

THE MESSIAH

PART I

NO. 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

First system of musical notation, featuring treble and bass staves. The music is in G major and common time. The tempo is marked "Grave" with a quarter note equal to 120 beats per minute. The dynamic marking is piano (*p*).

Second system of musical notation, continuing the piece. The dynamic marking remains piano (*p*).

Third system of musical notation, featuring fortissimo (*ff*) and pianissimo (*pp*) dynamic markings.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, featuring fortissimo (*ff*) dynamic marking.

Allegro moderato (♩ = 116)

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. A dynamic marking of *f* (forte) is placed below the first few notes. The bass staff contains mostly rests, with a few notes appearing later in the system. The letters "L.H." are written in the right margin of the system.

The second system continues the piece with similar rhythmic patterns in the treble staff and accompaniment in the bass staff. The melodic line in the treble staff features various intervals and rests, maintaining the *f* dynamic.

The third system is marked with a section letter "A" in the upper right. The treble staff shows a change in the melodic pattern, with some notes beamed together. The bass staff provides a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed below the notes in the latter part of the system.

The fourth system continues the melodic and harmonic development. The treble staff has a more active melodic line with many beamed notes. The bass staff has a consistent accompaniment pattern.

The fifth system features a more active bass line with many beamed notes. The treble staff continues with its melodic line. The overall texture is more complex due to the activity in both hands.

The sixth system is marked with a section letter "B" in the upper left. It begins with a dynamic marking of *f*. The treble staff has a melodic line with some rests, while the bass staff has a very active accompaniment with many beamed notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a complex, rhythmic melody with many beamed notes. The bass staff provides a harmonic accompaniment with chords and some melodic lines.

Second system of musical notation, continuing the piece. A section marked 'C' begins in the treble staff, showing a change in the melodic line. The bass staff continues with its accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has a more active melodic line, while the bass staff maintains a steady accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff continues with its melodic development.

Fifth system of musical notation, showing the continuation of the musical themes. The treble staff has a melodic line with some grace notes, and the bass staff provides accompaniment.

Sixth system of musical notation, concluding the page. A section marked 'D' begins in the treble staff. A dynamic marking of *cresc.* (crescendo) is present in the bass staff. The piece ends with a final chord in the bass staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a continuous eighth-note pattern, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. A dynamic marking of *f* is present. A chord symbol 'E' is written above the treble staff. The treble staff continues with eighth-note patterns, and the bass staff features a more active accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs, and the bass staff provides a consistent accompaniment.

Fifth system of musical notation. A dynamic marking of *ff* is present. A chord symbol 'F' is written above the treble staff. The treble staff has a melodic line with slurs, and the bass staff continues with accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with slurs, and the bass staff continues with accompaniment.

Seventh system of musical notation. A tempo marking of *Più lento* is present. The treble staff has a melodic line with slurs, and the bass staff continues with accompaniment.

№ 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

First system of piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#), common time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system. Tenor Solo line: "Com-fort ye, com - -". Piano accompaniment continues. Dynamics include *p* and *sp*. The piano part features a steady accompaniment with some melodic movement in the right hand.

Third system. Tenor Solo line: "- fort ye — my peo-ple, com - fort ye, *ad lib.*". Piano accompaniment continues. Dynamics include *sp*. The piano part features a steady accompaniment with some melodic movement in the right hand.

Fourth system. Tenor Solo line: "com - - - fort ye my peo-ple, *a tempo*". Piano accompaniment continues. Dynamics include *p* and *sp*. The piano part features a steady accompaniment with some melodic movement in the right hand.

saith your God, saith your God;

fp *mf*

speak ye com-fort-a-bly to Je-ru-sa-lem, speak ye

p simile

com-fort-a-bly to Je-ru-sa-lem, and cry un-to her that her

B 1) *mf*

war-fare, her war-fare is ac-com-plish'd, that her in-

2) *p*

Original orchestral score has:

22945

1)
cry un-to her

2)
is ac-com-plish'd

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

don'd.

mf

C

The voice of him that crieth in the wilderness, Pre - pare ye the way of the

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

№ 3. - AIR FOR TENOR
 "EVERY VALLEY SHALL BE EXALTED"

Isalah xl: 4

Andante (♩=80)

First system of piano introduction. Treble and bass staves in G major (one sharp). The music is in 4/4 time and marked *mf*. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of piano introduction. Treble and bass staves. The treble staff includes trills marked *tr*. Dynamics include *p* (piano) and *f* (forte).

Tenor solo section. A single treble staff with the vocal line. The piano accompaniment continues in the lower staves. The section is marked *f*. The lyrics "Ev-'ry val-ley," are written below the vocal line.

Second part of the tenor solo section. The vocal line continues with the lyrics "ev-'ry val-ley — shall be ex-alt-ed, shall be —". The piano accompaniment is marked *p* and *mf*.

ex-alt -

This system contains the first line of music. The vocal line begins with a melodic phrase in G major, marked with a slur and the text "ex-alt -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

- ed, shall be ex - alt - - ed,

f *p*

This system contains the second line of music. The vocal line continues with the lyrics "- ed, shall be ex - alt - - ed,". The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the right hand.

shall be ex-alt -

This system contains the third line of music. The vocal line continues with the lyrics "shall be ex-alt -". The piano accompaniment continues with chords and a bass line.

B
- ed, and ev-ry moun-tain and hill ___ made low;

p

This system contains the fourth line of music, starting with a section marker **B**. The vocal line continues with the lyrics "- ed, and ev-ry moun-tain and hill ___ made low;". The piano accompaniment includes a dynamic marking of *p* (piano).

the crook-ed straight, and the rough plac-es

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#).

plain, the crook-ed

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system.

straight, the crook - ed straight, and rough places plain,

crese. *p*

This system contains the third line of the musical score. It includes dynamic markings: *crese.* (crescendo) and *p* (piano).

simile

This system contains the fourth line of the musical score. It includes the dynamic marking *simile* (simile).

— and the rough plac-es plain .

p *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest followed by the lyrics "and the rough plac-es plain .". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics markings include a piano (*p*) section and a mezzo-forte (*mf*) section.

C
Ev-'ry val-ley, ev-'ry val-ley—

p *f* *p*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, starting with a common time signature **C** and the lyrics "Ev-'ry val-ley, ev-'ry val-ley—". The bottom two staves are a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics markings include piano (*p*), forte (*f*), and piano (*p*).

— shall be ex-alt —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with the lyrics "— shall be ex-alt —". The bottom two staves are a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A long slur covers the entire system, indicating a continuous melodic line.

— ed,

f

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with the lyrics "— ed,". The bottom two staves are a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of forte (*f*) is present.

D

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

- ed, and ev-'ry moun-tain and

hill made low; the crook-ed straight, the

crook-ed straight, the crook-ed straight, and the rough plac-es plain, —

and the rough plac-es plain, and the rough plac-es

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

plain, the crook-ed straight,

f

This system contains the second line of music. The vocal line continues with a long note on 'plain,' followed by a rest and then 'the crook-ed straight,'. The piano accompaniment continues with the same rhythmic pattern, marked with a forte (*f*) dynamic.

ad lib. **E**
and the rough plac - es plain.

colla voce *fa tempo*

senza Ped.

This system contains the third line of music. The vocal line begins with an *ad lib.* marking and a fermata over the word 'plain'. A large 'E' is written above the staff. The piano accompaniment is marked *colla voce* and *fa tempo*. The left hand has a *senza Ped.* marking.

tr tr tr *p*

This system contains the fourth line of music. The piano accompaniment features a series of trills (*tr*) in the right hand. The dynamic is marked *p* (piano).

f *p* *cresc.* *f*

This system contains the fifth and final line of music. The piano accompaniment features a series of chords in the right hand, marked with dynamics *f*, *p*, *cresc.*, and *f*.

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

The musical score is arranged in three systems. The first system contains the vocal staves for Soprano, Alto, Tenor, and Bass, and the piano accompaniment. The second system continues the piano accompaniment. The third system includes the vocal parts with lyrics and the piano accompaniment. The lyrics are: "And the glo - ry, the glo-ry of the Lord, the glo-ry of the And the glo - ry, the glo-ry of the". The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. Dynamics include *mf* and *f*.

*) According to the original score.

Lord shall be re - -

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - -

veal - - ed, and the glo - ry, the glo-ry of the

shall be re - veal-ed,

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

- ed, shall be re - veal-ed,

Lord shall be re - veal'd, and the

be re - - veal - - ed, and the

shall be re - veal - - ed, and the

and the

A

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

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

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

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

mf
and all flesh - shall

see it to - geth-er,

mf
and all flesh shall see it to - geth-er;

B

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

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

C

it;
 er, and all flesh, and all flesh shall see it to - geth - er;
 er, and all flesh shall see it to - geth - - er; the
 er; for the

and all flesh shall see it to - geth - er;

and all flesh shall see it to - geth - er;

mouth of the Lord hath spok - en it.

mouth of the Lord hath spok - en it.

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

And the glo - ry, the glo - ry of the Lord, and all flesh shall

And the glo - ry, the glo - ry of the Lord, and all flesh shall

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

flesh shall see it to - geth - er; the mouth of the Lord hath

see it to - geth - er; and the glo - ry, the glo - ry of the

see it, shall see it to - geth - er;

flesh shall see it to - geth - er;

spok - en it,

Lord shall be re - - veal - ed, and all

and all flesh -

and all flesh -

for the mouth of the Lord hath

flesh - shall see it to - geth - er; for the

shall see it to - geth - er; the glo - ry, the glo - ry of the

shall see it to - geth - er;

spok - en it, hath - spok - - - en it; **E**

mouth of the Lord hath spok - en it; and all

Lord shall be re - - veal - - - ed,

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

ff

and the glo-ry, the glo-ry, the
 flesh— shall see it to- geth-er;
 and all flesh— shall see it to- geth-er;
 and all flesh shall see it to- geth-er;

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

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

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

see it to - geth - er, to - geth - - er; for the mouth of the

of the Lord hath spok - en it, for the mouth of the

F

Lord — hath spok - en it, for the mouth of the

Lord hath spok - en it, for the mouth of the

Lord — hath spok - en it, for the mouth of the Lord, — the

Lord hath spok - en it, for the mouth of the Lord, — the

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

mouth of the Lord — hath spok - - en it.

Adagio

No 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

Haggai ii: 6, 7. - Malachi, iii: 1

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

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

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

A and I will shake, and I will shake

pp

all na-tions; I'll

p

shake the heav'ns, the earth, the sea, the

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

sire

cresc.

*Other editions have *C* here; according to the original score, however, *B* is correct.

of all na - tions shall come.

B *Recit.*

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

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

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

№ 6. - AIR FOR BASS

"BUT WHO MAY ABIDE THE DAY OF HIS COMING?"

Malachi iii: 2

Larghetto (♩ = 88)

BASS SOLO **A**

But who may a -

bide the day of His com-ing?

and who shall stand when

He__ ap - pear-eth? who shall__ stand

when

B

He ap - pear - eth? But who may a - bide, but

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole note 'He' followed by eighth notes for 'ap - pear - eth?'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *p*.

who may a - bide the day of His com - ing? and

The second system continues the vocal line with 'who may a - bide the day of His com - ing? and'. The piano accompaniment continues with similar harmonic support. Dynamic markings include *mf* and *p*.

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

The third system features the vocal line with 'who shall stand when He ap - - pear - eth?'. The piano accompaniment provides harmonic accompaniment. Dynamic markings include *mp*.

C

and who shall stand when

The fourth system begins with the vocal line 'and who shall stand when'. The piano accompaniment continues. Dynamic markings include *p*.

- He ap - pear -

The fifth system shows the vocal line with '- He ap - pear -'. The piano accompaniment continues. Dynamic markings include *p*.

eth? when He ap - pear -

D

eth?

Prestissimo (♩ = 138)

pp

cresc.

For He is like a re -

p

fin - er's fire,

for He is like — a re -

fin -

- er's — fire.

E
Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

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

- er's fire, for

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

He is like a re - fin -

f

- er's fire,

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

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

p *colla voce*

F Larghetto (Tempo I)

But who may a - bide the day of His coming?

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

peareth? when He ap - peareth?

G Prestissimo

For He is like a re - fin - er's

fire, like a re - fin - er's

fire, and who shall stand when He,

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'fire,' followed by a quarter note 'and', a quarter note 'who', a quarter note 'shall', and a half note 'stand when He,'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *fp* (fortissimo piano) in the piano part.

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

The second system continues the vocal line with a half note 'when He', a quarter note 'ap - -', a quarter note 'pear-eth?', a quarter note 'and', a quarter note 'who', and a half note 'shall'. The piano accompaniment continues with similar patterns, including a *p* (piano) marking in the right hand.

stand when He ap - -

The third system shows the vocal line with a half note 'stand', a quarter note 'when', a quarter note 'He', and a half note 'ap - -'. The piano accompaniment continues, with a *p* marking in the right hand.

pear - eth? For He is

The fourth system features a vocal line with a half note 'pear - eth?', a quarter note 'For', a quarter note 'He', and a half note 'is'. A large 'H' is written above the vocal line. The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand and a *p* marking in the right hand.

like a re - fin - - - - er's

The fifth system shows the vocal line with a half note 'like', a quarter note 'a', a quarter note 're -', a quarter note 'fin -', a quarter note 'er's', and a half note. The piano accompaniment continues with similar patterns.

fire, — and who shall

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with some grace notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics markings include *f* and *p*.

I Adagio

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "- er's fire, for He is like a re - fin - er's". The piano accompaniment features a *cresc.* marking and a *mf* dynamic. The tempo is marked *I Adagio*.

Prestissimo

fire.

The third system is a piano accompaniment section. The tempo is marked *Prestissimo*. The music is characterized by rapid sixteenth-note patterns in both the right and left hands. The dynamic is marked *f*. The section begins with the word "fire." in the vocal line.

The fourth system continues the *Prestissimo* piano accompaniment with rapid sixteenth-note patterns in both hands.

The fifth system concludes the *Prestissimo* piano accompaniment with rapid sixteenth-note patterns in both hands, ending with a final chord.

No 7.- CHORUS

"AND HE SHALL PURIFY"

Malachi iii: 3

Allegro

SOPRANO

mf

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

ALTO

TENOR

BASS

Allegro ($\text{♩} = 72$)

mp

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

mf

And He shall

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

A

mf And He shall pu - ri - fy, *mf* And He shall pu - ri - fy

the sons of Le - - - vi,

A

and He shall pu - ri - fy

the sons

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

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

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

B

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

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

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

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

B

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

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

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

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

mf

ness, in right - eous - ness, and He shall pu - ri - fy,

ness, in right - eous - ness, and He shall

ness, in right - eous - ness and He shall

ness, in right - eous - ness, and He shall

mf

pu - - ri - fy,

pu - - ri - fy,

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

mf

mf
and He shall pu - ri -

and He shall pu - - ri - - fy,

and He shall pu - - ri - - fy,

f
the sons of Le - - vi,

C

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

C

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

and He shall pu - ri - fy the sons, the sons_ of_

and He shall pu - ri - fy the sons of

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with a whole rest. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with two staves (treble and bass clef).

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

and He shall pu - ri - fy and He shall

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

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with two staves (treble and bass clef).

D

pu - ri - fy the sons

and He shall pu - ri - fy

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

D

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi, the

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

Detailed description: This system contains four staves. The top staff is a vocal line with a melodic line of eighth and sixteenth notes. The second staff is a vocal line with rests and a few notes. The third staff is a vocal line with rests and a few notes. The fourth staff is a piano accompaniment with a bass line of quarter notes and a treble line of eighth notes.

and He shall pu - ri - fy
 fy, shall pu - ri - fy,
 shall pu - ri - fy the sons
 vi, and

Detailed description: This system contains four staves. The top staff is a vocal line with rests and a melodic line. The second staff is a vocal line with a melodic line. The third staff is a vocal line with a melodic line. The fourth staff is a piano accompaniment with a bass line of quarter notes and a treble line of eighth notes.

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

E *ff*
of Le - vi, that they may of - - - fer
ff
sons of Le - vi, that they may of - - - fer
ff
sons of Le vi, that they may of - - - fer
ff
sons of Le - vi, that they may of - - - fer
E *ff*

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

Be-hold! a vir-gin shall con-ceive, and bear a son,

The first system of the musical score for the alto solo. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Be-hold! a vir-gin shall con-ceive, and bear a son,". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a piano (p) dynamic marking and consists of sustained chords and moving lines in both hands.

and shall call his name Em - man - u - el: God with us.

The second system of the musical score. The vocal line continues with the lyrics "and shall call his name Em - man - u - el: God with us." The piano accompaniment continues with sustained chords and moving lines, ending with a fermata over the final chord.

Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

The musical score for the Air for Alto and Chorus. It is in a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "Andante" with a metronome marking of 144 quarter notes per minute. The score is written for piano accompaniment in grand staff (treble and bass clefs). It begins with a forte (f) dynamic marking. The music consists of flowing eighth-note patterns in the right hand and supporting chords and bass lines in the left hand. The score is divided into three systems.

0

p

A

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

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

p *mf*

O thou that tell-est good

p

B

ti-dings to Zi-on, get thee

mf *p*

up in - to the high moun -

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "up in - to the high moun -" are written below the notes. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some chords in the left hand.

- tain! get thee up in - to the high

This system contains the second two staves of music. The vocal line continues with the lyrics "- tain! get thee up in - to the high". The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand.

moun -

This system contains the third two staves of music. The vocal line has the lyrics "moun -". The piano accompaniment features a more active right hand with sixteenth-note runs and a consistent bass line.

C

- tain!

This system contains the fourth two staves of music. A section marker "C" is placed above the vocal staff. The lyrics "- tain!" are written below the notes. The piano accompaniment continues with its characteristic rhythmic accompaniment.

p

This system contains the final two staves of music on the page. The piano accompaniment concludes with a dynamic marking of *p* (piano) in the right hand.

thou that tell-est good ti-dings to Je-ru-sa-lem, lift

up thy voice with strength! lift it

up, be not a-fraid! Say un-to the

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

Be - hold your God! be - hold your God! Say

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

hold your God! be - hold your God!

E
be - hold your God!

p

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

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

a - rise, a -

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

and the glo - - - - -

- ry of the Lord, the

G
 glo - ry of the Lord is

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

ris - en up - on thee, the glo - ry, the

glo - ry, the glo - ry of the Lord

is ris - en up - on thee.

colla voce

CHORUS

H
SOPRANO

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

ALTO

TENOR

BASS

H

O thou that tell - est good

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

O thou that tell - est good

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

ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

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

ti - dings to Zi - on, to Zi - on, a - -

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

I

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

rise, a - rise, say un - to the cit - ies of

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

Ju - dah, Be - hold your God! Be - -

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

K

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

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

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

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

K

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

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

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

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

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

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

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

glo - ry of the Lord, of the Lord,

glo - ry of the Lord, of the Lord,

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Lord is ris - en up - on thee
 is ris - en up - on thee.
 Lord is ris - en up - on thee.
 Lord is ris - en up - on thee.

allargando

L

This musical score is for a hymn, page 59. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Lord is ris - en up - on thee." The piano part includes a section marked *allargando* and a section marked **L** (Lento). The score is written in a standard musical notation with treble and bass clefs for both vocal and piano parts.

No. 10. - RECITATIVE FOR BASS

"FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah lx: 2, 3

Andante larghetto (♩ = 72)

p *cresc.*

BASS SOLO

For be - hold, dark - ness shall

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

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

A

but the Lord shall a - rise

poco cresc.

up - on thee, and His

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

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

come to thy light, and kings to the brightness of thy ris - ing.

No 11. - AIR FOR BASS

"THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto (♩ = 72)

mf *cresc.*

BASS SOLO

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

mf *p*

walk - ed in dark - - - ness, A the

p *mf* *p*

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

cresc.

seen a great light, the peo - ple that walk - ed, that

mf *p*

walk-ed in dark-ness have seen a great light,

mf

B

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

p

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

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

a great light, have seen a great light:

mf

and

p

p

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

- - ow of death, and

they that dwell, that dwell in the land, — that dwell in the land of the

shad-ow of death, up -

D

on — them hath the light shin — ed, and

mf *p*

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

— ow of death, up — on — them hath the

mf *p*

light — shin — ed, up — on — them hath the light shin — ed.

mf

Nº 12.- CHORUS

“FOR UNTO US A CHILD IS BORN”

Isaiah ix: 6

Andante allegro (♩ = 76)

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Starts with a fortissimo (f) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Continues the accompaniment from the first system.

A SOPRANO

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

Soprano vocal line with piano accompaniment. The piano part continues with a dynamic of piano (p).

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

ALTO

TENOR *p* For un-to us a Child is born,

BASS

Vocal lines for Alto, Tenor, and Bass. The Tenor part begins with a piano (p) dynamic.

Piano accompaniment for the vocal section, continuing the accompaniment from the previous systems.

us a Child is born:

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

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics "us a Child is born:" followed by a rest. The second vocal line begins with "un-to us a Son is giv-en, un-to". The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

B

For un-to us a Child is born,

us a Son is giv-en:

p For un-to

This system is marked with a section symbol **B**. It contains the second vocal line and piano accompaniment. The vocal line starts with "For un-to us a Child is born," followed by a rest. The second vocal line begins with "us a Son is giv-en:". The piano accompaniment continues with similar rhythmic patterns.

B

This system is marked with a section symbol **B** and contains only the piano accompaniment. It features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

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

us a Child is born,

This system contains the third vocal line and piano accompaniment. The vocal line starts with "un-to us a Son is giv-en, un-to". The second vocal line begins with "us a Child is born," followed by a rest. The piano accompaniment continues with similar rhythmic patterns.

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

un-to us a Son is giv-en:

and the gov-ern-ment shall

giv-en: and the gov-ern-ment shall be up-on His shoul

be up-on His shoul - - - - - der, up-on His shoul-der; and His

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

der; and His

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

D

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

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

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

Un-to us a Child is born,
 giv-en: and the gov-ern-ment shall

un-to us a Son is giv-en:

p *mf*

be up-on His shoul -

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

mf

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

cresc. *ff* *ff* *ff*

Coun - sel - lor, The might - y God, The
 Coun - sel - lor, The might - y God, The
 Coun - sel - lor, The might - y God, The
 Coun - sel - lor, The might - y God, The

ev - er - last - ing Fa - ther, The Prince of Peace. For un - to
 ev - er - last - ing Fa - ther, The Prince of Peace.
 ev - er - last - ing Fa - ther, The Prince of Peace. Un - to us a Child is born,
 ev - er - last - ing Fa - ther, The Prince of Peace.

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

un-to us a Son is

un-to us a Son is

us a Son is giv-en:

giv-en: and the gov-ern-ment shall

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

be up-on His shoul - - - der; and His *cresc.*

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

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

F

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

F

Coun - - sel - lor, The might - y God, The
 Coun - - sel - lor, The might - y God, The
 Coun - - sel - lor, The might - y God, The
 Coun - - sel - lor, The might - y God, The

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to
 ev - er - last - ing Fa - - ther, Prince of Peace. For un - to
 ev - er - last - ing Fa - - ther, Prince of Peace. For un - to
 ev - er - last - ing Fa - - ther, Prince of Peace. Un - to us a Child is born, un - to

us a Child is born,

us a Child is born,

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

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

giv - en, un - to us a Son is

giv - en, un - to us a Son is

un - to us a Son is giv - en: and the gov - ern - ment, the gov - ern - ment shall

un - to us a Son is giv - en: and the gov - ern - ment shall

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

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

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

be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed
 be up - on His shoul - der; and His Name shall be call - ed

G

Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,
 Won - der - ful, Coun - sel - lor,

G

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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

The second system continues the vocal and piano parts. The lyrics are: "ev-er-last-ing Fa-ther, The Prince of Peace." The piano accompaniment continues with the same rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

The third system of the musical score is a piano accompaniment system. It features a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a bass line in the left hand with a steady eighth-note pattern.

The fourth system of the musical score is a piano accompaniment system. It continues the complex melodic line in the right hand and the steady bass line in the left hand, ending with a final chord.

Nº 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

cresc.

dim.

A
p

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with the instruction *cresc.* written below the first measure. The bass clef staff provides a harmonic accompaniment. The system concludes with the instruction *più cresc.* written above the final measure.

Second system of musical notation. The treble clef staff continues with complex chordal textures and melodic lines. The bass clef staff features a steady accompaniment. The system ends with the dynamic markings *dim.* and *mf* written above the final measure.

Third system of musical notation. A section marker **B** is placed above the first measure. The treble clef staff shows a change in texture with *pp* (pianissimo) indicated below the first measure. The bass clef staff has a long, sustained note. The system ends with *fr.* (fermatina) written above the final measure.

Fourth system of musical notation. The treble clef staff continues with intricate chordal patterns and melodic lines, marked with *fr.* above several measures. The bass clef staff features a long, sustained note. The system ends with *fr.* above the final measure.

Fifth system of musical notation. The treble clef staff continues with complex textures, marked with *cresc.* below the final measure. The bass clef staff features a long, sustained note.

Sixth system of musical notation. The treble clef staff continues with complex textures, marked with *rit.* (ritardando) below the final measure. The bass clef staff features a long, sustained note.

№ 14. - RECITATIVE FOR SOPRANO

"THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

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

pp

RECITATIVE FOR SOPRANO

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

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an-gel of the

p

Lord came up-on them, and the glo-ry of the

Lord shone round a-bout them, and they were sore a - fraid.

№ 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii: 10, 11

SOPRANO SOLO

And the an-gel said un-to them, Fear not: for be-

pp

hold, I bring you good ti-dings of great joy, which shall

be to all peo-ple. For un-to you is born this

p

day in the cit-y of Da-vid a Sav-iour, which is Christ the Lord.

p *f*

№ 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

The piano introduction consists of two systems of music. The upper system is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a complex, rhythmic accompaniment of eighth and sixteenth notes. The lower system is in bass clef with the same key signature and time signature, featuring a simpler accompaniment of quarter notes.

SOPRANO SOLO

And sud - den - ly there was with the

The first system of the soprano solo shows the vocal line in treble clef with a key signature of two sharps and a common time signature. The lyrics "And sud - den - ly there was with the" are written below the notes. The piano accompaniment continues with the same complex rhythmic patterns as in the introduction.

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

The second system of the soprano solo continues the vocal line with the lyrics "an - gel a mul - ti - tude of the heav'nly host". The piano accompaniment remains consistent with the previous system.

prais - ing God, and say - - ing:

cresc.

The third system of the soprano solo concludes the vocal line with the lyrics "prais - ing God, and say - - ing:". The piano accompaniment features a *cresc.* (crescendo) marking and ends with a final chord. The piano part concludes with a few final notes in the bass clef.

No 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro *)

SOPRANO *mp*
 Glo - ry to God, glo - - ry to God in the

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

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

BASS

Allegro (♩=80)

mp

high - - - - est,

high - - - - est,

high - - - - est, *mf* and peace on

mf and peace on

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

A *f*
 Glo - ry to God,
 Glo - ry to God,
 earth, Glo - ry to God,
 earth,

A
f

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

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

f *p*

B

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

B

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

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

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

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

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

D

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

D

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

mf

p

pp

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

Zechariah ix: 9, 10

Allegro (♩=88)

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat and E-flat), 2/4 time signature. Dynamics include *f*.

Second system of piano introduction. Treble clef, bass clef, key signature of two flats, 2/4 time signature. Dynamics include *f*.

SOPRANO SOLO

A

First system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "Re-joyce, re -". Dynamics include *p* and *f*.

Second system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "joyce, re-joyce — great-ly, re-joyce,". Dynamics include *mf*.

Third system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "O daugh-ter of Zi - on!". Dynamics include *mf*.

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

p

re-joyce!

f

B
O daugh-ter of Zi-on! Re - joyce — great-ly,

p

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

mf *p*

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

mf *p*

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

f

C *Meno mosso*

He is_ the

p *f* *p*

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

cresc. *p*

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

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

- - then, he is the right - - eous

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

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

E

then. Re-joyce, re-

a tempo

f *p*

joyce, re-joyce ——— great-ly,

f

re-joyce

p

great-ly, O daugh - ter of

mf *p*

F

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

mf *p* *mf*

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

p

re-joyce

mf *p*

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

p

greatly,

f

^G
re-joyce greatly, O daugh-ter of Zi - on! shout,

p *cresc.*

O daugh-ter of Je - - ru - sa-lem! Be-hold, thy

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

ad lib.

colla voce

thee.

f

p

f

Nº 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5,6

ALTO SOLO *)

Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped. Then

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

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

Nº 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

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

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

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

He shall ga - ther the lambs with His arm, with His arm, *cresc.*

*) Often sung thus: He shall feed His flock

He shall feed

A

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

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

B

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

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

gen - - tly lead those that are with young.

SOPRANO SOLO

C

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

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

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

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

D

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

*) Often sung thus:

Come un - to Him, -

**)

come un - to Him, - ye that are heav-y

He is meek and low-ly of heart, and ye shall find rest, and

ye shall find rest un-to your souls.

E

mf

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

p

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

f

dim.

Nº 21. - CHORUS

“HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT”

Matthew xi : 30

Allegro

SOPRANO

His yoke__ is ea - - - - -

TENOR

BASS

Allegro (♩ = 69)

p

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

His yoke__ is__

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

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

light, His bur-then, His bur - then is light, His burthen, His
 His
 light, His bur-then is light,
 His burthen, His bur - then is light,
p *pp*

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

bur - then is light, His burthen is

is light,

His yoke — is ea - - - - - sy,

- sy, His bur - - then is light,

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

His yoke — is

His bur - then is light, —

His yoke — is ea - - - - - sy, His

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

His

B

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

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

B

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

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

*) Original score has in bass here:

C

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

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

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

D

- then is light, His yoke is ea -

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

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

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

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

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

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

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

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

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

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

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

ff

PART II

No 22. - CHORUS

"BEHOLD THE LAMB OF GOD"

John i: 29

Largo

SOPRANO

Musical score for Soprano, Alto, Tenor, and Bass parts, showing four empty staves with a common time signature and a key signature of two flats.

Largo ($\text{♩} = 80$)

Piano accompaniment for the first system, showing treble and bass clefs with musical notation and dynamics.

Vocal and piano accompaniment for the second system, including lyrics and musical notation.

Be - hold the Lamb of God,

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

Be -

Be - hold the Lamb of

be - hold the Lamb of God, *cresc.* that tak - eth a -
 God, the Lamb of God, *cresc.* that tak - eth a -
 hold the Lamb of God, the Lamb of God, *cresc.* that
 God, be - hold the Lamb of God, that

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

A

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

A

*Original score has here: and here **

B

sins of the world, of the world. Be - hold the Lamb of God, be -
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the
 sins of the world, the sins of the world. Be - hold the Lamb of God, the

B

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

that tak - eth a - way *mf*
 sins of the world, — the sins of the world, that *mf*
 sins of the world, — the sins of the world,
 sins of the world, the sins of the world,

C

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

C

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

world.
 world.
 world.
 world.

allegro

*) Original score:



№23. - AIR FOR ALTO

"HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo (♩ = 76)

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Dynamics: *f*, *p*, *f*. A fermata is placed over the final note of the first staff.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *f*, *p*, *f*.

ALTO SOLO A

Alto solo introduction, first system. Treble clef, bass clef. Dynamics: *p*. The lyrics "He was des-pis-ed," are written under the vocal line.

Alto solo introduction, second system. Treble clef, bass clef. The lyrics "des-pis-ed and re-ject-ed, re-" are written under the vocal line.

Alto solo introduction, third system. Treble clef, bass clef. Dynamics: *pp*. The lyrics "ject-ed of men; a man of sor-rows," are written under the vocal line.

*) Original score:

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

— a man of sor - rows, and ac - quainted with grief.

He

was des - pis - ed, re - ject - ed, He was des -

*) Original score has a^b here, but usually a^{\sharp} is sung instead.

pis-ed and re-ject-ed of men; a man of sorrows, and acquainted with

grief, — a man of sor-rows, and ac - quaint-ed with grief.

C

He was despis - ed, re-ject-ed; a man of

pp *fp*

sorrows, and acquainted with grief, and acquainted with grief, —

a man of sorrows, and ac-quainted with grief.

D

Piano introduction consisting of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Fine E

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "He gave His back to the". The piano accompaniment features a dense texture of chords and moving lines. A *Fine* marking is present in the piano part, followed by the instruction *Un poco piano*.

He gave His back to the

Fine *Un poco piano*

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "smit-ers, He gave His back to the". The piano accompaniment continues with a similar dense texture.

smit-ers,

He gave His back to the

Third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "smit-ers, and His cheeks to them that plucked off the". The piano accompaniment continues with a similar dense texture.

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

Fourth system of the vocal and piano accompaniment. The vocal line continues with the lyrics "hair, and His cheeks to them that plucked off the". The piano accompaniment continues with a similar dense texture.

hair, and His cheeks to them that plucked off the

hair, and his cheeks to them that plucked off the

F
hair: He hid not His face from shame and

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

from shame,— He hid not His

face from shame,— from shame and spitting.

D. C.

p *D. C.*

Nº 24. - CHORUS

"SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii : 4, 5

Largo e staccato (♩ = 72)

Piano

SOPRANO

ALTO

TENOR


BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

*) Many editions have  here; according to Händel's score, *g* is correct.

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

sure-ly, sure-ly He hath borne our griefs, and
 sure-ly, sure-ly He hath borne our griefs, and
 sure-ly, sure-ly He hath borne our griefs, and
 sure-ly, sure-ly He hath borne our griefs, and

car-ried our sor-rows. *mf*
 car-ried our sor-rows. He
 car-ried our sor-rows.
 car-ried our sor-rows.

A *mf*
 He was wound - ed for our trans - gres - sions, He was
 was wound - - - ed for our trans - gres - sions, He was
mf
 He was wound - ed for our trans - gres - sions, He was
mf
 He was wound - ed for our trans - gres - sions, He was

A
 bru - - - ed, He was bru - ed for our in - -
 bru - - - ed, He was bru - ed for our in -
 bru - - - ed, He was bru - ed for our in -
 bru - - - ed, He was bru - ed for our in -

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

tise - ment of our peace
the chas - tise - - ment of our peace
tise - - - - - ment of our peace
the chas - tise - - ment of our peace

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The lyrics are: "tise - ment of our peace", "the chas - tise - - ment of our peace", "tise - - - - - ment of our peace", and "the chas - tise - - ment of our peace". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

was up - - on Him.
was up - - on Him.
was up - - on Him.
was up - - on Him.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The lyrics are: "was up - - on Him.", "was up - - on Him.", "was up - - on Him.", and "was up - - on Him.". The piano accompaniment continues with a similar rhythmic pattern to the first system.

attacca

The third system of the musical score consists of two piano accompaniment staves. The right hand features a complex, rhythmic pattern, and the left hand features a simpler bass line. The word "attacca" is written at the end of the system.

Nº 25. - CHORUS

"AND WITH HIS STRIPES WE ARE HEALED"

Isaiah LIII: 5

Alla breve. Moderato

SOPRANO *mf*
And with His stripes we are heal - - - ed,

ALTO *mf*
And with His

TENOR

BASS

Alla breve. Moderato (♩ = 88)

mf

A

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

stripes we are heal - - - - -

mf
And

A

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

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

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

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

C

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

C

ed,
and with His stripes
ed,
ed, and with His

D

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

D

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

E

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

E

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

F

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

F

L.H.

Adagio

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

Adagio

attacca

Nº 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah liii: 6

Allegro moderato

SOPRANO
ALTO
TENOR
BASS

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,

Allegro moderato (♩ = 92)

all we like sheep, all we like
all we like sheep, all we like
all we like sheep, all we like
all we like sheep, all we like

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

A

- ed ev-ry one to his own way.

we have turn -

turn - ed

A

All we like

- ed ev-ry one to his own way, ev-ry one to his own way. All we like

ev-ry one to his own way. All we like

All we like

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

B

we have turn - ed,

we have turn -

B

we have turn - ed ev-'ry one to

we have turned, we have

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

we have

C

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

C

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

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

have gone a - stray;

gone a - stray,

have gone a - stray;

D

we have turn - ed ev-'ry

we have turn - ed,

we have

D

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

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

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

E

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

have gone a - stray;

have gone a - stray;

we have

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

we have turn - ed,

turn - ed, we have turn - ed

F

ev-ry one to his own way,

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

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

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

F

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

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

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

G Adagio

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

G Adagio (♩ = 60)

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

the Lord hath laid on Him

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

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

№ 27. - RECITATIVE FOR TENOR

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

Psalm xxii: 7

Larghetto (♩ = 80)

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords with moving eighth notes, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Larghetto' with a quarter note equal to 80 beats per minute. The dynamic is *f* (forte).

TENOR SOLO

Tenor solo introduction. The tenor line begins with a rest followed by a melodic phrase. The piano accompaniment continues with a similar pattern to the introduction. Dynamics include *dim.* (diminuendo) and *p* (piano).

All they that

Tenor solo with lyrics. The tenor line sings the words "see Him, laugh Him to scorn; they". The piano accompaniment provides harmonic support. Dynamics include *f* (forte).

see Him, laugh Him to scorn; they

Tenor solo with lyrics. The tenor line sings the words "shoot out their lips, and shake their". The piano accompaniment continues with a steady bass line. Dynamics include *f* (forte).

shoot out their lips, and shake their

Tenor solo with lyrics. The tenor line sings the words "heads, say - ing:". The piano accompaniment features a more active bass line. Dynamics include *f* (forte).

heads, say - ing:

Nº 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS *f*

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

Allegro ($\text{♩} = 80$)

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

A

He trust - ed in
 let him de - liv - er him, if he de - light in him, if he de -
 he de - light in him, if he de - light in him, if he de - light in —

A

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

f

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

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

mf let him de-liv-er him, if he de-light in him, **B**
 let him de-liv-er him, if he de-light in him.
 if he de-light in him, if he de-
 liv-er him. He trust-ed in

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

let him de - liv - er him. He
 li - ver him, if he de - light in him, if he de - light
 light in him, if he de - light in him, He trust - ed in God, he
 light in him, if he de - light in him,

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

C *mf*
 if he de - light in him, *mf* let him de - liv - er him,
 him, if he de - light in him, *mf* let him de - liv - er him,
 him, if he de - light in him, *mf* let him de - liv - er him,
 let him de - liv - er him, *mf* let him de -

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

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

D

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

D

mf

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

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

mf

E

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

E

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

f
 if he de - light in him, if he de - light
 light
 if he de - light in him, if he de - light
 He trust - ed in God, that he would de -

Adagio *mf*
 in him, let him de - liv - er him, if he de - light in him.
 in him, let him de - liv - er him, if he de - light in him.
 in him, let him, let him de - liv - er him, if he de - light in him.
 liv - er him; let him, let him de - liv - er him, if he de - light in him.
Adagio

№ 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxxix: 20

Largo

TENOR SOLO

The musical score is written for a Tenor Solo and piano accompaniment. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are: 'Thy re-buke hath brok - en His heart; He is full of heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart; He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He an-y to com-fort him; He look-ed for some to have pit - y on Him, but there was no man, nei-ther found He an-y to com-fort Him.'

Thy re-buke hath brok - en His heart; He is full of

heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart;

He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He

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

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

NO. 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo (♩ = 66)

TENOR SOLO

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

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

poco cresc.

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

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

like un - to His sor - row.

dim. *pp* *poco cresc.*

№ 31. - RECITATIVE FOR TENOR

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

Isaiah liii: 8

TENOR SOLO

№ 32. - AIR FOR TENOR

"BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL"

Psalms xvi: 10

Andante larghetto (♩ = 108)

*) This is according to Händel's score; other editions have not the appoggiatura:



soul in hell, nor didst Thou suffer, nor didst Thou suffer Thy

Ho - ly One to see cor - rup - tion. **B**

But Thou didst not leave His

soul in hell, Thou didst not leave, Thou didst not leave His

soul in hell, nor didst Thou suffer Thy

Ho - ly One to see cor-ruption, nor didst Thou suffer, nor

cresc. *p*

C

didst Thou suffer Thy Ho - ly One to see cor - rup - tion,

cresc.

nor didst Thou suffer, nor didst Thou suffer Thy Ho - ly One, Thy

tr *p*

Ho - ly One to see cor-ruption.

tr *f*

D

NO. 33. - CHORUS

"LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

SOPRANO I
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

SOPRANO II
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO
Lift up your heads, O ye_gates, and be ye lift up, ye ev-er-last-ing doors, and the

King of glo-ry shall come in. — A

King_ of glo-ry shall come in.

King_ of glo-ry shall come in. —

TENOR *mf* *)
Who is this King of glo-ry?

BASS *mf* *)
Who is this King of glo-ry?

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

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

mf The Lord strong and might-y, the Lord strong and might-y, the Lord
mf The Lord strong and might-y, the Lord strong and might-y, the Lord
mf The Lord strong and might-y, the Lord strong and might-y, the Lord
 this is the King of glo-ry?
 this is the King of glo-ry?

B

might - y in bat-tle.

might - y in bat-tle.

might - y in bat-tle. *mf* Lift up your heads, O ye_gates, and be ye lift up, ye

mf Lift up your heads, O ye_gates, and be ye lift up, ye

mf Lift up your heads, O ye gates, and be ye lift up, ye

B

mf

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

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

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

Who is ^{this} the King of glo-ry? who
 Who is ^{this} the King of glo-ry? who
 King of glo-ry shall come in. Who is ^{this} the King of glo-ry? who
 King of glo-ry shall come in. —
 King of glo-ry shall come in. —

is ^{this} the King of glo-ry? who is ^{this} the King of glo-ry?
 is ^{this} the King of glo-ry? who is ^{this} the King of glo-ry?
 is ^{this} the King of glo-ry? who is ^{this} the King of glo-ry? The Lord of hosts,
 The Lord of _ hosts,
 The Lord of hosts,

SOPRANO I II

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

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

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

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

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

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

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

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

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

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

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

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

D

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

D

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

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

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

E

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

E

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

is the King of glo -

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

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

hosts, He is the King of glo -

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

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

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

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

F *cresc.* the Lord of hosts, the Lord of hosts, the Lord of

cresc. the Lord of hosts, the Lord of hosts, the Lord of hosts, He

cresc. the Lord of hosts, the Lord of hosts, the Lord of hosts, He

cresc. the Lord of hosts, the Lord of hosts, the Lord of

F' *cresc.*

ff

hosts, He is the King of glo -

is the King, the King of glo -

ff

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

ff

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

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

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

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

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

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

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

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

*) N^o 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews 1: 5

TENOR SOLO

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

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

*) N^o 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews 1: 6

Allegro

SOPRANO
ALTO
TENOR
BASS

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

Allegro (♩ = 84)

*) Generally omitted

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

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

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

an - gels of God wor - - ship Him,
 wor - - ship Him,
 wor - - ship
 all the an - gels of God wor - - ship

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

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

B

let all the an -

an - gels of God wor - - - ship Him,

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

- ship Him,

B

- gels of God wor -

wor -

wor -

C

- ship Him, let all the an -

- ship Him, let all the an -

- ship Him, let all the an -

let all the an -

C

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

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

Him.
 Him.
 Him.
 Him.

*) N^o 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH" *

Psalm lxxviii: 18

Allegro (♩ = 84)

First system of piano introduction. Treble and bass staves. Dynamics include *f*.

Second system of piano introduction. Treble and bass staves.

BASS SOLO

Bass solo with lyrics. Bass staff: Thou art gone up on high, Thou art gone up on high, *p* *f*

Bass solo with lyrics. Bass staff: Thou hast led captiv - i - ty captive, Thou hast led captiv - i - ty

Bass solo with lyrics. Bass staff: captiv - e, and re - ceiv - - - ed gifts — for men; yea,

*) Generally omitted.

e - ven for Thine en - e - mies,

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

B

that the Lord

p

God might dwell a - mong them, that the Lord God might dwell,

p

might dwell a-mong them.

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

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

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

for Thine en - - - - -

D

- e - mies, for Thine e - mies,

that the Lord God might dwell a - - mong them,

that the Lord God might dwell

a - mong them,

E

that the Lord God, that the Lord

God might dwell a - - mong them, might dwell

a - mong

F

them, that the Lord God might dwell a-mong them.

№ 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO
ALTO
TENOR
BASS

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

Andante allegro (♩ = 80)

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

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

A
 great was the com - pa - ny of the preachers. The Lord gave the word;
 great was the com - pa - ny of the preachers. The Lord gave the word;
 great was the com - pa - ny of the preachers.
 great was the com - pa - ny of the preachers.

A

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

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

B

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

B

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

great was the com -

com - - - - - pa - ny, the com - pa - ny, the com -

- pa - ny, the com - - - - - pa - ny, the

- pa - ny, the com - - - - - pa - ny, the com -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "great was the com -", "com - - - - - pa - ny, the com - pa - ny, the com -", "- pa - ny, the com - - - - - pa - ny, the", and "- pa - ny, the com - - - - - pa - ny, the com -". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

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

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "- pa - ny of the preach - - ers, of the preach -", "- pa - ny, the com - pa - ny of the preach - - ers, of the preach -", "com - - - - - pa - ny of the preach - - ers, of the preach -", and "- pa - ny of the preach - - ers, of the preach -". The piano accompaniment continues with similar rhythmic patterns.

ers.

ers.

ers.

ers.

The third system shows the vocal parts with rests, indicated by the word "ers." on each staff. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

№38.- AIR FOR SOPRANO

"HOW BEAUTIFUL ARE THE FEET OF THEM"

Romans x: 15

Larghetto (♩ = 104)

p

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

SOPRANO SOLO

How beau-ti-ful are the feet of them that

pp

The first system of the vocal entry shows the soprano line with a rest followed by the lyrics. The piano accompaniment continues with a steady accompaniment.

preach the gos-pel of peace, how beau-ti-ful are the feet, how

The second system continues the vocal line and piano accompaniment. The piano part features a consistent accompaniment with some melodic movement in the right hand.

beau-ti-ful are the feet of them that preach the gos-pel of peace,

f

The third system continues the vocal line and piano accompaniment. The piano part has a more active accompaniment with some chords in the right hand.

how beau-ti-ful are the feet of them that

p

The fourth system concludes the vocal line and piano accompaniment. The piano part features a steady accompaniment with some melodic movement in the right hand.

preach the gos-pel of peace, and bring glad ti - - dings, and

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

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

ti-lings of good things, glad tidings of good things!

No 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x: 18

A tempo ordinario

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

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

TENOR
Their sound is gone out, their

BASS
Their sound is gone out,

A tempo ordinario (♩ = 88)

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

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

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

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

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

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

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

words un - to the ends of the world,

un - to the ends of the world,

f
and their

un - to the ends of the world,

and their

un - to the ends of the world,

words un - to the ends of the world,

un-to the ends of the

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

un-to the ends of the world, of the

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

B

world; their sound is gone out, is gone out in - to all
 world; their sound is gone out, is gone out in - to all
 world; their sound is gone out in - to all
 world; their sound is gone out in - to all

B

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

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

ped. *

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

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

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

Nº40 - AIR FOR BASS

"WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?"

Psalm ii: 1,2

Allegro (♩ = 112)

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The piece begins with a forte (f) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the musical piece. The right hand features a more active melodic line with slurs and accents, while the left hand maintains a consistent eighth-note accompaniment.

The third system shows a change in key signature to one flat (B-flat major or D minor). The melodic line in the right hand continues with similar rhythmic patterns, and the left hand accompaniment remains steady.

The fourth system changes the key signature to two sharps (D major or F# minor). The right hand's melody becomes more complex with slurs and accents, while the left hand accompaniment continues.

The fifth system continues in the two-sharp key signature. The right hand features a series of slurs and accents, and the left hand accompaniment includes some triplet-like patterns.

The sixth system concludes the piece in the two-sharp key signature. The right hand has a final melodic flourish with slurs and accents, and the left hand accompaniment ends with a steady eighth-note pattern.

Piano introduction with treble and bass staves. The treble staff features a series of chords, and the bass staff has a simple bass line.

A BASS SOLO

Why do the na - - - tions so

Musical notation for the first system of the bass solo, including treble and bass staves. The treble staff has a melodic line starting with a piano (*p*) dynamic. The bass staff provides accompaniment.

fu - rious - ly rage to - - geth - er? why

Musical notation for the second system of the bass solo, including treble and bass staves. The treble staff continues the melodic line, and the bass staff provides accompaniment.

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

Musical notation for the third system of the bass solo, including treble and bass staves. The treble staff continues the melodic line, and the bass staff provides accompaniment.

thing? Why do the na - - - tions

Musical notation for the fourth system of the bass solo, including treble and bass staves. The treble staff continues the melodic line, and the bass staff provides accompaniment.

rage

so

fu-rious-ly to - geth - er? why

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

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line includes lyrics and musical notation with various dynamics and articulations. The key signature has one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like accents and slurs. There are also performance instructions like 'so' and 'why' placed above the vocal line.

thing? im - - a -

The first system of music consists of three staves. The top staff is a vocal line with lyrics "thing? im - - a -". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.

B
- - gine a vain thing?

The second system of music consists of three staves. The top staff is a vocal line with lyrics "- - gine a vain thing?". A section marker "B" is placed above the first measure. The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes.

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

The third system of music consists of three staves. The top staff is a vocal line with lyrics "Why do the na - tions so fu - riously rage to - -". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. A dynamic marking "p" (piano) is present at the beginning of the piano accompaniment.

geth - - er, and why do the

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics "geth - - er, and why do the". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. Dynamic markings "f" (forte) and "p" (piano) are present.

peo - ple, and why do the

The fifth system of music consists of three staves. The top staff is a vocal line with lyrics "peo - ple, and why do the". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment.

peo-ple im- - a- - gine a vain

thing? Why do the na- - tions

rage

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

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

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has lyrics: "why do the peo-ple im- - a - - gine a vain". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one sharp (F#).

thing? im - a - - - - -

cresc. *f*

The second system continues the vocal line with the lyrics "thing? im - a - - - - -". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *f* (forte). The piano part features a dense texture of chords and moving lines in both hands.

- - gine a vain thing? and

p

The third system continues the vocal line with the lyrics "- - gine a vain thing? and". The piano accompaniment includes a dynamic marking of *p* (piano). The piano part continues with a steady bass line and rhythmic accompaniment.

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

The fourth system continues the vocal line with the lyrics "why do the peo-ple im- - a - gine a vain". The piano accompaniment maintains the rhythmic pattern established in the previous systems.

D
thing?

The fifth system begins with a section marked **D** (Da Capo) and the lyrics "thing?". The piano accompaniment features a change in the right-hand melody, moving to a new key signature with one flat (Bb).

Piano introduction consisting of a treble staff with a 7/8 time signature and a bass staff. The treble staff features a complex rhythmic pattern with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The first system of the vocal piece. The vocal line begins with a whole rest, followed by a half note 'E' above the staff. The lyrics are: "The kings of the earth rise up, and the". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active line in the treble. A piano (*p*) dynamic marking is present.

The second system of the vocal piece. The vocal line continues with the lyrics: "rul- -ers take coun - sel to - geth - -er, take". The piano accompaniment maintains its rhythmic accompaniment, with some chordal changes in the treble staff.

The third system of the vocal piece. The vocal line continues with the lyrics: "coun -". The piano accompaniment features a prominent triplet of eighth notes in the bass staff, which is mirrored in the treble staff.

The fourth system of the vocal piece. The vocal line continues with the lyrics: "- sel, take". The piano accompaniment continues with the triplet pattern in the bass and a steady accompaniment in the treble.

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



gainst His an - oint -



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



oint - - - ed.



NO 41. - CHORUS

"LET US BREAK THEIR BONDS ASUNDER"

Psalm ii: 3

Allegro e staccato

SOPRANO
ALTO
TENOR
BASS

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

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

Allegro e staccato (♩ = 76)

break, let us break their bonds a -

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

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

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

sun - - der,

let us break their bonds a - sun - der,

bonds a - sun - - der,

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

A

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

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

let us break their bonds a - sun - der,

A

and cast a - - way

their yokes from us, and cast a - -

and cast a - - way

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

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

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

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

B

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

B

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

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

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

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

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

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

way their yokes from us.
their yokes from us.
way their yokes from us. Let us break their bonds a -
way their yokes from us. Let us break their

R.H.

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

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

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

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

way their yokes from us.
 way their yokes from us.
 way their yokes from us.
 way their yokes from us.

Nº 42. - RECITATIVE FOR TENOR

"HE THAT DWELLETH IN HEAVEN"

Psalm ii: 4

TENOR SOLO

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

Nº 43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalm ii: 9

Andante (♩ = 84)

Thou shalt break them, Thou shalt
break them with a rod of i-ron;
poco cresc.

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

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

cresc.

piec - es like a pot -

B

- ter's ves - sel.

Thou shalt break them,

Thou shalt break them with a rod

of i - ron; Thou shalt

dash them in piec-es like a pot - - - ters

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

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

*)Händel in his score has this section in unison

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

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

D
ves - sel.

N^o 44.- CHORUS

"HALLELUJAH!"

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

Allegro (♩=72)

Organ or Piano

SOPRANO
ALTO
TENOR
BASS

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

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

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

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

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

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

A

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

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

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

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

*) A

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

lu - jah! Hal - le - lu - jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le -

lu - jah! Hal - le - lu - jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le -

lu - jah! Hal - le - lu - jah! for the Lord God Om - ni - po - tent reign - eth. Hal - le -

**)


*) Händel's score has here

**)

jah! Hal-le-lu-jah! Hal-le-lu-jah!
 jah! Hal-le-lu-jah! Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-

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

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-le-lu-jah!
 God Om-ni-potent reign-eth. Hal-
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

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

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

The king-dom of this - The king-dom of this The king-dom of this - The king-dom of this -

(p) C

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

mf *f* *mf* *f* *mf* *f* *mf* *f*

C

Lord and of His Christ, and of His Christ; Lord and of His Christ, and of His Christ; Lord and of His Christ, and of His Christ; Lord and of His Christ, and of His Christ; and He shall reign for ev - er and

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

D

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

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

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

E

er. King of Kings,

ev - er. King of Kings,

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

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

and Lord of Lords.

and Lord of Lords.

lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

King of Kings,

For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le -

and Lord of Lords,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

ff and Lord of Lords, *F* and Lord of Lords, and He shall

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

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

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

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

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

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

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

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

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

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

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

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

PART III

No 45. - AIR FOR SOPRANO

"I KNOW THAT MY REDEEMER LIVETH"

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

Larghetto (♩=72)

mp

tr

First system of piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. The bass line consists of quarter notes and half notes. The treble line features eighth and sixteenth notes with trills.

Second system of piano accompaniment. Continuation of the first system with similar rhythmic patterns and trills.

Third system of piano accompaniment. Treble clef has a *cresc.* marking. The bass line continues with steady quarter notes.

SOPRANO SOLO A

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

dim. *p* *p*

First system of the vocal solo. The soprano line begins with a rest followed by the lyrics. The piano accompaniment starts with a *dim.* marking and includes a *p* marking.

and that He shall stand

Second system of the vocal solo. The soprano line continues with the lyrics. The piano accompaniment continues with similar harmonic support.

at the lat - - - ter day up-on the ^{*)}

earth. I know that my Re -

B

deem - er liv-eth, and that He shall stand

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

earth. I know that my Re - deem - er liv-eth, and He shall

C

*) This appoggiatura is not in Händel's score

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

up-on the earth:

p *cresc.*

D
And though worms de - stroy this bod-y,

yet in my flesh shall I see

God, yet in my flesh shall I see God.

E
I know that my Re-

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

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

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

know that my Re - deem - er liv - eth.

F
For now is Christ ris - en from the dead,

p *pp*

the first - - fruits of them that

sleep, of them that sleep, the

G
first - - fruits of them that sleep.

p

cresc.

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

p *cresc.*

ris-en from the dead, the

p

Adagio

first-fruits of them, of them that sleep.

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

1 Cor. xv: 21

Grave

SOPRANO *p sost.*
 Since by man came death, since by man came death,

ALTO *p sost.*
 Since by man came death, since by man came death, _____

TENOR *p sost.*
 Since by man came death, since by man came death, _____

BASS *p sost.*
 Since by man came death, since by man came death, _____

Grave (♩=60)

p

A
 Allegro *f*

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

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

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

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

A Allegro (♩=84)

f

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "dead, by man came al - so the re - sur - - rec - tion of the". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

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

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

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

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

The second system continues the musical piece with four vocal staves and a piano accompaniment. The lyrics are: "dead, by man came al - so the re - sur - - rec - tion of the dead.". The piano accompaniment continues with similar rhythmic patterns, including eighth-note bass lines and chordal textures in the treble.

B Grave

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

B Grave (♩=60)

C Allegro

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

C Allegro (♩=84)

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

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

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

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

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

Christ shall all, shall all be made a - live

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

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

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

№ 47. - RECITATIVE FOR BASS

"BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all

sleep, but we shall all be chang'd in a mo-ment, in the

twinkling of an eye, at the last trumpet.

№ 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

Pomposo, ma non allegro (♩=80)

Trumpet Solo

BASS SOLO $\%A$

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

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

rup-ti-ble; _____ the

B

trum-pet shall sound, _____ and the dead shall be

raised, ^{*} be raised in - cor - rup-ti-ble, be

^{**} raised in - cor - rup-ti-ble, and we shall be chang'd, _____

C

and we shall be chang'd.

* Händel's score has here



** Händel's score has here, including last note in preceding bar,



Trumpet The trum-pet shall sound, — the

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

D

be raised in - cor - rup - ti - ble,

be raised in - cor - rup - ti - ble, and



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

This system features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The lyrics are "we shall be chang'd, be chang'd,".



and we shall be chang'd,

E

This system continues the vocal line and piano accompaniment. The lyrics are "and we shall be chang'd,". A fermata is placed over the final note of the vocal line, with the letter "E" written above it.



and we shall be chang'd, we

p

This system continues the vocal line and piano accompaniment. The lyrics are "and we shall be chang'd, we". A piano dynamic marking "p" is present in the piano part.



shall be chang'd, we shall be

This system continues the vocal line and piano accompaniment. The lyrics are "shall be chang'd, we shall be".



F

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

This system concludes the vocal line and piano accompaniment. The lyrics are "chang'd, and we shall be chang'd,". A fermata is placed over the final note of the vocal line, with the letter "F" written above it.

and we shall be

chang'd, we shall be chang'd,

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

Adagio G a tempo

f a tempo

Fine

^{*)}
 For this cor - rup - ti - ble must put on in - - cor - rup - tion,

for this cor - rup - ti - ble must put on,

must put on,

— must put on, must put on in - - cor - rup - tion;

cresc.

and this mor - tal must put on im - mor -

^{*)} This section is generally omitted.

tal -

- i - ty, and this

mor - tal must put on im - mor - tal -

- i - ty, im - mor - tal - i - ty. The

Dal %

Dal %

*) N^o 49. - RECITATIVE FOR ALTO

"THEN SHALL BE BROUGHT TO PASS"

1 Cor. xv: 54

ALTO SOLO

Then shall be brought to pass the say-ing that is

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

*) Nos. 49, 50, 51, 52 are generally omitted.

N^o 50. - DUET FOR ALTO AND TENOR

"O DEATH, WHERE IS THY STING?"

1 Cor. xv: 55, 56

ALTO SOLO

Andante

TENOR SOLO

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

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,

N.B. - This Duet is given in the abridged form indicated by Händel in the Dublin score. Compare the Full Score.

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

A

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

A

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

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

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

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

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

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

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

attaca

No 51. - CHORUS

"BUT THANKS BE TO GOD"

1 Cor. xv: 57

Andante

SOPRANO
But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO
But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR
But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS
But thanks, but thanks, thanks, thanks be to God, thanks be to

Andante (♩ = 69)

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

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

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

God, thanks be to God,

our Lord Je - sus Christ,
 our Lord Je - sus Christ,
 our Lord Je - sus Christ, who giv - eth us the
 who giv - eth us the vic - to - ry, who
 who giv - eth us the vic - to - ry, the vic - to - ry thro'

A
 who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ, but
 giv - eth us, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ,
 our Lord Je - - sus Christ, thro' our Lord Je - sus Christ,

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

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

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

B

— thanks, thanks be to God, thanks, thanks be to God, thanks be to
 thanks, but thanks, thanks, thanks be to God; thanks be to God, to

B

God, who giv-eth us the vic-to-ry, the
 who giv-eth us the vic-to-ry, who giv-eth us the
 God, who giv-eth us the vic-to-ry, who giv-eth us the
 who giv-eth us the

vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but thanks,
 vic-to-ry thro' our Lord Je-sus Christ, but thanks, thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but

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

vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the
 who giv - eth us the vic - to - ry, the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the

D

vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry thro' our Lord Je - sus Christ,

D

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

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

- ry thro' our Lord Je - - - sus Christ, who
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who
 vic - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry who

Adagio

giv-eth us the vic-to-ry thro' our Lord Je - sus Christ.
 giv-eth us the vic-to-ry thro' our Lord Je - sus Christ.
 giv-eth us the vic-to-ry thro' our Lord Je - sus Christ.
 giv-eth us the vic-to-ry thro' our Lord Je - sus Christ.

Adagio

NO 52. - AIR FOR SOPRANO

"IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)

First system of piano introduction, featuring treble and bass staves with a key signature of two flats and a 3/4 time signature.

Second system of piano introduction, continuing the accompaniment.

Third system of piano introduction, including dynamic markings such as *sf*.

Fourth system of piano introduction, concluding the instrumental part.

A SOPRANO ^{*)} SOLO

If God be for us, who can be a -

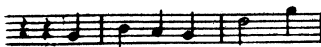
First system of the soprano solo, with the vocal line and piano accompaniment.

gainst us?

who can be a - gainst us? who can be a -

Second system of the soprano solo, continuing the vocal line and piano accompaniment.

*) Händel's score has here:



If God be for us, who

gainst us? if God be for us, who can be a -

gainst us?

B
Who shall lay an-y - thing to the charge of God's e - lect?

of God's e - lect?

Who shall lay an-y - thing to the charge

of God's e-lect?

C
It is God that

jus-ti - - fi-eth, it is God that jus - ti - - fi - -

D
- eth.

Who is he that con-demneth?

who is he that con - demneth? who is

E
he that con - demn - - - eth?

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,

F

who is at the right hand of God, who

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

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

G

- sion, who makes in-ter-

ces - - - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of

Adagio

God, who makes in-ter - ces-sion for us.

ad lib. *f a tempo*

No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v. 12, 13

Largo

SOPRANO *f*

Wor - thy is the Lamb that was slain, and hath re -

ALTO *f*

Wor - thy is the Lamb that was slain, and hath re -

TENOR *f*

Wor - thy is the Lamb that was slain, and hath re -

BASS *f*

Wor - thy is the Lamb that was slain, and hath re -

Largo (♩ = 60)

Andante

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

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

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

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

Andante (♩ = 70)

wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and

A Largo

bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,

A Largo (♩ = 58)

and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His

Andante

blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and

Andante (♩ = 70)

B Larghetto

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

B Larghetto (♩ = 76)

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

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

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

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

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

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

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

C

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

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

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

sit - teth up - on the throne, for ev - er and ev - -
 sit - teth up - on the throne, for ev - - er and ev - -
 Bless - ing and hon - our, glo - ry and pow'r, be un - to
 un - - to the Lamb for ev - - er and ev - -

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

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

D

Him, be un - to Him,
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to
 Bless-ing and hon-our, glory and pow'r, be un - to

D

ff bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,

glo - ry and pow - er, be un - to Him that sit - teth up - on the
 glo - ry and pow - er, be un - to Him that sit - teth up - on the
 glo - ry and pow - er, be un - to Him
 glo - ry and pow - er, be un - to Him that

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

E

Lamb, for ev - - er, for
 Lamb, for ev - - er, for ev - - er, for ev - er, for
 Lamb, for ev - - er, for ev - er, for ev - er, for
 Lamb, for ev - er, for ev - er, for

E

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

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

Adagio

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

Adagio

F Allegro moderato

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

F Allegro moderato (♩ = 88)

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Second system of piano introduction. The melodic line in the right hand continues with similar rhythmic patterns. The left hand accompaniment remains consistent, supporting the overall texture.

Vocal entry system. The music is marked *G ff* (G major, fortissimo). The vocal line begins with the lyrics "A - - men, Amen, A - men, A - - - - - men." The piano accompaniment continues with a rhythmic pattern of eighth notes.

First system of piano accompaniment for the vocal section. The right hand features a series of chords and moving lines, while the left hand plays a rhythmic accompaniment. The dynamic is *ff*.

Second system of vocal entry. The lyrics continue: "A - - - - - men, A -" on the first line, "A - - - - - men," on the second, "A - - - - - men, A - - -" on the third, and "A - - - - - men, A - - -" on the fourth. The piano accompaniment is marked *ff*.

Second system of piano accompaniment. The right hand continues with chordal textures and melodic fragments. The left hand maintains the rhythmic accompaniment. Dynamics include *f* and *ff*.

H

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

H

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

men,
men, A - - men, A -

I

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

I

Detailed description: This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal lines are filled with the word 'Amen' in various rhythmic patterns, often with long horizontal lines indicating sustained notes. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal parts.

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

Detailed description: This system contains the third and fourth systems of music. It continues the vocal and piano parts from the previous system. The vocal lines show more complex rhythmic patterns for the word 'Amen'. The piano accompaniment includes some more active passages with eighth and sixteenth notes.

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

Detailed description: This system contains the fifth and sixth systems of music. It concludes the piece with final vocal entries of 'Amen' and a piano accompaniment that ends with sustained chords. The overall texture remains consistent with the previous systems.

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

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

Adagio
A - - - men, * A - men, A - - men.
A - men, A - - men, A - men, A - men, A - - men.
A - - men, A - - men, A - men, A - men, A - - men.
A - - men, A - - men, A - men, A - men, A - - men.
Adagio