

Coronation Anthem III

Psalm 21: 1, 2, 3, 5

The King shall rejoice

George Frideric Handel
(1685-1759)

1

Allegro

15

22

28

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

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

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

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

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

32

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

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

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

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

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

36

joice,
shall re - joice in thy
joice,

This musical score consists of five staves. The top three staves represent three vocal parts (likely soprano, alto, and tenor/bass) and the bottom two staves represent the piano's bass and treble clef lines. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing a repeating phrase: "joice, shall re - joice in thy". The piano accompaniment provides harmonic support with eighth-note patterns.

40

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

This section continues the vocal line from the previous measure. The piano accompaniment features eighth-note chords. A dynamic instruction "[tr]" is placed above the piano staff in the third measure of this section.

43

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

This section concludes the vocal line. The piano accompaniment continues with eighth-note chords. The vocal parts end on a note labeled "the King shall re - joice in thy strength, O Lord," which is likely a repeat of the first line of the hymn.

47

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

50

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

54

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

58

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

61

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

65

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

69

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



94

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

101

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

110

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

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

118

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

of thy sal - va - tion.

- tion, thy sal - va - tion.

125

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

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

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

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

131

glad, shall he be of thy sal - va -

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

glad, shall he be

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

137

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

- tion, of thy sal - va - tion,

of thy sal - va - tion,

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

144

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

148

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

155

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

164

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

- 8 -

171

A musical score for four voices (SATB) and piano. The key signature is A major (two sharps). The vocal parts sing "sal - va - tion, of thy sal - va - tion." The piano part provides harmonic support. Measure 171 starts with a piano dynamic. Measures 172-173 show vocal entries with grace notes and trills. Measures 174-175 continue the vocal line. Measure 176 begins with a piano dynamic. Measures 177-178 show the vocal line continuing.

178

A continuation of the piano part from measure 178. The piano plays a series of eighth-note chords, primarily in the right hand, with the left hand providing harmonic support.

184

A continuation of the piano part from measure 184. The piano plays a series of eighth-note chords, primarily in the right hand, with the left hand providing harmonic support. Measure 184 concludes with a change in key signature to C major (no sharps or flats).

190 A tempo giusto. Non tanto allegro

Musical score for measures 190-193. The music is in common time (indicated by 'c') and consists of four staves. The vocal parts are in soprano (G clef), alto (C clef), tenor (F clef), and bass (C clef). The lyrics are "Glo_____- ry and". Measure 190 starts with a whole note followed by a half note. Measures 191-193 show eighth-note patterns. Measure 193 ends with a fermata over the bass staff.

194

Adagio

[tr]

Musical score for measures 194-196. The music is in common time (indicated by 'c') and consists of four staves. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are "wor - ship hast thou laid up - on him." The first two staves begin with a half note, while the third and fourth staves begin with a quarter note. Measure 196 ends with a fermata over the bass staff.

197

Allegro

Musical score for measures 197-199. The music is in common time (indicated by 'c') and consists of four staves. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are "Thou hast pre - ven - ted him with the bless - ing". The first two staves begin with a half note, while the third and fourth staves begin with a quarter note. Measure 199 ends with a fermata over the bass staff.

204

Musical score for measures 204-207. The music is in common time (indicated by 'c') and consists of four staves. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are "Thou hast pre - ven - ted - ings of good - thy - ing". The first two staves begin with a half note, while the third and fourth staves begin with a quarter note. Measure 207 ends with a fermata over the bass staff.

209

ness, with the bless - ings of _____
him with the bless - ings
him,

214

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

218

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

224

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

230

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

235

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

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

254

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

260

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

267

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

272

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

277

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

284

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

291 Allegro



This musical score page contains four staves of music for a choir. The key signature is A major (two sharps). The tempo is Allegro. The vocal parts are: Soprano 1 (C-clef), Soprano 2 (C-clef), Alto (C-clef), and Bass (F-clef). The lyrics are "Al - le - lu - ia," repeated three times. The bass part has a melodic line with eighth-note patterns. Measure numbers 291, 295, and 299 are indicated above the staves. Measure 291 ends with "B.1". Measure 295 ends with "B.1&2". Dynamic markings [tr] (trill) are placed above the second and third "Al - le - lu - ia" in measure 291, and above the first "Al - le - lu - ia" in measure 295.

295



This musical score page continues the four-staff choir arrangement. The lyrics "Al - le - lu - ia," are repeated five times. The bass part features a continuous eighth-note pattern. Measure numbers 291, 295, and 299 are indicated above the staves. Measure 295 ends with "B.1&2". Dynamic markings [tr] are placed above the first and second "Al - le - lu - ia" in measure 295.

299



This musical score page concludes the section. The lyrics "Al - le - lu - ia," are repeated six times. The bass part maintains its eighth-note pattern. Measure numbers 291, 295, and 299 are indicated above the staves. The final measure ends with "al - le - lu - ia,".

302

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

305

The musical score consists of five staves, each representing a different voice. The voices are stacked vertically, with the soprano at the top and the bass at the bottom. The music is in common time, with a key signature of one sharp (F#). The lyrics "ia, alle lu ia," are repeated five times, once for each voice. The vocal parts are separated by vertical braces. The notation includes various note values (eighth and sixteenth notes) and rests.

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

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

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

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

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

308

The musical score consists of five staves, each representing a different voice part. The voices are stacked vertically, with the soprano at the top and the bass at the bottom. The music is in common time, with a key signature of one sharp (F#). The vocal parts are primarily composed of eighth-note patterns. The lyrics "al - le - lu - ia," are repeated four times in each staff, with a fermata over the final "ia" in the first three repetitions. The fourth repetition ends with a double bar line and a repeat sign, indicating a section change or repeat.

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

312

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

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

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

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

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

316

The musical score consists of five staves. The top four staves are in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by a 'W'). The key signature is one sharp (F#). The vocal parts sing 'ia, al - le - lu - ia,' in a repeating pattern. The bass part provides harmonic support. Measure 1 starts with a forte dynamic. Measure 2 begins with a trill over the first two notes of the melody. Measure 3 features a melodic line with eighth-note patterns. Measure 4 concludes with a half note followed by a fermata. Measure 5 begins with a melodic line. Measure 6 concludes with a half note followed by a fermata. Measure 7 begins with a melodic line. Measure 8 concludes with a half note followed by a fermata. Measure 9 begins with a melodic line. Measure 10 concludes with a half note followed by a fermata. Measure 11 begins with a melodic line. Measure 12 concludes with a half note followed by a fermata. Measure 13 begins with a melodic line. Measure 14 concludes with a half note followed by a fermata. Measure 15 begins with a melodic line. Measure 16 concludes with a half note followed by a fermata. Measure 17 begins with a melodic line. Measure 18 concludes with a half note followed by a fermata. Measure 19 begins with a melodic line. Measure 20 concludes with a half note followed by a fermata. Measure 21 begins with a melodic line. Measure 22 concludes with a half note followed by a fermata. Measure 23 begins with a melodic line. Measure 24 concludes with a half note followed by a fermata. Measure 25 begins with a melodic line. Measure 26 concludes with a half note followed by a fermata. Measure 27 begins with a melodic line. Measure 28 concludes with a half note followed by a fermata. Measure 29 begins with a melodic line. Measure 30 concludes with a half note followed by a fermata. Measure 31 begins with a melodic line. Measure 32 concludes with a half note followed by a fermata. Measure 33 begins with a melodic line. Measure 34 concludes with a half note followed by a fermata. Measure 35 begins with a melodic line. Measure 36 concludes with a half note followed by a fermata. Measure 37 begins with a melodic line. Measure 38 concludes with a half note followed by a fermata. Measure 39 begins with a melodic line. Measure 40 concludes with a half note followed by a fermata. Measure 41 begins with a melodic line. Measure 42 concludes with a half note followed by a fermata. Measure 43 begins with a melodic line. Measure 44 concludes with a half note followed by a fermata. Measure 45 begins with a melodic line. Measure 46 concludes with a half note followed by a fermata. Measure 47 begins with a melodic line. Measure 48 concludes with a half note followed by a fermata. Measure 49 begins with a melodic line. Measure 50 concludes with a half note followed by a fermata. Measure 51 begins with a melodic line. Measure 52 concludes with a half note followed by a fermata. Measure 53 begins with a melodic line. Measure 54 concludes with a half note followed by a fermata. Measure 55 begins with a melodic line. Measure 56 concludes with a half note followed by a fermata. Measure 57 begins with a melodic line. Measure 58 concludes with a half note followed by a fermata. Measure 59 begins with a melodic line. Measure 60 concludes with a half note followed by a fermata. Measure 61 begins with a melodic line. Measure 62 concludes with a half note followed by a fermata. Measure 63 begins with a melodic line. Measure 64 concludes with a half note followed by a fermata. Measure 65 begins with a melodic line. Measure 66 concludes with a half note followed by a fermata. Measure 67 begins with a melodic line. Measure 68 concludes with a half note followed by a fermata. Measure 69 begins with a melodic line. Measure 70 concludes with a half note followed by a fermata. Measure 71 begins with a melodic line. Measure 72 concludes with a half note followed by a fermata. Measure 73 begins with a melodic line. Measure 74 concludes with a half note followed by a fermata. Measure 75 begins with a melodic line. Measure 76 concludes with a half note followed by a fermata. Measure 77 begins with a melodic line. Measure 78 concludes with a half note followed by a fermata. Measure 79 begins with a melodic line. Measure 80 concludes with a half note followed by a fermata. Measure 81 begins with a melodic line. Measure 82 concludes with a half note followed by a fermata. Measure 83 begins with a melodic line. Measure 84 concludes with a half note followed by a fermata. Measure 85 begins with a melodic line. Measure 86 concludes with a half note followed by a fermata. Measure 87 begins with a melodic line. Measure 88 concludes with a half note followed by a fermata. Measure 89 begins with a melodic line. Measure 90 concludes with a half note followed by a fermata. Measure 91 begins with a melodic line. Measure 92 concludes with a half note followed by a fermata. Measure 93 begins with a melodic line. Measure 94 concludes with a half note followed by a fermata. Measure 95 begins with a melodic line. Measure 96 concludes with a half note followed by a fermata. Measure 97 begins with a melodic line. Measure 98 concludes with a half note followed by a fermata. Measure 99 begins with a melodic line. Measure 100 concludes with a half note followed by a fermata.

320

ia,
ia,
al-le-lu - ia,
al - le_- lu_- ia,
al-le_- lu_- ia,

324

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

328

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

331

le - lu - ia, al - le - lu -
ia, al - le - lu - ia, al - le - lu -
- al - le - lu - ia, al - le - lu -
le - lu - ia, al - le - lu - ia, al - le - lu -
- B.1 & 2 al - le - lu - ia,

334

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

338

ia,
al - le - lu - ia,

341

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

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

345

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

348

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

351

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

354

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

357

Adagio [fr]

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