

THE MESSIAH

PART I

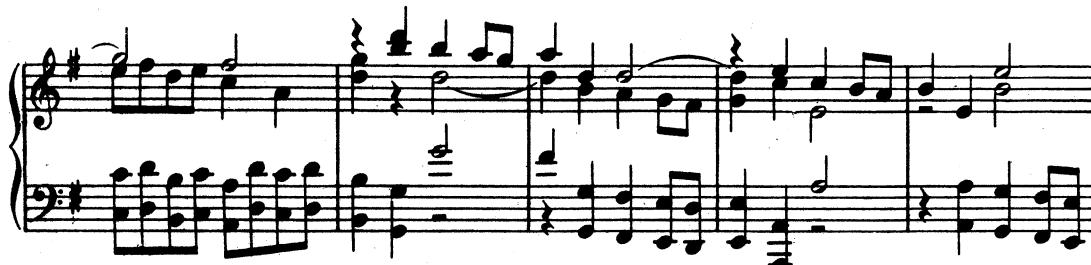
Nº 1. - OVERTURE

G. F. Händel

Grave ($\text{d} = 120$)

Allegro moderato ($\text{♩} = 116$)

L.H.



A page of musical notation for piano, featuring six staves of music. The notation is in common time, with a key signature of one sharp (F#). The top two staves show a melodic line in the treble clef and harmonic support in the bass clef. The third staff begins with a forte dynamic and includes a melodic line and harmonic support. The fourth staff shows a melodic line in the treble clef and harmonic support in the bass clef. The fifth staff shows a melodic line in the treble clef and harmonic support in the bass clef. The bottom staff shows a melodic line in the treble clef and harmonic support in the bass clef. The letter 'C' is placed above the third staff, and the letter 'D' is placed above the bottom staff. The word 'cresc.' is written below the bottom staff.

E f

F ff

Più lento

Nº 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano ($\text{♩} = 80$)

c

TENOR SOLO

Com-fort ye, com -

ad lib.

- fort ye — my peo-ple, com - fort ye,

A *a tempo*

com - - - fort ye my peo-ple,

*a tempo**p**fp*

saith your God, saith your God;

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

war - fare, her war - fare is ac-complished, that her in -

Original orchestral score has:

22945



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

don'd.

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.

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

Isaiah xl: 4

Andante ($\text{d}=80$)

The musical score consists of five staves of music. The top two staves are for the piano, showing bass and treble clef parts with various dynamics like *mf*, *p*, and *f*. The third staff is for the Tenor Solo, indicated by the label "A TENOR SOLO" above the staff. The lyrics "Ev-'ry val-ley," are written below the vocal line. The bottom two staves are for the piano, with the bass staff featuring a prominent bass clef and the treble staff showing eighth-note patterns.

A
TENOR SOLO

Ev-'ry val-ley,

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

A musical score for three voices (Soprano, Alto, Bass) and piano, page 11. The music is in common time, key signature of A major (three sharps). The vocal parts sing in three-part harmony, accompanied by the piano.

The vocal parts sing the lyrics:

- Line 1: "ex-alt -"
- Line 2: "ed, shall be ex - alt - ed,"
- Line 3: "shall be ex-alt -"
- Line 4: "- ed, and ev'-ry moun-tain and hill made low;

Accompaniment details:

- Piano part includes basso continuo lines with sustained notes and chords.
- Dynamic markings: *f* (fortissimo), *p* (pianissimo).
- Textural changes: The piano part features sustained notes and chords, while the vocal parts provide harmonic support.

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

plain, the crook-ed

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

cresc. *p*

simile

Musical score for voice and piano, page 13. The score consists of five systems of music. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major (three sharps). The tempo is indicated by a metronome mark of 120.

System 1: The vocal line begins with "and the rough places plain." The piano accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand. Dynamics include *p*, *mf*, and *f*.

System 2: The vocal line continues with "Ev-ry val-ley," followed by a repeat sign and "ev-ry val-ley—". The piano accompaniment includes sustained notes and eighth-note chords.

System 3: The vocal line begins with "shall be exalt -". The piano accompaniment consists of eighth-note chords.

System 4: The vocal line continues with "ed,". The piano accompaniment consists of eighth-note chords.

ev-'ry val-ley,

D 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

plain, the crook-ed straight,

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

colla voce
senza Ped.

a tempo

p

cresc.

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xi: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

The musical score consists of four staves for Soprano, Alto, Tenor, and Bass voices, along with a piano accompaniment. The key signature is A major (two sharps). The time signature starts at 2/4 and changes to 3/4. The piano part provides harmonic support with chords and rhythmic patterns. The vocal parts enter sequentially, starting with the Bass, followed by the Tenor, Alto, and Soprano. The lyrics "And the glo - ry, the glo-ry of the" are repeated three times, with the third repetition including "Lord," and the fourth including "the glo - ry, the glo-ry of the". The piano part features a prominent bass line and harmonic progression.

*) According to the original score.

Lord shall be re - -

Lord *mf* shall be re - - veal - - ed,

Lord shall be re - - veal - -

veal - - ed, and the glo - ry, the glo - ry of the

f shall be re - vealed,

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

ed, shall be re - vealed,

A

Lord shall be re - vealed, and the

be re - veal - - ed, and the

shall be re - veal - - ed, and the

A

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

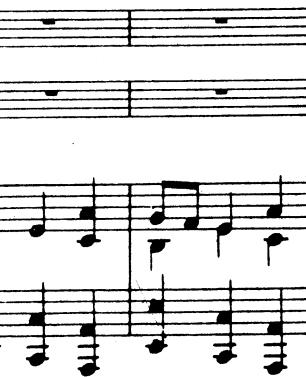
glo - ry, the glo - ry of the Lord shall be re - veal - ed,

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,



mf
and all flesh — shall



see it to - gether,

mf
and all flesh shall see it to - gether;



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

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 -

C

it;
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.

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

D.
 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;

D.

spok - en it,

Lord shall be re - veal - ed, and all

and all flesh —

and all flesh —

for the mouth of the Lord hath

flesh — shall see it to - geth - er; for the

shall see it to - geth - er; the glo - ry, the glo - ry of the

shall see it to - geth - er;

E

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 glo - ry 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;

glory 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

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

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 ($\text{d} = 76$)

BASS SOLO

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;

and I will shake, _____ and I will shake _____

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, *E* 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

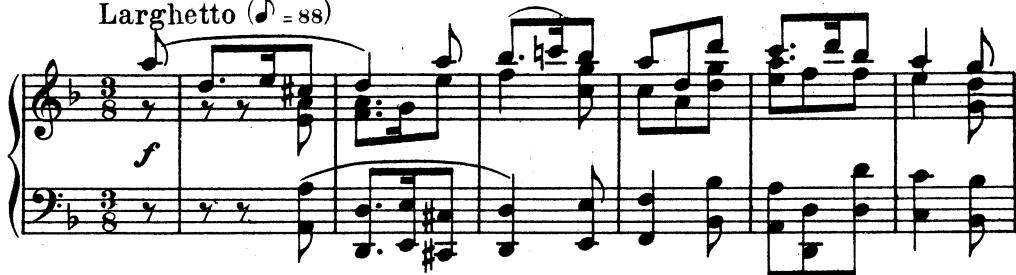
mes-sen-ger of the cov - e-nant, whom ye de - light in;

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 ($\text{♩} = 88$)

BASS SOLO A

But who may a -

bide the day of His com-ing?

and who shall stand when

He ap - pear-eth? who shall stand

when

B

He ap - pear-eth?

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

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

C

and who shall stand when

— He ap - pear -

- eth? when _____ He ap - pear - -

D
 eth?
 Prestissimo ($\text{d} = 138$)
pp

cresc. *f*

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* *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?

This section of the musical score consists of three staves of music. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The key signature changes from F major (one sharp) to G major (two sharps). The tempo is marked 'F Larghetto (Tempo I)'.

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

The music continues with three staves. The lyrics 'and who shall stand, and who shall stand when He ap -' are written below the notes.

peareth? when He ap - peareth?

The music continues with three staves. The lyrics 'peareth? when He ap - peareth?' are written below the notes.

G Prestissimo

For He is like a re - fin - - er's

This section of the musical score consists of three staves of music. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The key signature changes to G major (two sharps). The tempo is marked 'G Prestissimo'.

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

The music continues with three staves. The lyrics 'fire, like a re - fin - - er's -' are written below the notes.

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 -

Two staves of musical notation. The top staff is in bass clef, has two sharps, and is in common time. The bottom staff is in treble clef, has one sharp, and is in common time. Dynamics 'f' and 'p' are marked on both staves.

I Adagio

Continuation of the musical score. The bass staff continues with eighth-note patterns. The treble staff begins with a 'cresc.' followed by 'mf' dynamics. Text lyrics are present below the notes:

er's fire, for He is like a re - fin - er's

Prestissimo

A section of the musical score in Prestissimo tempo. The bass staff shows eighth-note patterns. The treble staff shows sixteenth-note patterns with dynamic 'f'.

Continuation of the musical score. The bass staff shows eighth-note patterns. The treble staff shows eighth-note patterns.

Final section of the musical score. The bass staff shows eighth-note patterns. The treble staff shows eighth-note patterns.

Nº 7.- CHORUS
"AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO



ALTO

TENOR

BASS

Allegro ($\text{♩} = 72$)

mp

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

mf
And He shall



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

A

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

and He shall pu - ri - fy
the sons

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

B

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

B

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

mf

f

pu - ri - fy,

pu - ri - fy,

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

and He shall pu - ri -

and He shall pu - ri - fy,

and He shall pu - ri - fy,

the sons of Le - vi,

C

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

C

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

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,

D

pu - ri - fy the sons

and He shall pu - ri - fy

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

and He shall pu - ri - fy,

— of Le - - vi,

the sons of

fy the sons of Le - - vi, the

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

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

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

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

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.

ness, in right-eous - ness.

ness, in right-eous - ness.

ness, in right - eous - ness.

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 ($\text{♩} = 144$)

0

A

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

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

O thou that tell-est good

B

ti-dings to Zi-on,

get thee

up in - to the high moun -

This measure shows the vocal line continuing from the previous page. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

- tain! get thee up in - to the high

The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment features eighth-note chords and eighth-note patterns.

moun -

The vocal line continues with eighth and sixteenth-note patterns. The piano accompaniment consists of eighth-note chords and eighth-note patterns.

C

- tain!

The vocal line begins with eighth-note patterns. The piano accompaniment consists of eighth-note chords and eighth-note patterns.

o

The vocal line ends with eighth-note patterns. The piano accompaniment consists of eighth-note chords and eighth-note patterns.

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

up thy voice with strength! lift it

D
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!

0

p

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

F

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

Musical score for voice and piano. The vocal line begins with a sustained note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The dynamic is *p*. The vocal line continues with eighth-note patterns.

Musical score for voice and piano. The vocal line includes a melodic line with eighth-note pairs and sustained notes. The piano accompaniment features eighth-note chords. The dynamic is *p*. The vocal line continues with eighth-note patterns.

Musical score for voice and piano. The vocal line begins with eighth-note pairs and sustained notes. The piano accompaniment consists of eighth-note chords. The dynamic is *p*. The vocal line continues with eighth-note patterns.

Musical score for voice and piano. The vocal line begins with eighth-note pairs and sustained notes. The piano accompaniment consists of eighth-note chords. The dynamic is *mf*. The vocal line continues with eighth-note patterns.

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

H

SOPRANO

ALTO

TENOR

BASS

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

H O thou that tell - est good

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,

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

I

L.H.

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 -

L.H.

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

L.H.

ff

ris - en up - - - - on thee. o

ff

ris - en up - - - - on thee. o

ff

ris - en - up - - - - on thee. o

ff

ris - en up - - - - on thee. o

K

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

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 - -

hold, be - - hold, the

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

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

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

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

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Musical score for piano and voice, page 59. The score consists of five systems of music. The top system features four staves: soprano, alto, tenor, and bass, all in common time and G major. The lyrics "Lord is ris - en up - on thee" are repeated three times. The fourth system begins with a forte dynamic and includes the instruction "allargando". The subsequent systems show the piano accompaniment in greater detail, with various dynamics and performance techniques indicated.

Lord is ris - en up - on thee
is ris - en up - on thee.
Lord is ris - en up - on thee.
Lord is ris - en up - on thee.

allargando

Nº 10.- RECITATIVE FOR BASS
 "FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah ix: 2,3

Andante larghetto ($\text{♩} = 72$)

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 ($\text{♩} = 72$)

BASS-SOLO

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

walk - ed in dark - - - ness,

the

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

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

walk-ed in darkness have seen a great light,

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

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:

C

A musical score for voice and piano. The vocal part is in soprano range, and the piano part is in basso continuo style. The score consists of five systems of music. The first system starts with a piano dynamic and includes lyrics: "and they that dwell, that dwell in the land of the shad -". The second system continues the lyrics: "ow of death," and ends with a piano dynamic. The third system begins with the lyrics: "they that dwell, that dwell in the land, — that dwell in the land of the". The fourth system continues the lyrics: "shad-ow of death," and ends with a piano dynamic. The fifth system concludes the piece with the lyrics: "up -". The music is written in common time, with various note values and rests. The piano part features bass notes and harmonic support, with some measure endings indicated by short vertical lines.

D

on__ them hath the light shin - ed, and

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

- - ow of death, up - on__ them hath the

light shin - ed, up - on__ them hath the light shin - ed.

Nº 12.- CHORUS
“FOR UNTO US A CHILD IS BORN”

Isaiah ix: 6

Andante allegro ($\text{d} = 76$)

The musical score consists of two systems of music. The top system shows the piano accompaniment in G major, 2/4 time, with dynamic markings *f* and *p*. The bottom system shows the vocal parts: Soprano (A), Alto, Tenor, and Bass. The Soprano part begins with the lyrics "For unto us a Child is born, unto us a Son is given," followed by a repeat sign and "for unto us a Son is given, for unto". The Alto part continues with "for unto". The Tenor part begins with "For unto us a Child is born," followed by a repeat sign and "For unto us a Child is born,". The Bass part provides harmonic support throughout. The vocal parts are in G major, 2/4 time.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef.

The score consists of eight staves. The first two staves show the vocal entries:

- Staff 1: "us a Child is born:" (Soprano)
- Staff 2: "un - to us a Son is giv-en, un - to" (Alto)

The piano accompaniment begins on staff 3. The vocal entries continue on staff 4:

- Staff 4: "For un-to us a Child is born," (Bass)
- Staff 5: "us a Son is giv-en:" (Alto)
- Staff 6: "For un-to" (Bass)

Section B begins on staff 7:

- Staff 7: "B" (Bass)
- Staff 8: "un - to us a Son is giv-en, un - to" (Alto)

The vocal entries continue on staff 9:

- Staff 9: "us a Child is born," (Soprano)

The piano accompaniment continues on staff 10.

Text lyrics are present in the vocal staves:

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

C

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

C

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
 cresc.

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,

D

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.

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

un-to us a Son is giv-en:

be up-on His shoul -

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

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

E ff. cresc.

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
 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.
 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 goy-ern-ment shall be up-on His shoul-der; and His

F *ff*

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,

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

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,
us a Child is born,
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

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:

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

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

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,

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

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.

Nº 13.
PASTORAL SYMPHONY

Larghetto ($\text{♩} = 132$)

The musical score consists of five systems of music for two staves (treble and bass). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '12' over '8'). The tempo is Larghetto ($\text{♩} = 132$). The dynamics include *mezzo piano*, *cresc.*, *dim.*, and *p*. The first system starts with a treble clef, a key signature of one sharp, and common time. The bass staff begins in common time and switches to 12/8 time in the second system. The vocal line features sustained notes and eighth-note patterns. The piano accompaniment includes sustained notes and eighth-note chords. The vocal line enters again in the third system, marked *cresc.*. The fourth system shows a transition with *dim.* and a return to the vocal line. The fifth system, labeled 'A', begins with a dynamic *p*.

Musical score for piano, page 78, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *più cresc.*, *dim.*, *mf*, *pp*, *cresc.*, *rit.*, and section labels A and B. The music consists of six staves of piano notation, with the right hand typically playing melody and chords, and the left hand providing harmonic support or bass lines.

Staff 1: Crescendo (cresc.) followed by a louder dynamic (più cresc.).

Staff 2: Diminuendo (dim.) followed by a mezzo-forte dynamic (mf).

Staff 3: Section A (A) begins with a piano dynamic (pp). The staff ends with a repeat sign and a first ending instruction.

Staff 4: Continuation of the melody after section A.

Staff 5: Melodic line continues with a crescendo (cresc.) and a ritardando (rit.).

Nº 14. - RECITATIVE FOR SOPRANO
 "THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

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

RECITATIVE FOR SOPRANO

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

Luke ii: 9

Andante ($\text{♩} = 56$)

SOPRANO SOLO

And lo! the an-gel of the

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

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

Nº 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-

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

be to all peo-ple.

For un - to you is born this

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

Nº 16. - RECITATIVE FOR SOPRANO

“AND SUDDENLY THERE WAS WITH THE ANGEL”

Luke ii: 13

Allegro ($\text{d} = 72$)

Piano accompaniment (2 staves):

- Top staff: G major, 2/4 time, eighth-note chords.
- Bottom staff: G major, 2/4 time, quarter-note chords.
- Dynamics: pp.

SOPRANO SOLO

And sud - den-ly there was with the

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

prais-ing God, and say - - ing:

cresc.

Nº 17. - CHORUS
“GLORY TO GOD”

Luke ii:14

Allegro *)

SOPRANO *mp*

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

ALTO *mp*

TENOR *mp*

BASS

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

Allegro ($\text{d}=80$)

high - - - - est,

high - - - - est,

high - - - - est, and peace on

and peace on

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

22945

A

Glo - ry to God,
Glo - ry to God,
Glo - ry to God,
earth, Glo - ry to God,

A

p

f

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,

f

p

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 *ff*

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

C *ff*

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

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

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

p

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

Zechariah ix: 9, 10

Allegro (♩ = 88)

SOPRANO SOLO

A

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

p

re-joice!

B

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

p

shout, O daugh-ter of Je-ru-salem:

mf

p

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

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

C Meno mosso

He is - the

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

cresc.

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 - -

E

then. Re-joice, re-

a tempo

joyce, re-joyce _____ greatly,

re-joyce _____

great-ly, O daugh - ter of

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

F

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

p

re-joice

mf

p

and shout, shout, shout, shout, re-joice

p

greatly,

f

G

re - joice great-ly, O daugh-ter of Zi - on! shout,

p

cresc.

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

ad lib.

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

colla voce

thee.

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)

He shall feed His flock like a shepherd, and
He shall ga - ther the lambs with His arm, with His arm,

*) Often sung thus: He shall feed His flock

A

He shall feed
He shall feed His flock like a shepherd, and

He shall gather the lambs with His arm, with His arm,
cresc.

B

and carry them in His bosom, and

gently lead those that are with young, and gently lead those, and

gen - tly lead those that are with young.

SOPRANO SOLO

C

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

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

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

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

cresc.

D

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

*) Often sung thus: 
 **) Come un - to Him, — come un - to Him, — ye that are heavy

He is meek and lowly of heart, and ye shall find rest, and

E

ye shall find rest un - to your souls.

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

lowly of heart, and ye shall find rest, and ye shall find rest un - to your souls.

dim.

Nº 21. - CHORUS

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

Matthew xi: 30

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 69)*p*

The musical score consists of two systems of music. The top system shows the vocal entries: Soprano, Alto, Tenor, and Bass. The vocal parts sing the lyrics "His yoke is easy, His burthen is light, His burthen, His burthen is light, His yoke is...". The piano part is present below the vocal staves, providing harmonic support with eighth-note chords. The bottom system continues the piano accompaniment with a different harmonic progression, featuring eighth-note chords.

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

A

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

A

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

p

pp

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in English. The piano part provides harmonic support with chords and rhythmic patterns. The score consists of three systems of music, each ending with a repeat sign and a double bar line.

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

B

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

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

B

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

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 is

* Original score has in bass here:

C

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

light, His bur-then is

light, His yoke — is ea - - - sy, His

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

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-

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 -

D

- 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

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

ALTO

TENOR

BASS

Largo ($\text{♩} = 80$)

mf

Be - hold the Lamb of God,

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

mf

Be - hold the Lamb of

cresc.

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, cresc.
 God, be - hold the Lamb of God, that

A

way, taketh a-way the sins of the world. Be - hold the Lamb of
 way, cresc. 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.

A.

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 **) 

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

B

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

mf

that tak - eth a - way *mf*
 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,

C

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

C

C

C

C

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
 world,

that tak - eth a - way the sins of the *)

world.

world.

world.

world.

world.

*)

*)

*)

*) Original score:

Nº 23. - AIR FOR ALTO
 "HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo ($\text{d} = 76$)

ALTO SOLO A

He was des-pis-ed,

des-pis-ed and re-ject-ed,

re-

ject-ed of men; a man of sor-rows,

*) Original score:

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

*)
B

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

He

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

*) Original score has α^b here, but usually $\alpha^{\#}$ is sung instead.

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

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

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

pp

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

D
a man of sorrows, and ac-quaint-ed with grief.

Fine E

He gave His back to the
smit-ers,

Un poco piano

Fine

He gave His back to the
smit-ers,

and His cheeks to them that plucked off the
hair,

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

D. C.

face from shame, from shame and spitting.

Nº 24. - CHORUS
 "SURELY HE HATH BORNE OUR GRIEFS"

Isaiah llii: 4, 5

Largo e staccato ($\text{♩} = 72$)

Piano

SOPRANO

ALTO

TENOR

BASS

^{a)} Many editions have f here; according to Händel's score, g is correct.

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,

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

car - -ried our sor - -rows. *mf*
 car - -ried our sor - -rows. *He*
 car - -ried our sor - -rows.
 car - -ried our sor - -rows.

A *mf*

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

A

bruise - - - ed, He was bruise - ed for our in -
 bruise - - - ed, He was bruise - ed for our in -
 bruise - - - ed, He — was bruise - ed for our in -
 bruise - - - ed, He was bruise - ed for our in -

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,

f

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

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

Nº 25. - CHORUS

“AND WITH HIS STRIPES WE ARE HEALED”

Isaiah liii: 5

Alla breve. Moderato

SOPRANO *mf*

ALTO

TENOR

BASS

Alla breve. Moderato ($d = 88$)

A
mf
And**A**

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

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

B f
 and with His stripes we are heal -
 healed, heal - ed, and
 - ed, and with His stripes we are heal -

B f

C

ed,

f

and with His stripes we are heal -

with His stripes we are heal -

ed,

and

and with His stripes we are heal -

ed,

with His stripes we are heal -

ed,

and with His stripes

ed,

and with His

D

and with His stripes

we are heal - - - ed,

are heal - - - ed, and with His

stripes we are heal - - - ed,

D

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,

Φ

E

stripes we are heal - - - ed,

and with His stripes we are

ed,

and with His stripes we are heal - - -

and with His stripes we are

E

stripes we are heal - - - ed,

Φ

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

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

F

L.H.

Adagio

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

Adagio

attacca

Nº 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah liii: 6

Allegro moderato

SOPRANO

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

ALTO

All we like sheep,
all we like sheep,

TENOR

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

BASS

All we like sheep,
all we like sheep,

Allegro moderato (♩ = 92)

all we like sheep,
all we like

A

sheep; we have turn -
 sheep have gone a - stray;
 sheep; we have
 sheep have gone a - stray; A

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

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

sheep have gone a - stray;
 sheep have gone a - stray;
 sheep have gone a - stray;
 sheep have gone a - stray;

B

we have turn - ed,
 we have turn -

B

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

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,

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

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;

D

we have turn - ed ev - ry

we have turn - ed, be

we have

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

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

E
 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

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;

have gone a - stray;

have gone a - stray;

we have

we have turn - ed,

turn - ed, we have turn - ed

F

ev'-ry one to his own way,

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 -

F

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

G Adagio

mf

his own way; and the Lord hath laid on

his own way; and the

his own way; and the Lord hath

his own way; and the Lord hath laid on Him,

G Adagio ($\text{d} = 60$)*mf*

Him, and the Lord hath laid on Him, hath laid on Him,

Lord hath laid on Him, on Him, hath

laid on Him, on Him, hath

the Lord hath laid on

Him

*p**dim.*

— on Him — the in - i - qui - ty of us all.

laid on Him — the in - i - qui - ty of us all.

laid on Him — the in - i - qui - ty of us all.

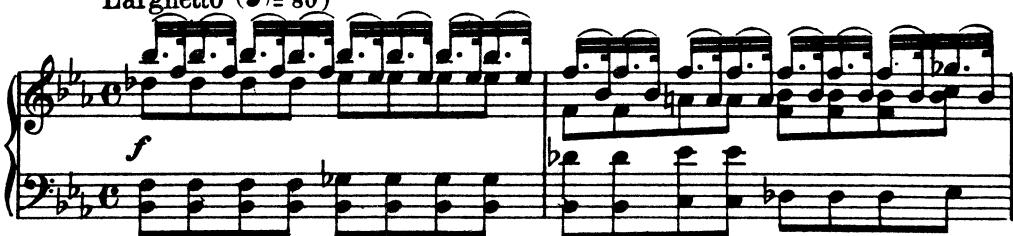
the in - i - qui - ty of us all.

*p**dim.*

Nº 27. - RECITATIVE FOR TENOR

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

Psalm xxii: 7

Larghetto ($\text{♩} = 80$)

TENOR SOLO

All they that

dim.

p

see Him, laugh Him to scorn; they

shoot out their lips,

and shake their

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 ($\text{d} = 80$)

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

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 -

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.

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

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

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

mf
B
 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

B

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 -

lethim 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,

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

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 -

C

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,

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

D

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;

D

mf

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

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

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

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

f

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

*Adagio **ff***

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 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

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, neither 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 ($\text{♩} = 66$)

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.

A

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.

Nº 31. - RECITATIVE FOR TENOR

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

Isaiah lili: 8

TENOR SOLO

He was cut off out of the land of the living:

p

for the trans-gression of Thy peo-ple was He strick-en.

attacca

Nº 32. - AIR FOR TENOR

"BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL"

Psalm xvi: 10

Andante larghetto ($\text{♩} = 108$)

TENOR SOLO

A

But Thou didst not leave His

soul in hell,

but Thou didst not leave His

*) 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

B

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

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 corrup-tion, nor didst Thou suf-fer, nor
 didst Thou suf-fer Thy Ho - ly One to see cor - rup - tion,
 nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

D

Ho - ly One to see corrup-tion.. f

Nº 33. - CHORUS

“LIFT UP YOUR HEADS, O YE GATES”

Psalm xxiv: 7-10

A tempo ordinario ($\text{d} = 76$)

G. F. Händel

Piano-vocal score for "Lift Up Your Heads, O Ye Gates" by G.F. Handel. The top system shows the piano accompaniment in C major with basso continuo, and the vocal parts for Soprano I, Soprano II, Alto, and Bass.

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

Continuation of the piano-vocal score, showing the vocal entries and piano accompaniment.

A

King of glo-ry shall come in.—

King— of glo-ry shall come in.

King— of glo-ry shall come in.

TENOR

Who is this King of glo-ry?

BASS

Who is this King of glo-ry?

Continuation of the piano-vocal score, showing the Tenor and Bass parts entering at the end of the section, followed by a repeat sign and the letter A.

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

this
 the King of glo - ry? who is the King of glo - ry? who
 this
 the King of glo - ry? who is the King of glo - ry? who

The Lord strong and might-y, the Lord strong and might-y, the Lord
 The Lord strong and might-y, the Lord strong and might-y, the Lord
 The Lord strong and might-y, the Lord strong and might-y, the Lord
 this
 is the King of glo - ry?
 this
 is the King of glo - ry?

B

mighty in bat-tle.

mighty in bat-tle.

mighty in bat-tle. Lift up your heads, O ye gates, and be ye lift up, ye

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

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

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

Who is this King of glory? who
Who is this King of glory? who
King of glory shall come in.
Who is this King of glory? who
King of glory shall come in.
King of glory shall come in.

this is the King of glory? who is this King of glory?
this is the King of glory? who is this King of glory?
is this King of glory? who is this King of glory? The Lord of hosts,
The Lord of hosts,
The Lord of hosts,

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

 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-

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

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

 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,

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

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

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

D

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

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

ry,

D

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

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

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

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

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

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

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

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

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

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 -

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, He is the King of glo -

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

F *cresc.*

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 -

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

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.

*) No 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews 1: 5

TENOR SOLO

Musical score for Tenor Solo. The vocal line starts with a melodic line in C major, followed by a piano dynamic (p) and a sustained note. The lyrics are: "Un - to which of the an - gels said He at an - y". The score includes tenor and piano staves.

Continuation of the musical score. The vocal line continues with: "time, Thou art my Son, this day have I be - got - ten Thee?". The piano accompaniment features sustained notes and harmonic changes.

*) No 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews 1: 6

Allegro

Musical score for Chorus. It consists of four parts: Soprano, Alto, Tenor, and Bass. The vocal parts sing the same melody: "Let all the an - gels of God wor - - ship". The piano accompaniment provides harmonic support.

Allegro ($\text{d} = 84$)

Continuation of the musical score for the Chorus. The vocal parts continue their melody, and the piano accompaniment maintains the rhythmic pattern established earlier.

*) Generally omitted

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

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

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

A

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

B

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

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

C

- ship Him, let all the an - - -
- ship Him, let all the an - - -
- ship Him, let all the an - - -
let all the an -

C

let all the an -

A musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison, repeating the phrase "gels of God, let all the an - gels of". The piano part provides harmonic support with sustained notes and chords.

The vocal parts continue with the phrase "gels of God, let all the an - gels of".

The vocal parts begin singing "God wor - ship". The piano part provides harmonic support with sustained notes and chords.

The vocal parts continue with "God wor - ship". The piano part provides harmonic support with sustained notes and chords.

The vocal parts continue with "God wor - ship". The piano part provides harmonic support with sustained notes and chords.

The vocal parts continue with "gels of God wor - ship". The piano part provides harmonic support with sustained notes and chords.

The vocal parts sing "Him.". The piano part provides harmonic support with sustained notes and chords.

The vocal parts sing "Him.". The piano part provides harmonic support with sustained notes and chords.

The vocal parts sing "Him.". The piano part provides harmonic support with sustained notes and chords.

The vocal parts sing "Him.". The piano part provides harmonic support with sustained notes and chords.

The vocal parts sing "Him.". The piano part provides harmonic support with sustained notes and chords.

*) N° 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH" •

Psalm lxxviii: 18

Allegro ($\text{d} = 84$)

The musical score consists of four systems of music for Bass Solo. The first system starts with a dynamic *f*. The second system begins with a bassoon solo. The third system features lyrics: "Thou art gone up on high, Thou art gone up on high," with dynamics *p* and *f*. The fourth system continues with lyrics: "Thou hast led captiv-i-ty captive, Thou hast led captiv-i-ty captive, and re-ceiv-ed gifts for men; yea," with a dynamic *p*.

*) Generally omitted.

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

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

that the Lord

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

C

might dwell a-mong them.

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

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

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

for Thine en - - - - -

D

-e-mies, for Thine en-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 _____

a - mong

F

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

Nº 37. - CHORUS

“THE LORD GAVE THE WORD”

Psalm lxviii: 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)



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

- 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,

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

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

A

22945

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

B

ers, great was the com - pa - ny of the preachers,
 ers, great was the com -
 ers, great was the com - pa - ny of the preachers,
 ers, great was the com - pa - ny, the com -
B

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

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, key signature is B-flat major (two flats). The vocal parts sing in a homophony style, with the piano providing harmonic support. The lyrics describe a company of preachers.

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

"HOW BEAUTIFUL ARE THE FEET OF THEM"

Romans x: 15

Larghetto ($\text{♩} = 104$)



SOPRANO SOLO

How beau-tiful 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,

A

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-dings of good things, glad tidings of good things!

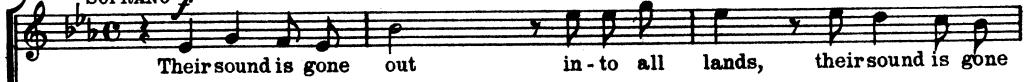
Nº 39. - CHORUS

“THEIR SOUND IS GONE OUT INTO ALL LANDS”

Romans x:18

A tempo ordinario

SOPRANO



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)

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



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,

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,

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

A

Musical score for three voices (Soprano, Alto, Bass) and piano, page 171. The music is in common time, key signature is B-flat major (two flats). The vocal parts sing in unison, accompanied by a piano.

The lyrics are repeated in three stanzas:

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

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

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is B-flat major (two flats). The vocal part has lyrics: "world; their sound is gone out, is gone out in - to all" repeated three times. The piano part provides harmonic support with chords.

B

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

The vocal part continues with the lyrics: "lands, and their words un - to the ends of the" repeated twice, followed by "lands, and their". The piano part continues to provide harmonic support.

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

The vocal part concludes with the lyrics: "world, and their" once more. The piano part ends with a final chord. The page number 22945 is at the bottom left, and an asterisk (*) is at the bottom right.

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

cresc.
 words un - to the ends of the world, *cresc.*
 and their words un - to the ends of the world, *cresc.*
 world, and their words un - to the ends of the world, *cresc.*

un - to the ends of the world.
 world, un - to the ends of the world
 words un - to the ends of the world, un - to the ends of the world.
 un - to the ends, un - to the ends of the world.

Nº40 - AIR FOR BASS

“WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?”

Psalm ii: 1,2

Allegro ($\text{d} = 112$)

The sheet music consists of six staves of musical notation. The top two staves are for the piano, showing bass and treble clef staves with various notes and rests. The bottom four staves are for the bass, each starting with a different key signature: C major (no sharps or flats), G major (one sharp), F major (one flat), B major (two sharps), and E major (three sharps). The music is in common time and features a variety of note values including eighth and sixteenth notes, along with rests.



A BASS SOLO

Why do the na - - - tions so

p

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

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

thing? Why do the na - - - tions

The vocal line features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The piano accompaniment provides harmonic support with sustained notes and chords.

rage

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

do the peo - ple im - a - - -

gine a - vain -

thing? im - - a -

B
- - gine a vain thing?

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

geth - - er, and why do the

peo-ple, and why do the

people im - - a - - - gine a ____ vain -

thing? Why do the na - - tions

rage

C

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

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

thing? im - a - - -

cresc.

- - gine a vain thing? and

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

D

thing?

f

E
 The kings of the earth rise up,
 and the
 rul - ers take coun - sel to - geth - er,
 take
 coun -
 sel,
 take

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, and the piano part is in 2/4 time. The music consists of six staves. The first three staves are for the voices, and the last three staves are for the piano. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are written below the vocal staves.

coun - - sel to - geth - er against the Lord, and a -
against His an - oint -
- ed, a - gainst the Lord and His an -
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 (d = 76)

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,

sun - - - der,

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

bonds a - sun - - - der,

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

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

and cast a - - way

their yokes from us, and cast a -

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,

B

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

B

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

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,

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,

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,

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

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 -

way their yokes from us.

their yokes from us.

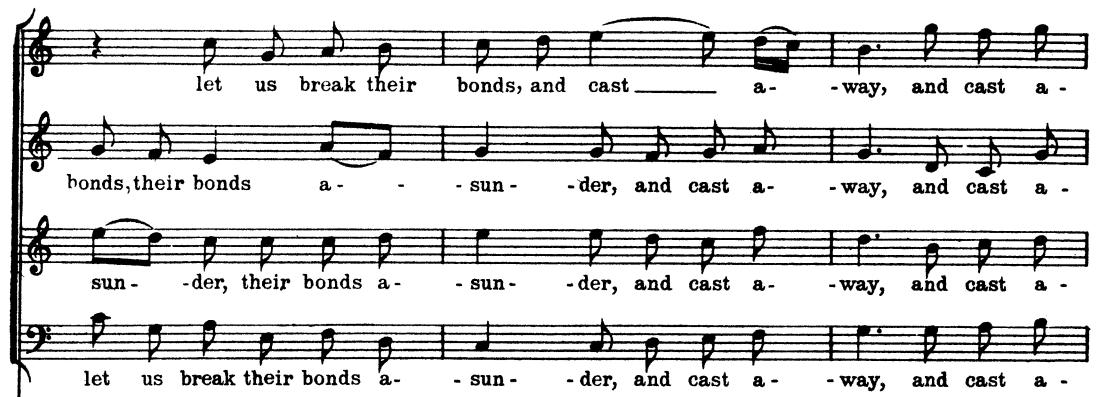
way their yokes from us. Let us break their bonds a -

way their yokes from us. Let us break their

R.H.

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
 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 -
 — 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,
 D

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



way their yokes from us.

way their yokes from us.

way their yokes from us.




Nº 42. - RECITATIVE FOR TENOR
 "HE THAT DWELLETH IN HEAVEN"

189

Psalm ii: 4

TENOR SOLO

Musical score for Recitative No. 42, featuring a tenor solo part. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are: "He that dwell-eth in hea-ven shall laugh them to scorn; the Lord shall have them in de - ri - sion." The second system continues with a treble clef, common time, and a key signature of one sharp. The lyrics are: "scorn; the Lord shall have them in de - ri - sion."

Nº 43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalm ii: 9

Andante ($\text{♩} = 84$)

Musical score for Air No. 43, featuring a tenor solo part. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The second system continues with a treble clef, common time, and a key signature of one sharp.

TENOR SOLO A

Musical score for Air No. 43, featuring a tenor solo part. The score consists of three systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are: "Thou shalt break them, Thou shalt break them with a rod of iron; poco cresc." The second system continues with a treble clef, common time, and a key signature of one sharp. The lyrics are: "Thou shalt break them, Thou shalt break them with a rod of iron; poco cresc." The third system continues with a treble clef, common time, and a key signature of one sharp. The lyrics are: "Thou shalt break them, Thou shalt break them with a rod of iron; 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 - - - - - ter's

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

A musical score for voice and piano, featuring four systems of music. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of two systems of music for voice and piano, followed by two systems of piano music only.

System 1: The vocal line begins with "pot - - - ter's ves - sel," followed by a piano dynamic instruction "f". The piano accompaniment consists of eighth-note chords in the bass line. The vocal line continues with "Thou shalt dash them in piec - es like a pot - - - - - ter's".

System 2: The vocal line concludes with "ves - sel." The piano accompaniment consists of eighth-note chords in the bass line.

System 3: The piano accompaniment continues with eighth-note chords in the bass line.

System 4: The piano accompaniment continues with eighth-note chords in the bass line.

Nº 44.- CHORUS

"HALLELUJAH!"

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

Allegro ($\text{d}=72$)

Organ or Piano

SOPRANO

Soprano part: Hal - - le - lu - jah! Hal - - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

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

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

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

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

le - - iu - 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 - iu - jah! Hal - le -

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

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

A

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

A

lu - jah! Hal - le - lu - jah! Hal - le -
 lu - jah! Hal - le - lu - jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le -
 lu - jah! Hal - le - lu - jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le -
 lu - jah! Hal - le - lu - jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le -

*) Händel's score has here

**)

lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!
 lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!
 lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!
 lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!

B

for the Lord God Om - ni - - - po - tent
 Hal - le -
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

B

reign - - - eth. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!
 lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!
 Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
 for the Lord
 Hal - le - lu - jah! for the Lord

^{*)} Händel's score has one 8th note e here only; see foot-note on next page.

Handel's score includes three staves of musical notation for three voices (Soprano, Alto, Tenor) and piano. The music consists of three systems of measures, each ending with a repeat sign and a double bar line. The vocal parts sing in unison, while the piano part provides harmonic support with sustained notes and chords.

Lyrics:

- First System:** jah! Hal - le - lu - jah! Hal - - - le - lu - jah! Hal - le - jah!
jah! Hal - le - lu - jah! Hal - - - le - lu - jah! Hal - le -
God Om - ni - - po - tent reign - - - eth. Hal - le - lu - jah!
God Om - ni - - po - tent reign - - - eth. Hal - le -
- Second System:** 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 -
- Third System:** Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -
God Om - ni - - po - tent reign - - - eth. Hal - le - lu - jah!
God Om - ni - - po - tent reign - - - eth. Hal -
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

*) Handel's score has here 2 syllables for one note, it is therefore better to substitute two 16th notes for the 8th
i.e., Hal - le

(p) C

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
 (p)
 lu - jah! Hal - le - lu - jah! The king-dom of this -

C (p)

mf

world *mf* is be - - come the King - dom of our
 world *mf* is be - - come the King - dom of our
 world *mf* is be - - come the King - dom of our
 world *mf* is be - - come the King - dom of our

D

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

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

 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

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



E

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

E

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 -

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 -

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

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

F 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

F

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

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

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

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

G
 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
 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

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

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 -

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 ($\text{d}=72$)

SOPRANO SOLO A

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

dim.

cresc.

and that He shall stand

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

B

earth. I know that my Re -

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

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

C

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

* This appoggiatura is not in Händel's score

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

up-on the earth:

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,

the first - - fruits of them that

sleep, _____ of them that sleep, the

first - - fruits of them that sleep.

G

cresc.

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

cresc.

ris-en from the dead, the

first-fruits of them, of them that sleep.

Adagio

Nº 46.- CHORUS
“SINCE BY MAN CAME DEATH”

1 Cor. xv: 21

Grave

SOPRANO *p sostenuto*.

Soprano part of the musical score. The vocal line consists of eighth and sixteenth notes. The lyrics "Since by man came death, since by man came death," are repeated twice.

ALTO *p sostenuto*.

Alto part of the musical score. The vocal line consists of eighth and sixteenth notes. The lyrics "Since by man came death, since by man came death," are repeated twice.

TENOR *p sostenuto*.

Tenor part of the musical score. The vocal line consists of eighth and sixteenth notes. The lyrics "Since by man came death, since by man came death," are repeated twice.

BASS *p sostenuto*.

Bass part of the musical score. The vocal line consists of eighth and sixteenth notes. The lyrics "Since by man came death, since by man came death," are repeated twice.

Grave ($\text{d} = 60$)

Piano accompaniment part of the musical score. It features a bass line with sustained notes and harmonic chords.

AAllegro *f*

Piano accompaniment part of the musical score. It features a bass line with sustained notes and harmonic chords.

A Allegro ($\text{d} = 84$)

Piano accompaniment part of the musical score. It features a bass line with sustained notes and harmonic chords.

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,

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.

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.

B Grave

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 (d=60)

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 (d=84)

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,

— 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

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.

Nº 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.

Nº 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

Pomposo, ma non allegro ($\text{d}=80$)

Trumpet Solo



BASS SOLO **A**

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

This section features a bass solo line over a harmonic background. The bass line consists of sustained notes and simple eighth-note patterns. The piano part provides harmonic support with sustained notes and eighth-note chords.

and the dead shall be raised in-cor-

This section continues the bass line and harmonic support from the previous section, maintaining the melodic and harmonic patterns established earlier.

rup-ti-ble; the

This section concludes the bass line and harmonic support, bringing the piece to a close.

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 in - cor - rup - ti - ble

**) Händel's score has here,
including last note in preceding bar,
in - cor - rup - ti - ble

The trum-pet shall sound, — the

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

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

D
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

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

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

and we shall be chang'd,

and we shall be chang'd, we

shall be chang'd, we shall be

F

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

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;

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

*) This section is generally omitted.

22945

tal - - - - - i-ty, and this

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

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

*¹ NO. 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.

NO. 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

Andante ($\text{d}=69$)

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

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? O grave, 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

— 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.

attacca

Nº 51.- CHORUS
"BUT THANKS BE TO GOD"

1 Cor. xv: 57

Andante

SOPRANO

But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO

But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR

But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS

But thanks, but thanks, thanks, thanks be to God, thanks be to

Andante (♩ = 69)

thanks, thanks, thanks be to God, who giv-eth us the vic-to-ry, the vic-to-ry thro'

God, thanks be to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God, to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God,

our Lord Je-sus Christ,
 our Lord Je-sus Christ, who giv-eth us the
 our Lord Je-sus Christ, who giv-eth us the vic-to-ry, who
 who giv-eth us the vic-to-ry, the vic-to-ry thru'

A

who giv-eth us the vic-to-ry thru' our Lord Je-sus Christ,
 vic-to-ry, who giv-eth us the vic-to-ry thru' our Lord Je-sus Christ, but
 giv-eth us, who giv-eth us the vic-to-ry thru' our Lord Je-sus Christ,
 our Lord Je-sus Christ, thru' our Lord Je-sus Christ,

A

but

thanks, but thanks, thanks be to God, thanks be to God,
 but thanks, but thanks, thanks,

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

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,

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

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
who giv-eth us the
who giv-eth us the

C

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

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,
thanks, but thanks, thanks be to God,

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

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,

D

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,

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

- 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

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 ($\text{d} = 88$)

The musical score consists of five systems of music. The first four systems are for piano, showing bass and treble staves with various dynamics and articulations. The fifth system begins with a soprano solo part (treble clef) and includes lyrics in the vocal line. The piano accompaniment continues below the solo part.

A SOPRANO SOLO

If God be for us, who can be a -

against us? who can be a - against us? who can be a -

* Händel's score has here:

$\text{d} = 88$
If God be for us, who

against us? If God be for us, who can be a -

against 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

Wor - thy is the Lamb that was slain, and hath re -
 ALTO
Wor - thy is the Lamb that was slain, and hath re -
 TENOR
Wor - thy is the Lamb that was slain, and hath re -
 BASS
Wor - thy is the Lamb that was slain, and hath re -

Largo (♩ = 60)

f

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)

The musical score consists of four staves for soprano, alto, tenor, and bass voices, followed by a piano-vocal accompaniment section. The vocal parts are in common time with a key signature of one sharp (F#). The piano-vocal part is in common time with a key signature of one sharp (F#). The vocal parts sing a three-line phrase in unison, followed by a repeat sign and another three-line phrase. The piano-vocal part features sustained chords and eighth-note patterns.

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

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)

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

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 ($\text{d}=70$)

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 ($\text{d}=76$)

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

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.

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,

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, glo - ry and

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

that sit - teth up-on the throne, and
sit - teth up-on the throne, up - on the throne, and
and
throne, up - on the throne, up - on the throne, and

C

un - to the Lamb. Bless-ing and
un - to the Lamb. Bless-ing and hon-our, glory and
un - to the Lamb. Bless-ing and hon-our, glory and pow'r, be un - to

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,

- 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,

that sit - teth up - on the throne, that
 that
 and

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 -

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

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

Him, be un - to Him, *ff*

Him, be un - to Him, bless-ing and hon-our, glory and pow'r, be un - to

Him, be un - to Him, bless-ing and hon-our, glory and pow'r, be un - to

Bless-ing and hon-our, glory and pow'r, be un - to

D

bless-ing, hon - our,

Him, be un - to Him, bless-ing, hon - our,

Him, be un - to Him, bless-ing, hon - our,

Him, be un - to Him, 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

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

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
 E

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

ever and ev - er, for ev - er and ev - er, for
 ever and ev - er, for ev - er and ev -
 ev - er and ev - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev -

Adagio

ev - er, for ev - er and ev - er, for ev - er and ev - er.
 ev - er, for ev - er and ev - er, for ev - er and ev - er.
 ev - er, for ev - er and ev - er, for ev - er and ev - er.
 ev - er, for ev - er and ev - er, for ev - er and ev - er.

Adagio

F Allegro moderato

A - men, A - men, A -

F Allegro moderato (♩ = 88)

A - men, A - men, A - men,
A - men, A - men, A - men,
A - men, A - men, A - men,

A - men, A - men, A - men,
A - men, A - men, A - men,
A - men, A - men, A - men,

A - men, A - men, A - men,
A - men, A - men, A - men,
A - men, A - men, A - men.



G *ff*

A - men, Amen, A - men, A - men.

A - men, Amen, A - men.

A - men, A - men, A - men.

A - men, A - men, A - men.

ff

Musical score page 248, measures 5-8. The vocal part sings "A - men, Amen, A - men." The piano accompaniment consists of eighth-note chords. The dynamic is marked *ff* (fortissimo) at the beginning of measure 8.



ff

A - men, A - men,

A - men,

A - men, A - men,

A - men, A - men.

f

ff

Musical score page 248, measures 13-16. The piano accompaniment consists of eighth-note chords. The vocal part sings "A - men, Amen, A - men." The dynamic is marked *ff* at the beginning of measure 16.

H

men, A - men, A -
A - men, A - men, A - men, A -
men, A - men, A - men, A -
men, A - men, A - men, A -

H

men, A -
men, A -
men, A -
men, A -
men, A -

men, A -

men, A - men, A -

men, A -

men, A -

men,

men, A -

men, A - men, A -

men, A -

men, A -

men, A -

men, A -

I

A - men,
men, A - men, A -
men,
men,

I

A - men, A - men,
men, A - men,
men, A -
men, A - men, A -

A -
A - men, A -
men, A - men,
men, A - men, A -

A -
men, A -
men, A - men,
men, A - men, A -

K

men, A - men, A - men, A - men, A -

The musical score for section K consists of four staves. The top two staves feature vocal parts with lyrics "men," and "A -". The bottom two staves provide harmonic support with piano-like patterns. The key signature is F major (one sharp), and the time signature is common time.

men, A - men, A - men, A - men, A -

This section of the score continues the musical line from section K, maintaining the same four-staff format, key signature, and vocal parts.

L

men, A - men, A - men, A - men, A -

The musical score for section L follows the established pattern of four staves per section, featuring vocal parts with lyrics "men," and "A -". The piano accompaniment continues to provide harmonic support.

men,
men, A - men, A - men, A -
men, A - men, A - men, A -
men, A - men, A - men, A -

A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,
men, A - men, A - men, A - men,

Adagio

A - men, A - men, A - men, A - men.
A - men, A - men, A - men, A - men.
A - men, A - men, A - men, A - men.
A - men, A - men, A - men, A - men.

Adagio