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# LET THY HAND BE STRENGTHENED

CORONATION ANTHEM

COMPOSED IN THE YEAR 1727 BY

G. F. HANDEL.

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THE PIANOFORTE ARRANGEMENT FROM THE SCORE WITH ADDITIONAL  
ACCOMPANIMENTS BY

E. SILAS.

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# LET THY HAND BE STRENGTHENED.

No. 1.

CHORUS.—“LET THY HAND BE STRENGTHENED.”

The musical score is written for piano in G major and common time. It consists of six systems of two staves each. The tempo is marked *Allegro.* and the initial dynamic is *f*. The score features several trills (*tr*) and dynamic markings including *f*, *p*, and *pp*. A section marked *R. II.* (Right Hand) begins in the third system. The piece concludes with a section marked *A* (Allegretto) in the fourth system.

SOPRANO. **B**

1st ALTO. *f* Let thy

2nd ALTO. Let thy hand be strength - - en-ed,

TENOR. Let thy hand be strength - - en-ed,

BASS. *f* Let thy hand be strength - - en-ed,

*tr* **B**

hand be strength - - en-ed, and thy

and thy right hand be ex - alt - - - ed,

let thy hand be strength-en'd,

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

let thy hand be strength - en-ed,

right hand be ex - alt - - - - - ed, be ex -

and thy right hand be ex - alt - ed, be ex -

and thy right hand be ex - alt - ed, be ex - alt - ed, be ex -

and thy right hand be ex - alt - - - - ed, be ex -

and thy right hand be ex - alt - - - - - ed, be ex -

The first system consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another Soprano) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

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

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

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

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

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

The second system also consists of six staves. The top five staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A common time signature 'C' is placed above the first staff. The key signature remains one sharp (F#). Trills are marked with 'tr' above the notes in the piano accompaniment.

alt - ed, be ex - alt - - - - ed, let thy

alt - ed, be ex - alt - - - - ed, let thy

alt - ed, be ex - alt - - - - ed, let thy

alt - ed, be ex - alt - - - - ed, let thy

alt - ed, be ex - alt - - - - ed, let thy

*tr.*

*cres.*

*f*

Detailed description: This system contains five vocal staves and a grand staff. The vocal parts are in G major and feature a melodic line with a trill and a crescendo leading to a forte dynamic. The piano accompaniment includes a trill in the right hand and a crescendo in the left hand.

right hand be ex - alt - ed. Let thy

right hand be ex - alt - ed. Let thy

right hand be ex - alt - ed. Let thy

right hand be ex - alt - ed. Let thy

right hand be ex - alt - ed. Let thy

*f*

*f*

Detailed description: This system contains five vocal staves and a grand staff. The vocal parts are in G major and feature a melodic line with a trill and a crescendo leading to a forte dynamic. The piano accompaniment includes a trill in the right hand and a crescendo in the left hand.

hand be strength - - en'd, and thy right hand be ex - alt - - - -

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

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

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

hand be strength - - en'd, and thy right hand be ex - alt - - - -

The first system consists of five vocal staves and a grand staff. The vocal parts are in treble clef with a key signature of one sharp (F#). The grand staff is in bass clef. The lyrics are: "hand be strength - - en'd, and thy right hand be ex - alt - - - -", "hand be strength - - en'd, and thy right hand be ex - alt - ed, ex -", "hand be strength - - en'd, and thy right hand be ex - alt - ed, ex -", "hand be strength - - en'd, and thy right hand be ex - alt - ed, ex -", and "hand be strength - - en'd, and thy right hand be ex - alt - - - -".

- - - - ed, let thy hand be strength - - - -

- alt - ed, ex - alt - ed, let thy hand be strength - - - -

- alt - ed, ex - alt - ed, let thy hand be strength - - - -

- alt - ed, ex - alt - ed, let thy hand be strength - - - -

- - - - ed, let thy hand be strength - - - -

The second system continues the vocal parts and grand staff. The lyrics are: "- - - - ed, let thy hand be strength - - - -", "- alt - ed, ex - alt - ed, let thy hand be strength - - - -", "- alt - ed, ex - alt - ed, let thy hand be strength - - - -", "- alt - ed, ex - alt - ed, let thy hand be strength - - - -", and "- - - - ed, let thy hand be strength - - - -".

en'd, let thy right hand be ex -  
 en - ed, and thy right hand be ex - alt - ed, be . . .  
 en'd, and thy right hand be ex - alt - ed, let thy right hand be ex -

alt - ed, *tr* ex - alt - ed, let thy hand be strength -  
 ed, ex - alt - ed, let thy hand be strength -  
 . . . ex - alt - ed, let thy hand be strength -  
 ed, let thy hand, let thy hand be strength -  
 alt - ed, *tr* let thy hand, thy hand be strength -



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

Musical notation includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody features a prominent note 'E' above the staff. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and trills.

- alt - ed, be ex - alt - - - - - ed, let thy  
 - alt - ed, be ex - alt - - - - - ed, let thy  
 - alt - ed, be ex - alt - - - - - ed, let thy  
 - alt - ed, be ex - alt - - - - - ed, let thy  
 - alt - ed, be ex - alt - - - - - ed, let thy

Musical notation includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody features a prominent note 'E' above the staff. The piano accompaniment includes trills (tr) and a crescendo (cres.) marking.

right hand be ex - alt - - - - ed.

right hand be ex - alt - - - - ed.

right hand be ex - alt - - - - ed.

right hand be ex - alt - - - - ed.

right hand be ex - alt - - - - ed.

The first five staves are vocal parts, each with the lyrics "right hand be ex - alt - - - - ed." The piano accompaniment is shown in the bottom two staves of this system.

The piano accompaniment for the first system, showing the right and left hand parts.

The piano accompaniment for the second system, featuring dynamics *p* and *f*, and a trill (*tr*) in the right hand.

The piano accompaniment for the third system, featuring a trill (*tr*) in the right hand.

## No. 2.

## CHORUS.—“LET JUSTICE AND JUDGMENT.”

*Larghetto.*

SOPRANO.

1st ALTO.

2nd ALTO.

TENOR.

BASS.

PIANO.

$\bullet = 80.$

*p*

*dim.*

*F*

*mf*

Let jus - tice and

*mf*

Let jus - tice and

*mf*

Let

*F*

Let jus - tice and judg - ment be . . the pre - par -

judg - ment be . . the pre - par - a - - - tion of thy

judg - ment be . . the pre - par - a - - - - tion of thy

jus - tice and judg - ment be . . the pre - par - a - - - tion of thy

Let jus - tice and judg - ment, let jus - tice and judg - ment, and

- a - tion of thy seat! Let jus - tice and judg - ment, let jus - tice and

seat! Let jus - tice and judg - ment, and

seat! Let jus - tice and judg - ment, and

seat! Let jus - tice and judg - ment, and

R. H.

judgment be the pre - par - a - - tion of thy seat!

judgment be . . the pre - par - a - - - tion of thy seat!

judgment be the pre - par - a - a - tion of thy seat!

judgment be the pre - par - a - a - tion of thy seat!

judgment be the pre - par - a - a - tion of thy seat!

judgment be the pre - par - a - a - tion of thy seat!

judgment be the pre - par - a - a - tion of thy seat!

judgment be the pre - par - a - a - tion of thy seat!

Let mer - cy and truth

Let mer - cy and truth go, . .

Let mer - cy and truth

Let mer - cy and truth

of thy seat! . . . . . Let mer - cy and truth

of thy seat! . . . . . Let mer - cy and truth

go, go be - fore thy face, let mer - cy, let  
 . . . go . . . be - fore thy face, let mer - cy  
 go, go be - fore . . . thy face, let mer - cy, let  
 go, go be - fore thy face, let  
 go, go be - fore thy face, let mer - cy and truth,

This system contains five vocal staves and a grand staff. The vocal parts are in G major and 4/4 time. The lyrics are: "go, go be - fore thy face, let mer - cy, let . . . go . . . be - fore thy face, let mer - cy, let go, go be - fore thy face, let go, go be - fore thy face, let mer - cy and truth,". The piano accompaniment features a steady bass line and a more active treble line.

mer - cy and truth go . . . . be - fore . . . . thy face. **H**  
 and truth go be - fore . . . thy face. Let  
 mer - cy and truth go be - fore, go be - fore thy face. Let  
 mer - cy and truth go, go be - fore thy face. Let  
 and truth go be - fore . . . thy face. Let

This system continues the vocal and piano parts. It includes five vocal staves and a grand staff. The lyrics are: "mer - cy and truth go . . . . be - fore . . . . thy face. **H** and truth go be - fore . . . thy face. Let mer - cy and truth go be - fore, go be - fore thy face. Let mer - cy and truth go, go be - fore thy face. Let and truth go be - fore . . . thy face. Let". The piano accompaniment continues with a consistent harmonic support.

Let jus - tice and judgment, let jus - tice and judgment be . . .

jus - tice and judgment, let jus - tice and judgment be the pre - par -

jus - tice and judgment, let jus - tice and judgment be the pre - par -

jus - tice and judgment, let jus - tice and judgment be the pre - par -

jus - tice and judgment, let jus - tice and judgment be the pre - par -

The first system of the musical score consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and Bassoon/Trumpet) and the bottom two are piano accompaniment. The lyrics are: "Let jus - tice and judgment, let jus - tice and judgment be . . . jus - tice and judgment, let jus - tice and judgment be the pre - par - jus - tice and judgment, let jus - tice and judgment be the pre - par - jus - tice and judgment, let jus - tice and judgment be the pre - par - jus - tice and judgment, let jus - tice and judgment be the pre - par -".

. . . the pre - par - a - tion of thy seat ! Let mer - cy,

- a - - - - tion of thy seat ! Let mer - cy,

- a - - - - tion of thy seat ! Let mer - cy,

- a - - - - tion of thy seat ! Let mer - cy,

- a - - - - tion of thy seat ! Let mer - cy,

The second system of the musical score consists of six staves. The top five staves are vocal parts and the bottom two are piano accompaniment. The lyrics are: ". . . the pre - par - a - tion of thy seat ! Let mer - cy, - a - - - - tion of thy seat ! Let mer - cy, - a - - - - tion of thy seat ! Let mer - cy, - a - - - - tion of thy seat ! Let mer - cy, - a - - - - tion of thy seat ! Let mer - cy,".

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

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

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

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

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



## No. 3.

## CHORUS.—“ ALLELUJAH.”

*Allegro.*

SOPRANO. *f* Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, . . . .

1st ALTO. *f* Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,

2nd ALTO. *f* Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,

TENOR. *f* Al - le - lu - jah, Al - le -

BASS. *f* Al - le - lu - jah, Al - le - lu - jah,

PIANO. *Allegro.*  
♩ = 116. *f*

. . . . Al - le - lu - jah, . . . . Al - le - lu - jah, . . . .

Al - le - - - - lu - jah, . . . . Al - le - lu - jah, . . . .

Al - le - - - - lu - jah, Al - le - lu - jah, . . . .

- lu - - jah, Al - le - lu - jah, Al - le - lu - jah, . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . Al - le - lu - jah, . . . .

\* These consecutive fifths are in the original score, and I see no necessity of taking them out like others have done.—E. S.

Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

Al - le - lu - jah, . . . . . Al - le - lu - jah, . . . . .

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

L.H.





- jah, . . . Al - le - lu - jah, . . . Al - le - - lu - jah, . . .

- jah, Al - le - lu - jah, Al - le - - lu - - -

- jah, Al - le - lu - jah, Al - le - - lu - - -

- jah, Al - le - lu - jah, Al - le - lu - jah, . . . . .

- jah, Al - le - lu - jah, Al - le - lu - jah, . . . . .

L.H.

*Adagio.*

Al - le - lu - jah, Al - le - - lu - jah.

- jah, . . . . . Al - le - lu - jah, Al - le - lu - jah.

- jah, . . . . . Al - le - lu - jah, Al - le - - lu - jah.

Al - le - lu - jah, Al - le - lu - jah.

Al - le - lu - jah, Al - le - - lu - jah.

*Adagio.* \*

\* This closing anticipation, apparently in contradiction of the voice-part, happens more than once in Handel's works.—E. S.



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