

THE MESSIAH

PART I

NO. 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

First system of musical notation, featuring treble and bass staves. The tempo is marked "Grave (♩ = 120)". The key signature is one sharp (F#). The dynamic marking is *p*.

Second system of musical notation, featuring treble and bass staves. The dynamic marking is *pp*.

Third system of musical notation, featuring treble and bass staves. The dynamic marking is *ff* in the bass and *pp* in the treble.

Fourth system of musical notation, featuring treble and bass staves.

Fifth system of musical notation, featuring treble and bass staves. The dynamic marking is *ff*.

Allegro moderato (♩ = 116)

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. A dynamic marking of *f* (forte) is placed below the first few notes. The bass staff contains mostly rests, with a few notes appearing later in the system. The letters "L.H." are written in the right margin of the system.

The second system continues the piece with similar rhythmic patterns in the treble staff and accompaniment in the bass staff. The melodic line in the treble staff features various intervals and rests, while the bass staff provides a steady accompaniment.

The third system is marked with a section letter "A" in the upper right. The treble staff shows a more complex melodic line with many beamed notes. The bass staff has a more active accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed below the notes in the latter part of the system.

The fourth system continues the musical development. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment. There are some accidentals and dynamic markings present.

The fifth system features a more dense melodic texture in the treble staff with many beamed notes. The bass staff continues with a rhythmic accompaniment. There are some dynamic markings and accidentals.

The sixth system is marked with a section letter "B" in the upper left. It begins with a dynamic marking of *f* (forte). The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment. There are some accidentals and dynamic markings.

First system of a piano score. The right hand features a continuous eighth-note accompaniment. The left hand plays chords and single notes, including a prominent bass line with a low octave G.

Second system of a piano score. The right hand continues with eighth-note accompaniment. The left hand features a melodic line with a fermata over a half note, followed by a section marked with a 'C' time signature change.

Third system of a piano score. The right hand continues with eighth-note accompaniment. The left hand features a melodic line with a fermata over a half note, followed by a section marked with a 'C' time signature change.

Fourth system of a piano score. The right hand continues with eighth-note accompaniment. The left hand features a melodic line with a fermata over a half note, followed by a section marked with a 'C' time signature change. A dynamic marking of *mf* is present.

Fifth system of a piano score. The right hand continues with eighth-note accompaniment. The left hand features a melodic line with a fermata over a half note, followed by a section marked with a 'C' time signature change.

Sixth system of a piano score. The right hand continues with eighth-note accompaniment. The left hand features a melodic line with a fermata over a half note, followed by a section marked with a 'D' time signature change. A dynamic marking of *cresc.* is present.

First system of musical notation, consisting of a treble and bass clef staff. The music features a rhythmic pattern of eighth and sixteenth notes in the treble, with a bass line of quarter notes and chords.

Second system of musical notation. A dynamic marking of *f* is present. A chord symbol 'E' is written above the treble staff. The music continues with similar rhythmic patterns.

Third system of musical notation, continuing the piece with various melodic and harmonic developments.

Fourth system of musical notation, featuring more complex rhythmic figures and chordal textures.

Fifth system of musical notation. A dynamic marking of *ff* is present. A chord symbol 'F' is written above the treble staff.

Sixth system of musical notation, showing further melodic and harmonic progression.

Seventh system of musical notation. A tempo marking of *Più lento* is present. The system concludes with a final cadence.

NO. 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

The first system shows the piano introduction. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) in the bass staff.

The second system begins with a tenor solo line. The tenor part starts with the lyrics "Com-fort ye, com - -". The piano accompaniment continues with the same rhythmic pattern as the first system. A dynamic marking of *sp* (sforzando) appears in the piano part, followed by a *p* (piano) marking. The word "TENOR SOLO" is written above the tenor staff.

The third system continues the tenor solo. The lyrics are "- fort ye — my peo-ple, com - fort ye,". The piano accompaniment features a dynamic marking of *sp* (sforzando). The word "ad lib." is written above the tenor staff, indicating a *ad libitum* section.

The fourth system begins with a section marked "A a tempo". The tenor solo has the lyrics "com - - - fort ye my peo-ple,". The piano accompaniment features a dynamic marking of *p* (piano) and a *sp* (sforzando) marking. The tempo marking "a tempo" is written above the piano part.

saith your God, saith your God;

fp *mf*

speak ye com-fort-a-bly to Je-ru-sa-lem, speak ye

p simile

com-fort-a-bly to Je-ru-sa-lem, and cry un-to her that her

B 1) *mf*

war-fare, her war-fare is ac-com-plish'd, that her in-

2) *p*

Original orchestral score has:

22945

1)
cry un-to her

2)
is ac-com-plish'd

i - qui - ty is par - don'd, that her in - i - qui - ty is par - -

don'd.

mf

C

The voice of him that crieth in the wilderness, Pre - pare ye the way of the

Lord, make straight in the desert a high - way for our God.

№ 3. - AIR FOR TENOR
 "EVERY VALLEY SHALL BE EXALTED"

Isalah xl: 4

Andante (♩=80)

First system of piano introduction. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). Time signature: common time (C). Dynamics: *mf*.

Second system of piano introduction. Treble and bass clefs. Key signature: three sharps. Time signature: common time. Dynamics: *p*, *f*, *p*. Trills are marked with 'tr'.

Third system. Tenor solo line (treble clef) begins with the lyrics "Ev-'ry val-ley,". Piano accompaniment (treble and bass clefs) continues. Dynamics: *f*, *f*. A section marker 'A' is placed above the tenor line.

Fourth system. Tenor solo line continues with the lyrics "ev-'ry val-ley — shall be ex-alt-ed, shall be —". Piano accompaniment continues. Dynamics: *p*, *mf*, *p*.

ex-alt -

- ed, shall be ex - alt - - ed,

f *p*

shall be ex-alt -

B

- ed, and ev-ry moun-tain and hill ___ made low;

p

the crook-ed straight, and the rough plac-es

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#).

plain, the crook-ed

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system.

straight, the crook - ed straight, and rough places plain,

crese. *p*

This system contains the third line of the musical score. It includes dynamic markings: *crese.* (crescendo) and *p* (piano).

simile

This system contains the fourth line of the musical score. It includes the dynamic marking *simile* (simile).

— and the rough plac-es plain .

p *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest followed by the lyrics "and the rough plac-es plain .". The bottom two staves are a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics markings include a piano (*p*) section and a mezzo-forte (*mf*) section.

C
Ev-'ry val-ley, ev-'ry val-ley—

p *f* *p*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It begins with a common time signature change, indicated by a 'C' above the staff, followed by the lyrics "Ev-'ry val-ley, ev-'ry val-ley—". The bottom two staves are a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics markings include piano (*p*), forte (*f*), and piano (*p*).

— shall be ex-alt —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with the lyrics "— shall be ex-alt —". The bottom two staves are a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A long slur covers the entire system.

— ed,

f

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with the lyrics "— ed,". The bottom two staves are a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A long slur covers the entire system. A dynamic marking of forte (*f*) is present.

D

ev-'ry val-ley, ev-'ry val-ley — shall be ex-alt -

- ed, and ev-'ry moun-tain and

hill made low; the crook-ed straight, the

crook-ed straight, the crook-ed straight, and the rough plac-es plain, —

and the rough plac-es plain, and the rough plac-es

This system shows the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

plain, the crook-ed straight,

This system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by the lyrics. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

ad lib. E and the rough plac - es plain.

colla voce *fa tempo*

senza Ped.

This system features a vocal line with a fermata over the word "plain" and a key signature change to E major. The piano accompaniment includes dynamic markings of *colla voce* and *fa tempo*, and a performance instruction *senza Ped.* (without pedal).

tr tr tr *p*

This system shows the piano accompaniment with trills (*tr*) in the right hand and a dynamic marking of *p* (piano).

f *p* *cresc.* *f*

This system shows the piano accompaniment with dynamic markings of *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte).

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

6

11

And the glo - ry, the glo-ry of the Lord, the glo-ry of the

And the glo - ry, the glo-ry of the

And the glo - ry, the glo-ry of the

*) According to the original score.
22945

Lord shall be re - - veal - - ed, and the glo - ry, the glo-ry of the Lord shall be re - - veal - - ed,

veal - - ed, and the glo - ry, the glo-ry of the Lord shall be re - - veal-ed, and the glo - ry, the glo-ry of the Lord shall be re - - veal-ed,

Lord shall be re - - veal'd, and the be re - - veal - - ed, and the shall be re - - veal - - ed, and the and the

glo - ry, the glo - ry of the Lord shall be re - veal - ed,

glo - ry, the glo - ry of the Lord shall be re - veal - ed,

glo - ry, the glo - ry of the Lord shall be re - veal - ed,

glo - ry, the glo - ry of the Lord shall be re - veal - ed,

40

mf

and all flesh - shall

45

see it to - geth - er,

mf

and all flesh shall see it to - geth - er;

B

and all flesh shall see it to - geth - - -
 and all flesh shall see it to - geth - - -
 for the mouth of the Lord hath spok-en
 For the mouth of the Lord hath spok-en

B

57

er; for the mouth of the Lord hath spok - en
 er, and all flesh shall see it to - geth - - -
 it; and all flesh shall see it to - geth - - -
 it; and all flesh shall see it to - geth - - -

63

C

er, and all flesh, and all flesh shall see it to - geth - er;
 er, and all flesh shall see it to - geth - - er; the
 er, for the

and all flesh shall see it to - geth - er;
 and all flesh shall see it to - geth - er;
 mouth of the Lord hath spok - en it.
 mouth of the Lord hath spok - en it.

75

And the glo - ry, the glo - ry of the Lord, and all
 And the glo - ry, the glo - ry of the Lord, and all flesh shall
 And the glo - ry, the glo - ry of the Lord, and all flesh shall
 And the glo - ry, the glo - ry of the Lord, and all

81

flesh shall see it to - geth - er; the mouth of the Lord hath
 see it to - geth - er; and the glo - ry, the glo - ry of the
 see it, shall see it to - geth - er;
 flesh shall see it to - geth - er;

spok - en it,
 Lord shall be re - - veal - ed, and all
 and all flesh -
 and all flesh -

92

for the mouth of the Lord hath
 flesh - shall see it to - geth - er;
 shall see it to - geth - er; the glo - ry, the glo - ry of the
 shall see it to - geth - er;

97

spok - en it, hath - spok - - - en it;
 mouth of the Lord hath spok - en it; and all
 Lord shall be re - - veal - - - ed,
 and the glo - ry, the glory of the Lord shall be re - veal - ed, E

ff

and the glo-ry, the glo-ry, the
 flesh— shall see it to-geth-er;
 and all flesh— shall see it to-geth-er;
 and all flesh shall see it to-geth-er;

glo-ry of the Lord shall be re-veal- - - ed,
 and the glo-ry, the glo-ry of the Lord shall be re-
 and the glo-ry, the glo-ry of the Lord
 and the glo-ry, the glo-ry of the Lord shall

and all flesh shall
 veal - - - ed, re - veal-ed, and all flesh— shall
 shall be re - veal - - ed, and all flesh shall
 be re - veal - - ed, re - veal - - ed; for the mouth

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

of the Lord hath spok - en it, for the mouth of the

F

127

Lord — hath spok - en it, for the mouth of the

Lord hath spok - en it, for the mouth of the

Lord — hath spok - en it, for the mouth of the Lord, — the

Lord hath spok - en it, for the mouth of the Lord, — the

133

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

Adagio

No 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

Haggai ii: 6, 7. - Malachi, iii: 1

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

Yet once a lit-tle while, and I will shake

the heav'ns and the earth, the sea and the dry land;

A
and I will shake, and I will shake

pp

all na-tions; I'll

p

shake the heav'ns, the earth, the sea, the

dry land, all na-tions, I'll shake, and the de -

sire

cresc.

*Other editions have *C* here; according to the original score, however, *B* is correct.

of all na - tions shall come.

B *Recit.*

The Lord whom ye seek shall suddenly come to His tem-ple, ev'n the

mes-sen-ger of the cov - e - nant, whom ye de - light in;

Be - hold, he shall come, saith the Lord of Hosts.

No 6. - AIR FOR BASS

"BUT WHO MAY ABIDE THE DAY OF HIS COMING?"

Malachi iii: 2

Larghetto (♩ = 88)

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/8. The music begins with a piano (*f*) dynamic. The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic and harmonic accompaniment.

The second system continues the piano accompaniment. It features a section labeled "BASS SOLO A" in the bass clef staff. The lyrics "But who may a -" are written below the bass staff. The piano accompaniment continues with a *p* (piano) dynamic.

The third system shows the vocal entry. The bass clef staff contains the lyrics "bide the day of His com-ing? and who shall stand when". The piano accompaniment is marked with *mf* (mezzo-forte) and *p* (piano) dynamics.

The fourth system continues the vocal entry. The bass clef staff contains the lyrics "He__ ap - pear-eth? who shall__ stand when". The piano accompaniment is marked with *mf* (mezzo-forte) and *p* (piano) dynamics.

B

He ap - pear - eth? But who may a - bide, but

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole note 'He' followed by a half note 'ap - pear - eth?'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *p*.

who may a - bide the day of His com - ing? and

The second system continues the vocal line with 'who may a - bide the day of His com - ing?' and 'and'. The piano accompaniment continues with similar harmonic support. Dynamic markings include *mf* and *p*.

who shall stand when He ap - - pear - eth?

The third system features the vocal line with 'who shall stand when He ap - - pear - eth?'. The piano accompaniment provides harmonic accompaniment. Dynamic markings include *mp*.

C

and who shall stand when

The fourth system begins with the vocal line 'and who shall stand when'. The piano accompaniment continues. Dynamic markings include *p*.

- He ap - pear -

The fifth system shows the vocal line with '- He ap - pear -'. The piano accompaniment continues. Dynamic markings include *p*.

eth? when He ap - pear -

D

eth?

Prestissimo (♩ = 138)

pp

cresc.

For He is like a re -

p

fin - er's fire,

for He is like — a re -

fin -

- er's — fire.

E
Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

p *f* *p* *f* *p*

- er's fire, for

f *p* *f* *p* *cresc.*

He is like a re - fin -

f

- er's fire,

p *f* *p* *f* *p*

and who shall stand when He ap - pear-eth?

p *colla voce*

F Larghetto (Tempo I)

But who may a - bide the day of His coming?

p *mf*

and who shall stand, and who shall stand when He ap -

peareth? when He ap - peareth?

G Prestissimo

For He is like — a re - fin - - er's

p *f* *p*

fire, — like a re - fin - - - er's —

f *p*

fire, and who shall stand when He,

when He ap - - pear-eth? and who shall

stand when He ap - -

pear - eth? For He is

like a re - fin - - - - er's

fire, — and who shall

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with some grace notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It includes dynamic markings of *f* and *p*.

I Adagio

The second system includes the lyrics: "er's fire, for He is like a re-fin-er's". The vocal line continues with these lyrics. The piano accompaniment features a *cresc.* marking and a *mf* marking. The tempo is marked *I Adagio*.

Prestissimo

The third system is marked *Prestissimo*. It features a piano accompaniment in a grand staff with a key signature of one flat and a 4/4 time signature. The music is highly rhythmic and fast. The word "fire." is written at the beginning of the system.

The fourth system continues the piano accompaniment from the third system, maintaining the *Prestissimo* tempo and rhythmic intensity.

The fifth system concludes the piano accompaniment with a final cadence. It maintains the *Prestissimo* tempo and rhythmic intensity.

No 7.- CHORUS

"AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO

mf
And He shall pu - - ri - - fy, and

ALTO

TENOR

BASS

Allegro (♩ = 72)

mp

3

He shall pu - ri - fy _____ the sons _____ of Le - vi,

mf
And He shall

6

pu - ri - fy, and He shall pu - ri - fy

9

A

mf And He shall pu - ri - fy, *mf* And He shall pu - ri - fy

the sons of Le - - - vi, **A**

12

and He shall pu - ri - fy

the sons

and He shall pu - ri -
of Le - - - - vi, and

fy
the sons of Le - - - - and
He shall pu - ri - fy, and He shall pu - ri - fy the

the sons of Le - - - - - vi, the
vi, the sons
He shall pu - ri - fy
sons of Le - - - - - vi, the sons, the

sons of Le - - vi, that they may of - - - fer
 of Le - - vi, that they may of - - - fer
 the sons of Le - - vi, that they may of - - - fer
 sons of Le - - vi, that they may of - - - fer

un - - to the Lord an of - fer - ing in right - - - eous -
 un - - to the Lord an of - fer - ing in right - - eous - -
 un - - to the Lord an of - fer - ing in right - - eous - -
 un - - to the Lord an of - fer - ing in right - - eous -

ness, in right - eous - ness, and He shall pu - ri - fy,
 ness, in right - eous - ness, and He shall
 ness, in right - eous - ness and He shall
 ness, in right - eous - ness, and He shall

27

pu - - ri - fy,

pu - - ri - fy,

pu - - ri - fy, shall pu - ri - fy

mf

mf

29

and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

the sons of Le - - vi,

mf

f

31

C

fy, shall
and He shall
and He shall
and He shall

Detailed description: This block contains four vocal staves. The first staff begins with a melodic line starting on a half note 'fy,' followed by a series of eighth notes. The lyrics 'shall' are placed at the end of the line. The second, third, and fourth staves are mostly rests, with the lyrics 'and He shall' appearing at the end of each line. A dynamic marking 'f' is present at the end of each of these three staves.

C

Detailed description: This block contains the piano accompaniment for measures 31 and 32. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music features a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand. A dynamic marking 'f' is visible in the right-hand staff at the end of measure 32.

33

pu - ri - fy, and He shall pu - ri - fy,
pu - ri - fy, and He shall pu - ri - fy,
pu - - ri - fy, and He shall pu - ri - fy,
pu - ri - fy, and He shall pu - ri - fy, and

Detailed description: This block contains four vocal staves for measures 33 and 34. Each staff has the lyrics 'pu - ri - fy, and He shall pu - ri - fy,' with the final staff ending in 'and'. The musical notation includes various note values and rests corresponding to the lyrics.

Detailed description: This block contains the piano accompaniment for measures 33 and 34. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth notes.

and He shall pu - ri - fy the sons, the sons_ of_

and He shall pu - ri - fy the sons of

He shall pu - ri - fy the sons of Le - - vi, the sons of

Le - vi, and He shall pu - ri - fy,

and He shall pu - ri - fy and He shall

Le - vi, and He shall pu - ri - fy,

Le - vi, and He shall pu - ri - fy,

41

D

pu - ri - fy the sons
and He shall pu - ri - fy
and He shall pu - ri - fy, shall pu - ri -

D

43

and He shall pu - ri - fy,
of Le - - vi,
the sons of
fy the sons of Le - - vi, the

45

Le - - vi, shall pu - ri -
sons of Le - - -

47

and He shall pu - ri - fy,
fy, shall pu - ri - fy,
shall pu - ri - fy the sons
vi, and

49

the sons

shall pu - ri - fy the

of Le - - - - - vi, the

He shall pu - ri - fy the sons, the

51

E *ff*

of Le - vi, that they may of - - - fer

ff

sons of Le - vi, that they may of - - - fer

ff

sons of Le vi, that they may of - - - fer

ff

sons of Le - vi, that they may of - - - fer

E *ff*

53

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

un - - to the Lord an of - fer - ing in right - eous -

55

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

Be-hold! a vir-gin shall con-ceive, and bear a son,

and shall call his name Em - man - u - el: God with us.

Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

0

p

A

thou that tell-est good ti-dings to Zi-on,

p

f

get thee up in-to the high moun-tain!

p

mf

O thou that tell-est good

p

B

ti-dings to Zi-on, get thee

mf

p

up in - to the high moun -

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "up in - to the high moun -" are written below the notes. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some chords in the left hand.

- tain! get thee up in - to the high

This system contains the next two staves of music. The vocal line continues with the lyrics "- tain! get thee up in - to the high". The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand.

moun -

This system contains the third and fourth staves of music. The vocal line has the lyrics "moun -". The piano accompaniment continues, with the right hand playing a consistent eighth-note accompaniment.

C
- tain!

This system contains the fifth and sixth staves of music. A section marker "C" is placed above the vocal staff. The lyrics "- tain!" are written below the notes. The piano accompaniment continues with the same accompaniment style.

p

This system contains the seventh and eighth staves of music. The piano accompaniment concludes with a dynamic marking of *p* (piano) in the right hand.

thou that tell-est good ti-dings to Je-ru-sa-lem, lift

up thy voice with strength! lift it

up, be not a-fraid! Say un-to the

cit-ies of Ju-dah, say un-to the cit-ies of Ju-dah,

Be - hold your God! be - hold your God! Say

un - to the cit - ies of Ju - - - dah, Be -

hold your God! be - hold your God!

E
be - hold your God!

p

thou that tell - est good ti - dings to Zi - on,

F
 a - rise, shine, for thy light is come;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by the lyrics 'a - rise, shine, for thy light is come;'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *p* and *mf*.

a - rise, a -

The second system continues the vocal line with 'a - rise, a -'. The piano accompaniment features a more active melody in the right hand, with dynamic markings *p* and *mf*.

rise, - a - rise, shine, for thy light is come,

The third system continues the vocal line with 'rise, - a - rise, shine, for thy light is come,'. The piano accompaniment continues with dynamic markings *p* and *mf*.

and the glo - - - - -

The fourth system continues the vocal line with 'and the glo - - - - -'. The piano accompaniment features a steady accompaniment with dynamic markings *p* and *mf*.

- ry of the Lord, the

The fifth system continues the vocal line with '- ry of the Lord, the'. The piano accompaniment concludes with dynamic markings *mf*.

G

glo - ry of the Lord is

ris - en, is ris - en up - on thee, is ris - en, is

ris - en up - on thee, the glo - ry, the

glo - ry, the glo - ry of the Lord

is ris - en up - on thee.

colla voce

CHORUS

106

H

SOPRANO

O thou that tell - est good ti - dings to Zi - on, good

O thou that tell - est good

109

ti - dings to Je - ru - sa - lem, O

O thou that tell - est good

thou that tell - est good ti - dings to Zi - on,

ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

112

thou that tell - est good ti - dings to Zi - on, good ti - dings to Zi - on, a - -

ti - dings to Zi - on, to Zi - on, a - -

O thou that tell - est good ti - dings to Zi - on, a - -

I

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is


hold, the glo - - ry of the Lord is

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*



The piano accompaniment for measures 123-124 features a right hand with a flowing eighth-note melody and a left hand with a steady bass line. The music is in a major key with two sharps (F# and C#). The dynamic marking *ff* is present at the end of the section.

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

thou that tell - est good ti - dings to Zi - on, say

K



The piano accompaniment for measures 125-126 continues with a similar texture to the previous section. The right hand has a more active melody with some chords, while the left hand provides harmonic support. The dynamic marking *ff* is also present.

127

un - to the cit - ies of Ju - - - dah, Be - -

un to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

un - to the cit - ies of Ju - - - dah, Be - -

129

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

129

glo - ry of the Lord, of the Lord, the

glo - ry of the Lord, of the Lord, the

glo - ry of the Lord, of the Lord, the

glo - ry of the Lord, of the Lord, the

131

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Lord is ris - en up - on thee

Lord is ris - en up - on thee.

Lord is ris - en up - on thee.

Lord is ris - en up - on thee.

allargando

L

No. 10. - RECITATIVE FOR BASS

"FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah lx: 2, 3

Andante larghetto (♩ = 72)

BASS SOLO

For be - hold, dark - ness shall

cov - er the earth, and gross dark - ness the

peo - ple, and gross dark - ness the peo - ple:

A

but the Lord shall a - rise

poco cresc.

up - on thee, and His

glo - - - - - ry shall be seen up - on thee, and His

glo - - - - - ry shall be seen up - on thee. And the Gentiles shall

come to thy light, and kings to the brightness of thy ris - ing.

No 11.- AIR FOR BASS

"THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto (♩ = 72)

mf *cresc.*

BASS SOLO

The peo - ple that walk - ed in dark - - - ness, that

mf *p*

walk - ed in dark - - - ness, **A** the

p *mf* *p*

peo - ple that walk - ed, that walk - ed in darkness have seen a great light, have

cresc.

seen a great light, the peo - ple that walk - ed, that

mf *p*

walk-ed in dark-ness have seen a great light,

mf

B

the peo-ple that walk-ed, that walk-ed in dark-ness, that

p

walk-ed in dark - ness, the peo-ple that walk-ed in dark -

- ness have seen a great light, have seen a great light,

a great light, have seen a great light:

mf

and

p

p

they that dwell, — that dwell in the land of the shad - - -

- - ow of death, and

they that dwell, that dwell in the land, — that dwell in the land of the

shad-ow of death, up -

D

on — them hath the light shin — ed, and

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'on — them hath the light shin — ed, and'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *p*.

they that dwell, — that dwell in the land of the shad —

The second system continues the vocal line with the lyrics 'they that dwell, — that dwell in the land of the shad —'. The piano accompaniment continues with similar harmonic support. The dynamic marking *mf* is present.

— ow of death, up — on — them hath the

The third system features the vocal line with lyrics '— ow of death, up — on — them hath the'. The piano accompaniment includes a *mf* marking and a *p* marking.

light — shin — ed, up — on — them hath the light shin — ed.

The fourth system contains the vocal line with lyrics 'light — shin — ed, up — on — them hath the light shin — ed.'. The piano accompaniment continues with a *mf* marking.

The fifth system shows the continuation of the piano accompaniment, consisting of the grand staff with treble and bass clefs. It concludes the piece with a final chord.

No 12. - CHORUS

"FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

Piano introduction, measures 1-3. The music is in G major and 3/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Piano introduction, measures 4-6. The right hand continues with a similar melodic pattern, and the left hand maintains the accompaniment.

7 **A** SOPRANO

p For un-to us a Child is born, un-to us a Son is giv-en, un-to

Soprano vocal line and piano accompaniment, measures 7-10. The soprano part begins with a piano (*p*) dynamic. The piano accompaniment continues with the established texture.

11

us a Son is giv-en, for un-to

ALTO

TENOR

p For un-to us a Child is born,

BASS

Vocal lines and piano accompaniment, measures 11-14. The alto, tenor, and bass parts enter. The piano accompaniment continues with the established texture.

14

us a Child is born:
un-to us a Son is giv-en, un-to

17

For un-to us a Child is born,
us a Son is giv-en:
For un-to

20

un-to us a Son is giv-en, un-to
us a Child is born,

us a Son is giv-en, un-to us a Son is un-to us a Son is giv-en:

and the gov-ern-ment shall be up-on His shoul - - - - -

be up-on His shoul - - - - - der, up-on His shoul-der; and His
and the gov-ern-ment shall be up-on His shoul-der; and His
der; and His
and the gov-ern-ment shall be up-on His shoul-der; and His

D

Name shall be call-ed Won-der-ful, Coun-sel-lor,
 Name shall be call-ed Won-der-ful, Coun-sel-lor,
 Name shall be call-ed Won-der-ful, Coun-sel-lor,
 Name shall be call-ed Won-der-ful, Coun-sel-lor,

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace.
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace. Un-to
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace.
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace.

us a Child is born, un-to us a Son is
 For un-to us a Child is born,

41

Un-to us a Child is born,
giv-en: and the gov-ern-ment shall

un-to us a Son is giv-en:

44

be up-on His shoul -
and the gov-ern-ment shall be up on His shoul -

47

and His Name shall be call-ed Won-der-ful,
- der; and His Name shall be call-ed Won-der-ful,
and His Name shall be call-ed Won-der-ful,
- - der; and His Name shall be call-ed Won-der-ful,

50

Coun - sel-lor, The might - y God, The
 Coun - sel-lor, The might - y God, The
 Coun - sel-lor, The might - y God, The
 Coun - sel-lor, The might - y God, The

52

ev - er - last - ing Fa - ther, The Prince of Peace. For un - to
 ev - er - last - ing Fa - ther, The Prince of Peace.
 ev - er - last - ing Fa - ther, The Prince of Peace. Un - to us a Child is born,
 ev - er - last - ing Fa - ther, The Prince of Peace.

55

us a Child is born,
 For un - to us a Child is born,
 For un - to us a Child is born, un - to

un-to us a Son is

un-to us a Son is

us a Son is giv-en:

giv-en: and the gov-ern-ment shall

giv-en: and the gov-ern-ment shall be up-on His shoul - - - der;

be up-on His shoul - - - der; and His

and the gov-ern-ment shall be up-on His shoul-der; and His

and the gov-ern-ment shall be up-on His shoul-der; and His

67

F

Name shall be call - ed Won - - der - ful,
 Name shall be call - ed Won - - der - ful,
 Name shall be call - ed Won - - der - ful,
 Name shall be call - ed Won - - der - ful,

F

69

Coun - - sel - lor, The might - y God, The
 Coun - - sel - lor, The might - y God, The
 Coun - - sel - lor, The might - y God, The
 Coun - - sel - lor, The might - y God, The

71

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to
 ev - er - last - ing Fa - - ther, Prince of Peace. For un - to
 ev - er - last - ing Fa - - ther, Prince of Peace. For un - to
 ev - er - last - ing Fa - - ther, Prince of Peace. Un - to us a Child is born, un - to

us a Child is born, un-to us a Son is

us a Child is born, un-to us a Son is

us a Child is born, un-to us a Son is

us a Child is born, un-to us a Son is

giv-en, un-to us a Son is

giv-en, un-to us a Son is

giv-en, un-to us a Son is

giv-en, un-to us a Son is

un-to us a Son is giv-en: and the gov-ern-ment, the gov-ern-ment shall

un-to us a Son is giv-en: and the gov-ern-ment shall

giv-en, un-to us a Son is giv-en:

giv-en, un-to us a Son is giv-en:

81

be up - on His shoul - - - - der, and the gov - ern - ment shall
 be up - on His shoul - der, and the gov - ern - ment shall
 and the gov - ern - ment, the gov - ern - ment shall
 and the gov - ern - ment, the gov - ern - ment shall

83

be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed

85

G
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,

G

The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The
 The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The

This block contains the musical notation for measures 87 through 89. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The". The piano part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

ev-er-last-ing Fa-ther, The Prince of Peace.
 ev-er-last-ing Fa-ther, The Prince of Peace.
 ev-er-last-ing Fa-ther, The Prince of Peace.
 ev-er-last-ing Fa-ther, The Prince of Peace.

This block contains the musical notation for measures 90 through 94. It consists of four vocal staves and a piano accompaniment. The lyrics are: "ev-er-last-ing Fa-ther, The Prince of Peace.". The piano part continues with similar textures, including sixteenth-note patterns and block chords.

Nº 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

cresc.

dim.

A
p

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with the instruction *cresc.* written below the first measure. The bass clef staff contains a simple accompaniment. The second measure of the treble staff has the instruction *più cresc.* written below it.

Second system of musical notation. The treble clef staff continues with complex chordal textures. The instruction *dim.* is written above the staff in the middle, and *mf* is written below the staff towards the end of the system.

Third system of musical notation. A section marker **B** is placed above the treble clef staff. The instruction *pp* is written below the treble staff. The system concludes with a fermata over the final chord.

Fourth system of musical notation. The treble clef staff features a melodic line with trills, indicated by the *tr.* symbol above several notes. The bass clef staff has a simple accompaniment.

Fifth system of musical notation. The treble clef staff continues with melodic and harmonic development. The instruction *cresc.* is written below the staff.

Sixth system of musical notation. The treble clef staff features a melodic line with trills, indicated by the *tr.* symbol. The instruction *rit.* is written below the staff. The system concludes with a fermata over the final chord.

№ 14. - RECITATIVE FOR SOPRANO

"THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

There were shepherds a-biding in the field, keeping watch over their flocks by night.

pp

RECITATIVE FOR SOPRANO

"AND LO! THE ANGEL OF THE LORD CAME UPON THEM"

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an-gel of the

p

Lord came up-on them, and the glo-ry of the

Lord shone round a-bout them, and they were sore a - fraid.

№ 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii: 10, 11

SOPRANO SOLO

And the an-gel said un-to them, Fear not: for be-

pp

hold, I bring you good ti-dings of great joy, which shall

be to all peo-ple. For un-to you is born this

p

day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.

p *f*

№ 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

The piano introduction consists of two systems of music. The upper system is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a complex, rhythmic accompaniment of sixteenth and thirty-second notes. The lower system is in bass clef with the same key signature and time signature, providing a steady bass line of quarter notes.

SOPRANO SOLO

And sud - den - ly there was with the

The first system of the soprano solo shows the vocal line in treble clef with a key signature of two sharps and a common time signature. The lyrics "And sud - den - ly there was with the" are written below the notes. The piano accompaniment continues with the same complex texture as in the introduction.

an - gel a mul - ti - tude of the heav'nly host

The second system of the soprano solo continues the vocal line with the lyrics "an - gel a mul - ti - tude of the heav'nly host". The piano accompaniment remains consistent.

prais - ing God, and say - - ing:

cresc.

The third system of the soprano solo concludes the vocal line with the lyrics "prais - ing God, and say - - ing:". The piano accompaniment features a *cresc.* (crescendo) marking and ends with a final chord.

No 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro *)

SOPRANO *mp*
Glo - ry to God, glo - - ry to God in the

ALTO *mp*
Glo - ry to God, glo - - ry to God in the

TENOR *mp*
Glo - ry to God, glo - - ry to God in the

BASS

Allegro (♩=80)

mp

3

high - - - - est,

high - - - - est,

high - - - - est, and peace on

and peace on

mf

mf

*) Original score has here "da lontano e un poco piano" (as from a distance, and rather softly)

A *f*
 Glo - ry to God,
 Glo - ry to God,
 earth, Glo - ry to God,
 earth,

glo - - ry to God, glo - - ry to God in the
 glo - - ry to God, glo - - ry to God in the
 glo - - ry to God, glo - - ry to God in the

high - - - est,
 high - - - est,
 high - - - est, and peace on earth,
 and peace on earth,

B

good - will to - - wards

good - - will to - - wards men,

good - will to - - wards men,

B

good - will to - - wards men, to - wards men, good - will

men, to - wards men, good - will to - - wards men, to - wards

to - - wards men, good - will to - wards

good - will to - wards men,

to - wards men, to - - wards men.

men, good - - will to - wards men.

men, good - - - will to - wards men.

good - - - will to wards men.

C

Glo - ry to God, glo - - ry to God in the
 Glo - ry to God, glo - - ry to God in the
 Glo - ry to God, glo - - ry to God in the
 Glo - ry to God, glo - - ry to God in the

high - - - est, and peace on earth,
 high - - - est. and peace on earth,
 high - - - est. and peace on earth,
 high - - - est, and peace on earth,

good-will to - - wards men, to - - - wards
 good - - will to - - wards men, to-wards

35 **D**

good-will, good-will, good-will, good-will to - - wards
 men, good-will, good-will, good-will, good - -
 men, good-will, good-will, good-will, good - -
 good-will, good-will, good-will, good - - will

D

39

men, good-will to - - wards men.
 will towards men. good-will to - wards men.
 will to-wards men, good-will to - wards men.
 - to - wards men, good - - will to - wards men.

mf

pp

№ 18. - AIR FOR SOPRANO
 "REJOICE GREATLY, O DAUGHTER OF ZION!"

Zechariah ix: 9, 10

Allegro (♩=88)

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat and E-flat), 2/4 time signature. Dynamics include *f* (forte).

Second system of piano introduction. Treble clef, bass clef, key signature of two flats, 2/4 time signature. Dynamics include *f* (forte).

SOPRANO SOLO

A

First system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "Re-joyce, re -". Dynamics include *p* (piano) and *f* (forte).

Second system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "joyce, re-joyce — great-ly, re-joyce,". Dynamics include *mf* (mezzo-forte).

Third system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "O daugh-ter of Zi - on!". Dynamics include *mf* (mezzo-forte).

O daughter of Zi-on! re-joyce, re-joyce,

p

re-joyce!

f

B

O daugh-ter of Zi-on! Re - joyce great-ly,

p

shout, O daugh-ter of Je-ru-sa-lem: be-

mf *p*

hold, thy king com-eth un - to thee, be -

mf *p*

hold, thy king cometh un - to thee, cometh un-to thee;

f

C *Meno mosso*

He is_ the

p *f* *p*

right - - eous Sav-iour, and he shall speak

cresc. *p*

peace un-to the hea - - then, he shall speak peace, he shall speak

peace, peace, he shall speak peace un-to the hea - -

D
- - then, he is the right - - eous

Sav - iour, and he shall speak, he shall speak peace,

peace, he shall speak peace un-to the hea - - -

pp

E

then. Re-joyce, re-

a tempo

f *p*

joyce, re-joyce ——— great-ly,

f

re-joyce

p

great-ly, O daugh - ter of

mf *p*

Zi-on! shout, O daughter of Je - ru - sa - lem!

mf *p* *mf*

F

Be-hold, thy king com-eth un - to thee, re-joyce,

p

re-joyce

mf *p*

and shout, shout, shout, shout, re-joyce

p

greatly,

f

G

re-joyce greatly, O daugh-ter of Zi - on! shout,

p *cresc.*

O daugh-ter of Je - - ru - sa-lem! Be-hold, thy

king com-eth un - - to thee, be-hold, thy king com-eth un - to

ad lib.

colla voce

thee.

f

p

f

Nº 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5,6

ALTO SOLO *)

Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped. Then

shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*) In the original score, this is given to the Soprano, in the key of G. But, as the first part of Nº 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

Nº 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isaiah xl: 11 - Matt. xi: 28, 29

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

He shall feed His flock like a shep - - herd, and

He shall ga - ther the lambs with His arm, with His arm,

cresc.

*) Often sung thus:



He shall feed

A

He shall feed His flock like a shep - - herd, and

He shall ga - ther the lambs with His arm, with His arm,

cresc.

B

and car - ry - them - in His bo - som, and

p

gen - tly lead those - that are - with young, and gen - tly lead those, and

gen - - tly lead those that are - with young.

mf

SOPRANO SOLO

^{*)} C **)

Come un - to Him, all ye that la - bour, come

un - to Him, ye that are heav-y la - den, and He will give you rest.

^{*)} **)

Come un - to Him, all ye that la - bour, come

un - to Him, ye that are heav-y la - den, and He will give you rest.

D

Take His yoke up - on you, and learn of Him, for

^{*)} Often sung thus:



^{**)}



He— is— meek— and low-ly of heart, and ye— shall find rest,— and

ye shall find rest un - to — your souls.

E

mf

Take His yoke up-on you, and learn of Him, for He— is— meek— and

p

low-ly of heart, and ye shall find rest, and ye shall find rest un - to — your souls.

f

dim.

Nº 21. - CHORUS

“HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT”

Matthew xi : 30

Allegro

SOPRANO

His yoke__ is ea - - - - -

TENOR

BASS

Allegro (♩ = 69)

p

3

- sy, His bur-then is light, His bur-then, His bur - then is light,

His yoke__ is -

6

His yoke is ea - sy, His burthen is light, His burthen is His yoke is -

9

burthen is light, His bur - then is light, light, His burthen, His bur - then, His bur - then is light, is ea - sy, His bur - then, His bur - then is light,

12

light, His bur - then, His bur - then is light, His burthen, His light, His bur - then is light, His burthen, His bur - then is light,

15

bur - then is light, His yoke — is ea - - - - - sy,
 bur - then is light, His burthen is
 is light,
 His yoke — is ea - - - - - sy,

18

- sy, His bur - - then is light,
 light, — His bur - then, His bur - - then is light,
 His yoke — is
 His bur - then is light, —

20

His yoke — is ea - - - - - sy, His
 ea - - - - - sy, His burthen is light, His burthen, His
 His

23 **B**

bur - then is light,
His yoke — is ea - - sy,

bur - then is light,
bur - then is light, His yoke — is ea - -

B

26

His burthen is light, His burthen, His
His burthen is light, His burthen, His bur - then is
His burthen is light,
- sy, His burthen, His

29

bur - then, His bur - - then is light, His
light, His bur - - then is light,
His bur - then, His bur - - then is
bur - then, His bur - - then, His bur - then, His bur - - then is

*) Original score has in bass here:

31 **C**

yoke — is ea - - - - - sy, His bur-then is light,

light, His bur-then is

light, His yoke — is ea - - - - - sy, His

34

His bur-then is light, His bur-then, His

His bur-then is light, His bur-then is light, His bur-then is

light, is light, His bur - then is

bur-then is light, is light, His bur - then is

37

bur-then, His bur - then, His bur -

light, His bur-then is light, His bur -

light, is light, His bur -

light, is light, His bur -

40

D

- then is light, His yoke is ea - - - - -
 - then is light, His yoke is ea - sy, His yoke is - - - - -
 - then is light, His yoke is ea - sy, is ea - - - - -
 - then is light, His yoke is ea - sy, is ea - - - - -

43

- sy and His bur - then is light, His yoke is ea - sy, His burthen is - - - - -
 ea - sy, His burthen is light, His yoke is ea - sy, His bur - then is - - - - -
 - sy, His burthen is light, His yoke is ea - sy, His bur - then is - - - - -
 - sy, His burthen is light, His yoke is ea - sy, His bur - then is - - - - -

46

light, His yoke is ea - sy, and His bur - - - then is light.
 light, His yoke is ea - sy, and His bur - - - then is light.
 light, His yoke is ea - sy, and His bur - - - then is light.
 light, His yoke is ea - sy, and His bur - - - then is light.

PART II

No 22. - CHORUS

"BEHOLD THE LAMB OF GOD"

John i: 29

Largo

SOPRANO

Musical score for Soprano, Alto, Tenor, and Bass parts, showing four empty staves with a treble clef and a key signature of two flats.

Largo ($\text{♩} = 80$)

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

4

Musical score for the second system, including vocal parts and piano accompaniment with lyrics.

Be - hold the Lamb of God,

Be - hold the Lamb of God, be - - hold the Lamb of

Be -

Be - hold the Lamb of

6

be - hold the Lamb of God, that tak - eth a -
 God, the Lamb of God, that tak - eth a -
 hold the Lamb of God, the Lamb of God, that
 God, be - hold the Lamb of God, that

8

way, taketh a way the sins of the world. Be - hold the Lamb of
 way the sins of the world. Be - hold the Lamb of God, the Lamb of
 tak - eth a way the sins of the world. Be - hold the Lamb of God, be -
 tak - eth a way the sins of the world.

11

God, the Lamb of God, of God, the Lamb of God, that tak - eth a-way the
 God, be - hold the Lamb of God, the Lamb of God, that tak - eth a-way the
 hold the Lamb of God, be - hold the Lamb of God, that tak - eth a-way the
 Be - hold the Lamb of God, that tak - eth a-way the

*) Original score has here:  and here **) 

14

B

sins of the world, of the world. Be - hold the Lamb of God, be -
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the

17

hold the Lamb of God, that tak - eth a - way the sins of the world,
 Lamb of God, that tak - eth a - way the sins, the
 Lamb of God, that tak - eth a - way the
 Lamb of God, that tak - eth a - way the

20

that tak - eth a - way
 sins of the world, — the sins of the world, that
 sins of the world, — the sins of the world,
 sins of the world, the sins of the world,

23 **C**

the sins of the world,
 tak - eth a - way — the sins, the — sins of the world, — the sins of the
mf that tak - eth a - way — the sins of the world, — the sins of the
mf that tak - eth a - way the sins of the world, the sins of the

26

the sins of the world, that tak - eth a - way the sins of the
 world, the sins of the world, that tak - eth a - way the sins of the
 world, the sins of the world, that tak - eth a - way the sins of the
 world, that tak - eth a - way the sins of the

29

world.
 world.
 world.
 world.

*) Original score:



№23. - AIR FOR ALTO

"HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo (♩ = 76)

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Dynamics: *f*, *p*, *f*. Includes an asterisked note in the treble staff.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Dynamics: *p*, *f*, *p*, *f*.

ALTO SOLO A

Alto solo first system. Treble clef, bass clef, 2/4 time signature. Lyrics: "He was des-pis-ed,". Dynamics: *p*.

Alto solo second system. Treble clef, bass clef, 2/4 time signature. Lyrics: "des-pis-ed and re-ject-ed, re-".

Alto solo third system. Treble clef, bass clef, 2/4 time signature. Lyrics: "ject-ed of men; a man of sor-rows,". Dynamics: *pp*.

*) Original score:

a man of sor - - rows, and ac - quainted with grief, —

— a man of sor - rows, and ac - quainted with grief.

He

was des - pis - ed, re - ject - ed, He was des -

*) Original score has a^b here, but usually a^{\sharp} is sung instead.

pis-ed and re-ject-ed of men; a man of sorrows, and acquainted with

grief, — a man of sor-rows, and ac - quaint-ed with grief.

C

He was despis - ed, re-ject-ed; a man of

pp *fp*

sorrows, and acquainted with grief, and acquainted with grief, —

a man of sorrows, and ac-quainted with grief.

D

Piano introduction consisting of two staves. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Fine E

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "He gave His back to the". The piano accompaniment features a dense texture of chords and moving lines. A *Fine* marking is placed above the piano part, and *Un poco piano* is written below it.

He gave His back to the

Fine

Un poco piano

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "smit-ers, He gave His back to the". The piano accompaniment continues with a similar dense texture.

smit-ers,

He gave His back to the

Third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "smit-ers, and His cheeks to them that plucked off the". The piano accompaniment continues with a similar dense texture.

smit-ers,

and His cheeks to them that plucked off the

Fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "hair, and His cheeks to them that plucked off the". The piano accompaniment continues with a similar dense texture.

hair, and His cheeks to them that plucked off the

hair, and his cheeks to them that plucked off the

F
hair: He hid not His face from shame and

spit-ting, He hid not His face from shame,—

from shame,— He hid not His

face from shame,— from shame and spitting.

D. C.

p *D. C.*

Nº 24. - CHORUS

"SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii : 4, 5

Largo e staccato (♩ = 72)

Piano

5

SOPRANO

ALTO

TENOR


BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

*) Many editions have  here; according to Händel's score, *g* is correct.

7

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

9

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

11

car - ried our sor - rows. *mf*

car - ried our sor - rows. He

car - ried our sor - rows.

car - ried our sor - rows.

13 **A** *mf*

He was wound - ed for our trans - gres - sions, He was
 was wound - - - ed for our trans - gres - sions, He was
mf He was wound - ed for our trans - gres - sions, He was
mf He was wound - ed for our trans - gres - sions, He was

16

bruis - - - ed, He was bruis - ed for our in - -
 bruis - - - ed, He was bruis - ed for our in -
 bruis - - - ed, He was bruis - ed for our in -
 bruis - - - ed, He was bruis - ed for our in -

19

i - quities, the chas - tise - - ment, the chas -
 i - quities, the chas - tise - - ment,
 i - quities, the chas - tise - - ment, the chas -
 i - quities, the chas - tise - - ment,

21

tise - ment of our peace
the chas - tise - - ment of our peace
tise - - - - - ment of our peace
the chas - tise - - ment of our peace

The musical score for measures 21-22 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "tise - ment of our peace" (Soprano), "the chas - tise - - ment of our peace" (Alto), "tise - - - - - ment of our peace" (Tenor), and "the chas - tise - - ment of our peace" (Bass). The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a simpler left hand.

23

was up - - on Him.
was up - - on Him.
was up - - on Him.
was up - - on Him.

The musical score for measures 23-24 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "was up - - on Him." (Soprano), "was up - - on Him." (Alto), "was up - - on Him." (Tenor), and "was up - - on Him." (Bass). The piano accompaniment continues with similar rhythmic patterns.

attaca

The musical score for measures 25-26 features a piano accompaniment. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady bass line. The word "attaca" is written at the end of the piece.

Nº 25. - CHORUS

"AND WITH HIS STRIPES WE ARE HEALED"

Isaiah LIII: 5

Alla breve. Moderato

SOPRANO *mf*

And with His stripes we are heal - - - ed,

ALTO *mf*

And with His

TENOR

BASS

Alla breve. Moderato (♩ = 88)

mf

7

and with His stripes we are heal - - - - - ed, **A**

stripes we are heal - - - - -

mf

And

A

32

C

ed,
and with His stripes we are heal-
with His stripes we are heal-
ed, and

38

and with His stripes we are heal-
ed,
with His stripes we are heal-

44

ed,
and with His stripes
ed,
ed, and with His

51

D

and with His stripes

we are heal - ed,

are heal - ed, and with His

stripes we are heal - ed,

58

we are heal - ed, and with His

and with His stripes we are heal -

stripes we are heal - ed,

and with His stripes we are heal - ed,

65

E

stripes we are heal - ed,

ed, and with His stripes we are

and with His stripes we are heal -

and with His stripes we are

E

71

heal -
ed, and with His stripes we are heal -
heal - ed, are heal -

78

F
and with His stripes we are heal -
ed,
- ed, and with His stripes we are heal -
- ed, and with His

F
L.H.

85

Adagio

and with His stripes we are heal - ed.
and with His stripes we are heal - ed.
stripes we are heal - ed.

Adagio
attaca

Nº 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah liii: 6

Allegro moderato

SOPRANO
ALTO
TENOR
BASS

All we like sheep, all we like sheep have gone a-stray,
All we like sheep, all we like sheep,
All we like sheep, all we like sheep have gone a-stray,
All we like sheep, all we like sheep,

Allegro moderato (♩ = 92)

5

all we like sheep, all we like
all we like sheep, all we like
all we like sheep, all we like
all we like sheep, all we like

9

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

A

12

- ed ev-ry one to his own way.

we have turn -

turn - ed

A

15

All we like

- - ed ev-ry one to his own way, ev-ry one to his own way. All we like

ev-'ry one to his own way. All we like

All we like

18

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

22

B

we have turn - ed,

we have turn -

B

25

we have turn - ed ev-'ry one to we have turned, we have

- ed ev-'ry one to his own way, we have turned ev-'ry

we have

28

C

his own way, — to his own way, we have turn - ed
 turned ev-'ry one — to his own way, we have
 one — to his own way, we have turn - ed
 turned ev-'ry one — to his own way,

31

C

ev-'ry one to his own way; all
 turn - ed ev-'ry one to his own way; all
 ev-'ry one to his own way; all
 we have turn - ed ev-'ry one to his own way; all

34

we like sheep have gone a - stray, —
 we like sheep have gone a - stray, —
 we like sheep have
 we like sheep

have gone a - stray;

gone a - stray,

have gone a - stray;

41 **D**

we have turn - ed ev - 'ry

we have turn - ed, we have

D

44

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

47

turn-ed ev-'ry one to his own way,
 ev-'ry one to his own way, we have turn-ed ev-'ry
 ev-'ry one to his own way, we have turn-ed ev-'ry one to his own
 turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry

50

we have turned ev-'ry one to his own way, ————— to his own way; all
 one to his own way, ev-'ry one to his own way; all
 way, we have turned ev-'ry one to his own way; all
 one, ev-'ry one to his own way, ev-'ry one to his own way; all

E

53

we like sheep, all we like sheep
 we like sheep, all we like sheep
 we like sheep, all we like sheep have gone a - stray;
 we like sheep, all we like sheep have gone a - stray; —

E

57

have gone a - stray;

have gone a - stray;

we have

60

we have turn - ed, we have turn - ed,

we have turn - ed,

turn - ed, we have turn - ed we have

63

ev-ry one to his own way,

we have turn - ed ev-ry one to his own way, we have

turn - ed ev-ry one to his own way,

ev-ry one to his own way, we have turn - ed

F

№ 27. - RECITATIVE FOR TENOR

"ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN"

Psalm xxii: 7

Larghetto (♩ = 80)

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords with moving eighth notes, while the left hand plays a steady bass line of quarter notes. The tempo is marked 'Larghetto' with a quarter note equal to 80 beats per minute. The dynamic is *f* (forte).

TENOR SOLO

Tenor solo introduction. The tenor line begins with a rest followed by a melodic phrase. The piano accompaniment continues with a similar pattern to the introduction. Dynamics include *dim.* (diminuendo) and *p* (piano).

All they that

Tenor solo with lyrics. The tenor line sings the words "see Him, laugh Him to scorn; they". The piano accompaniment provides harmonic support. Dynamics include *f* (forte).

see Him, laugh Him to scorn; they

Tenor solo with lyrics. The tenor line sings the words "shoot out their lips, and shake their". The piano accompaniment continues with a rhythmic pattern. Dynamics include *f* (forte).

shoot out their lips, and shake their

Tenor solo with lyrics. The tenor line sings the words "heads, say - ing:". The piano accompaniment features a more complex rhythmic pattern. Dynamics include *f* (forte).

heads, say - ing:

Nº 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS *f*

He trust-ed in God that he would de-liv-er him; let him de-

Allegro ($\text{♩} = 80$)

4

He trust-ed in God that he would de-liv-er him;
 liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if

8 A

He trust - ed in
let him de-liv - er him, if he de-light in him, if he de -
he de-light in him, if he de-light in him, if he de-light in —

11 A

God that he would de - liv - er him; let him de - liv - er him, if he de -
light in him, let him de - liv - er him; if he de - light in him, if he de -
him.

14 f

He trust - ed in God that he would de-liv - er him;
light in him, if he de - light
light in him, if he de - light

He trust - ed in God, in God, in God he trust - ed; let him de-liv - er

17

let him de-liv-er him, if he de-light in him,
in him,
in him, let him de-liv-er him
him, if he de-light in him, if he de-light in him, let him de-

20

let him de-liv-er him, if he de-light in him,
let him de-liv-er him, if he de-light in him.
if he de-light in him, if he de-
liv-er him. He trust-ed in

23

He trust-ed in God that he would de-liv-er him; let him de-
light in him, let him de-liv-er him, if he de-
God, he trust-ed in God; let him de-liv-er him, if he de-

26

let him de-liv-er him. He
 li-ver him, if he de-light in him, if he de-light
 light in him, if he de-light in him. He trust-ed in God, he
 light in him, if he de-light in him,

29

trust-ed in God that he would de-liv-er him; let him de-liv-er him,
 in-him, let him de-liv-er him, if he de-light in
 trust-ed in God; let him de-liv-er him, if he de-light in

32

if he de-light in him, let him de-liv-er him,
 him, if he de-light in him, let him de-liv-er him,
 him, if he de-light in him, let him de-liv-er him,
 let him de-liv-er him, let him de-

35

if he de - light in him, if he de -
 let him de - liv - er him, if he de - light in
 He trust - ed in God that he would de - liv - er
 liv - er him,

38

light in him, let him de - liv - er him, if he de - light in him, let
 him; let him de - liv - er him, if he de -
 him; let him de - liv - er him, if he de - light in him, let
 let him de - liv - er him.

41

him de - liv - er him,
 light in him. He trust - ed in God, let him de - liv - er him; if he de -
 him de - liv - er him. He trust - ed in God, let him de - liv - er him, if he de - light
 He trust - ed in God, that he would de - liv - er him;

44

mf

let him de - liv - er him,
light in him, let him de - liv - er him,
in him, let him de - liv - er him,
let him de - liv - er him, if he de - light in him,

47

let him de - liv - er him, let him de - liv - er him.
if he de - light in
liv er him, if he de - light in
let him de - liv - er him, if he de - light in

50

E

He trust - ed in God that he would de - liv - er him; let him de -
him. He trust - ed in God; let him de - liv - er him, if he de - light
him, if he de - light,
him, if he de - light in him, if he de -

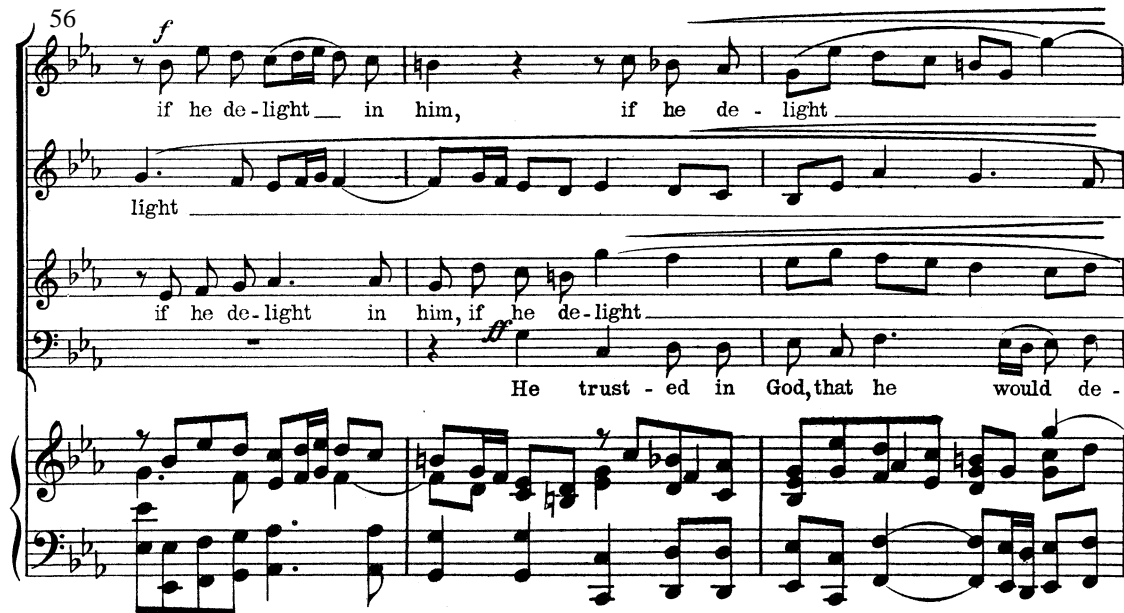
E

53



liv-er him, if he de-light in him,
 in him, let him de-liv-er him, let him de-liv-er him, if he de-
 light in him, let him de-liv-er him,
 light in him, let him de-liv-er him.

56



if he de-light in him, if he de-light
 light in him, if he de-light
 in him, if he de-light
 He trust-ed in God, that he would de-

59

Adagio *mf*



in him, let him de-liv-er him, if he de-light in him.
 in him, let him de-liv-er him, if he de-light in him.
 in him, let him, let him de-liv-er him, if he de-light in him.
 liv-er him; let him, let him de-liv-er him, if he de-light in him.

Adagio

No 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxxix: 20

Largo

TENOR SOLO

The musical score is written for a Tenor Solo and piano accompaniment. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is in a major key with one sharp (F#) and a common time signature (C). The tempo is marked 'Largo'. The lyrics are: 'Thy re-buke hath brok - en His heart; He is full of heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart; He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He an-y to com-fort him; He look-ed for some to have pit - y on Him, but there was no man, nei-ther found He an-y to com-fort Him.'

Thy re-buke hath brok - en His heart; He is full of

heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart;

He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He

an-y to com-fort him; He look-ed for some to have pit - y on Him,

but there was no man, nei-ther found He an-y to com-fort Him.

NO. 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo (♩ = 66)

TENOR SOLO

Be - hold, and see, be - hold, and see if

there be an - y sor - row like un - to His sor - row.

poco cresc.

Be - hold, and see if there be an - y sor - row

like un - to His sor - row. Be - hold, and see if there be an - y sor - row

like un - to His sor - row.

dim. *pp* *poco cresc.*

№ 31. - RECITATIVE FOR TENOR

"HE WAS CUT OFF OUT OF THE LAND OF THE LIVING"

Isaiah liii: 8

TENOR SOLO

№ 32. - AIR FOR TENOR

"BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL"

Psalms xvi: 10

Andante larghetto (♩ = 108)

*) This is according to Händel's score; other editions have not the appoggiatura:



soul in hell, nor didst Thou suf-fer, nor didst Thou suf-fer Thy

Ho - ly One to see cor-rup - tion. **B**

But Thou didst not leave His

soul in hell, Thou didst not leave, Thou didst not leave His

soul in hell, nor didst Thou suf - fer Thy

Ho - ly One to see cor-ruption, nor didst Thou suffer, nor

cresc. *p*

C

didst Thou suffer Thy Ho - ly One to see cor - rup - tion,

cresc.

nor didst Thou suffer, nor didst Thou suffer Thy Ho - ly One, Thy

tr *p*

Ho - ly One to see cor-ruption.

tr *f*

D

No. 33. - CHORUS

"LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

Piano introduction for the chorus, marked *f* (forte). The music is in G major, 3/4 time, and consists of a series of chords and moving lines in both hands.

5

SOPRANO I
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

SOPRANO II
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

Vocal staves for Soprano I, Soprano II, and Alto, with piano accompaniment. The piano part is marked *mf* (mezzo-forte). The lyrics are: "Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the".

9

King of glo-ry shall come in. — A

King_ of glo-ry shall come in.

King_ of glo-ry shall come in. —

TENOR *mf* *)
Who is this King of glo-ry?

BASS *mf* *)
Who is this King of glo-ry?

Vocal staves for Tenor and Bass, with piano accompaniment. The piano part is marked *mf* (mezzo-forte). The lyrics are: "King of glo-ry shall come in. — A", "King_ of glo-ry shall come in.", "King_ of glo-ry shall come in. —", "Who is this King of glo-ry?", "Who is this King of glo-ry?".

*) Händel's score has here, and in all similar cases, "this" King, not "the" King. It has become traditional, however, to sing "the" King.

18 **B**

might - y in bat-tle.

might - y in bat-tle.

might - y in bat-tle. *mf* Lift up your heads, O ye_gates, and be ye lift up, ye

mf Lift up your heads, O ye_gates, and be ye lift up, ye

mf Lift up your heads, O ye gates, and be ye lift up, ye

B

mf

22

ev - er-last-ing doors, and the King_ of glo - ry shall come in, and the

ev - er-last-ing doors, and the King of glo - ry shall come in, and the

ev - er-last-ing doors, and the King_ of glo - ry shall come in, and the

31 SOPRANO I II

C

ALTO The Lord of hosts, He is the King of glo-ry, He

TENOR The Lord of hosts, He is the King of glo-ry, He

BASS the Lord of hosts, He is the King of glo-ry, He

the Lord of hosts, He is the King of glo-ry, He

35

is the King of glo-ry, He is the King of glo-ry, He is the King of

is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry, He

is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry, He

is the King of glo-ry, He is the King of glo-ry,

38

glo-ry, He is the King of glo-ry, He is the King of glo-

is the King of glo-ry, the Lord of hosts, He is the King of glo-

is the King of glo-ry, the Lord of hosts, He is the King of glo-

the Lord of hosts, He is the King of glo-

50

ry, He
ry, He
ry, of glo ry, He
ry, He

53

E

is the King of glo-ry, He is the King of glo-ry, the Lord of hosts,
is the King of glo-ry, He is the King of glo-ry, the Lord of
is the King of glo-ry, He is the King of glo-ry, the Lord of
is the King of glo-ry, He is the King of glo-ry, the Lord of

E

56

the Lord of hosts, the Lord of hosts, the Lord of hosts, He
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of

59

is the King of glo -
 hosts, He is the King of glo - - - - - ry, of
 hosts, He is the King of glo - - - - - ry, of
 hosts, He is the King of glo -

62

- ry, He is the King of glo - ry, He is the King of glo - ry,
 glo - ry, He is the King of glo - ry, He is the King of glo - ry,
 glo - ry, He is the King of glo - ry, He is the King of glo - ry,
 - ry, He is the King of glo - ry, He is the King of glo - ry,

65

F *cresc.*
cresc. the Lord of hosts, the Lord of hosts, the Lord of
 the Lord of hosts, *cresc.* the Lord of hosts, the Lord of hosts, He
 the Lord of hosts, the Lord of hosts, the Lord of hosts, He
cresc.
 the Lord of hosts, the Lord of hosts, the Lord of
F'
cresc.

68 *ff*

hosts, He is the King of glo -

is the King, the King of glo -

is the King of glo - ry, the King of glo -

hosts, He is the King of glo -

71

- ry, the King of glo - ry, He is the King of glo - ry, He

- ry, the King of glo - ry, He is the King of glo - ry, He

- ry, the King of glo - ry, He is the King of glo - ry, He

- ry, the King of glo - ry, He is the King of glo - ry, He

74

is the King of glo - ry, of glo - - ry.

is the King of glo - ry, of glo - - ry.

is the King of glo - ry, of glo - - ry.

is the King of glo - ry, of glo - - ry.

*) N^o 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews 1: 5

TENOR SOLO

Un - to which of the an - gels said He at an - y

time, Thou art my Son, this day have I be - got - ten Thee?

*) N^o 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews 1: 6

Allegro

SOPRANO
ALTO
TENOR
BASS

Let all the an - gels of God wor - - ship
Let all the an - gels of God wor - - ship
Let all the an - gels of God wor - - ship
Let all the an - gels of God wor - - ship

Allegro (♩ = 84)

*) Generally omitted

4

Him, let all the an - gels of
 Him, let all the an - gels of
 Him,
 Him,

7

God, let all the an - gels of God wor - ship
 God wor - ship
 let all the an - gels of God wor - ship

10 **A**

Him, let all the
 Him, let all the an - gels of God
 let all the an - gels of God
 Him, let

12

an - gels of God wor - - ship Him,
 wor - - ship Him,
 wor - - ship
 all the an - gels of God wor - - ship

15

let all the an - gels of God wor - ship
 let all the an - gels of
 Him, let all the an - gels of God wor - ship Him,
 Him, let all the an - gels of God wor - ship Him,

18

Him,
 God wor - - ship Him, let all the
 let all the an - gels of God wor -
 - gels of God wor -

21 **B**

let all the an -

an - gels of God wor - - - ship Him,

- ship Him, let all the an - gels of God

- ship Him,

24

- gels of God wor -

wor -

wor -

26 **C**

- ship Him, let all the an -

- ship Him, let all the an -

- ship Him, let all the an -

let all the an -

C

29

- gels of God, let all the an - gels of
 - gels of God, let all the an - gels of
 - gels of God, let all the an - gels of

31

God wor - ship
 God wor - ship
 God wor - ship
 - gels of God wor - ship

34

Him.
 Him.
 Him.
 Him.

*) N^o 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH" *

Psalm lxxviii: 18

Allegro (♩ = 84)

First system of piano introduction. Treble and bass staves. Dynamics include *f*.

Second system of piano introduction. Treble and bass staves.

BASS SOLO

Bass solo with piano accompaniment. Bass staff contains the vocal line. Treble and bass staves provide accompaniment. Dynamics include *p* and *f*.

Thou art gone up on high, Thou art gone up on high,

Bass solo with piano accompaniment. Bass staff contains the vocal line. Treble and bass staves provide accompaniment.

Thou hast led captiv - i - ty captive, Thou hast led captiv - i - ty

Bass solo with piano accompaniment. Bass staff contains the vocal line. Treble and bass staves provide accompaniment.

cap-tive, and re - ceiv - - - ed gifts — for men; yea,

*) Generally omitted.

e - ven for Thine en - e - mies,

yea, e - ven for Thine en - e - mies,

B

that the Lord

p

God might dwell - a - mong them, that the Lord God might dwell,

p

might dwell a-mong them.

Thou art gone up on high, Thou art gone up on high, Thou hast

led cap-tiv - i - ty cap-tive, Thou hast led cap-tiv - i - ty cap-tive,

and re - ceiv - ed gifts for men; yea, e - - ven

for Thine en - - - - -

D

- e - mies, for Thine e - mies,

that the Lord God might dwell a - - mong them,

that the Lord God might dwell

a - mong them,

E

that the Lord God, that the Lord

God might dwell a - - mong them, might dwell

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note G, followed by a quarter note A, a quarter note B, and a dotted quarter note C. The piano accompaniment features a bass line with chords and a treble line with arpeggiated figures.

a - mong

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D, a quarter note E, a quarter note F, and a dotted quarter note G. The piano accompaniment continues with similar textures.

F

them, that the Lord God might dwell a-mong them.

The third system begins with a new vocal phrase marked with a forte 'F' dynamic. The vocal line starts with a half note G, followed by a quarter note A, a quarter note B, and a dotted quarter note C. The piano accompaniment provides harmonic support.

This system consists of piano accompaniment for the fourth system, with no vocal line. It features a complex texture with arpeggiated figures in the treble and bass staves.

This system consists of piano accompaniment for the fifth system, with no vocal line. It continues the complex texture of the previous system, ending with a final chord.

№ 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO
ALTO
TENOR
BASS

Great was the com - pa - ny of the
Great was the com - pa - ny of the
The Lord gave the word: great was the com - pa - ny of the
The Lord gave the word: great was the com - pa - ny of the

Andante allegro (♩ = 80)

4

preachers, great was the com -
preachers, great was the com - pa - ny, the com - pa - ny, the com -
preachers, great was the com - pa - ny, the com - - - - pa - ny, the
preachers, great was the com - - - - pa - ny, the com -

6

- pa - ny of the preach - ers,

- pa - ny, the com - pa - ny of the preach - ers,

com - - - - - pa - ny of the preach - ers,

- - - - - pa - ny of the preach - ers,

8

A

great was the com - pa - ny of the preachers. The Lord gave the word;

great was the com - pa - ny of the preachers. The Lord gave the word;

great was the com - pa - ny of the preachers.

great was the com - pa - ny of the preachers.

A

11

great was the com - - - - - pa - ny, the com - - - - -

great was the com - - - - - pa - ny, the com - - - - -

Great was the com - pa - ny, the com - - - - - pa - ny, the

Great was the com - pa - ny, the com - - - - - pa - ny, the

13

- pa-ny, the com - - pa-ny of the preach -
 - pa-ny, the com - pa-ny of the preach - - ers, of the preach -
 com - - pa-ny of the preach - - ers, of the preach -
 com - - - - - pa-ny of the preach -

15 B

ers, great was the com - pa-ny of the preach-ers,
 ers, great was the com -
 ers, great was the com - pa-ny of the preach-ers,
 ers, great was the com - - pa-ny, the com -

B

17

great was the com - pa-ny of the preach-ers, of the preach-ers,
 - pa-ny, the com - - - - - pa-ny, the
 great was the com - pa-ny of the preach-ers, the com -
 - pa-ny, the com -

№38.- AIR FOR SOPRANO

"HOW BEAUTIFUL ARE THE FEET OF THEM"

Romans x: 15

Larghetto (♩ = 104)

SOPRANO SOLO

How beau-ti-ful are the feet of them that

preach the gos-pel of peace, how beau-ti-ful are the feet, how

beau-ti-ful are the feet of them that preach the gos-pel of peace,

how beau-ti-ful are the feet of them that

preach the gos-pel of peace, and bring glad ti - - dings, and

bring glad ti - - dings, glad ti - dings of good things, and

B
bring glad ti - - dings, glad tidings of good things, and bring glad tidings, glad

ti-lings of good things, glad tidings of good things!

ti-lings of good things, glad tidings of good things!

No 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x: 18

A tempo ordinario

SOPRANO
Their sound is gone out in - to all lands, their sound is gone

ALTO
Their sound is gone out in - to all lands,

TENOR
Their sound is gone out, their

BASS
Their sound is gone out,

A tempo ordinario (♩ = 88)

4

out in - to all lands, in - to all lands,

in - to all lands, in - to all lands,

sound is gone out in - to all lands, their sound is gone

— their sound is gone out in - to all lands, their sound is gone

7

their sound is gone out in - to all lands, their sound is gone

their sound is gone out, is gone out, their sound is gone

out in - to all lands, in - to all

out in - to all lands,

10

out in - to all lands,

out, is gone out in - to all lands,

lands, in - to all lands,

— their sound is gone out in - to all lands,

13 **A**

and their

and their words un - to the ends of the world,

A

16

words un - to the ends_ of the world,
un - to the ends of the world,
and their

18

un - to the_ ends of the world,
and their
un - to the ends_ of the world,
words un - to the ends_ of the world,

20

un-to the ends of the
words un-to the ends of the world, un - to the ends of the
un-to the ends of the world, of the
and their words, and their words un - to the_ ends_ of the

23 **B**

world; their sound is gone out, is gone out in - to all
 world; their sound is gone out, is gone out in - to all
 world; their sound is gone out in - to all
 world; their sound is gone out in - to all

26

lands, and their words un - to the ends of the
 lands, and their words un - to the ends of the
 lands, and their words, and their words un - to the ends of the
 lands, and their

28

world, and their
 world, and their
 world, of the world, and their
 words un - to the ends of the world, world, and their

Ped. *

Nº40 - AIR FOR BASS

"WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?"

Psalm ii: 1,2

Allegro (♩ = 112)

The first system of the piece is written in common time (C) and begins with a forte (*f*) dynamic marking. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of eighth notes.

The second system continues the melodic and accompanimental patterns established in the first system, maintaining the same rhythmic and dynamic character.

The third system introduces a key signature change to one flat (B-flat major or D minor). The melodic line in the treble clef incorporates notes with flats, while the bass clef accompaniment remains consistent.

The fourth system changes the key signature to two sharps (D major or F# minor). The treble clef part features a more active melodic line with frequent sixteenth notes, while the bass clef accompaniment continues with eighth notes.

The fifth system changes the key signature to one flat and one sharp (G major or E minor). The treble clef part shows a melodic line with some rests, while the bass clef accompaniment remains steady.

The sixth system changes the key signature to two sharps (D major or F# minor). The treble clef part features a melodic line with frequent sixteenth notes and rests, while the bass clef accompaniment continues with eighth notes.

Piano introduction with treble and bass staves. The treble staff features a series of chords, and the bass staff features a rhythmic pattern of eighth notes.

A BASS SOLO

Why do the na - - - - tions so

Musical notation for the first system of the bass solo, including treble and bass staves. The treble staff has a piano (*p*) dynamic marking.

fu - rious - ly rage to - - geth - er? why

Musical notation for the second system of the bass solo, including treble and bass staves.

do the peo - - ple im - a - gine a vain

Musical notation for the third system of the bass solo, including treble and bass staves.

thing? Why do the na - - - - tions

Musical notation for the fourth system of the bass solo, including treble and bass staves.

rage

so

fu-rious-ly to - geth - er? why

do the peo - ple im - a -

gine a - vain

thing? im - - a -

The first system of music consists of three staves. The top staff is a vocal line with lyrics "thing? im - - a -". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.

B
- - gine a vain thing?

The second system of music consists of three staves. The top staff is a vocal line with lyrics "- - gine a vain thing?". A section marker "B" is placed above the first measure. The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The music continues in the same key and time signature.

Why do the na - tions so fu - riously rage to - -

The third system of music consists of three staves. The top staff is a vocal line with lyrics "Why do the na - tions so fu - riously rage to - -". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. A dynamic marking "p" (piano) is present in the first measure of the piano accompaniment.

geth - - er, and why do the

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics "geth - - er, and why do the". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. Dynamic markings "f" (forte) and "p" (piano) are present in the piano accompaniment.

peo - ple, and why do the

The fifth system of music consists of three staves. The top staff is a vocal line with lyrics "peo - ple, and why do the". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The music continues in the same key and time signature.

peo-ple im- - a- - gine a vain

The first system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics: "peo-ple im- - a- - gine a vain". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

thing? Why do the na- - tions

The second system continues the vocal line with lyrics: "thing? Why do the na- - tions". The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation for the vocal melody.

rage

The third system features the vocal line with the word "rage". The piano accompaniment includes triplets in the right hand, indicated by a '3' above the notes, and a flat sign (b) in the bass line.

The fourth system shows the continuation of the piano accompaniment. The vocal line is not present in this system, as it appears to be a purely instrumental section or a continuation of the previous system's accompaniment.

C
so furiously to-gether, so furiously to- geth - er? and

The fifth system begins with a section marked with a 'C' time signature. The vocal line has lyrics: "so furiously to-gether, so furiously to- geth - er? and". The piano accompaniment features a more complex rhythmic pattern with eighth-note triplets in the right hand.

why do the peo-ple im- - a - - gine a vain

thing? im - a - - - - -

cresc. *f*

- - gine a vain thing? and

p

why do the peo-ple im- - a - gine a vain

D

thing?

E

The kings of the earth rise up, and the

p

rul - - ers take coun - sel to - geth - - er, take

coun -

- sel, take

coun - - sel to - geth - er against the Lord, and a -

gainst His an - oint - - - - -

- - - ed, a - gainst the Lord and His an -

oint - - - - - ed.

oint - - - - - ed.

NO 41. - CHORUS

"LET US BREAK THEIR BONDS ASUNDER"

Psalm ii: 3

Allegro e staccato

SOPRANO
ALTO
TENOR
BASS

Let us break their bonds a - sun - der, let us

Let us break their bonds. a - - sun - der, let us, let us

Allegro e staccato (♩ = 76)

3

break, let us break their bonds a -

Let us break their bonds a - sun - der, let us break,

break their bonds a - sun - der, let us, let us break, let us break their

Let us break their bonds a - sun - der, let us, let us break their bonds,

6

sun - - - der,

let us break their bonds a - sun - der,

bonds a - sun - - - der,

let us break their bonds a - - sun - - der, let us,

8 A

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way.

let us break their bonds a - sun - der,

A

12

and cast a - - way

their yokes from us, and cast a - -

15

and cast a - - way

their yokes from us, and cast a - - way their yokes from

way their yokes from us, and cast a - - way their yokes from

their yokes from us, and cast a - way their yokes from
 us, and cast a - way, and cast a - way their yokes from
 us, and cast a - way, and cast a - way their yokes from
 and cast a - way,

us, and cast a - way their yokes from us. Let us break their
 us, and cast a - way their yokes from us. Let us break their
 us, and cast a - way their yokes from us. Let us break their bonds,
 and cast a - way their yokes from us. Let us break their bonds,
 and cast a - way their yokes from us. Let us break their bonds,

bonds. let us break their bonds,
 Let us break their bonds a - sun - der, let us break their bonds,
 let us break their bonds a -
 Let us break their bonds a - sun - der, let us, break their

27

let us break their bonds a - sun - der, let us break their bonds a -
 let us break their bonds a - sun - der,
 sun - der, let us break their bonds, let us break their
 bonds, let us break their bonds a - sun - der,

30

sun - der, let us, let us break, let us break their bonds a
 let us break their bonds, let us break their
 bonds a - sun - der, let us break, let us break their bonds,
 let us break their bonds a - sun - der,

33

sun - der, their bonds a - sun - der, and cast a - way
 bonds, — their bonds a - sun - der,
 let us break their bonds a - sun - der, and cast a - way,
 let us break their bonds a - sun - der,

37

their yokes from
us, and cast a - way,
and cast a - - - way

40

us, and cast a - way their yokes from us, and cast a -
and cast a - - - way
and cast a - way their yokes from us, and cast a -
their yokes, their yokes from us, and cast a -

43

way their yokes from us.
their yokes from us.
way their yokes from us. Let us break their bonds a -
way their yokes from us. Let us break their

R.H.

46

Let us break their bonds a - sun - der, and cast a - -
 Let us break their bonds, and cast
 sun - - der, and cast, and cast a -
 bonds, and cast a - - way their yokes from

49

way,
 a - way their yokes, their yokes from us, and cast a - -
 way, and cast a - way their yokes from us, and cast a - -
 us, and cast a - way their yokes from us, and cast a - -

52

and cast a - - way their yokes from us,
 way, and cast a - - way their yokes, let us break their
 way, and cast a - - way their yokes, let us break their bonds a - -
 way, and cast a - - way their yokes from us,

Nº 42. - RECITATIVE FOR TENOR

"HE THAT DWELLETH IN HEAVEN"

Psalm ii: 4

TENOR SOLO

He that dwell-eth in hea-ven shall laugh them to
scorn; the Lord shall have them in de-ri-sion.

Nº 43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalm ii: 9

Andante (♩ = 84)

Thou shalt break them, Thou shalt
break them with a rod of i-ron;
poco cresc.

Thou shalt dash them in piec - es like a pot - - - ter's

ves - sel, Thou shalt dash them in piec - es, in

cresc.

piec - es like a pot -

B

- ter's ves - sel.

Thou shalt break them,

Thou shalt break them with a rod

of i - ron; Thou shalt

dash them in piec-es like a pot - - - - - ters

C
ves - sel, Thou shalt dash them in piec-es like a

pot - - - - - ter's ves - sel, like a

*)Händel in his score has this section in unison

pot - - - ter's ves - sel, Thou shalt dash them in

piec - es like a pot - - - - - ter's

D
ves - sel.

Nº 44.- CHORUS

"HALLELUJAH!"

Rev. xix: 6; xl: 15; xix: 16

Allegro (♩=72)

Organ or Piano

4

SOPRANO
ALTO
TENOR
BASS

Hal - -le - lu - jah! Hal - -le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - -le - lu - jah! Hal - -le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - -le - lu - jah! Hal - -le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Hal - -le - lu - jah! Hal - -le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

7

le - - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

26


jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-
 God Om-ni-potent reign-eth. Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-

28

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 lu-jah! Hal-le-lu-jah! for the Lord
 Hal-le-lu-jah! Hal-le-lu-jah! for the Lord
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

30

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

*) Händel's score has here  2 syllables for one note, it is therefore better to substitute two 16th notes for the 8th

32

le - lu - jah! The king-dom of this

Hal - le - lu - jah! The king-dom of this

le - lu - jah! The king-dom of this

lu - jah! Hal - le - lu - jah! The king-dom of this

(p) C

35

world is be - come the King - dom of our

world is be - come the King - dom of our

world is be - come the King - dom of our

world is be - come the King - dom of our

mf *f*

39

Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ; and He shall reign for ev - er and

D

43

and He shall reign for ev - er and ev - er,
 ev - er, for ev - er and ev - er, and He shall

46

and He shall reign for ev - er and
 er, and He shall reign for ev - er and
 reign, and He shall reign for ev - er, for

48

and He shall reign for ev - er and ev - er,
 ev - er, for ev - er and ev - er, for ev - er and
 ev - er. and He shall reign for ev - er and
 ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and

51

E

er. King of Kings,
 ev - er. King of Kings,
 ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le -
 ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le -

54

and Lord of Lords.
 and Lord of Lords.
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

57

King of Kings,
 For ev - er and ev - er. Hal - le - lu - jah! Hal - le -
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -
 lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

60

and Lord of Lords,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

63

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

66

and Lord of Lords, and Lord of Lords, and He shall

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords, and He shall

70

reign, and and He shall reign, and He shall and He shall reign, and He shall reign, reign for ev - er and ev - er,

72

He shall reign for ev - er and ev - er, reign for ev - er and ev - er, King of and He shall reign for ev - er and ev - er, King of and He shall reign for ev - er and ev - er, King of

75

for ev - er and ev - er. Hal - le - lu - jah! Hal - le - Kings, for ev - er and ev - er, and Lord of Lords. Hal - le - lu - jah! Hal - le - Kings, and Lord of Lords, Kings, for ev - er and ev - er, and Lord of Lords. Hal - le - lu - jah! Hal - le -

78

lu - jah! and He shall reign for ev - - er, for
 lu - jah! and He shall reign for
 — and He shall reign for ev - - er, for
 lu - jah! and He shall reign for ev - - er, for

80

ev - er and ev - - er, King of Kings, and Lord of
 ev - er and ev - - er, King of Kings, and Lord of
 ev - er and ev - - er, King of Kings, and Lord of
 ev - er and ev - - er, King of Kings, and Lord of

G

83

Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and He shall

86

He shall reign for ev-er and ev - er, King of
 He shall reign for ev-er and ev - er, for ev-er and
 He shall reign for ev-er and ev - er, for ev-er and
 reign for ev - er, for ev-er and ev - er, for ev-er and

89

Kings, and Lord of Lords. Hal-le-lu-jah! Hal-le-
 ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-
 ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-
 ev - er, for ev - er and ev - er. Hal-le-lu-jah! Hal-le-

91

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

PART III

No 45. - AIR FOR SOPRANO

"I KNOW THAT MY REDEEMER LIVETH"

Job xix: 25, 26; 1 Cor. xv: 20

Larghetto (♩=72)

mp

tr

First system of piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with trills and slurs. Dynamics include *mp* and *tr*.

Second system of piano accompaniment. Treble clef, key signature of three sharps, 3/4 time. The bass line continues with eighth notes. The treble line features a melodic line with trills and slurs. Dynamics include *tr*.

Third system of piano accompaniment. Treble clef, key signature of three sharps, 3/4 time. The bass line continues with eighth notes. The treble line features a melodic line with trills and slurs. Dynamics include *cresc.*

SOPRANO SOLO A

I know that my Re - deem - er liv - eth,

dim. *p* *p*

First system of the soprano solo. Treble clef, key signature of three sharps, 3/4 time. The vocal line begins with a rest, then enters with the lyrics. Dynamics include *dim.*, *p*, and *p*.

and that He shall stand

Second system of the soprano solo. Treble clef, key signature of three sharps, 3/4 time. The vocal line continues with the lyrics. Dynamics include *tr*.

at the lat - - - ter day up-on the ^{*)}

earth. I know that my Re -

B

deem - er liv-eth, and that He shall stand

at the lat - - - ter day up-on the earth, up-on the

earth. I know that my Re - deem - er liv-eth, and He shall

C

*) This appoggiatura is not in Händel's score

stand at the lat - - - ter day up-on the earth,

up-on the earth:

p *cresc.*

D
And though worms de - stroy this bod-y,

yet in my flesh shall I see

God, yet in my flesh shall I see God.

E
I know that my Re-

deem-er liv-eth. And though worms de - stroy this

bod - y, yet in my flesh shall I see God, yet in my

flesh shall I see God, shall I see God. I

know that my Re - deem - er liv - eth.

F
For now is Christ ris - en from the dead,

p *pp*

the first - - fruits of them that

sleep, of them that sleep, the

G
first - - fruits of them that sleep.

p

cresc.

For now is Christ ris-en, for now is Christ

p *cresc.*

ris-en from the dead, the

p

Adagio

first-fruits of them, of them that sleep.

№ 46. - CHORUS
 "SINCE BY MAN CAME DEATH"

1 Cor. xv: 21

Grave

SOPRANO *p sost.*
 Since by man came death, since by man came death,

ALTO *p sost.*
 Since by man came death, since by man came death, _____

TENOR *p sost.*
 Since by man came death, since by man came death, _____

BASS *p sost.*
 Since by man came death, since by man came death, _____

Grave (♩=60)

p

7 **A**
 Allegro *f*

by man came al- - so the re - sur - rec - tion of the

by man came al- - so the re - sur - rec - tion of the

by man came al- - so the re - sur - rec - tion of the

by man came al- - so the re - sur - rec - tion of the

A Allegro (♩=84)

f

10

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - - sur - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the

dead, by man came al - so the re - sur - - rec - tion of the

13

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

dead, by man came al - so the re - sur - - rec - tion of the dead.

212 **B Grave** 17

For as in Ad - am all die, for as in Ad - am all die,
 For as in Ad - am all die, for as in Ad - am all die,
 For as in Ad - am all die, for as in Ad - am all die,
 For as in Ad - am all die, for as in Ad - am all die,

B Grave (♩=60)

23 **C Allegro**

e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in

C Allegro (♩=84)

26

Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,

29

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

32

Christ shall all, shall all be made a - live

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

№ 47. - RECITATIVE FOR BASS

"BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all

sleep, but we shall all be chang'd in a mo-ment, in the

twinkling of an eye, at the last trumpet.

№ 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

Pomposo, ma non allegro (♩=80)

Trumpet Solo

BASS SOLO $\%A$

The trum-pet shall sound, _____ and the dead shall be

raised, _____ and the dead shall be raised _____ in-cor-

rup-ti-ble; _____ the

B

trum-pet shall sound, _____ and the dead shall be

raised, ^{*} be raised in - cor - rup-ti-ble, be

^{**} raised in - cor - rup-ti-ble, and we shall be chang'd, _____

C

_____ and we shall be chang'd.

* Händel's score has here



** Händel's score has here, including last note in preceding bar,



Trumpet The trum-pet shall sound, — the

mf *f* *p*

trum-pet shall sound, — and the dead shall be raised, —

f **D**

be raised in - cor - rup - ti - ble,

be raised in - cor - rup - ti - ble, and



we shall be chang'd, be chang'd,

This system features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The lyrics are "we shall be chang'd, be chang'd,". The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.



and we shall be chang'd,

This system continues the vocal line and piano accompaniment. The lyrics are "and we shall be chang'd,". A dynamic marking of *p* (piano) is present. The piano part maintains the eighth-note accompaniment. A fermata is placed over the final note of the vocal line.



and we shall be chang'd, we

This system continues the vocal line and piano accompaniment. The lyrics are "and we shall be chang'd, we". A dynamic marking of *p* is present. The piano part continues with the eighth-note accompaniment. A fermata is placed over the final note of the vocal line.



shall be chang'd, we shall be

This system continues the vocal line and piano accompaniment. The lyrics are "shall be chang'd, we shall be". A dynamic marking of *p* is present. The piano part continues with the eighth-note accompaniment. A fermata is placed over the final note of the vocal line.



chang'd, and we shall be chang'd,

This system concludes the vocal line and piano accompaniment. The lyrics are "chang'd, and we shall be chang'd,". A dynamic marking of *F* (forte) is present. The piano part continues with the eighth-note accompaniment. A fermata is placed over the final note of the vocal line.

and we shall be

chang'd, we shall be chang'd,

Adagio G *a tempo*
and we shall be chang'd, we shall be chang'd.
f a tempo

Fine

^{*)}
 For this cor - rup - ti - ble must put on in - - cor - rup - tion,

for this cor - rup - ti - ble must put on,

must put on,

— must put on, must put on in - - cor - rup - tion;

cresc.

and this mor - tal must put — on im - mor -

^{*)} This section is generally omitted.

tal -

- i - ty, and this

mor - tal must put on im - mor - tal -

- i - ty, im - mor - tal - i - ty. The

Dal %

Dal %

*) N^o 49. - RECITATIVE FOR ALTO

"THEN SHALL BE BROUGHT TO PASS"

1 Cor. xv: 54

ALTO SOLO

Then shall be brought to pass the say-ing that is

writ-ten, Death is swal-low'd up in vic-to-ry.

*) Nos. 49, 50, 51, 52 are generally omitted.

N^o 50. - DUET FOR ALTO AND TENOR

"O DEATH, WHERE IS THY STING?"

1 Cor. xv: 55, 56

ALTO SOLO

Andante

TENOR SOLO O death, O death, where, where is thy sting? O death, where is thy

grave, O

Andante (♩ = 69)

sting? O grave, where is thy vic-to-ry? O grave! O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

N.B. - This Duet is given in the abridged form indicated by Händel in the Dublin score. Compare the Full Score.

death, O death, where, where is thy sting? where, O grave, where is thy
 where, where is thy sting? where, where is thy sting? Ograve,where is thy

A

vic-to-ry? O death, where, where is thy sting? O grave,—
 vic-to-ry? O grave! O death, where, where is thy sting? O

A

— O grave, where is thy vic-to-ry? O grave,—where is thy
 grave, O grave, where is thy vic-to-ry? O grave.—where is thy

vic-to-ry? The sting— of death is sin, the sting of death is sin, and —
 vic-to-ry? The sting— of death is sin, and the

— the strength of sin is — the law, the sting—
 strength of sin — is — the law, the sting— of death is sin, the

— of death is sin, and the strength of sin — is — the law.
 sting of death is sin, and — the strength of sin is — the law.
attaca

7

our Lord Je - sus Christ,
 our Lord Je - sus Christ,
 our Lord Je - sus Christ, who giv - eth us the
 who giv - eth us the vic - to - ry, who
 who giv - eth us the vic - to - ry, the vic - to - ry thro'

10

who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ, but
 giv - eth us, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ,
 our Lord Je - - sus Christ, thro' our Lord Je - sus Christ,

A

13

but
 thanks, but thanks, thanks be to God; thanks be to God,
 but thanks, but thanks, thanks,

16

thanks, but thanks, but thanks, but thanks, thanks be to God,
 thanks be to God, but thanks, thanks be to
 thanks be to God, to God, thanks be to God, to God,
 but thanks, but thanks, but thanks be to God, thanks

19

thanks be to God, but thanks, but thanks, thanks,
 God, to God, but thanks be to God,
 but thanks be to God, but
 be to God, but thanks, but thanks, thanks be to God,

22

B

— thanks, thanks be to God, thanks, thanks be to God, thanks be to
 thanks, but thanks, thanks, thanks be to God, thanks be to God, to

B

25

God, who giv-eth us the vic-to-ry, the
 who giv-eth us the vic-to-ry, who giv-eth us the
 God, who giv-eth us the vic-to-ry, who giv-eth us the
 who giv-eth us the

28

vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but thanks,
 vic-to-ry thro' our Lord Je-sus Christ, but thanks, thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but

C

31

but thanks, thanks— be to God, to God, who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, who
 thanks, but thanks, thanks— be to God, who

34

vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the
 who giv - eth us the vic - to - ry, the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the

36

D

vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry thro' our Lord Je - sus Christ,

39

but thanks, thanks, thanks be to
 thanks be to God, thanks, thanks be to God, but thanks, thanks,
 God, thanks, thanks be to God, to God, but thanks, thanks,
 but thanks. thanks,

42

God, thanks be to God, who giv-eth us the vic - - to -

thanks be to God, to God, who

thanks be to God, thanks be to God, who giv-eth us the

thanks be to God, thanks be to God, who

45

- ry thro' our Lord Je - - - sus Christ, who

giv-eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

vic - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who

giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry who

47

Adagio

giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

Adagio

NO 52. - AIR FOR SOPRANO

"IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)

First system of piano introduction, featuring treble and bass staves with a key signature of two flats and a 3/4 time signature.

Second system of piano introduction, continuing the melodic and harmonic development.

Third system of piano introduction, showing more complex rhythmic patterns in the right hand.

Fourth system of piano introduction, concluding the instrumental part.

A SOPRANO ^{*)} SOLO

If God be for us, who can be a -

First system of the soprano solo, with lyrics "If God be for us, who can be a -". The piano accompaniment is marked *p*.

gainst us?

who can be a - gainst us? who can be a -

Second system of the soprano solo, with lyrics "gainst us? who can be a - gainst us? who can be a -". The piano accompaniment is marked *p*.

*) Händel's score has here:



If God be for us, who

gainst us? if God be for us, who can be a -

gainst us?

B
Who shall lay an-y - thing to the charge of God's e - lect?

of God's e - lect?

Who shall lay an-y - thing to the charge

of God's e-lect?

C
It is God that

jus-ti - - fi-eth, it is God that jus - ti - - fi - -

D
- eth.

Who is he that con-demneth?

who is he that con - demneth? who is

E
he that con - demn - - - eth?

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,

F

who is at the right hand of God, who

makes in-ter-ces-sion for us, who makes in-ter-ces-sion for us, in-ter-

ces-sion for us, who makes in-ter-ces

G

- sion, who makes in-ter-

ces - - - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of

Adagio

God, who makes in-ter - ces-sion for us.

ad lib. *f a tempo*

No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v. 12, 13

Largo

SOPRANO *f*

Wor - thy is the Lamb that was slain, and hath re -

ALTO *f*

Wor - thy is the Lamb that was slain, and hath re -

TENOR *f*

Wor - thy is the Lamb that was slain, and hath re -

BASS *f*

Wor - thy is the Lamb that was slain, and hath re -

Largo (♩ = 60)

5 **Andante**

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

Andante (♩ = 70)

9

wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and

11

A Largo

bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,

A Largo (♩ = 58)

15

and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His

19

Andante

blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and

Andante (♩ = 70)

22

B Larghetto

honour, and glo-ry, and bless - ing.
 honour, and glo-ry, and bless - ing.
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and

B Larghetto (♩ = 76)

25

pow'r, be un - to Him, be un - to Him that sit - teth up - on the
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

27

Blessing and honour, glory and pow'r, be un-to Him, be un-to
 throne, and un - to the Lamb,
 throne, and un - to the Lamb.

30

Him that sit-teth up-on the throne, and un - to the Lamb,
 Bless - ing and
 that sit-teth up-on the throne, and un - to the Lamb,

33

for ev - er and ev - er, for ev - er and ev - er, glo
 hon-our, glo-ry and pow'r, be un - to Him, be un - to Him
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and
 Bless-ing and hon-our, glory and

35

ry,
 for ev - er and ev - er, for ev - er, that
 ev - er, for ev - er and ev - er,
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

37

that sit - teth up - on the throne, and
 sit - teth up - on the throne, up - on the throne, and
 throne, up - on the throne, up - on the throne, and

39 **C**

un - - to the Lamb. Bless - ing and
 un - - to the Lamb. Bless - ing and hon - our, glory and
 un - - to the Lamb.
 un - - to the Lamb. Bless - ing and hon - our, glory and pow'r, be un - to

41

hon - our, glory and pow'r, be un - to Him, glo - -
 pow'r be un - to Him, glo - - - ry be un - to Him
 Blessing and hon - our, glory and pow'r, be un - to
 Him for ev - er,

43

- ry be un - to Him
 that sit - teth up - on the throne,
 Him, and un - - to the Lamb.
 that sit - teth up - on the throne,

45

that sit - teth up - on the throne, that
 that
 and

47

sit - teth up - on the throne, for ev - er and ev - - -
 sit - teth up - on the throne, for ev - - er and ev - - -
 Bless - ing and hon - our, glory and pow'r, be un - to
 un - - to the Lamb for ev - - er and ev - - -

49

er, and un - - to the Lamb for
 er, and un - - to the Lamb for
 Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for
 er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

51

ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er.

D 53

Him, be un - to Him,
 Him, be un - to Him, *ff*
 Him, be un - to Him, *ff*
 Him, be un - to Him, *ff*
 Bless-ing and hon-our, glory and pow'r, be un - to
 Bless-ing and hon-our, glory and pow'r, be un - to

Him, be un - to Him, *ff*
 Him, be un - to Him, *ff*
 Him, be un - to Him, *ff*
 Him, be un - to Him, *ff*
 bless-ing, hon - our,
 bless-ing, hon - our,
 bless-ing, hon - our,
 bless-ing, hon - our,

glo - ry and pow - er, be un - to Him that sit - teth up - on the
 glo - ry and pow - er, be un - to Him that sit - teth up - on the
 glo - ry and pow - er, be un - to Him
 glo - ry and pow - er, be un - to Him that

59

throne, up - on the throne, and un - - to the
 throne, and un - - to the
 that sit - teth up - on the throne, and un - - to the
 sit - teth up - on the throne, and un - to the Lamb, un - to the

61 **E**

Lamb, for ev - - er, for
 Lamb, for ev - - er, for ev - - er, for ev - er, for
 Lamb, for ev - - er, for ev - er, for ev - er, for
 Lamb, for ev - er, for ev - er, for

63

ev - - er and ev - - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - - er and ev - er, for
 ev - er and ev - er, for ev - er and ev - - er, for
 ev - er and ev - er, for ev - - er and ev - er, for

92

97

102 **G** *ff*

A - - men, Amen, A - men, A - - - - - men.

A - - men, Amen, A - - - - - men.

A - - men, A - men, A - - - - - men.

A - - - - - men, A - - - - - men.

107 *ff*

A - - - - - men, A -

A - - - - - men,

A - - - - - men, A - - -

A - - - - - men, A - - -

