

# HANDEL

## Let thy hand be strengthened

One, of the four, anthems written by  
Handel for use at the Coronation of  
King George II in 1727.

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**NOTE:** Sources are inconsistent in whether to treat the word “strengthened” as a two or three syllable word. The underlay in this edition assumes the two syllable version throughout. Whilst this may not be historically authentic, it does avoid the tendency of even the best choirs to sit rather inelegantly on the third syllable!

# 1. CHORUS: LET THY HAND BE STRENGTHENED

*Allegro* *tr*

Keyboard Reduction

5 *tr* *tr* *tr* *tr*

9 *tr* *tr* *tr* *tr*

13

17 *tr*

21 *tr* *tr* *tr*

The image displays a musical score for a keyboard reduction of a chorus. It consists of six systems of staves, each with a treble and bass clef. The music is in 2/4 time and the key signature has one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The first system is labeled 'Keyboard Reduction' and includes the tempo and 'tr' markings. The second system starts at measure 5 and includes four 'tr' markings. The third system starts at measure 9 and includes four 'tr' markings. The fourth system starts at measure 13. The fifth system starts at measure 17 and includes one 'tr' marking. The sixth system starts at measure 21 and includes three 'tr' markings. The bass line is generally more rhythmic and provides a steady accompaniment, while the treble line features more complex melodic and harmonic patterns, including frequent trills.

25

SOPRANO

Let thy hand be streng-

ALTO 1

Let thy hand be streng- -en'd,

ALTO 2

Let thy hand be streng- -en'd, let thy hand

TENOR

Let thy hand be streng- -en'd, let thy hand

BASS

Let thy hand be streng- -en'd, let thy hand be

Piano accompaniment for measures 25-28, featuring a right-hand melody and a left-hand bass line.

29

-en'd,

and thy right hand be ex-

and thy right hand be ex - al- -ted,

be strength-en'd,

and thy right hand

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

strength- -en'd,

and thy right hand

Piano accompaniment for measures 29-32, continuing the right-hand melody and left-hand bass line.

33

al- - ted, be ex - al-  
and thy right hand be ex - al - ted, be ex - al-  
be ex - al - ted, be ex - al - ted, be ex - al-  
8 and thy right hand be ex - al - ted, be ex - al-  
be ex - al- - ted, be ex - al-

The musical score for measures 33-36 features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex texture with sixteenth-note patterns and chords. A fermata is placed over the eighth measure of the vocal line.

37

- ted, let thy right hand be ex - al - ted, be ex-  
- ted, let thy right hand be ex - al - ted, be ex-  
- ted, let thy right hand be ex - al - ted, be ex-  
8 - ted. let thy right hand be ex - al - ted, be ex-  
- ted, let thy right hand be ex - al - ted, be ex-

The musical score for measures 37-40 continues the vocal and piano parts. The piano accompaniment features prominent trills (tr) in the right hand, which are aligned with the lyrics "let thy right hand".

40

- al - \_\_\_\_\_ - ted, let thy right hand be ex-al-

- al - \_\_\_\_\_ - ted, let thy right hand be ex-al-

- al - \_\_\_\_\_ - ted, let thy right hand be ex-al-

- al - \_\_\_\_\_ - ted, let thy right hand be ex-al-

- al - \_\_\_\_\_ - ted, let thy right hand be ex-al-

44

- ted. Let thy hand be strength- \_\_\_\_\_ -en'd, and thy

- ted. Let thy hand be strength - en'd, and thy

- ted. Let thy hand be strength- \_\_\_\_\_ -en'd, and thy

- ted. Let thy hand be strength- \_\_\_\_\_ -en'd, and thy

- ted. Let thy hand be strength- \_\_\_\_\_ -en'd, and thy

49

right hand be ex - al - ted, Let thy  
 right hand be ex - al - ted, ex - al - ted, ex - al - ted. Let thy  
 right hand be ex - al - ted, ex - al - ted, ex - al - ted. Let thy  
 8 right hand be ex - al - ted, ex - al - ted, ex - al - ted. Let thy  
 right hand be ex - al - ted, Let thy

53

hand be strength - en'd,  
 hand be strength - en'd, and thy right hand  
 hand be strength - en'd, and thy  
 8 hand be strength - en'd, and thy  
 hand be strength - en'd,

57

let thy right hand be ex - al - ted, ex - al - ted, ex - al - ted, ex - al - ted.

right hand be ex - al - ted, be ex - al - ted.

right hand be ex - al - ted. Let thy right hand be ex - al - ted.

61

- ted. Let thy hand be strength - en'd, and thy right hand be ex - ted. Let thy hand be strength - en'd, and thy right hand be ex - Let thy hand be strength - en'd, and thy right hand be ex - hand, let thy hand be strength - en'd, and thy right hand be ex - Let thy hand, thy hand be strength - en'd, and thy right hand be ex -

65

- al - ted, let thy right hand be ex - al - ted, be ex-

- al - ted, let thy right hand be ex - al - ted, be ex-

- al - ted, let thy right hand be ex - al - ted, be ex-

<sup>8</sup> - al - ted, let thy right hand be ex - al - ted, be ex-

- al - ted, let thy right hand be ex - al - ted, be ex-

*tr* *tr* *tr*

68

- al - \_\_\_\_\_ - ted, let thy right hand

- al - \_\_\_\_\_ - ted, let thy right hand

- al - \_\_\_\_\_ - ted, let thy right hand

<sup>8</sup> - al - \_\_\_\_\_ - ted, let thy right hand

- al - \_\_\_\_\_ - ted, let thy right hand



72

be ex - al - - - - - ted.  
be ex - al - - - - - ted.  
be ex - al - - - - - ted.  
be ex - al - - - - - ted.  
be ex - al - - - - - ted.

tr tr

77

tr tr

81

tr tr

## 2. CHORUS: LET JUSTICE AND JUDGEMENT

*Larghetto*

Piano introduction for the chorus, measures 1-8. The music is in 3/4 time with a key signature of one sharp (F#). It consists of five staves: four treble clefs and one bass clef. The melody is simple, with a series of quarter notes in the upper register of the treble clefs and a corresponding bass line in the bass clef.

*Larghetto*

Piano accompaniment for the chorus, measures 1-8. It features a grand staff with a treble and bass clef. The right hand plays a melodic line with some grace notes and a trill (tr) at the end. The left hand provides a harmonic accompaniment with chords and moving lines.

9

SOP

ALTO 1

ALTO 2

TENOR

BASS

Let ju-stice and judg-ment, be the

Let ju-stice and judg-ment, be the

Let ju - stice and judg-ment, be

Piano accompaniment for the chorus, measures 9-16. It continues the grand staff from the previous section. The right hand has a more active melodic line, and the left hand features large, sustained chords in the bass register.

17

Let ju-stice and judg - ment, let  
 Let ju - stice  
 pre - par - a - tion of thy seat! Let ju - stice  
 pre - par - a - tion of thy seat! Let ju - stice  
 the pre - par - a - tion of thy seat! Let ju - stice

24

ju-stice and judg - ment, and judg - ment, be the pre-par - a - tion  
 and judg - ment, let ju-stice and judg - ment, be the pre-par - a - tion  
 and judg - ment, and judg - ment, be the pre - par -  
 and judg - ment, and judg - ment, be the pre - par -  
 and judg - ment, and judg - ment, be the pre-par -

32

of thy seat! Let mer - cy and truth  
 of thy seat! Let mer - cy and truth go,  
 - a - tion of thy seat! Let mer - cy and truth  
 - a - tion of thy seat! Let mer - cy and truth  
 - a - tion of thy seat! of thy seat. Let mer - cy and truth

40

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

48

be - fore thy face. Let ju - stice and  
 go be - fore thy face. Let ju - stice and judg - ment, let ju - stice and  
 go be - fore, go be - fore thy face. Let ju - stice and judg - ment, let ju - stice and  
 go, go be - fore thy face. Let ju - stice and judg - ment, let ju - stice and  
 go be - fore thy face. Let ju - stice and judg - ment, let ju - stice and

55

judg - ment, let ju - stice and judg - ment, be the pre - par - a - tion of thy seat!  
 judg - ment, be the pre - par - a - tion of thy seat!  
 judg - ment, be the pre - par - a - tion of thy seat!  
 judg - ment, be the pre - par - a - tion of thy seat!  
 judg - ment, be the pre - par - a - tion of thy seat!

63

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

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

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

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

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

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### 3. CHORUS: ALLELUJAH

*Allegro*

**SOP**  
Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,

**ALTO 1**  
Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,

**ALTO 2**  
Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,

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

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

*Allegro*

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,

11

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, \_\_\_\_\_

17

— 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 -

— 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 - jah, Al - le - lu - jah,

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



22

- jah, \_\_\_\_\_ Al-le-lu-

- jah, \_\_\_\_\_ Al-le-lu-

- jah, \_\_\_\_\_ Al-le-lu-

- jah, \_\_\_\_\_ Al-le-lu-

- jah, \_\_\_\_\_ Al-le-lu-

27

- jah, \_\_\_\_\_ Al-le-lu-jah, \_\_\_\_\_ Al-le-lu-jah,

- jah, \_\_\_\_\_ Al-le-lu-jah,

- jah, \_\_\_\_\_ Al-le-lu-jah, \_\_\_\_\_ Al-le-

- jah, \_\_\_\_\_ Al-le-lu-jah, \_\_\_\_\_ Al-le-

- jah, \_\_\_\_\_ Al-le-lu-jah, \_\_\_\_\_ Al-le-lu-jah,

32

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, \_\_\_\_\_  
8 - 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, \_\_\_\_\_

38

Al - le - lu - jah, \_\_\_\_\_  
Al - le - lu - jah, \_\_\_\_\_ Al - le - lu - jah, \_\_\_\_\_  
Al - le - lu - jah, \_\_\_\_\_ Al - le - lu - jah, \_\_\_\_\_  
8 Al - le - lu - jah, \_\_\_\_\_ Al - le - lu - jah, \_\_\_\_\_  
Al - le - lu - jah, \_\_\_\_\_ Al - le - lu - jah, \_\_\_\_\_  
Al - le - lu - jah, \_\_\_\_\_ Al - le - lu - jah, \_\_\_\_\_

43

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,

47

*rall.* Al - le - lu - jah, Al - le - lu - jah. *Adagio*

- 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.

*rall.* Al - le lu - jah, Al - le - lu - jah. *Adagio*