

**G. Schirmer's Editions  
of  
Oratorios and Cantatas**

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**THE MESSIAH**

**An Oratorio**

**For Four-Part Chorus of Mixed Voices,  
Soprano, Alto, Tenor, and Bass Soli  
and Piano**

**by**

**G. F. HANDEL**

**Edited by  
T. TERTIUS NOBLE**

**Revised According to  
Handel's Original Score by  
MAX SPICKER**

**Vocal Score, Complete**

**G. Schirmer, Inc.  
New York**

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## INTRODUCTORY NOTE

THE MESSIAH, Händel's most successful and best-known oratorio, was composed in the year 1741 in twenty-four days, from August the 22d to September the 14th. It was first performed at a concert given for charitable purposes at Dublin, Ireland, on April the 13th, 1742, Händel conducting the performance in person.

According to the historical evidence, Händel knew that the Dublin orchestral and choral resources were by no means on a par with those of London, and was markedly influenced by this circumstance in the composition of his work. In his choruses he did not go beyond four-part writing, and kept his orchestra within the most modest limits, so that no instrument except violin and trumpet plays a solo part, and oboe and bassoon do not appear at all in the score, although these instruments participated in the performance, as was proved by a later discovery of orchestra-parts written for both. Thereafter Händel, beginning with March the 23d, 1743, brought out *The Messiah* every year in London with great applause; in the course of time he made various alterations in certain numbers, set several new ones to music, transcribed a few arias for different voices, but left the work as a whole unchanged, both vocally and instrumentally, from its original form; thus bearing witness that, despite its limitations, this primitive conception of the work was likewise the enduring one.

As the centuries have passed, a considerable number of vocal scores have, of course, been made after Händel's partition; notably that by Dr. Clarke (Whitfield-Clarke, 1809), and a later one by Vincent Novello. Their value, however, was more or less doubtful, their character being rather that of transcriptions in pianoforte style, with not infrequent arbitrary or capricious aberrations, than a faithful and exact reduction of the orchestral score. Neither have the more recent editions of vocal scores based on the Mozart orchestra-score, with its many contrapuntal charms, quite fulfilled expectations, as they materially increased the difficulty of the piano-part.

Hence, a vocal score which should be in every way reliable and practical has become a matter of prime necessity. The present edition agrees at every point with Händel's original score, as it follows the facsimile edition of this

latter with most careful exactitude. Slight deviations from the original, which in the course of many years have obtained almost traditional authority, are inserted in small notes in every case, the professional artist being left free to employ them or not, at his discretion.

With regard to the performance of this grand work by chorus and soloists, much of importance might be said; but this would lead too far afield, and we shall, therefore, confine ourselves to the matters of chiefest concern. The direction of the choruses, which in our Master's works are for the most part peculiarly prominent in their monumental character, will naturally be entrusted to competent chorus-conductors, who will care for crystalline precision of execution and a clear, logical conception, and who are responsible for these points.

The interpretation of their parts by the soloists is a different affair. Here we confront the weighty question: "May the soloist proceed subjectively, or must he proceed objectively?" Probably the best answer to this crucial query is found in a passage from the unrivalled work of an authority in this province, namely, "Die Lehre von der vokalen Ornamentik des 17. und 18. Jahrhunderts," by Dr. Hugo Goldschmidt. He writes: "The essence of reproduction, to feel and re-create that which was felt and imparted by the creator, does not exclude—within natural limitations—the assertion of creative power. The modern theory of æsthetics founded by Lipps rightly proceeds from the idea, that the interpreting artist creates, in a sense, the work anew. With his gradual penetration of the art-work he creates new values, which are of the highest importance for art, because, without them, the creations of the great masters are only so much writing, and thus remain sealed to enjoyment. But the interpreter's work is no mere execution, comparable, let us say, to that of the builder who transmutes the architect's plans into material reality. His task is rather to seize the vital conception of the art-work, to blend it with his own ego and the views of his period, and thus to imbue it with life and effectiveness. Whether singer or instrumentalist, he is a child of his time. His artistry is a product of its mental culture. It develops and changes with the evolution of artistic require-

## INTRODUCTORY NOTE

ments. His formative and emotional powers are derived from the spirit of the epoch to which he belongs. Consequently, we shall always approach the art-productions of earlier times through the medium of our own spiritual and emotional nature. It follows, that the domain which such artistic reproduction may open to us, although of great extent, and as broad in scope as the points of contact with modern sensibility can reach, will be dependent in any given period on a constantly shifting relation to the treasures of former ages. The genuine, great masterworks of the past retain their importance; they are immortal; but our relations to them are not constant, and change with the changing impressionability of the times. We hear the works of these past-masters of former centuries—of Palestrina, Gabrieli, Händel and Bach, yes, even of Mozart and Beethoven—with other ears than our forefathers, or even than our grandfathers. What we have experienced since their time, whatever we have wrested to our eternal gain, this it is which sounds in those works to our ears. Much that charmed former generations has no effect on ours; so much is part and parcel of the time which gave it birth, and decays with its passing. Only what is exalted over time and place remains as eternal gain; and here, again, another generation finds new treasures that earlier ones passed by unheeding. This is the unfailing criterion of true greatness, that its creations continually beget ever-new, ever-changing values, that they bring to each successive generation new revelations. Consider the history of Händel's art. The eighteenth century, in its latter half, admired it in the form of arrangements by contemporaries, those by Mozart and Hiller. Our present-day musical interpretation—on Dr. Chrysander's initiative—has gone back to the historically authenticated form, and disclosed to us the true Händel in his full grandeur. But it owes its success, not to a recognition that things must be so because Händel would have them so, but because they appeal more directly to our sense and feeling than do the arrangements of the eighteenth and nineteenth centuries."

Such are the pregnant and weighty pronouncements of an experienced man, deeply versed in musico-historical lore and research. They should be of the highest value to the serious artist.

Here a word shall be said touching the employment of the appoggiaturas in the recitatives and (in isolated cases) also in the arias. They are, of course, not given in this edition, or indicated only very infrequently.

The Appoggiatura, in Händel's works, must be treated with the utmost caution and nicest discrimination. It should never be regarded as a mere ornament, but always fulfil some declamatory, melodic or harmonic function. Do not lose sight of the fact, that the appoggiatura lends greater elasticity and emphasis to the flow of melody and declamation, and also to the musical expression; at the same time, one cannot be too careful not to introduce it too often, for this would doubtless produce an unpleasing and inadmissible monotony instead of enhancing the effect.

According to historical evidence, Händel permitted his singers to employ appoggiaturas, and even melismata and cadences, in the arias of his oratorios; he invariably insisted, however, that they should not be mere embellishments serving simply for outward display of vocal effect, but calculated to promote the melodic flow and declamatory expression, and must, consequently, possess musical meaning and value. Mistakes in the use of these ornaments can be prevented only by a thorough knowledge of the development of vocal embellishments, a certain penetration into the spirit of Händel's oratorios, and a refined taste in matters pertaining to musical æsthetics.

The Appoggiatura is unquestionably the most important and most frequently employed among the ornaments, and a few general observations concerning the principles involved can hardly fail to be welcome; more especially as they are accompanied by a number of practical illustrations.

An appoggiatura is in place where its introduction brings about a diatonic succession, and more particularly across the bar, in order to avoid the leap of a third; for example in No. 5, page 26:

come to His tem-ple                    come to His tem-ple

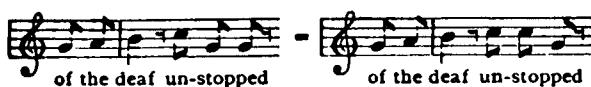
and similarly within the boundaries of one measure, as in No. 19, page 94:

blind be o - pen'd                    blind be o - pen'd

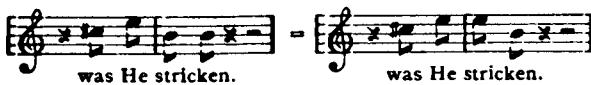
These latter must, however, be introduced with careful discrimination; otherwise appoggiaturas of this sort are very apt to produce a feeling of monotony and an interruption of the melodic flow. Another species of appoggiatura which may be used very effectively is the leap to the fourth below; this occurs both in the midst of a measure (No. 19, page 94):

## INTRODUCTORY NOTE

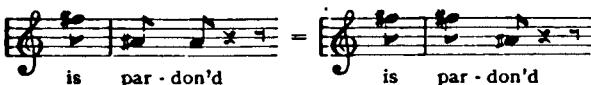
v



or (and far oftener) at the close of a recitative (No. 31, page 141):



Besides these, the leap of the appoggiatura to the sixth below is occasionally met with (No. 2, page 9):



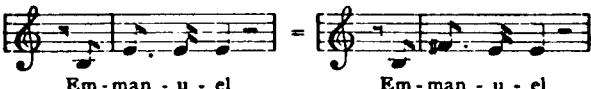
The appoggiatura leading upward by a step is seldom or never employed; leading up by a leap it is very successfully applied in certain cases, for example in No. 2, page 9:

that cri - eth in the wil - der - ness

equivalent to

that cri - eth in the wil - der - ness

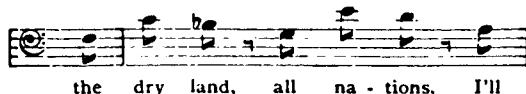
or No. 8, page 47:



Great discretion and sound judgment are, however, very necessary for governing the employment of this upward-leaping appoggiatura; for if, in a quite analogous situation, as shown in No. 5, page 25:



the appoggiatura were introduced at the similar points:



this would be, not simply a regrettable blunder, but a total misinterpretation of this important passage.

Illustrations of this kind show most convincingly how important it is that the singer

should treat each case, as it arises, logically and discreetly, and how the appoggiatura, in apparently analogous situations, must sometimes be employed and at others avoided. The finest and most striking examples of this description, in our opinion, are those given by Händel in *The Messiah* on page 129 (No. 29): "Thy rebuke hath broken His heart," and on page 140 (No. 30): "Behold, and see." These two numbers, which are among the most beautiful, sublime and affecting of all that Händel has given us in his oratorios, and which convey a sense of mournful, hopeless anxiety in a manner of almost unparalleled realism, should be attentively studied by every oratorio-singer who truly loves his art.

We seize this occasion to direct attention to another important matter, which ought to be mentioned, if for no other reason, because it is unnoticed in all the other vocal scores. We refer to the chorus "Glory to God!" page 82 (No. 17). Here Händel inserted in his original score the following phrase: "da lontano e un poco piano" (as from a distance, and rather softly); and only thus should this chorus be performed. It appears to us that, relying on Händel's directions for the dynamics of this number, there can be no doubt that he intended a gradual approach (augmentation) of this solemn chant, as of an increasingly urgent, divinely inspired announcement, followed by an equally gradual *decrescendo* withdrawal. Supporting evidence is found in the postlude, which, after a grand *fortissimo* climax of the chorus, dies away to a whispered *pianissimo*.—The authenticity of the above reading has occasionally been called in question, with argument both in speech and writing; but such questioning can rest only on a lack of acquaintance—or an inexact acquaintance—with Händel's original score. So, in order to settle this important point definitively, we publish at the beginning of this edition a facsimile of the first page of this chorus from Händel's original manuscript, which should suffice to set the question at rest forever.

In our edition the greatest care has also been bestowed upon the word-text, and each number provided with a correct reference to the corresponding section in the Bible.

We can, therefore, publish this edition with the consciousness that it has been prepared with the thoroughness and reverent care due to this eternally beautiful masterwork.

MAX SPICKER.  
New York, March, 1912.

# THE MESSIAH

## PART THE FIRST

### I. OVERTURE

### II. RECIT. *Accompanied.* (TENOR)

Comfort ye, comfort ye my people, saith your God ; speak ye comfortably to Jerusalem ; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

### III. AIR (TENOR)

Every valley shall be exalted, and every mountain and hill made low ; the crooked straight, and the rough places plain.

### IV. CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together : for the mouth of the Lord hath spoken it.

### V. RECIT. *Accompanied.* (BASS)

Thus saith the Lord of Hosts :— Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land ; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in ; Behold, He shall come, saith the Lord of Hosts.

### VI. AIR (BASS)

But who may abide the day of His coming, and who shall stand when He appeareth ?

For He is like a refiner's fire.

### VII. CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

### VIII. RECIT. (ALTO)

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us.

### IX. AIR (ALTO) AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain ; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength ; lift it up, be not afraid ; say unto the cities of Judah, Behold your God !

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

### X. RECIT. *Accompanied.* (BASS)

For, behold, darkness shall cover the earth, and gross darkness the people ; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

### XI. AIR (BASS)

The people that walked in darkness have seen a great light : and they that dwell in the land of the shadow of death, upon them hath the light shined.

### XII. CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder : and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

### XIII. PASTORAL SYMPHONY

### XIV. RECIT. (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flocks by night.

### RECIT. *Accompanied.* (SOPRANO)

And lo ! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

### XV. RECIT. (SOPRANO)

And the angel said unto them, Fear not ; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

**XVI. RECIT.** *Accompanied. (Soprano)*  
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying :

**XVII. CHORUS**

Glory to God in the highest, and peace on earth, good will towards men.

**XVIII. AIR (Soprano)**

Rejoice greatly, O daughter of Zion ; Shout, O daughter of Jerusalem : behold, thy king cometh unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

**XIX. RECIT. (Alto)**

Then shall the eyes of the blind be opened, and the ears of the deaf unstoppèd ; then shall

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

**XX. AIR (Alto)**

He shall feed His flock like a shepherd ; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

**AIR (Soprano)**

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest.

Take His yoke upon you, and learn of Him ; for He is meek and lowly of heart : and ye shall find rest unto your souls.

**XXI. CHORUS**

His yoke is easy and His burthen is light .

## PART THE SECOND

**XXII. CHORUS**

Behold the Lamb of God, that taketh away the sins of the world.

**XXIII. AIR (Alto)**

He was despisèd and rejected of men : a man of sorrows, and acquainted with grief.

\*[He gave His back to the smiters, and His cheeks to them that plucked off the hair : He hid not His face from shame and spitting.]

**XXIV. CHORUS**

Surely He hath borne our griefs, and carried our sorrows ; He was wounded for our transgressions ; He was bruised for our iniquities ; the chastisement of our peace was upon Him.

**XXV. CHORUS**

And with His stripes we are healèd.

**XXVI. CHORUS**

All we like sheep have gone astray ; we have turnèd every one to his own way ; and the Lord hath laid on Him the iniquity of us all.

**XXVII. RECIT. *Accompanied. (Tenor)***

All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, saying :—

**XXVIII. CHORUS**

He trusted in God that He would deliver Him ; let Him deliver Him, if He delight in Him.

**XXIX. RECIT. *Accompanied. (Tenor)***

Thy rebuke hath broken His heart ; He is full of heaviness. He looked for some to have pity on Him, but there was no man ; neither found He any to comfort Him.

**XXX. AIR (Tenor)**

Behold, and see if there be any sorrow like unto His sorrow.

**XXXI. RECIT. *Accompanied. (Tenor)***

He was cut off out of the land of the living : for the transgression of Thy people was He stricken.

**XXXII. AIR (Tenor)**

But Thou didst not leave His soul in hell ; nor didst Thou suffer Thy Holy One to see corruption.

**XXXIII. CHORUS**

Lift up your heads, O ye gates ; and be ye lift up, ye everlasting doors ; and the King of glory shall come in.

Who is the King of glory ? The Lord strong

\*See Note, p. ix.

and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord of Hosts, He is the King of glory.

#### XXXIV. RECIT. (TENOR)

Unto which of the angels said He at any time, Thou art my Son, this day have I begotten Thee?

#### XXXV. CHORUS

Let all the angels of God worship Him.

#### XXXVI. AIR\* (BASS)

[Thou art gone up on high, Thou hast led captivity captive, and received gifts for men ; yea, even for Thine enemies, that the Lord God might dwell among them.]

#### XXXVII. CHORUS

The Lord gave the word : great was the company of the preachers.

#### XXXVIII. AIR (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

#### XXXIX. CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.

#### XL. AIR (BASS)

Why do the nations so furiously rage together? [and] why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

#### XLI. CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

#### XLII. RECIT. (TENOR)

He that dwelleth in heaven shall laugh them to scorn ; the Lord shall have them in derision.

#### XLIII. AIR (TENOR)

Thou shalt break them with a rod of iron ; Thou shalt dash them in pieces like a potter's vessel.

#### XLIV. CHORUS

Hallelujah! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ ; and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS. Hallelujah!

### PART THE THIRD

#### XLV. AIR (SOPRANO)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth :

And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

#### XLVI. CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

#### XLVII. RECIT. *Accompanied.* (BASS)

Behold, I tell you a mystery: We shall not all sleep ; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

#### XLVIII. AIR (BASS)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

\*[For this corruptible must put on incorruption, and this mortal must put on immortality.]

\*See Note, p. ix.

**XLIX. RECIT.** (ALTO) *See Note, below.*  
[ Then shall be brought to pass the saying that  
is written: Death is swallowed up in victory.

**L. DUET** (ALTO AND TENOR)

O death, where is thy sting? O grave, where  
is thy victory? The sting of death is sin, and  
the strength of sin is the law.

**LI. CHORUS**

But thanks be to God, who giveth us the vic-  
tory through our Lord Jesus Christ.

**LII. AIR** (SOPRANO)

If God be for us, who can be against us? who  
shall lay any thing to the charge of God's elect?

It is God that justifieth, who is he that con-  
demneth?

It is Christ that died, yea, rather, that is  
risen again, who is at the right hand of God,  
who makes intercession for us.]

**LIII. CHORUS**

Worthy is the Lamb that was slain, and hath  
redeemed us to God by His blood, to receive  
power, and riches, and wisdom, and strength,  
and honour, and glory, and blessing.

Blessing and honour, glory and power, be  
unto Him that sitteth upon the throne, and  
unto the Lamb, for ever and ever.

Amen.

**NOTE**

The latter part of Nos. 23 and 48 and the whole of Nos. 34,  
35, 36, 49, 50, 51, and 52 are customarily omitted.

Nos 1-21 and 44 are regarded as especially suitable for per-  
formance at Christmas.

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a New

on Earth  
and peace on Earth

and peace on Earth

and peace on Earth

and peace on Earth

and peace on Earth

and peace on Earth

and peace on Earth

and peace on Earth

and peace on Earth

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# THE MESSIAH

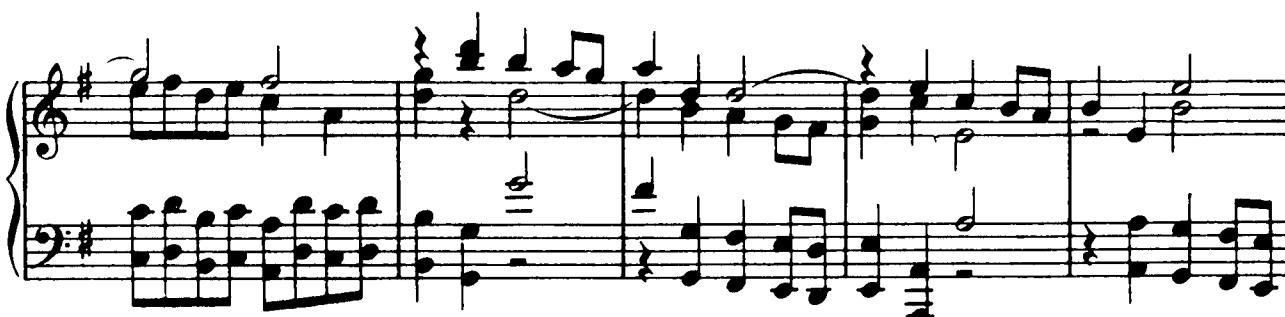
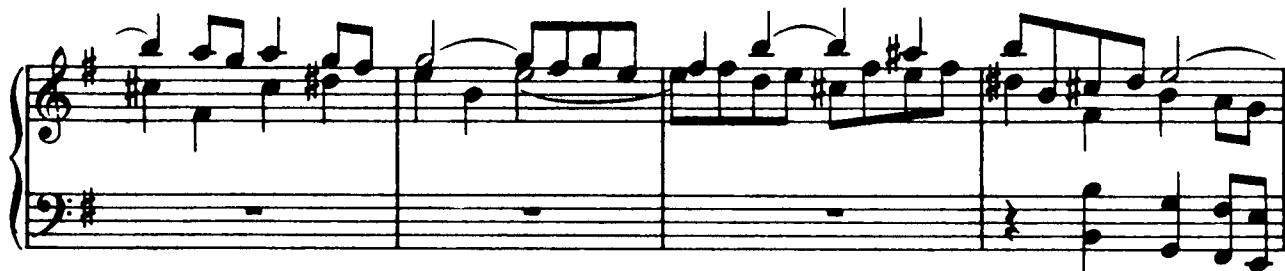
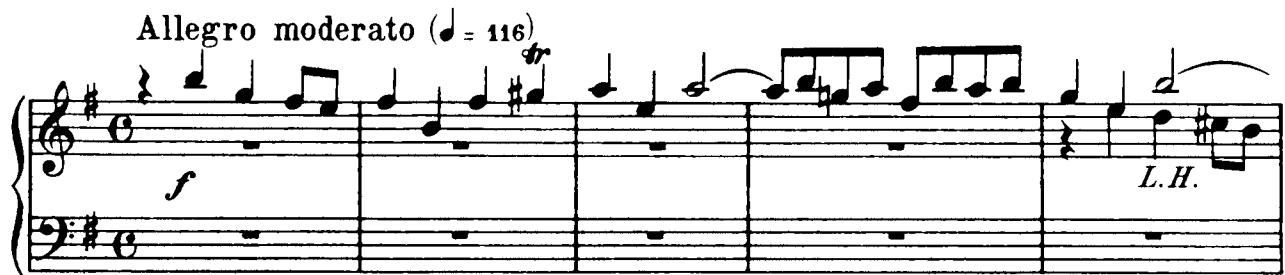
## PART I

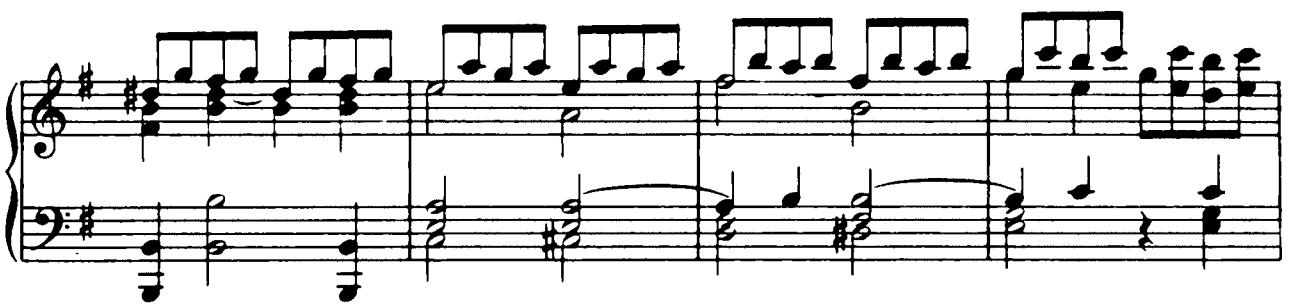
### N° 1. - OVERTURE

G. F. Händel

Grave ( $\text{♩} = 120$ )

The musical score for the Overture of The Messiah, Part I, by G.F. Handel, features five systems of music for two staves (treble and bass). The key signature is one sharp (F# major), and the time signature varies between common time and 8/8. The dynamics include f, ff, pp, tr., and ff. The score begins with a sustained note on the bass staff followed by a series of chords and rhythmic patterns.

Allegro moderato ( $\text{♩} = 116$ )



Musical score page 5, measures 5-8. The music continues in common time, key signature of one sharp (F#). Measure 5: Treble has sixteenth-note patterns. Bass has eighth-note pairs. Measure 6: Treble has sixteenth-note patterns. Bass has eighth-note pairs. Measure 7: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 8: Treble has eighth-note pairs. Bass has eighth-note pairs. A small 'C' is placed above the bass staff in measure 8.

Musical score page 5, measures 9-12. The music continues in common time, key signature of one sharp (F#). Measure 9: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 10: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 11: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 12: Treble has eighth-note pairs. Bass has eighth-note pairs.

Musical score page 5, measures 13-16. The music continues in common time, key signature of one sharp (F#). Measure 13: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 14: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 15: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 16: Treble has eighth-note pairs. Bass has eighth-note pairs. An 'mf' dynamic marking is placed above the bass staff in measure 16.

Musical score page 5, measures 17-20. The music continues in common time, key signature of one sharp (F#). Measure 17: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 18: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 19: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 20: Treble has eighth-note pairs. Bass has eighth-note pairs.

Musical score page 5, measures 21-24. The music continues in common time, key signature of one sharp (F#). Measure 21: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 22: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 23: Treble has eighth-note pairs. Bass has eighth-note pairs. Measure 24: Treble has eighth-note pairs. Bass has eighth-note pairs. A 'cresc.' dynamic marking is placed above the bass staff in measure 22.

A page of sheet music for piano, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line, leading into the second system. The key signature changes from one sharp in the first system to two sharps in the second system. Measure numbers 1 through 16 are present above the staves. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The second system begins with a dynamic marking 'Più lento'.

## Nº 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano ( $\text{♩} = 80$ )

Measure 1: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps). Dynamics:  $p$ .

Measure 2: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps).

Measure 3: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps).

TENOR SOLO

Measure 4: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps). Dynamics:  $fp$ .

Measure 5: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps). Dynamics:  $p$ .

Measure 6: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps).

Measure 7: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps). Dynamics:  $ad lib.$

Measure 8: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps). Dynamics:  $fp$ .

Measure 9: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps).

A *a tempo*

Measure 10: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps). Dynamics:  $p$ .

Measure 11: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps). Dynamics:  $fp$ .

Measure 12: Treble clef, key signature of A major (three sharps). Bass clef, key signature of A major (three sharps).

saith your God, saith your God; 
  
 speak ye com-fort-a-bly to Je - ru - sa-lem, speak ye 
  
 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.

don'd.

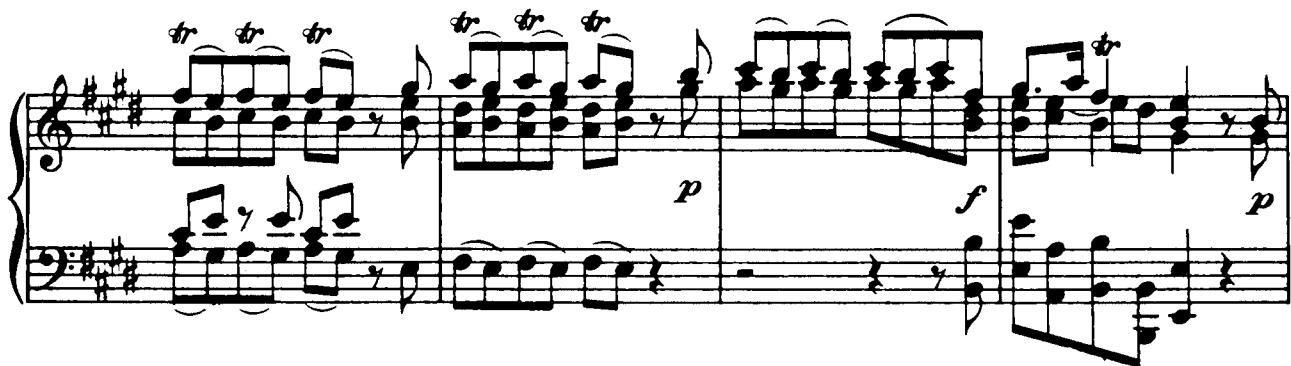
**C**

The voice of him that crieth in the wilderness, Pre-prepare 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 ( $\text{d} = 80$ )

A

TENOR SOLO

Ev-'ry val-ley,

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

ex-alt -

- ed, shall be ex - alt - ed,

shall be ex-alt -

B

- ed, and ev'-ry moun - tain and hill \_\_ made low;

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*

— and the rough places plain.

C  
Ev-'ry val-ley, ev-'ry val-ley —

— shall be ex-alt - - -

- - - ed,

D

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

*p*

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* *f n tempo* *senza Ped.*

*p*

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

## Nº 4. - CHORUS

“AND THE GLORY OF THE LORD”

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro ( $\text{♩} = 112$ )

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

\* According to the original score.  
22945

Lord shall be re - -  
 Lord shall be re - - veal - ed,  
 Lord shall be re - - veal - -  
  
 veal - - ed, and the glo - ry, the glo - ry of the  
 shall be re - veal-ed,  
 and the glo - ry, the glo - ry of the Lord  
 - ed, shall be re - vealed,  
  
 Lord shall be re - veal'd, and the  
 be re - - veal - - ed, and the  
 shall be re - veal - - ed, and the  
 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 - geth-er,      *mf*  
 and all flesh shall see it to - geth-er;

**B**

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

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

**C**

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;

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

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

F

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

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

Thus saith the Lord, the Lord of Hosts:

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

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

A and I will shake, \_\_\_\_\_ and I will shake \_\_\_\_\_

all na-tions; I'll

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.  
22945

of all na - tions shall come.

**B** *Recit.*

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

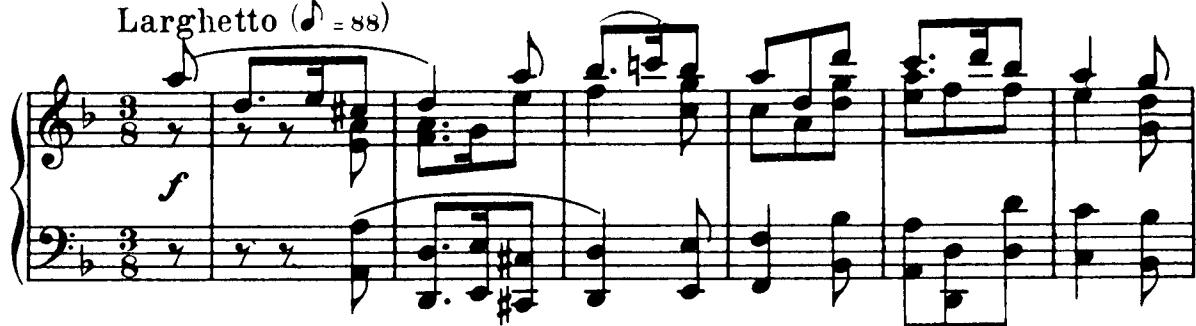
mes-sen-ger of the cov - e-nant, whom ye de - light in;

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 -



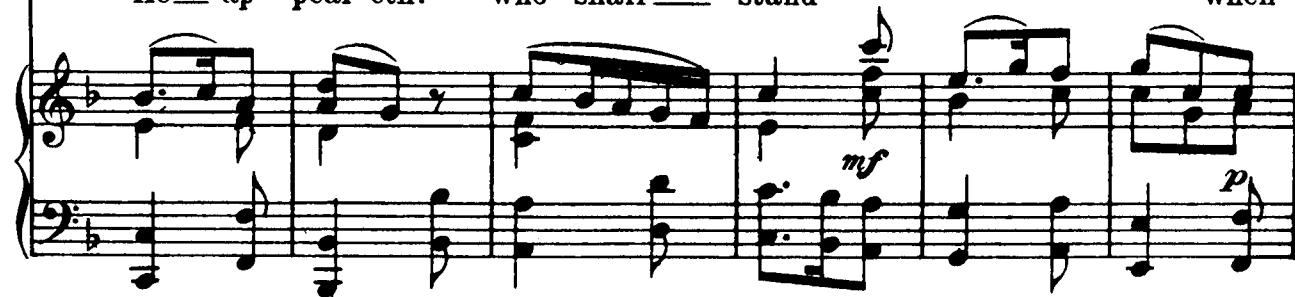
bide the day of His com-ing?

and who shall stand when



He ap - pear-eth? who shall stand

when



B

He ap - pear-eth?

But who may a - bide, 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 (♩ = 138)

*cresc.* *f*

For He is like \_\_\_\_ a re -

fin - - - - er's fire, \_\_\_\_

for He is like — a re -

fin -

er's — fire.

*f*

## E

Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

er's fire, for

cresc.

He is like a re - fin -

er's fire, \_\_\_\_\_

*colla voce*

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

## F Larghetto (Tempo I)

But who may a - bide the day of His coming?  
 and who shall stand, and who shall stand when He ap -  
 peareth? when He ap - peareth?

## G Prestissimo

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

fire, and who shall stand when He,

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

stand when He ap - -

**H**  
pear - eth? For He is

like a re - fin - - - er's

fire, — and who shall  
*f* *p*  
 stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is  
*f* *p*

like a re - fin -

## I Adagio

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

*cresc.*

*mf*

## Prestissimo

fire.

Nº 7.- CHORUS  
 "AND HE SHALL PURIFY"

Malachi iii: 3

**Allegro**

SOPRANO      *mf*

And He shall pu - ri - - fy, and

ALTO

TENOR

BASS

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

*mp*

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

And He shall

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

A

And He shall pu - ri - fy,

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 -  
 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.s.

**B**

sons of Levi, that they may offer  
sons of Levi, that they may offer  
the sons of Levi, that they may offer  
sons of Levi, that they may offer

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 - -

*mf*

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

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

Musical score for voices and piano, page 41, section C. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing in unison. The piano part features eighth-note patterns. The vocal line includes lyrics: "fy, shall", "and He shall", "and He shall", and "and He shall". The dynamic marking "f" (fortissimo) is present above the vocal line.

Continuation of the musical score for voices and piano, page 41, section C. The vocal parts sing in unison. The piano part features eighth-note patterns. The vocal line repeats the lyrics: "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". The dynamic marking "f" (fortissimo) is present above the vocal line.

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 -

D

and He shall pu - ri - fy,

— of Le - - vi,

the sons of

fy the sons of Le - - vi,      the

D

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

Musical score for No. 8 Recitative for Alto Solo. The score consists of three staves. The top staff is for the Alto Solo, indicated by a bracket and the instruction "ALTO SOLO". The middle staff is for the Basso Continuo, indicated by a bass clef and a "p" dynamic. The bottom staff is for the Organ, indicated by a treble clef and a bass clef. The music is in common time, key signature of one sharp. The vocal line begins with "Be-hold! a vir-gin shall con-ceive, and bear a son," followed by a repeat sign and a basso continuo harmonic progression. The vocal line continues with "and shall call his name Em - man - u - el: God with us." The organ part provides harmonic support throughout.

## Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante ( $\text{♩} = 144$ )

Musical score for No. 9 Air for Alto and Chorus. The score consists of three staves. The top staff is for the Alto Solo, indicated by a bracket and the instruction "ALTO SOLO". The middle staff is for the Basso Continuo, indicated by a bass clef and a "f" dynamic. The bottom staff is for the Organ, indicated by a treble clef and a bass clef. The music is in common time, key signature of one sharp. The vocal line begins with a series of eighth-note chords, followed by a melodic line with grace notes and slurs. The basso continuo and organ provide harmonic support.

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 -

- tain! get thee up in - to the high

moun -

C  
- tain!

0  
p

thou that tél-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

cities of Ju-dah, say un-to the cities 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!

O

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

**F**

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

a - rise, a -

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

and the glo - - -

- ry of the Lord, the

G

glory of the Lord is

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

ris-en up-on thee, the glory, the

glory, the glory of the Lord

is ris-en up-on thee.

*colla voce*

## CHORUS

**H**

SOPRANO

ALTO

TENOR

BASS

**H**

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

O thou that tell - est good

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

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 -

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.*

*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.*

The musical score consists of five staves. The top four staves are for voices, each with a treble clef and a key signature of one sharp. The lyrics "ris - en up - - - on thee. o" are repeated three times across these staves, with dynamic markings "ff" at the end of each line. The fifth staff is for the basso continuo, featuring a bass clef and a key signature of one sharp. It provides harmonic support with sustained notes and chords.

K

A musical score for four voices (SATB) in common time and G major. The music consists of four staves, each with a different vocal line. The lyrics are identical for all voices: "thou that tell - est good ti - dings to Zi - on, say". The notation includes various note values such as eighth and sixteenth notes, and rests.

K

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). The measure starts with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. The measure ends with a fermata over the eighth note of the first chord.

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

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

glory of the Lord, — of the Lord, —

glory of the Lord, — of the Lord, — the

glory of the Lord, — of the Lord, —

glory 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

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*

L

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

p

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 ( $\text{d} = 72$ )

BASS SOLO

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



A

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

and

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

- - ow of death, and

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

shad - ow of death, up -

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 ( $\text{d} = 76$ )**A** SOPRANO

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



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

ALTO

TENOR

For un-to us a Child is born,

BASS



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

B

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

B

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

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

cresc.

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

cresc.

D *ff*

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

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

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

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 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  
 vs 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**

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

**F**

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,

**G**

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 ( $\text{♩} = 132$ )

*mezzo piano*

*cresc.*

*dim.*

A

*p*

1st Staff: Treble clef, common time. Dynamics: *cresc.*, *più cresc.*

2nd Staff: Bass clef, common time. Dynamics: *dim.*, *mf*

3rd Staff: Treble clef, common time. Measure 1 starts with a rest. Dynamics: *pp*

4th Staff: Bass clef, common time. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns.

5th Staff: Treble clef, common time. Dynamics: *cresc.*

6th Staff: Bass clef, common time. Dynamics: *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 ( $\text{d} = 56$ )

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 ( $\text{d} = 72$ )

SOPRANO SOLO

And sud - den- ly there was with the

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

prais-ing God, and say - - ing:

*cresc.*

## Nº 17. - CHORUS

“GLORY TO GOD”

Luke ii:14

Allegro \*)

SOPRANO *mp*

ALTO

*mp*

TENOR

*mp*

BASS

*mp*Allegro ( $\text{♩} = 80$ )

high - - - est,

nigh - - - est,

high - - - est,

and peace on

mf  
and peace on

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

A

Glo - ry to God,

Glo - ry to God,

earth,

Glo - ry to God,

earth,

A

Φ

glo - - ry to God,

glo - - ry to God in the

glo - - ry to God,

glo - - ry to God in the

glo - - ry to God,

glo - - ry to God in the

glo - - ry to God,

glo - - ry to God in the

high - - - est,

high - - - est,

high - - - est.

and peace on earth,

and peace on earth,

B

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

B

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

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

**C**

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

**C**

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

*mf*

*p*

*pp*

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

Zechariah ix: 9, 10

Allegro ( $\text{d} = 88$ )



SOPRANO SOLO

A

Re-joice, re -

joice, re-joice great-ly, re-joice,

O daugh-ter of Zi - on!

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

re-joice!

B

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

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

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

*mf*

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

*f*

C Meno mosso

He is\_ the

*p*

*f*

*p*

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

*cresc.*

*p*

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

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

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

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

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

**E**

then.

*a tempo*

joyce, re-joice — greatly,

re-joice

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.

*p*

*f*

**Nº 19. - RECITATIVE FOR ALTO**  
**"THEN SHALL THE EYES OF THE BLIND BE OPENED"**

Isaiah xxxv: 5, 6

ALTO SOLO \*)

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

\*) Often sung thus:

He shall feed His flock

A

He shall feed

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

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

cresc.

B

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

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

gen - - tly lead those that are with young.

mf

SOPRANO SOLO

C

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

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

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

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

D

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

\* Often sung thus:   \*\* Come un - to Him, — come un - to Him, — ye that are heav-y

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

Soprano: His yoke is ea - - -

Alto: - - -

Tenor: - - -

Bass: - - -

**Allegro (♩ = 69)**

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

His yoke is -

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 *mf* dim.  
 His burthen is  
 burthen is light, His bur - then is light, dim.  
 light, His burthen, His bur - then, His bur - then is light, is  
 ea - - - - - sy, His bur-then, 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 bur - then is light,  
 His burthen, His bur - then is light,

*p*  
*pp*

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, 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

C

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 -

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 -

- 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,

*mf*

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

*mf*

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

A

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

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.  
world.  
world.  
world.

world.  
world.  
world.  
world.

\*) Original score:

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

Isaiah liii: 3; 1: 6

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

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *f*, *p*, and *f*. The bottom four staves are for the Alto Solo A, with lyrics in italics: "He was des-pis-ed," followed by "des-pis-ed and re-ject-ed, re-", "ject-ed of men; a man of sor- - - rows," and a final ending. The vocal part starts with a dynamic *f* and ends with *pp*.

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  $a^b$  here, but usually  $a^{\natural}$  is sung instead.

pis-ed and re-ject-ed of men; a man of sorrows, and acquainted with  
 grief, a man of sorrows, and ac - quaint-ed with grief.  
C  
 He was despis-ed, re-ject-ed; a man of  
pp fp  
 sorrows, and acquainted with grief, and acquainted with grief,  
D  
 a man of sorrows, and ac-quainted with grief.



Fine E

He gave His back to the

Fine Un poco piano

smit-ers,

He gave His back to the

smit-ers,

and His cheeks to them that plucked off the

hair,

and His cheeks to them that plucked off the

hair, and his cheeks to them that plucked off the

**F**

hair: He hid not His face from shame and

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

from shame, — He hid not His

D. C.

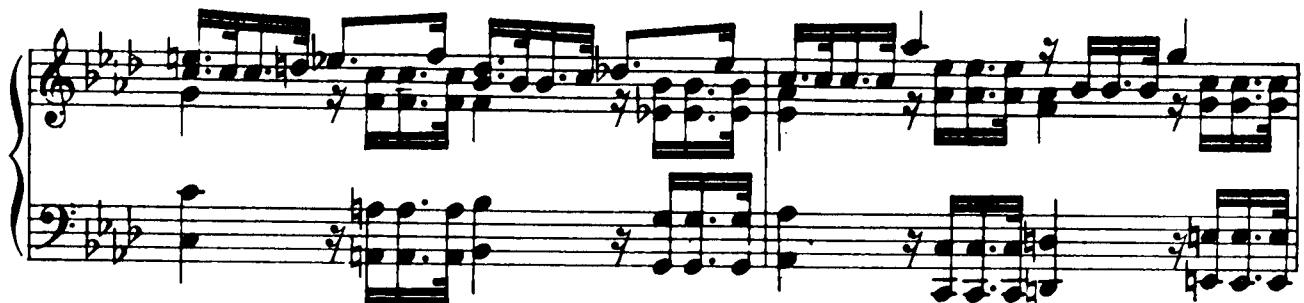
face from shame, — from shame and spitting.

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

Isaiah liii: 4, 5

Largo e staccato ( $\text{♩} = 72$ )

Piano



SOPRANO

ALTO

TENOR

BASS

Sure-ly, sure- ly He hath



\*) 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

bruise-d, He was bruise-d for our in -  
bruise-d, He was bruise-d for our in -  
bruise-d, He was bruise-d for our in -  
bruise-d, He was bruise-d for our in -

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

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.

attacca

## Nº 25. - CHORUS

## **"AND WITH HIS STRIPES WE ARE HEALED"**

Isaiah liii: 5

Alla breve. Moderato

SOPRANO                      *mf*

ALTO                      *mf*

TENOR

BASS

Alla breve. Moderato ( $\text{d} = 88$ )

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat major (two sharps), and 4/4 time. It starts with a rest, followed by a dotted half note, a whole note, a half note, a dotted half note, a half note, and a whole note. The bottom staff is in bass clef, B-flat major (two sharps), and 4/4 time. It starts with a rest, followed by a half note, a half note, a half note, a half note, a dotted half note, and a half note. The dynamic "mf" is indicated above the first measure.

The image shows a musical score for a hymn. The vocal line is in soprano C-clef, with a key signature of one flat (B-flat). The lyrics "and with His stripes we are heal - ed," are written below the notes. The piano accompaniment is in bass clef, with a key signature of one sharp (F-sharp). The letter 'A' is placed above the vocal line near the end of the phrase.

we are heal -

And

A blank musical staff consisting of five horizontal lines and four spaces, starting with a bass clef, followed by a key signature of three flats, and ending with a common time signature.

And

**A**

A

A musical score page showing two measures of music for an orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a bassoon playing a eighth note followed by a sixteenth note. Measures 11 and 12 continue with various instruments including strings, woodwinds, and brass, creating a complex harmonic texture.

1

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,  
 - - 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

C

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,

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

**E**

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

**E**

and with His stripes we are

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)

A

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

A

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

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

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

C<sub>b</sub>:

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

have gone a - stray;

gone a - stray,

have gone a - stray;

D

we have turn - ed ev -'ry

we have turn - ed,

we have

D

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

turned 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  
 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;

we have

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

we have turn - ed, we have

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

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

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

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

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

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

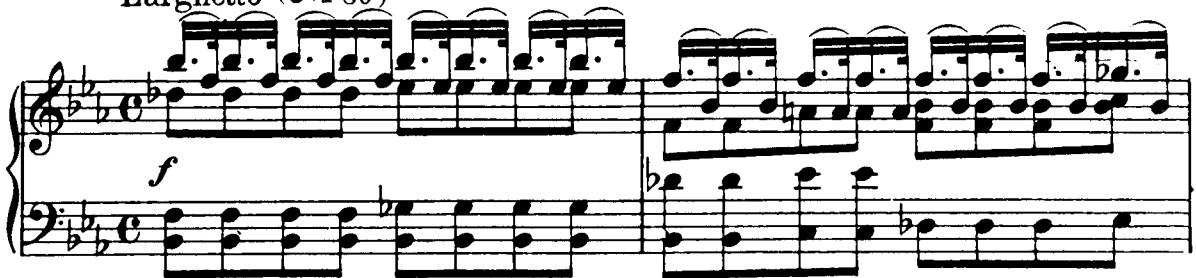
— on Him — the in - i - qui - ty of us all.  
 laid on Him — the in - i - qui - ty of us all.  
 laid on Him — the in - i - qui - ty of us all.  
 the in - i - qui - ty of us all.

**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

*f*

shoot out their lips, and shake their

heads, say - ing:

*f*

## 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* ( $\text{d} = 80$ )

The musical score consists of two systems of music. The top system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The vocal parts enter at the beginning of the second measure of the first system. The piano accompaniment begins with a forte dynamic. The lyrics "He trust-ed in God that he would de-liv-er him;" are written below the vocal parts. The bottom system continues the musical line, with the piano accompaniment providing harmonic support. The lyrics "liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if" are written below the vocal parts.

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 him, if he de -

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.

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

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

This section contains eight staves of musical notation. The top three staves represent the vocal parts, each with a different clef (Treble, Alto, Bass) and key signature (B-flat major). The bottom two staves represent the piano accompaniment. The vocal parts sing a repeating phrase: 'let him de-liv-er him, if he de-light in him'. The piano part provides harmonic support with sustained notes and chords.

*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

This section continues the musical score. The vocal parts now sing a new phrase: 'let him de-liv-er him, if he de-light in him.' The piano part continues to provide harmonic support. Measure 15 begins with a forte dynamic (f) followed by a melodic line labeled '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-

This section concludes the musical score. The vocal parts sing the final phrase: 'He trust-ed in God that he would de-liv-er him; let him de-'. The piano part provides harmonic support throughout the final measures.

f

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, ne  
 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

**C**

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, *mf*  
 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,  
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* if he de-light in  
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.

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 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, nei-ther found He

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

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

## NO. 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo ( $\text{♩} = 66$ )

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.* *pizz.*

## Nº 31. - RECITATIVE FOR TENOR

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

Isaiah liii: 8

TENOR SOLO

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

*p*

for the trans-gres-sion 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 cor - ru - tion, nor didst Thou suf - fer, nor

*cresc.*

C

didst Thou suf - fer Thy Ho - ly One to see cor - ru - tion,

*cresc.*

nor didst Thou suf - fer, nor didst Thou suf - fer Thy Ho - ly One, Thy

*tr.*

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

*f*

D

## Nº 33. - CHORUS

“LIFT UP YOUR HEADS, O YE GATES”

Psalm xxiv: 7-10

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

G. F. Händel



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



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?

A



<sup>\*</sup>) 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 this  
 the King of glo - ry? who

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

*mf*  
 The Lord strong and might-y, the Lord strong and might-y, the Lord

*mf*  
 The Lord strong and might-y, the Lord strong and might-y, the Lord

*mf*  
 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**

might - y 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

**B**

mf

mf

mf

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 - cr-last-ing doors, and the King \_ of glo - ry shall come in,

and the

Who is this  
Who is this  
King of glo-ry shall come in.  
Who is this  
King of glo-ry shall come in.  
King of glo-ry shall come in.

is this  
is this  
is this  
is this  
The Lord of hosts,  
The Lord of hosts,  
The Lord of hosts,

SOPRANO I II

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

C

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

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

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

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

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

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

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

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

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,

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

A musical score for "The Star-Spangled Banner" featuring five staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a bass clef. The fourth and fifth staves use a treble clef. The lyrics "He who in the" are repeated across the staves, with "He" on the first, third, and fifth staves, and "who in the" on the second and fourth staves. The music consists of various note values and rests, with some notes connected by beams.

**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

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The lyrics 'the Lord of hosts,' are repeated four times in each voice, followed by 'He' in the soprano part. The music consists of five staves of musical notation.

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.*  
*cresc.* the Lord of hosts, the Lord of hosts, the Lord of  
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 i: 5

TENOR SOLO

Musical score for Tenor Solo. The vocal line starts with a dotted quarter note followed by eighth notes. The lyrics are: "Un - to which of the an-gels said He at an - y". The piano accompaniment consists of sustained notes on the G and C strings.

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 shows harmonic changes with chords on G, C, and F#.

\*) No 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews i: 6

Allegro

SOPRANO

ALTO

TENOR

BASS

Musical score for Chorus in Allegro tempo (♩ = 84). Four voices (Soprano, Alto, Tenor, Bass) sing the same melody: "Let all the an - gels of God wor - - ship". The piano accompaniment provides harmonic support.

Allegro (♩ = 84)

Continuation of the musical score. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

\*) 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 - - - - -

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,

B.

- 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 -

C

let all the an -  
let all the an -  
let all the an -

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

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

Him.  
 Him.  
 Him.  
 Him.

## \*) N° 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH"

Psalm lxviii: 18

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

BASS SOLO

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

Thou hast led captiv-i-ty captive, Thou hast led captiv-i-ty cap-tive, and re-ceiv-ed gifts for men; yea,

\*) Generally omitted.

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

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

that the Lord

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  
*p*

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

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

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

Soprano: Great was the com - pa - ny of the  
 Alto: Great was the com - pa - ny of the  
 Tenor: The Lord gave the word: great was the com - pa - ny of the  
 Bass: The Lord gave the word: great was the com - pa - ny of the

Andante allegro (♩ = 80)

- 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.

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

*Reed.*

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

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

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

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.

## Nº38.- AIR FOR SOPRANO

167

"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,

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

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

ALTO

TENOR

BASS

Their sound is gone out in - to all lands,

Their sound is gone out, their

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**

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

**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

**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

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

*Ran.* \*

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

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 musical score for Bass Air No. 40 is composed of eight staves of music. The top two staves are for the bassoon, with the first staff in C major and the second in B-flat major. The bottom six staves are for the piano, with the bass clef indicating the bassoon's pitch. The music is in common time and starts with a dynamic of forte (f). The bassoon part consists of eighth-note and sixteenth-note patterns, often accompanied by eighth-note chords on the piano. The piano part provides harmonic support with sustained notes and chordal patterns. The score shows a progression of keys, starting in C major, moving to B-flat major, then A major, and finally G major. The overall style is Allegro, with a tempo of 112 BPM indicated.

**A BASS SOLO**

Why do the na - - - - tions so  
fu - rious-ly rage to - - geth - er? why  
do the peo - - ple im - a - gine a vain  
thing? Why do the na - - - - tions

rage

so

furious-ly to - geth - er? why

f

p

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 - - - -

- - gine a vain thing? and

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

D  
thing?

E

The · kings · of · the · earth · rise · up, · and · the ·

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

coun - - - - - sel, take

22945

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

against His an - oint - - - -

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

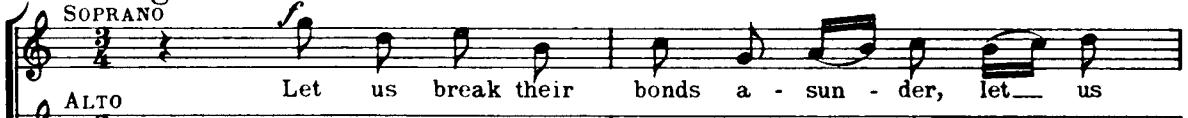
oint - - - - ed.

Nº 41. - CHORUS  
“LET US BREAK THEIR BONDS ASUNDER”

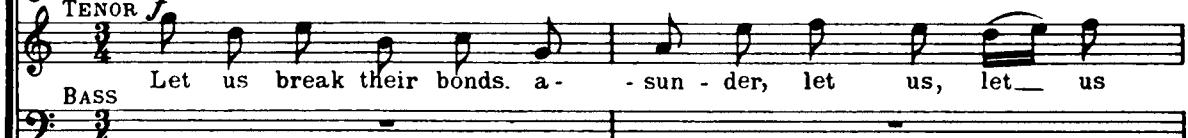
Psalm ii: 3

*Allegro e staccato*

SOPRANO



TENOR



BASS

*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 their yokes from us, and cast a -  
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

*D.*

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 -

D

— 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.

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

189

Psalm ii: 4

TENOR SOLO

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

Nº 43. - AIR FOR TENOR

“THOU SHALT BREAK THEM”

Psalm ii: 9

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

TENOR SOLO A

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 iron; Thou shalt  
 dash them in pieces like a pot-  
 ter's ves - sel,  
 Thou shalt dash them in pieces like a  
 pot - ter's ves - sel, like a

\*) Händel in his score has this section in unison

\***Händel** in his score has this section in unison

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

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

D  
ves - sel.

## Nº 44.- CHORUS

“HALLELUJAH!”

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

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

Organ or Piano

SOPRANO

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! Hal -

TENOR

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

BASS

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

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

**B**

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

<sup>\*</sup>) Händel's score has one 8th note e here only; see foot-note on next page.

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

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 - lu - jah!

Hal-le -

\*)

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

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

God Om - ni - - po - tent reign - - - eth. Hal -

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

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

(p) C

The king-dom of this  
(p)  
The king-dom of this  
(p)  
The king-dom of this  
(p)  
The king-dom of this

C

(p)

*mf* — *f*

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

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

E

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

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-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-

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

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

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. Halle - lu - jah! Halle -  
 ev - er, for ev - er and ev - er. Halle - lu - jah! Halle -  
 ev - er, for ev - er and ev - er. Halle - lu - jah! Halle -  
 ev - er, for ev - er and ev - er. Halle - lu - jah! Halle -

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

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

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:

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

**G**

first - - fruits of them that sleep.

cresc.

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

ris-en from the dead, the

Adagio

first-fruits of them, of them that sleep.

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

1 Cor. xv: 21

**Grave**SOPRANO *p sost.*

Musical score for the 'Grave' section of the chorus, featuring four voices: Soprano, Alto, Tenor, and Bass. The vocal parts are in common time, with a key signature of one sharp. The lyrics are identical for all voices: "Since by man came death, since by man came death," repeated three times. The vocal parts are in common time, with a key signature of one sharp. The lyrics are identical for all voices: "Since by man came death, since by man came death," repeated three times.

**Grave (♩=60)**

Piano accompaniment for the 'Grave' section, consisting of two staves. The top staff is in common time, with a key signature of one sharp. The bottom staff is in common time, with a key signature of one sharp. The piano part consists of eighth-note chords and sustained notes.

**A****Allegro** *f*

Musical score for section A of the chorus, featuring four voices: Soprano, Alto, Tenor, and Bass. The vocal parts are in common time, with a key signature of one sharp. The lyrics are identical for all voices: "by man came al - so the re - sur - rec - tion of the by man came al - so the re - sur - rec - tion of the by man came al - so the re - sur - rec - tion of the by man came al - so the re - sur - rec - tion of the" repeated four times. The vocal parts are in common time, with a key signature of one sharp. The lyrics are identical for all voices: "by man came al - so the re - sur - rec - tion of the by man came al - so the re - sur - rec - tion of the by man came al - so the re - sur - rec - tion of the by man came al - so the re - sur - rec - tion of the" repeated four times.

**A Allegro** (♩=84)

Piano accompaniment for section A of the chorus, consisting of two staves. The top staff is in common time, with a key signature of one sharp. The bottom staff is in common time, with a key signature of one sharp. The piano part consists of eighth-note chords and sustained notes.

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



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, 58

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

Trumpet Solo



BASS SOLO *A*

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

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

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 [ f f ] in - cor - rup - ti - ble

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

A musical score for a choral piece, likely for SATB voices and piano accompaniment. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the basso continuo style, indicated by a bass clef and a 'C' bass staff.

The lyrics are as follows:

The trumpet shall sound, —  
 Trumpet The trum-pet shall sound, — the  
 trum-pet shall sound, — D and the dead shall be raised,  
 be raised in - cor - rup-ti-ble,  
 be raised in - cor - rup-ti-ble, and

A musical score for a three-part setting (Treble, Alto, Bass) in common time, key signature of one sharp. The vocal parts sing in unison, accompanied by a piano or organ. The lyrics are repeated in each section. The score includes five systems of music, labeled A through E, with the final section starting with F.

**we shall be chang'd, be chang'd,**  
**E**  
**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*

## \*) 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

**A**

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

vic-to-ry? The sting— of death is sin, the sting of death is sin, and —

vic-to-ry?

The sting— of death is sin, and the

— the strength of sin is — the law, the sting—

strength of sin — is — the law, the sting — of death is sin, the

— of death is sin, and the strength of sin — is — the law.

sting of death is sin, and — the strength of sin is — the law.

*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

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

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 four systems of music. The first three systems are instrumental parts (piano/bass) in common time, with the key signature changing from B-flat major to A major. The fourth system begins with a soprano solo part, indicated by the text "A SOPRANO SOLO" above the staff, followed by lyrics in common time with a key signature of B-flat major.

**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:

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 *f*

ALTO *f*

TENOR *f*

BASS *f*

**Largo (♩ = 60)****Andante**
**Andante (♩ = 70)**

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 (♩ = 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 (♩ = 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.

C

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  
 Bless-ing 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,  
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

bless-ing, hon - our,  
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 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

The musical score consists of five staves. The top four staves are for voices, each with a treble clef and a key signature of one sharp (F#). The lyrics "ev - er, for ev - er and ev - - er." are repeated four times across these staves. The bottom staff is for the basso continuo, indicated by a bass clef and a key signature of one sharp (F#). The continuo part consists of sustained notes and simple harmonic patterns.

F Allegro moderato

A - men, A - men, A -

Musical score for three voices (Soprano, Alto, Bass) and piano. The key signature is A major (no sharps or flats). The vocal parts sing "A - men, A - men, A - men, A - men, A - men," while the piano accompaniment provides harmonic support. The vocal entries are marked with slurs and dynamic changes.

Continuation of the musical score. The vocal parts continue their rhythmic pattern of eighth-note chords, with the piano providing harmonic underpinning. The vocal entries are marked with slurs and dynamic changes.

Continuation of the musical score. The vocal parts continue their rhythmic pattern of eighth-note chords, with the piano providing harmonic underpinning. The vocal entries are marked with slurs and dynamic changes.



Musical score page 248, measures 5-8. The vocal parts continue with eighth-note patterns. The piano accompaniment maintains its eighth-note chordal texture. Dynamics include *f* (fortissimo) and *p* (pianissimo).

**G** *ff*

Musical score page 248, measures 9-12. The vocal parts sing "A - men, Amen, A - men, A - men." The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. Dynamics include *ff* (fuerzissimo) and *p* (pianissimo).

**G** *ff*

Musical score page 248, measures 13-16. The vocal parts sing "A - men, Amen, A - men, A - men, A - men." The piano accompaniment continues with its rhythmic pattern. Dynamics include *ff* (fuerzissimo) and *p* (pianissimo).

**H**

The musical score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is one sharp (F#). The time signature is common time. The vocal parts sing "men, A" in a repeating pattern. The piano accompaniment provides harmonic support with chords and rhythmic patterns. The score includes dynamic markings such as *f* (forte) and *p* (piano).

men, A men, A  
A men, A men, A  
men, A men, A men, A

**H**

The musical score continues with three staves. The vocal parts sing "men, A" in a repeating pattern. The piano accompaniment provides harmonic support with chords and rhythmic patterns. The score includes dynamic markings such as *f* (forte) and *p* (piano).

men, A men, A  
men, A men, A  
men, A men, A

The musical score concludes with three staves. The vocal parts sing "men, A" in a repeating pattern. The piano accompaniment provides harmonic support with chords and rhythmic patterns. The score includes dynamic markings such as *f* (forte) and *p* (piano).

men, A men, A  
men, A men, A

I

This section contains three systems of musical notation. Each system consists of four staves: three treble staves above a bass staff. The music is in common time and is written in G major (indicated by a 'G' with a sharp sign). The vocal parts sing the word 'A-men' in a repeating pattern. The piano part provides harmonic support with chords and melodic lines. Measure numbers 250, 251, and 252 are indicated above each system respectively.

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,

**K**

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

**K**

men, A - men, A -

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

**L**

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

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