

APPROVAL SHEET

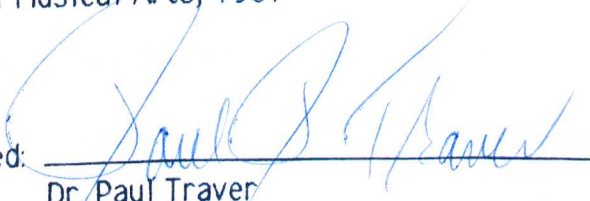
Title of Project: *The King Shall Rejoice* (HWV 265)

by George Frideric Handel

a Critical Edition and Commentary

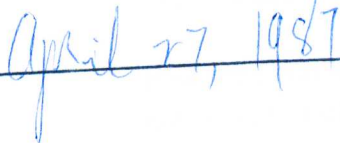
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Doctor of Musical Arts, 1987

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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

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 verses 1 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

in 1697, 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 Britannica* 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 preparation 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. (Alia 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 *Exaudi 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

George Frideric Handel

Allegro non presto

Oboe I

Oboe II

Bassoon

Tromba I

Tromba II

Tromba III

Timpani

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

(Violoncello
Basso)
Organ

4

The image shows a handwritten musical score for piano, consisting of six systems of staves. The first system has four staves. The second system has three staves. The third system has four staves. The fourth system has four staves. The fifth system has four empty staves. The sixth system has one staff. The music is in G major and 4/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings.

8

The
The

Tasto Solo

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

Tutti
Ex-ceed-ing

The image shows a musical score for three systems. Each system consists of a grand staff (treble and bass clefs) and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The first two systems are mostly rests. The third system contains the following lyrics: "glad shall he be of thy sal- va-". The vocal line in the third system has notes corresponding to the lyrics: "glad" (quarter), "shall" (quarter), "he" (quarter), "be" (quarter), "of" (quarter), "thy" (quarter), "sal-" (quarter), "va-" (quarter), followed by a long rest. The piano accompaniment in the third system features a rhythmic pattern of eighth and sixteenth notes in both hands.

tr

tr

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

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

glad shall he be of

of thy sal- va -

of thy sal-va -

of thy sal-va -

4+ 4 6 6 6
2 2 4 4 4

20

thy sal-va-

[Tutti]

6 5
4 #

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

The musical score consists of two systems of piano accompaniment and two systems of vocal lines. The piano accompaniment is written in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal lines are written in treble clef. The lyrics are: "thy sal-va -", "tion of thy sal -", and "tion of thy sal- va -".

tion, of thy sal-va

va-tion, of thy sal-va

tion, of thy sal-va

tion, of thy sal-va

35

The image displays a musical score for piano, starting at measure 35. The score is organized into three systems. The first system consists of three staves: a treble staff, a middle staff, and a bass staff. The second system consists of three empty staves. The third system consists of four staves: a treble staff, a middle staff, and two bass staves. The music is written in G major (one sharp) and 3/4 time. The first system shows a melodic line in the treble and bass staves with a middle staff accompaniment. The second system is empty. The third system continues the melodic and accompaniment lines.

The musical score consists of two systems of piano accompaniment and three systems of vocal lines. The piano accompaniment is written for four staves (treble and bass clefs). The vocal lines are written for three parts (Soprano, Alto, and Bass/Tenor). The lyrics are as follows:

tion, the King shall re-joice in thy strength O Lord!
 tion, [the King shall re-joice in thy strength O Lord!]
 tion, [the King shall re-joice in thy strength O Lord!]
 tion, the King shall re-joice in thy strength O Lord!

The musical score for page 41 consists of several systems of staves. The first three systems are piano accompaniment, each with a grand staff (treble and bass clefs). The fourth system introduces a vocal line in the treble clef with the lyrics "ex-ceed-ing glad shall he be". The fifth system continues the piano accompaniment and includes the lyrics "ex-ceed-ing" in the treble clef. The sixth system features the vocal line with the lyrics "ex-ceed-ing glad shall he be" in the bass clef. The seventh system continues the piano accompaniment. The eighth system is a single bass clef staff with the instruction "Tasto solo" below it.

47

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

7 6 7

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

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

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

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

Andante larghetto

Oboe I

Oboe II

Bassoon

Violin I

Violine II

Viola

Soprano

Alto

Tenor

Bass

(Violoncello,
Basso,
Organ)

The image shows a page of a musical score for a symphony or opera. The score is written for various instruments and voices. The tempo is marked 'Andante larghetto'. The key signature is one sharp (F#) and the time signature is 3/4. The instruments listed are Oboe I, Oboe II, Bassoon, Violin I, Violine II, Viola, Soprano, Alto, Tenor, Bass, and (Violoncello, Basso, Organ). The score consists of several staves, each with a clef and a key signature. The music is written in a standard musical notation style, with notes, rests, and dynamic markings. The first few staves (Oboe I, Oboe II, Bassoon) are mostly empty, indicating that these instruments are silent in this section. The Violin I and Violine II staves have a melodic line starting with a quarter note, followed by eighth notes and a half note. The Viola, Soprano, Alto, Tenor, and Bass staves are also mostly empty. The (Violoncello, Basso, Organ) staff has a melodic line starting with a quarter note, followed by eighth notes and a half note. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

8

This system contains two staves, treble and bass, both of which are empty except for a small number '8' at the beginning of the treble staff.

This system contains two staves, treble and bass. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff contains rests.

This system contains two staves, treble and bass, both of which are empty except for a small number '8' at the beginning of the treble staff.

This system contains a single bass staff with a melodic line consisting of eighth and sixteenth notes.

This system contains four empty staves, likely representing a multi-measure rest or a section of music that has been omitted.

Musical staff system 1, consisting of a grand staff (treble and bass clefs) and a celesta part (treble clef). The piano part is silent, indicated by whole rests on both staves. The celesta part is also silent, indicated by whole rests on its staff.

Musical staff system 2, consisting of a grand staff and a celesta part. The piano part features a dense texture of sixteenth-note chords in both hands. The celesta part plays a melodic line with eighth-note chords, mirroring the piano's harmonic structure.

Musical staff system 3, consisting of a grand staff and a celesta part. The piano part is silent with whole rests. The celesta part is also silent with whole rests.

Musical staff system 4, consisting of a single staff with a piano part. The piano part plays a melodic line with eighth-note chords, continuing the sequence from the previous system.

Musical staff system 5, consisting of five empty staves, indicating the end of the musical notation on this page.

[Solo] His hon-our is great, _____ is great, _____ his

The first system of music consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. They are grouped by a large curly brace on the left side. The music is mostly rests, with some faint notes visible in the upper staves.

The second system of music consists of three staves, similar to the first system. It contains mostly rests and some faint musical notation.

The third system of music includes lyrics. The top staff has the lyrics: "is great in thy sal-va-tion,". The bottom staff has the lyrics: "hon-our is great, is great in thy sal-va-tion. in thy sal-".

Four empty musical staves, each consisting of five lines, arranged vertically.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a grand staff brace on the left. The music is mostly whole rests.

Second system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a grand staff brace on the left. The music is mostly whole rests.

Third system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a grand staff brace on the left. The music includes vocal lines with lyrics.

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

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

Fourth system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a grand staff brace on the left. The music includes vocal lines with lyrics.

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

Five empty musical staves (treble, alto, and bass clefs) with a grand staff brace on the left.

tion, in thy sal-va tion. glo-

va- - - - - tion. glo- - - - - ry,

[p]

The musical score for page 58 consists of several systems. The top system shows a grand staff with treble and bass clefs, but it is mostly empty. The second system features a piano accompaniment with a treble and bass clef, marked with *pp* (pianissimo). The third system contains the vocal line with lyrics: "ry, glo- ry, glo- ry and great wor-ship shalt thou". The fourth system continues the vocal line with lyrics: "glo- ry, glo- ry and great wor-ship". The fifth system shows the piano accompaniment with a *[pp]* marking. The bottom two systems are empty staves.

Three staves of piano accompaniment, all containing rests.

Two staves of piano accompaniment with active melodic lines, and one staff with rests. Dynamics markings 'f' are present.

Vocal line with lyrics: lay, shalt thou lay, lay up on him.

Vocal line with lyrics: shalt thou lay, shalt thou lay up on him.

Three empty staves of piano accompaniment.

The first system of music features a piano accompaniment with a treble and bass clef. The vocal line is written in a single staff with a treble clef. The lyrics are: "His hon-our is great, is great, Chorus".

The second system continues the piano accompaniment and vocal line. The lyrics are: "His hon-our is great, is great, Chorus".

The third system contains the vocal line with lyrics: "His hon-our is great, is great, Chorus". The piano accompaniment continues below. The lyrics are: "His hon-our is great, is great, Chorus".

The fourth system shows the piano accompaniment and vocal line. The lyrics are: "His hon-our is great, is great, Chorus".

This system consists of five empty musical staves, likely intended for a second vocal part or additional instruments.

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 7
 5 #

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

Musical notation for the first system, consisting of three staves (treble, alto, and bass clefs) with notes and rests.

Musical notation for the second system, consisting of three staves (treble, alto, and bass clefs) with notes and rests.

Musical notation for the third system, including lyrics: his hon-our is great, is great in thy sal-

Musical notation for the fourth system, including lyrics: hon-our is great, his hon-our is great, is great in thy sal-

Empty musical staves for the fifth and sixth systems.

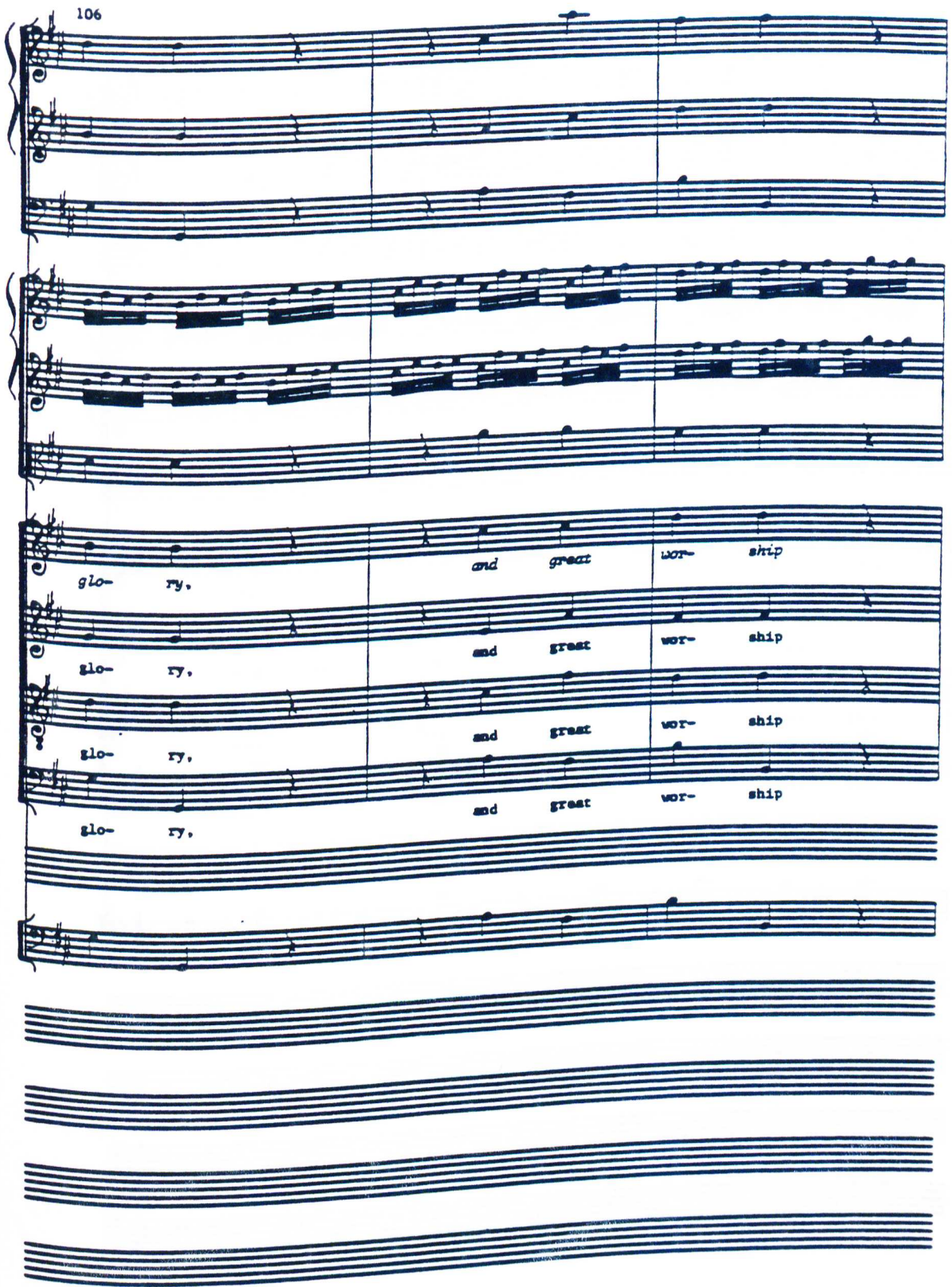
The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is an alto clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is an alto clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music continues with similar note values and rests as the first system.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is an alto clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are: "va-tion, in thy sal-va-tion. glo-ry,". The lyrics are written below the notes in the middle and bottom staves.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is an alto clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music continues with similar note values and rests as the previous systems.

Five empty musical staves, consisting of two treble clef staves and three bass clef staves, arranged in a standard grand staff format.



The image shows a page of musical notation for piano and voice. It consists of several systems of staves. The top system has three staves (treble, middle, and bass clefs). The second system has three staves, with the top two containing dense piano accompaniment. The third system has four staves, with the top one containing the vocal line and the others containing piano accompaniment. The lyrics are: "glo-ry, and great wor-ship". The bottom of the page features several empty staves.

The musical score for page 112 consists of several systems. The first system includes a grand staff with piano accompaniment. The second system features a piano accompaniment with a complex, rhythmic texture in the right hand. The third system contains vocal parts with lyrics: "lay up- on him, shalt thou lay, shalt thou". The lyrics are repeated across four vocal staves. The bottom of the page shows several empty musical staves.

Piano accompaniment for the first system, measures 1-4. The music is in G major and 4/4 time. The right hand features a steady eighth-note accompaniment, while the left hand has a more active bass line.

Piano accompaniment for the second system, measures 5-8. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with quarter and eighth notes.

lay up- on him,

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

Four empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clefs).

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a steady accompaniment with quarter and eighth notes, and some longer notes with slurs.

The second system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with a similar accompaniment pattern, including some rests in the upper staves.

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,

The fourth system of music consists of a single bass clef staff. It continues the accompaniment from the previous systems.

Five empty musical staves, consisting of two treble clef staves and three bass clef staves, are provided for further notation.

The musical score is arranged in three systems. The first system consists of two grand staves (treble and bass clef) for piano accompaniment. The second system also consists of two grand staves for piano accompaniment, with the right hand featuring a more complex, rhythmic pattern. The third system contains four vocal staves (soprano, alto, tenor, and bass clefs) with the lyrics "hon-our, glo-ry," written below them. The lyrics are split across the two measures of the system. Below the vocal staves, there are four empty grand staves, likely for additional instruments or a second set of piano accompaniment.

The musical score is arranged in three systems. The first system consists of a grand staff (treble and bass clefs) with piano accompaniment. The second system features four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "hon-our, glo-ry and great wor-ship shalt". The piano accompaniment continues in the bass staff of this system. The third system shows the vocal parts continuing their line, with the piano accompaniment in the bass staff. Below the third system, there are four empty staves, likely for additional parts or a continuation of the piano accompaniment.

The musical score is arranged in three systems. The first system consists of a grand staff (treble and bass clefs) with piano accompaniment. The second system includes a vocal line with lyrics: "thou lay up- on him." and piano accompaniment. The third system continues the piano accompaniment. The lyrics are: "thou lay up- on him." (first line), "thou lay up- on him.]" (second line), "thou lay up- on him.]" (third line), and "thou lay up- on him." (fourth line). The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

142-146

This musical score consists of several systems of staves. The first system shows a piano accompaniment with a treble and bass clef. The second system features a vocal line with a treble clef and a piano accompaniment with a bass clef. The third system continues the piano accompaniment with treble and bass clefs. The fourth system shows a vocal line with a treble clef and a piano accompaniment with a bass clef. The fifth system consists of five empty staves, likely for a second vocal part or additional instruments.

Alla breve

Oboe I & II

Violin I

Violin II

Viola

Soprano
Thou shalt give him e-ver- last- ing e- ver- last-ing fe- li- ci-

Alto
Thou shalt give him e-ver-

Tenor

Bass

(Violoncello, Basso
Bassoon,) Organ

7

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

last-ing, e-ver-last- - - - - ing fe-

14

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a treble clef and a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The first measure of the piano part has a '7' below it, and the second measure has a '6' below it.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Thou shalt give him e-ver- last- - - - -", "li- ci- ty, e- ver- last - - - - -", and "Thou shalt give him e-ver- last- ing, e- ver- last- ing fe- li- ci-". The piano accompaniment continues with a steady rhythm. The system ends with the text "Thou shalt" on the right side.

Five empty musical staves are shown at the bottom of the page, consisting of five sets of five-line staves.

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

The image shows a page of musical notation, page 20. It features a vocal line and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal line is in a single staff with a treble clef. The lyrics are: "ty, e- ver- last - - - - -", "ing, e- ver- last - - - - -", and "give him e- ver- last- ing, e- ver- last- - - - -". The music is in a key with one sharp (F#) and a 4/4 time signature. The piano accompaniment includes a steady bass line and a more active treble line. The vocal line has a melodic line with some rests and a final phrase.

26

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The music features a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment.

The second system of the musical score includes lyrics for the vocal line. The lyrics are: "make him glad, make him glad, make him glad, Make". The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are placed below the vocal line, with some words appearing in the piano part as well.

The third system of the musical score consists of seven empty musical staves, including a grand staff and five individual staves, which are not filled with any musical notation.

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,

last- ing fe- li- ci-ty, joy, thou shalt give him e-ver- last- ing, e- ver- make him glad with the joy.

7 # 6 4+ 2

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

7 8 7 8 6+ 4 # 3
 6 7 6 7

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the right-hand piano part, and the bottom is the bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The vocal line for the first system is written on a single staff with a treble clef. The lyrics are: "of thy coun- te- nance, thou shalt give him e-ver- with the joy of thy coun- te- nance, give him e- ver- last- - ing fe- of thy coun- te- nance, thou shalt give him e- ver- last- - ing fe- ing fe-". The lyrics are distributed across the notes, with some words spanning across bar lines.

The second system of the musical score consists of two staves. The top staff is the treble clef and the bottom is the bass clef. The piano part continues with the same accompaniment style as the first system. The lyrics "ing fe-" are positioned below the vocal line, which is not explicitly shown in this system's image but implied by the text placement.

6
5

4

#

6

9

3

6

4

Piano accompaniment for the first system, including treble and bass staves with musical notation.

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

Piano accompaniment for the second system, including treble and bass staves with musical notation and fingerings.

Empty musical staves for the remainder of the page.

ing fe-li-ci-ty.
 glad, make him glad with the joy of thy
 thy coun-tenance, 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 5

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

Adagio

This system contains the beginning of the piece. It features a piano accompaniment on the left and a vocal line on the right. The tempo is marked 'Adagio'. The piano part consists of a simple harmonic accompaniment with quarter and eighth notes. The vocal line begins with a long note on the first staff, followed by a series of quarter notes.

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.

This system contains the vocal line with lyrics. The lyrics are: "glad with the joy of thy coun- te- nance." The lyrics are repeated on four different staves, likely representing different vocal parts or a multi-measure rest. The piano accompaniment continues with a steady rhythm.

Adagio

This system continues the musical score. It features a piano accompaniment on the left and a vocal line on the right. The tempo is marked 'Adagio'. The piano part continues with a simple harmonic accompaniment. The vocal line continues with a series of quarter notes.

This section of the page contains several empty musical staves, likely representing a continuation of the piece or a placeholder for another system.

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?

Basson e violonc. senza contrabassi

7

put-teth his trust in the Lord, be-cause the King put-teth his

p *pp* *(pp)* *(p)* *(pp)*

trust in the Lord, and in the mercy, and in the mercy of the most

The image shows a musical score for voice and piano. It consists of several systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "trust in the Lord, and in the mercy, and in the mercy of the most". The piano part features a flowing arpeggiated accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: "trust in the Lord, and in the mercy, and in the mercy of the most". The piano part continues with the same accompaniment. The fourth system shows the piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment. The seventh system shows the piano accompaniment. The eighth system shows the piano accompaniment. The ninth system shows the piano accompaniment. The tenth system shows the piano accompaniment. The eleventh system shows the piano accompaniment. The twelfth system shows the piano accompaniment. The thirteenth system shows the piano accompaniment. The fourteenth system shows the piano accompaniment. The fifteenth system shows the piano accompaniment. The sixteenth system shows the piano accompaniment. The seventeenth system shows the piano accompaniment. The eighteenth system shows the piano accompaniment. The nineteenth system shows the piano accompaniment. The twentieth system shows the piano accompaniment. The twenty-first system shows the piano accompaniment. The twenty-second system shows the piano accompaniment. The twenty-third system shows the piano accompaniment. The twenty-fourth system shows the piano accompaniment. The twenty-fifth system shows the piano accompaniment. The twenty-sixth system shows the piano accompaniment. The twenty-seventh system shows the piano accompaniment. The twenty-eighth system shows the piano accompaniment. The twenty-ninth system shows the piano accompaniment. The thirtieth system shows the piano accompaniment. The thirty-first system shows the piano accompaniment. The thirty-second system shows the piano accompaniment. The thirty-third system shows the piano accompaniment. The thirty-fourth system shows the piano accompaniment. The thirty-fifth system shows the piano accompaniment. The thirty-sixth system shows the piano accompaniment. The thirty-seventh system shows the piano accompaniment. The thirty-eighth system shows the piano accompaniment. The thirty-ninth system shows the piano accompaniment. The fortieth system shows the piano accompaniment. The forty-first system shows the piano accompaniment. The forty-second system shows the piano accompaniment. The forty-third system shows the piano accompaniment. The forty-fourth system shows the piano accompaniment. The forty-fifth system shows the piano accompaniment. The forty-sixth system shows the piano accompaniment. The forty-seventh system shows the piano accompaniment. The forty-eighth system shows the piano accompaniment. The forty-ninth system shows the piano accompaniment. The fiftieth system shows the piano accompaniment. The fifty-first system shows the piano accompaniment. The fifty-second system shows the piano accompaniment. The fifty-third system shows the piano accompaniment. The fifty-fourth system shows the piano accompaniment. The fifty-fifth system shows the piano accompaniment. The fifty-sixth system shows the piano accompaniment. The fifty-seventh system shows the piano accompaniment. The fifty-eighth system shows the piano accompaniment. The fifty-ninth system shows the piano accompaniment. The sixtieth system shows the piano accompaniment. The sixty-first system shows the piano accompaniment. The sixty-second system shows the piano accompaniment. The sixty-third system shows the piano accompaniment. The sixty-fourth system shows the piano accompaniment. The sixty-fifth system shows the piano accompaniment. The sixty-sixth system shows the piano accompaniment. The sixty-seventh system shows the piano accompaniment. The sixty-eighth system shows the piano accompaniment. The sixty-ninth system shows the piano accompaniment. The seventieth system shows the piano accompaniment. The seventy-first system shows the piano accompaniment. The seventy-second system shows the piano accompaniment. The seventy-third system shows the piano accompaniment. The seventy-fourth system shows the piano accompaniment. The seventy-fifth system shows the piano accompaniment. The seventy-sixth system shows the piano accompaniment. The seventy-seventh system shows the piano accompaniment. The seventy-eighth system shows the piano accompaniment. The seventy-ninth system shows the piano accompaniment. The eightieth system shows the piano accompaniment. The eighty-first system shows the piano accompaniment. The eighty-second system shows the piano accompaniment. The eighty-third system shows the piano accompaniment. The eighty-fourth system shows the piano accompaniment. The eighty-fifth system shows the piano accompaniment. The eighty-sixth system shows the piano accompaniment. The eighty-seventh system shows the piano accompaniment. The eighty-eighth system shows the piano accompaniment. The eighty-ninth system shows the piano accompaniment. The ninetieth system shows the piano accompaniment. The hundredth system shows the piano accompaniment.

p
(p)
(p)

Detailed description: This system contains the first four measures of the piano accompaniment. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics markings include 'p' at the start of measure 2, and '(p)' at the start of measures 3 and 4.

high-est__ he shall not mis- car- ry,
he shall__ not mis-

Detailed description: This system contains measures 5 through 8. The vocal line (soprano) has lyrics: "high-est__ he shall not mis- car- ry," in measures 5-6, and "he shall__ not mis-" in measures 7-8. The piano accompaniment continues with the same melodic and bass lines as the first system.

6 7

Detailed description: This system contains measures 9 through 12. The piano accompaniment continues. Measure 9 starts with a sharp sign (#) on the bass line. Measures 10 and 11 contain the numbers 6 and 7, likely indicating fingerings for the right hand. The system ends with a double bar line.

Detailed description: This section consists of seven empty musical staves, likely representing the continuation of the piano accompaniment on the following page.

Musical score for the first system, including piano and bass staves with dynamics markings 'p' and '(p)'. The piano part features a melodic line with slurs and a bass line with sustained notes.

Musical score for the second system, including piano and bass staves with lyrics "car-ry, he shall not mis-car-ry, he". The piano part continues with the melodic line, and the bass line provides harmonic support.

Musical score for the third system, including piano and bass staves with fingerings: 8 6, 8 6, 7 5, 7 5, 6 4, 5 #, 6 4, 5 #. The piano part continues with the melodic line, and the bass line provides harmonic support.

Empty musical staves for the fourth system.

The musical score consists of several systems. The first system features a piano accompaniment with dynamics *p* and *(f)*. The second system includes vocal lines with lyrics: "shall not mis-car-ry." and "In the mer-cy". A "Chorus" section begins with the lyrics "In the mer-cy". The third system shows a vocal line with the instruction "[Tutti]". The bottom half of the page contains several empty musical staves.

Musical notation for the first system, including vocal line and piano accompaniment.

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

Musical notation for the third system, including piano accompaniment.

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

The musical score consists of a vocal line and piano accompaniment. The vocal line includes the lyrics: "car - - - - - ry, in his mer- cy he shall not mis- car - - - - - ry, he shall not mis- car-". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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

The musical score on page 55 consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The vocal line has lyrics: "he shall not mis- car-". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The second system continues the vocal line with lyrics: "ry, he shall not mis-". The piano accompaniment continues with similar rhythmic patterns. Below the second system, there are several empty staves, suggesting the score continues on the next page.

The musical score for page 60 consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system continues the vocal line with lyrics: "ry, he shall not mis-car-". The third system continues the vocal line with lyrics: "ry, he shall not mis-". The fourth system continues the vocal line with lyrics: "in his mer-cy he shall not mis-car-". The fifth system continues the vocal line with lyrics: "car- ry, in the". The bottom section of the page contains several empty staves.

Musical score for page 65, featuring piano accompaniment and vocal lines. The piano part consists of four staves with a grand staff (treble and bass clefs). The vocal part consists of four staves with lyrics. The lyrics are:

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

The score includes various musical notations such as notes, rests, and dynamic markings. The page number 65 is located at the top left.

The first system of music on page 71 consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The music features a mix of eighth and sixteenth notes, with some rests and ties.

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,

The second system of music on page 71 consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The music continues from the first system, featuring a similar melodic and accompanimental structure.

The third system of music on page 71 consists of six empty musical staves, arranged in two groups of three. These staves are not filled with any musical notation.

The first system of music consists of three staves. The top staff is a single treble clef staff. The middle and bottom staves are grand staff notation, with a brace on the left side connecting them. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The melody in the top staff begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

The second system of music contains four vocal staves. The top staff is a single treble clef staff. The bottom three staves are grand staff notation, with a brace on the left side connecting them. The lyrics are: "he shall not mis-car -", "he shall not mis-car -", "he shall not mis-car -", and "he shall not mis-car -". The lyrics are distributed across the staves, with some syllables appearing on multiple staves. The musical notation includes notes and rests corresponding to the lyrics.

The bottom half of the page contains several sets of empty musical staves. There are two grand staves (each with a brace on the left) and four single treble clef staves. These staves are completely blank, with no musical notation or lyrics present.

This page of a musical score, numbered 83, contains piano accompaniment and vocal parts. The piano part is written for the right and left hands on grand staff notation. The vocal part consists of four staves, each with a vocal line and the lyric 'ry.' written below it. The score is presented on a page that is tilted to the right. Below the main musical notation, there are several sets of empty musical staves.

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

The musical score is written for a symphony orchestra and vocal soloists. It features 12 staves for the instruments and 5 staves for the vocalists. The tempo is marked 'Allegro moderato'. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics: 'Al- le- lu- ia, al- le We will re- joice We will re-'. The instrumental parts are mostly rests, with some activity in the woodwinds and strings.

6

we will re-joyce
 in thy sal-va-tion, and tri-umph, and tri-umph in the

[we will re-joyce
 in thy sal-va-tion, and tri-umph, and tri-umph in the

we will re-joyce
 [in thy sal-va-tion, and tri-umph, and tri-umph in the

joyce _____ 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. 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 8

va- - tion, and triumph 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

Hal- le- lu- ia, we will re- joice

tri-umph, we will re- joice

tri-umph, we will re- joice, we will re- joice, we will re- joice, we will re- joice, we will re- joice, we will re- joice

tri-umph, we will re- joice, we will re- joice, we will re- joice, we will re- joice, we will re- joice, we will re- joice

tri-umph, we will re- joice, we will re- joice, we will re- joice, we will re- joice, we will re- joice, we will re- joice

joyce in thy sal-va-tion, we will re-joyce, in thy sal-va-tion, we will re-joyce
 joyce in thy sal-va-tion, we will re-joyce, we will re-joyce
 joyce in thy sal-va-tion, we will re-joyce, we will re-joyce
 joyce in thy sal-va-tion, we will re-joyce, we will re-joyce

Musical score for piano and voice. The score consists of two systems of piano accompaniment and two systems of vocal melody with lyrics. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal part includes lyrics such as "in thy sal-ve-tion, and tri-umph, and tri-umph, hal-le-lu-ia, hal-le-lu-ia, and Lord our God,". There are dynamic markings like *ff* and *ffz* throughout the score.

The image shows a musical score for piano and voice. It consists of several systems of staves. The piano part is written for the right and left hands. The voice part includes lyrics in both English and French. The lyrics are: "joyce, we will re-joyce in thy sal-va-tion, and tri-umph, and tri-umph, hal-le" (English) and "joie, nous nous réjouissons en ta salut, et tri-umphe, et tri-umphe, hal-le" (French). The score is numbered 30 at the top left.

33

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

The musical score for page 39 consists of two systems of piano accompaniment and four vocal staves. The piano accompaniment is written in treble and bass clefs. The vocal staves are arranged in two pairs, with lyrics written below the notes. The lyrics are: "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, " **k** [Saturday]³³ angefangen den 30 July 1743," and on folio 16 " S.D.G. G. F. Handel. London Agost 3. **q** [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 decipher 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				<u>measure</u>	<u>beat</u>	<u>subdivision</u>
	<u>measure</u>	<u>beat</u>	through	24	3	1st half
	13	3		26	2	1st half
	25	3		42	3	1st half
	41	3		44	2	1st half
	43	3				
Movement II				<u>measure</u>	<u>beat</u>	<u>subdivision</u>
	<u>measure</u>	<u>beat</u>	through	74	2	
	20			119	2	
	118	3				

Movement III

<u>measure</u>	<u>beat</u>	<u>subdivision</u>	through	<u>measure</u>	<u>beat</u>	<u>subdivision</u>
1	1			18		
48	1			53		
89	1			91		

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

Movement IV

<u>measure</u>	<u>beat</u>	<u>subdivision</u>	through	<u>measure</u>	<u>beat</u>	<u>subdivision</u>
5				42	3	
47	1			52	1	1st half

Movement V

<u>measure</u>	<u>beat</u>	<u>subdivision</u>	through	<u>measure</u>	<u>beat</u>	<u>subdivision</u>
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.

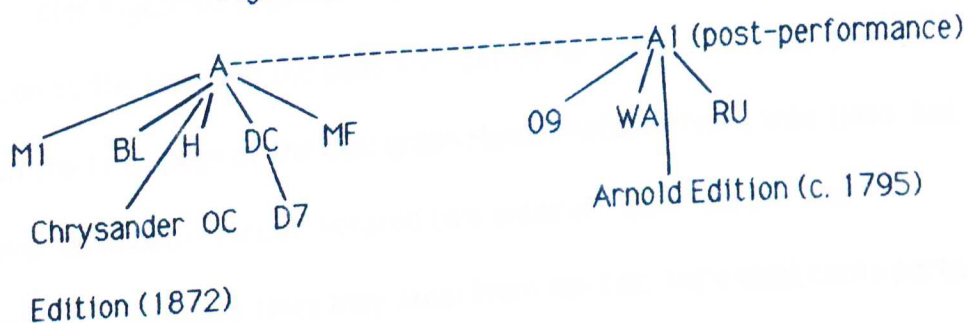
Stemmatic Relationships

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 been 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 analogy 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 1^r

The image shows a single page of handwritten musical notation, identified as folio 1^r. The page is filled with approximately 15 staves of music. The notation is dense and somewhat obscured by dark ink smudges and heavy shadows, particularly in the upper half of the page. On the left side, there are handwritten labels for the staves, including "Violin", "Viola", "Cello", and "Bass". At the top of the page, there are handwritten annotations: "Allegro moderato" on the left, "Andante" in the center, and "Anfang von 30/10/18" on the right. The bottom of the page features a few more staves of music, with a small number "114" written below them. The overall appearance is that of a working draft or a composer's sketch.

By permission of the British Library

Facsimile of the Autograph 16^v

The image shows a facsimile of a handwritten musical score on 16 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. At the top, there are handwritten annotations: "Andante" and "Allegro". A large, stylized signature, possibly "H. B. G.", is written across the middle staves. At the bottom of the page, there is a block of handwritten text: "G. F. Handel", "London Aug 3. 1741", and "Collin. 1000. 1000".

By permission of the British Library

Facsimile of D7 Bass Part, Andante larghetto

great in Thy salva-tion His
honour is Great is Great in Thy salva-tion His

honour is Great His honour is Great in Thy salva-tion His
His honour is Great His honour is Great in Thy salva-tion His

Glo-ry Glo-ry Glo-ry and great Worship shalt thou lay shalt thou
Glo-ry Glo-ry Glo-ry and great Worship shalt thou lay

lay lay upon him
shalt thou lay upon him

Gloria His honour is Great

Solti subit.

By permission of The Dean and Chapter Library, Durham

Facsimile of D7 Tympano Part, Allegro non presto

Symphonic or Solo Trombone part - Ad libitum - The King shall rejoice in you - Pf. Handel's Song

- Allegro non troppo presto

Solo and Chorus 10 to 20 Bars Exact

Solo and Chorus 30 Bars Exact

Tutti Chorus

Tutti.

By permission of The Dean and Chapter Library, Durham

Facsimile of D7 Tympano Part, Allegro Part

6

Handwritten musical score for D7 Tympano Part, Allegro Part. The score consists of ten staves. The first staff is marked '6' and '4'. The second staff has a '4' above it. The third staff has a '2' below it. The fourth staff has a '2' below it. The fifth staff has a '2' below it. The sixth staff has a '2' below it. The seventh staff has a '2' below it. The eighth staff has a '2' below it. The ninth staff has a '2' below it. The tenth staff has a '2' below it. The score ends with a double bar line and the word 'Fines' written below it. There are also some other markings like 'Adagio' and 'Fines' written in the score.

By permission of The Dean and Chapter Library, Durham

Tables of Variants

Pitches in the various octaves are shown as follows:



"Symbol" means note or rest but not a dot. I.e. "p." 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	O9	DC	MF	M1	WA
10	Vln. 1	2	d''							e''
10	Cont.		"lasto 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.		"lasto solo"	deest	deest	deest			deest	deest
49	Trpt. 1									



Measure	Part	Symbol	Autograph	H	BL	O9	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	O9	DC	MF	M1	WA
17	Vln.	6	f ^{••}				a ^{••}	a ^{••}		
53	Vln.		deest	forte	forte			forte	forte	
56	Vln.		piano				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 ^{••}	f ^{••}	f ^{••}	f ^{••}	f ^{••}	f ^{••}
131	Canto	2	g [·]							
136	Canto	1	<i>P</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>
136	Alto	1	<i>P</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>
137	Ob. 1	3	c ^{••}				b [·]	b [·]	b [·]	
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	O9	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 [·]		
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	O9	DC	ME	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	O9	DC	ME	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"	d"	
21	Trpt. 2	5	e"	d"	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- rest	half- rest					
			g"-g"-g"	rest	rest		d	d		
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), *Microedia*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), I, 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), I, 66.
42. Nicholas Temperley, "Edmund Thomas Warren," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadle. (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, "Handelliana 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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