

*George Frideric Handel*

# MESSIAH

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I74I



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Based upon the Deutsche Händelgesellschaft Edition  
Edited by Frideric Chrysander

## PART I

## 1-1 Sinfonia

Violini

Viola

Bassi

Grave

7

1 2

14

Allegro moderato

22

29

System 1 (measures 29-36) features a complex texture with four staves. The top staff (treble clef) has a melodic line with eighth-note patterns and rests. The second staff (treble clef) provides harmonic support with sustained notes and some eighth-note accompaniment. The third staff (bass clef) contains a dense, rhythmic accompaniment of eighth notes. The bottom staff (bass clef) has a more active bass line with eighth-note patterns and rests.

37

System 2 (measures 37-42) continues the musical development. The top staff shows a more active melodic line with sixteenth-note passages. The second staff has a more rhythmic accompaniment with eighth notes. The third staff maintains the dense eighth-note accompaniment. The bottom staff features a steady bass line with eighth notes and some rests.

43

System 3 (measures 43-49) shows a continuation of the eighth-note accompaniment in the third staff. The top staff has a melodic line with eighth-note patterns and rests. The second staff has a rhythmic accompaniment with eighth notes. The bottom staff has a steady bass line with eighth notes and rests.

50

System 4 (measures 50-56) features a melodic line in the top staff with eighth-note patterns and rests. The second staff has a rhythmic accompaniment with eighth notes. The third staff maintains the dense eighth-note accompaniment. The bottom staff has a steady bass line with eighth notes and rests.

57

System 5 (measures 57-63) concludes the page with a melodic line in the top staff featuring sixteenth-note passages and rests. The second staff has a rhythmic accompaniment with eighth notes. The third staff maintains the dense eighth-note accompaniment. The bottom staff has a steady bass line with eighth notes and rests.

63

Musical score system 1, measures 63-68. The system consists of four staves: two treble clefs (top and middle) and two bass clefs (bottom and middle). The key signature is one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes in the upper staves, and more rhythmic accompaniment in the lower staves.

69

Musical score system 2, measures 69-75. The system consists of four staves. The key signature is one sharp (F#). The music continues with intricate melodic lines in the upper staves and supporting bass lines in the lower staves.

76

Musical score system 3, measures 76-83. The system consists of four staves. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

84

Musical score system 4, measures 84-90. The system consists of four staves. The key signature is one sharp (F#). The music continues with a dense texture of notes in the upper staves.

91

Musical score system 5, measures 91-96. The system consists of four staves. The key signature is one sharp (F#). The music concludes with a final cadence. A double bar line is present at the end of the system. Below the bottom staff, there is a measure rest symbol consisting of a vertical line with a horizontal bar across it, and the number '2' below it, indicating a two-measure rest.

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

Larghetto e piano

Violini

Viola

TENORE

Bassi

4

Com fort ye! com - fort ye my people!

8

Com - fort ye, com - fort ye my people! saith your God,

13

saith your God. Speak ye com-forta-bly to Je -

Violone Tutti 45

17

ru - salem, speak ye com-forta-bly to Je - ru - salem, and cry un-to her that her

21

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

6

25

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

29

The voice of him that crieth in the wil-derness. Pre-

*f*

4/2 6

33

pare ye the way of the Lord, make straight in the desert a highway for our God.

+4/2 6



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

Andante

Violini

Viola

TENORE

Bassi

4

*p* *f* *p* *f* *f*

8

*f* *f* *f* *f*

Ev' - ry val - ley,

The image shows a page of a musical score for a tenor part. It features five staves: Violini (Violins), Viola, TENORE (Tenor), and Bassi (Basses). The music is in A major (three sharps) and common time. The tempo is marked 'Andante'. The score is divided into three systems. The first system (measures 1-3) shows the beginning of the piece. The second system (measures 4-7) includes dynamic markings *p* and *f* and trills (*tr*) in the violin parts. The third system (measures 8-11) includes the lyrics 'Ev' - ry val - ley,' and features a forte (*f*) dynamic throughout. The tenor part is mostly silent in the first two systems, with some notes in the third system.

12

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

16

19

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

23

ted, and ev'ry moun-tain and hill—made low,

27

the croo - ked straight, and the rough places plain,

31

the croo - ked straight, the croo - ked

35

straight, and the rough places plain,

39

and the rough places plain.

43

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

48

Musical score for measures 48-50. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two grand staves (treble and bass clef) and three individual staves (two treble clefs and one bass clef). The music features a complex texture with multiple voices and instruments. The lyrics are not visible in this section.

51

Musical score for measures 51-55. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two grand staves (treble and bass clef) and three individual staves (two treble clefs and one bass clef). The lyrics are: "ted, ev'-ry val-ley, ev'-ry val-ley". The bottom right of the page is labeled "Violone" and "Tutti".

56

Musical score for measures 56-60. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two grand staves (treble and bass clef) and three individual staves (two treble clefs and one bass clef). The lyrics are: "shall be ex-al - - - - - ted, and ev'-ry moun-tain and".

60

hill made low, the croo - ked straight, the

64

croo-ked straight, the croo-ked straight, and the rough places plain,

68

- and the rough places plain, and the rough places plain,

72

Musical score for measures 72-76. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The vocal line enters in measure 74 with the lyrics "the crooked straight, and the rough pla - ces plain." The piano accompaniment includes a forte (*f*) dynamic marking in measure 74.

77

Musical score for measures 77-80. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Trills (*tr*) are present in the right hand in measures 78 and 79. The dynamic marking *p* (piano) is used in measures 78 and 79.

81

Musical score for measures 81-84. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Trills (*tr*) are present in the right hand in measures 81 and 83. The dynamic marking *f* (forte) is used in measures 81, 82, 83, and 84.

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

Allegro

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

9

c. Oboe I & II unis.

*Tutti*

And the glo-ry, the glory of the Lord

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

*Tutti*

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

And the glo-ry, the glory of the Lord

6 *Tutti*



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.

43

And all flesh shall see it to - ge-ther.

And all flesh shall see it to - ge-ther, for

for

52

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

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

the mouth of the Lord hath spoken it, and all flesh shall

the mouth of the Lord hath spo - ken it, and all flesh shall

61

Lord hath spo - ken it. And all

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

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

see it to - ge - ther, for the mouth

70

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

87

spo - ken it, for the mouth  
 Lord shall be re - vealed, and all flesh shall see it to - gether,  
 and all flesh shall see it to - gether, the  
 and all flesh shall see it to - gether,

6

95

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

103

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

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 see 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.

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

Violini

Viola

BASSO

Bassi

Thus saith the Lord, the Lord of Hosts;

4

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

6

7

the heav'ns and the earth, the sea and the dry land, and I will shake



II

and I will shake

14

all nations; I'll shake the heav'ns, the earth, the sea, the

17

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

20

of all na - tions shall come.

23

The Lord whom ye seek, shall suddenly come to his temple; ev'n the messenger of the Co-venant,

27

whom ye delight in, behold he shall come, saith the Lord of Hosts.

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

Larghetto

Violini

Viola

CONTR'ALTO

Bassi

6 4 +4 6 6

9

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

6 6 4

19

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

6 46

29

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

38

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

47

stand when He ap - pear - - - - - eth,

56

*Prestissimo*

when He ap - pear - eth?

61

For He is

64

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

67

for He is like a re - fi -

70

ner's fire,

73

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

76

*p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

He is like a re - fi - - - - -

*tr* *tr* *tr* *tr*

un poco piano

81

*f* *p* *f* *p* *f* *p* *p* *f*

*f* *p* *f* *p* *f* *p* *p* *p*

*f* *p* *f* *p* *p* *p*

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

*f*

86

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*tr* *tr*

fi - - - - - ner's fire, and

6 7 6 *p*

91 *Larghetto*

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

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

$\frac{6}{4} + \frac{4}{2}$

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

*Prestissimo*



118

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

121

who shall stand when He, when He ap -

b2 6 b +4 b 6 7 b5 7 #

124

pear - eth? and who shall stand when

127

He ap - pear - eth? for He is

6 7 6

130

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

133

who shall stand when He ap - -

136

Musical score for measures 136-138. It features a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line. The piano part consists of continuous sixteenth-note patterns. The vocal line is in a single staff with lyrics: "pear - eth? when He ap - - pear - eth?". The key signature has one flat (B-flat), and the time signature is 4/4. A fermata is placed over the final note of the vocal line.

139

Musical score for measures 139-141. It features a piano accompaniment with three staves and a vocal line. The piano part continues with sixteenth-note patterns. The vocal line has lyrics: "for He is like a re - fi - -". The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a *p* (piano) dynamic marking in measure 141.

142

Musical score for measures 142-145. It features a piano accompaniment with three staves. The piano part continues with sixteenth-note patterns. The key signature has one flat (B-flat), and the time signature is 4/4.

146

Adagio

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

152

155

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

Allegro

Violini

Viola

CANTO

Tutti c. Oboe I & II unis.

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

ALTO

TENORE

BASSO

Bassi

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

45 6 6

10

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

45

13

and he shall pu - ri -

he shall pu - ri - fy

of Le - - vi,

and

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 - -

7 46

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

5 b6 b7 6 3 4/2 6

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 -

4 4



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* 7 <sup>b</sup>6

29

and he shall pu - ri - fy

and he shall pu - ri - fy,

and he shall pu - ri - fy,

the sons of Le - vi,

*p*

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

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

40

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

7 b6

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

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,

52

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

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

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

that they may of - fer un - to the Lord an of-fer-ing 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 vir-gin shall conceive, and bear a son,

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

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

Violini

CONTR'ALTO

Bassi

Andante

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 into the high moun - - - - - tain, get thee

30

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

36

O!

41

thou that tellest good 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 ci-ties of Ju-dah,

51

say un-to the ci-ties of Judah, Be - hold\_ your God,\_ be - hold\_ your God! say

58

unto the cities of Ju - dah, Be - hold\_\_\_ your God,\_\_\_ be hold\_ your God,\_\_\_

7 6 7 6

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

6

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

100

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

(attacca il Coro.)

Violini *f*

Viola

CANTO *Tutti c.* Oboe I & II unis.  
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

Bassi *f*

110

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,

6

114

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

6

118

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 tidings to Zion, say

Lord is ri-sen up - on thee. O! thou that tellest good tidings to Zion, say

Lord is ri-sen up - on thee. O! thou that tellest good tidings to Zion, say

Lord is ri-sen up - on thee. O! thou that tellest good tidings to Zion, say

7 6 6 5

127

un-to the ci-ties of Ju - dah, be-hold! be - hold! the glo-ry of the

un-to the ci-ties of Ju - dah, be - hold! be - hold! the glo - ry of the

un-to the ci-ties of Ju - dah, be-hold! be - hold! the glo - ry of the

un-to the ci-ties of Ju - dah, be - hold! be - hold! the glo-ry of the

132

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

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

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

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

17

137

ri - sen up - on thee.

ri - sen up - on thee.

ri - sen up - on thee.

ri - sen up - on thee.

142

Musical score for measures 142-145. The score is in G major (one sharp) and 4/4 time. It features a grand staff with piano accompaniment and five vocal staves. The piano part has a busy texture with sixteenth-note patterns in the right hand and a simple bass line in the left hand. The vocal staves are mostly empty, with some notes appearing in the bottom-most staff.

146

Musical score for measures 146-150. The score is in G major (one sharp) and 4/4 time. It features a grand staff with piano accompaniment and five vocal staves. The piano part continues with similar textures, including trills in the right hand. The vocal staves are mostly empty, with some notes appearing in the bottom-most staff. The piece concludes with a fermata over the final note.

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

Andante larghetto

Violini

Viola

BASSO

Bassi

4

For behold! dark - ness shall co - ver the earth,

8

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

II

But the Lord shall a - rise up-on thee, and His

15

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

6 7 6

19

seen upon thee, And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

6 5 7 6 # 6 #

4 #



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

*Larghetto*

Violini  
Viola

BASSO

Bassi

The

5

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

10

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

15

people that walked, that walked in darkness have seen a great light. The

20

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

25

dark - - - ness have seen a great light, have seen a great light, — a great light, —

30

— have seen a great light. And

35

they that dwell, that dwell in the land of the sha - - - dow of death, —

40

and they that dwell, that dwell in the land, that dwell in the land of the shadow of death, —

45

up - on them hath the light shi - ned, and

50

they that dwell, that dwell in the land of the sha - - dow of death, up -

55

on them hath the light shi - ned, up - on them hath the light shi - ned.

60

1-12 Chorus: *For unto us a child is born*

Andante allegro

Violini

c. Oboe I.

c. Oboe II.

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

6

6  
5

4

Tutti c. Oboe I & II unis.

For un-to us a child is

*p*

6  
5

8

*p*

*p*

*p*

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

12

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

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

16

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

20

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

23

us a son is given, unto us a son is given,  
and the government shall  
un-to us a son is given,

27

and the government shall be upon his shoul  
and the government shall  
be upon his shoul der,  
and the government shall

31

der, up-on his shoulder, and his name shall be cal - led, Won - derful,  
 be up-on his shoulder, and his name shall be cal - led, Won - derful,  
 and his name shall be cal - led, Won - derful,  
 be up-on his shoulder, 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. Un-to 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 government shall be upon his shoul

Un-to us a son is given,

4/2 4/2 6

45

and his name shall be called,  
 der, and his name shall be called,  
 and his name shall be called,  
 and the government shall be upon his shoulder, and his name shall be called.

# 4/2 4/2

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

6

52

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

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. For un - to

*p*

56

For un - to us a child is born,

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

*p*

59

un - to us a son is gi-ven,  
un - to us a son is gi-ven, and the go-vernment shall  
gi-ven,

62

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

65

shoul-der, and his name shall be cal-led,  
and the go-vernment shall be up-on his shoulder, and his name shall be cal-led,  
and his name shall be cal-led,  
and the go-vernment shall be up-on his shoulder, and his name shall be cal-led,

68

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

71

e-ver-lasting Fa - ther, Prince of Peace. For unto us a child is born,  
 e-ver-lasting Fa - ther, Prince of Peace. For unto us a child is born,  
 e-ver-lasting Fa - ther, Prince of Peace. For unto us a child is born, un-to  
 e-ver-lasting Fa - ther, Prince of Peace. Un-to us a child is born, unto us a child is born, un-to

6

75

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

79

a son is gi-ven, and the go-vernment, the go-vernment shall be upon his shoul -

a son is gi-ven, and the go-vernment shall be upon his shoul-der,

a son is gi-ven, and the

a son is gi-ven, and the

82

der, and the go-vernment shall be upon his shoulder, and his name shall be cal-led,

and the go-vernment shall be upon his shoulder, and his name shall be cal-led,

go-vernment, the go-vernment shall be upon his shoulder, and his name shall be cal-led,

go-vernment, the go-vernment shall be upon his shoulder, and his name shall be cal-led,

6

85

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

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



92

Musical score for measures 92-95. The score is written for a grand piano (G-clef and F-clef) and a bass line (F-clef). The key signature is one sharp (F#). The piano part features a complex texture with six staves. The upper three staves (treble clef) contain a dense, flowing melodic line with many sixteenth and thirty-second notes. The lower three staves (bass clef) contain a more rhythmic accompaniment with eighth and sixteenth notes. The bass line at the bottom of the system is a single staff with a steady eighth-note accompaniment.

96

Musical score for measures 96-99. The score is written for a grand piano (G-clef and F-clef) and a bass line (F-clef). The key signature is one sharp (F#). The piano part features a complex texture with six staves. The upper three staves (treble clef) contain a dense, flowing melodic line with many sixteenth and thirty-second notes. The lower three staves (bass clef) contain a more rhythmic accompaniment with eighth and sixteenth notes. The bass line at the bottom of the system is a single staff with a steady eighth-note accompaniment.

## 1-13 Pifa

Violino I  
e Violino III  
all'ottavia

Violino II  
e Viola  
all'ottavia

Bassi

Larghetto, e mezzo piano

*Fine.*
*Da Capo.*

1-14 Recitative: *There were shepherds abiding in the fields* (soprano)

SOPRANO

There were shepherds a-biding in the field, keeping watch over their flock by night.

Bassi

7  
4  
2

5

Andante

Violini

Viola

SOPRANO

And lo! the an-gel of the Lord came up-on them,

Bassi

Violoncello

4  
2

6

8

and the glo-ry of the Lord shone round ab-out them, and they were sore a-fraid.

6  
5

6

1-15 Recitative: *And the angel said unto them* (soprano)

SOPRANO

And the An-gel said un-to them; Fear not, for be-hold! I bring you good

Bassi

ti-dings of great joy, which shall be to all peo-ple: For un-to you is born this

#

#

#

7

day, in the ci - ty of Da - vid, a Sa - viour, which is Christ, the Lord.

1-16 Recitative: *And suddenly there was with the angel* (soprano)

Allegro

Violini

Viola

SOPRANO

Bassi

Violoncello

6/4 5/3

3

And sud - denly there was with the an - gel a mul - titude

#7  
4  
2

6

of the heav'nly host, prais - ing God, and say - ing;

4 #

1-17 Chorus: *Glory to God in the highest*

Allegro

Trombe

Violini

Viola

c. Oboe I & II unis.

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

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

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

BASSO

Bassi

4

The first system of the piano introduction consists of two staves. The right hand begins with a quarter note G4, followed by a quarter rest, and then a series of whole rests for the remainder of the system. The left hand follows a similar pattern, starting with a quarter note G3, a quarter rest, and then whole rests.

The second system continues the piano introduction. The right hand features a sixteenth-note arpeggiated figure in the first measure, followed by a quarter rest, a quarter note G4, and then a half-note chord of G4 and B4. The left hand mirrors this with a sixteenth-note arpeggiated figure, a quarter rest, a quarter note G3, and a half-note chord of G3 and B3. Dynamics include a piano (*p*) marking and a slur over the final notes.

The Soprano vocal line begins with a whole note G4, followed by whole rests for the rest of the system.

est,

The Alto vocal line begins with a whole note G4, followed by whole rests for the rest of the system.

est,

The Tenor vocal line begins with a whole note G3, followed by a quarter rest, a quarter note G3, a quarter note A3, a half note B3, and then a whole rest.

est,

and peace on earth!

The Bass vocal line begins with a whole note G2, followed by a quarter rest, a quarter note G2, a quarter note A2, a half note B2, and then a whole rest.

and peace on earth!

The piano accompaniment for the final system continues with the same rhythmic and melodic patterns as the previous system, ending with a whole rest in the right hand and a whole note G3 in the left hand.

Tutti

Piano accompaniment for the first system, measures 9-12. The score is in G major (one sharp) and 4/4 time. It features a grand staff with two treble clefs and one bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. A forte (*f*) dynamic marking is present in the second measure.

Vocal staves for the first system, measures 9-12. The lyrics are: "Glo-ry to God, glo - ry to God, glo - ry to God in the". The score is in G major and 4/4 time, with lyrics aligned under the vocal lines.

Violone part for the first system, measures 9-12. The instrument is in G major and 4/4 time. The score is in bass clef with a 6/8 time signature. The lyrics are: "Glo-ry to God, glo - ry to God, glo - ry to God in the". The word "Violone" is written above the staff.

13

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamics like 'p'.

high - est,  
 high - est,  
 high - est, and peace on earth, good will\_

and peace on earth, good will to - wards

Tutti



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

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

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

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

4 3 5 6 4 3 7 3 7 6

23

— to - wards men, ——— to - wards men.      Glo - ry to God,

men, good will ——— to - wards men.      Glo - ry to God,

men,      good      will      to - wards men.      Glo - ry to God,

good      will ——— to - wards men.      Glo - ry to God,

7 6 5 4 6 4 6

2 2

27

Piano accompaniment for measures 27-31. The score consists of five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is D major (two sharps). Measures 27-28 feature a melody in the upper treble and bass staves. Measures 29-31 feature a dense piano texture with rapid sixteenth-note runs in the upper treble and bass staves, and a more melodic line in the lower bass staves. A dynamic marking of *p* (piano) is present in measures 30 and 31.

Vocal parts with lyrics for measures 27-31. The score consists of five staves: four vocal staves (top four) and one bass line (bottom one). The key signature is D major (two sharps). The lyrics are: "glo - ry to God in the high - est, and peace on earth,". The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The bass line provides a steady accompaniment. The lyrics are aligned with the vocal staves.

32

This page of the musical score for Messiah, page 84, contains measures 32 through 36. The score is written in G major and 3/4 time. It features a piano accompaniment and four vocal parts. The piano part begins with a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The vocal parts enter in measure 32 with the lyrics: "good will, good will, good will\_ to - wards men, to - wards men, good will, good will, good will\_ to - wards men, towards men, good will, good will, good will, good will,". The lyrics are distributed across the four vocal parts, with some parts having longer lines of text. The score concludes with a double bar line and a repeat sign in measure 36.

37

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

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

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

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

Violoncello

43

Two staves of music, both containing whole rests.

Three staves of music. The top staff has notes with a *p* dynamic and a *tr* (trill) marking. The middle staff has notes with a *pp* dynamic and a *tr* marking. The bottom staff has notes with a *p* dynamic and a *pp* dynamic.

Four staves of music, all containing whole rests.

A single staff of music with notes, rests, and dynamic markings. It includes a *p* dynamic, a *pp* dynamic, and fingering numbers: 6, 5, 6, 5, 6, 7, 7.

## 1-18 Air: Rejoice greatly, O daughter of Zion (soprano)

Allegro

Violini

SOPRANO

Bassi

4

8

12

16

*f* *p* *p*

Rejoice, rejoice, re-joyce great - ly!

re-joyce great - ly, O daughter of Si - on,

O daughter of Si-on, re-joyce, re-joyce,

20

24

O daughter of Si-on, re-joyce great-ly,

28

shout, O daughter of Je-ru-salem, be-hold thy King cometh

$\frac{6}{4}$  6

32

un-to thee, be-hold thy King cometh un-to thee, cometh

36

un-to thee.



40

*p* *f*

44

*p*

Rejoice, re-joyce, re-joyce greatly! re-joyce

48

O daughter of Si - on, shout, O daughter of Je - ru - sa - lem, behold thy

52

King cometh un - to thee, re-joyce

56

59

great - ly, O daugh - ter of Si - on, shout, O daughter of Je-

63

ru - salem, behold thy King cometh un - to thee, re-joyce,

67

re-joyce,

70

and shout, shout, shout, shout, re-joyce

73

great - ly,

76

re - joyce great - ly, O daugh - ter of Si - on, shout,

79

O daughter of Je - ru - salem, behold thy King cometh un - to

82

Adagio

thee, behold thy King cometh un - to thee.

86

89

*Fine.*

*p*  
He is the righ - teous Sa - viour,

and He shall speak peace unto the hea - then, He shall speak peace, He shall speak

peace, peace, He shall speak peace unto the hea - then,

He is the righ - teous Sa - viour, and He shall speak, He shall speak

*Adagio*  
peace, peace, He shall speak peace unto the hea - then.

*Da Capo.*

1-19 Recitative: *Then shall the eyes of the blind* (alto)

ALTO

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then

Bassi

5

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

# $\frac{4}{2}$  6 #

1-20 Air: *He shall feed His flock like a shepherd* (alto, soprano)

Larghetto, e piano

Violini

Viola

ALTO SOPRANO

Bassi

ALTO

He

5

shall feed his flock like a shep - herd, and he shall ga - ther the lambs with his arm,

6 b

9

with his arm, he shall feed his flock like a shep - herd, and

6

13

he\_ shall ga - ther the lambs with his arm, with his arm, and

#

17

car - ry\_ them\_ in his bo - som and gently lead those\_ that are\_ with young, and

21

gent-ly lead, \_\_\_\_\_ and gent - ly lead those that are\_\_ with young.

6 4      6 b

25

SOPRANO

Come un - to him, all ye that la - bour come un - to him, all ye \_\_\_\_ that

29

are hea-vy la - den, and he will give you rest; come un - to him, all

33

ye that la - bour come un-to him, all ye that are hea-vy la - den, and he will give you rest.

37

Take his yoke up-on you, and learn of him, for he is meek and

41

low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls,



45

take his yoke upon you, and learn of him, for he is meek and

49

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

53

1-21 Chorus: *His yoke is easy*

Allegro

Violini

Viola

CANTO *Tutti c. Oboe I & II unis.*  
His yoke\_\_ is ea - - - - sy, his burthen is

ALTO

TENORE

BASSO

Bassi

4

8

*p* *f*

- - - sy, his burthen is light, his  
 light, his burthen is light, his burthen, his burthen, his  
 His yoke is ea - - - sy, his burthen, his

6

11

*p* *pp*

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

*p*

14

his burthen, his bur - then is light, his  
 his bur - then is light,  
 burthen is light, is light,  
 bur - then is light, his yoke\_\_\_ is ea - - -

17

yoke\_\_\_ is ea - - - sy, his bur - then is light,  
 his burthen is light, his burthen, his bur - then is light,  
 his yoke\_\_\_ is  
 - sy, his bur - then is light,

7 46 4 6

20

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

6

23

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

46

26

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

6

29

*f*  
 burthen, his bur - then is light, his yoke\_\_\_ is ea - -  
 light, his bur - then is light,  
 his burthen, his bur - then is light,  
 burthen, his bur - then, his burthen, his bur - then is light, his yoke\_\_\_ is

32

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

36

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

41

light, his yoke\_ is ea - - sy, and his bur - then is light, his yoke is  
 light, his yoke\_ is ea - sy, his yoke\_ is ea - sy, his burthen is light, his yoke is  
 light, his yoke\_ is ea - sy, is ea - - sy, his burthen is light, his yoke is  
 light, his yoke\_ is ea - sy, is ea - - sy, his burthen is light, his yoke is

45

ea - sy, his burthen is light, his yoke\_ is ea - sy, and his bur - then is light.  
 ea - sy, his bur - then is light, his yoke\_ is ea - sy, and his bur - then is light.  
 ea - sy, his bur - then is light, his yoke\_ is ea - sy, and his bur - then is light.  
 ea - sy, his bur - then is light, his yoke\_ 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*

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

4

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 -

6

The musical score is written for a full orchestra and choir. It begins with a 'Largo' tempo marking. The instrumental parts include Violini (Violins), Viola, and Bassi (Basses). The vocal parts are CANTO (Soprano), ALTO (Alto), TENORE (Tenor), and BASSO (Bass). The score is in 4/4 time and features several trills (tr.) in the instrumental parts. The lyrics are distributed across the vocal staves, with some parts overlapping. The score ends with a measure number '6'.

7

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,

# 6 7 8

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 a-way the sin of the world, of the world, be -

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

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

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

6

16

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

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

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

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

19

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

22

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

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

29

world.  
 world.  
 world.  
 world.

2-2 Air: He was despised and rejected (alto)

Largo

Violini

Viola

ALTO

Bassi

6

He was despised, de-spised and rejected,

12

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

17

sor - rows, and ac - quainted with grief, — a man of sorrows, and acquainted with grief;

22

He was de - spised, re - jected,

27

He was de - spised and reject - ed of men, a man of sorrows, and ac - quainted with grief, — a

32

man of sorrows, and acquainted with grief; He was despised, rejected, a man of

37

sorrows, and acquainted with grief, and acquainted with grief, a man of sorrows, and ac-

42

quainted with grief.



48

*mp*

He gave his back to the smiters,

*Fine.*

52

He gave his back to the smiters, and his cheeks to them that plucked off the

55

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

58

them that plucked off the hair; he hid not his face from shame and

6  
5  
b

61

spitting, he hid not his face from shame, — from shame, —

6  
5      6   4   5      6   4   5  
#

64

he hid not his face from shame, — from shame and spitting.

+4  
2      6      4  
5  
#

*Da Capo.*

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

Largo e staccato

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

The musical score is arranged in two systems. The first system includes staves for Violini (Violins), Viola, CANTO (Soprano), ALTO (Alto), TENORE (Tenor), BASSO (Bass), and Bassi (Double Bass). The second system includes staves for Violini, Viola, CANTO, ALTO, TENORE, BASSO, and Bassi. The score is in common time (C) with a key signature of two flats (B-flat and E-flat). The tempo and performance style are marked 'Largo e staccato'. The vocal parts (CANTO, ALTO, TENORE, BASSO) are mostly silent, indicated by horizontal lines with dashes. The instrumental parts (Violini, Viola, Bassi) feature rhythmic patterns of eighth and sixteenth notes, often with accents. A fermata is placed over a note in the Bassi part in the second system. Measure numbers 3, 4, and 5 are indicated at the bottom of the second system.

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

9 4  $\flat$

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!

$\flat$

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

4  
2

11

car - ried our sor - rows; He was

car - ried our sor - rows; He was wound -

car - ried our sor - rows; He was

car - ried our sor - rows; He was

4      ♭      7      6      4      3

14

wound-ed for our trans-gressions; He was bruis - ed, He was bruis-ed for our i -  
 - ed for our trans-gressions; He was bruis - ed, He was bruis-ed for our i -  
 wound-ed for our trans-gressions; He was bruis - ed, He was bruis-ed for our i -  
 wound-ed for our trans-gressions; He was bruis - ed, He was bruis-ed for our i -

7 46 7 9 8 7 5 6 6 5 9 8 6 7 6

19

ni-quities; the chas-tise - ment, the chas-tise - ment of  
 ni-quities; the chas-tise - ment, the chas-tise - ment  
 ni-quities; the chas-tise - ment, the chas-tise - - - ment  
 ni-quities; the chas-tise - ment, the chas-tise - ment

b 4 3 4 b 4 3

22

our peace was up -  
of our peace was up -  
of our peace was up -  
of our peace was up -

$b\frac{6}{5}$   $\frac{6}{b5}$

24

on him;  
on him;  
on him;  
on him;

$b\frac{6}{5}$   $\frac{6}{b5}$  9 3

27

Alla breve, moderato

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

37

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



45

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

54

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

63

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

72

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

7 6 4 3  
3 4

82



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

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

led, and with his stripes we are healed,

led, and with his stripes we are healed,

6

91



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

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

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

led, and with his stripes we are healed,

led, and with his stripes we are healed,

led, and with his stripes we are healed,

and with his stripes

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

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

led, and with his stripes

Adagio

we are hea - led, we are hea - led.

and with his stripes we are hea - led.

stripes we are hea - led, we are hea - led.

and with his stripes we are hea - led.

7 6

2-4 Chorus: *All we like sheep have gone astray*

Allegro moderato A tempo ordinario

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

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

10

we have tur - ned ev' - ry one to  
we have tur -  
we have tur - ned

14

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

19

have gone a-stray, we have  
 have gone a-stray, we have  
 have gone a-stray, we have tur  
 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 turned ev'ry one to his own way.  
 turned ev'ry one to his own way, we have turned ev'ry one to his own way.  
 one to his own way, we have turned ev'ry  
 turned ev'ry one to his own way, we have turned ev'ry

33

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



39

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

44

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

48

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

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

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

his own way, we have turned 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, —

57

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

61

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

65

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

69

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

73

Adagio

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

80

him, and the Lord hath laid on him, hath laid on him,\_\_\_ on him\_\_\_ the i - niquity of us\_\_\_ all.  
 Lord hath laid on him, on him, hath laid on him,\_\_\_ the i - niquity of us\_\_\_ all.  
 laid on him, on him, hath laid on him,\_\_\_ the i - niquity of\_\_\_ us all.  
 the Lord hath laid on him,\_\_\_ the i - niquity of\_\_\_ us all.

2-5 Recitative: All they that see Him laugh him to scorn (tenor)

Larghetto

Violino I II

Violino III

Viola

TENORE

Bassi

3

All they that

5

see him, laugh him to scorn; they

7

shoot out their lips, and shake their

9

heads, say - ing,

2-6 Chorus: *He trusted in God*

Allegro

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti

He trusted in God that he would de - li - ver him: let him de - li - ver him, if he de -

Tasto solo

5

He trus - ted in God that he \_\_\_\_\_ would de - li - ver him: let him de - li - ver him,  
 light in him, if he delight in him, let him de - li - ver him, if he delight in

7 7 6

9

He trus - ted in God that he \_\_\_\_\_ would de - li - ver him: let him de -  
 if he delight in him, if he de - light in him, let him de - li - ver him, if he de -  
 him, if he delight in him, if he delight in him.

7 #



13

He trus - ted in God that he would de - li - ver him:  
 li-ver him, if he delight in him, if he de - light  
 light in him, if he delight in him, if he de - light  
 He trus - ted in God, in God, in God he trus - ted; let him de - li-ver

17

let him de - liver him, if he delight in him, let him de-li-ver him,  
 in him, let him de-  
 in him, let him de-li-ver him, if  
 him, if he delight in him, if he delight in him, let him de-li-ver him.

7 6  
# 4

21

if he de-light in him,  
 li-ver him, if he de-light in him. He trus-ted in God that he would de-  
 he de-light in him, if he de-light in him, let him de-  
 He trus-ted in God, he trus-ted in God, let him de-li-ver him,

6 7 6 7      ♭6 5      5 6 ♭6

25

let him de-li-ver him. He  
 li-ver him: let him de-li-ver him, if he de-light in him, if he de-light  
 li-ver him, if he de-light in him, if he de-light in him. He trus-ted in God, he  
 if he de-light in him, if he de-light in him,

♭6 5      6 5      6 6

29

trus - ted in God that he would de - li - ver him: let him de - li - ver him, if he delight in  
 in him, let him de - li - ver him, if he delight in him, if he delight in  
 trus - ted in God, let him de - li - ver him, if he de - light in him, if he delight in  
 let him de -

5 6 6 5 6 5 6

33

him, let him de - li - ver him, if he de -  
 him, let him de - li - ver him, let him de - li - ver him,  
 him, let him de - li - ver him. He  
 li - ver him, let him de - li - ver him,

36

light in him, if he de-light in him,  
if he de-light in him,  
trus - ted in God that he would de - li - ver him: let him de -  
let him de - li - ver him.

6 6 5  
b

39

let him de - li - ver him, if he de-light in him, let him de - li - ver him,  
let him de - li - ver him, if he de - light in him. He  
li - ver him, if he de-light in him, let him de - li - ver him. He  
He

42

trus - ted in God, let him de - li - ver him, if he de - light  
 trus - ted in God, let him de - li - ver him, if he de - light  
 trus - ted in God that he would de - li - ver him: let him de - li - ver him,

46

45

let him de - li - ver him, let him de - li - ver him,  
 in him, let him de - li - ver him,  
 in him, let him de - li - ver him,  
 - if he delight in him, let him de -

+4  
2

48

let him de - li - ver him. He trus - ted in  
 if he de - light in him. He trus - ted in  
 if he de - light in him, if he de - light,  
 li - ver him, if he de - light in him, if he de - light

51

God that he would de - li - ver him: let him de - li - ver him, if he de -  
 God, let him de - li - ver him, let him de - li - ver him, if he de -  
 if he de -  
 in him, if he de - light in

54

light in him, if he de-light in him, if he de-light in him, let him de-li-ver him, if he de-light in him, if he delight in him, if he de-light in him, let him de-li-ver him. He trus-ted in

58

Adagio

light in him, let him de-li-ver him, if he de-light in him. in him, let him de-li-ver him, if he de-light in him. in him, let him, let him de-li-ver him, if he de-light in him. God that he would de-li-ver him: let him, let him de-li-ver him, if he de-light in him.

7 6 5  $\frac{4}{2}$

2-7 Recitative: *Thy rebuke hath broken His heart* (tenor)

Largo

Violini

Viola

TENORE

Bassi

Thy rebuke hath broken his heart; he is full of heaviness, he is

4<sup>b</sup> 6, b, 4<sup>2</sup>, 7<sup>#</sup>

5

full of heaviness; thy rebuke hath broken his heart. He looked for some to have pi - ty on

b, 7<sup>#</sup>, 6<sup>4</sup>, #, 6

10

him, but there was no man; neither found he any to comfort him. He looked for some to have

5, 6, b6, #, 6<sup>4</sup>, 5<sup>#</sup>, 7<sup>#</sup>, 5<sup>#</sup>



15

pi - ty on him, but there was no man; neither found he a - ny to com - fort him.

6 7 6 #5 #

2-8 Air: Behold, and see if there be any sorrow (tenor)

Largo e piano

Violini

Viola

TENORE

Bassi

Be-hold and see, be-hold and see, if there be a - ny sorrow

6 6 6 6

4

like un-to his sorrow! Be-hold and see, if

7 6 7 6 #

8

there be a-ny sorrow like unto his sorrow! Be-hold and see, if there be a-ny sorrow

12

like un-to his sor-row!

# 6 6 6 6 7 6 #

2-9 Recitative: *He was cut out of the land of the living* (tenor)

Violini

Viola

TENORE

Bassi

He was cut off out of the land of the liv-ing:

#7 4 +2      5 3

3

for the transgressions of thy peo-ple was he stricken.

+4  
2

# # #

2-10 Air: *But thou didst not leave His soul in hell* (tenor)

Andante larghetto

Violini

TENORE

Bassi

tr tr tr

But

6

thou didst not leave his soul in hell, but thou didst not leave his soul in hell; nor

6 6

II

tr tr tr

didst thou suffer, nor didst thou suffer thy Ho-ly One to see corruption.

#

17

But thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his

22

soul in hell; nor didst thou suffer thy Ho - ly One to see corruption,

27

nor didst thou suffer, nor didst thou suffer thy Ho - ly One to see corruption,

32

nor didst thou suffer, nor didst thou suffer thy Ho - ly One, thy Ho - ly One to see corruption.

38

2-11 Chorus: *Lift up your heads, O ye gates*

*A tempo ordinario*

Violini

Viola

CANTO I

CANTO II

ALTO

TENORE

BASSO

Bassi

5

*tr*

Lift up your heads, O ye gates, and be ye lift up, ye e-verlast-ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e-verlast-ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e-verlast-ing doors, and the

6 6  $\frac{1}{16}$  6 7 6

9

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

King of glo - ry shall come in!

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

Who is this King of Glo-ry?

16

Lord strong and mighty, the Lord strong and mighty, the Lord mighty in battle. Lift up your heads,

Lord strong and mighty, the Lord strong and mighty, the Lord mighty in battle. Lift up your heads,

Lord strong and mighty, the Lord strong and mighty, the Lord mighty in battle. Lift up your heads,

Lift up your heads,

Lift up your heads,

Lift up your heads,

20

O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come

O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come

O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come

24

Who  
Who  
in, and the King of glo-ry shall come in!

27

is this King of Glory? who is this King of Glory? who is this King of Glory?  
is this King of Glory? who is this King of Glory? who is this King of Glory?  
is this King of Glory? who is this King of Glory? who is this King of Glory? The Lord of Hosts,  
The Lord of Hosts,  
The Lord of Hosts,



31

Canto III

the Lord of Hosts, he is the King of glo-ry, he

the Lord of Hosts, he is the King of glo-ry, he

the Lord of Hosts, he is the King of glo-ry, he

the Lord of Hosts, he is the King of glo-ry, he

35

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,

38

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 -

6 7 6 7 7

41

- - - - - 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,

7 7 6

44

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

7 7 7 7 6 5  $\frac{4}{2}$  6

47

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 - - -

5 6 7 6 7 7 7 6 7 7

50

ry, he  
ry, he  
ry, of glo- ry, he  
ry, he

7 7 7 3

53

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

56

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

59

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

63

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 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

66

hosts, the Lord of hosts, the Lord of hosts, he is the King—  
 the Lord of hosts, he is the King, the King of  
 hosts, the Lord of hosts, the Lord of hosts, he is the King of glo - ry, the  
 hosts, the Lord of hosts, the Lord of hosts, he is the King of

69

of glo - ry, the King of glo - ry, he  
 glo - ry, the King of glo - ry, he  
 King of glo - ry, the King of glo - ry, he  
 glo - ry, the King of glo - ry, he

7 7 7 7 7 7 7

73

is the King of glo-ry, he is the King of glo-ry, of glo - ry.  
 is the King of glo-ry, he is the King of glo-ry, of glo - ry.  
 is the King of glo-ry, he is the King of glo-ry, of glo - ry.  
 is the King of glo-ry, he is the King of glo-ry, of glo - ry.

2-12 Recitative: *Unto which of the angels said He at any time* (tenor)

TENORE

Un - to which of the an - gels said He at a - ny

Bassi

3

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

2-13 Chorus: *Let all the angels of God worship Him*

Allegro

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

6 5 6 6



5

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

let all the an - gels of God wor -

9

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

- ship him, let all the an - gels of

7 6

13

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

17

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

21

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

25

ship him, let all the an -  
 ship him, let all the an -  
 ship him, let all the an -  
 let all the an -

29

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

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

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

gels of God wor - - -

33

ship him.

ship him.

ship him.

ship him.

2-14 Air: *Thou art gone up on high* (alto)

Allegro larghetto

Violini

ALTO

Bassi

7

Thou art gone up on high, thou

14

art gone up on high, thou hast led capti - vi - ty cap - tive, thou hast led capti - vi - ty

21

captive, and re - cei - ved gifts for men, yea e - ven

29

for thine en - emies, yea e - ven for thine en - e -

5 6 b b b b b 4/2 6

37

mies, that the Lord God might dwell a -

45

mong them, that the Lord God might dwell

53

a - mong them, might dwell among them. Thou

61

art gone up on high, thou art gone up on high, thou hast led capti - vi - ty captive, thou hast led capti - vi - ty

68

captive, and re - cei - ved, and re - ceived gifts for men, and re - cei - ved

77

gifts for thine enemies, that the Lord God might dwell a - mong them, and might dwell

85

a - mong them, that the Lord God

93

— might dwell a - mong them, that the

101

Lord, the Lord God might dwell among them.

110

2-15 Chorus: *The Lord gave the word*

Andante allegro

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

4

preachers, great was the com - - - - - pany of the

preachers, great was the com - pany, the com - pany, the com - - - - - pany, the company of the

preachers, great was the com - pany, the com - - - - - pany, the com - - - - - pany of the

preachers, great was the com - - - - - pany, the com - - - - - pany of the



7

prea - chers, great was the company of the preachers. The Lord gave the word;

prea - chers, great was the company of the preachers. The Lord gave the word;

prea - chers, great was the company of the preachers.

prea - chers, great was the company of the preachers.

11

Great was the com - - pany, the com - - pany, the com - -

Great was the com - - pany, the com - - pany, the com - - pany of the

Great was the com - pany, the com - - pany, the com - - pany of the

Great was the com - pany, the com - - pany, the com - - - -

14

- pany of the preachers, great was the company of the preachers,  
 preachers, of the preachers, great was the com - - -  
 preachers, of the preachers, great was the company of the preachers,  
 - pany of the preachers, great was the company, the com - -

17

great was the company of the preachers, of the preachers, great was the com -  
 - pany, the com - - - pany, the com - - - pany, the  
 great was the company of the preachers, the com - - - pany, the  
 - - - pany, the com - - - pany, the com -

20

pany of the preachers, of the preachers,  
 com - pany, the com - pany, the com - pany of the preachers, of the preachers,  
 com - pany, the com - pany of the preachers, of the preachers,  
 - pany, the com - pany of the preachers, of the preachers

23

chers.  
 chers.  
 chers.  
 chers.

2-16 Air: How beautiful are the feet (soprano)

*Larghetto*

Violini

SOPRANO

Bassi

4

How beau-tiful are the feet of them that preach the gos-pel of peace, how

7

beau-tiful are the feet, how beau-tiful are the feet of them that preach the gos-pel of peace,

10

how beau-tiful are the feet of them that preach the gospel of peace, and

13

bring glad ti - dings, and bring glad ti - dings, glad ti - dings of good things, and

16

bring glad ti - dings, glad ti-dings of good things, and bring ——— glad ti-dings, glad

19

ti - dings of good things, glad ti-dings of — good things.

22

2-17 Chorus: *Their sound is gone out into all lands*

A tempo ordinario

Violini

Viola

Oboi

CANTO

ALTO

TENORE

BASSO

Bassi

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 out, their

Their sound is gone out,

4

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

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

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

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

9



14

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

words un-to the ends of the world, \_\_\_\_\_ un-to the ends of the world, \_\_\_\_\_

and their

6

18

Piano accompaniment for the first system, measures 18-21. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Piano accompaniment for the second system, measures 22-25. It continues the musical texture from the first system, with the bass staff providing a rhythmic foundation and the treble staff playing a melodic line.

Vocal line for the first part of the lyrics. The melody is in a minor key and features a mix of quarter and eighth notes. The lyrics are: "unto the ends of the world, \_\_\_\_\_ unto the".

Vocal line for the second part of the lyrics. The melody continues with a similar rhythmic pattern. The lyrics are: "and their words unto the ends of the world, \_\_\_\_\_ un-".

Vocal line for the third part of the lyrics. The melody concludes with a few more notes. The lyrics are: "unto the ends of the world, \_\_\_\_\_ unto the ends of the".

Bass line for the first part of the lyrics. It provides a steady accompaniment with a mix of quarter and eighth notes. The lyrics are: "words unto the ends of the world, \_\_\_\_\_ and their words, and their words un - to the".

Bass line for the second part of the lyrics. It continues the accompaniment from the previous system. The lyrics are: "words unto the ends of the world, \_\_\_\_\_ and their words, and their words un - to the".

22

Piano accompaniment for the first system, measures 22-26. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features a treble and bass clef. The melody in the treble clef starts with a trill on the first note of measure 22. The bass clef provides a steady accompaniment.

Piano accompaniment for the second system, measures 27-31. The music continues from the first system. The trill in the treble clef is repeated in measure 27. The accompaniment in the bass clef remains consistent.

ends of the world; their sound is gone out, is gone out in-to all lands, and their

to the ends of the world; their sound is gone out, is gone out in-to all lands, and their words un-

world, of the world; their sound is gone out in-to all lands, and their words, and their

ends of the world; their sound is gone out in-to all lands,

Piano accompaniment for the final system, measures 32-36. The music concludes with a final chord in the bass clef.

27

words unto the ends of the world, \_\_\_\_\_ and their words unto the ends of the

to the ends of the world, \_\_\_\_\_ and their words unto the ends of the

words unto the ends of the world, of the world, \_\_\_\_\_ and their words, and their

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

31

Piano accompaniment for the first system, measures 31-34. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in a minor key and features a steady eighth-note accompaniment in the bass and treble clefs.

Piano accompaniment for the second system, measures 35-38. It consists of two staves: a grand staff (treble and bass clefs). The music continues with the same eighth-note accompaniment pattern.

Vocal line for the first vocal part, measures 35-38. The lyrics are: "world, and their words un-to the ends of the world, \_\_\_\_\_".

Vocal line for the second vocal part, measures 35-38. The lyrics are: "world, \_\_\_\_\_ and their words un - to the ends of the".

Vocal line for the third vocal part, measures 35-38. The lyrics are: "words un-to the ends of the world, \_\_\_\_\_ and their".

Vocal line for the fourth vocal part, measures 35-38. The lyrics are: "words un-to the ends of the world, and their words un-to the ends of the world, \_\_\_\_\_".

Piano accompaniment for the third system, measures 39-42. It consists of two staves: a grand staff (treble and bass clefs). The music continues with the same eighth-note accompaniment pattern.

35

Piano accompaniment for the first system, measures 35-38. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key and features flowing arpeggiated patterns in the right hand and a steady bass line in the left hand.

Piano accompaniment for the second system, measures 39-42. It continues the musical texture from the first system, with similar arpeggiated figures and a consistent bass line.

Vocal line for the first voice part, measures 39-42. The lyrics are: un - to the ends of the world.

Vocal line for the second voice part, measures 39-42. The lyrics are: world, un - to the ends of the world.

Vocal line for the third voice part, measures 39-42. The lyrics are: words un - to the ends of the world, un - to the ends of the world.

Vocal line for the fourth voice part, measures 39-42. The lyrics are: un - to the ends, un - to the ends of the world.

Piano accompaniment for the third system, measures 43-46. It concludes the piece with a final chord and a fermata. The bass line features a triplet of eighth notes in the final measure.

2-18 Air: *Why do the nations so furiously rage together* (bass)

Allegro

Violini

Viola

BASSO

Bassi

Musical score for measures 3-5. The score is for Violini, Viola, BASSO, and Bassi. The key signature changes to one flat (B-flat) at the beginning of measure 5. The tempo is marked Allegro. The music features a driving eighth-note pattern in the strings.

Musical score for measures 6-8. The score is for Violini, Viola, BASSO, and Bassi. The key signature remains one flat. The music continues with the driving eighth-note pattern in the strings.

9

12

15

*p*

Why do the na - - tions so fu - rious-ly rage to -

*p*



18

ge - ther, why do the peo - ple i - ma - gine a vain

21

thing? Why do the na - tions rage

24

so

27

fu - rious - ly to - ge - ther, why

30

do the peo-ple i - ma - - - - -

33

- gine a vain thing, i - ma - - - -

36

gine a vain thing?

39

Why do the na - tions so fu - rious-ly rage to -

42

ge - ther, and why do the peo-ple, and

45

why do the peo-ple i - ma - gine a\_\_\_ vain

48

thing? Why do the na - tions rage

51

thing?

54

so fu-rious-ly to - ge-ther, so fu-rious-ly to - ge - ther, and

57

why do the peo-ple i - ma - gine a vain

60

thing, i - ma - gine a vain

63

thing, and why do the peo-ple i -

66

ma - gine a vain thing?

70

73

The kings of the earth rise

76

up, and the rulers take counsel together, take

79

coun

82

- sel, take coun - sel to - ge - ther, a-against the

85

Lord and a - gainst his a - noin

88



90

Musical score for measures 90-91. The score consists of five staves. The top four staves are for piano accompaniment: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The bottom staff is for the vocal line. The lyrics are: "ted, a - gainst the". The vocal line features triplets in measures 90 and 91.

92

Musical score for measures 92-93. The score consists of five staves. The top four staves are for piano accompaniment. The bottom staff is for the vocal line. The lyrics are: "Lord and his a - noin". The vocal line has a fermata over the final note of measure 93.

94

Musical score for measures 94-95. The score consists of five staves. The top four staves are for piano accompaniment. The bottom staff is for the vocal line. The lyrics are: "ted." The vocal line has a fermata over the final note of measure 95. The piano accompaniment ends with a double bar line.

2-19 Chorus: *Let us break their bonds asunder*

Allegro e staccato

Violini

Viola

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

ALTO  
Let us break their

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

BASSO  
Let us break their bonds a -

Bassi

4

let us break their bonds a - sun - der,

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

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

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

8

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

13

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

6

17

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

21

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

25

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

28

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

32

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

37

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

41

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

way their yokes from us.

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

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

5 6 6 7 6

45

Let us break their bonds a - sun - der, and cast a -

Let us break their bonds, and cast

Let us break their bonds a - sun - der, and cast and cast a -

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

49

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

53

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



57

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

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

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

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

63

2-20 Recitative: *He that dwelleth in heaven* (tenor)

TENORE

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

Bassi

2-21 Air: *Thou shalt break them with a rod of iron* (tenor)

Violini

Andante

TENORE

Bassi

5

10

*p*

Thou shalt break them, thou shalt break them with a rod of

15

*f*

*p*

i - ron, thou shalt dash them in pie - ces like a

20

pot - ter's ves - sel, thou shalt dash them in pie - ces, in

25

pie - ces like a pot - ter's

30

ves - sel; thou shalt

36

break them, thou shalt break them with a rod

41

of i - ron, thou shalt dash them in pieces like a

47

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

52

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

58

ves - sel, thou shalt dash them in pie - ces like a pot

64

- ter's ves - sel.

69

ter's ves - sel.

2-22 Chorus: *Hallelujah*

Allegro

Trombe

Tympani

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Hal - le-lujah,

Hal - le-lujah,

Hal - le-lujah,

Hal - le-lujah,

5

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

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

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

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

6

9

Hal - le-lujah, Halle-lujah, Hallelujah, Hal-le - lu - jah, for the Lord God omni - potent

Hal - le-lujah, Halle-lujah, Hallelujah, Hal-le - lujah, for the Lord God omni - potent

Hal - le-lujah, Halle-lujah, Hallelujah, Hal-le - lujah, for the Lord God omni - potent

Hal - le-lujah, Halle-lujah, Hallelujah, Hal-le - lu - jah, for the Lord God omni - potent

7 6 Tasto solo

14

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah,

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent

Tutti

6

Tasto solo



19

Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, for the Lord

reign-eth, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah,

reign-eth, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, Halle-lujah, Halle-

reign-eth, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah,

*Tutti*

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

6 6 5

26

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

The musical score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line includes lyrics in both English and French. The score is divided into three measures.

**Vocal Line (English):**  
 Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lujah, Hal-le - lu - jah, Hal -  
 for the Lord God om - ni - po - tent reign - - eth, Halle-lu-jah,  
 for the Lord God om - ni - po - tent reign - - eth, Hal -

**Vocal Line (French):**  
 Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lujah, Halle - lujah, Halle-

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 -

4  
2 6

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

6 6 6 5/4 3 6

Tasto solo

43

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

$\frac{6}{4} + \frac{4}{2}$

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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, also starting with a whole rest and followed by eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a whole rest, followed by eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, starting with a whole rest and followed by eighth and sixteenth notes.

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

e-ver, King of Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_

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

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

The final system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a whole rest, followed by eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, starting with a whole rest and followed by eighth and sixteenth notes.

56

Musical score for measures 56-59. The score is in G major (one sharp) and 4/4 time. It features piano accompaniment with a treble clef staff and a bass clef staff. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and ties.

— King of Kings,

for e-ver and e-ver, Halle-lu-jah, Halle-

e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and e-ver, Halle-lu-jah, Halle-

e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and e-ver, Halle-lu-jah, Halle-

Musical staff for piano accompaniment at the bottom of the page, continuing the rhythmic patterns from the previous section.

60

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment is in the bass clef and consists of whole rests for the first two measures, followed by quarter notes G2, A2, B2, and C3, then a half note G2.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment has quarter notes G2, A2, B2, and C3, then a half note G2.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment has quarter notes G2, A2, B2, and C3, then a half note G2.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment has quarter notes G2, A2, B2, and C3, then a half note G2.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment has quarter notes G2, A2, B2, and C3, then a half note G2.

The sixth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment has quarter notes G2, A2, B2, and C3, then a half note G2.

The seventh system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment has quarter notes G2, A2, B2, and C3, then a half note G2.

— and Lord of Lords, — King of Kings, —

lujah, for e-ver and e-ver, Hallelujah, Halle-lu-jah, for e-ver and

lujah, for e-ver and e-ver, Hallelujah, Halle-lu-jah, for e-ver and

lujah, for e-ver and e-ver, Hallelujah, Halle-lu-jah, for e-ver and

65

\_\_\_\_\_ and Lord of Lords, \_\_\_\_\_ and Lord of Lords, and He shall

e-ver, Hallelujah, Halle-lu-jah, King of Kings, and Lord of Lords,

e-ver, Hallelujah, Halle-lu-jah, King of Kings, and Lord of Lords,

e-ver, Hallelujah, Halle-lu-jah, King of Kings, and Lord of Lords, and He shall

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

e - ver and e - ver, for e-ver and e-ver, Hallelujah, Halle-  
 e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall reign, Hallelujah, Halle-  
 e - ver and e - ver, King of Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_  
 reign for e-ver and e-ver, King of Kings, for e-ver and e-ver, and He shall reign, Hallelujah, Halle-

78

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef with the same key signature, providing a rhythmic accompaniment with eighth and sixteenth notes.

The second system of music consists of four staves. The top two staves are in treble clef with a key signature of two sharps, featuring piano accompaniment with various rhythmic patterns, including sixteenth-note runs and a trill (tr) in the second measure. The bottom two staves are in bass clef with a key signature of two sharps, providing a bass line with eighth and sixteenth notes.

The third system of music consists of six staves. The top two staves are in treble clef with a key signature of two sharps, containing vocal lines with lyrics. The bottom two staves are in bass clef with a key signature of two sharps, containing bass lines with lyrics. The lyrics are: "lujah, and He shall reign for e - ver, for e-ver and e - ver, King of lujah, and He shall reign for e-ver and e - ver, King of - and He shall reign for e - ver, for e-ver and e - ver, King of lujah, and He shall reign for e - ver, for e-ver and e - ver, King of".

82

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

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

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

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



86

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

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

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

90

The musical score consists of several staves. The top two staves are for a keyboard instrument (treble and bass clef). Below them are three staves for a string ensemble (treble, middle, and bass clef). The bottom section features four vocal staves (treble and bass clef) with lyrics. The lyrics are: "Lords, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Hal - le - lu - jah. e-ver, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Hal - le - lu - jah. e-ver, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Hal - le - lu - jah. e-ver, Halle-lu-jah, Halle - lu-jah, Halle-lu-jah, Halle - lu-jah, Hal - le - lu - jah." The music is in D major and 3/4 time.

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

END OF THE SECOND PART

## PART III

3-1 Air: *I know that my Redeemer liveth* (soprano)

*Larghetto*

Violini

SOPRANO

Bassi

6 7

9

16

25

33

*p*

*f*

*tr*

*tr*

*tr*

*tr*

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

and that he shall stand \_\_\_\_\_ at the lat - - ter day \_\_\_\_\_

\_\_\_\_\_ up - on the earth. I know that my Re - deem - er

4  
2

43

liv-eth, and that he shall stand at the lat - ter day upon the earth,

51

upon the earth; I know that my Re - deem - er liv-eth, and he shall

58

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

66

earth.

74

And though worms de-stroy this body, yet in my

82

flesh shall I see God, yet in my flesh shall I see God.

91

I know that my Re - deem - er liv - eth, and though worms de -

99

stroy this bo - dy, yet in my flesh shall I see God, yet in my

106

flesh shall I see God, shall I see God. I know that my Re - deem - er

115

liv - eth. For now is Christ ri - sen from the dead,

6

124

the first fruits of them that sleep,

131

of them that sleep, the first fruits of them that sleep;

139

for now is Christ ri-sen, for now is Christ ri-sen from the dead,

148

Adagio

the first fruits of them that sleep.

157

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

Grave

Violini

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

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

7 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,

b



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

6 # 6 # 6 # 6 6 # 6

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

# 6 # 6 # 6 #

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)

Violini

Viola

BASSO

Bassi

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.

3-4 Air: *The trumpet shall sound* (bass)

Pomposo, ma non allegro

Tromba  
 Violini  
 Viola  
 BASSO  
 Bassi

8

16

24



The trumpet shall sound, \_\_\_\_\_ and the

33

dead shall be rais'd, \_\_\_\_\_ and the dead shall be rais'd \_\_\_\_\_ in cor - rup - tible,

41

the trumpet shall sound, \_\_\_\_\_ and the dead shall be

50

rais'd be rais'd in cor - ruptible, be rais'd in cor - ruptible,

57

and we shall be chang'd,

65

and we shall be chang'd.

73

The trumpet shall sound,—

81

the trumpet shall sound, and the dead shall be rais'd,

90

be rais'd in cor - ruptible, be rais'd in cor - ruptible,

98

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

106

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

114

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

122

we shall be chang'd, and we shall be

+4  
2

130

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

139

Adagio

we shall be chang'd.

*f*



148

*Fine.*

For this cor - rup - tible must put on in - cor - ruption, for this cor -

166

rup - tible must put on, must put on,

174

- must put on, must put on in - cor - ruption, and this mor - tal

183

must put on im - mor - ta - - - -

190

- - - - - li - ty, and this mor - tal

197

must put on im-mor - ta - - - - -

205

- - - - - lity, immor - ta - li-ty. The

*Dal Segno.*

### 3-5 Recitative: *Then shall be brought to pass* (contr'alto)

CONTR'ALTO

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Bassi

### 3-6 Duet: *O death! where is thy sting?* (contr'alto and tenor)

CONTR'ALTO

O death, O death! where, where is thy sting, O death! where is thy

TENORE

O grave, O

Bassi

4

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

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

7

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

6  
5

10

vic - tory? O death! where, where is thy sting? O grave,— O grave!\_where

vic - tory, O grave? O death, where, where is thy sting, O grave, O grave!\_where

14

is thy vic - tory, O grave!\_where is thy vic - tory? The sting of death is sin, the

is thy vic - tory, O grave!\_where is thy vic - tory? The sting\_

18

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

\_ of death is sin, and the strength of sin is the law, the sting\_

21

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

\_ of death is sin, the sting of death is sin, and the strength of sin is the law.

*(attacca il Coro.)*

3-7 Chorus: *But thanks be to God*

Violini

Viola

CANTO  
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

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

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

Bassi

4

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

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

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

God, thanks be to God,

7

our Lord Je - sus Christ, who giv-eth us the  
 our Lord Je - sus Christ, who giv-eth us the vic - tory, who giv-eth us the  
 our Lord Je - sus Christ, who giveth us the vic - tory, who giveth us, who giveth us the  
 who giv-eth us the vic - to-ry, the vic - tory, through our Lord Je - sus

6 #

II

vic - tory, through our Lord Je - sus Christ;  
 vic - tory, through our Lord Je - sus Christ; but thanks, but thanks, thanks, thanks be to God,  
 vic - to-ry, through our Lord Je - sus Christ; but  
 Christ, through our Lord Je - sus Christ;

15

but thanks, but thanks, but thanks, but thanks,  
 \_thanks be to God, thanks be to God,  
 thanks, but thanks, thanks, thanks be to God, to God, thanks be to  
 but thanks, but thanks, but

18

thanks be to God, thanks be to God, but thanks, but thanks, thanks,  
 but thanks, thanks be to God, to God, but thanks\_ be to God,  
 God, to God, but thanks\_ be to God, but  
 thanks be to God, thanks be to God, but thanks, but thanks, thanks be to God,

22

\_ thanks, thanks be to God, thanks, thanks be to God, thanks\_ be\_ to God,  
 who giv-eth us the  
 thanks, but thanks, thanks, thanks be to God, thanks\_ be to God, to God, who

26

who giveth us the vic - tory, the vic-tory, through our Lord Je - sus Christ; but  
 vic - tory, who giveth us the vic-tory, through our Lord Je-sus Christ; but thanks,  
 giveth us the vic-tory, who giveth us the vic-tory, through our Lord Je - sus Christ; but  
 who giv-eth us the vic-tory, through our Lord Je - sus Christ; but

30

thanks be to God, but thanks, but thanks, thanks\_ be to God, to God, who giv-eth us the  
 thanks be to God, but thanks, but thanks, thanks be to God,  
 thanks be to God, but thanks, but thanks, thanks be to God, who  
 thanks be to God, but thanks, but thanks, thanks be to God, who

34

vic - to-ry, who giv - eth us the vic - to-ry, who giv-eth us the vic - to - ry, through our Lord  
 who giv - eth us the vic - to-ry, the vic - to - ry, through our Lord  
 giv - eth us the vic - to-ry, the vic - to-ry, who giv - eth us the vic - to - ry, through our Lord  
 giv - eth us the vic - to-ry, the vic - to-ry, who giv - eth us the vic - to - ry, through our Lord



37

Je - sus Christ;

Je - sus Christ; but thanks, but thanks, thanks, thanks be to God, thanks,

Je - sus Christ; but thanks, thanks, thanks be to God, thanks, thanks be to

Je - sus Christ;

40

but thanks, thanks, thanks be to God,

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

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

but thanks, thanks, thanks be to God,

43

thanks be to God, who giv-eth us the vic - - to - ry, through our Lord  
 God, to God, who giv-eth us the vic - to-ry, who  
 thanks be to God, who giv-eth us the vic - tory, who giv-eth us the  
 thanks be to God, who giv-eth us the vic - to-ry, who

46

Adagio

Je - sus Christ, who giv-eth us the vic - tory, through our Lord Je - sus Christ.  
 giv-eth us the vic - to-ry, who giv-eth us the vic - tory, through our Lord Je - sus Christ.  
 vic - to-ry, the vic - to-ry, who giv-eth us the vic - tory, through our Lord Je - sus Christ.  
 giv-eth us the vic - to-ry, who giv-eth us the vic - tory, through our Lord Je - sus Christ.

3-8 Air: *If God be for us* (soprano)

*Larghetto*

Violini

SOPRANO

Bassi

10

18

27

37

If God is

*p*

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

if God is for us, who can be a-against us?

*f*

# 6

46

Who shall lay a-ny thing to the charge of God's e - lect, \_\_\_\_\_ of

55

God's e - lect? Who shall lay a-ny thing to the charge \_\_\_\_\_

64

\_\_\_\_\_ of God's e lect?

73

It is God that jus-ti - fieth, it is God that jus - ti - fi -

46 6 45 +4/2

83

90

*f*

- eth, who is he that condemneth?

6

98

who is he that con - demneth? who is he that con - demn -

105

*f*

- eth? It is Christ that di-ed,

b 6

114

yea rather, that is risen a - gain, who is at the right hand of God, who

125

maketh in - ter-cession for us, who maketh in - ter-cession for us, in-ter - cession for us, who maketh in-ter-

134

ces

142

- sion, who maketh in - ter - ces - sion for us, who

151

is at the right hand of God, who is at the right hand of God, at the right hand of God, who maketh in-ter-

Adagio

161

cession for us.

170

3-9 Chorus: *Worthy is the Lamb*

*Largo*

Tromba I II

Timpani

Violini

Viola

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

Bassi

6 6 4 7  
2 #

Andante

6

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

6 7 6 #



10 Largo

The first system of music consists of two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#). The tempo is marked 'Largo'. The vocal lines begin with a series of eighth and sixteenth notes, while the piano accompaniment features a more rhythmic pattern of eighth notes.

The second system continues the musical piece. The vocal staves have rests, and the piano accompaniment continues with intricate sixteenth-note patterns in both hands, leading to a more melodic and sustained texture in the final measures of the system.

honour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

honour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

honour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

honour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

6 6 6 #

The third system features four vocal staves (two treble and two bass clef) with lyrics underneath. The piano accompaniment continues in the background. The lyrics are: 'honour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,'. At the bottom right, there are performance markings: '6 6 6 #'.

Andante

15

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

and hath re-dee-med us to God, to God by his blood, to receive power, and riches, and

21

The first system of music consists of two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal parts feature a melody with eighth and quarter notes, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

The second system continues the piano accompaniment from the first system. It features two staves (treble and bass clef) with intricate melodic and harmonic patterns, including sixteenth-note runs and chordal textures.

The third system contains four vocal staves (two treble and two bass clef) and two piano accompaniment staves. The lyrics are: "wisdom, and strength, and honour, and glo-ry, and bles - sing." The piano accompaniment includes figured bass notation (6, 7, 6, 6) at the bottom of the staves.

24

Larghetto

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

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

Tasto solo

28

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

Lamb, that

Lamb,

Tasto solo

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

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

4 # 5/3 6/4 5/3 6/4 #

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

The musical score consists of several systems. The first system shows a piano introduction with a treble clef staff and a bass clef staff, both in a key of two sharps (D major). The second system continues the piano introduction with a grand staff (treble and bass clefs). The third system introduces the vocal line with the lyrics: "Bles - sing and ho - nour, glo - ry and pow'r be un - to". The fourth system continues the vocal line with the lyrics: "Bles - sing and ho - nour, glo - ry and pow'r be un - to him, glo -". The fifth system continues the vocal line with the lyrics: "Bles - sing and". The sixth system continues the vocal line with the lyrics: "ho - nour, glo - ry and pow'r be un - to him for e - ver,". The seventh system continues the piano accompaniment.

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

blessing 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

7 6 6 6 5 #

51

The first system consists of two staves. The top staff is a vocal line in G major (one sharp) with a treble clef. It contains three measures of music, with the first two being whole rests and the third containing a quarter rest followed by a quarter note G4, an eighth note A4, and another quarter note G4. The bottom staff is a piano accompaniment in G major with a bass clef, also containing three measures of music, with the first two being whole rests and the third containing a quarter rest followed by a quarter note G2, an eighth note A2, and another quarter note G2.

The second system consists of four staves. The top two staves are the right hand of a piano accompaniment in G major, with a treble clef. The bottom two staves are the left hand of a piano accompaniment in G major, with a bass clef. The music is a continuous flow of eighth and sixteenth notes across all four staves.

The third system features a vocal line in G major with a treble clef. The lyrics are: "e - ver, blessing and honour, glory and pow'r be un - to him, be un - to him,". The melody consists of a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter rest.

The fourth system features a vocal line in G major with a treble clef. The lyrics are: "e - ver, blessing and honour, glory and pow'r be un - to him, be un - to him, blessing and". The melody consists of a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter rest.

The fifth system features a vocal line in G major with a treble clef. The lyrics are: "e - ver, blessing and honour, glory and pow'r be un - to him, be un - to him, blessing and". The melody consists of a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter rest.

The sixth system features a vocal line in G major with a bass clef. The lyrics are: "e - ver, blessing and". The melody consists of a half note G2, followed by a quarter rest, and then a quarter note G2.

The seventh system features a piano accompaniment in G major with a bass clef. It contains four measures of music. The first measure has a quarter rest, followed by a quarter note G2, an eighth note A2, and another quarter note G2. The second measure has a quarter rest, followed by a quarter note G2, an eighth note A2, and another quarter note G2. The third measure has a quarter rest, followed by a quarter note G2, an eighth note A2, and another quarter note G2. The fourth measure has a quarter rest, followed by a quarter note G2, an eighth note A2, and another quarter note G2. The system ends with the instruction "Tasto solo".

The musical score consists of the following parts:

- Piano Introduction:** Treble and Bass staves with a key signature of one sharp (F#) and a 6/4 time signature.
- Vocal Parts:** Four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "honour, glory and pow'r be un - to him, be un - to him, blessing, honour,".
- Piano Accompaniment:** Treble and Bass staves at the bottom of the page.

57

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many sixteenth and thirty-second notes, including rests. The lower staff is in bass clef with the same key signature, providing a rhythmic accompaniment with eighth and sixteenth notes.

The second system of music is a piano accompaniment. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef, all with a key signature of two sharps. The right hand plays a dense texture of sixteenth-note chords and arpeggios, while the left hand provides a steady bass line with eighth and sixteenth notes.

glo-ry and po-wer be un - to him, that sit-teth upon the throne, \_\_\_\_\_ up - on the

glo-ry and po-wer be un - to him, that sit-teth upon the throne, \_\_\_\_\_

glo-ry and po-wer be un - to him, \_\_\_\_\_ that sit-teth upon the

glo-ry and po-wer be un - to him, \_\_\_\_\_ that sit-teth upon the throne, and \_\_\_\_\_

The third system of music contains vocal lines and piano accompaniment. It consists of six staves. The top four staves are vocal lines in treble clef with a key signature of two sharps. Each staff has lyrics underneath it. The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "glo-ry and po-wer be un - to him, that sit-teth upon the throne, \_\_\_\_\_ up - on the", "glo-ry and po-wer be un - to him, that sit-teth upon the throne, \_\_\_\_\_", "glo-ry and po-wer be un - to him, \_\_\_\_\_ that sit-teth upon the", and "glo-ry and po-wer be un - to him, \_\_\_\_\_ that sit-teth upon the throne, and \_\_\_\_\_".

60

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

— and un - to the Lamb, for e - ver, for e - ver, for e - ver, for

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

— un - to the Lamb, un - to the Lamb, for e - ver, for e - ver, for



63

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, and then a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature, starting with a whole rest and followed by quarter notes G2, F2, and E2.

The second system features piano accompaniment. The upper staff (right hand) starts with a sixteenth-note triplet (F#4, G4, A4) followed by quarter notes. The lower staff (left hand) plays a steady eighth-note accompaniment pattern.

The third system contains vocal lines and piano accompaniment. The vocal parts enter with the lyrics "e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for". The piano accompaniment continues with the same rhythmic patterns as in the previous system.

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

Adagio

66

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

6/4 5/3 6 7 6

3-10 Chorus: Amen

Allegro moderato

8

B.

B.

23

B.

30

The first system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff begins with a whole rest, followed by a series of eighth notes and chords.

The second system consists of four staves: two for the piano accompaniment (treble and bass clefs) and two for the vocal parts (treble and bass clefs). The piano accompaniment features a flowing eighth-note melody in the treble and a more rhythmic bass line. The vocal parts have rests in the first measure, followed by melodic lines.

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

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

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

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

B.   
 3 4 6 3 4 5 9 8 6 3 4 6   
 2 2 2 2 7 6 5

36

The first system of music consists of two vocal staves (Soprano and Bass) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have rests in the first two measures, followed by melodic lines in the subsequent measures.

The second system continues the musical notation from the first system. It features intricate piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal parts continue their melodic lines.

The third system shows the vocal parts beginning to sing the word "Amen". The lyrics "A - - men, A - men, A - -" are written below the vocal staves. The piano accompaniment continues with its rhythmic accompaniment.

The fourth system continues the vocal entry of "Amen". The lyrics "A - - men, A - - - - men," are written below the vocal staves. The piano accompaniment provides a steady accompaniment.

The fifth system shows the vocal parts continuing their entry. The lyrics "A - - men, A - - - - men, A - men," are written below the vocal staves. The piano accompaniment remains consistent.

The sixth system continues the vocal entry. The lyrics "A - - men, A - - - - men, A -" are written below the vocal staves. The piano accompaniment continues to support the vocalists.

The seventh system is the final system on the page. It includes a vocal staff labeled "B." and a piano accompaniment staff. The piano accompaniment features a more active melodic line in the right hand. The lyrics "A - - men, A - - - - men, A -" are written below the vocal staff.



42

The first system consists of two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The key signature is two sharps (F# and C#). The vocal parts begin with a half note followed by a quarter rest, then a quarter note. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melodic line in the treble.

The second system continues the piano accompaniment from the first system. It features intricate melodic lines in both the treble and bass staves, with various rhythmic patterns including eighth and sixteenth notes.

The third system includes vocal staves with lyrics. The lyrics are: "men, A - - - - men, A - - - -". The piano accompaniment continues with its characteristic rhythmic and melodic patterns.

The fourth system includes vocal staves with lyrics. The lyrics are: "A - men, A - - - - men, A - - - -". The piano accompaniment continues with its characteristic rhythmic and melodic patterns.

The fifth system includes vocal staves with lyrics. The lyrics are: "A - men, A - - - - men, A - - - -". The piano accompaniment continues with its characteristic rhythmic and melodic patterns.

The sixth system includes vocal staves with lyrics. The lyrics are: "- men, A - - - - men, A - - - -". The piano accompaniment continues with its characteristic rhythmic and melodic patterns.

The seventh system is labeled 'B.' and shows the piano accompaniment continuing with its characteristic rhythmic and melodic patterns.

48

men, A men, A-

men, A men, A

men, A men, A

men,

B.

5 6 4 8 7 6

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in the key of D major.

Piano accompaniment for the first system, featuring a right-hand melody with eighth and sixteenth notes and a left-hand bass line with eighth notes.

Vocal line with lyrics: - - - men, A - men, A - - -

Piano accompaniment for the second system, continuing the melodic and harmonic development.

Vocal line with lyrics: - - - men, A - - - men, A - - - men,

Piano accompaniment for the third system, including a bass line with a fermata over the first measure.

Vocal line with lyrics: A - - - men, A - - - men, A - - - men, A - - - men, A -

Piano accompaniment for the fourth system, including figured bass notation: 7 6 4 # and 7 7 4 # 5 3 #.

61

men, A - - - - men,

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

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

- - - - men, A - - - -

B. # # ♭ ♭

67

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in the key of D major. The staves are marked with a sharp sign and contain no notes.

Piano accompaniment for the first system, consisting of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes.

Vocal line for the first system in the key of D major. The lyrics are: A - men, A - - - - - men, A - men, A -

Piano accompaniment for the second system, continuing the melodic and rhythmic patterns from the first system.

Vocal line for the second system. The lyrics are: - men, A - men, A - - - - - men, A - men, A -

Piano accompaniment for the third system, continuing the accompaniment.

Vocal line for the third system. The lyrics are: men, A - men, A - men, A - - - - - men, A - men, A -

B.

Piano accompaniment for the fourth system, continuing the accompaniment.

73

men, A - - -

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

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

men, A - - - - -

B.

6 5  
4 3

80 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.

B.

4  
2

4 3

## END OF THE ORATORIO

