

G. Schirmer's Editions
of
Oratorios and Cantatas

THE MESSIAH

An Oratorio

For Four-Part Chorus of Mixed Voices,
Soprano, Alto, Tenor, and Bass Soli
and Piano

by

G. F. HANDEL

Edited by
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Revised According to
Handel's Original Score by
MAX SPICKER

Vocal Score, Complete

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INTRODUCTORY NOTE

THE MESSIAH, Händel's most successful and best-known oratorio, was composed in the year 1741 in twenty-four days, from August the 22d to September the 14th. It was first performed at a concert given for charitable purposes at Dublin, Ireland, on April the 13th, 1742, Händel conducting the performance in person.

According to the historical evidence, Händel knew that the Dublin orchestral and choral resources were by no means on a par with those of London, and was markedly influenced by this circumstance in the composition of his work. In his choruses he did not go beyond four-part writing, and kept his orchestra within the most modest limits, so that no instrument except violin and trumpet plays a solo part, and oboe and bassoon do not appear at all in the score, although these instruments participated in the performance, as was proved by a later discovery of orchestra-parts written for both. Thereafter Händel, beginning with March the 23d, 1743, brought out *The Messiah* every year in London with great applause; in the course of time he made various alterations in certain numbers, set several new ones to music, transcribed a few arias for different voices, but left the work as a whole unchanged, both vocally and instrumentally, from its original form; thus bearing witness that, despite its limitations, this primitive conception of the work was likewise the enduring one.

As the centuries have passed, a considerable number of vocal scores have, of course, been made after Händel's partition; notably that by Dr. Clarke (Whitfield-Clarke, 1809), and a later one by Vincent Novello. Their value, however, was more or less doubtful, their character being rather that of transcriptions in pianoforte style, with not infrequent arbitrary or capricious aberrations, than a faithful and exact reduction of the orchestral score. Neither have the more recent editions of vocal scores based on the Mozart orchestra-score, with its many contrapuntal charms, quite fulfilled expectations, as they materially increased the difficulty of the piano-part.

Hence, a vocal score which should be in every way reliable and practical has become a matter of prime necessity. The present edition agrees at every point with Händel's original score, as it follows the facsimile edition of this

latter with most careful exactitude. Slight deviations from the original, which in the course of many years have obtained almost traditional authority, are inserted in small notes in every case, the professional artist being left free to employ them or not, at his discretion.

With regard to the performance of this grand work by chorus and soloists, much of importance might be said; but this would lead too far afield, and we shall, therefore, confine ourselves to the matters of chiefest concern. The direction of the choruses, which in our Master's works are for the most part peculiarly prominent in their monumental character, will naturally be entrusted to competent chorus-conductors, who will care for crystalline precision of execution and a clear, logical conception, and who are responsible for these points.

The interpretation of their parts by the soloists is a different affair. Here we confront the weighty question: "May the soloist proceed subjectively, or must he proceed objectively?" Probably the best answer to this crucial query is found in a passage from the unrivalled work of an authority in this province, namely, "Die Lehre von der vokalen Ornamentik des 17. und 18. Jahrhunderts," by Dr. Hugo Goldschmidt. He writes: "The essence of reproduction, to feel and re-create that which was felt and imparted by the creator, does not exclude—within natural limitations—the assertion of creative power. The modern theory of æsthetics founded by Lipps rightly proceeds from the idea, that the interpreting artist creates, in a sense, the work anew. With his gradual penetration of the art-work he creates new values, which are of the highest importance for art, because, without them, the creations of the great masters are only so much writing, and thus remain sealed to enjoyment. But the interpreter's work is no mere execution, comparable, let us say, to that of the builder who transmutes the architect's plans into material reality. His task is rather to seize the vital conception of the art-work, to blend it with his own ego and the views of his period, and thus to imbue it with life and effectiveness. Whether singer or instrumentalist, he is a child of his time. His artistry is a product of its mental culture. It develops and changes with the evolution of artistic require

ments. His formative and emotional powers are derived from the spirit of the epoch to which he belongs. Consequently, we shall always approach the art-productions of earlier times through the medium of our own spiritual and emotional nature. It follows, that the domain which such artistic reproduction may open to us, although of great extent, and as broad in scope as the points of contact with modern sensibility can reach, will be dependent in any given period on a constantly shifting relation to the treasures of former ages. The genuine, great masterworks of the past retain their importance; they are immortal; but our relations to them are not constant, and change with the changing impressionability of the times. We hear the works of these past-masters of former centuries—of Palestrina, Gabrieli, Händel and Bach, yes, even of Mozart and Beethoven—with other ears than our forefathers, or even than our grandfathers. What we have experienced since their time, whatever we have wrested to our eternal gain, this it is which sounds in those works to our ears. Much that charmed former generations has no effect on ours; so much is part and parcel of the time which gave it birth, and decays with its passing. Only what is exalted over time and place remains as eternal gain; and here, again, another generation finds new treasures that earlier ones passed by unheeding. This is the unfailing criterion of true greatness, that its creations continually beget ever-new, ever-changing values, that they bring to each successive generation new revelations. Consider the history of Händel's art. The eighteenth century, in its latter half, admired it in the form of arrangements by contemporaries, those by Mozart and Hiller. Our present-day musical interpretation—on Dr. Chrysander's initiative—has gone back to the historically authenticated form, and disclosed to us the true Händel in his full grandeur. But it owes its success, not to a recognition that things must be so because Händel would have them so, but because they appeal more directly to our sense and feeling than do the arrangements of the eighteenth and nineteenth centuries."

Such are the pregnant and weighty pronouncements of an experienced man, deeply versed in musico-historical lore and research. They should be of the highest value to the serious artist.

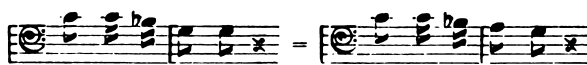
Here a word shall be said touching the employment of the appoggiaturas in the recitatives and (in isolated cases) also in the arias. They are, of course, not given in this edition, or indicated only very infrequently.

The Appoggiatura, in Händel's works, must be treated with the utmost caution and nicest discrimination. It should never be regarded as a mere ornament, but always fulfil some declamatory, melodic or harmonic function. Do not lose sight of the fact, that the appoggiatura lends greater elasticity and emphasis to the flow of melody and declamation, and also to the musical expression; at the same time, one cannot be too careful not to introduce it too often, for this would doubtless produce an unpleasing and inadmissible monotony instead of enhancing the effect.

According to historical evidence, Händel permitted his singers to employ appoggiaturas, and even melismata and cadences, in the arias of his oratorios; he invariably insisted, however, that they should not be mere embellishments serving simply for outward display of vocal effect, but calculated to promote the melodic flow and declamatory expression, and must, consequently, possess musical meaning and value. Mistakes in the use of these ornaments can be prevented only by a thorough knowledge of the development of vocal embellishments, a certain penetration into the spirit of Händel's oratorios, and a refined taste in matters pertaining to musical æsthetics.

The Appoggiatura is unquestionably the most important and most frequently employed among the ornaments, and a few general observations concerning the principles involved can hardly fail to be welcome; more especially as they are accompanied by a number of practical illustrations.

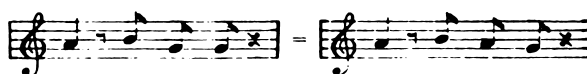
An appoggiatura is in place where its introduction brings about a diatonic succession, and more particularly across the bar, in order to avoid the leap of a third; for example in No. 5, page 26:



come to His tem-ple

come to His tem-ple

and similarly within the boundaries of one measure, as in No. 19, page 94:



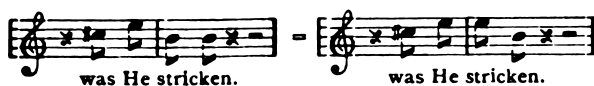
blind be o-pen'd

blind be o-pen'd

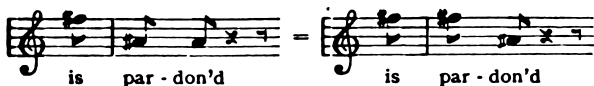
These latter must, however, be introduced with careful discrimination; otherwise appoggiaturas of this sort are very apt to produce a feeling of monotony and an interruption of the melodic flow. Another species of appoggiatura which may be used very effectively is the leap to the fourth below; this occurs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



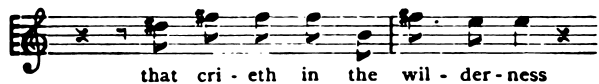
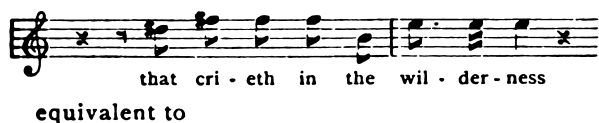
or (and far oftener) at the close of a recitative (No. 31, page 141):



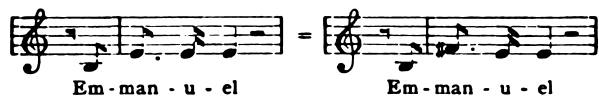
Besides these, the leap of the appoggiatura to the sixth below is occasionally met with (No. 2, page 9):



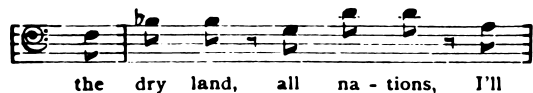
The appoggiatura leading upward by a step is seldom or never employed; leading up by a leap it is very successfully applied in certain cases, for example in No. 2, page 9:



or No. 8, page 47:



Great discretion and sound judgment are, however, very necessary for governing the employment of this upward-leaping appoggiatura; for if, in a quite analogous situation, as shown in No. 5, page 25:



the appoggiatura were introduced at the similar points:



this would be, not simply a regrettable blunder, but a total misinterpretation of this important passage.

Illustrations of this kind show most convincingly how important it is that the singer

should treat each case, as it arises, logically and discreetly, and how the appoggiatura, in apparently analogous situations, must sometimes be employed and at others avoided. The finest and most striking examples of this description, in our opinion, are those given by Händel in *The Messiah* on page 129 (No. 29): "Thy rebuke hath broken His heart," and on page 140 (No. 30): "Behold, and see." These two numbers, which are among the most beautiful, sublime and affecting of all that Händel has given us in his oratorios, and which convey a sense of mournful, hopeless anxiety in a manner of almost unparalleled realism, should be attentively studied by every oratorio-singer who truly loves his art.

We seize this occasion to direct attention to another important matter, which ought to be mentioned, if for no other reason, because it is unnoticed in all the other vocal scores. We refer to the chorus "Glory to God!" page 82 (No. 17). Here Händel inserted in his original score the following phrase: "da lontano e un poco piano" (as from a distance, and rather softly); and only thus should this chorus be performed. It appears to us that, relying on Händel's directions for the dynamics of this number, there can be no doubt that he intended a gradual approach (augmentation) of this solemn chant, as of an increasingly urgent, divinely inspired announcement, followed by an equally gradual *decrescendo* withdrawal. Supporting evidence is found in the postlude, which, after a grand *fortissimo* climax of the chorus, dies away to a whispered *pianissimo*.—The authenticity of the above reading has occasionally been called in question, with argument both in speech and writing; but such questioning can rest only on a lack of acquaintance—or an inexact acquaintance—with Händel's original score. So, in order to settle this important point definitively, we publish at the beginning of this edition a facsimile of the first page of this chorus from Händel's original manuscript, which should suffice to set the question at rest forever.

In our edition the greatest care has also been bestowed upon the word-text, and each number provided with a correct reference to the corresponding section in the Bible.

We can, therefore, publish this edition with the consciousness that it has been prepared with the thoroughness and reverent care due to this eternally beautiful masterwork.

MAX SPICKER.

New York, March, 1912.

THE MESSIAH

PART THE FIRST

I. OVERTURE

II. RECIT. *Accompanied.* (TENOR)

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

III. AIR (TENOR)

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

IV. CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

V. RECIT. *Accompanied.* (BASS)

Thus saith the Lord of Hosts:— Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

VI. AIR (BASS)

But who may abide the day of His coming, and who shall stand when He appeareth?

For He is like a refiner's fire.

VII. CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

VIII. RECIT. (ALTO)

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us.

IX. AIR (ALTO) AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

X. RECIT. *Accompanied.* (BASS)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

XI. AIR (BASS)

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

XII. CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

XIII. PASTORAL SYMPHONY

XIV. RECIT. (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flocks by night.

RECIT. *Accompanied.* (SOPRANO)

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

XV. RECIT. (SOPRANO)

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

XVI. RECIT. *Accompanied.* (SOPRANO)
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying :

XVII. CHORUS
Glory to God in the highest, and peace on earth, good will towards men.

XVIII. AIR (SOPRANO)
Rejoice greatly, O daughter of Zion ; Shout, O daughter of Jerusalem : behold, thy king cometh unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

XIX. RECIT. (ALTO)
Then shall the eyes of the blind be opened, and the ears of the deaf unstoppèd ; then shall

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

XX. AIR (ALTO)
He shall feed His flock like a shepherd ; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR (SOPRANO)
Come unto Him, all ye that labour and are heavy laden, and He shall give you rest.

Take His yoke upon you, and learn of Him ; for He is meek and lowly of heart : and ye shall find rest unto your souls.

XXI. CHORUS
His yoke is easy and His burthen is light .

PART THE SECOND

XXII. CHORUS
Behold the Lamb of God, that taketh away the sins of the world.

XXIII. AIR (ALTO)
He was despisèd and rejectèd of men : a man of sorrows, and acquainted with grief.

*[He gave His back to the smiters, and His cheeks to them that plucked off the hair : He hid not His face from shame and spitting.]

XXIV. CHORUS
Surely He hath borne our griefs, and carried our sorrows ; He was wounded for our transgressions ; He was bruisèd for our iniquities ; the chastisement of our peace was upon Him.

XXV. CHORUS
And with His stripes we are healèd.

XXVI. CHORUS
All we like sheep have gone astray ; we have turnèd every one to his own way ; and the Lord hath laid on Him the iniquity of us all.

XXVII. RECIT. *Accompanied.* (TENOR)
All they that see Him, laugh Him to scorn, they shoot out their lips, and shake their heads, saying :—

*See Note, p. ix.

XXVIII. CHORUS
He trusted in God that He would deliver Him ; let Him deliver Him, if He delight in Him.

XXIX. RECIT. *Accompanied.* (TENOR)
Thy rebuke hath broken His heart ; He is full of heaviness. He looked for some to have pity on Him, but there was no man ; neither found He any to comfort Him.

XXX. AIR (TENOR)
Behold, and see if there be any sorrow like unto His sorrow.

XXXI. RECIT. *Accompanied.* (TENOR)
He was cut off out of the land of the living ; for the transgression of Thy people was He stricken.

XXXII. AIR (TENOR)
But Thou didst not leave His soul in hell ; nor didst Thou suffer Thy Holy One to see corruption.

XXXIII. CHORUS
Lift up your heads, O ye gates ; and be ye lift up, ye everlasting doors ; and the King of glory shall come in.

Who is the King of glory ? The Lord strong

and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.

Who is the King of glory? The Lord of Hosts, He is the King of glory.

XXXIV. RECIT. (TENOR)

Unto which of the angels said He at any time, Thou art my Son, this day have I begotten Thee?

XXXV. CHORUS

Let all the angels of God worship Him.

XXXVI. AIR* (BASS)

[Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.]

XXXVII. CHORUS

The Lord gave the word: great was the company of the preachers.

XXXVIII. AIR (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

XXXIX. CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.

XL. AIR (BASS)

Why do the nations so furiously rage together? [and] why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

XLI. CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

XLII. RECIT. (TENOR)

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

XLIII. AIR (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

XLIV. CHORUS

HALLELUJAH! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS. HALLELUJAH!

PART THE THIRD

XLV. AIR (SOPRANO)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:

And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

XLVI. CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

XLVII. RECIT. Accompanied. (BASS)

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

XLVIII. AIR (BASS)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

*[For this corruptible must put on incorruption, and this mortal must put on immortality.]

* See Note, p. ix.

XLIX. RECIT. (ALTO) *See Note, below.*
[*Then shall be brought to pass the saying that is written: Death is swallowed up in victory.*

L. DUET (ALTO AND TENOR)
O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

LI. CHORUS
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

LII. AIR (SOPRANO)
If God be for us, who can be against us? who shall lay any thing to the charge of God's elect?

It is God that justifieth, who is he that condemneth?

It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.]

LIII. CHORUS
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen.

NOTE

The latter part of Nos. 23 and 48 and the whole of Nos. 34, 35, 36, 49, 50, 51, and 52 are customarily omitted.

Nos 1-21 and 44 are regarded as especially suitable for performance at Christmas.

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*And.
cantabile
dolentissimo
con sordina*

a liege

Gloria in excelsis Deo

and Personal Ear-Drum

the whole work

THE MESSIAH

PART I

No 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

The first system of the musical score consists of two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Grave' with a quarter note equal to 120 beats per minute. The first measure is marked with a forte 'f' dynamic. The music begins with a series of chords and moving lines in both hands.

The second system continues the musical piece. It features a melodic line in the treble clef with some grace notes and a more rhythmic accompaniment in the bass clef. The dynamics remain consistent with the first system.

The third system shows a change in dynamics. The first measure is marked 'ff' (fortissimo), while the second measure is marked 'pp' (pianissimo). The music continues with complex harmonic textures in both staves.

The fourth system continues the development of the musical themes. It features a mix of chords and moving lines, maintaining the overall somber and majestic character of the piece.

The fifth and final system of the page concludes the musical piece. It features a final melodic flourish in the treble clef and a strong accompaniment in the bass clef, ending with a fortissimo 'ff' dynamic. The piece concludes with a final chord in the treble clef.

Allegro moderato (♩ = 116)

f *L.H.*

A *mf*

B *f*

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains a complex melodic line with many sixteenth notes and some slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a section marked with a 'C' above the treble staff. The melodic line in the treble staff shows some changes in rhythm and articulation.

Third system of musical notation, showing further development of the musical themes. The bass staff has some sustained chords and moving bass lines.

Fourth system of musical notation, featuring a section marked with a '7' above the treble staff and a 'mf' dynamic marking below the bass staff. The piece continues with intricate melodic and harmonic textures.

Fifth system of musical notation, continuing the musical narrative with various rhythmic patterns and harmonic structures.

Sixth system of musical notation, concluding the page with a section marked with a 'D' above the treble staff and a 'cresc.' dynamic marking below the bass staff. The piece ends with a final chord in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of quarter and eighth notes in the left hand.

Second system of musical notation. It begins with a dynamic marking of *f* (forte). A chord labeled 'E' is indicated above the treble staff. The right hand continues with a melodic line, while the left hand plays a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material. The right hand has more complex phrasing with slurs, and the left hand maintains a consistent rhythmic accompaniment.

Fourth system of musical notation. The right hand features a series of chords and moving lines, with some notes beamed together. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation. A dynamic marking of *ff* (fortissimo) is present. A chord labeled 'F' is indicated above the treble staff. The music becomes more intense and features more complex textures.

Sixth system of musical notation, continuing the melodic and harmonic development. The right hand has a more active role with frequent sixteenth-note passages.

Seventh system of musical notation. It begins with the instruction 'Più lento' (slower). The tempo is reduced, and the music concludes with a final cadence. The right hand has a more melodic and sustained character.

Nº 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

The first system shows the piano introduction. It consists of three staves: a vocal line (tenor clef) which is mostly empty, and a grand piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The tempo is marked 'Larghetto e piano' with a quarter note equal to 80 beats per minute. The key signature has three sharps (F#, C#, G#).

The second system begins with the tenor solo. The vocal line starts with the lyrics "Com-fort ye, com - -". The piano accompaniment continues with the same accompaniment pattern. Dynamics include *fp* (fortissimo piano) and *p* (piano). The tempo remains 'Larghetto e piano'.

The third system continues the tenor solo with the lyrics "- fort ye — my peo-ple, com - fort ye,". The piano accompaniment features a *fp* dynamic. The tempo remains 'Larghetto e piano'.

The fourth system begins with a section marked 'A a tempo'. The vocal line has the lyrics "com - - - fort ye my peo-ple,". The piano accompaniment also has a tempo change to 'a tempo'. Dynamics include *p* and *fp*. The tempo remains 'Larghetto e piano'.

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 -

p

Original orchestral score has: 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.

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.

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

Isaiah xl: 4

Andante (♩ = 80)

First system of piano introduction. Treble and bass staves in G major, 4/4 time. Treble clef has a melodic line with slurs and ties. Bass clef has a supporting bass line. Dynamic marking *mf* is present.

Second system of piano introduction. Treble clef has a melodic line with slurs and ties. Bass clef has a supporting bass line. Dynamic markings *p*, *f*, and *p* are present.

Section labeled **A TENOR SOLO**. Tenor line begins with the lyrics "Ev-'ry val-ley,". Piano accompaniment continues. Dynamic marking *f* is present.

Second system of the tenor solo. Tenor line continues with the lyrics "ev-'ry val-ley — shall be ex-alt-ed, shall be —". Piano accompaniment continues. Dynamic markings *p*, *mf*, and *p* are present.

ex-alt - - - - -

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

f *p*

shall be ex-alt - - - - -

B

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

p

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

This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by the lyrics "the crook-ed straight, and the rough plac-es". The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes.

plain, the crook-ed

This system contains the third and fourth staves of music. The vocal line continues with "plain, the crook-ed". The piano accompaniment continues with similar rhythmic patterns.

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

crese. *p*

This system contains the fifth and sixth staves of music. The vocal line continues with "straight, the crook - ed straight, and rough plac-es plain,". The piano accompaniment includes dynamic markings: *crese.* (crescendo) and *p* (piano).

simile

This system contains the seventh and eighth staves of music. The piano accompaniment features a *simile* marking, indicating a continuation of the previous style.

— and the rough plac-es plain .

p *mf*

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "and the rough plac-es plain .". The piano accompaniment features a treble and bass clef with various chords and melodic lines. Dynamics include piano (*p*) and mezzo-forte (*mf*).

C
Ev-'ry val-ley, ev-'ry val-ley —

p *f* *p*

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Ev-'ry val-ley, ev-'ry val-ley —". A common time signature (**C**) is placed above the vocal line. The piano accompaniment features a treble and bass clef with various chords and melodic lines. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

— shall be ex-alt - - - - -

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "— shall be ex-alt - - - - -". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

- - - - - ed,

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "- - - - - ed,". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

D

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

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a piano (*p*) dynamic, featuring chords in the right hand and a simple bass line in the left hand. A forte (*f*) dynamic is introduced in the second measure of the piano part. The system concludes with a piano (*p*) dynamic.

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

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains a steady accompaniment pattern. The system ends with a half note G4 in the vocal line.

hill made low; the crook-ed straight, the

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a piano (*p*) dynamic and a trill (*tr*) in the right hand. The system concludes with a half note G4 in the vocal line.

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

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a consistent accompaniment pattern. The system ends with a half note G4 in the vocal line.

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

plain, the crook-ed straight,

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

colla voce *fa tempo*
senza Ped.

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

And the glo - ry, the glo-ry of the

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

And the glo - ry, the glo-ry of the

And the glo - ry, the glo-ry of the

*) According to the original score.
 22945

Lord shall be re - -

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - -

mf

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,

mf

Lord shall be re - veal'd, and the

be re - - veal - - ed, and the

shall be re - veal - - ed, and the

and the

f

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

Detailed description: This section of the score is marked with a 'B' and a forte 'f' dynamic. It consists of four vocal staves and two piano staves. The vocal parts enter with the lyrics 'and all flesh — shall see it to - geth - - -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

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 - - -

Detailed description: This system continues the vocal and piano parts from the previous system. The vocal lines are staggered, with some parts starting on 'er;' and others on 'it;'. The piano accompaniment continues with a consistent rhythmic and harmonic pattern.

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

Detailed description: This section is marked with a 'C' and a mezzo-forte 'mf' dynamic. It features four vocal staves and two piano staves. The vocal parts conclude with the lyrics 'er; and all flesh, — and all flesh — shall see it to - geth - er;' and 'er; and all flesh — shall see it to - geth - - er; the'. The piano accompaniment ends with a final chord. The section concludes with a 'C' time signature change.

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

ff

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

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

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

F

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

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

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

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

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, *E* 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.

No 6. - AIR FOR BASS

“BUT WHO MAY ABIDE THE DAY OF HIS COMING?”

Malachi iii: 2

Larghetto (♩ = 88)

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/8 time and begins with a forte (*f*) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand.

BASS SOLO **A**

But who may a -

The second system contains the first vocal line and piano accompaniment. The vocal line is on a bass clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics "But who may a -" are written below the vocal staff. The piano part features a *p* (piano) dynamic marking.

bide the day of His com-ing?

and who shall stand when

The third system continues the vocal line and piano accompaniment. The lyrics "bide the day of His com-ing?" and "and who shall stand when" are written below the vocal staff. The piano part includes *mf* (mezzo-forte) and *p* (piano) dynamic markings.

He_ ap - pear-eth?

who shall_ stand

when

The fourth system contains the final vocal line and piano accompaniment. The lyrics "He_ ap - pear-eth?", "who shall_ stand", and "when" are written below the vocal staff. The piano part includes *mf* (mezzo-forte) and *p* (piano) dynamic markings.

B

He ap - pear-eth? But who may a - bide, but
 who may a - bide the day of His com-ing? and
 who shall stand when He ap - - pear - eth?

C

and who shall stand when
 - He ap - pear -

- - - - eth? when _____ He ap - pear - -

D

eth?

Prestissimo (♩ = 138)

pp

cresc.

f

For He is like _____ a re -

p

fin - - - - er's fire, _____

f

for He is like a re -

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 vocal line begins with the lyrics "for He is like a re -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *p* (piano) is present at the start of the piano part.

fin -

The second system continues the vocal line with the lyrics "fin -". The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *f* (forte) appears in the piano part towards the end of the system.

- er's fire.

The third system continues the vocal line with the lyrics "- er's fire.". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *f* (forte) is present in the piano part.

E

Who shall stand when He ap -

The fourth system begins with a section header **E** and the vocal line lyrics "Who shall stand when He ap -". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* (piano) is present at the start of the piano part.

pear - eth? For He is like a re -

The fifth system continues the vocal line with the lyrics "pear - eth? For He is like a re -". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *f* (forte) is present in the piano part.

fin -

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

- er's fire, for

f *p* *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. The vocal line begins with a half note 'fire,' followed by a quarter rest, then a half note 'and', a quarter rest, a half note 'who', a quarter rest, a half note 'shall', a quarter rest, a half note 'stand', a quarter rest, and a half note 'when He,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with dynamics markings of *fp* (fortissimo piano) appearing in the right hand.

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

The second system continues the vocal line with a half note 'when He', a quarter rest, a half note 'ap - -', a quarter rest, a half note 'pear-eth?', a quarter rest, a half note 'and', a quarter rest, a half note 'who', a quarter rest, and a half note 'shall'. The piano accompaniment continues with the same rhythmic pattern, with dynamics markings of *fp* in the right hand and *p* (piano) in the left hand.

stand when He ap - -

The third system shows the vocal line with a half note 'stand', a quarter rest, a half note 'when', a quarter rest, a half note 'He', a quarter rest, and a half note 'ap - -'. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *p* in the left hand.

pear - eth? For He is

The fourth system begins with a vocal line starting with a half note 'pear -', a quarter rest, a half note 'eth?', a quarter rest, a half note 'For', a quarter rest, a half note 'He', a quarter rest, and a half note 'is'. A large 'H' is written above the vocal line. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *cresc.* (crescendo) in the right hand and *p* in the left hand.

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

The fifth system shows the vocal line with a half note 'like', a quarter rest, a half note 'a', a quarter rest, a half note 're -', a quarter rest, a half note 'fin -', a quarter rest, a half note 'er's'. The piano accompaniment continues with the same rhythmic pattern.

fire, and who shall

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line contains the lyrics "fire, and who shall". The piano accompaniment includes dynamic markings *f* and *p*.

stand when He ap - - -

The second system continues the vocal line with the lyrics "stand when He ap - - -". The piano accompaniment maintains a consistent rhythmic pattern.

pear - eth, when He ap - - -

The third system continues the vocal line with the lyrics "pear - eth, when He ap - - -". The piano accompaniment continues with the same rhythmic accompaniment.

pear - eth? For He is

The fourth system continues the vocal line with the lyrics "pear - eth? For He is". The piano accompaniment includes dynamic markings *f* and *p*.

like a re - - fin - - -

The fifth system continues the vocal line with the lyrics "like a re - - fin - - -". The piano accompaniment includes dynamic markings *f* and *p*.

First system of musical notation. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The piano part 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

Second system of musical notation. It includes a vocal line with 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

Third system of musical notation. The tempo is marked *Prestissimo*. The piano accompaniment consists of a rapid, rhythmic pattern of eighth notes in both hands. A *f* dynamic marking is present. The word "fire." is written above the first few notes of the piano part.

Fourth system of musical notation, continuing the piano accompaniment from the previous system. It maintains the *Prestissimo* tempo and the rhythmic eighth-note pattern.

Fifth system of musical notation, concluding the piano accompaniment. It maintains the *Prestissimo* tempo and the rhythmic eighth-note pattern.

№ 7.- CHORUS
 "AND HE SHALL PURIFY"

Malachi iii: 3

Allegro
 SOPRANO *mf*

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

ALTO

TENOR

BASS

Allegro (♩ = 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 *f*

pu - - ri - fy,

pu - - ri - fy,

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

mf

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef, both with lyrics 'pu - - ri - fy,'. The third staff is a vocal line in bass clef with lyrics 'pu - - ri - fy, shall pu - ri - fy' and a dynamic marking of *mf*. The bottom two staves are piano accompaniment in treble and bass clefs, with a dynamic marking of *mf*.

mf
and He shall pu - ri -

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

and He shall pu - - ri - - fy,

f
the sons of Le - - vi,

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics 'and He shall pu - ri -' and a dynamic marking of *mf*. The second staff is a vocal line in treble clef with lyrics 'and He shall pu - - ri - - fy,' and a dynamic marking of *f*. The third staff is a vocal line in treble clef with lyrics 'and He shall pu - - ri - - fy,'. The bottom staff is a vocal line in bass clef with lyrics 'the sons of Le - - vi,' and a dynamic marking of *f*. The piano accompaniment continues in the bottom two staves.

C

fy, shall

and He shall

and He shall

and He shall

C

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'fy, shall'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'C' time signature is placed above the piano part. Dynamics include a forte 'f' marking.

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

Detailed description: This system continues the vocal and piano parts. The vocal lines repeat the phrase 'pu - ri - fy, and He shall pu - ri - fy,'. The piano accompaniment provides harmonic support. The system concludes with the word 'and' in the bass vocal line.

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 lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment consisting of 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 consisting of 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 - - -

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

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

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

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

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 treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a piano (p) dynamic marking and features long, sustained chords in the right hand and a simple bass line in the left hand.

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 a simple bass line. The system concludes with a double bar line.

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 a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and the vocal line has a melodic line with some grace notes. The score consists of three systems of music.

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 line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics "up in-to the high moun-" are written below the vocal line.

- tain! get thee up in-to the high

This system contains the second line of music. The vocal line continues with the lyrics "- tain! get thee up in-to the high". The piano accompaniment continues with a similar rhythmic pattern.

moun-

This system contains the third line of music. The vocal line continues with the lyrics "moun-". The piano accompaniment continues with a similar rhythmic pattern.

C

- tain!

This system contains the fourth line of music. A common time signature 'C' is placed above the vocal line. The lyrics "- tain!" are written below the vocal line. The piano accompaniment continues with a similar rhythmic pattern.

p

This system contains the fifth and final line of music. The piano accompaniment concludes with a dynamic marking of *p* (piano) at the end of the piece.

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

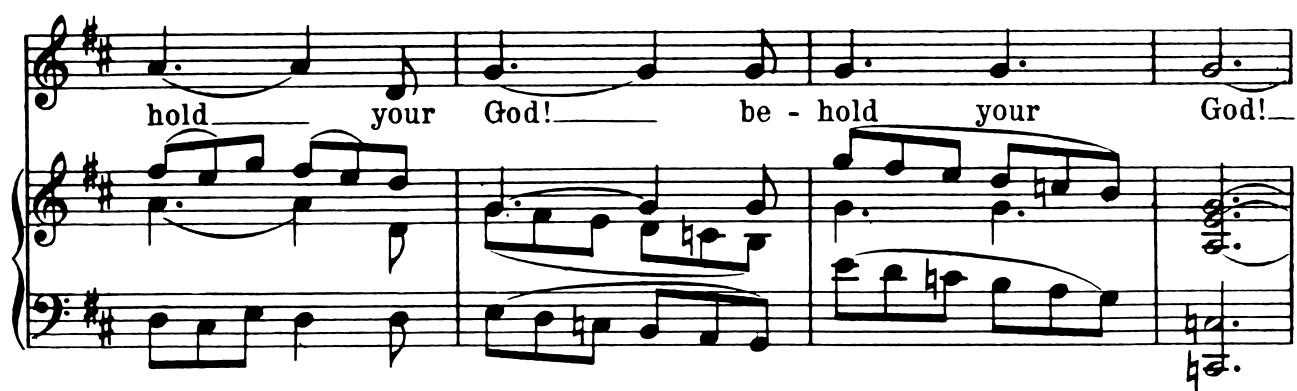
cit-ies of Ju-dah, say un-to the cit-ies of Ju-dah,

Be - hold_ your God!_ be - hold_ your God! Say

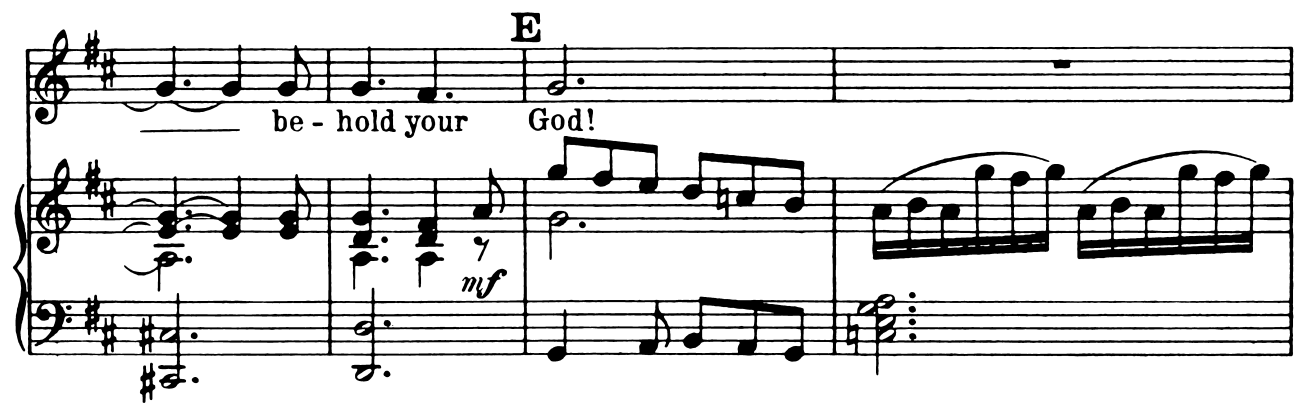
un-ⁿto the cit-ies of Ju - - dah, Be -



hold your God! be - hold your God!



E
be - hold your God!



0 *p*



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



F

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

p *mf*

a - rise, a -

p

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

p *mf*

and the glo - - - - -

p

- ry of the Lord, the

mf

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
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

I
U.H.

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

U.H.

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

U.H.

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

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

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

ris - en up - - - - on thee. O *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

mf

glo - ry of the Lord, of the Lord,

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 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: "glo - ry of the Lord, of the Lord,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "the glo - - - ry of the" and "glo - - - ry of the Lord". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal lines.

Lord is risen upon thee.

Lord is risen upon thee.

Lord is risen upon thee.

Lord is risen upon thee.

allargando

This system contains the vocal parts and the beginning of the piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (treble and bass clef). The lyrics are 'Lord is risen upon thee.' The piano part begins with a steady accompaniment in the right hand and a bass line in the left hand.

L

tr

This system continues the piano accompaniment. It features a grand staff with a piano forte (p) dynamic marking and a 'L' (Lento) tempo marking. A trill (tr) is indicated above a note in the right hand.

This system continues the piano accompaniment with a grand staff. The right hand features a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment.

This system continues the piano accompaniment with a grand staff. The right hand continues with a melodic line of sixteenth notes, and the left hand maintains the accompaniment.

This system concludes the piano accompaniment with a grand staff. It features a final melodic phrase in the right hand and a concluding bass line in the left hand.

Nº 10.- RECITATIVE FOR BASS

“FOR BEHOLD, DARKNESS SHALL COVER THE EARTH”

Isaiah lx: 2,3

Andante larghetto (♩ = 72)

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), common time. Starts with a piano (*p*) dynamic. The right hand features a complex, rhythmic accompaniment with many beamed notes. The left hand has a simpler accompaniment. A *cresc.* marking is present in the right hand.

Second system of piano introduction, continuing the accompaniment from the first system.

BASS SOLO

For be - hold, dark - ness shall

Third system. The bass line begins with the lyrics "For be - hold, dark - ness shall". The piano accompaniment continues with a piano (*p*) dynamic.

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

Fourth system. The bass line continues with the lyrics "cov - er the earth, and gross dark - ness the". The piano accompaniment continues.

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

Fifth system. The bass line concludes with the lyrics "peo - ple, and gross dark - ness the peo - ple:". The piano accompaniment continues.

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 darkness have seen a great light,

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

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

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

a great light, have seen a great light:

C

and

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

- ow of death, and

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

shad-ow of death, up -

D

on — them hath the light shin — ed, and

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 two sharps (F# and C#), and the time signature is 4/4. The lyrics are "on — them hath the light shin — ed, and". The piano part includes dynamic markings of *mf* and *p*.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "they that dwell, — that dwell in the land of the shad — — —". The piano accompaniment consists of chords and moving lines in both hands.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "— — ow of death, up — on — them hath the". The piano accompaniment includes dynamic markings of *mf* and *p*.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are "light — — — shin — ed, up — on — them hath the light shin — ed.". The piano accompaniment includes a dynamic marking of *mf*.

The fifth system shows the final part of the piano accompaniment, consisting of chords and moving lines in both hands, concluding the piece.

Nº 12. - CHORUS
 "FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

A SOPRANO

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

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

ALTO

TENOR *p*

BASS

For un-to us a Child is born,

us a Child is born:

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

B

p For un-to us a Child is born,

us a Son is giv-en: *p* For un-to

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

us a Child is born,

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

un-to us a Son is giv-en:

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

p Un-to us a Child is born,
 giv-en: *mf* and the gov-ern-ment shall
p un-to us a Son is giv-en:

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

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

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

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

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

un-to us a Son is

un-to us a Son is

is a Son is giv-en:

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

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

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

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

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

F

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

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

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

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

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

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

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

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

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to

ev - er - last - ing Fa - - ther, Prince of Peace. For un - to

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

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

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

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

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

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

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

The 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

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.

№ 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

The first system of music consists of two staves. The treble staff begins with a piano marking *mezzo piano*. The music features a series of chords and melodic lines in the right hand, while the left hand provides a simple harmonic accompaniment. The tempo is marked as Larghetto with a quarter note equal to 132 beats per minute.

The second system continues the musical development. The treble staff shows more complex chordal textures and melodic movement. The bass staff maintains a steady accompaniment. The dynamics remain consistent with the first system.

cresc.

The third system is marked with a crescendo (*cresc.*). The music builds in intensity, with more active melodic lines in both hands. The treble staff features a prominent melodic line with some trills.

dim.

The fourth system is marked with a decrescendo (*dim.*). The music gradually softens, with the melodic lines becoming more delicate. The bass staff continues to provide a steady accompaniment.

A

p

The fifth system is marked with a piano dynamic (*p*) and a section label 'A'. The music returns to a softer, more contemplative mood. The treble staff features a series of chords and a simple melodic line, while the bass staff provides a simple accompaniment.

cresc. *più cresc.*

dim. *mf*

B *pp*

tr. *all.*

cresc. *rit.*

rit.

№ 14. - RECITATIVE FOR SOPRANO

"THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

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

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

f *p*

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

p *<* *>* *f*

Nº 16. - RECITATIVE FOR SOPRANO
"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

SOPRANO SOLO

And sud - den - ly there was with the

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

prais - ing God, and say - - ing:

cresc.

Nº 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro \star)

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

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

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

BASS

Allegro ($\text{♩} = 80$)

mp

high - - - - est,

nigh - - - - est,

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

mf and peace on

mf

\star)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,
 earth,
 Glo - ry to God,

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

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

B

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

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 *ff*

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

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

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

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

C *ff*

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

f good-will, good-will, good-will, *ff* good-will to - - wards
 men, good-will, good-will, good-will, *ff* good - -
 men, good-will, good-will, good-will, *ff* good - -
 good-will, good-will, good-will, *ff* 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, E-flat), time signature of common time (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 bass accompaniment.

Second system of piano introduction. The melodic line in the right hand continues with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains a consistent accompaniment.

Third system, labeled "SOPRANO SOLO" and "A". The soprano line begins with a fermata. The piano accompaniment starts with a piano (*p*) dynamic. The lyrics "Re-joyce, re -" are written below the soprano staff.

Fourth system of the soprano solo. The soprano line continues with a melodic line. The piano accompaniment features a mezzo-forte (*mf*) dynamic. The lyrics "joyce, re-joyce — great-ly, re-joyce," are written below the soprano staff.

Fifth system of the soprano solo. The soprano line concludes with a fermata. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics "O daugh-ter of Zi - on!" are written below the soprano staff.

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 - -

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

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

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

pp

E

then. Re-joice, re-

a tempo

f *p*

joice, 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, snout, shout, shout, re-joyce

p

greatly,

f

G
re-joyce great-ly, 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

f

p

№ 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 № 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

№ 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

Isaiah xl: 11 - Matt. xl: 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

A

He shall feed

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

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

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

*) *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

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

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

dim.

Nº 21. - CHORUS

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

Matthew xi: 30

Allegro

SOPRANO

His yoke — is ea - - - - -

ALTO

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, *dim.*
 light, His burthen, His bur-then, His bur - then is light, 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 -

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 - - -

p

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

p

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.

PART II

Nº 22. - CHORUS

“BEHOLD THE LAMB OF GOD”

John i: 29

Largo
SOPRANO

ALTO

TENOR

BASS

Largo (♩ = 80)

f

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Largo' with a quarter note equal to 80 beats per minute.

mf Be - hold the Lamb of God,

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

mf Be -

mf Be - hold the Lamb of

allegro

The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Be - hold the Lamb of God'. The piano accompaniment continues with chords and moving lines. The tempo changes to 'allegro' at the bottom of the page.

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

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

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

*) Original score has here: and here **)

B

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

B

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

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

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

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

world.
 world.
 world.
 world.

*) Original score:

№ 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 include *f*, *p*, and *f*. A fermata is placed over the final chord.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Dynamics include *p*, *f*, and *f*.

ALTO SOLO A

Alto solo, first system. Treble clef, bass clef, 2/4 time signature. Lyrics: "He was des-pis-ed,". Dynamics include *p*.

Alto solo, second system. Treble clef, bass clef, 2/4 time signature. Lyrics: "des-pis-ed and re-ject-ed, re-". Dynamics include *f*.

Alto solo, third system. Treble clef, bass clef, 2/4 time signature. Lyrics: "ject-ed of men; a man of sor- - - rows,". Dynamics include *pp*.

*) Original score: 

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

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

B

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Fine **E**

He gave His back to the

Fine *Un poco piano*

The second system continues the vocal line and piano accompaniment. It includes the instruction "Un poco piano" and a "Fine" marking. The piano accompaniment continues with its characteristic rhythmic patterns.

smit-ers, He gave His back to the

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a dense texture of eighth notes in both hands.

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

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment maintains the eighth-note texture.

hair, and His cheeks to them that plucked off the

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment continues with its eighth-note pattern.

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.

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 *f*  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

bruis - - - ed, He was bruis - ed for our in - -
 bruis - - - ed, He was bruis - ed for our in -
 bruis - - - ed, He was bruis - ed for our in -
 bruis - - - ed, He was bruis - ed for our in -

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 voice. The lyrics are: "tise - ment of our peace" (Soprano), "the chas - tise - - ment of our peace" (Alto), "tise - - - - - ment of our peace" (Tenor), and "the chas - tise - - ment of our peace" (Bass). The piano accompaniment features a complex, rhythmic texture in the right hand and a more melodic 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 lyrics are: "was up - - on Him." (Soprano), "was up - - on Him." (Alto), "was up - - on Him." (Tenor), and "was up - - on Him." (Bass). The piano accompaniment continues with a similar rhythmic texture, featuring a complex right hand and a more melodic left hand.

attacca

The third system of the musical score consists of two piano accompaniment staves. The right hand features a complex, rhythmic texture with many sixteenth notes, while the left hand has a more melodic line. The word "attacca" is written at the end of the system, indicating that the piece should continue without a break.

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 ($\text{♩} = 88$)

mf

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

stripes we are heal - - ed, *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

C

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
- 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 *f*

ALTO *f*

TENOR *f*

BASS *f*

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,

we have turn - ed, we have

turn - ed, we have turn - ed

F

ev-'ry one to his own way,

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

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

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

F

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

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

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

G Adagio *mf*

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

G Adagio ($\text{♩} = 60$) *mf*

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

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

№ 27. - RECITATIVE FOR TENOR

“ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN”

Psalm xxii: 7

Larghetto (♩ = 80)

f

TENOR SOLO

dim.

All they that

f

see Him, laugh Him to scorn; they

f

shoot out their lips, and shake their

f

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 (♩ = 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.

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
mf
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, let him de - liv - er him, *mf*

let him de - liv - er him, let him de -

C

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

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

E

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

E

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

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

Adagio
 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

No 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxxix: 20

Largo

TENOR SOLO

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

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

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

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 features a prominent bass line with sustained notes and chords. The vocal line is written in a recitative style, with lyrics printed below the notes. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Largo'.

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.
 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.

p
poco cresc.
A
dim.
pp
poco cresc.
pp

Detailed description: This is a musical score for a tenor solo. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is Largo, with a quarter note equal to 66 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are: "Be - hold, and see, 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. Be - hold, and see if there be an - y sor - row like un - to His sor - row." The score is marked with dynamics: *p* (piano), *poco cresc.* (poco crescendo), *A* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), and *ppp* (pianississimo).

№ 31. - RECITATIVE FOR TENOR

“HE WAS CUT OFF OUT OF THE LAND OF THE LIVING”

Isaiah liii: 8

TENOR SOLO

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

for the transgression of Thy peo - ple was He strick-en.

allacca

№ 32. - AIR FOR TENOR

“BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL”

Psalms xvi: 10

Andante larghetto (♩ = 108)

TENOR SOLO

But Thou didst not leave His

soul in hell,

but Thou didst not leave His

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



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

Ho - ly One to see cor-ruption.

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 - rup - tion, nor didst Thou suffer, nor

cresc. *p*

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

p *tr*

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

f *tr*

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. —

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.

mf might - y in bat-tle. 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 the King of glo-ry? who
 this
 Who is the King of glo-ry? who
 this
 King of glo-ry shall come in. Who is the King of glo-ry? who
 this
 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.*
cresc. the Lord of hosts, the Lord of hosts, the Lord of
 the Lord of hosts, *cresc.* the Lord of hosts, the Lord of hosts, He
 the Lord of hosts, *cresc.* the Lord of hosts, the Lord of hosts, He
 the Lord of hosts, the Lord of hosts, the Lord of
F
cresc.

hosts, He is the King of glo -

is the King, the King of glo -

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

hosts, He is the King of glo -

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

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

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

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

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

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

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

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

*) N^o 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews i: 5

TENOR SOLO

Un - to which of the an - gels said He at an - y
time, Thou art my Son, this day have I be - got - ten Thee?

*) N^o 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews i: 6

Allegro

SOPRANO
ALTO
TENOR
BASS

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

Allegro (♩ = 84)

*) Generally omitted

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

- gels of God wor -

wor -

wor -

B

- ship Him, let all the an -

- ship Him, let all the an -

- ship Him, let all the an -

let all the an -

C

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

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "- gels of God, let all the an - gels of".

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

This system contains three vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "God wor - ship". The piano accompaniment continues with the lyrics: "- gels of God wor - ship".

Him.
Him.
Him.
Him.

This system contains three vocal staves and a piano accompaniment. The vocal parts are marked "Him." and contain no lyrics. The piano accompaniment continues with the lyrics: "- gels of God wor - ship".

*) N^o 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH"

Psalm lxxviii: 18

Allegro (♩ = 84)

BASS SOLO

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

Thou hast led captiv - i - ty captive, Thou hast led captiv - i - ty

cap-tive, and re - ceiv - - - ed gifts — for men; yea,

*) Generally omitted.

e - ven for Thine en - e - mies,

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

that the Lord

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

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 en-e - mies,

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

p

that the Lord God might dwell

a - mong them,

p

E

that the Lord God, that the Lord

p

God might dwell a - - mong them, might dwell

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "God might dwell a - - mong them, might dwell". The piano accompaniment features a bass line with eighth-note patterns and a treble line with chords and melodic fragments.

a - mong

This system continues the vocal line and piano accompaniment from the first system. The vocal line ends with the lyrics "a - mong". The piano accompaniment continues with similar rhythmic and harmonic patterns.

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

This system begins with a new vocal line marked with a forte (**F**) dynamic. The lyrics are "them, that the Lord God might dwell a-mong them.". The piano accompaniment provides harmonic support for the new vocal entry.

This system consists of piano accompaniment for the fourth system, featuring a complex melodic line in the treble clef and a supporting bass line.

This system consists of piano accompaniment for the fifth system, continuing the melodic and harmonic development of the piece.

Nº 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO
Great was the com - pa - ny of the

ALTO
Great was the com - pa - ny of the

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

BASS
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,

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

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

Red.

- 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 - - - - -

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

ers.
ers.
ers.
ers.

№38.- AIR FOR SOPRANO

“HOW BEAUTIFUL ARE THE FEET OF THEM”

Romans x: 15

Larghetto (♩ = 104)

Piano introduction in B-flat major, 12/8 time. The music is marked *p* (piano). It features a flowing melody in the right hand and a steady accompaniment in the left hand.

Soprano solo introduction. The vocal line begins with a rest, followed by the lyrics "How beau-ti-ful are the feet of them that". The piano accompaniment is marked *pp* (pianissimo).

Soprano line 1. The vocal line continues with the lyrics "preach the gos-pel of peace, how beau-ti-ful are the feet, how". The piano accompaniment continues with a steady accompaniment.

Soprano line 2. The vocal line continues with the lyrics "beau-ti-ful are the feet of them that preach the gos-pel of peace,". The piano accompaniment continues with a steady accompaniment.

Soprano line 3. The vocal line begins with a rest, followed by the lyrics "how beau-ti-ful are the feet of them that". The piano accompaniment is marked *p* (piano).

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,

and their

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

un - to the — ends of the world,

and their

un - to the ends — of the world,

words un - to the ends — of the world,

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano accompaniment consists of chords and moving lines in both hands.

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

This system contains the final three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano accompaniment includes a trill in the right hand towards the end of the system.

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,

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

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.
 un - to the ends of the world.

N^o40.- AIR FOR BASS

"WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?"

Psalm ii: 1,2

Allegro (♩ = 112)

The musical score is written for piano and consists of six systems of two staves each. The first system begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The key signature is C major. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the piece. The third system introduces a key signature change to B-flat major, indicated by a flat sign on the B line of the treble clef. The fourth system changes the key signature to D major, indicated by two sharp signs (F# and C#) on the treble clef. The fifth system changes the key signature to E major, indicated by three sharp signs (F#, C#, G#) on the treble clef. The sixth system concludes the piece with a key signature of E major. The bass line throughout the piece consists of a steady, rhythmic accompaniment of eighth notes.

Piano introduction with treble and bass staves. The treble staff features a series of chords and arpeggios, while the bass staff provides a steady accompaniment.

A BASS SOLO

Why do the na - - - tions so

The first system of the bass solo section includes a vocal line with the lyrics "Why do the na - - - tions so" and piano accompaniment. The piano part features a prominent melody in the treble clef, marked with a piano (*p*) dynamic.

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

The second system continues the bass solo with the lyrics "fu - rious - ly rage to - - geth - er? why". The piano accompaniment maintains its melodic and harmonic support.

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

The third system of the bass solo section includes the lyrics "do the peo - - ple im - a - gine a vain". The piano accompaniment continues with its characteristic melodic lines.

thing? Why do the na - - - tions

The fourth system concludes the bass solo with the lyrics "thing? Why do the na - - - tions". The piano accompaniment provides a final melodic flourish.

rage

This system features a vocal line in the bass clef with a long slur over the first four measures, each containing a triplet of eighth notes. The piano accompaniment consists of a treble clef staff with a steady eighth-note accompaniment and a bass clef staff with a similar accompaniment.

so

f *p*

This system continues the vocal line with a slur over the first two measures. The piano accompaniment features a dynamic shift from *f* to *p* in the second measure.

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

f *p*

This system contains the vocal line with lyrics. The piano accompaniment includes dynamic markings *f* and *p*.

do the peo - ple im - a - - -

This system continues the vocal line with lyrics. The piano accompaniment features a slur over the last four measures, each containing a triplet of eighth notes.

- - - gine a - - - vain

This system concludes the vocal line with lyrics. The piano accompaniment features a slur over the first four measures, each containing a triplet of eighth notes.

thing? im - - a -

B
- gine a vain thing?

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

geth - - er, and why do the

peo-ple, and why do the

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: "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.

thing? Why do the na - - tions

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "thing? Why do the na - - tions". The piano accompaniment maintains the same rhythmic pattern as the first system.

rage

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "rage". The piano accompaniment features a prominent triplet pattern in the right hand, indicated by a '3' above the notes.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "so furiously to - gether, so furiously to - geth - er? and". The piano accompaniment continues with the triplet pattern in the right hand.

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

The fifth system of music begins with a section marked 'C' (Crescendo). It continues the vocal line and piano accompaniment. The vocal line has lyrics: "so furiously to - gether, so furiously to - geth - er? and". The piano accompaniment features a more complex rhythmic pattern with accents on the notes.

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

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 vocal line contains the lyrics "why do the peo-ple im- - a - - gine a vain". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a key signature of one sharp (F#).

thing? im - a - - - - -

cresc. *f*

The second system continues the vocal line with "thing? im - a - - - - -". The piano accompaniment features a dense texture of chords in the right hand, marked with a *cresc.* (crescendo) and *f* (forte) dynamic. The left hand continues with a steady eighth-note accompaniment.

- - gine a vain thing? and

p

The third system contains the lyrics "- - gine a vain thing? and". The piano accompaniment is marked with a *p* (piano) dynamic. The right hand has a more melodic line with some rests, while the left hand maintains the eighth-note accompaniment.

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

The fourth system repeats the lyrics "why do the peo-ple im- - a - - gine a vain". The piano accompaniment returns to the initial rhythmic pattern, with a key signature change to one flat (Bb) in the final measure.

D
thing?

f

The fifth system begins with a chord symbol "D" above the vocal line, which contains the lyrics "thing?". The piano accompaniment is marked with a *f* (forte) dynamic and features a more active right hand with sixteenth-note patterns. The key signature remains one flat (Bb).

E
The kings of the earth rise up, and the

p

ru- - ers take coun - sel to - geth - - er, take

coun -

- - sel, take

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"

Psalms 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 - -
 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.

№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.

№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

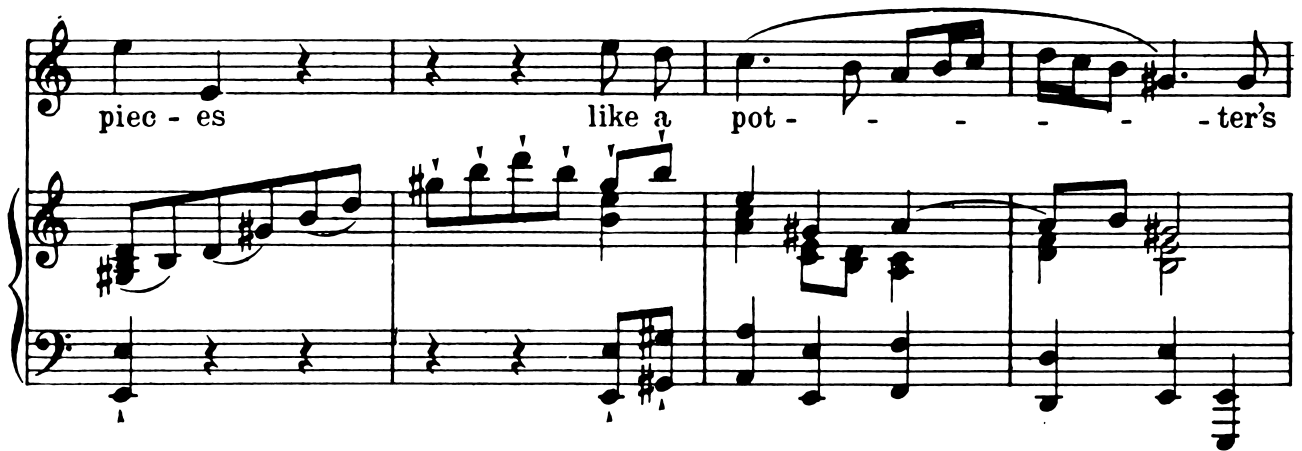
pot - - - - - ter's ves - sel, like a

*)Händel in his score has this section in unison

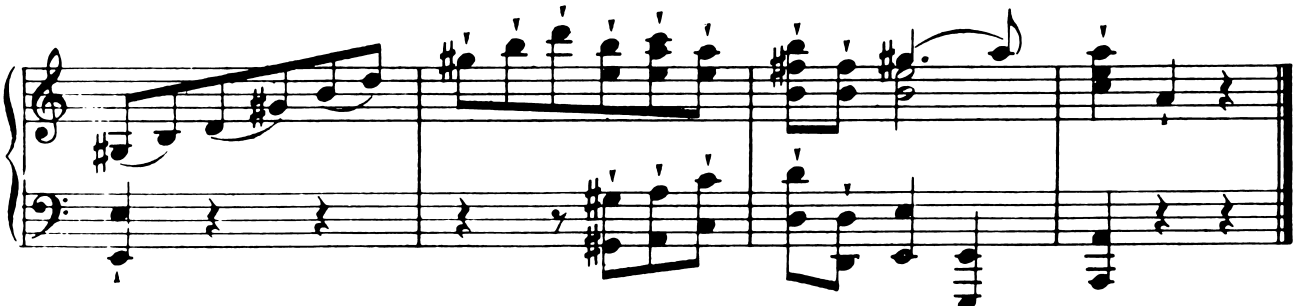
pot - - - ter's ves - sel, Thou shalt dash them in



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



D
ves - sel.



Nº 44.- CHORUS "HALLELUJAH!"

Rev. xix: 6; xi: 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-potent reign-eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

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

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

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

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

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

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

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

*) Händel's score has here

***)

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!

B

for the Lord God Om - ni - - po - tent

Hal - le -

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

B

reign - - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

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

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


Hal - le - lu - jah! for the Lord

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

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

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

D

and He shall reign for ev - er and ev -

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

Detailed description: This system contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'and He shall reign for ev - er and ev -'. The piano accompaniment consists of chords and moving lines in both hands.

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

Detailed description: This system contains the second system of the musical score. The vocal line continues with the lyrics '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'. The piano accompaniment continues with similar harmonic and melodic patterns.

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

Detailed description: This system contains the third and final system of the musical score on this page. The vocal line concludes with the lyrics 'and He shall reign for ev - er and 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'. The piano accompaniment concludes with a final chord and melodic flourish.

E

er. King of Kings,

ev - er. King of Kings,

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

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

E

and Lord of Lords.

and Lord of Lords.

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

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

King of Kings,

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

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

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

and Lord of Lords,

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

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

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

King of Kings,

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

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

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

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

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

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

lu-jah! *ff* 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

№ 45. - AIR FOR SOPRANO
 "I KNOW THAT MY REDEEMER LIVETH"

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

Larghetto (♩ = 72)

mp

tr

cresc.

SOPRANO SOLO **A**

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

dim. *p* *p*

and that He shall stand

The musical score is written for piano and soprano. It begins with a piano introduction in A major, 3/4 time, marked 'Larghetto' with a tempo of 72 beats per minute. The piano part features a melody with trills and a bass line with chords. The soprano part enters with the lyrics 'I know that my Redeemer liveth, and that He shall stand'. The score includes dynamic markings such as 'mp', 'dim.', and 'p', and performance instructions like 'tr' (trill) and 'cresc.' (crescendo). The piece concludes with a final piano accompaniment.

*)
 at the lat - - - ter day up-on the

B
 earth. I know that my Re-

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

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

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

*) This appoggiatura is not in Händel's score

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

up - on the earth:

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

F

For now is Christ ris-en from the dead,

p *pp*

the first - - fruits of them that

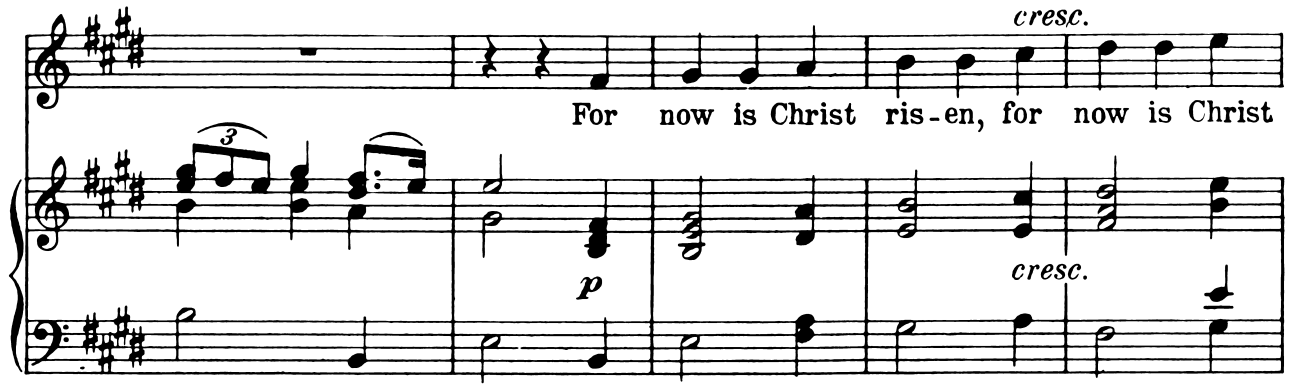
sleep, _____ of them that sleep, the

G

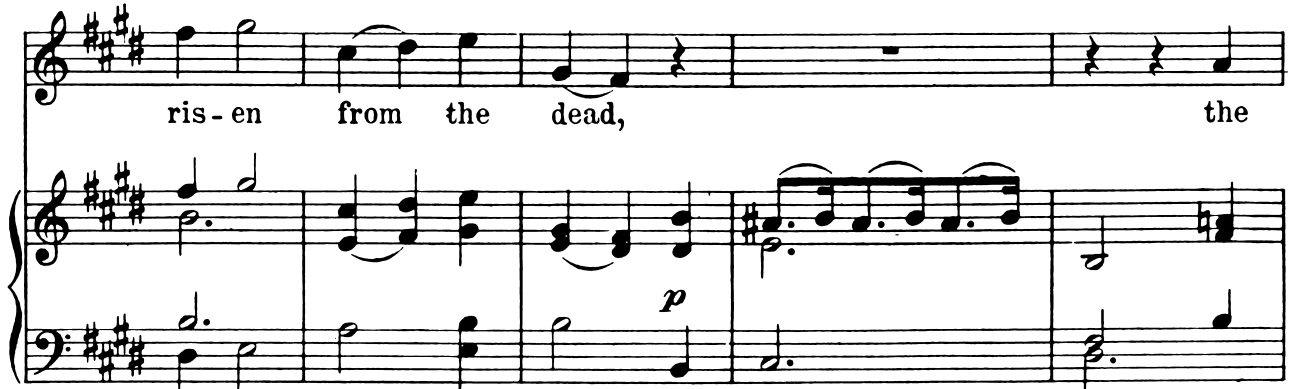
first - - fruits of them that sleep.

p

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



ris-en from the dead, the



Adagio
first-fruits of them, of them that sleep.



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

1 Cor. xv: 21

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

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

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

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

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

B Grave

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

B Grave (♩=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.

Nº 47. - RECITATIVE FOR BASS

“BEHOLD, I TELL YOU A MYSTERY”

1 Cor. xv: 51, 52

BASS SOLO

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

Nº 48. - AIR FOR BASS

“THE TRUMPET SHALL SOUND”

1 Cor. xv: 52, 53

Pomoso, 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

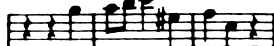
raised, _____ be raised in - cor - rup-ti-ble, _____ be


****)**

raised in - cor - rup-ti-ble, _____ and we shall be chang'd, _____

C

_____ and we shall be chang'd.

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

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

Trumpet The trum-pet shall sound, — the

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, be chang'd,

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

and we shall be chang'd, we

shall be chang'd, we shall be

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

and we shall be

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#). The lyrics "and we shall be" are written under the vocal line.

chang'd, we shall be chang'd,

This system contains the second system of music. The lyrics "chang'd, we shall be chang'd," are written under the vocal line. The piano accompaniment continues with various chordal textures.

Adagio G a tempo

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

f a tempo

This system contains the third system of music. It includes the tempo marking "Adagio" and the key signature change to "G" (one sharp). The lyrics "and we shall be chang'd, we shall be chang'd." are written under the vocal line. The piano accompaniment features a dynamic marking of "*f a tempo*".

This system contains the fourth system of music, primarily consisting of the piano accompaniment. It continues the harmonic and rhythmic patterns established in the previous systems.

This system contains the fifth system of music, primarily consisting of the piano accompaniment. It continues the harmonic and rhythmic patterns established in the previous systems.

This system contains the sixth system of music, primarily consisting of the piano accompaniment. It concludes the piece with a final chord.

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 Segno

№ 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.

№ 50. - DUET FOR ALTO AND TENOR

"O DEATH, WHERE IS THY STING?"

1 Cor. xv: 55, 56

ALTO SOLO

Andante

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

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? O grave, where is thy

A

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

A

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

vic-to-ry? The sting— of death is sin, the sting of death is sin, and —
 vic-to-ry? The sting— of death is sin, and the

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

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

Nº 51. - CHORUS

"BUT THANKS BE TO GOD"

1 Cor. xv: 57

Andante

SOPRANO

ALTO

TENOR

BASS

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

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

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

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

Andante (♩ = 69)

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

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

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

God, thanks be to God,

our Lord Je - sus Christ,
 our Lord Je - sus Christ, who giv-eth us the
 our Lord Je - sus Christ, who giv-eth us the vic - to - ry, who
 who giv-eth us the vic - to - ry, the vic - to - ry thro'

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,
 A

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

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

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

B
 — thanks, thanks be to God, thanks, thanks be to God, thanks— be— to
 thanks, but thanks, thanks, thanks be to God, thanks— be to God, to
B

God, who giv-eth us the vic-to-ry, the
 who giv-eth us the vic-to-ry, who giv-eth us the
 God, who giv-eth us the vic-to-ry, who giv-eth us the
 who giv-eth us the

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 vic - to - ry, who giv - eth us 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.

No 52. - AIR FOR SOPRANO
"IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)

A SOPRANO ^{*)} SOLO

*) Händel's score has here:

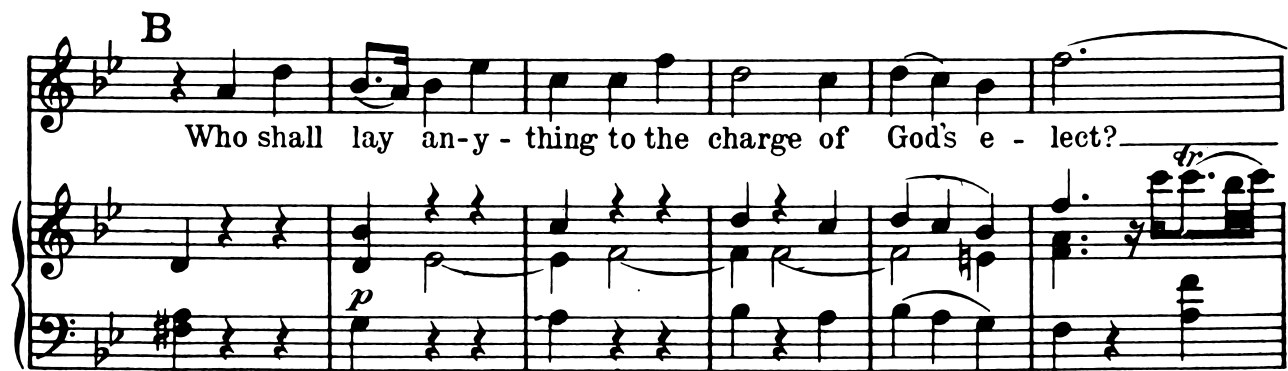
gainst us? If God be for us, who can be a -



gainst us?



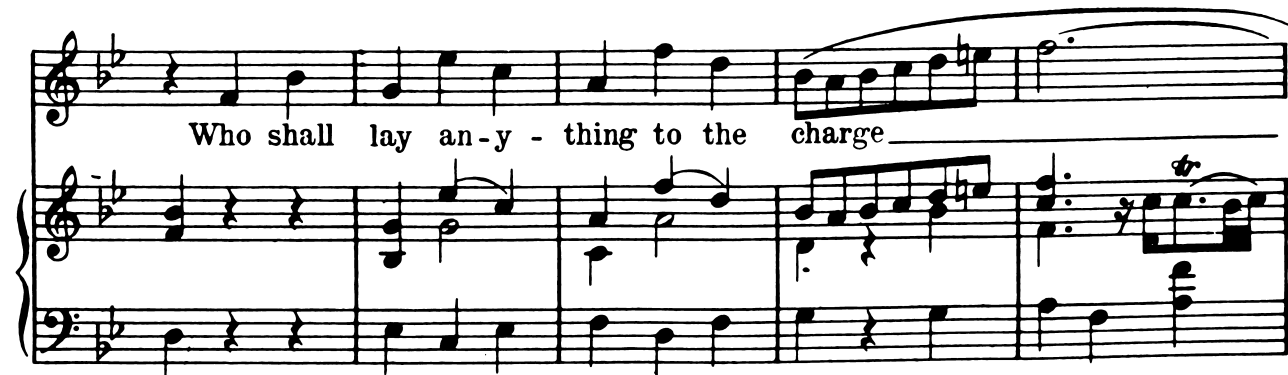
B
Who shall lay an-y - thing to the charge of God's e - lect?



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 - -

eth.

D
eth.

Who is he that con-demneth?

who is he that con - demneth? who is

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*

tr

tr

tr

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

hon - our, glory and pow'r, be un - to Him, glo - -
 pow'r be un - to Him, glo - - - ry be un - to Him
 Bless - ing and ho - 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

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

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

F Allegro moderato (♩ = 88)

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

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

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

First system of musical notation, featuring a treble and bass staff. The music is in a key with two sharps (F# and C#) and a common time signature. The treble staff begins with a forte (*f*) dynamic marking. The bass staff is mostly silent.

Second system of musical notation, featuring a treble and bass staff. The music continues in the same key and time signature. The treble staff begins with a forte (*f*) dynamic marking. The bass staff has some accompaniment.

Third system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are "A - - men, Amen, A - men, A - - - - - men." The system includes dynamic markings *G ff* and *ff*. The piano accompaniment is in the bass staff.

Fourth system of musical notation, featuring piano accompaniment. The system includes dynamic markings *G* and *ff*. The piano accompaniment is in the bass staff.

Fifth system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are "A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men." The system includes dynamic markings *ff* and *f*. The piano accompaniment is in the bass staff.

H

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

This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A large 'H' is centered above the first staff.

H

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

This system contains the next four staves of music, continuing the vocal and piano parts. A large 'H' is centered above the first staff.

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

This system contains the final four staves of music on the page, concluding the vocal and piano parts.

I

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

This system contains the first four staves of music. It includes a vocal line with lyrics, a vocal line with lyrics, a vocal line with lyrics, and a piano accompaniment line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

I

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

This system contains the next four staves of music. It continues the vocal and piano parts from the first system. The lyrics are repeated, and the piano accompaniment provides a steady rhythmic foundation.

I

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

This system contains the final four staves of music on the page. It concludes the vocal and piano parts with the same melodic and rhythmic motifs as the previous systems.

K

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

musical score for section K, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "men, A - - - - -".

K

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

musical score for section K, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "- - - - - men, A - men, A - - - - -".

L

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

musical score for section L, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "- - - - - men, A - men, A - - - - -".

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,
- 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