

George Frideric Handel

MESSIAH

I74I

Voice and keyboard reduction



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 Edited by Frideric Chrysander

PART I

1-1 Sinfonia

Grave

7

14 *Allegro moderato*

20

25

30

35

40

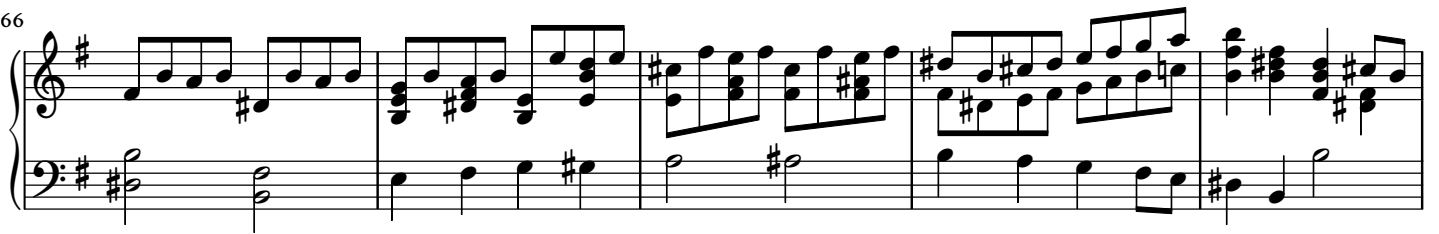
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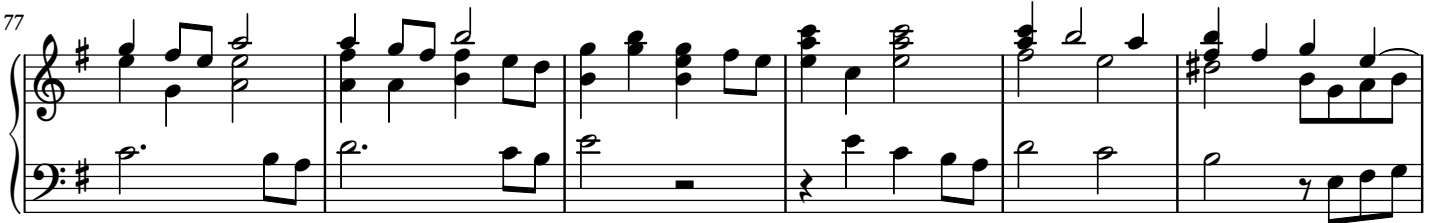
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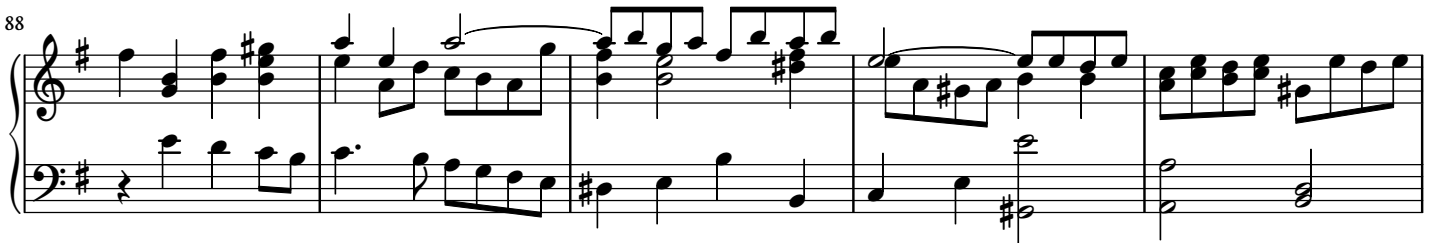
77



83



88



93



1-2 Recitative: *Comfort ye, my people* (tenor)

Larghetto e piano

TENORE

4

Comfort ye! com - fort ye my people!

8

Com - fort ye, com - fort ye my people!

12

saith your God, saith your God. Speak ye

16

com - forta-bly to Je - ru - salem, speak ye com - forta-bly to Je -

19

ru - salem, and cry un - to her that her war - fare, her

This system contains measures 19, 20, and 21. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 19 has a whole note 'ru - salem,' followed by a half rest. Measure 20 has a half note 'and cry', a quarter note 'un -', and a half note 'to her'. Measure 21 has a half note 'that her', a quarter note 'war -', and a half note 'fare, her'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of three sharps and contains chords and moving lines. The bass staff has a key signature of three sharps and contains a steady eighth-note accompaniment.

22

war - fare is ac - complish'd, that her i - ni - qui - ty is

This system contains measures 22, 23, and 24. Measure 22 has a half note 'war -', a quarter note 'fare', and a half note 'is'. Measure 23 has a half note 'ac - complish'd,', a quarter note 'that her', and a half note 'i -'. Measure 24 has a half note 'ni -', a quarter note 'qui -', and a half note 'ty is'. The piano accompaniment continues with chords and moving lines in the treble and bass staves.

25

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

This system contains measures 25, 26, and 27. Measure 25 has a half note 'pardon'd,', a quarter note 'that her', and a half note 'i -'. Measure 26 has a half note 'ni -', a quarter note 'qui -', and a half note 'ty is'. Measure 27 has a half note 'par -' and a half note 'don'd.'. The piano accompaniment continues with chords and moving lines in the treble and bass staves.

28

The voice of

This system contains measures 28, 29, and 30. Measure 28 is a whole rest. Measure 29 is a whole rest. Measure 30 has a half note 'The voice' and a half note 'of'. The piano accompaniment continues with chords and moving lines in the treble and bass staves.

31

him that crieth in the wil - derness. Pre - pare ye the way of the

This system contains measures 31, 32, and 33. Measure 31 has a half note 'him', a quarter note 'that crieth', and a half note 'in the'. Measure 32 has a half note 'wil - derness.', a quarter note 'Pre -', and a half note 'pare'. Measure 33 has a half note 'ye the way', a quarter note 'of the', and a half note 'the'. The piano accompaniment continues with chords and moving lines in the treble and bass staves.

34

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

1-3 Air: *Every valley shall be exalted* (tenor)

TENORE *Andante*

4

8

Ev'-ry val-ley, ev'-ry val-ley—

13

— shall be ex-al-ted, shall be ex-al-

16

ted, shall be ex - al - ted, shall be ex - al -

19

ted, shall be ex - al - ted, shall be ex - al -

22

ted, and ev'-ry

25

moun - tain and hill made low, the croo - ked

28

straight, and the rough pla-ces plain,

31

the croo - ked

Measures 31-33: The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and single notes.

34

straight, the croo - ked straight, and the rough pla-ces plain,

Measures 34-36: The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the eighth-note pattern, with some chords and single notes.

37

Measures 37-39: The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the eighth-note pattern, with some chords and single notes.

40

- and the rough pla-ces plain.

Measures 40-42: The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the eighth-note pattern, with some chords and single notes.

43

Ev' - ry val - ley, ev' - ry val - ley

Measures 43-45: The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the eighth-note pattern, with some chords and single notes.

47

shall be ex-al

50

ted,

53

ev' - ry val - ley, ev' - ry val - ley shall be ex-al

57

ted, and ev' - ry moun - tain and

60

hill made low, the croo - ked straight, the

64

crooked straight, the crooked straight, and the rough places plain,

This system contains measures 64 through 67. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "crooked straight, the crooked straight, and the rough places plain,". The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line.

68

— and the rough places plain, and the rough places plain,

This system contains measures 68 through 71. The vocal line continues with the lyrics "— and the rough places plain, and the rough places plain,". The piano accompaniment features a prominent treble staff with a series of chords and a bass staff with a steady line. Dynamics include *p* (piano) and *f* (forte).

72

the crooked straight, and the rough pla - ces plain.

This system contains measures 72 through 76. The vocal line begins with the lyrics "the crooked straight, and the rough pla - ces plain.". The piano accompaniment continues with a treble staff featuring chords and a bass staff with a steady line. Dynamics include *p* (piano) and *f* (forte).

77

This system contains measures 77 through 80. The vocal line is mostly silent, with rests. The piano accompaniment features a treble staff with a series of chords and a bass staff with a steady line. Dynamics include *p* (piano).

81

This system contains measures 81 through 84. The vocal line is mostly silent, with rests. The piano accompaniment features a treble staff with a series of chords and a bass staff with a steady line. Dynamics include *f* (forte) and *p* (piano).

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

Allegro

CANTO

ALTO

TENORE

BASSO

8

Tutti

And the glo-ry, the

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

And the glo-ry, the

And the glo-ry, the

16

glory of the Lord shall be re - vea - led,

glory of the Lord

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

glory of the Lord shall be re - vea - led, shall

The musical score for measures 16-23 is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'glory of the Lord shall be re - vea - led, and the glo - ry, the'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

24

and the glo - ry, the glory of the Lord

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

glory of the Lord shall be re - vea -

be re - vealed,

The musical score for measures 24-31 continues the vocal and piano parts. The lyrics are: 'and the glo - ry, the glory of the Lord shall be re - vea-led, be re - vea - - glory of the Lord shall be re - vea - be re - vealed,'. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and the left hand providing harmonic support.

31

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

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

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

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

39

And all flesh shall see it to - gether.

47

And all flesh shall see it to -

And all flesh shall see it to -

And all flesh shall see it to - gether, for the mouth of the Lord hath

for the mouth of the Lord hath

The musical score for measures 47-55 is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "And all flesh shall see it to -", "And all flesh shall see it to -", "And all flesh shall see it to - gether, for the mouth of the Lord hath", and "for the mouth of the Lord hath". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

56

ge - ther, for the mouth of the Lord hath spo - ken

ge - ther, and all flesh shall see it to - ge -

spoken it, and all flesh shall see it to - ge -

spo - ken it, and all flesh shall see it to - ge -

The musical score for measures 56-60 continues in G major and 4/4 time. The lyrics are: "ge - ther, for the mouth of the Lord hath spo - ken", "ge - ther, and all flesh shall see it to - ge -", "spoken it, and all flesh shall see it to - ge -", and "spo - ken it, and all flesh shall see it to - ge -". The piano accompaniment features more complex chordal textures in the right hand, including some triplets, while the left hand maintains a steady eighth-note bass line.

63

it. And all flesh shall

ther, and all flesh, and all flesh shall see it to - ge - ther, and all flesh shall

ther, and all flesh shall see it to - ge - ther, the mouth of the

ther, for the mouth of the

71

see it to - ge - ther. And the glo - ry, the glory of the

see it to - ge - ther. And the glo - ry, the glory of the

Lord hath spo - ken it. And the glo - ry, the glory of the

Lord hath spo - ken it. And the glo - ry, the glory of the

79

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

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

Lord, and all flesh shall see it, shall see it to - gether,

Lord, and all flesh shall see it to - gether,

The musical score for measures 79-85 is written for four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#). The lyrics are: "Lord, and all flesh shall see it to - gether, the mouth of the Lord, and all flesh shall see it to - gether, and the glo-ry, the Lord, and all flesh shall see it, shall see it to - gether, Lord, and all flesh shall see it to - gether,".

86

Lord hath spo - ken it,

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

and all flesh shall

and all flesh shall

The musical score for measures 86-92 is written for four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#). The lyrics are: "Lord hath spo - ken it, glory of the Lord shall be re - vealed, and all flesh shall and all flesh shall and all flesh shall".

93

for the mouth of the Lord hath spo - ken it, hath
 see it to - gether, for the mouth of the Lord
 see it to - gether, the glo - ry, the glory of the Lord shall be re - vea -
 see it to - gether, and the glo - ry, the glory of the

100

spo - ken it, and the
 hath spo - ken it, and all flesh shall see it to -
 led, and all flesh shall see it to -
 Lord shall be re - vea - led, and all flesh shall see it to -

107

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

115

and all flesh shall see it to -
 vea - led, re - vealed, and all flesh shall see it to -
 shall be re - vea - led, and all flesh shall see it to -
 be re - vea - led, re - vea - led, for the mouth of the

122

ge-ther, to - ge - ther, for the mouth of the Lord hath spo - ken it, for the

ge-ther, to - ge - ther, for the mouth of the Lord hath spo - ken it, for the

ge-ther, to - ge - ther, for the mouth of the Lord hath spoken it,

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

130

Adagio

mouth of the Lord hath spo - ken it.

mouth of the Lord hath spo - ken it.

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

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

1-5 Recitative: *Thus saith the Lord of Hosts* (bass)

BASSO

Thus saith the Lord, the Lord of Hosts;

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

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

and I will shake and I will shake

all na-tions; I'll shake the heav'ns, the

16

earth, the sea, the dry lands, all nations, I'll shake, and the de -

19

sire of all

22

na - tions shall come. The Lord whom ye seek, shall suddenly come to his

25

temple; ev'n the messenger of the Co - venant, whom ye delight in,

28

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

1-6 Air: *But who may abide the day of His coming* (contr'alto)

Larghetto

CONTR'ALTO

9

But who may a-bide the day of his coming? and

19

who shall stand when He ap-peareth? who shall stand when He ap-peareth?

29

but who may a - bide, but who may a - bide the day of his coming? and

39

who shall stand when He ap - peareth? and who shall stand

48

when — He ap - pear - - - - - eth, when — He ap -

58

Prestissimo
pear - eth?

63

For He is like a re - fi - ner's fire, for He is

68

like a re - fi - - - - - ner's fire,

73

who shall stand when He ap - peareth? for He is like a re - fi -

78

78

83

83

ner's fire, for He is like a re-fi - ner's

88

88

fire, and who shall stand when He ap -

93

Larghetto

93

peareth? But who may a-bide the day of his coming?

102

102

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

112

Prestissimo

peareth? For He is like a re - fi - - ner's

118

fire, like a re - fi - - ner's fire, and who shall stand when He,

123

when He ap - peareth? and who shall stand when He ap -

128

pear-eth? for He is like a re - fi - - ner's

132

fire, and who shall stand when He ap -

136

pear - eth? when He ap - pear - eth? for He is

This system contains measures 136 to 139. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "pear - eth? when He ap - pear - eth? for He is". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The right hand plays chords, and the left hand plays a steady eighth-note pattern.

140

like a re - fi - - - -

This system contains measures 140 to 143. The vocal line continues with the lyrics "like a re - fi - - - -". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. A piano dynamic marking (*p*) is present in measure 141.

144

ner's fire, for He is

Adagio

This system contains measures 144 to 148. The vocal line continues with the lyrics "ner's fire, for He is". The tempo marking *Adagio* appears above the vocal staff in measure 144. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

149

like a re - fi - ner's fire.

This system contains measures 149 to 153. The vocal line continues with the lyrics "like a re - fi - ner's fire." and ends with a long note in measure 153. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

154

This system contains measures 154 to 158. The vocal line is silent, indicated by whole rests. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand, ending with a double bar line in measure 158.

1-7 Chorus: *And He shall purify the sons of Levi*

Allegro

CANTO

And he shall pu - ri - fy, and he shall pu-ri - fy

ALTO

TENORE

BASSO

4

the sons of Le - vi,

And he shall pu - ri - fy, And

7

And he shall

he shall pu-ri - fy the sons of

This system contains five staves. The first three staves are vocal parts (Soprano, Alto, Tenor) in B-flat major, mostly containing rests. The fourth staff is the Bass line, featuring a continuous eighth-note accompaniment. The fifth staff is the Piano accompaniment, with a simple harmonic line in the right hand and a more active line in the left hand.

10

pu - ri - fy, and

And he shall pu - ri - fy the sons

Le - vi,

This system contains five staves. The vocal parts continue with the lyrics. The Bass line continues with the eighth-note accompaniment. The Piano accompaniment features more complex chords and textures, including some triplets and sustained chords.

13

and he shall pu-ri -

he shall pu-ri - fy

of Le - - vi,

and

This musical system contains measures 13, 14, and 15. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest in measure 13, followed by the lyrics 'and he shall pu-ri -' in measure 14 and 'he shall pu-ri - fy' in measure 15. The piano accompaniment provides harmonic support with various rhythmic patterns, including eighth and sixteenth notes.

16

fy the sons of Le -

the sons of Le - - vi,

and he shall pu - ri - fy

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

This musical system contains measures 16, 17, 18, and 19. The vocal line continues with lyrics: 'fy the sons of Le -' in measure 16, 'the sons of Le - - vi,' in measure 17, 'and he shall pu - ri - fy' in measure 18, and 'he shall pu - ri - fy, and he shall pu - ri - fy the sons of Le -' in measure 19. The piano accompaniment continues with complex rhythmic textures, including sixteenth-note runs and chords.

19

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

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

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

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

The musical score for measures 19-21 features four vocal staves and a piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics: "vi, the sons of Le - vi, that they may of - fer". The piano accompaniment consists of a right hand with a flowing sixteenth-note melody and a left hand with a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

22

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -

The musical score for measures 22-24 continues with the same four vocal staves and piano accompaniment. The vocal parts sing: "un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -". The piano accompaniment maintains the same melodic and harmonic patterns as the previous section, with the right hand playing a continuous sixteenth-note figure and the left hand providing a rhythmic foundation with eighth notes.

25

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy, shall pu - ri - fy

p

29

and he shall pu - ri - fy

and he shall pu - ri - fy,

and he shall pu - ri - fy,

the sons of Le - vi,

32

shall pu - ri - fy, and he shall pu - ri - fy,
and he shall pu - ri - fy, and he shall pu - ri - fy,
and he shall pu - ri - fy, and he shall pu - ri - fy,
and he shall pu - ri - fy, and he shall pu - ri - fy, and

36

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

39

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

43

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

46

and he shall pu - ri - fy

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

shall pu - ri - fy the sons

of Le - - vi, and

Detailed description: This block contains the musical notation for measures 46 through 48. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is B-flat major (two flats). The vocal parts have lyrics: Soprano: 'and he shall pu - ri - fy'; Alto: 'shall pu - ri - fy, shall pu - ri - fy,'; Tenor: 'shall pu - ri - fy the sons'; Bass: 'of Le - - vi, and'. The piano accompaniment provides harmonic support with various textures, including sixteenth-note runs in the right hand and block chords in the left hand.

49

the sons of Le - vi,

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

of Le - - vi, the sons of Le - vi,

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

Detailed description: This block contains the musical notation for measures 49 through 51. It continues with the same four vocal staves and piano accompaniment. The lyrics are: Soprano: 'the sons of Le - vi,'; Alto: 'shall pu - ri - fy the sons of Le - vi,'; Tenor: 'of Le - - vi, the sons of Le - vi,'; Bass: 'he shall pu - ri - fy the sons, the sons of Le - vi,'. The piano accompaniment continues with similar textures, including sixteenth-note runs and block chords.

52

that they may of - fer un - to the Lord an of-fering in righteous -

that they may of - fer un - to the Lord an of-fering in righ - teous-

that they may of - fer un - to the Lord an of-fering in righ - teous-

that they may of - fer un - to the Lord an of-fering in righ - teous-

55

ness, in righ - teous-ness.

ness, in righ-teous - ness.

ness, in righ-teous - ness.

ness, in righ - teous-ness.

1-8 Recitative: *Behold, a virgin shall conceive* (contr'alto)

CONTR'ALTO

Bassi

Behold, a virgin shall conceive, and bear a son,

and shall call his name E - ma - nu-el, GOD WITH US.

5
3

7
4
2

7
4
2

5
3

4

6

#

#

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

CONTR'ALTO

Andante

5

9

O! thou that tellest good

p

14

tidings to Zion, get thee up in-to the high moun - tain!

p

This system contains measures 14 through 18. The vocal line begins with a half note 'tidings to Zion,' followed by a whole rest, then a half note 'get thee up' and a half note 'in-to the high moun - tain!'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including a trill in measure 18.

19

O! thou that tellest good tidings to Zion,

This system contains measures 19 through 23. The vocal line has a whole rest in measure 19, followed by a half note 'O! thou that' and a half note 'tellest good tidings to Zion,'. The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

24

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

This system contains measures 24 through 28. The vocal line has a half note 'get thee up' followed by a half note 'in-to the high moun' and a long horizontal line indicating a sustained note for 'tain,'. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

29

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

This system contains measures 29 through 33. The vocal line has a half note 'get thee up' followed by a half note 'in-to the high moun' and a long horizontal line. The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.

34

tain.

f

This system contains measures 34 through 38. The vocal line has a half note 'tain.' followed by a whole rest. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand, marked with a forte (*f*) dynamic.

38

O! thou that tellest good

42

ti - dings to Je - ru - sa - lem, lift up thy voice with

46

strength, lift it up, be not a - fraid, say un - to the

50

ci - ties of Ju - dah, say un - to the ci - ties of Judah, Be - hold_ your

55

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

61

hold your God, be-hold your God, be-hold your

67

God!

71

O! thou that tellest good tidings to Zion, a -

76

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

80

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

85

glo - ry of the Lord,

89

the glo - ry of the Lord is

93

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

98

on thee, the glory, the glory, the glo - ry of the

102

Lord is ri - sen up - on thee.

(attacca il Coro.)

CANTO

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

ALTO

TENORE

O! thou that tell-est good

BASSO

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

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

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

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

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

II4

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

II8

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

122

Lord is ri-sen up - on thee. O! thou that tellest good

Lord is ri-sen up - on thee. O! thou that tellest good

Lord is ri-sen up - on thee. O! thou that tellest good

Lord is ri-sen up - on thee. O! thou that tellest good

126

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

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

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

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

130

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

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

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

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

134

the glo - ry of the Lord _____ is

glo - ry of the Lord _____ is

the glo - ry of the Lord _____ is

the glo - ry of the Lord _____ is

137

ri - sen up - on thee.

ri - sen up - on thee.

ri - sen up - on thee.

ri - sen up - on thee.

The piano accompaniment consists of two staves. The right hand features a melodic line with a trill (tr) in the final measure, while the left hand provides a harmonic accompaniment.

141

The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

144

The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

147

The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The right hand features a trill (tr) in the second measure.

1-10 Recitative: *For, behold! darkness shall cover the earth* (bass)

Andante larghetto

BASSO

3

6

9

12

rise up-on thee, and His

This system contains measures 12, 13, and 14. The vocal line (bass clef) begins with a half note 'rise', followed by a quarter note 'up-on', an eighth note 'thee,', and a quarter note 'and His'. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line and chords in the treble.

15

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

This system contains measures 15, 16, and 17. The vocal line continues with a half note 'glo - - -', followed by a quarter note 'ry shall be seen', an eighth note 'up -', an eighth note 'on thee,', and a quarter note 'and His'. The piano accompaniment continues with the same eighth-note bass line and chords.

18

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

This system contains measures 18, 19, and 20. The vocal line continues with a half note 'glo - - -', followed by a quarter note 'ry shall be seen', an eighth note 'up-on', an eighth note 'thee,', and a quarter note 'And the Gentiles shall'. The piano accompaniment continues with the same eighth-note bass line and chords.

21

come to thy light, and kings to the bright-ness of thy ri - sing.

This system contains measures 21, 22, and 23. The vocal line begins with a half note 'come', followed by a quarter note 'to thy light,', an eighth note 'and kings', an eighth note 'to the bright-ness', a quarter note 'of', and a half note 'thy ri - sing.'. The piano accompaniment continues with the same eighth-note bass line and chords, ending with a final chord in measure 23.

1-11 Air: *The people that walked in darkness* (bass)

Larghetto

BASSO

The

peo-ple that walked in dark-ness, that walked in dark-ness, the

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

the peo-ple that walked, that walked in darkness have seen a great light.

The peo-ple that walked, that walk-ed in darkness, that