

George Frideric Handel

MESSIAH

1741

Vocal parts and keyboard reduction

Based upon the Deutsche Händelgesellschaft Edition
Edited by Frideric Chrysander

TABLE DES MATIÈRES

Part I

1-1	Sinfonia	4
1-2	Recitative: <i>Comfort ye, my people</i> (tenor)	6
1-3	Air: <i>Every valley shall be exalted</i> (tenor)	8
1-4	Chorus: <i>And the glory of the Lord</i>	12
1-5	Recitative: <i>Thus saith the Lord of Hosts</i> (bass)	18
1-6	Air: <i>But who may abide the day of His coming</i> (contr'alto)	20
1-7	Chorus: <i>And He shall purify the sons of Levi</i>	23
1-8	Recitative: <i>Behold, a virgin shall conceive</i> (contr'alto)	29
1-9	Air: <i>O thou that tellest good tidings</i> (contr'alto)	30
1-10	Chorus: <i>O thou that tellest good tidings</i>	33
1-11	Recitative: <i>For, behold! darkness shall cover</i> (bass)	37
1-12	Air: <i>The people that walked in darkness</i> (bass)	39
1-13	Chorus: <i>For unto us a child is born</i>	42
1-14	Pifa	52
1-15	Recitative: <i>There were sheperds abiding</i> (soprano)	53
1-16	Recitative: <i>And lo! the angel of the Lord</i> (soprano)	53
1-17	Recitative: <i>And the angel said unto them</i> (soprano)	53
1-18	Recitative: <i>And suddenly there was with the angel</i> (soprano)	54
1-19	Chorus: <i>Glory to God in the highest</i>	55
1-20	Air: <i>Rejoice greatly, O daughter of Zion</i> (soprano)	59
1-21	Recitative: <i>Then shall the eyes of the blind</i> (alto)	63
1-22	Air: <i>He shall feed His flock</i> (alto, soprano)	63
1-23	Chorus: <i>His yoke is easy, His burthen</i>	66

Part II

2-1	Chorus: <i>Behold the Lamb of God!</i>	72
2-2	Air: <i>He was despised and rejected</i> (alto)	75
2-3	Chorus: <i>Surely He hath borne our griefs</i>	78
2-4	Chorus: <i>All we like sheep have gone</i>	86
2-5	Recitative: <i>All they that see Him</i> (tenor)	93
2-6	Chorus: <i>He trusted in God that He would</i>	94
2-7	Recitative: <i>Thy rebuke hath broken</i> (tenor)	100
2-8	Air: <i>Behold, and see if there be</i> (tenor)	101
2-9	Recitative: <i>He was cut off out of the land</i> (tenor)	102
2-10	Air: <i>But thou didst not leave</i> (tenor)	102
2-11	Chorus: <i>Lift up your heads, O ye gates</i>	104
2-12	Recitative: <i>Unto which of the angels</i> (tenor)	112
2-13	Chorus: <i>Let all the angels of God worship</i>	113
2-14	Air: <i>Thou art gone up on high</i> (alto)	116
2-15	Chorus: <i>The Lord gave the word</i>	119
2-16	Air: <i>How beautiful are the feet</i> (soprano)	121
2-17	Chorus: <i>Their sound is gone out into all lands</i>	123
2-18	Air: <i>Why do the nations so furiously</i> (bass)	126
2-19	Chorus: <i>Let us break their bonds</i>	129
2-20	Recitative: <i>He that dwelleth in heaven</i> (tenor)	135
2-21	Air: <i>Thou shalt break them with a rod</i> (tenor)	135
2-22	Chorus: <i>Hallelujah</i>	137

Part III

3-1	Air: <i>I know that my Redeemer liveth</i> (soprano)	146
3-2	Chorus and soli: <i>Since by man came death</i>	149
3-3	Recitative: <i>Behold, I tell you a mystery</i> (bass)	151
3-4	Air: <i>The trumpet shall sound</i> (bass)	152
3-5	Recitative: <i>Then shall be brought to pass</i> (contr'alto)	156
3-6	Duet: <i>O death! where is thy sting?</i> (contr'alto and tenor)	156
3-7	Chorus: <i>But thanks be to God</i>	158
3-8	Air: <i>If God be for us</i> (soprano)	162
3-9	Chorus: <i>Worthy is the Lamb</i>	166
3-10	Chorus: <i>Amen</i>	173

1-4 Chorus: *And the glory of the Lord*

Allegro

CANTO

ALTO

TENORE

BASSO

9

And the glo-ry, the glory of the Lord

Tutti

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

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

And the glo-ry, the glory of the Lord

18

shall be re - vea - - led, and the

shall

be re - vea - - led, and the glo - ry, the glory of the Lord

shall be re - vea - - led, shall be re - vealed,

26

glo - ry, the glory of the Lord shall be re - veal'd, and the
be re - vea-led, be re - vea - - - - - led, and the
shall be re - vea - - - - - led. and the
and the

34

glo-ry, the glory of the Lord shall be re-vea - led.
glo-ry, the glory of the Lord shall be re-vea - led.
glo-ry, the glory of the Lord shall be re-vea - led.
glo-ry, the glory of the Lord shall be re-vea - led.

42

And all flesh shall see it to - gether.
And all flesh shall see it to - gether,

51

And all flesh shall see it to - ge - ther, for the mouth
 And all flesh shall see it to - ge - ther, and all
 for the mouth of the Lord hath spoken it, and all
 for the mouth of the Lord hath spo - ken it, and all

60

of the Lord hath spo - ken it.
 flesh shall see it to - ge - ther, and all flesh, and all flesh shall see it to - ge - ther,
 flesh shall see it to - ge - ther, and all flesh shall see it to - ge - ther, the
 flesh shall see it to - ge - ther, for the

69

And all flesh shall see it to - ge - ther. And the glo-ry, the
 and all flesh shall see it to - ge - ther. And the glo-ry, the
 mouth of the Lord hath spo-ken it. And the glo-ry, the
 mouth of the Lord hath spo-ken it. And the glo-ry, the

78



glory of the Lord, and all flesh shall see it to - gether, the mouth of the

glory of the Lord, and all flesh shall see it to - gether, and the glo-ry, the

glory of the Lord, and all flesh shall see it, shall see it to - gether,

glory of the Lord, and all flesh shall see it to - gether,

This musical system contains measures 78 through 85. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts. The piano part provides harmonic support with chords and moving lines in both hands.

86



Lord hath spo - ken it, for the

glory of the Lord shall be re - vealed, and all flesh shall see it to -

and all flesh shall see it to -

and all flesh shall see it to -

This musical system contains measures 86 through 93. It continues the vocal and piano parts from the previous system. The lyrics continue across the vocal staves. The piano accompaniment maintains the harmonic texture established in the first system.

mouth of the Lord hath spo - ken it, hath spo - - ken
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102

it, and the glo-ry, the glo-ry, the glory of the Lord
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102
 103
 104
 105
 106
 107
 108
 109

111

shall be re - vea - led, and all
 glo-ry, the glory of the Lord shall be re - vea - led, re - vealed, and all flesh
 glo-ry, the glory of the Lord shall be re - vea - led, and all
 glo-ry, the glory of the Lord shall be re - vea - led, re - vea - led, for the

120

flesh shall se it to - ge-ther, to - ge - ther, for the mouth of the Lord hath spo - ken
 shall see it to - ge-ther, to - ge - ther, for the mouth of the Lord hath spo - ken
 flesh shall see it to - ge-ther, to - ge - ther, for the mouth of the Lord hath spoken
 mouth of the Lord hath spo-ken it, for the mouth of the Lord hath spo - ken

129

Adagio
 it, for the mouth of the Lord hath spo - ken it.
 it, for the mouth of the Lord hath spo - ken it.
 it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.
 it, for the mouth of the Lord, for the mouth of the Lord hath spo - ken it.

1-9 Air: *O thou that tellest good tidings* (contr'alto)

CONTR'ALTO

Andante

6

12

O! thou that tellest good tidings to Zion, get thee up in-to the high

18

mountain! O! thou that tellest good tidings to Zion,

24

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

30

up in-to the high moun - - - - - tain.

p

f

tr

36

O!

41

thou that tell-est good ti-dings to Jeru-sa-lem, lift up thy voice with

46

strength, lift it up, be not a-fraid, say un-to the ci-ties of Ju-dah,

51

say un-to the ci-ties of Ju-dah, Be - hold_ your God,_ be - hold_ your God! say

58

un-to the ci-ties of Ju - dah, Be - hold___ your God,___ be-hold_ your God, -

65

— behold your God! O!

72

thou that tellest good tidings to Zion, a-rise, shine, for thy light is come,

78

a - rise, a - rise, a-rise, shine, for

83

thy light is come, and the glo - - - - - ry

88

of the Lord, the glo-ry of the Lord is ri - sen, is

94

ri - sen up - on thee, is ri - sen, is ri - sen up - on thee, the glory, the

glory, the glo-ry of the Lord is ri - sen up-on thee.

(attacca il Coro.)

1-10 Chorus: *O thou that tellest good tidings*

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

ALTO

TENORE
O! thou that tell-est good

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

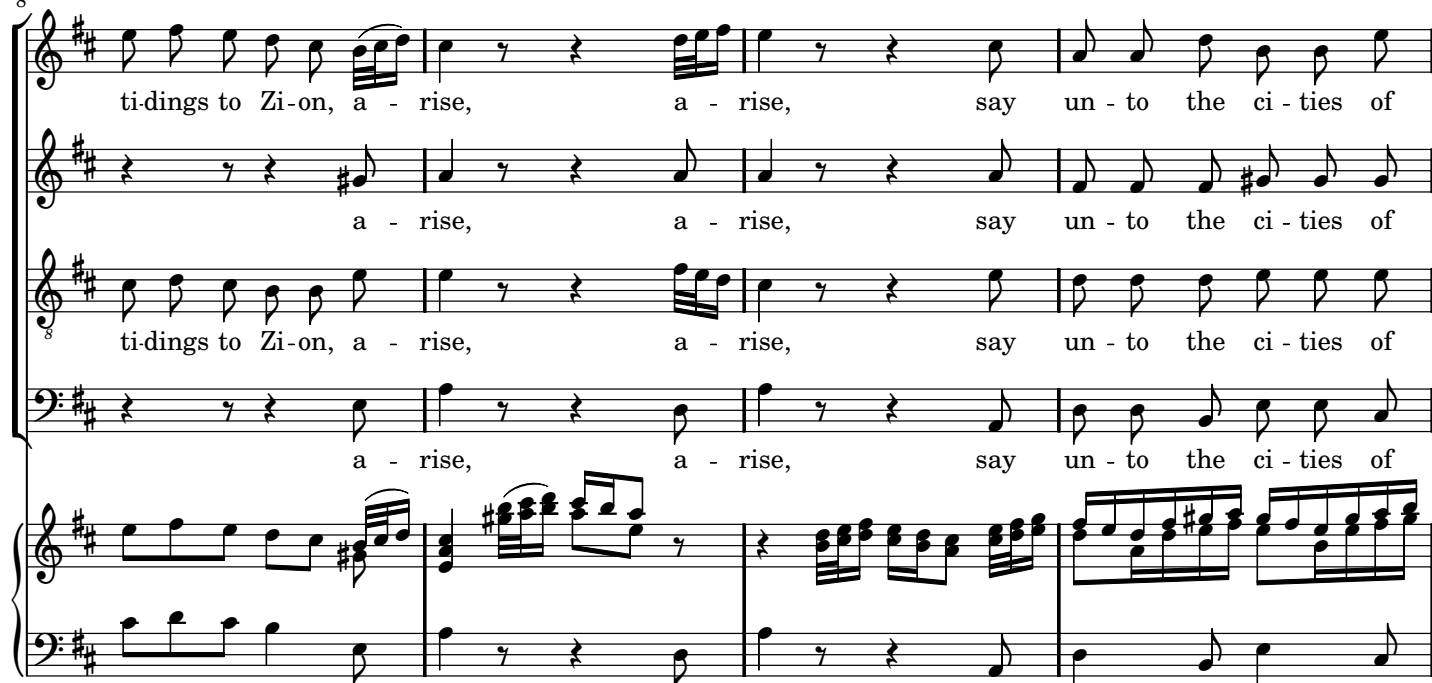
ru - sa - lem, O! thou that tell-est good ti-dings to Zi-on, good

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

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

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

8



tidings to Zi-on, a - rise, a - rise, say un - to the ci - ties of
a - rise, a - rise, say un - to the ci - ties of
tidings to Zi-on, a - rise, a - rise, say un - to the ci - ties of
a - rise, a - rise, say un - to the ci - ties of

This block contains the musical notation for measures 8 through 11. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tidings to Zi-on, a - rise, a - rise, say un - to the ci - ties of". The piano part has a rhythmic accompaniment with eighth and sixteenth notes.

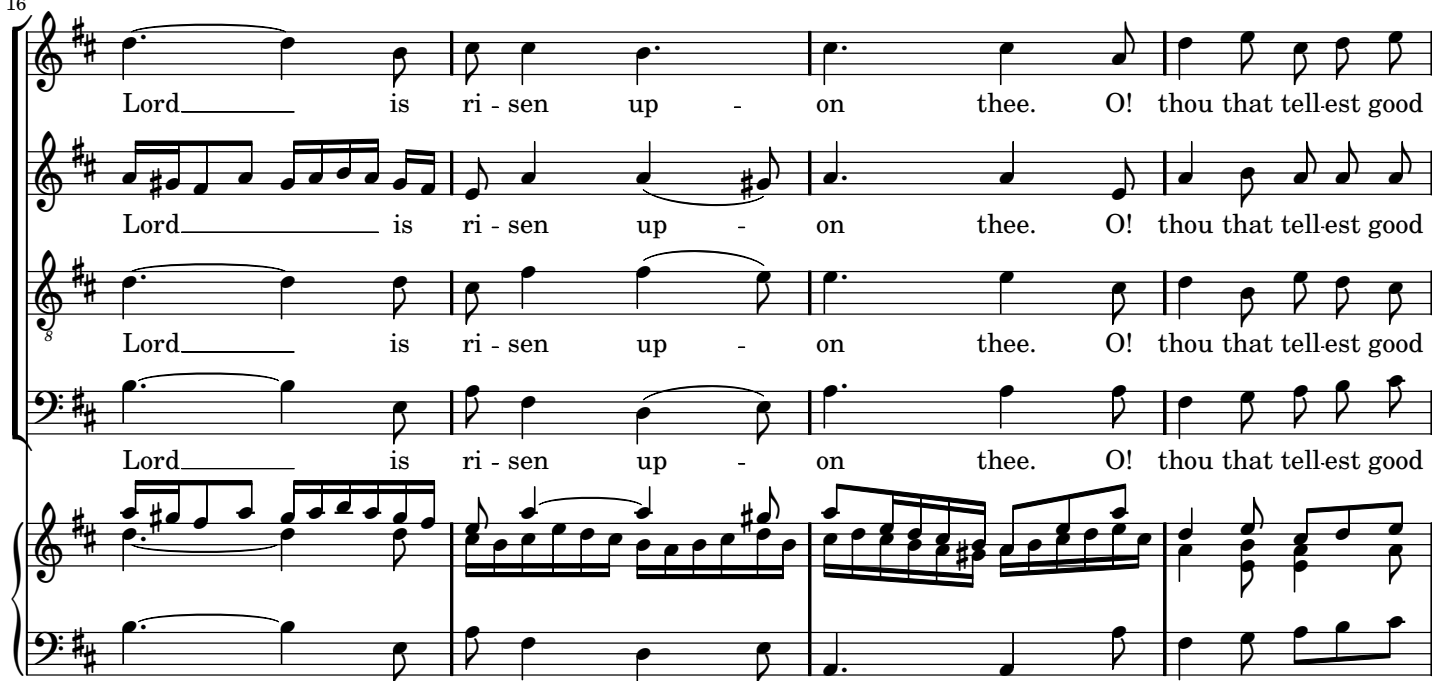
12



Ju - dah, be - hold your God! be - hold! the glo - ry of the
Ju - dah, be - hold your God! be - hold! the glo - ry of the
Ju - dah, be - hold your God! be - hold! the glo - ry of the
Ju - dah, be - hold your God! be - hold! the glo - ry of the

This block contains the musical notation for measures 12 through 15. The lyrics are: "Ju - dah, be - hold your God! be - hold! the glo - ry of the". The piano part continues with a similar rhythmic pattern.

16



Lord _____ is ri - sen up - on thee. O! thou that tell-est good
Lord _____ is ri - sen up - on thee. O! thou that tell-est good
Lord _____ is ri - sen up - on thee. O! thou that tell-est good
Lord _____ is ri - sen up - on thee. O! thou that tell-est good

This block contains the musical notation for measures 16 through 19. The lyrics are: "Lord _____ is ri - sen up - on thee. O! thou that tell-est good". The piano part features a more active accompaniment with sixteenth notes and chords.

20

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

tidings to Zi-on, say un-to the ci-ties of Ju-dah, be-hold! be -

24

hold! the glo-ry of the Lord, of the Lord, the

hold! the glo-ry of the Lord, of the Lord, the

hold! the glo-ry of the Lord, of the Lord, the

hold! the glo-ry of the Lord, of the Lord, the

28

the glo-ry of the Lord is ri-sen up -

glo-ry of the Lord is ri-sen up -

the glo-ry of the Lord is ri-sen up -

the glo-ry of the Lord is ri-sen up -

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The lyrics, "on thee.", are repeated four times across the vocal staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a trill (tr) marking in the third measure of the right hand.

36

Sheet music for 'The Rose Tree' in G major (one sharp). The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The vocal parts are currently silent, indicated by whole rests. The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand. The key signature is G major (one sharp), and the time signature is 2/4.

40

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are mostly silent, indicated by rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody includes a trill in the third measure. The score ends with a double bar line.

1-13 Chorus: *For unto us a child is born***Andante allegro**

CANTO

ALTO

TENORE

BASSO

4

7

For un-to us a child is born, un-to us a son is given, un-to

p

11

us a son is given, for un-to us a child is born, _____

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

15

us a son is gi-ven, un - to us a son is

18

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

gi-ven, For un - to us a child is born, _____

21

us a son is gi-ven, un-to us a son is

and the government shall be upon his shoul -

un-to us a son is given,

and the go-vern-ment shall be up-on his shoul -

and the go-vern-ment shall

der,

and the go-vern-ment shall

24

given, un-to us a son is given,

and the government shall be upon his shoul -

un-to us a son is given,

and the go-vern-ment shall be up-on his shoul -

and the go-vern-ment shall

der,

and the go-vern-ment shall

28

and the go-vern-ment shall be up-on his shoul -

and the go-vern-ment shall

der,

and the go-vern-ment shall

and the go-vern-ment shall

31

der, up-on his shoul-der, and his name shall be cal - led, Won - derful,
 be up-on his shoul-der, and his name shall be cal - led, Won - derful,
 and his name shall be cal - led, Won - derful,
 be up-on his shoul-der, and his name shall be cal - led, Won - derful,

34

Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the
 Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the
 Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the
 Coun - sellor, the migh-ty God, the e - ver - last-ing Fa-ther, the

37

Prince of Peace.
 Prince of Peace. Unto us a child is born, un - to us a son is
 Prince of Peace. For un-to us a child is born,
 Prince of Peace.

41

Un-to us a child is born,
given, and the go-vernment shall be upon his shoul -

Un-to us a son is given,

45

and his name shall be cal-led,
der, and his name shall be cal-led,
and his name shall be cal-led,
and the government shall be upon his shoul - der, and his name shall be cal-led,

49

Won - derful, Coun - sellor, the migh-ty God, the
Won - derful, Coun - sellor, the migh-ty God, the
Won - derful, Coun - sellor, the migh-ty God, the
Won - derful, Coun - sellor, the migh-ty God, the

52

e - ver - last - ing Fa - ther, the Prince of Peace. For un - to

e - ver - last - ing Fa - ther, the Prince of Peace.

e - ver - last - ing Fa - ther, the Prince of Peace. Un - to us a child is born,

e - ver - last - ing Fa - ther, the Prince of Peace.

p

55

us a child is born,

For un - to us a child is born,

un - to

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

58

un - to us a son is

un - to us a son is

us a son is gi - ven,

61

gi-ven, and the go-vern-ment shall

gi-ven, and the go-vern-ment shall be, shall be up-on his shoul-der,

64

be, shall be up-on his shoul-der, and his

and the go-vern-ment shall be up-on his shoul-der, and his

and his

and the go-vern-ment shall be up-on his shoul-der, and his

67

name shall be cal-led, Won-derful, Coun-sellor,

name shall be cal-led, Won-derful, Coun-sellor,

name shall be cal-led, Won-derful, Coun-sellor,

name shall be cal-led, Won-derful, Coun-sellor,

70

the migh-ty God, the e-ver-last-ing Fa-ther, Prince of Peace. Un-to

73

For un-to us a child is born, un-to us a son is

76

un-to us gi-ven, un-to us a son is gi-ven, un-to us

a son is gi-ven, and the go-vern-ment, the go-vern-ment shall be up-on his shoul -

a son is gi-ven, and the go-vern-ment shall be up-on his shoul-der,

a son is gi-ven, and the

a son is gi-ven, and the

der, and the go-vern-ment shall be upon his shoul-der, and his name shall be cal-led,

and the go-vern-ment shall be upon his shoul-der, and his name shall be cal-led,

go-vern-ment, the go-vern-ment shall be upon his shoul-der, and his name shall be cal-led,

go-vern-ment, the go-vern-ment shall be upon his shoul-der, and his name shall be cal-led,

Won - derful, Coun - sellor, the migh-ty God, the

Won - derful, Coun - sellor, the migh-ty God, the

Won - derful, Coun - sellor, the migh-ty God, the

Won - derful, Coun - sellor, the migh-ty God, the

88

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: e - ver-last-ing Fa-ther, the Prince of Peace, the e-verlasting Father, the Prince of Peace.

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

92

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain whole rests. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

96

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain whole rests. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

1-19 Chorus: *Glory to God in the highest*

Allegro

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

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

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

BASSO

high - - - est,

high - - - est,

high - - - est, and peace on

and peace on

Glo - ry to God,

Glo - ry to God,

earth!

earth!

p

f

11

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

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

14

and peace on earth, good will—
and peace on earth, good will to - wards

The piano accompaniment continues with a similar rhythmic pattern, including a *p* (piano) marking in measure 16.

19

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

The piano accompaniment continues with a similar rhythmic pattern, including a *p* (piano) marking in measure 19.

22

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

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

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

- to - wards men, good will towards men.

26

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

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

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

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

29

and peace on earth,

and peace on earth, good will to - wards

and peace on earth, good will

and peace on earth,

34

good will, good will, good will, good will_ to - wards

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

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

good will, good will, good will, good will_

39

men, good will_ to - wards men.

will towards men, good will_ to - wards men.

will_ towards men, good will to - wards men.

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

44

p

pp

pp

1-23 Chorus: *His yoke is easy, His burthen*

Allegro

CANTO

His yoke__ is ea - - - sy, his burthen is

ALTO

TENORE

BASSO

light, his bur-then, his bur - then is light,

His

His yoke__ is ea - - -

yoke__ is ea - - - sy, his burthen is light,

- sy, his burthen is light, his burthen is light, his

His yoke__ is ea - - -

p

10

his bur-then is light, his bur-then, his
his bur - then is light,
bur-then, his bur-then, his bur - then is light, is light,
- sy, his bur-then, his bur - then is light,

f *p* *pp* *p*

13

bur - then is light, his bur-then, his bur - then is light,
his bur - then is light,
his bur-then is light, is light,
his bur-then, his bur - then is light, his yoke___ is

16

his yoke___ is ea - - sy, his
his bur-then is light, his bur-then, his
ea - - - sy, his

f

19

bur - then is light, his yoke___ is ea - - -

bur - then is light,

his yoke___ is ea - - - sy, his bur-then is

bur - then is light,

pp

22

- - - sy, his bur - then is light,

his yoke___ is ea - - -

light, his bur-then, his bur - then is light,

his bur - then is light, his yoke___ is ea - - -

f

25

his bur-then is light,

- - - sy, his bur-then is light, his

his bur-then is

- - - sy, his

pp

burthen, his bur - then is light, his bur - - - - then is

light, his burthen is light, his bur - - - - then is

light, is light, his bur - - - - then is

light, is light, his bur - - - - then is

The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

light, his yoke___ is ea - - - - sy, and his bur - then is

light, his yoke___ is ea - sy, his yoke___ is ea - sy, his bur-then is

light, his yoke___ is ea - sy, is ea - - - - sy, his bur-then is

light, his yoke___ is ea - sy, is ea - - - - sy, his bur-then is

The piano accompaniment continues with a similar rhythmic pattern, featuring a more active right hand with chords and moving lines.

44

light, his yoke is ea - sy, his bur - then is light, his yoke

47

is ea - sy, and his bur - then is light.

END OF THE FIRST PART

PART II

2-1 Chorus: *Behold the Lamb of God!*

Largo

CANTO

ALTO

TENORE

BASSO

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

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

Be - hold the Lamb of God, the Lamb of

Be - hold the Lamb of God! be -

God! that tak - eth, that tak - eth a-way the sin of the world, _____

that tak - eth a-way the sin of the world, be -

God! that tak - eth a-way the sin of the world, be -

hold the Lamb of God! that tak - eth a-way the sin of the world, _____

10

be - hold the Lamb of God, the Lamb of God, of God, the Lamb of God! that

hold the Lamb of God, the Lamb of God! be - hold the Lamb of God, the Lamb of God! that

hold the Lamb of God! be - hold the Lamb of God! be - hold the Lamb of God! that

be - hold the Lamb of God! that

13

tak - eth away the sin of the world, of the world, be - hold the Lamb of God! be -

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

tak - eth away the sin of the world, the sin of the world, be - hold the Lamb of God, the

17

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

Lamb of God! that tak - eth a - way the sin, the sin of the world, the

Lamb of God! that tak - eth away the sin of the world, the

Lamb of God! that tak - eth a - way the sin of the world, the

21

that tak-eth a-way_____ the sin of the world,_____

sin of the world, that tak - eth a-way___ the sin,___ the sin___ of the

sin of the world, that tak - eth a - way the sin___ of the

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

Piano accompaniment for measures 21-24.

25

_____ the sin of the world, that tak - eth a - way the sin of the

world,___ the sin of the world, the sin of the world, that tak-eth a - way the sin of the

world,___ the sin of the world, the sin of the world, that tak-eth a - way the sin of the

world, the sin of the world,_____ that tak-eth a - way the sin of the

Piano accompaniment for measures 25-28.

29

world.

world.

world.

world.

Piano accompaniment for measures 29-32.

2-3 Chorus: *Surely He hath borne our griefs***Largo e staccato**

CANTO

ALTO

TENORE

BASSO

3

5

Su - rely, su - re-ly, he hath

Su - rely, su - re-ly, he hath

Su - rely, su - re-ly, he hath

Su - rely, su - re-ly, he hath

7

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

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

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

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

9

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

11

car - ried our sor - rows;

car - ried our sor - rows; He

car - ried our sor - rows;

car - ried our sor - rows;

13

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

16

buis - ed, He was buis - ed for our i -

buis - ed, He was buis - ed for our i -

buis - ed, He was buis - ed for our i -

buis - ed, He was buis - ed for our i -

19

ni - qui-ties; the chas - tise - ment, the chas -

ni - qui-ties; the chas - tise - ment,

ni - qui-ties; the chas - tise - ment, the chas -

ni - qui-ties; the chas - tise - ment,

21

Music score for measures 21-22. The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tise - ment of our peace" and "the chas - tise - ment of our peace". The piano part features a dense, rhythmic accompaniment in the right hand and a simpler bass line in the left hand.

23

Music score for measures 23-24. The system includes four vocal staves and a piano accompaniment. The lyrics are: "was up - on him;" and "was up - on him;". The piano part continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

25

Music score for measures 25-26. The system includes four vocal staves and a piano accompaniment. Measures 25 and 26 are marked with a double bar line and a repeat sign, indicating a full measure rest for all parts. The piano part also rests in these measures.

Alla breve, moderato

And with his stripes are we healed, and with his stripes are we healed

led, are we healed, and with his stripes are we healed

led, are we healed, and with his stripes are we healed

and with his stripes are we hea -

hea - - - - led,

- - - - - led, and with his stripes are we hea -

hea - - - - - led, and with his

The musical score for measures 52-59 is written for four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The key signature is two flats (B-flat and E-flat). The time signature is common time (C).

- - - - - led, and with his stripes are we hea -

and with his stripes are we hea - led,

- - - - - led, and with his stripes are we hea -

stripes are we hea - led, and

The musical score for measures 60-67 is written for four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The key signature is two flats (B-flat and E-flat). The time signature is common time (C).

68

- - led,
and with his stripes are we hea - - - - -
led, and with his stripes are____
with his stripes are we hea - - - - - led,____

76

and with his stripes are we hea -
led,
we hea - - - - - led, and with his stripes are we hea -
- and with____ his stripes____ and

84

Adagio
led.
and with his stripes are we hea - - - - - led.
led.
led.
with his stripes are we hea - - - - - led.

2-4 Chorus: *All we like sheep have gone***Allegro moderato****A tempo ordinario**

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

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

- ned ev' - ry one to his own way.
 we have tur - ned ev'ry one to his own
 tur - ned ev'ry one to

16

All we, like sheep,
 way, ev'-ry one to his own way. All we, like sheep,
 his own way. All we, like sheep, have gone a - stray,
 All we, like sheep, have gone a - stray,.

20

have gone a - stray, we have
 have gone a - stray, we have tur -

24

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

28

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

32

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

36

have gone a-stray,— have gone a-stray,—
 gone a-stray,—
 have gone a-stray,—
 have gone a-stray,—

49

we have tur-ned ev' - ry one to his own way, _____

we have tur-ned ev' - ry one to his own way, _____ ev'-ry

tur-ned ev' - ry one to his own way, _____ we have tur-ned ev'-ry

we have tur-ned ev' - ry one, ev' - ry one to his own way, _____ ev'-ry

52

to his own way. All we, like sheep, all we, like sheep,

one to his own way. All we, like sheep, all we, like sheep,

one to his own way. All we, like sheep, all we, like sheep, have gone a - stray, _____

one to his own way. All we, like sheep, all we, like sheep, have gone a-stray, _____

have gone a - stray, _____ we have tur - ned,

have gone a - stray, _____

we have tur - ned, we have

57

have gone a - stray, _____ we have tur - ned,

have gone a - stray, _____

we have tur - ned, we have

61

we have tur - ned

we have tur - ned, we have tur - ned

we have tur - ned, we have tur - ned

tur - ned

This system contains measures 61, 62, and 63. It features four vocal staves and a piano accompaniment. The lyrics are: "we have tur - ned" (61), "we have tur - ned, we have tur - ned" (62), and "we have tur - ned, we have tur - ned" (63). The piano part has a busy, rhythmic accompaniment.

64

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

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

ev' - ry one to his own way,

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

This system contains measures 64, 65, and 66. The lyrics are: "ev' - ry one to his own way, we have" (64), "ev' - ry one to his own way, we have tur - - ned, we have" (65), and "ev' - ry one to his own way, ev' - ry one to his own way, we have tur - - ned, we have tur - ned," (66). The piano part continues with a rhythmic accompaniment.

67

tur - - ned, we have tur - - -

tur - ned, we have tur - - ned, we have tur - - -

we have tur - - - ned ev' - ry

we have tur - - - ned ev' - ry

This system contains measures 67, 68, and 69. The lyrics are: "tur - - ned, we have tur - - -" (67), "tur - ned, we have tur - - ned, we have tur - - -" (68), and "we have tur - - - ned ev' - ry" (69). The piano part continues with a rhythmic accompaniment.

[illegible]

Adagio

74

Adagio

turned ev'ry one to his own way. And the Lord hath laid on him, and the Lord hath

turned ev'ry one to his own way. And the Lord hath laid on

turned ev'ry one to his own way. And the Lord hath laid on him, on

turned ev'ry one to his own way. And the Lord hath laid on him,_____

82

laid on him, hath laid on him, — on him — the i - ni-qui-ty of us — all.

him, on him, hath laid on him, — the i - ni-qui-ty of us — all.

him, hath laid on him, — the i - ni-qui-ty of — us all.

— the Lord hath laid on him, — the i - ni-qui-ty of — us all.

55

8 - - ter's ves - sel, like a pot - ter's ves - sel, thou shalt

60

8 dash them in pie - ces like a pot - - - ter's

65

8 ves - sel.

70

2-22 Chorus: *Hallelujah*

Allegro

CANTO

ALTO

TENORE

BASSO

4

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

The first system of the musical score, measures 4-7. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,'.

8

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lujah,

Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah,

The second system of the musical score, measures 8-11. It continues the vocal and piano parts. The lyrics are 'Hal - le-lujah, Hal - le-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah,'.

12

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

The third system of the musical score, measures 12-15. The lyrics change to 'for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -'.

26

jah, Halle-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah,
 jah, Halle-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah,
 God om-ni-po-tent reign-eth, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah,
 God om-ni-po-tent reign-eth, Halle-lu-jah, Halle-lu-jah,

29

Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 for the Lord God om-ni-po-tent reign-eth, Halle-lu-jah,
 for the Lord God om-ni-po-tent reign-eth, Hal-le-lu-jah,
 Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah,

32

le-lu-jah! The kingdom of this world is be-
 Hal-le-lu-jah! The kingdom of this world is be-
 le-lu-jah! The kingdom of this world is be-
 lujah, Halle-lu-jah! The kingdom of this world is be-

37

come the kingdom of our Lord and of his Christ, and of his Christ,
 come the kingdom of our Lord and of his Christ, and of his Christ,
 come the kingdom of our Lord and of his Christ, and of his Christ,
 come the kingdom of our Lord and of his Christ, and of his Christ, and He shall reign for e - ver and

43

and He shall and He shall
 and He shall reign for e - ver and e - ver, and He shall
 e - ver, for e-ver and e - ver, and He shall reign, and He shall reign for

47

and He shall reign for e - ver and e -
 reign for e - ver and e - ver, for e-ver and e-ver, for e - ver and
 reign for e - ver and e - ver, and He shall reign for e-ver and
 e-ver, for e-ver and e-ver, for e-ver and e-ver, for e - ver, for e-ver and

51

ver, King of Kings, _____ and Lord of

e - ver, King of Kings, _____ and Lord of

e - ver, for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah,

e - ver, for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah,

55

Lords, _____ King of Kings, _____

Lords, _____ for e - ver and

for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and

for e - ver and e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and

59

_____ and Lord of Lords, _____

e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and e - ver, Hal-le-lu-jah, Hal-le -

e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and e - ver, Hal-le-lu-jah, Hal-le -

e - ver, Hal-le-lu-jah, Hal-le - lu-jah, for e - ver and e - ver, Hal-le-lu-jah, Hal-le -

63

King of Kings, _____ and Lord of
 lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah,
 lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah,
 lu-jah, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah,

67

Lords, _____ and Lord of Lords, and He shall reign,
 King of Kings, and Lord of Lords, and He shall
 King of Kings, and Lord of Lords, and He shall reign, and He
 King of Kings, and Lord of Lords, and He shall reign for e-ver and

71

and He shall reign for e-ver and e-ver
 reign, _____ and He shall reign for e-ver and e-ver
 _____ shall reign, and He shall reign for e-ver and e-ver
 e-ver, and He shall reign for e-ver and

74

ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le-ver, King of Kings, for e-ver and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le-ver, King of Kings, and Lord of Lords, e-ver, King of Kings, for e-ver and e-ver, and He shall reign, Hal-le-lu-jah, Hal-le-

78

lu-jah, and He shall reign for e-ver, for e-ver and e-ver, lu-jah, and He shall reign for e-ver and e-ver, and He shall reign for e-ver, for e-ver and e-ver, lu-jah, and He shall reign for e-ver, for e-ver and e-ver

81

ver, King of Kings, and Lord of Lords, King of ver, King of Kings, and Lord of Lords, King of ver, King of Kings, and Lord of Lords, King of ver, King of Kings, and Lord of Lords, King of

84

Kings, and Lord of Lords, and He shall reign for e - ver and

87

e - ver and e - ver, King of Kings, and Lord of e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, and e - ver, for e - ver and e - ver, for e - ver and

90

Lords, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.
e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.
e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.
e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu-jah.

END OF THE SECOND PART

Adagio

the first____ fruits_ of them that sleep.

f

f

3-2 Chorus and soli: *Since by man came death*

Grave

CANTO

Since by man came death, since by man came death.

ALTO

Since by man came death, since by man came death.____

TENORE

Since by man came death, since by man came death.____

BASSO

Since by man came death, since by man came death.

Allegro

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

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

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

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

12

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

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

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

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

17

Grave

For as in A-dam all die, for as in A-dam all die,_____

For as in A-dam all die, for as in A-dam all die,

For as in A-dam all die, for as in A-dam all die,_____

For as in A-dam all die, for as in A-dam all die,

23

Allegro

Even so in Christ shall all be made a-live, even so in Christ shall all be made a-live, even so in

Even so in Christ shall all be made a-live, even so in Christ shall all be made a-live, even so in

Even so in Christ shall all be made a-live, even so in Christ shall all be made a-live, even so in

Even so in Christ shall all be made a-live, even so in Christ shall all be made a-live, even so in

28

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

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

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

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

33

all be made a-live.

all be made a-live.

all be made a-live.

all be made a-live.

3-3 Recitative: *Behold, I tell you a mystery* (bass)

BASSO

Behold, I tell you a my-stery! We shall not all sleep, but we shall all be

5

chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

164

171

3-9 Chorus: Worthy is the Lamb

Largo

CANTO
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

ALTO
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

TENORE
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

BASSO
Wor - thy is the Lamb, that was slain, and hath re - dee - med us to

Andante

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

10

Largo

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

14

that was slain, and hath re - dee - med us to God, to God by his

that was slain, and hath re - dee - med us to God, to God by his

that was slain, and hath re - dee - med us to God, to God by his

that was slain, and hath re - dee - med us to God, to God by his

19

Andante

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

Larghetto

ho-nour, and glo-ry, and bles - sing. Bles - sing and ho-nour, glo-ry and

pow'r be un - to him, be un - to him, that sit-teth up-on the throne, and un - to the

Bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him, that sit-teth up-on the

Lamb, that

31

throne, _____ and un - to the Lamb, _____ for e - ver and e - ver, for e - ver and

Bles - sing and honour, glory and pow'r be un-to

sit-teth upon the throne, and un - to the Lamb. for e - ver and e - ver, for e - ver and

34

e-ver, glo - - - - ry!

him, be un - to him for e - ver and e-ver, for e-ver, that

e-ver, for e - ver and e - ver, for e-ver and e - - - ver,

Blessing and honour, glory and pow'r be un - to him, be un-to him, that sitteth upon the

37

that sit-teth up-on the throne, and un - to the Lamb.

sit teth upon the throne, _____ up - on the throne, _ and un - to the Lamb.

and un - to the Lamb.

throne, _____ up - on the throne, up - on the throne, _ and un - to the Lamb. Blessing and

40

Bles - sing and ho - nour, glo - ry and pow'r be un - to

Bles - sing and ho - nour, glo - ry and pow'r be un - to him, glo -

Bles - sing and

ho - nour, glo - ry and pow'r be un - to him for e - ver,

42

him, glo - ry be un-to him,

- ry be un - to him, that sit-teth upon the throne,

honour, glory and pow'r be un-to him, and un - to the Lamb,

that sit-teth upon the throne,

45

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

that sit-teth up-on the throne for

bles-sing and

and un - to the Lamb for

48

for e - ver and e - ver, and un - to the Lamb for
e - ver and e - ver, and un - to the Lamb for
honour, glory and pow'r be un - to him, blessing and honour, glory and pow'r be un - to him for
e - ver and e - ver, blessing and honour, glory and pow'r be un - to him for

51

e - ver, blessing and honour, glory and pow'r be un - to him, be un - to him,
e - ver, blessing and honour, glory and pow'r be un - to him, be un - to him, blessing and
e - ver, blessing and honour, glory and pow'r be un - to him, be un - to him, blessing and
e - ver, blessing and

54

blessing, honour,
honour, glory and pow'r be un - to him, be un - to him, blessing, honour,
honour, glory and pow'r be un - to him, be un - to him, blessing, honour,
honour, glory and pow'r be un - to him, be un - to him, blessing, honour,

60

63

[illegible]

Adagio

e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.

e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.

3-10 Chorus: *Amen*

Allegro moderato[illegible]

21

28

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

21

Sheet music for 'The Rose Tree' in G major (one sharp). The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature is one sharp (F#). The tempo is marked 'Moderato'. The score consists of 21 measures. The vocal parts enter in the first measure with the melody. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score ends with a double bar line in the 21st measure.

28

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

A - men, Amen, A - - -

A - men, A - men, A - -

A - - - men, A - - -

The musical score is for a piece titled "Amen". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter in the fourth measure with the lyrics "A - men, Amen, A - men, A -". The piano accompaniment begins in the first measure with a rhythmic pattern of eighth and sixteenth notes. The score is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The lyrics are aligned with the vocal parts across the systems.

men, A - - -

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

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

men, A - - - - -

Adagio

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

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

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

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

END OF THE ORATORIO

Copyright © 2009 Nicolas Sceaux <nicolas.sceaux@free.fr>.

Sheet music from <http://nicolas.sceaux.free.fr> typeset using www.LilyPond.org version 2.13.8 on 2009-11-28.

Free to download, with the freedom to distribute, modify and perform.

Licensed under the Creative Commons Attribution 3.0 License, for details see: <http://creativecommons.org/licenses/by/3.0>