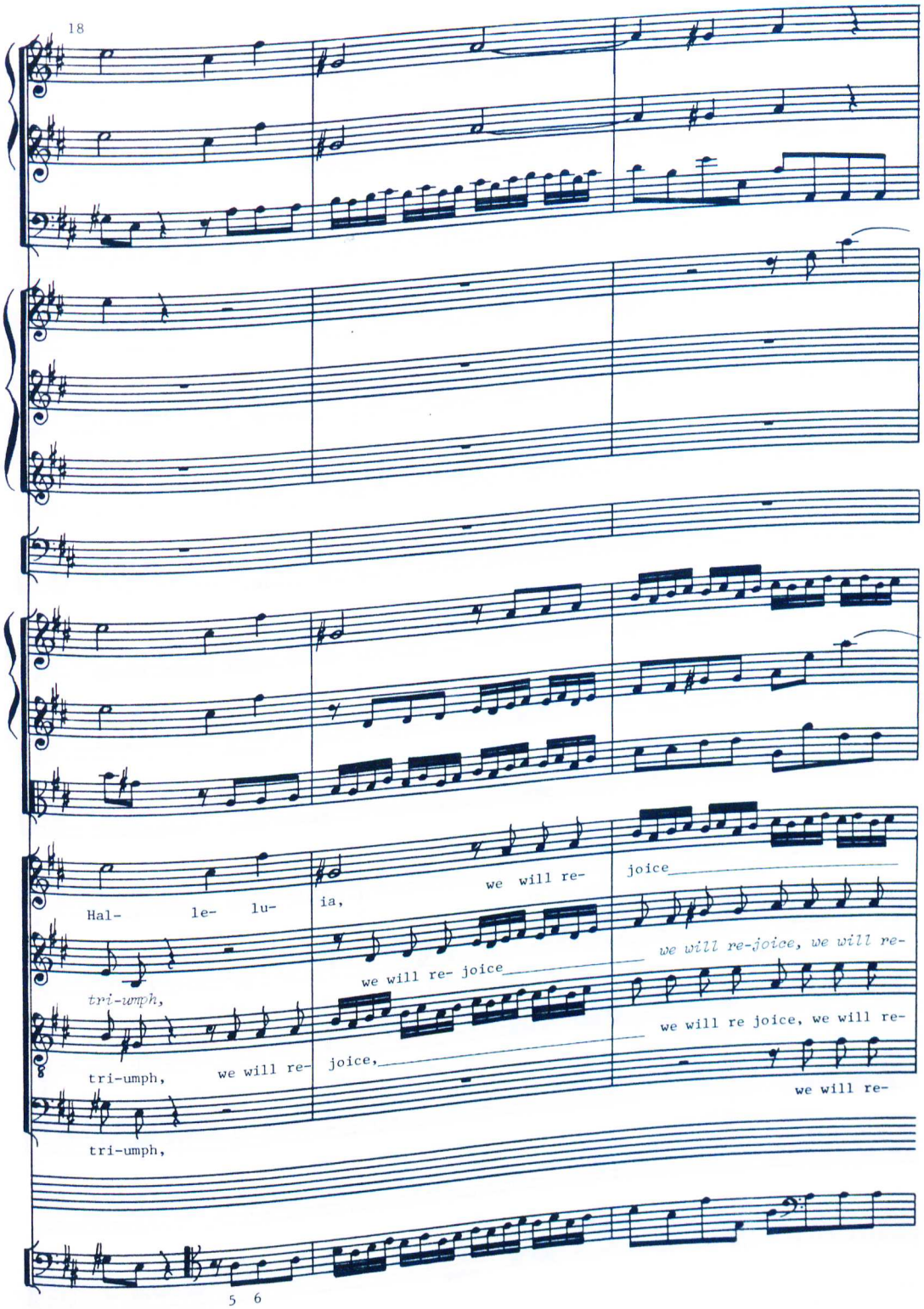

3
joice
in thy sal-
va-
tion,
in thy sal-
va-
tion,
We will re-
joice
in thy sal-
va-
tion,
we will re-
lu-
ia,
4
2

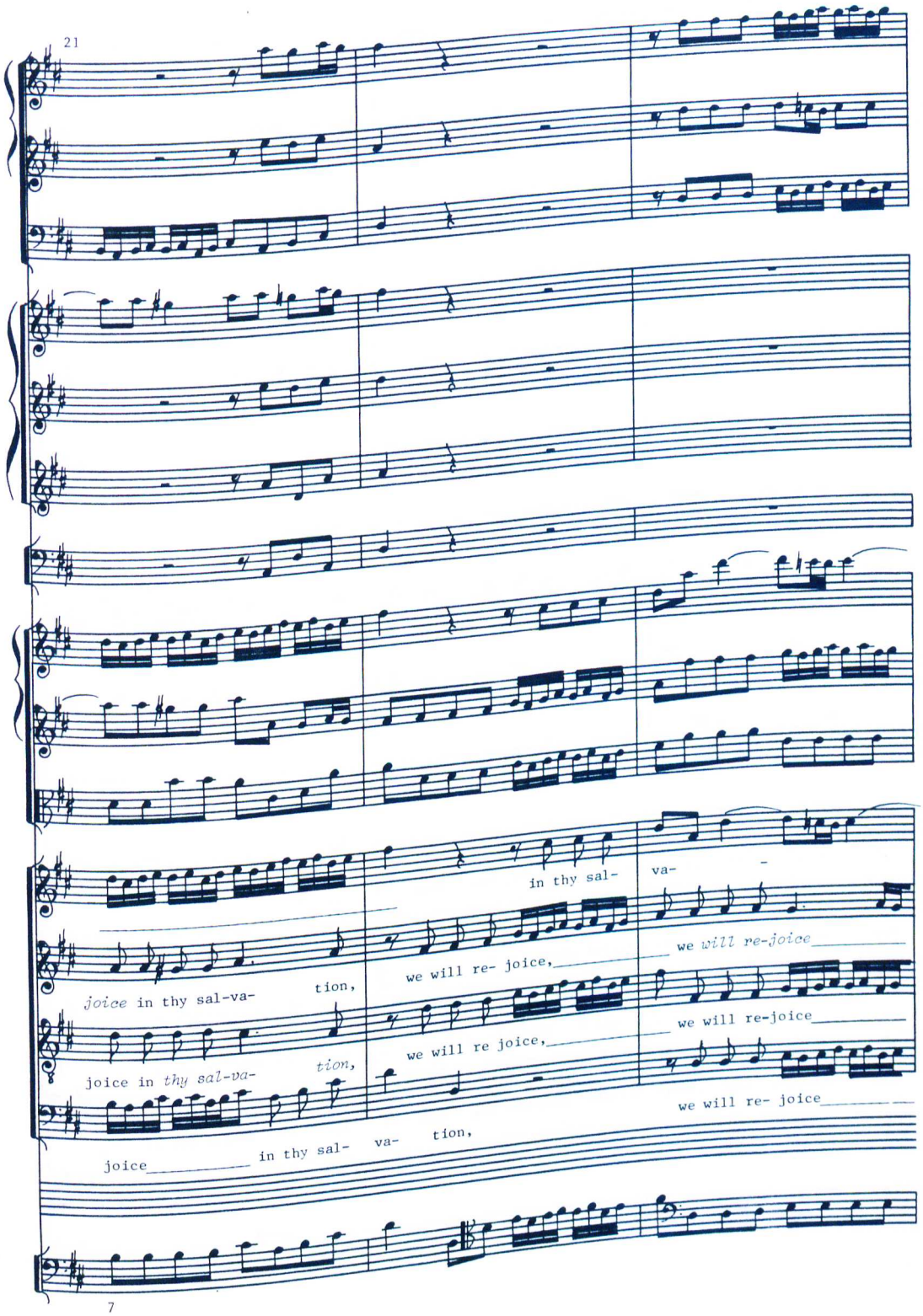

6
we will re-joice
in thy sal-va-tion, and
tri-umph, and tri-umph in the
we will re-joice
in thy sal-va-tion, and
tri-umph, and tri-umph in the
we will re-joice
in thy sal-va-tion, and
tri-umph, and tri-umph in the
joice
in thy sal- va- tion, and
tri-umph and tri-umph in the
6
6
5

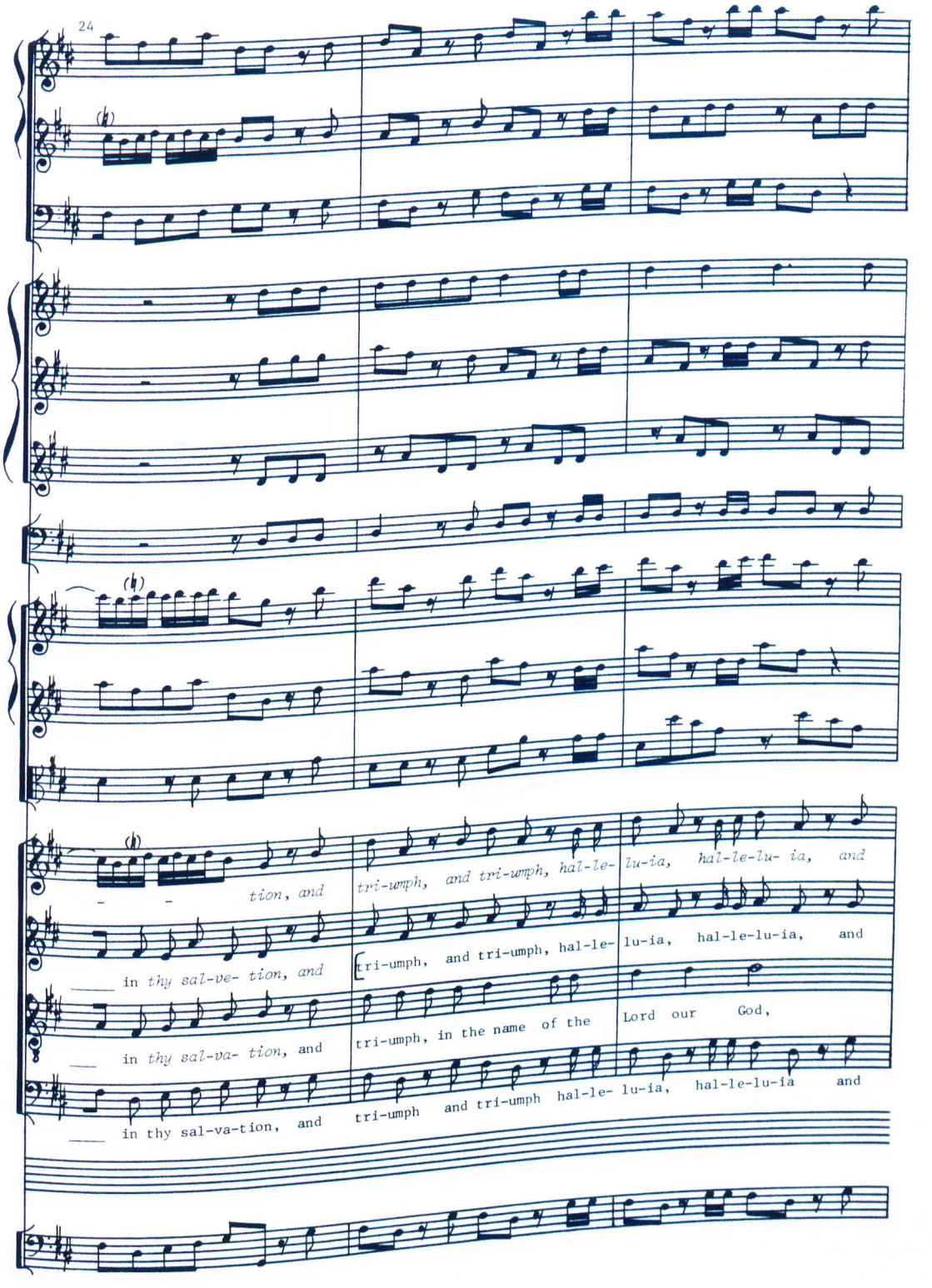

9
name of the Lord our
God, and tri-umph, and
tri-umph, and tri-umph in the
name of the Lord our
God, and tri-umph, and
tri-umph, and tri-umph in the
name of the Lord our
God, and tri-umph, and
tri-umph, and tri-umph in the
name of the Lord our
God, and tri-umph, and
tri-umph, and tri-umph in the

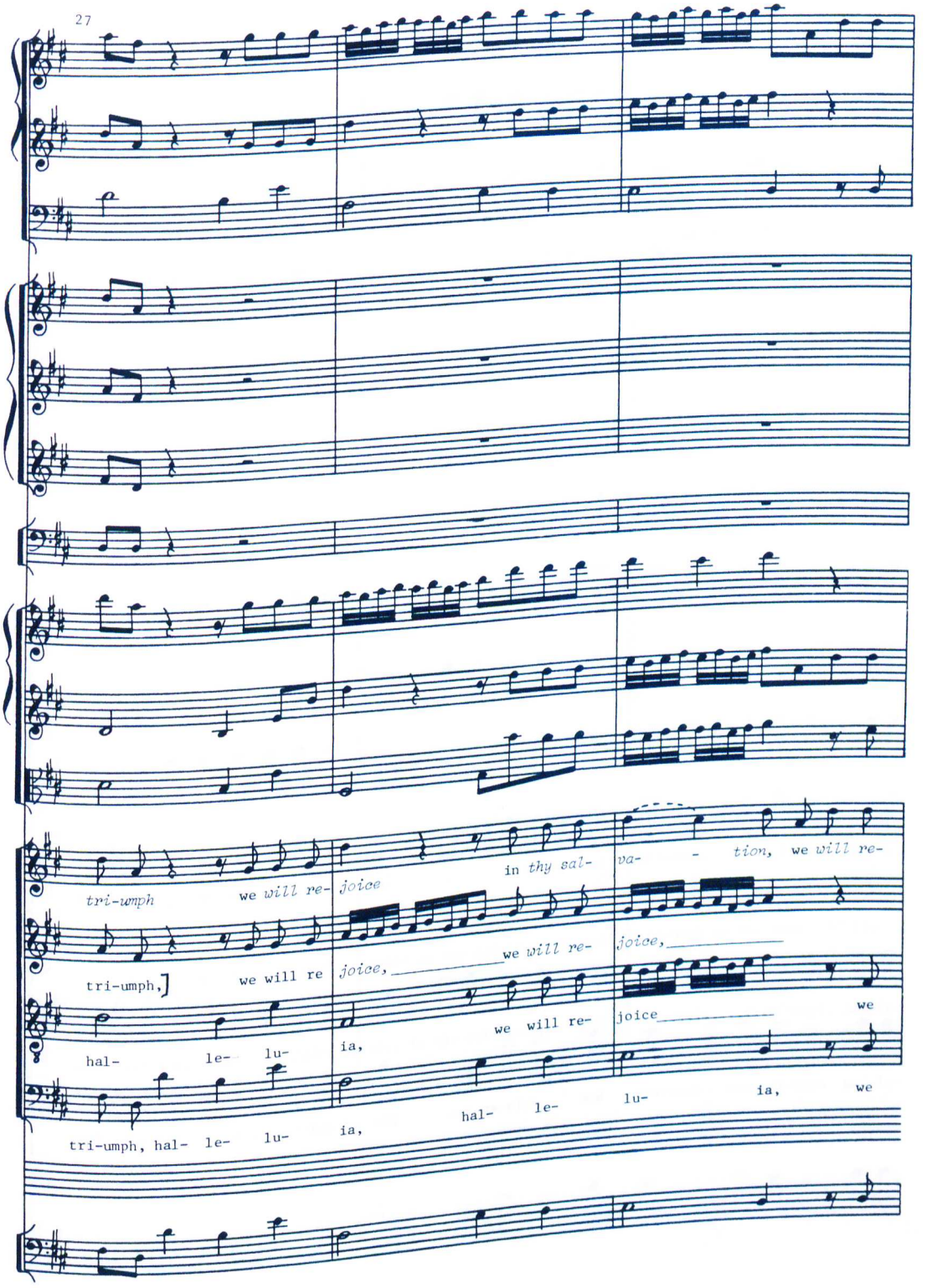

12
name of the Lord our God.
name of the Lord our God.
name of the Lord our God.
name of the Lord our God.
we will re-joice in thy sal-
we will re- joice in thy sal-va-
we will re-joice in thy sal-
we will re-joice, we will re-joice in
7

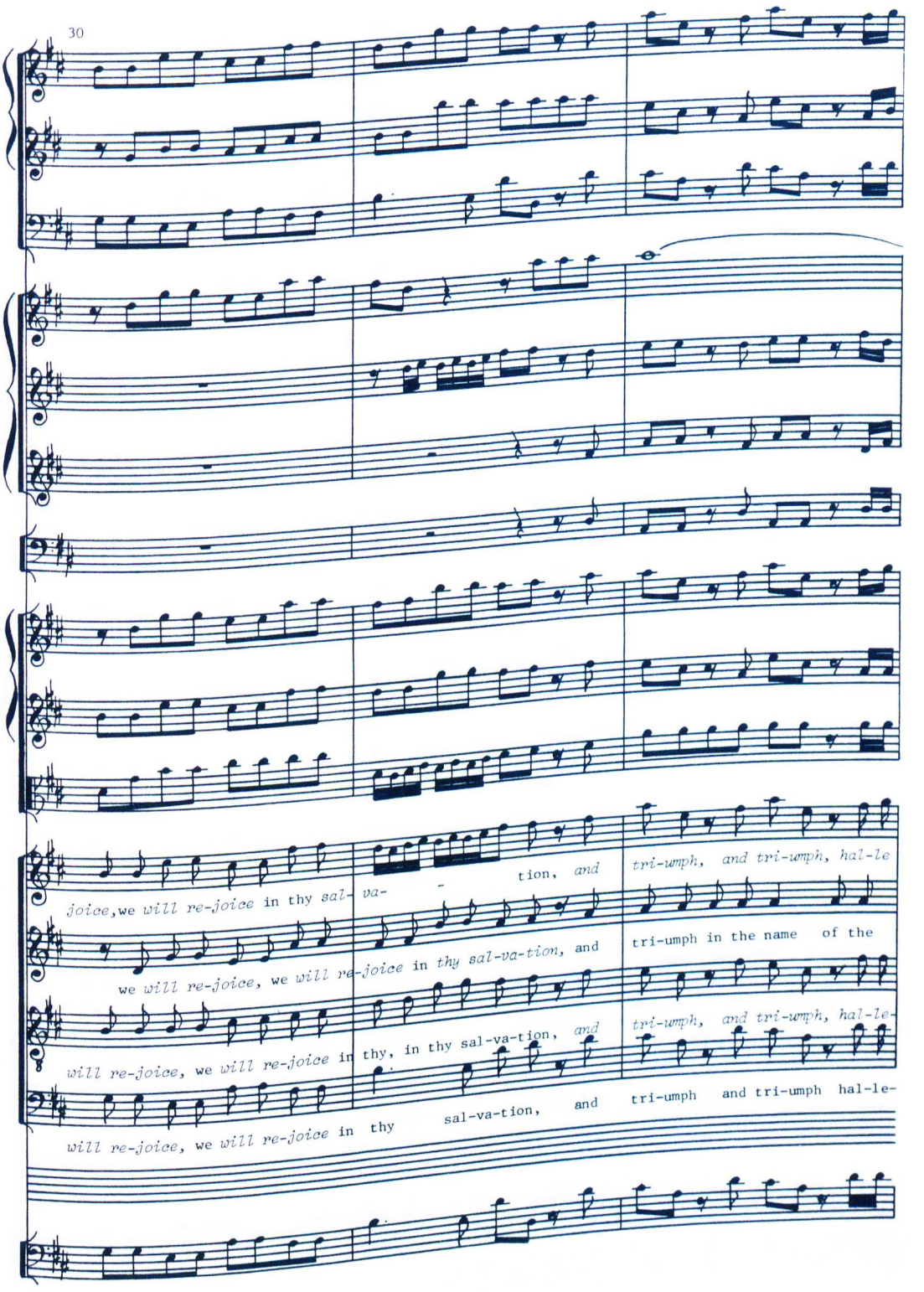

15
va- - tion, and tri-umph in the name of the Lord our God,
- - tion, and tri-umph and tri-umph, hal-le-lu-ia, hal-le-lu-ia, and
va- - tion, [and tri-umph, and tri-umph, hal-le lu-ia, hal-le-lu-ia, and]
thy sal- va-tion, and tri-umph, and tri-umph, hal-le-lu-ia, hal-le-lu-ia and

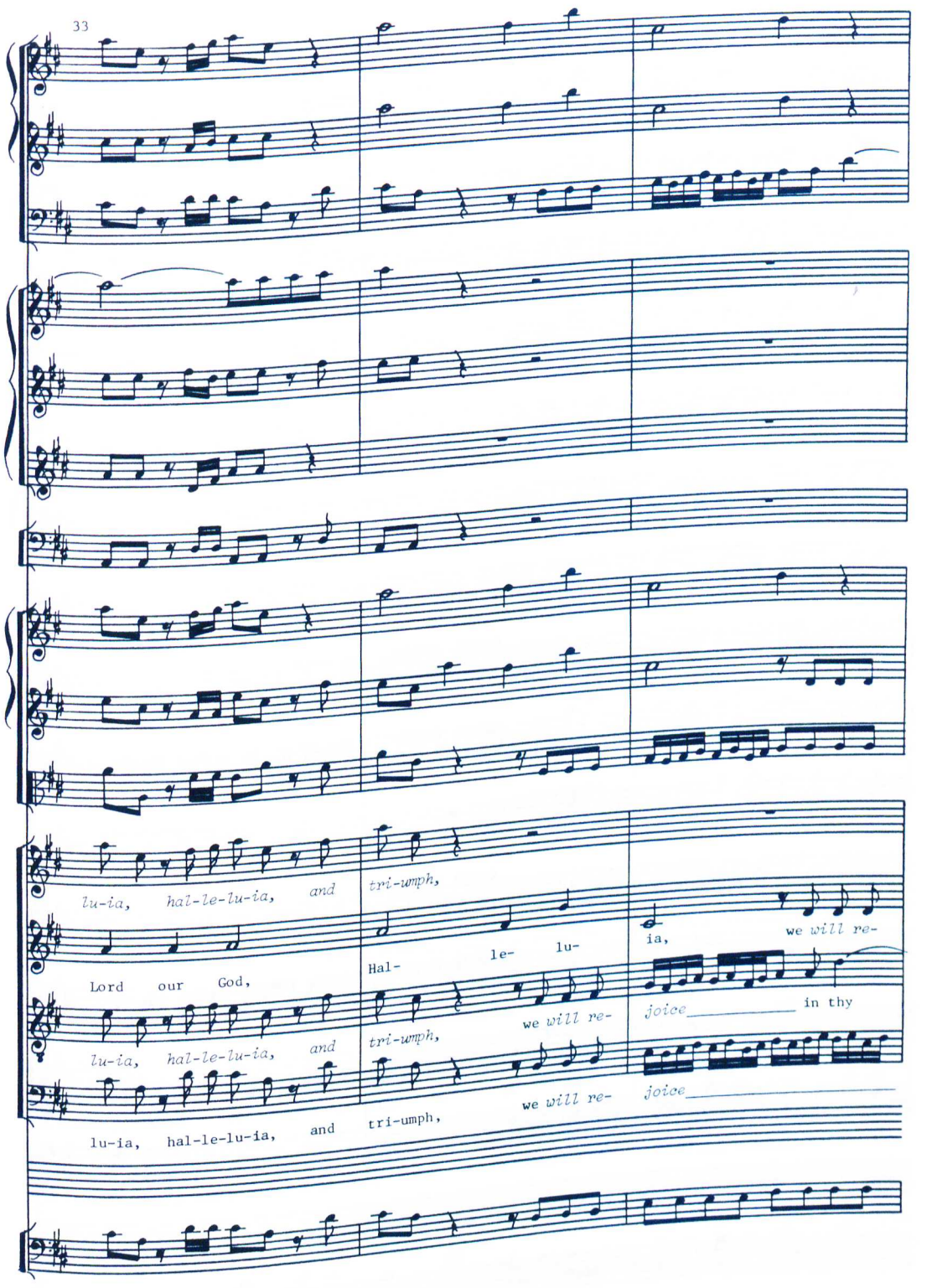

18
Hal- le- lu-
ia,
we will re-
joice
tri-umph,
we will re- joice
we will re-joice, we will re-
tri-umph, we will re- joice,
we will re joice, we will re-
we will re-
tri-umph,
5 6

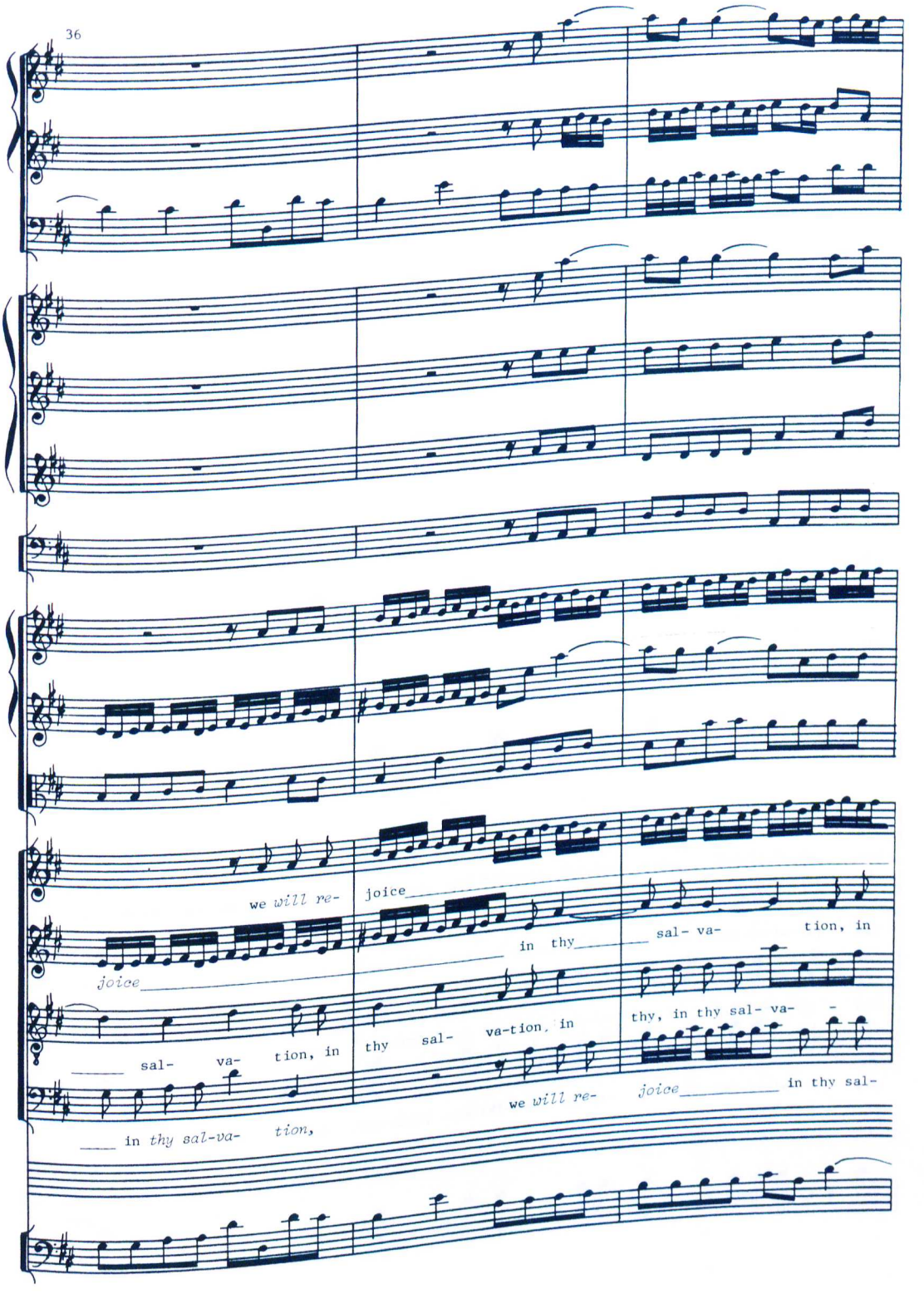

21
joice in thy sal-va- tion,
joice in thy sal-va- tion,
joice in thy sal- va- tion,
in thy sal-
va-
we will re- joice,
we will re joice,
we will re- joice,
we will re-joice
we will re-joice
we will re- joice
7

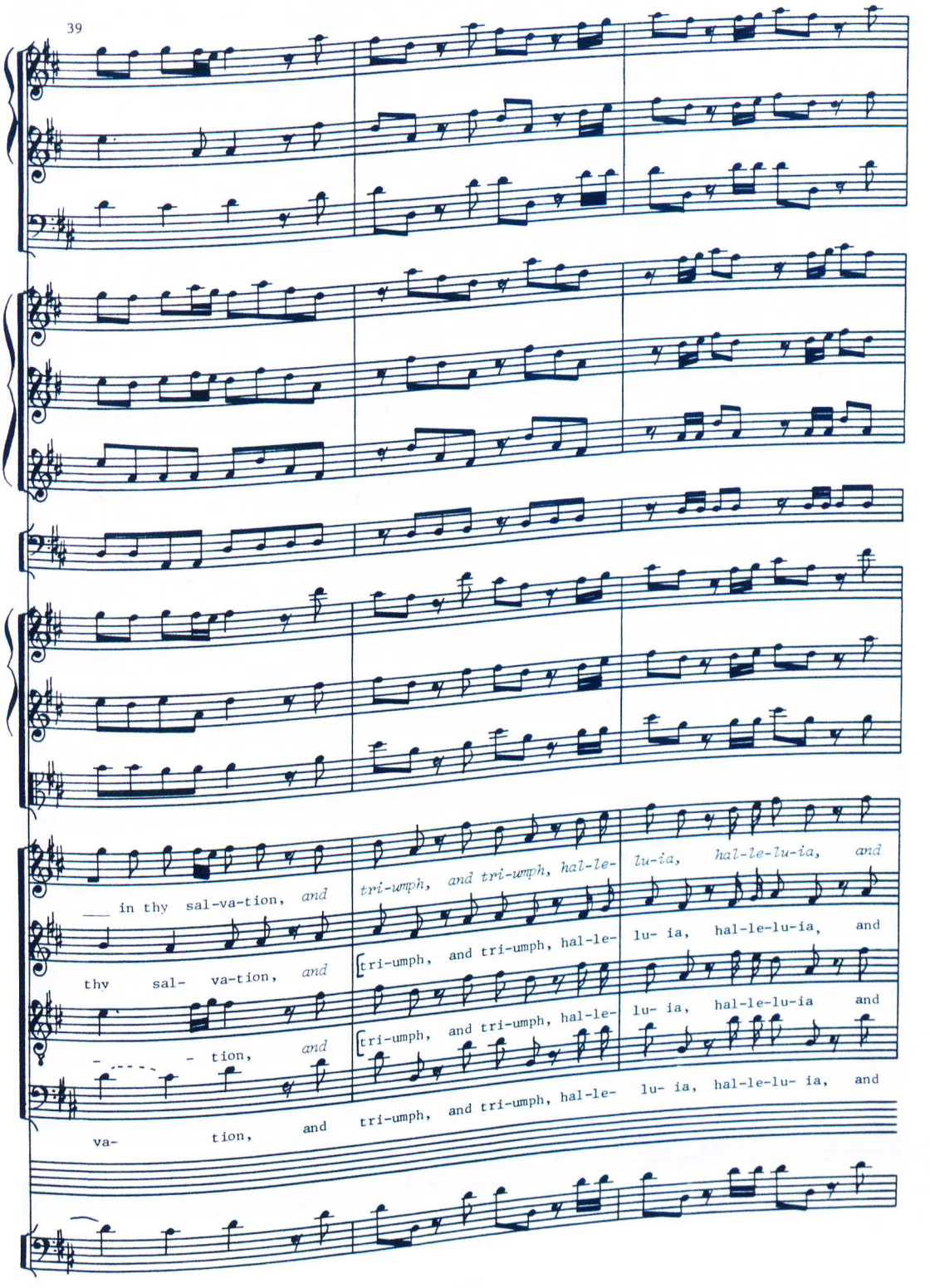

24
tion, and
tri-umph, and tri-umph, hal-le-
lu-ia, hal-le-lu- ia, and
in thy sal-ve- tion, and
tri-umph, and tri-umph, hal-le-
lu-ia, hal-le-lu-ia, and
in thy sal-va- tion, and
tri-umph, in the name of the
Lord our God,
in thy sal-va-tion, and
tri-umph and tri-umph hal-le- lu-ia, hal-le-lu-ia and

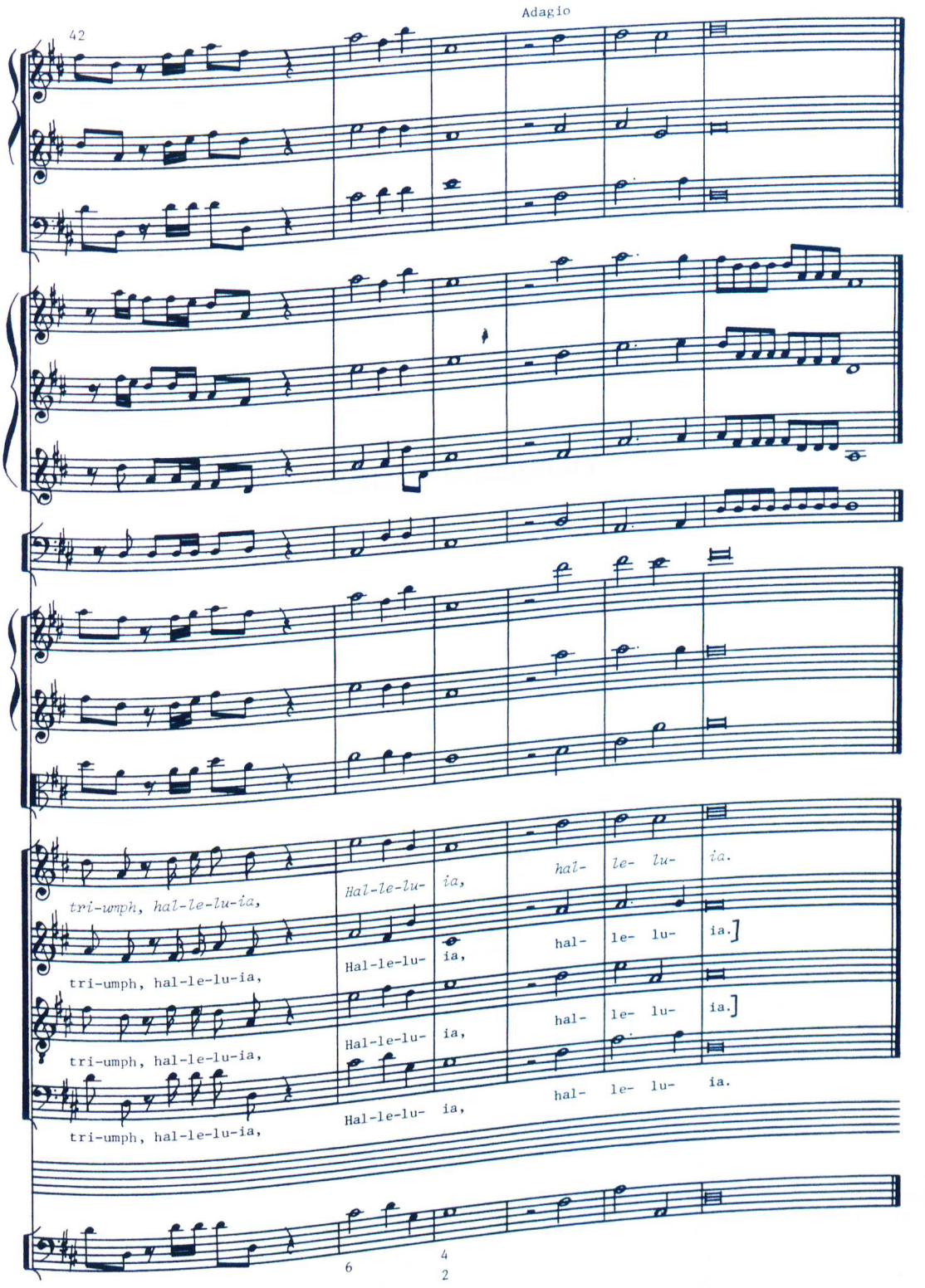

27
tri-umph we will re- joice in thy sal- va- tion, we will re-
tri-umph, we will re joice, we will re- joice,
hal- le- lu- ia, we will re- joice we
tri-umph, hal- le- lu- ia, hal- le- lu- ia, we


30
joice, we will re-joice in thy sal- va- tion, and tri-umph, and tri-umph, hal-le
we will re-joice, we will re-joice in thy sal-va-tion, and tri-umph in the name of the
will re-joice, we will re-joice in thy, in thy sal-va-tion, and tri-umph, and tri-umph, hal-le-
will re-joice, we will re-joice in thy sal-va-tion, and tri-umph and tri-umph hal-le-


33
lu-ia, hal-le-lu-ia, and
Lord our God,
lu-ia, hal-le-lu-ia, and
lu-ia, hal-le-lu-ia, and
tri-umph,
Hal- le- lu-
tri-umph, we will re-
tri-umph, we will re-
ia, we will re-
joice in thy
joice


36
we will re-
joice
joice
in thy
sal- va-
tion, in
sal- va- tion, in
thy sal- va-tion, in
thy, in thy sal- va-
in thy sal-va- tion,
we will re- joice
in thy sal-


39
___ in thy sal-va-tion, and
tri-umph, and tri-umph, hal-le-
lu-ia, hal-le-lu-ia, and
thy sal- va-tion, and
tri-umph, and tri-umph, hal-le-
lu- ia, hal-le-lu-ia, and
- - - - - - tion, and
tri-umph, and tri-umph, hal-le-
lu- ia, hal-le-lu-ia and
va- tion, and
tri-umph, and tri-umph, hal-le-
lu- ia, hal-le-lu- ia, and


Adagio
42
tri-umph, hal-le-lu-ia,
Hal-le-lu- ia,
hal- le- lu- ia.
tri-umph, hal-le-lu-ia,
Hal-le-lu- ia,
hal- le- lu- ia.]
tri-umph, hal-le-lu-ia,
Hal-le-lu- ia,
hal- le- lu- ia.]
tri-umph, hal-le-lu-ia,
Hal-le-lu- ia,
hal- le- lu- ia.
6
4
2

Critical Commentary

Sources of *The King Shall Rejoice*

A. The British Library Add. Ms. 30308 f. 1-16^{v}

Folios 1-16 contain the autograph of the present work written on tall paper measuring 39 x 29 cm. containing 16 staves per page.[32] On the first folio Handel wrote, " ♄ [Saturday][33] angefangen den 30 July 1743," and on folio 16 " S.D.G. G. F. Handel. London Agost 3. ☿ [Wednesday][34] 1743 völlig geendiget." Martha Ronish reports that the gatherings are both regular and intact.[35]

A number of changes in this manuscript reflect Handel's indecision throughout the composition of the first four movements. The fifth movement is the only one reflecting no changes. Because of the changes in the first four, in a few places it is almost impossible to dicipher the notation. The manuscript must have been corrected after certain copies were made but before others. (See Variants, movement 4 (andante), measure 70 and 71.) Because the other copies, including those by John Christopher Smith, show no signs of use, it would appear that the autograph served as the conducting score in the initial performance, which, according to Burrows, was usually the case with works composed by Handel for the Chapel Royal.[36]

H. Hamburg Staats-Und Universitätsbibliothek MC/260

This full score, written on tall paper measuring 32 x 20 cm. with sixteen staves per page and dating from 1743, is in the hand of John Christopher Smith Sr.. The anthem occupies thirty-six pages of the manuscript.[37] The score is void of any markings, suggesting that it was never used.[38]

BL. British Library R.M., 19. g. 1., Vol. III, f.139^{r}- 163^{v}

This score, a part of the so-called Smith Collection, on tall paper (sixteen staves per page) measuring 47 x 28.6 cm., is in the hand of one I. Bulley. It is believed to have been copied in 1772-3 and shows no signs of use.[39]

09. British Library Add. MSS. 30309, f. 88^{v}-111^{r}

This full score, on tall paper (sixteen staves per page) measuring 39 x 29 cm.,[40] was copied by Edmund Thomas Warren.[41] According to Nicholas Temperley, Warren's dates are circa 1730-1794.[42] It shows no signs of use.

DC. Durham Cathedral Library MS. A 32

This is an oblong full score measuring 24 x 29.9 cm. The anthem is found between pages 1 and 46. The size, allowing for only ten staves per page, perhaps accounts for the omission of the principal trumpet, timpani and bassoon lines from the score and the writing of the timpani and bassoon parts on the continuo line. The indication "organo" on the continuo line suggests the possibility that the organist played from the score rather than from a separate part (of which there is none). The score is in the hand of John Mathews and is believed to have been copied circa 1760.[43] Mathews lists at the beginning of the volume the number of individual parts copied (see D7 below) and copying cost along with the cost of the full score. The volume contains both the anthem and the *Dettingen Te Deum*. Its value as a manuscript copy rests with the clues it contains regarding performance practices of the eighteenth century.

D7. Durham Cathedral Library MS. D. 7

This is a set of ten vocal parts and fifteen instrumental parts in the hand of John Mathews.[44] Based on the list found in MS A 32 (above) it would appear that two instrumental parts, one violino primo and one violoncello part, are missing. The vocal parts measure 25.1 x 30.5 cm.; the

instrumental parts measuring 30.3 x 24.3 cm.[45] It should be noted that in the list of parts found in the beginning of the score, no mention is made of either an organ or principal part and neither is present in the collection. Six of the parts for the second movement (one "countratenor," three bass, and two cello parts) contain figures. The tympano part contains notes not found in other scores and may reflect contemporary performance practice. (See facsimiles of bass and tympano parts.) The cello parts are designated either "principal" or "ripieno". The ripieno cellos in this set of parts are silent during the alto solo, the alto-bass duet, and whenever the bass voices of the chorus are not singing. The following table lists where the Durham parts call for the ripieno cellos to be silent.

Figure 1. Durham Ripieno Cello Comparison

Movement I						
measure	beat	subdivision	through	measure	beat	subdivision
13	3	2nd half		24	3	1st half
25	3	2nd half		26	2	1st half
41	3	2nd half		42	3	1st half
43	3	2nd half		44	2	1st half

Movement II						
measure	beat	subdivision	through	measure	beat	subdivision
20				74	2	
118	3			119	2	

Movement III						
measure	beat	subdivision	through	measure	beat	subdivision
1	1			18		
48	1			53		
89	1			91		

The principal cello is silent measures 1-13, 48-53 and 89-91.

Movement IV						
measure	beat	subdivision	through	measure	beat	subdivision
5				42	3	
47	1			52	1	1st half

Movement V						
measure	beat	subdivision	through	measure	beat	subdivision
3	3	2nd half		5	3	1st half
18	3	2nd half		20	3	1st half
22	2	2nd half		23	1	1st half

The parts show that variants unique to DC are transmitted to D7, demonstrating that DC served as the source for the instrumental and vocal parts that comprise D7. Accordingly there was no need to report D7's variants.

MF. Manchester Public Library MS 130 Hd.4, v. 48

A tall folio containing twenty staves per page and measuring 41.9 x 29.7 cm. was copied circa 1750 by John Christopher Smith Sr. The anthem is found on pages 1-47 and shows no signs of use.[46] Measures 43

through 69 of the third movement, Alla breve, are missing from this score.

M1. Manchester Public Library MS 130 Hd. 4 , v. 348

Larsen's "S1" copied this full score, an eighteen-stave tall folio measuring 41.1 x 28.4 cm. Copied circa 1750,[47] it is in excellent condition showing no signs of having been used in performance. The anthem is found between pages 159 and 211.

OC. Tokyo College of Music MS 052

This twenty-stave score is a tall folio measuring 45 x 29 cm. The anthem is found between pages 1 and 45. The editor has identified the copyist as Larsen's "S5" based on a comparison with other scores said to be in his hand.

RU. Rutgers University Library M 2038.H14A5, vol. vii, pp. 2-93

An oblong quarto measuring 22.9 x 29.2 cm. in the hand of Larsen's "S 10",[48] both binding and paper of this manuscript are in very poor condition. The number of staves per page varies between twelve and sixteen. Certain variants in this copy align it with the autograph version A1 (see next page), suggesting a familial relationship between

this score, O9, and WA. However, the numerous embellishments found in this score are not found in any other manuscript copy, suggesting that they are terminal variants. Although they eliminate this copy as an authoritative copy, the manuscript could be of interest for a study of eighteenth-century performance practices. These variations, not found in any other source, are so numerous that the manuscript's readings have not been included in the table of variants.

WA. Westminster Abbey Library MS. CG. 48

This full score is written on tall paper measuring 41.5 x 28.8 cm. with sixteen staves per page. The initials BP appear at the beginning of each movement, but the hand, which is very neat, has not been identified. The front page of this full score is inscribed "Ac. of Ancient Musick". The copy has, however, been identified as eighteenth century.[49] The volume contains both the *Dettingen Te Deum* and *Anthem*. The anthem is found on pages 88-118.

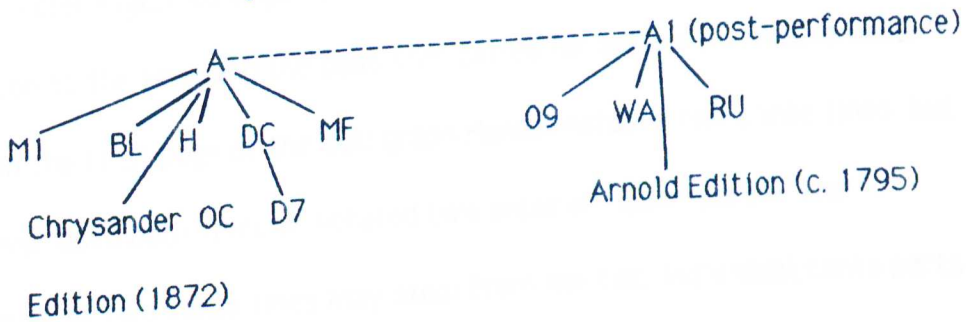
Stemmatic Relationships

The autograph includes what appear to be either post-rehearsal or post-performance changes. (See Table of Variants, Movement IV, measure

70.) Because these changes were entered by Handel and reflect what seem to be modest improvements, they are adopted in this edition. Perhaps these changes were made following the first rehearsal on 9 September, 1743. This changed form of the autograph is designated as A1.

Based on a study of the variants found in the manuscript copies and the Chrysander and Arnold editions, the following chart reflects familial relationships with the autograph(s).

Figure 2. Stemmatic Relationships



Editorial Procedure

Based on a study of the available sources, it was decided that the composer's autograph would serve as the copy text for this edition. Handel's score order (trumpet I, trumpet II, principal [trumpet III], tympani, oboe I, oboe II, bassoon, violin I, violin II, viola, canto I, canto II, alto, tenor, bass, continuo) has been modernized with the woodwinds

placed above the brass. The soprano clef used to notate the principal part has been changed to treble clef. The oboes are notated on individual staves although in the autograph at times they were notated on one staff (movement II), or in unison on the canto line (movement III). I have provided a blank staff for a realization of the continuo part. The clefs in the continuo conform to those found in the autograph. According to Burrows, the clefs Handel used in the continuo line reflected the instruments that were to play the line at any given time. Thus the soprano or alto clef signified organ alone, tenor clef the addition of cello and bassoon to the line, and the bass clef called for adding the double bass.[50]

On the first page of the autograph Handel notated two canto lines, but he never used both lines or notated two separate canto parts. The presence of two canto lines may stem from the two individual canto parts of the companion piece, the *Dettingen Te Deum*, completed just prior to the composition of the *Dettingen Anthem*. The term canto has been changed to soprano, and the canto, alto and tenor clefs have be modernized.

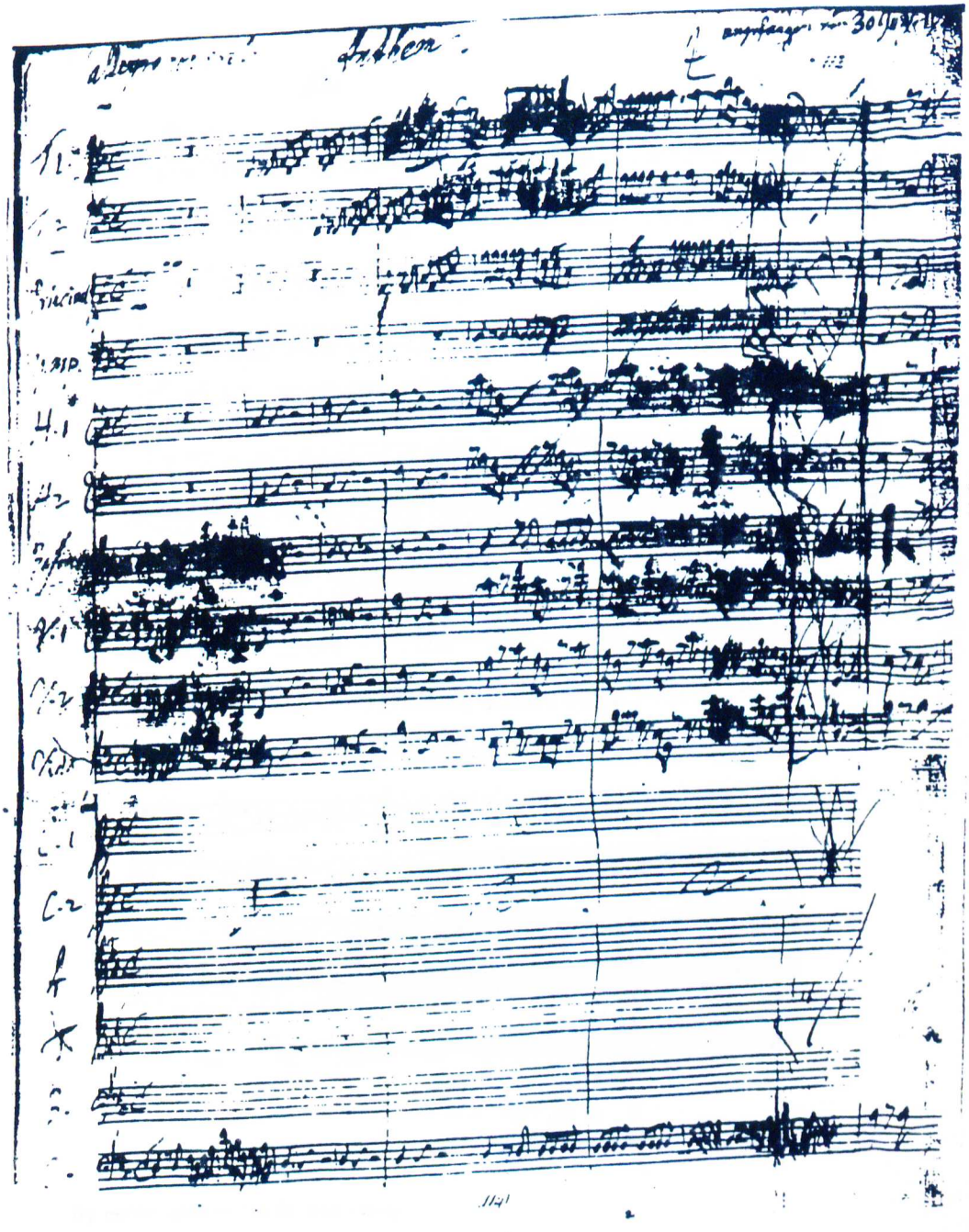
In movement II, measure 141, Handel notated "siseriva il fine di questo ritornello." At measure 15 "NB" is marked, followed by a fermata at measure 19. The fermata at measure 19, used in the autograph to signify "end of piece" has, of course, been removed, and in this edition

measures 15-19 are written out as measures 142-146.

A minimal amount of editing by vertical analogy has been done, with all editorial suggestions enclosed in brackets. Users of this edition are cautioned that the editor has not done any editing by horizontal anology but are encouraged to refer to sources on eighteenth-century performance practice to arrive at decisions concerning phrase articulations and trills, both instrumental and vocal. The dotted slurs in the second and third movements appear as slurs in the Durham Cathedral score and parts and seem to represent a reasonable method of performance. Other sources independent of Durham contain many such slurs. It is generally understood that performers during the eighteenth century would articulate the reappearance of a phrase in the same way as its initial articulation. Accidentals redundant according to modern convention are tacitly removed.

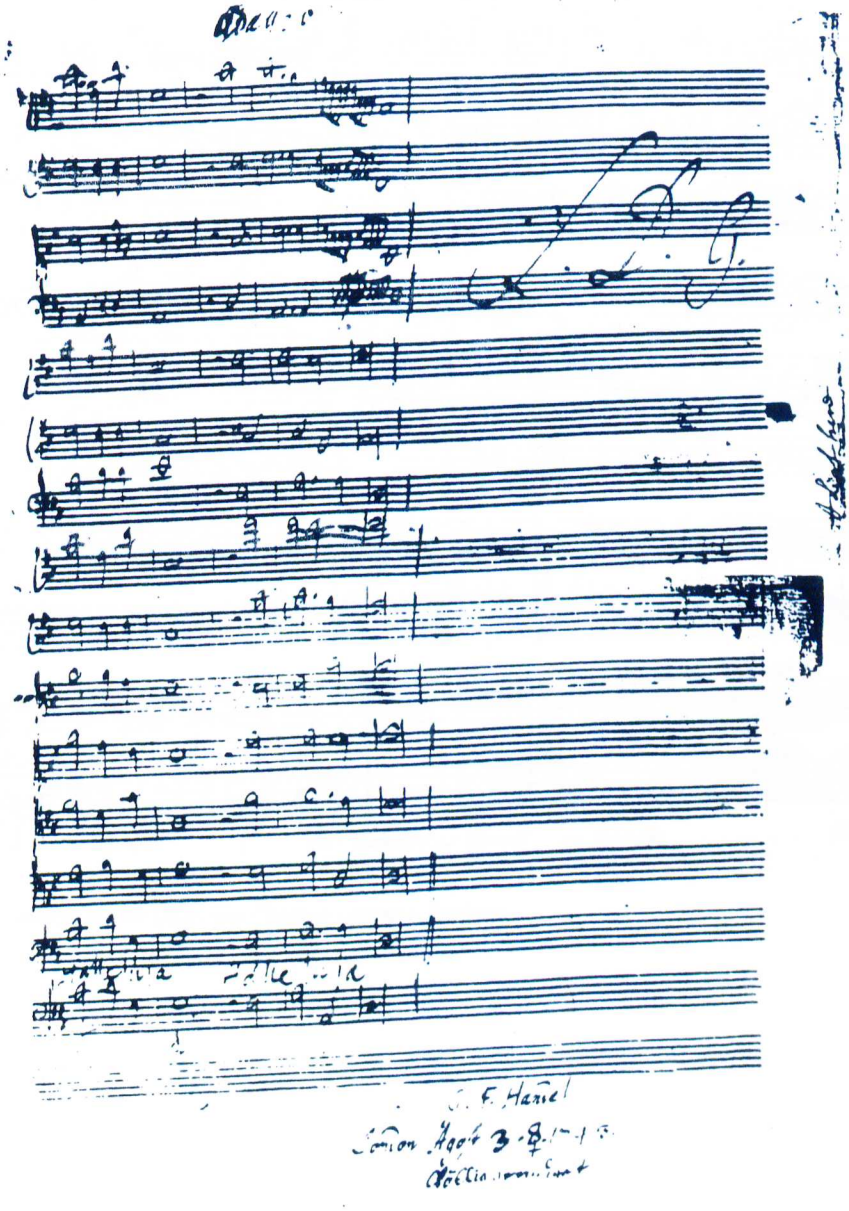
The text underlay is that of the autograph. The symbol meaning "repeat the foregoing" is realized without comment. Text supplied from the Hamburg score is given in italics; text supplied by the editor is placed in brackets.[51]

Facsimile of the Autograph folio 1r



By permission of the British Library

Facsimile of the Autograph 16^{v}



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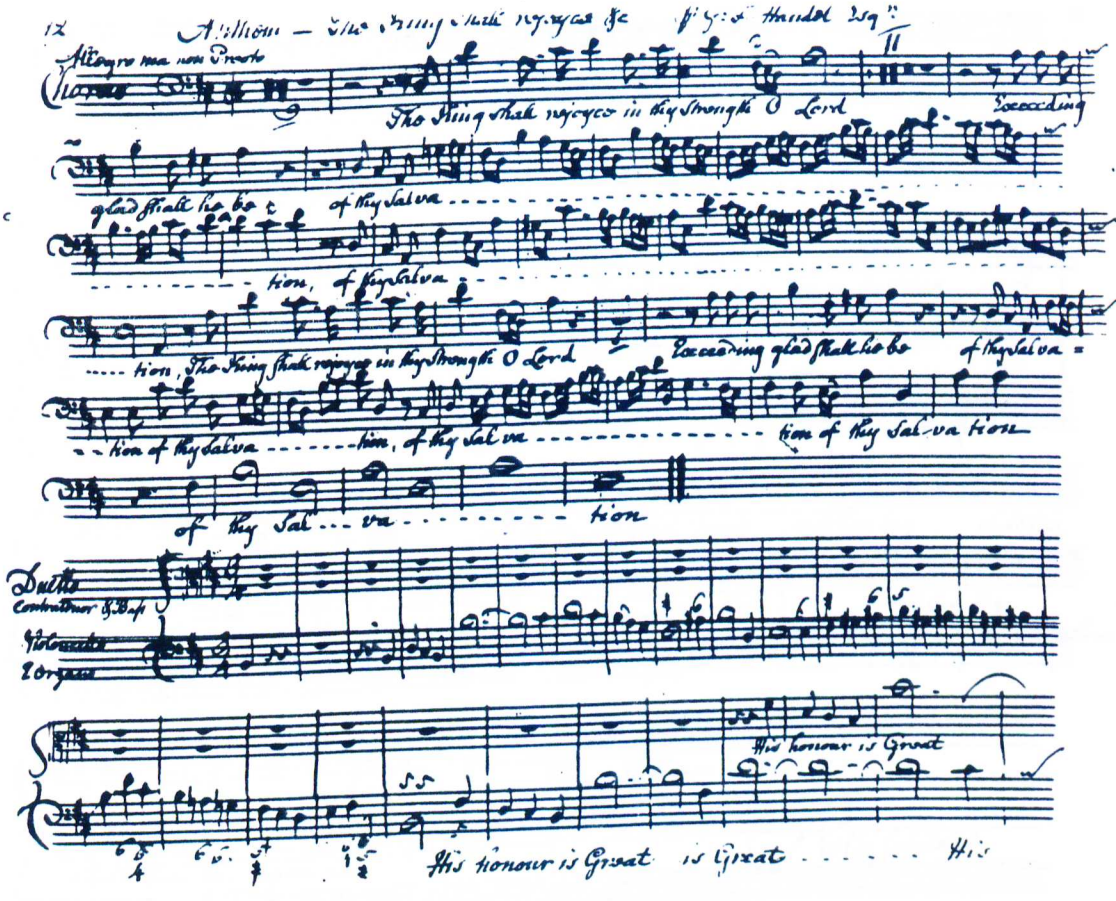
Facsimile of D7 Bass Part, Andante larghetto



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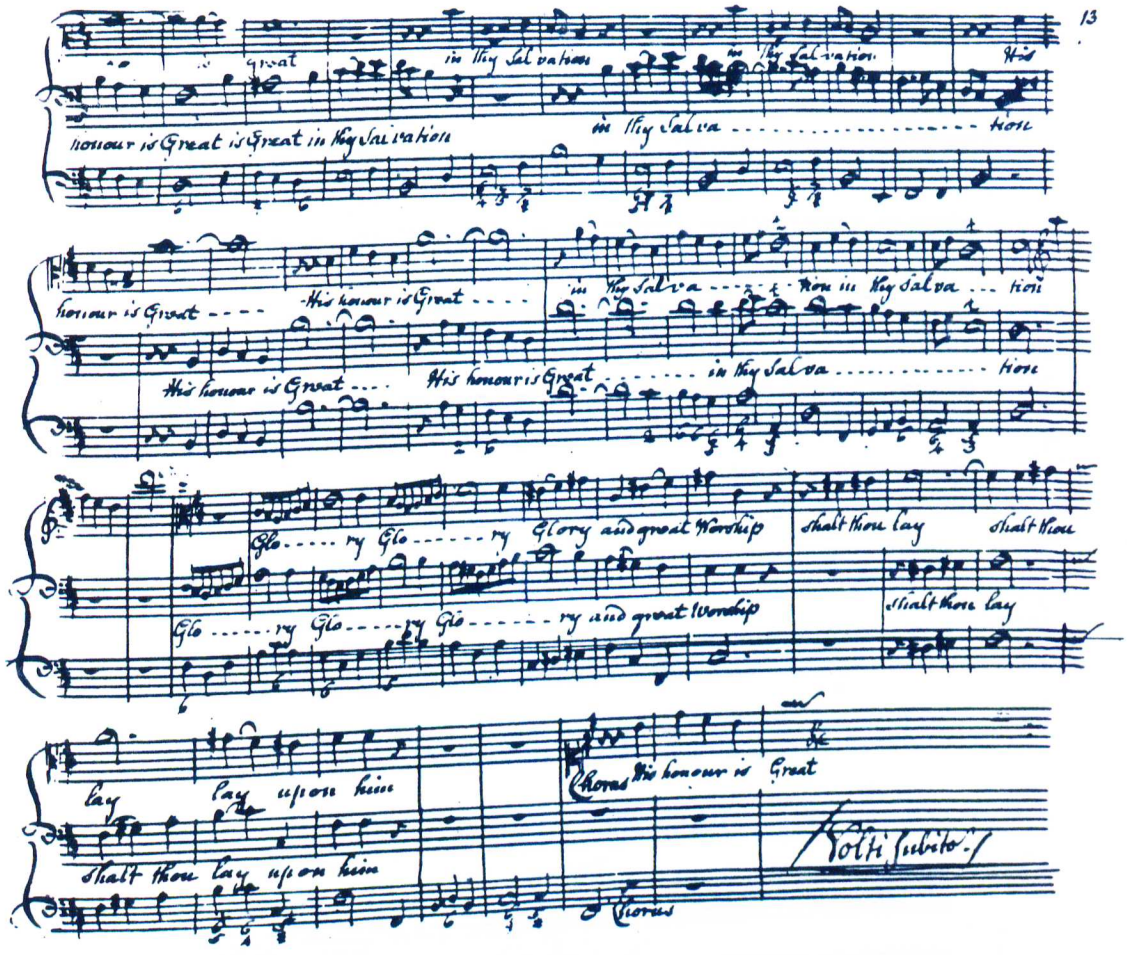
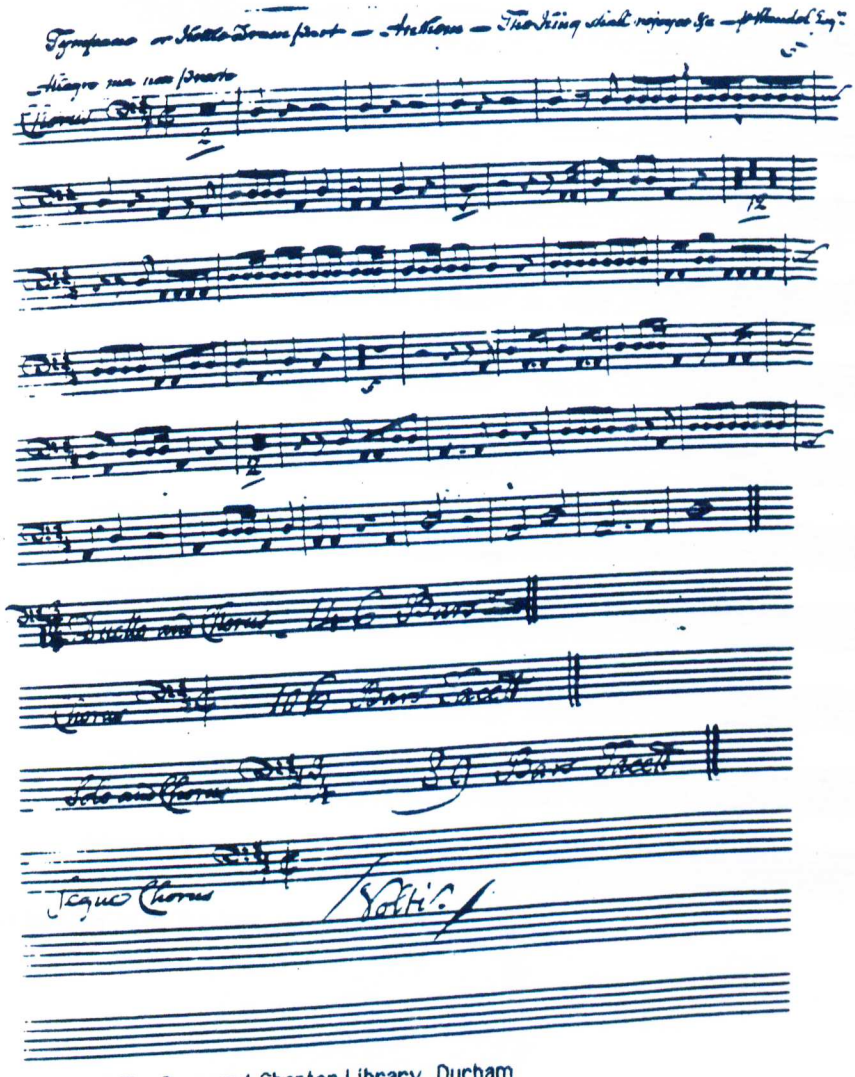
Facsimile of D7 Bass Part, Andante larghetto



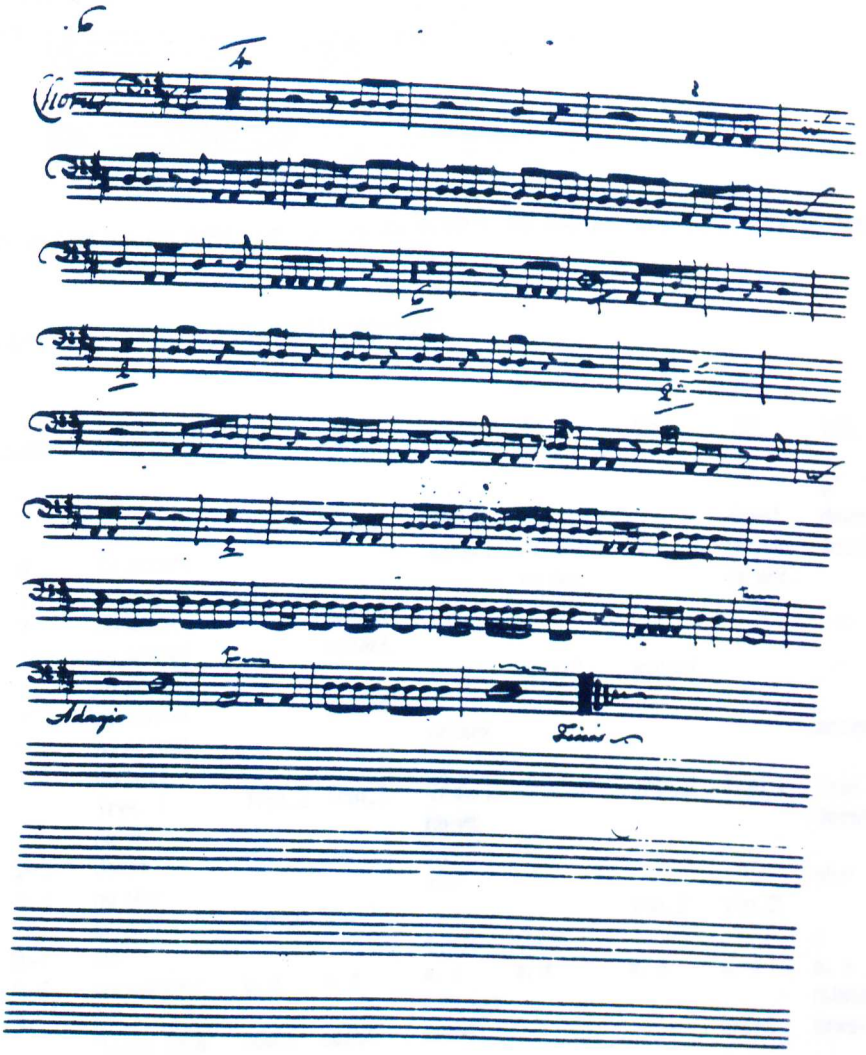
By permission of The Dean and Chapter Library, Durham

Facsimile of D7 Tympano Part, Allegro non presto



By permission of The Dean and Chapter Library, Durham

Facsimile of D7 Tympano Part, Allegro Part



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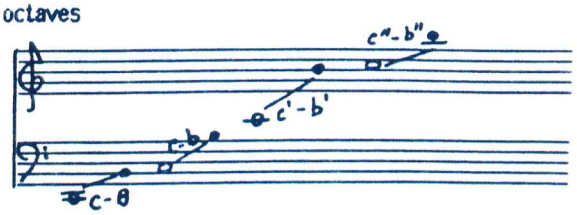
Tables of Variants

Pitches in the various octaves are shown as follows:



"Symbol" means note or rest but not a dot. I.e. "𝅗𝅥." is one symbol. No entry means the source agrees with the Autograph

1. Allegro non presto– "The King shall rejoice"

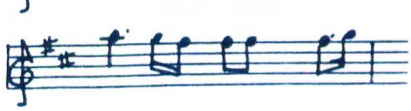
Measure	Part	Symbol	Autograph	H	BL	09	DC	MF	M1	WA
10	Vln. 1	2	d"							e"
10	Cont.		"tasto solo"	deest	deest	deest	deest		deest	deest
15	Cont.	8	no accent			accent	accent		accent	accent
16	Alto	1	accent				no acc.		no acc.	
16	Vln. 2	7	no accent		accent					
16	Vla.	7	no accent		accent					
21	Ob. 1	1	no accent				accent	accent		
21	Ob. 1	7	no accent		accent					
21	Cont.	1	no accent			accent				accent
27-29	Ob. 2		doubles							
			Trpt. 1	Trpt.2	Trpt.2	Trpt. 2	Trpt. 2	Trpt.2	Trpt.2	Trpt.2
28	Cont.	1	bc-6			deest				deest
29	Vln. 2	2-3	deest	tie	tie	tie	tie			
29	Vln. 2	3-4	no slur			slur				slur
30-32	Ob. 2		col Vln. 1	Vln. 2	Vln.2			Vln. 2	Vln. 2	
30-31	Vln. 1	8-1	tie			deest	deest			
31	Timp.	5-6	unreadable	a, a	a, a	a, a	a, a	a, a	a, a	a, a
32	Vln. 1	4	f♯"			missing				missing
41	Cont.		"tasto solo"	deest	deest	deest			deest	deest
49	Trpt. 1									

A: (sic!)

H, BL, MF, M1, OC:

WA:

09:

DC: 

Measure	Part	Symbol	Autograph	H	BL	09	DC	MF	M1	WA
50	Ob. 1	2	e"	a'	a'		a'	a'	a'	
50	Canto	2	e"	a'	a'		a'	a'	a'	
50	Alto	2	a'	e'	e'		e'	e'	e'	
51	Prin.	2	a	a'	a'			a'	a'	
Character marking			1		2	2	2		2	
Time signature			common				cut			

[1] Allegro Non Presto
[2] Allegro Ma Non Presto

2. Andante larghetto- "His honour is great"

Measure	Part	Symbol	Autograph	H	BL	09	DC	MF	M1	WA
17	Vln.	6	f#"				a#"	a#"		
53	Vln.		deest	forte	forte			forte	forte	
56	Vln.		plano				deest	deest		
66	Alto	2-3	shalt thou			shalt				shalt
82-83	Canto	3-1	thy			in thy	in thy			
119	Vla.	1	f#'			a'				a'
119	Vla.	2	e'			g'				g'
119	Vla.	3	d'			f#'				f#'
131	Canto	2	g'	f#'	f#'	f#'	f#'	f#'	f#'	
136	Canto	1								
136	Alto	1								
							b'	b'	b'	
137	Ob. 1	3	c#"							
141			"siseriva il fine di questo ritornello"	1	1	1	1	1	1	1

[1] Measures are written out in score

3. Alla breve- "Thou shalt give him"

Measure	Part	Symbol	Autograph	H	BL	09	DC	MF	M1	WA
13-14	Vln. 1	1-1	no tie	tie	tie		tie	tie	tie	tie
48	Vln. 2	1	deest	d'	d'		d'	d'	d'	
58	Vln. 2	2	a'	b'					b'	
84-85	Vla.	2-1	tie	deest			deest			deest
85-86	Vla.	2-1	tie	deest			deest			deest
86-87	Vla.	2-1	tie	deest	deest		deest			deest
90	Cont.	1-lower	g	f#'	f#'			f#'	f#'	

4. Andante- "And why?"

Measure	Part	Symbol	Autograph	H	BL	09	DC	MF	M1	WA
3	Cont.	1-2	g-b	rests	rests		rests	rests	rests	
5	Cont.		"Bsn. e violonc. senza contra-bassi"	deest	deest		deest	deest	deest	
6	Cont.	2-3	d'-c'	g-a	g-a		g-a	g-a	g-a	
43			Chorus		deest			deest		
70	Vln.2	1	g'	e'	e'		e'	e'	e'	
70	Alto	1	g'	e'	e'		e'	e'	e'	
71	Vln.2	3	d'-g'	g'	g'		b'	g'	g'	
71	Alto	3	d'-g'	g'	g'			g'	g'	

5. Allegro moderato- "We will rejoice"

Measure	Part	Symbol	Autograph	H	BL	09	DC	MF	M1	WA
7	Bsn.	11	col parte	a	a	rest	rest	a	a	
9	Canto	5	eighths	quarter	quarter		quarter	quarter	quarter	
15	Bsn.		col parte	1	1		1	1	1	
21	Trpt.2	3	e"	d"	d"		d"	d"		
21	Trpt.2	5	e"	d"	d"		d"	d"		
23	Bsn.	5-8	col parte	1	1			1	1	
24	Bsn.	6	col parte	1	1	1		1	1	
27	Ob. I/II	4	eighth rest	half-	half-					
			g"-g"-g"	rest	rest					
31	Bsn.	4	col parte	d	d	d	d	f#'	f#'	
42	Princ.	4	a'	f#'	f#'					

1 Doubles continuo

Notes

1. Herbert Weinstock, *Handel* (Westpoint, Conn.: Greenwood Press, 1979), 253.

2. Donald Burrows, "Handel and the English Chapel Royal during the reigns of Queen Anne and George I", 2 Vols. (Ph.D. dissertation, The Open University, 1981), Vol. I, 28.

3. R. A. Streatfeild, *Handel* (London, 1910; New York: Da Capo Press, 1964), 179.

4. Burrows, "Handel and the English Chapel Royal", Vol. I, 404.

5. Ibid., Vol. I, 34.

6. Christopher Dearnley, *English Church Music 1650-1750 In Royal Chapel, Cathedral and Parish Church* (London: Oxford University Press, 1970), 134.

7. Edmund Horace Fellowes, *English Cathedral Music from Edward VI to Edward VII*, 4th ed. (London: Methuen & Company, 1948), 171-173, 175.

8. Burrows, "Handel and the English Chapel Royal", Vol. I, 36.

9. Bard Thompson, *Liturgies of the Western Church* (New York: The World Publishing Company, 1962), 385-393.

10. John S. Bumpus, *A History of English Cathedral Music 1549-1889* (London, 1908, Reprinted by Gregg International, New York, 1972), 12.

11. *Händel Handbuch- Vol. IV, Dokumente zu Leben und Schaffen* (Kassel: Bärenreiter, 1985), 365.

12. Ibid., 366.

13. Ibid., 366

14. Ibid., 367

15. Ibid., 367

16. Fellowes, 191.

17. Elwyn A. Wienandt and Robert H. Young, *The Anthem in England and America* (New York: The Free Press, 1970), 26.

18. "Psalms," *The New Encyclopedia Britannica*, 15th ed., 12 vols., ed. Philip W. Goetz (Chicago: Encyclopedia Britannica Inc., 1985), *Micropedia* IX, 755.

19. Burrows, "Handel and the English Chapel Royal", Vol. I, 13.

20. *Dokumente zu Leben und Schaffen*, 367.

21. Dearnly, 257.

22. Burrows, "Handel and the English Chapel Royal", Vol. I, 9.

23. Ibid., 404 footnote.

24. Burrows, "Handel and the English Chapel Royal", Vol. II, 54. See Winton Dean, *Handel's Dramatic Oratorios and Masques* (London: Oxford University Press, 1959), 60, for a discussion of Handel's symbolic use of keys.

25. See Burrows, "Handel and the English Chapel Royal", Vol. II, 101-106 for a discussion of the dimensions of the Chapel and its influence on performing forces. See also: Charles Burney, *An Account of the Musical performances in Westminster Abbey and the Pantheon 1784, in Commemoration of Handel* (London: T. Payne & Son, 1785). Amsterdam: Frits A. M. Knuf, 1964.

26. Burrows, "Handel and the English Chapel Royal", Vol. II, 51.

27. Werner Menke, *History of the Trumpet of Bach and Handel*, trans. by Gerald Abraham (London: New Temple Press [1934]), 161.

28. Burrows, "Handel and the English Chapel Royal", Vol. II, 66.

29. Burrows, "Handel and the English Chapel Royal", Vol. 2, 11.

30. Ibid., 39.

31. Ibid., 9.

32. Letter from Rachel Stockdale, Research Assistant, The British Library, December 30, 1985. All dimensions are given height followed by the width.

33. A. Hyatt King, *Handel and His Autographs*, (London: Trustees of the British Museum, 1967), 24.

34. Ibid., 24.

35. Martha Ronish, "The Autograph Manuscripts of George Frideric Handel: A Catalogue" (Ph.D. dissertation, University of Maryland, 1984), 420.

36. Burrows, "Handel and the English Chapel Royal", Vol. 1, 10.

37. Letter from Dr. Bernhard Stockmann, Musiksammlung, Staats-Universitätsbibliothek, December 22, 1985.

38. Hans Dieter Clausen, *Händels Direktionspartituren ("Handexemplare")* (Hamburg: Verlag der Musikalienhandlung, 1972), 272.

39. William Barclay Squire, *Catalogue of the King's Music Library*, 3 vols. (London: Trustees of the British Museum, 1927), 1, 101.

40. Stockdale, op. cit..

41. Augustus Hughes-Hughes, *Catalogue of Manuscript Music in the British Museum*, 3 vols. (London: Trustees of the British Museum, 1906-1909), 1, 66.

42. Nicholas Temperley, "Edmund Thomas Warren," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie. (London: Macmillan, 1980), XX, 216.

43. Brian Crosby, *Catalogue of Manuscript Music in the Durham Cathedral Library* (London,: Oxford University Press, 1986), 22.

44. Ibid., 53.

45. Ibid., 53.

46. Letter from M. N. Thacker, Librarian, Central Library, Manchester, December 5, 1985.

47. Ibid.

48. Martin Picker, "Handeliana in the Rutgers University Library," *The Journal of the Rutgers University Library* XXIX/1 (December, 1965), 8.

49. Letter from E. Nixon, Assistant Librarian, the Muniment Room and Library, Westminster Abbey, January 30, 1986.

50. Burrows, "Handel and the English Chapel Royal", Vol. II, 58.

51. On April 26, 1987 at Wilde Lake High School, Columbia Maryland, the Columbia Baroque Ensemble, conducted by the editor, performed the *Dettingen Anthem* based on the score contained herein.

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_____ "Handel's Non-Chandos Church Music," *The American Organist*(February 1985), 97-101.

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