

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

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.
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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

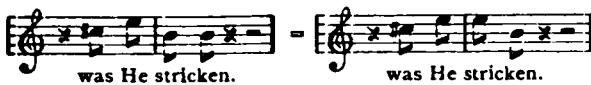
These latter must, however, be introduced with careful discrimination; otherwise appoggiaturas of this sort are very apt to produce a feeling of monotony and an interruption of the melodic flow. Another species of appoggiatura which may be used very effectively is the leap to the fourth below; this occurs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

INTRODUCTORY NOTE

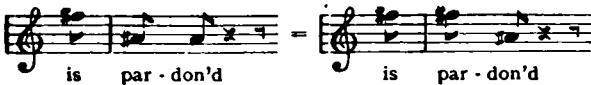
v



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

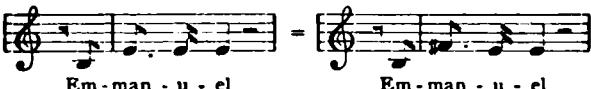


Besides these, the leap of the appoggiatura to the sixth below is occasionally met with (No. 2, page 9):



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:

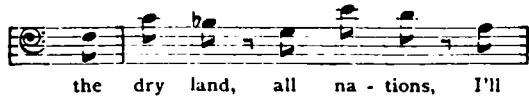
or No. 8, page 47:



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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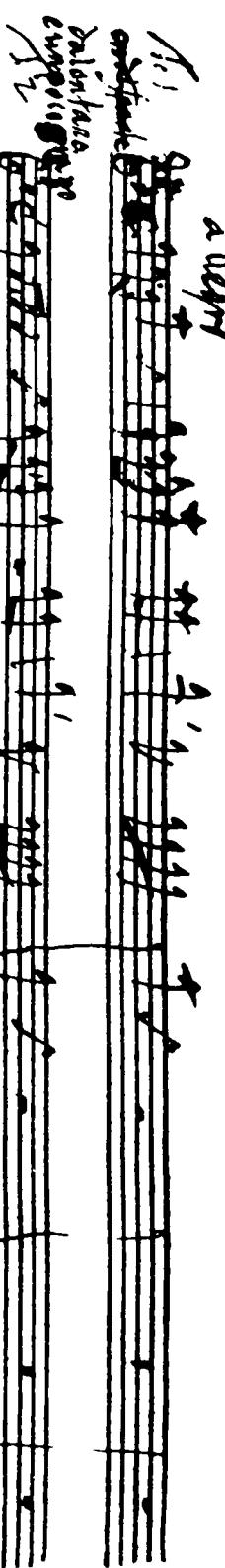
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a happy



pian

22. Sion

A handwritten musical score for organ or piano, consisting of five staves. The music is written in a simple staff notation with note heads and rests. The first four staves are relatively short, while the fifth staff is significantly longer, spanning most of the page. The notation is dense and rhythmic.

and

Glory to God in the Highest - Hallelujah

THE MESSIAH

PART I

Nº 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 6/8. The dynamics include f, ff, pp, and ff. The score begins with a sustained note on the bass staff followed by a series of chords and rhythmic patterns.

Allegro moderato ($\text{♩} = 116$)

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is one sharp (F#). Measure 1 starts with a forte dynamic (f) in the treble clef. Measure 2 ends with a dynamic L.H. (left hand).

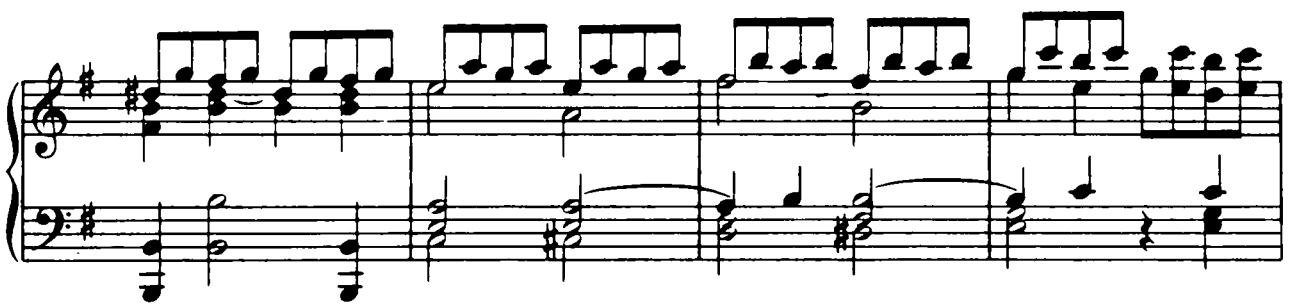
Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to two sharps (G#). Measures 3 and 4 show a continuation of the melodic line.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to three sharps (C#). Measure 5 ends with a dynamic mfp. Measure 6 begins with a dynamic ff.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to two sharps (G#). Measures 7 and 8 show a continuation of the melodic line.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to three sharps (C#). Measures 9 and 10 show a continuation of the melodic line.

Piano sheet music for two hands. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to two sharps (G#). Measures 11 and 12 show a continuation of the melodic line.



Musical score page 5, measures 5-8. The right hand continues its eighth-note pattern. Measure 8 concludes with a fermata over the bass note, and the letter 'C' is placed above the staff.

Musical score page 5, measures 9-12. The right hand's eighth-note pattern continues. Measures 11 and 12 feature melodic lines with grace notes and slurs.

Musical score page 5, measures 13-16. The right hand's eighth-note pattern continues. Measure 14 includes a dynamic marking 'mf'.

Musical score page 5, measures 17-20. The right hand's eighth-note pattern continues. Measures 18 and 19 feature melodic lines with grace notes and slurs.

Musical score page 5, measures 21-24. The right hand's eighth-note pattern continues. Measure 22 includes a dynamic marking 'cresc.'. Measure 24 concludes with a fermata over the bass note, and the letter 'D' is placed above the staff.

6

Piano sheet music in G major, 2/4 time. The music consists of ten staves of two-measure groups. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 9: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has quarter notes.

E f

F ff

Più lento

Nº 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano ($\text{♩} = 80$)

TENOR SOLO

Com-fort ye, com -

ad lib.

fort ye — my peo-ple, com - fort ye,

A *a tempo*

com - - - fort ye my peo-ple,

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 -
p simile

B 1) 2)
 1) 2)

Original orchestral score has:
22945

1) cry un-to her 2) is ac - com-plish'd

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

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 ($\text{♩} = 80$)

The musical score consists of four systems of music. The first system shows the piano accompaniment in G major, 2/4 time, with dynamic markings *mf*, *p*, *f*, and *p*. The second system begins with a forte dynamic *f*. The third system features a tenor solo line with lyrics starting at 'Ev-’ry val-ley,' and the piano accompaniment. The fourth system continues with the lyrics 'ev - ’ry val - ley — shall be ex-alt-ed, shall be —' and concludes with a piano dynamic *p*.

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

This block contains two staves of musical notation. The top staff is for the piano, featuring a treble clef, a key signature of three sharps, and a common time. The bottom staff is for the voice, with a bass clef and a key signature of one sharp. The lyrics "the crook-ed straight, and the rough plac-es" are written below the notes.

plain, _____ the crook-ed

This block contains two staves of musical notation. The top staff is for the piano, featuring a treble clef, a key signature of three sharps, and a common time. The bottom staff is for the voice, with a bass clef and a key signature of one sharp. The lyrics "plain, _____ the crook-ed" are written below the notes.

straight, the crook-ed straight, and rough plac-es plain, _____
cresc. p

This block contains two staves of musical notation. The top staff is for the piano, featuring a treble clef, a key signature of three sharps, and a common time. The bottom staff is for the voice, with a bass clef and a key signature of one sharp. The lyrics "straight, the crook-ed straight, and rough plac-es plain, _____" are written below the notes. The instruction "cresc." is placed above the piano staff, and "p" (piano dynamic) is placed above the piano staff.

simile

This block contains two staves of musical notation. The top staff is for the piano, featuring a treble clef, a key signature of three sharps, and a common time. The bottom staff is for the voice, with a bass clef and a key signature of one sharp. The instruction "simile" is placed above the piano staff.

— 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-

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' a tempo*

senza Ped.

p

cresc.

f

p

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.

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

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

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.
 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'n's, the earth, the sea, the

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

sire

cresc.

^{a)}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 - -
c

D

eth?
Prestissimo (♩ = 138)

cresc.
f

For He is like ____ a re -
fin - - - - ers fire, ____

for He is like a re -

p

fin -

- er's fire. -

E

Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

er's fire, for

He is like a re-fin -

er's fire, _____

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

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 - - - - ers

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 - - -

f *p* *f* *p*

I Adagio

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

cresc.

Prestissimo

fire.

Nº 7.- CHORUS
 "AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO *mf*

c

And He shall pu - ri - - fy, and

ALTO

c

TENOR

c

BASS

c

Allegro (♩ = 72)

mp

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

—

—

—

mf

And He shall

mf

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

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

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

C

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

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

and He shall pu - ri - fy the sons of _____

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

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

and He shall pu - ri - fy. and He shall

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

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

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

shall pu - ri -

Le - - vi,

sons _____ of Le - - -

and He shall pu - ri - fy

fy, _____ shall pu - ri - fy, _____

shall pu - ri - fy _____ the sons _____

vi, _____ and

the sons _____

— shall pu - ri - fy _____ the

— of Le - - - - - vi, the

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

E ff

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

ff

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

ff

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

ff

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

E ff

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

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

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

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

ness, in right - eous - ness.

ness, in right-eous - ness.

ness, in right-eous - ness.

ness, in right - eous - ness.

Nº 8.— RECITATIVE FOR ALTO
“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

The musical score consists of two staves. The top staff is for the Alto Solo, indicated by a treble clef and a key signature of one sharp. The lyrics "Be-hold! a vir-gin shall con-ceive, and bear a son," are written below the notes. The bottom staff is for the Chorus, indicated by a bass clef and a key signature of one sharp. The lyrics "and shall call his name Em - man - u - el: God with us." are written below the notes. The music includes dynamic markings like *p* and *f*, and performance instructions like *rit.*

Nº 9.— AIR FOR ALTO, AND CHORUS
“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante ($\text{♩} = 144$)

The musical score consists of three staves. The top staff is for the Alto Solo, indicated by a treble clef and a key signature of one sharp. The middle staff is for the Chorus, indicated by a bass clef and a key signature of one sharp. The bottom staff is for the Chorus, indicated by a bass clef and a key signature of one sharp. The music features eighth-note patterns and sixteenth-note patterns. The first section ends with a repeat sign and a double bar line, followed by a section where the alto part is absent.

0

p

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

p

ti-dings to Zi-on, get thee

mf

p

up in - to the high moun -

This musical score page contains two staves. The top staff is for the soprano voice, and the bottom staff is for the piano accompaniment. The key signature is A major (two sharps). The vocal line begins with eighth-note pairs followed by quarter notes and sixteenth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords.

- tain! get thee up in - to the high

This section continues the vocal line from the previous measure. The piano accompaniment consists of eighth-note chords. The vocal line includes a melodic line with eighth and sixteenth notes, accompanied by eighth-note chords on the piano.

moun

This section continues the vocal line from the previous measure. The piano accompaniment consists of eighth-note chords. The vocal line includes a melodic line with eighth and sixteenth notes, accompanied by eighth-note chords on the piano.

C
- tain!

This section introduces a new section labeled 'C'. The piano accompaniment features eighth-note chords. The vocal line includes a melodic line with eighth and sixteenth notes, accompanied by eighth-note chords on the piano.

0
p

This section continues the vocal line from the previous measure. The piano accompaniment consists of eighth-note chords. The vocal line includes a melodic line with eighth and sixteenth notes, accompanied by eighth-note chords on the piano.

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 -

A musical score for piano and voice. The top staff shows the vocal line with lyrics "hold your God! be - hold your God!" in a treble clef. The bottom staff shows the piano accompaniment in a bass clef. The music consists of two measures, each ending with a repeat sign and a double bar line, indicating a repeat of the previous section.

E

be - hold your God!

A musical score for piano, featuring three staves. The top staff uses a treble clef and has a key signature of two sharps. The middle staff also uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The score consists of three measures. In the first measure, the top staff has a rest, the middle staff has eighth-note pairs, and the bottom staff has eighth-note pairs. In the second measure, the top staff has a rest, the middle staff has eighth-note pairs, and the bottom staff has eighth-note pairs. In the third measure, the top staff has a rest, the middle staff has eighth-note pairs, and the bottom staff has eighth-note pairs.

A musical score for three voices (Soprano, Alto, Bass) in G major, common time. The soprano part features a melodic line with eighth-note patterns and rests. The alto part provides harmonic support with sustained notes and eighth-note chords. The bass part has a steady eighth-note bass line. The lyrics "thou that tell-est good ti-dings to Zi - on," are centered below the staves.

F

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

a - rise,

rise,

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

and the glo -

ry of the Lord,

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

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 -

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

l.H.

ris - en up - - - on thee. o

ris - en up - - - on thee. o

ris - en up - - - on thee. o

ris - en up - - - on thee. o

ff

ff

ff

ff

K

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

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

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

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

K

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

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

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

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

hold, be - - hold, the

mf

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

Musical score for a four-part choir (SATB) and piano. The score consists of five systems of music. The top system shows four staves, each with lyrics: "Lord is ris - en up - on thee." The second system starts with a piano dynamic f . The third system begins with "allargando". The fourth system features a soprano vocal entry with a dynamic f^\flat . The fifth system concludes with a piano dynamic f^\sharp .

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

f^\flat

f^\sharp

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

Isaiah ix: 2,3

Andante larghetto ($\text{♩} = 72$)

BASS SOLO

For be - hold, dark - ness shall

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

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

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

The musical score consists of six staves. The top two staves are for piano, showing bass and treble clef staves with dynamic markings *f* and *p*. The third staff is for Soprano voice, labeled 'A SOPRANO' with dynamic *p*. The fourth staff is for Alto voice, labeled 'ALTO'. The fifth staff is for Tenor voice, labeled 'TENOR' with dynamic *p*. The bottom staff is for Bass voice, labeled 'BASS'. The vocal parts enter at different times, singing the lyrics 'For unto us a Child is born, unto us a Son is given,' repeated in three measures. The piano parts provide harmonic support throughout.

A SOPRANO

p

For unto us a Child is born, unto us a Son is given, unto

p

us a Son is given, for unto

ALTO

TENOR

p

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

D *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 - .

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

cresc. *E* *ff.*
cresc. *ff.*
cresc. *ff.*
cresc. *ff.*

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 gov-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,

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
 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.

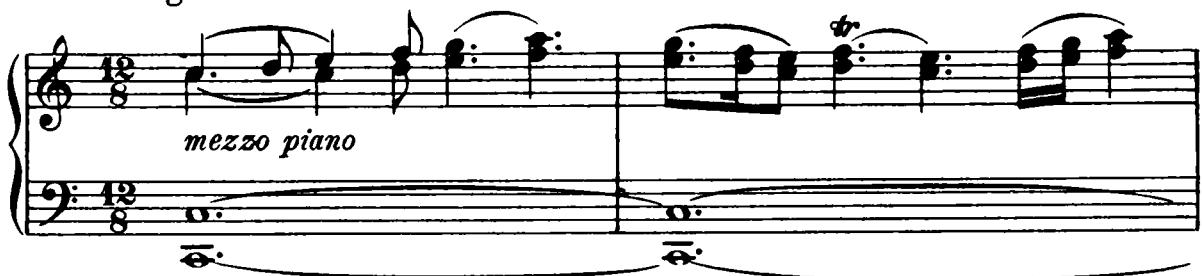
ev - er - last - ing Fa - ther, The Prince of Peace.

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 ($\text{♩} = 132$)



1st Staff (Treble Clef):

- Measure 1: Crescendo (cresc.)
- Measure 2: Standard dynamic
- Measure 3: More crescendo (più cresc.)
- Measure 4: Standard dynamic

2nd Staff (Bass Clef):

- Measure 1: Standard dynamic
- Measure 2: Diminuendo (dim.)
- Measure 3: Mezzo-forte (mf)

3rd Staff (Treble Clef):

- Measure 1: Standard dynamic
- Measure 2: Pianississimo (pp)
- Measure 3: Standard dynamic

4th Staff (Bass Clef):

- Measure 1: Standard dynamic
- Measure 2: Standard dynamic
- Measure 3: Standard dynamic

5th Staff (Treble Clef):

- Measure 1: Standard dynamic
- Measure 2: Standard dynamic
- Measure 3: Crescendo (cresc.)

6th Staff (Bass Clef):

- Measure 1: Standard dynamic
- Measure 2: Standard dynamic
- Measure 3: Ritardando (rit.)

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

Luke ii: 8

SOPRANO SOLO

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

RECITATIVE FOR SOPRANO

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

Luke ii: 9

Andante ($\text{d} = 56$)

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

The musical score consists of four systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The soprano part begins with 'And the an-gel said un-to them, Fear not: for be-'. The piano accompaniment is in common time with a key signature of one sharp. The second system continues with 'hold, I bring you good ti-dings of great joy, which shall'. The third system continues with 'be to all peo-ple. For un-to you is born this'. The fourth system concludes with 'day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.' The piano accompaniment includes dynamic markings such as *p*, *f*, and *p*.

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*

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

Allegro ($\text{♩} = 80$)

high - - - - est,
 nigh - - - - est,
 high - - - - est, and peace on
 and peace on

*) Original score has here “da lontano e un poco piano” (as from a distance, and rather softly)
 22945

A

Glo - ry to God,

Glo - ry to God,

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

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 - - towards men, to - - towards men, good - will
 men, to - - towards men, good-will to - - towards men, to - - towards
 to - - towards men, good - will to - - towards
 good - will to - - towards men,

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

C

ff

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

C

f

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

p *f* *p*

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

f

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

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

p

re-joice!

f

B

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

p

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

mf

p

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

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

C Meno mosso

He is - the

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

cresc.

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

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

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

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

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

E

then.

a tempo

joice, re-joice _____ greatly,

f

re-joice _____

p

great-ly, O daugh - ter of

mf *p*

F

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

mf *p* *mf*

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

re-joice _____

and shout, snout, shout, shout, re-joice _____

greatly,

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

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 *)

Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped. Then
 shall the lame man leap as an hart, and the tongue of the dumb shall sing.

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

Nº 20. - AIR FOR ALTO
"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

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

Larghetto, e piano ($\text{d} = 112$)

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

*) Often sung thus:

He shall feed His flock

A

He shall feed

He shall feed His flock like a 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.

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

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

D

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

*) Often sung thus:



**)



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

E

ye shall find rest unto 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 unto 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 - - - - - s, His
 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,
 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,

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

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
His bur - then, 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
p

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

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

D

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

D

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

ff

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 ($\text{d} = 80$)

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are silent (rests) at the beginning. The piano part features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts enter with the lyrics "Be - hold the Lamb of God," repeated three times. The piano part provides harmonic support with sustained notes and eighth-note chords.

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

A

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

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,

107

C

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

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.

*) Original score:

22945

*) Original score :

22945

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

Isaiah liii: 3; 1: 6

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

ALTO SOLO A

He was des-pis-ed,

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

re-ject-ed of men;

a man of sor-rows,

pp

* 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

The vocal parts continue with the lyrics "He gave His back to the". The piano part has a dynamic instruction "Un poco piano".

smit-ers, He gave His back to the
smit-ers, He gave His back to the

The vocal parts continue with the lyrics "smit-ers, He gave His back to the". The piano part provides harmonic support with sustained chords.

smit-ers, and His cheeks to them that plucked off the
smit-ers, and His cheeks to them that plucked off the

The vocal parts continue with the lyrics "smit-ers, and His cheeks to them that plucked off the". The piano part continues its harmonic function.

hair, and His cheeks to them that plucked off the
hair, and His cheeks to them that plucked off the

The vocal parts continue with the lyrics "hair, and His cheeks to them that plucked off the". The piano part concludes the piece with a final harmonic cadence.

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.

N^o 24. - CHORUS.
“SURELY HE HATH BORNE OUR GRIEFS”

Isaiah liii : 4, 5

Largo e staccato (♩ = 72)

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and common time. The bottom staff uses a bass clef, a B-flat key signature, and common time. The dynamic marking 'f' (forte) is placed above the first measure. The music consists of six measures of eighth-note patterns, primarily consisting of eighth-note chords and sixteenth-note figures.

A musical score for two staves. The top staff is in treble clef, B-flat key signature, and 2/4 time. It has six measures of eighth-note patterns. The bottom staff is in bass clef, B-flat key signature, and 2/4 time. It has five measures of eighth-note patterns.

SOPRANO

ALTO

TENOR

BASS

*Sure - ly, sure - ly He hath
Sure - ly, sure - ly He hath
Sure - ly, sure - ly He hath
Sure - ly, sure - ly He hath*

^{*)} Many editions have  here; according to Händel's score,  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 lili: 5

Alla breve. Moderato

SOPRANO *mf*

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

TENOR

BASS

Alla breve. Moderato ($d=88$)

A

And

A

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

ed, we are heal - - ed,
 - - 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,

D

we are heal - - - ed, and with His

and with His stripes we are heal -

stripes we are heal - - - ed,

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

E

stripes we are heal - - - ed,

and with His stripes we are

ed,

and with His stripes we are heal -

and with His stripes we are

E

The musical score for section E consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The music includes various dynamic markings such as forte (f), piano (p), and mezzo-forte (mf). The notes are represented by different head shapes, including solid black, white with black dots, and white with black dashes.

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

F

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

F

L.H.

Adagio

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

Adagio

attacca

Nº 26. - CHORUS

“ALL WE LIKE SHEEP HAVE GONE ASTRAY”

Isaiah liii: 6

Allegro moderato

SOPRANO

ALTO All we like sheep,
SOPRANO all we like sheep have gone a - stray.

All we like sheep,
all we like sheep.

A musical score page for the Bass part, page 10, system 1. The staff begins with a bass clef. The first measure consists of a single note followed by a fermata. The second measure contains two eighth notes. The third measure contains three eighth notes. The fourth measure contains four eighth notes.

Allegro moderato ($\text{♩} = 92$)

all we like sheep,

all we like

A musical staff consisting of five horizontal lines. A single eighth note is positioned on the first line from the left.

WHY WE MAKE SHOES,

— 1 —

all we like sheep

all we like

all we like sheep,

all we like

A

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

A

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

- 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,

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

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

have gone a - stray;

gone a - stray,

have gone a - stray;

D

we have turn - ed ev -'ry

we have turn - ed,

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

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

E

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

E

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

have gone a - stray;

have gone a - stray;

we have

we have turn - ed, 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,

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

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

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

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

mf

his own way; and the Lord hath laid on
 his own way; and the
 his own way; *f* and the Lord hath
 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

p dim.

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

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

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

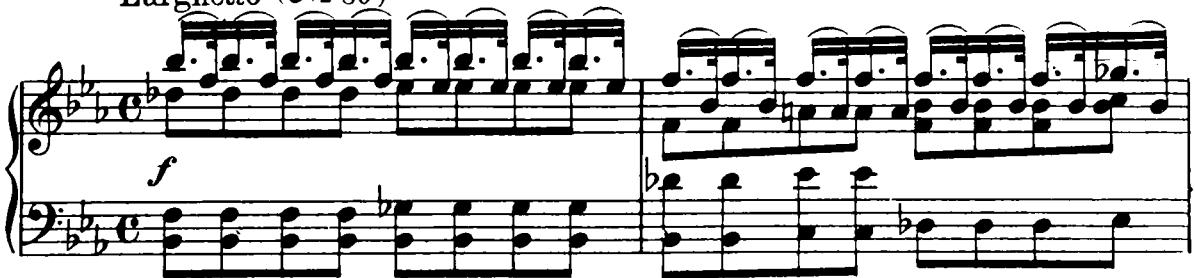
the in - i - qui - ty of us all.

p dim.

Nº 27. - RECITATIVE FOR TENOR

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

Psalm xxii: 7

Larghetto ($\text{♩} = 80$)

TENOR SOLO

Tenor Solo:

- Measures 1-2: "All they that"
- Measure 3: Dynamics: *dim.*
- Measure 4: Dynamics: *p*.
- Measures 5-6: "see Him, laugh Him to scorn;"

Tenor Solo:

- Measures 7-8: "they shoot out their lips,"
- Measure 9: Dynamics: *f*.
- Measures 10-11: "and shake their"

Tenor Solo:

- Measures 12-13: "heads, say - ing:"
- Measure 14: Dynamics: *f*.

Tenor Solo:

- Measures 15-16: Melodic line of eighth notes.

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 begins with a vocal introduction in soprano, alto, tenor, and bass. The bass part contains the lyrics "He trust-ed in God that he would de-liv-er him;". The tempo is marked as Allegro with $\text{d} = 80$. The bottom system shows the continuation of the piece, starting with a piano accompaniment and continuing with the vocal parts. The lyrics "He trust-ed in God that he would de-liv-er him;" are repeated, followed by "liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if". The music concludes with a final piano cadence.

A

He trust - ed in

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

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-light in him.

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-

mf

B

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

liv-er him. He trust-ed in

B

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

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

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

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, he
 light in him, if he de - light in him,

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

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 delight 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*
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 *fff*

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, neither found He

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

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

NO. 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo ($\text{♩} = 66$)

TENOR SOLO

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

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

poco cresc.

A

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

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

like un - to His sor - row.

dim. *pp* *poco cresc.*

Nº 31. - RECITATIVE FOR TENOR

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

Isaiah liii: 8

TENOR SOLO

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

for the transgression of Thy people 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.

D

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

f

Nº 33. – CHORUS

“LIFT UP YOUR HEADS, O YE GATES”

Psalm xxiv: 7-10

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

G. F. Händel



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

mf Who is this King of glo-ry?

BASS

mf Who is this King of glo-ry?

A

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

this the King of glo - ry? who is 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

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

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

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

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

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

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
 ry, the Lord of hosts, He is the King of
 ry,
D

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 -

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

E

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

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

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

A musical score for a four-part choir and piano. The vocal parts are arranged in three staves above the piano, each with a treble clef and a key signature of one flat. The piano part is on the bottom staff, also with a treble clef and one flat. The lyrics 'He Is the King of Glory' are repeated five times across the staves, with the piano providing harmonic support.

F *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

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

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

*) No 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews i: 6

Allegro

Soprano

ALTO

TENOR

BASS

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

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

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

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

Allegro (♩ = 84)

*) Generally omitted

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 -
let all the an -

C

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

The musical score consists of five systems of music. The first four systems feature two staves: a treble staff with a basso continuo staff below it. The basso continuo part is indicated by a bass clef and a bass staff line, with various notes and rests. The treble staff has a soprano or alto clef, with notes and rests. Measure numbers 1 through 16 are present above the top staff. The fifth system features a single basso continuo staff with a bass clef and a bass staff line, spanning measures 17 to 24. The lyrics are integrated into the music, appearing below the staff in measures 4, 8, 12, and 16.

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,

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, Alto, Tenor, Bass parts. Key: B-flat major, time signature: common time.

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

Andante allegro (♩ = 80)

Bass part. Key: B-flat major, time signature: common time.

f

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

Bass part. Key: B-flat major, time signature: common time.

company of the preachers,
company, the company of the preachers,
com - company of the preachers,
- 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.

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

B

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

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

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

Their sound is gone out in - to all lands,

TENOR

Their sound is gone out, their

BASS

Their sound is gone out, _____

A tempo ordinario (♩ = 88)

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

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

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

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

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

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

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

A

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

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

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,
 and their words un - to the ends of the
 world, and their
cresc. 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 in common time (C) and common key (C). The bassoon part starts with eighth-note patterns. The subsequent staves transition through various keys: B-flat major (B-flat), A major (A), G major (G), and finally E major (E). The bassoon part continues with eighth-note patterns, and the piano part provides harmonic support with sustained notes and chords.

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
 fu-rious-ly to - geth - er? why
 do the peo - ple im - a -
 gine a vain -

thing? im - - a -

B
- - gine a vain thing?

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

geth - - er, and why do the

peo-ple, and why do the

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

thing? Why do the na - - tions

rage

C

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

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

thing? im - a - - - - - - - -

cresc.

- - gine a vain thing? and

p

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

D

thing?

f

E

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

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

A-170

TENOR

BASS

Allegro e staccato ($\text{♩} = 76$)

let us break their bonds a -

let us break their bonds a -

Let us break their bonds asunder, 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,

1. The first note of each measure is a half note. The second note is a quarter note.

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

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,

C

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

us, and cast a - way their yokes from us, and cast a -
and cast a - away 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
 ff.

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.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of two measures of music. Measure 11 begins with a forte dynamic (F) and includes various note values such as eighth and sixteenth notes, along with rests. Measure 12 continues the pattern, maintaining the dynamic and note complexity. The music is written on five-line staves.

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 i - ron; Thou shalt

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

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

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

*Händel in his score has this section in unison

*) 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

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

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

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

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

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

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

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

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

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

The musical score consists of three systems of four measures each. The vocal parts (Soprano, Alto, Bass) sing the following lyrics:

- System 1:** "jah! Halle - lu - jah! Hal - le - lu - jah! Halle - lu - jah!"
"jah! Halle - lu - jah! Hal - le - lu - jah! Halle -"
"God Om - ni - po - tent reign - eth. Halle - lu - jah!"
"God Om - ni - po - tent reign - eth. Halle -"
- System 2:** "Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! Halle - lu - jah!"
"lu - jah! Halle - lu - jah! for the Lord
Halle - lu - jah! Halle - lu - jah! for the Lord
lu - jah! Halle - lu - jah! Halle - lu - jah! Halle -"
- System 3:** "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! Halle -"

*) Händel's score has here 2 syllables for one note, it is therefore better to substitute
22945 iah, Halle two 16th notes for the 8th

(p) C

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

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 -

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-

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

F.

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

He shall reign for ev - er and ev - er, *ff*
 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. *ff* Halle - lu - jah! Halle -
 Kings, for ev - er and ev - er, and Lord of Lords. Halle - lu - jah! Halle -
 Kings, and Lord of Lords,
 Kings, for ev - er and ev - er, and Lord of Lords. Halle - lu - jah! Halle -

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

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

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

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

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

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

PART III

Nº 45. - AIR FOR SOPRANO

"I KNOW THAT MY REDEEMER LIVETH"

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

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

SOPRANO SOLO A

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

dim.

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.

I know that my Re-

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

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

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

know that my Re - deem - er liv - eth.
F
 For now is Christ ris-en from the dead,
 the first - - fruits of them that
 sleep, _____ of them that sleep, the
 first - - fruits of them that sleep.

G

cresc.

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

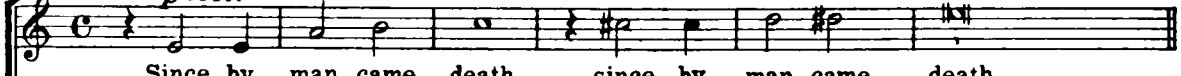
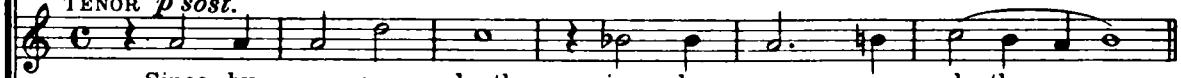
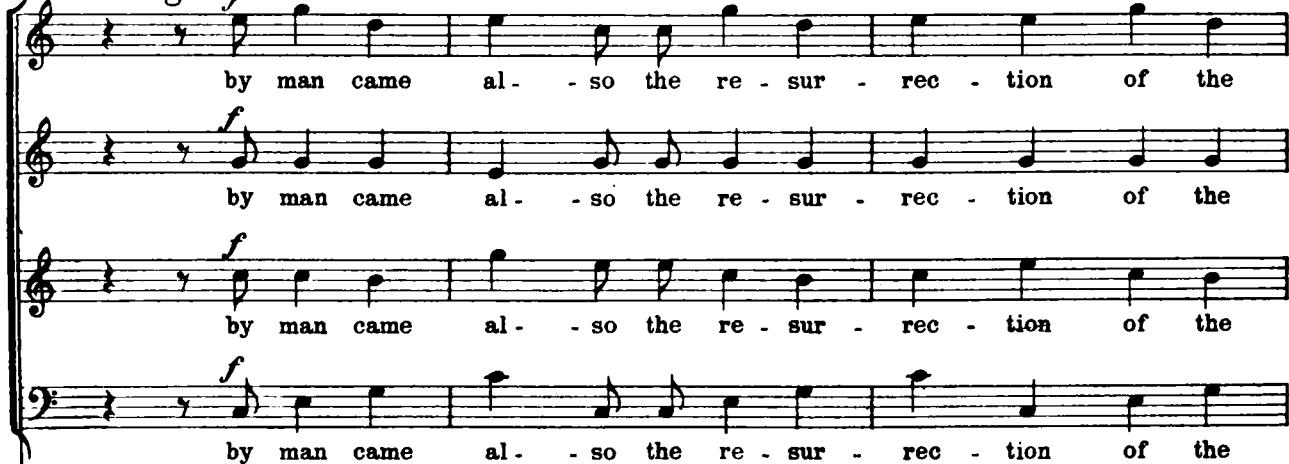
ris-en from the dead, the

Adagio

first-fruits of them, of them that sleep.

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

1 Cor. xv: 21

GraveSOPRANO *p sost.*ALTO *p sost.*TENOR *p sost.*BASS *p sost.***Grave (♩=60)****A****Allegro****A Allegro (♩=84)**

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

B Grave

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

B Grave (d=60)

C Allegro

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

C Allegro (d=84)

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

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

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

Nº 47. - RECITATIVE FOR BASS
 "BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all
 sleep, but we shall all be chang'd in a mo-ment, in the
 twinkling of an eye, at the last trumpet.

Nº 48. - AIR FOR BASS
 "THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

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

Trumpet Solo



BASS SOLO *A*

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

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

rup-ti-ble; ————— the

B.

trum-pet shall sound, — and the dead shall be
raised, be raised in - cor - rup-ti-ble, be
raised in - cor - rup-ti-ble, and we shall be chang'd,
— and we shall be chang'd.

C.

*) Händel's score has here in - cor - rup - ti - ble

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

The trumpet shall sound,—
the trumpet shall sound,—
and the dead shall be raised,—
be raised incorruptible,
be raised incorruptible,

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.

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
p

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.

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*) 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

8
9

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

10
11

*) 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

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

Andante (♩=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 six staves of music. The top four staves represent the piano accompaniment, divided into four voices (two treble, two bass) with various dynamics (e.g., *f*, *p*, *tr*). The bottom two staves are for the soprano voice, with lyrics provided for the vocal parts. The vocal parts begin with a melodic line, followed by a section where the piano provides harmonic support, and then continue with the lyrics.

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**

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

Andante (♩ = 70)

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 (d=70)

B Larghetto

honour, and glo-ry, and bless - ing.

honour, and glo-ry, and bless - ing.

honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and

honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and

B Larghetto (d=76)

pow'r, be un - to Him, be - un - to Him that sit - teth up - on the

pow'r, be un - to Him, be - un - to Him that sit - teth up - on the

Blessing and honour, glory and pow'r, be un-to Him, be un-to
 throne, and un - to the Lamb,
 throne, and un - to the Lamb.

Him that sit-teth up-on the throne, _____ and un - to the Lamb,
 Bless - ing and
 that sit-teth up-on the throne, and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo - -
 hon-our, glo-ry and pow'r, be un - to Him, be un - to Him
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and
 Bless-ing and hon-our, glo-ry and

ry,
for ev - er and ev - er, for ev - er, that
ev - er, for ev - er and ev - er,
pow'r, be un - to Him, be un - to Him that sit - teth up on the

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

C

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

C

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

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

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

Adagio

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

Adagio

F Allegro moderato

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

F Allegro moderato (♩ = 88)

Musical score page 1 featuring three staves of music. The top two staves are treble clef and the bottom staff is bass clef. The key signature is A major (no sharps or flats). The tempo is indicated by 'f' (forte). The lyrics 'A - men, A - men, A - men, A - men, A - men,' are repeated across the staves. The music consists of eighth and sixteenth note patterns.

Musical score page 2 featuring three staves of music. The top two staves are treble clef and the bottom staff is bass clef. The key signature is A major (no sharps or flats). The tempo is indicated by 'f' (forte). The lyrics 'A - men, A - men, A - men, A - men, A - men,' are repeated across the staves. The music consists of eighth and sixteenth note patterns.

Musical score page 3 featuring three staves of music. The top two staves are treble clef and the bottom staff is bass clef. The key signature is A major (no sharps or flats). The tempo is indicated by 'f' (forte). The lyrics 'A - men, A - men, A - men, A - men, A - men,' are repeated across the staves. The music consists of eighth and sixteenth note patterns.

G ff
 A - men, Amen, A - men, A - men.
 A - men, Amen, A - men.
 A - men, A - men, A - men.
 A - men, A - men, A - men.
G ff
 A - men, Amen, A - men.
 A - men, Amen, A - men.
 A - men, A - men, A - men.
ff
 A - men, Amen, A - men.

H

A musical score for four voices (SATB) and piano. The vocal parts sing "men, A" in a steady eighth-note pattern. The piano part features eighth-note chords. The key signature is one sharp (F# major). The vocal entries are grouped by measure lines.

A continuation of the musical score. The vocal parts continue their eighth-note "men, A" pattern. The piano part provides harmonic support with eighth-note chords. The key signature remains one sharp (F# major).

A continuation of the musical score. The vocal parts continue their eighth-note "men, A" pattern. The piano part provides harmonic support with eighth-note chords. The key signature remains one sharp (F# major).

K

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

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

L

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

L

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

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

Adagio

A - - - - - meh, A-men, A - - men.
A - men, A - - men, A-men, A - - men.
A - - men, A - - men, A-men, A - - men.
A - - men, A - - men, A-men, A - - men.
Adagio