

*George Frideric Handel*

# MESSIAH

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1741

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Edited by Frideric Chrysander

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# PART I

## 1-1 SINFONIA

Violino I

Violino II

Viola

Bassi

**Grave**

7

1. 2.

**Allegro moderato**

14

21

27

33

Musical score system 1, measures 33-39. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

40

Musical score system 2, measures 40-45. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

46

Musical score system 3, measures 46-52. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

53

Musical score system 4, measures 53-58. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

59

Musical score system 5, measures 59-64. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

65

Musical score for measures 65-70. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

71

Musical score for measures 71-77. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). The music continues with various rhythmic values and rests.

78

Musical score for measures 78-84. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes.

85

Musical score for measures 85-91. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). The music includes a prominent sixteenth-note run in the upper staves.

92

Musical score for measures 92-97. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). The music concludes with a final cadence. A time signature change to 3/2 is indicated at the bottom of the page.

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

*Larghetto e piano*

Violino I

Violino II

Viola

TENORE

Bassi

5

6 4 3# 6

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

10

- fort ye my people! saith your God, saith your God.

Violone

15

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

Tutti

54

19

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

23

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

28

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

33

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



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

Violino I

Violino II

Viola

TENORE

Bassi

Andante

4

8

13

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

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

Detailed description of the musical score: The score is for a tenor part and an orchestral accompaniment. It is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The score is divided into three systems. The first system (measures 1-3) shows the Violino I and II parts with a melodic line, the Viola with a supporting line, and the Bassi with a rhythmic accompaniment. The Tenore part is silent. The second system (measures 4-7) features trills in the Violino I and II parts. Dynamic markings include piano (p) and forte (f). The third system (measures 8-12) contains the vocal entry with the lyrics 'Ev' - ry val - ley, ev - ry val - ley'. The vocal line is marked with forte (f) and piano (p). The final system (measures 13-16) continues the vocal line with the lyrics 'shall be ex - al - ted, shall be ex - al' and features a complex rhythmic accompaniment in the strings.

17

ted, shall be ex - al - - ted,

21

shall be ex - al - - ted, and ev - ry

25

moun - tain and hill\_\_\_ made low, the croo - ked straight,

29

and the rough pla - ces plain,

33

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

37

and the rough pla-ces

41

plain. Ev' - ry val - ley,

46

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

50

ted, ev-ry val-ley,

Violone

55

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

Tutti

59

and ev'-ry moun-tain and hill made low, the croo-ked straight,

*p*

63

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

67

and the rough pla-ces plain, and the rough pla-ces plain,

71

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

76

plain.

80

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

**Allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

11

c. Oboe I & II unis.

Tutti

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

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

Tutti

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

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

22

6

Tutti

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

shall be re - vealed, be re - vea -

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

- led, shall be re - vealed,

32

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

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

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

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

43

And all flesh shall

And all flesh shall see it to - gether.

And all flesh shall

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

for the mouth of the

55

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

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

Lord hath spoken it, and all flesh shall see it to - ge - ther, and all

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

65

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

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

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

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



76

Musical score for measures 76-85. The score includes vocal staves and piano accompaniment. The key signature is G major (one sharp). The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The piano part provides harmonic support with chords and moving lines.

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

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

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

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

6 # 6 6

86

Musical score for measures 86-95. The score includes vocal staves and piano accompaniment. The key signature is G major. The music continues with vocal lines and piano accompaniment, maintaining the same rhythmic and harmonic style as the previous section.

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

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

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

and all flesh shall see it to - gether,

6

96

Lord hath spo - ken it, hath spo - - ken it,  
 for the mouth of the Lord hath spo-ken it, and all flesh shall  
 glory of the Lord shall be re - vea - - - led, and all flesh shall  
 and the glo-ry, the glory of the Lord shall be re - vea - led, and all flesh shall

106

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

and all flesh shall see it together, together, for the mouth of the  
 - led, re - vealed, and all flesh shall see it to - gether, to - ge - ther, for the mouth of the  
 shall be re - vea - led, and all flesh shall see it to - ge - ther, to - ge - ther, for the mouth of the  
 vea - led, re - vea - led, for the mouth of the Lord hath spoken it, for the mouth of the

Adagio

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

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

Violino I

Violino II

Viola

BASSO

Bassi

5

6

9

13

Thus saith the Lord, the Lord of Hosts; Yet once a lit-tle

while; and I will shake the heav'ns and the earth, the

sea and the dry land, and I will shake and I will shake

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

16

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

19

sire \_\_\_\_\_ of all

22

na - tions shall come. The Lord whom ya seek, shall suddenly come to his temple; ev'n the

26

messenger of the Co-venant, whom ye delight in, behold he shall come, saith the Lord of Hosts.

6 6<sup>b</sup> 6<sup>#</sup> 7<sup>#</sup> 5<sup>#</sup>

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

Larghetto

Violino I

Violino II

Viola

CONTR'ALTO

Bassi

10

But who may a - bide the day of his com-ing? and who shall stand when

11

6 6/4

21

He ap-peareth? who shall stand when He ap-peareth? but who may a -

22

6 6i 7 6i

32

bide, but who may a - bide the day of his com-ing? and who shall stand when He ap -

42

peareth? and who shall stand when He ap - pear

52

**Prestissimo**

eth, when He ap - pear eth?

60

63

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

66

fire, for fire, He is like a re -

6 7 8

69

fi - - - - - ner's

72

fire, who shall stand when He ap -

75

pear - eth? for He is like a re - fi - - - -

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

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

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

*tr* *tr*

un poco piano



79

*f p f p f p f p*

83

*f p p p f*

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

*f* 6

87

*p f p f p f p f*

ner's fire, and

7 6 *p*

91

**Larghetto**

who shall stand when He ap - pear-eth? But who may a - bide the day of his com-ing?

99

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

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

110

**Prestissimo**

when He ap - pear-eth? For He is like a re -

117

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

121

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

$2^b$   $6^b$   $+4^b$   $6$   $7^{5b}$   $7^\sharp$

125

who shall stand when He ap -

128

pear - eth? for He is like a re -

6 7 6

131

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

134

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

137

He ap - - pear - eth? for He is

140

like a re - fi -

144

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

Adagio

150

fi - ner's fire.

The first system of the score consists of five staves. The top two staves (Violino I and II) feature a complex rhythmic pattern of eighth and sixteenth notes. The third staff (Viola) has a similar pattern. The fourth staff (CANTO) is mostly empty with rests. The bottom staff (BASSI) has a steady eighth-note accompaniment.

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

**Allegro**

The second system includes vocal parts and instrumental accompaniment. It features staves for Violino I, Violino II, Viola, CANTO, ALTO, TENORE, BASSO, and Bassi. The vocal parts (CANTO, ALTO, TENORE, BASSO) are mostly at rest. The instrumental parts (Violino I, Violino II, Viola, Bassi) play a melodic line starting with a *p* dynamic. The lyrics for the CANTO part are: "And he shall pu - ri - fy, and he shall pu - ri - fy".

Tutti c. Oboe I & II unis.

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

the sons of Le - vi,

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

The third system continues the musical score. It features staves for Violino I, Violino II, Viola, CANTO, ALTO, TENORE, BASSO, and Bassi. The vocal parts (CANTO, ALTO, TENORE, BASSO) are mostly at rest. The instrumental parts (Violino I, Violino II, Viola, Bassi) play a melodic line. The lyrics for the CANTO part are: "the sons of Le - vi, And he shall pu - ri - fy, And he shall pu - ri - fy".

8

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

6 54

12

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

16

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

19

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

22

Musical score for measures 22-25, featuring piano accompaniment in treble and bass clefs.

un - to the Lord an of - fer - ing in righ - teous-ness, in righ - teous - ness. And he shall

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

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

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

Piano accompaniment for measures 22-25, including dynamic markings like *p*.

26

Musical score for measures 26-29, featuring piano accompaniment in treble and bass clefs.

pu - ri - fy,

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

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

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

Piano accompaniment for measures 26-29, including figured bass notation like 7 and 6#.



30

Musical score for measures 30-33, featuring three staves (treble, alto, and bass clefs) with notes and rests.

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

34

Musical score for measures 34-37, featuring three staves (treble, alto, and bass clefs) with notes and rests.

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

38

Musical notation for measures 38-42, including vocal staves and piano accompaniment.

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

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

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

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

7 6b

43

Musical notation for measures 43-47, including vocal staves and piano accompaniment.

and he shall pu - ri - fy,

of Le - vi,

the sons of Le - vi,

fy the sons of Le - vi,

the sons

46

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

49

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

52

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

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

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

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

55

ness, in righ - teous - ness.

ness, in righ - teous - ness.

ness, in righ - teous - ness.

ness, in righ - teous - ness.

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

CONTR'ALTO

Behold, a virgin shal conceive, and bear a son, and shall call his name E-manuel, GOD WITH US.

Bassi

5 7 7 5 6 # #  
3 4 4 3 2 2

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

Andante

Violini

CONTR'ALTO

Bassi

6

6

12

*p*

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

19

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

26

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

32

tain.

38

O! thou that tellest good ti-dings to Jeru-salem, lift

44 *p*  
 up thy voice with strength, lift it up, be not a-fraid, say un-to the

50  
 ci-ties of Judah, say un-to the ci-ties of Judah, Be - hold\_ your God, - be - hold\_ your God! say

58  
 unto the cities of Ju - dah, Be - hold\_\_ your God,\_\_ behold\_ your God,\_\_\_\_\_ behold your

67  
 God! O! thou that tellest good tidings to Zion,

74  
 a-rise, shine, for thy light is come, a - rise, a -

81  
 rise, a-rise, shine, for thy light is come, and the glo - - - -

87

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

6

*p*

93

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

*p*

100

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

*p*

*(attaca il Coro.)***1-10** Chorus: *O thou that tellest good tidings*

Violino I *f*

Violino II *f*

Viola

Tutti c. Oboe I & II unis.

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

ALTO  
O!

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

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

Bassi *f*

5

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

6 6

10

rise, say un - to the ci - ties of Ju - dah, be - hold your God! be - hold! the  
 rise, say un - to the ci - ties of Ju - dah, be - hold your God! be - hold! the  
 rise, say un - to the ci - ties of Ju - dah, be - hold your God! be - hold! the  
 rise, say un - to the ci - ties of Ju - dah, be - hold your God! be - hold! the



15

glo - ry of the Lord\_\_\_\_\_ is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord\_\_\_\_\_ is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord\_\_\_\_\_ is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord\_\_\_\_\_ is ri - sen up - on thee. O! thou that tellest good

7 6 6/5

20

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

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

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

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

25

glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the  
 glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the Lord  
 glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the  
 glo - ry of the Lord, of the Lord, \_\_\_\_\_ the glo - ry of the

30

Lord \_\_\_\_\_ is ri - sen up - on thee.  
 \_\_\_\_\_ is ri - sen up - on thee.  
 Lord \_\_\_\_\_ is ri - sen up - on thee.  
 Lord \_\_\_\_\_ is ri - sen up - on thee.

36

First system of musical notation, measures 36-39. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The top two staves contain active melodic lines with eighth and sixteenth notes. The bottom staff is mostly empty, with a few notes in measure 37.

Second system of musical notation, measures 36-39. It consists of five staves: four treble clefs and one bass clef. The top four staves are empty. The bottom staff contains a bass line with notes and rests.

40

First system of musical notation, measures 40-43. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps. The top two staves contain active melodic lines with eighth and sixteenth notes, including trills marked 'tr'. The bottom staff is empty.

Second system of musical notation, measures 40-43. It consists of five staves: four treble clefs and one bass clef. The top four staves are empty. The bottom staff contains a bass line with notes and rests, including figured bass notation: 5, 5, 5, 5.

1-11 Recitative: *For, behold! darkness shall cover* (bass)

Andante larghetto

Violino I

Violino II

Viola

BASSO

Bassi

3

For be-

6

hold! dark - ness shall co - ver the earth, and gross dark - ness the

9

peo - ple, and gross dark - ness the peo-ple: But the Lord shall a -

12

rise up - on thee, and His

15

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

6 7 6

18

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

6 4 5 # 7 6

21

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

# 6 #

1-12 Air: The people that walked in darkness (bass)

Larghetto

Violini  
Viola

BASSO

The peo-ple that walk-ed in

Bassi

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

seen a great light, have seen a great light, the peo-ple that walk-ed, that walk-ed in dark-ness have

seen a great light. The peo-ple that walk-ed, that walk-ed in dark-ness, that

walked in dark - ness, the peo-ple that walked in dark - - - ness have seen a great light, have

28

seen a great light, a great light, have seen a great light.

33

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

39

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

45

— up - on them hath the light shi - ned, and they that dwell, that

51

dwell in the land of the sha - - - dow of death, up - on them hath the light —

57

shined, up - on them hath the light shined.

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

Andante allegro

Violino I

c. Oboe I.

Violino II

c. Oboe II.

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

4

6

6

5

Tutti c. Oboe I & II unis.

For un-to us a child is

8

p

p

p

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

6

5



12

Musical notation for measures 12-14. The piano accompaniment consists of three staves (treble, treble, and bass clefs). The vocal line is on a single staff with lyrics: "given, for un-to us a child is born,"

Musical notation for measures 15-16. The piano accompaniment consists of three staves. The vocal line is on a single staff with lyrics: "For un-to us a child is born, un - to us a son is"

Musical notation for measures 17-19. The piano accompaniment consists of three staves. The vocal line is on a single staff with lyrics: "gi - ven, un - to us a son is gi - ven, For un-to us a child is born,"

Musical notation for measures 20-22. The piano accompaniment consists of three staves. The vocal line is on a single staff with lyrics: "un - to us a son is gi - ven, un - to"

Musical notation for measures 23-25. The piano accompaniment consists of three staves. The vocal line is on a single staff with lyrics: "us a child is born, un - to us a son is gi - ven, un - to"

Musical notation for measures 26-28. The piano accompaniment consists of three staves. The vocal line is on a single staff with lyrics: "us a child is born, un - to us a son is gi - ven, un - to"

Musical notation for measures 29-31. The piano accompaniment consists of three staves. The vocal line is on a single staff with lyrics: "us a child is born, un - to us a son is gi - ven, un - to"

23

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

and the go-vernment shall

un-to us a son is gi-ven,

6

27

and the go-vernment shall be upon his shoul

and the go-vernment shall

be upon his shoul der,

and the go-vernment shall

6 6 # 4/2 4/2 6

31

Musical score for measures 31-33. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music begins with a forte (*f*) dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes in the treble and a bass line in the bass clef.

Vocal staves for measures 31-33. The lyrics are: "der, up-on his shoul-der, and his name shall be cal-led, Won-der-ful, be up-on his shoul-der, and his name shall be cal-led, Won-der-ful, and his name shall be cal-led, Won-der-ful, be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,". The vocal lines are in treble and bass clefs, with lyrics written below the notes.

34

Musical score for measures 34-36. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Vocal staves for measures 34-36. The lyrics are: "Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the". The vocal lines are in treble and bass clefs, with lyrics written below the notes.

37

Prince of Peace.

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

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

Prince of Peace.

41

Un-to us a child is born,

gi-ven,

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

Un-to us a son is gi-ven,

45

Musical score for measures 45-48. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. Both staves are mostly silent (indicated by a horizontal line) until measure 48, where they play a rhythmic pattern of eighth notes. A dynamic marking of *f* (forte) is present in measure 48.

Vocal score for measures 45-48. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a bass clef staff for the basso continuo. The lyrics are: "and his name shall be cal-led, der, and his name shall be cal-led, and his name shall be cal-led, and the go-vernment shall be upon his shoul - - der, and his name shall be cal-led,". The music is in a key with one sharp (F#) and a common time signature.

49

Piano accompaniment for measures 49-52. It features a treble clef staff with a continuous sixteenth-note pattern and a bass clef staff with a simpler accompaniment. The tempo and meter change to 4/2 in measure 49.

Vocal score for measures 49-52. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a bass clef staff for the basso continuo. The lyrics are: "Won - der-ful, Coun - sel-lor, the migh-ty God, the Won - der-ful, Coun - sel-lor, the migh-ty God, the Won - der-ful, Coun - sel-lor, the migh-ty God, the Won - der-ful, Coun - sel-lor, the migh-ty God, the". The music is in a key with one sharp (F#) and a 4/2 time signature.

52

52  
53  
54  
55

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

56

56  
57  
58  
59

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

60  
61  
62  
63

us a son is given, and the government shall  
 us a son is given, and the government shall be, shall be upon his shoulder,

64

Musical notation for measures 64-65. The system includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

be, shall be up-on his shoulder, and his name shall be cal-led,

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

and his name shall be cal-led,

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

68

Musical notation for measures 68-70. This section consists of piano accompaniment for the vocal lines. It features a consistent eighth-note pattern in the right hand and a supporting bass line in the left hand.

Won - der-ful, Coun - sel-lor, the migh - ty God, the

Won - der-ful, Coun - sel-lor, the migh - ty God, the

Won - der-ful, Coun - sel-lor, the migh - ty God, the

Won - der-ful, Coun - sel-lor, the migh - ty God, the

71

Musical notation for measures 71-72. This section continues the piano accompaniment with the same eighth-note rhythmic pattern in the right hand and bass line in the left hand.

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

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

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

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

74

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

77

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



81

Musical score for measures 81-84, featuring piano accompaniment with treble and bass staves.

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

6

85

Musical score for measures 85-88, featuring piano accompaniment with treble and bass staves.

Won - der-ful, Coun - sel-lor, the migh - ty God, the  
 Won - der-ful, Coun - sel-lor, the migh - ty God, the  
 Won - der-ful, Coun - sel-lor, the migh - ty God, the  
 Won - der-ful, Coun - sel-lor, the migh - ty God, the

88

Musical notation for measures 88-91. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal parts enter with the lyrics: "e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the Prince of Peace."

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

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

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

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

92

Musical notation for measures 92-95. The piano part continues with a rhythmic accompaniment. The vocal parts are silent, indicated by whole rests on their staves.

96

Musical notation for measures 96-99. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal parts are silent, indicated by whole rests on their staves.

Larghetto, e mezzo piano

Violino I  
e Violino III  
all'ottava

Violino II  
e Viola  
all'ottava

Bassi

Musical score for measures 1-3. The score is in 12/8 time and consists of three staves: Violino I and Violino III (treble clef), Violino II and Viola (treble clef), and Bassi (bass clef). The music features a melodic line in the upper staves with trills and a steady bass line.

Musical score for measures 4-6. The score continues with the same three staves. Measure 4 starts with a measure rest. The upper staves continue with melodic lines and trills, while the bass line provides harmonic support.

Musical score for measures 7-9. The score continues with the same three staves. The melodic lines in the upper staves are more active, with frequent trills and eighth-note patterns.

Musical score for measures 10-13. The score continues with the same three staves. Measure 10 starts with a measure rest. The music concludes with a *Fine.* marking at the end of measure 13.

Musical score for measures 14-17. The score continues with the same three staves. This section begins with a *Da Capo* instruction. The music features a melodic line in the upper staves and a bass line.

Musical score for measures 18-21. The score continues with the same three staves. The music concludes with a double bar line at the end of measure 21.

Da Capo.

1-15 Recitative: *There were shepherds abiding* (soprano)

SOPRANO

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

Bassi

7/4  
5/3

1-16 Recitative: *And lo! the angel of the Lord* (soprano)

*Andante*

Violino I

Violino II

Viola

SOPRANO

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

Bassi

Violoncello

4

2

6

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

6

6

1-17 Recitative: *And the angel said unto them* (soprano)

SOPRANO

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

Bassi

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

7

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

1-18 Recitative: *And suddenly there was with the angel* (soprano)

**Allegro**

Violino I

Violino II

Viola

SOPRANO

Bassi

Violoncello

3

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

6

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

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

**Allegro**

Tromba I

Tromba II

Violino I

Violino II

Viola

c. Oboe I & II unis.

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

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

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

BASSO

Bassi

4

est,

est,

est, and peace on earth!

and peace on earth!

Tutti

9

Musical score for measures 9-12. It includes vocal staves and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand and a steady eighth-note bass line. Dynamics include *f* (forte).

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

Vocal staves for measures 9-12, containing the lyrics: "Glo - ry to God, glo - ry to God, glo - ry to God in the".

Violone

Violone part for measures 9-12, starting with a *6* (sixth) fingering.

13

Musical score for measures 13-16. The piano part continues with intricate sixteenth-note patterns. Dynamics include *p* (piano).

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

and peace on earth, good will to - wards

Tutti

Vocal staves for measures 13-16, containing the lyrics: "high - - est, and peace on earth, good will\_ and peace on earth, good will to - wards". The score concludes with the instruction "Tutti".

19

Musical score for measures 19-22. The score includes vocal staves and piano accompaniment. The key signature is two sharps (F# and C#). The music features various rhythmic patterns and melodic lines.

Musical score for measures 23-26. The lyrics are: "good will to - wards men, towards men, good will to - wards men, to - wards". The score includes vocal staves and piano accompaniment. The key signature is two sharps. The piano part includes figured bass notation: 4 3 5/4 6/3 4 3 7 3 7 6.

23

Musical score for measures 27-30. The score includes vocal staves and piano accompaniment. The key signature is two sharps. The piano part features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 31-34. The lyrics are: "to - wards men, to - wards men. Glo - ry to God, men, good will to - wards men. Glo - ry to God, men, good will to - wards men. Glo - ry to God, good will to - wards men. Glo - ry to God,". The score includes vocal staves and piano accompaniment. The key signature is two sharps. The piano part includes figured bass notation: 7 6 5 4/2 6 4/2 6.



27

Musical score for measures 27-31. The score includes two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is D major (two sharps). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *p* (piano) in the final measures.

Vocal staves with lyrics for measures 27-31. The lyrics are: "glo - ry to God in the high - est, and peace on earth,". The score includes Soprano, Alto, and Bass parts.

32

Musical score for measures 32-36. The score includes two piano staves (Right and Left Hand). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte) in the second measure.

Vocal staves with lyrics for measures 32-36. The lyrics are: "good will, good will, good will\_ to - wards men, to - wards men, good will, good will, good will\_ to - wards men, towards men, good will, good will, good will, good will,". The score includes Soprano, Alto, and Bass parts.

37

Musical score for measures 37-42. The score includes vocal lines and instrumental accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The music features various rhythmic patterns and melodic lines.

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

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

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

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

Violoncello

7 3 2 6 6 6 5  $\frac{4}{2}$  6 7 6

43

Musical score for measures 43-48. The score includes vocal lines and instrumental accompaniment. The key signature is D major. The time signature is 4/4. The music features various rhythmic patterns and melodic lines. Dynamics include *p* and *pp*. Trills are marked with *tr*.

*p*

*pp*

*p*

*pp*

*p* 6/5 6/5 6 7 7 *pp*

1-20 Air: Rejoice greatly, O daughter of Zion (soprano)

**Allegro**

Violini

SOPRANO

Bassi

5

10

15

20

25

30

Rejoice, re-  
 joyce, re-joyce great-ly! re-joyce great-ly, O daughter of Si - on,  
 O daughter of Si-on, re-joyce, re-joyce,  
 O daughter of Si-on, re-joyce great-ly, shout, O daughter of Jeru-salem,  
 be - hold thy King cometh un - to thee, be - hold thy King cometh

*p* *f* *p*

*tr*

$\frac{4}{2}$  6

35

un - to thee, cometh un - to thee.

40

Rejoice, re-

45

joice, re-joyce greatly! re-joyce O daughter of Si - on, shout, O

50

daugh-ter of Je - ru - salem, behold thy King cometh un - to thee,

55

re-joyce great-ly,

60

O daugh-ter of Si - on, shout, O daughter of Je - ru - salem, behold thy

65

King cometh un - to thee, re-joyce, re-joyce,

70

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

75

re-joyce greatly, O daughter of Si - on, shout, O daughter of Je-

80

*Adagio*

ru-salem, behold thy King cometh un - to thee, behold thy King cometh un - to thee.

85

90

He is the righ-teous Sa - - viour,

*Fine.*

95

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

100

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

104

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

108

peace, peace, He shall speak peace un-to the hea - then.

*Da Capo.*

1-21 Recitative: *Then shall the eyes of the blind* (alto)

ALTO

Then shall the eyes of the blind be o-pen'd, and the ears of the deaf un-stop-ped; then

Bassi

5

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

1-22 Air: *He shall feed His flock* (alto, soprano)

**Larghetto, e piano**

Violino I

Violino II

Viola

ALTO  
SOPRANO

Bassi

ALTO  
He

5

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

9

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

13

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

17

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

22

gent - ly lead those that are with young. Come

26

un - to him, all ye that la - bour come un - to him that are hea - vy la - den, and

30

he will give you rest; come un - to him, all ye that la - bour come

34

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



38

Take his yoke upon you, and learn of him, for he is meek and low-ly of heart, and ye shall find rest, and

43

ye shall find rest un-to your souls, take his yoke up-on you, and

47

learn of him, for he is meek and low-ly of heart, and ye shall find rest, and ye shall find rest un-

52

to your souls.

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

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti c. Oboe I & II unis.

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

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

His

His yoke is ea - - - - -

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

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

His yoke is ea - - - - -

The musical score is arranged in a standard orchestral format. The vocal parts (CANTO, ALTO, TENORE, BASSO) and Bassi part are written in a common time signature (C) with a key signature of two flats (B-flat and E-flat). The instrumental parts (Violino I, Violino II, Viola, and Bassi) are also in common time with two flats. The vocal lines include lyrics: "His yoke is ea - - - - - sy, his bur-then is light, his bur-then, his bur - then is light, His yoke is ea - - - - - yoke is ea - - - - - sy, his bur-then is light, - sy, his bur-then is light, his bur-then is light, his His yoke is ea - - - - -". The instrumental parts include figured bass notation (e.g., 6, 6, 6, 6, 6, 6, 6, 6, 6, 7) and dynamic markings such as *p* (piano). The score is divided into measures by vertical bar lines, with measure numbers 4, 7, and 8 indicated at the beginning of their respective systems.

10

*f* *p* *pp*

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

his bur - then is light,

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

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

*f* *p*

6

14

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

his bur - then is light, his burthen is

burthen is light, is light,

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

*f* *p*

18

Piano accompaniment for measures 18-21. The music is in a 7/8 time signature. Measures 18-19 feature a forte (*f*) dynamic, while measures 20-21 are marked *pp* (pianissimo).

Vocal line and piano accompaniment for measures 21-24. The vocal line includes lyrics: "- sy, his bur - then is light, his yoke\_\_ is ea - - - light, his burthen, his bur - then is light, his yoke\_\_ is ea - - - sy, his burthen is his bur - then is light,". The piano accompaniment includes figured bass notation: 7, 6 4, 6.

22

Piano accompaniment for measures 22-25. Measures 22-23 feature a forte (*f*) dynamic, while measures 24-25 are marked *pp* (pianissimo).

Vocal line and piano accompaniment for measures 25-28. The vocal line includes lyrics: "- sy, his bur - then is light, his yoke\_\_ is ea - - - sy, light, his burthen, his bur - then is light, his bur - then is light, his yoke\_\_ is ea - - -". The piano accompaniment includes figured bass notation: 6 4.

26

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

30

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

34

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

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

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

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

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

38

light, his bur - - - then is light, his yoke— is

light, his bur - - - then is light, his yoke— is

light, his bur - - - then is light, his yoke— is

light, his bur - - - then is light, his yoke— is

42

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

46

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.

END OF THE FIRST PART

# PART II

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

**Largo**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Be -

Behold the Lamb of

5

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

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

Be - hold the Lamb of God, the Lamb of God! that tak-eth away the

Be - hold the Lamb of God! be - hold the Lamb of God! that tak - eth away the

6 # 6 7 6



9

sin of the world, \_\_\_\_\_ be - hold the Lamb of God, the Lamb of God, of God, the Lamb of God! that

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

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

sin of the world, \_\_\_\_\_ be - hold the Lamb of God! that

13

tak - eth a - way the sin of the world, of \_\_\_\_\_ the world, be - hold the Lamb of God! be -

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

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

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

17

Musical score for measures 17-21. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests.

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

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

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

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

22

Musical score for measures 22-26. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats. The music continues with similar rhythmic patterns and includes some chromatic movement in the piano part.

tak-eth a-way \_\_\_\_\_ the sin of the world, \_\_\_\_\_ the sin of the

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

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

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

27

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

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

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

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

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

Largo

Violino I

Violino II

Viola

ALTO

Bassi

6

He was despised, de-spi-sed and reject ed,

12

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

17

sor - rows, and ac - quainted with grief, a man of sor-rows, and acquaint-ed with grief;

22

He was de-spi-sed, re-ject-ed,

27

He was de - spi-sed and re-ject-ed of men, a man of sor-rows, and ac - quaint-ed with grief, a

32

man of sor-rows, and ac-quaint-ed with grief; He was de-spi-sed, reject-ed, a man of

37

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

42

quaint-ed with grief.

48

He gave his back to the smi-ters,

Fine.

52

He gave his back to the smi- ters, and his cheeks to them that pluck- ed off the

55

hair, and his cheeks to them that pluck- ed off the hair, and his cheeks to

58

them that pluck- ed off the hair; he hid not his face from shame and

61

spit- ting, he hid not his face from shame, — from shame, —

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

64

he hid not his face from shame, from shame and spit-ting.

$\frac{+4}{2}$  6  $\frac{5}{\#}$  *Da Capo.*

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

*Largo e staccato*

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

3

4 5 6

5

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

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

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

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

9 4 4

7

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

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

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

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

4



9

su - re-ly, su - re-ly, he hath borne our griefs, and

su - re-ly, su - re-ly, he hath borne our griefs, and

su - re-ly, su - re-ly, he hath borne our griefs, and

su - re-ly, su - re-ly, he hath borne our griefs, and

$\frac{4}{2}$

11

car - ried our sor - rows; He was

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

car - ried our sor - rows; He was

car - ried our sor - rows; He was

4 7 6 4 3

14

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

7 6<sup>b</sup> 7 9 8 7 5 6 6 5 9 8 6 5 7 6

19

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

4 3 4 6 4 3

22

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

6<sup>b</sup>/<sub>5</sub>      6<sup>b</sup>/<sub>5</sub>

24

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

6<sup>b</sup>/<sub>5</sub>      6<sup>b</sup>/<sub>5</sub>      9      3

Alla breve, moderato

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

And with his stripes are we hea - -

11

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

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

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

And

20

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

29

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

38

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

47

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

7/3 6/4 4/4 3/4

57

Musical score for measures 57-64. The system includes a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a half note Bb2, and a treble line with a quarter note G4, a quarter note A4, and a half note Bb4.

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

and with his stripes are we hea -

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

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

6

65

Musical score for measures 65-72. The system includes a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a half note Bb2, and a treble line with a quarter note G4, a quarter note A4, and a half note Bb4.

stripes are we hea - - - - - led,

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

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

and with his stripes are we hea - - -

73

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

82

Adagio

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



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

**Allegro moderato**  
**A tempo ordinario**

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

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

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

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

all we, like sheep, all we, like sheep, we have tur -

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

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

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

12

Musical notation for measures 12-15. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Musical notation for measures 16-19. The vocal line contains the lyrics: "ned ev'ry one to his own way. we have tur - ned ev'-ry one to his own". The piano accompaniment continues with the established rhythmic pattern.

Musical notation for measures 20-23. The vocal line contains the lyrics: "All we, like sheep, way, ev'ry one to his own way. All we, like sheep, his own way. All we, like sheep, have gone a - stray, All we, like sheep, have gone a - stray,". The piano accompaniment features a more active melodic line in the right hand.

Musical notation for measures 24-27. The vocal line contains the lyrics: "have gone a - stray, we have tur - ned, we have tur - ned ev' - ry one to". The piano accompaniment continues with a rhythmic accompaniment.

26

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

31

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

36

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

42

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

46

Musical notation for measures 46-49. The system includes a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

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

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

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

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

50

Musical notation for measures 50-53. The system includes a vocal line and piano accompaniment. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various rhythmic patterns.

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

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

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

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

55

Piano accompaniment for measures 55-59, featuring a treble and bass clef with a key signature of one flat. The music consists of flowing eighth and sixteenth notes in both hands.

Vocal staves for measures 55-59. The lyrics are: "we, like sheep, have gone a - stray, \_\_\_\_\_". The lyrics are repeated in four different vocal parts: Soprano, Alto, Tenor, and Bass.

Piano accompaniment for measures 60-64, continuing the musical texture from the previous system.

Vocal staves for measures 60-64. The lyrics are: "we have tur - ned, we have tur - ned". The lyrics are repeated in four different vocal parts: Soprano, Alto, Tenor, and Bass.

64

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

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

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

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

68

we have tur - - - - ned, we have

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

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

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

Adagio

72

Musical score for measures 72-79. It includes a vocal line and piano accompaniment in G major. The tempo is marked Adagio. The key signature has one flat (F major/C minor).

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

ev'ry one to his own way, we have turned ev'ry one to his own way. And the

ev'ry one to his own way, we have turned ev'ry one to his own way. And the Lord hath

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

80

Musical score for measures 80-87. It includes a vocal line and piano accompaniment in G major. The tempo is marked Adagio. The key signature has one flat (F major/C minor).

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

Lord hath laid on him, on him, \_\_\_\_\_ hath laid on him, \_\_\_\_\_ the i - ni-quity of us \_\_\_\_\_ all.

laid on him, on him, \_\_\_\_\_ hath laid on him, \_\_\_\_\_ the i - ni-quity of \_\_\_\_\_ us all.

\_\_\_\_\_ the Lord hath laid on him, \_\_\_\_\_ the i - ni-quity of \_\_\_\_\_ us all.



2-5 Recitative: All they that see Him (tenor)

Larghetto

Violino I II

Violino III

Viola

TENORE

Bassi

3

6

6<sup>b</sup>

6<sup>+</sup>

*p*

All they that

5

*f*

see him, laught him to scorn; they

7

6<sup>+</sup>

7

4<sup>+</sup>/<sub>2</sub>

shoot out their lips, and shake their

9

heads, say - ing,

2-6 Chorus: *He trusted in God that He would*

**Allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

*Tutti*

He

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

6

*Tasto solo*

He trus - ted in

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

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

7 7 6 7 #

11

Musical score for measures 11-15. The score includes vocal lines and piano accompaniment. The key signature has two flats. The vocal lines are mostly rests, with some notes appearing in the later measures.

He trus - ted in God that he —

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

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

him.

He trus - ted in God, in God, in God he

16

Musical score for measures 16-20. The score includes vocal lines and piano accompaniment. The key signature has two flats. The vocal lines contain lyrics.

— would de - li - ver him: let him de - li - ver him, if he delight in him,

in him,

in him, let him de - li - ver him,

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

6

7

6

4

20

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

6 7 6 7 6 5 5 6 6

25

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

6 5 6 6 5 6

30

Musical notation for measures 30-33. The system includes a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

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

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

let him de-li-ver him,

6  
5

6  
5

6  
5

6

34

Musical notation for measures 34-37. The system includes a vocal line and piano accompaniment. The key signature is B-flat major. The piano part continues with the eighth-note accompaniment.

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

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

He trus-ted in God that he would de-li-ver

let him de-li-ver him,

6

6

5

38

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

42

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

64  $\frac{3}{4}$

46

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

50

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

54

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

58

Adagio

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



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

*Largo*

Violino I

Violino II

Viola

TENORE

Bassi

Thy re-buke hath bro-ken his heart; he is full of hea-vi-ness, he is

full of hea-vi-ness; thy re-buke hath bro-ken his heart. He loo-ked for some to have pi-ty on

him, but there was no man; neith-er found he a-ny to com-fort him. He loo-ked for some to have

pi-ty on him, but there was no man; neith-er found he a-ny to com-fort him.

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

Largo e piano

Violino I

Violino II

Viola

TENORE

Bassi

Be-hold and see, be-hold and see, if there be a-ny sor-row

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

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

like un-to his sor-row!

6 6 6 6

p

7 6 7 6 #

# 6 6 6 6 7 6 #

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

Violino I

Violino II

Viola

TENORE

Bassi

He was cut off out of the land of the living: for the transgressions of thy people was he stricken.

7# 4/2    5 3    +4 2

2-10 Air: *But thou didst not leave* (tenor)

Andante larghetto

Violini

TENORE

Bassi

But

6

6 6

11

17

8

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

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

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

22

soul in hell; nor didst thou suf-fer thy Ho - ly One to see cor-rup-tion,

27

nor didst thou suf-fer, nor didst thou suf-fer thy Ho - ly One to see cor-rup-tion,

32

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

38

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

*A tempo ordinario*

Violino I

Violino II

Viola

CANTO I

CANTO II

ALTO

TENORE

BASSO

Bassi

Lift up your heads,

Lift up your heads,

Lift up your heads,

6 6

6

*tr*

O ye gates, and be ye lift up, ye e-ver-last-ing doors, and the King of glo-ry shall come

10

O ye gates, and be ye lift up, ye e-ver-last-ing doors, and the King of glo-ry shall come

6<sup>b</sup> 6 7 6

18

in!

22

in!

26

in!

30

Who is this King of Glo-ry? this King of Glo-ry? who

34

Who is this King of Glo-ry? this King of Glo-ry? who

38

6 6 6 6

42

14

The Lord strong and mighty, the Lord strong and mighty, the Lord

The Lord strong and mighty, the Lord strong and mighty, the Lord

The Lord strong and mighty, the Lord strong and mighty, the Lord

is this King of Glory? who is this King of Glory?

is this King of Glory? who is this King of Glory?

18

migh - ty in battle.

migh - ty in battle.

migh - ty in battle. Lift up your heads, O ye gates, and be ye lift up, ye e - verlast - ing doors, and the

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

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

4 4 6 5

23

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

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

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

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

27

is this King of Glo-ry? who is this King of Glo-ry? who is this King of Glo-ry?

is this King of Glo-ry? who is this King of Glo-ry? who is this King of Glo-ry?

is this King of Glo-ry? who is this King of Glo-ry? who is this King of Glo-ry? The Lord of Hosts,

The Lord of Hosts,

The Lord of Hosts,

31

Musical score for measures 31-35, featuring three staves (Soprano, Alto, Bass) with instrumental accompaniment.

Canto I II

the Lord of Hosts, he is the King of glory, he is the King of glory,

the Lord of Hosts, he is the King of glory, he is the King of glory, he

the Lord of Hosts, he is the King of glory, he is the King of glory, he

the Lord of Hosts, he is the King of glory, he is the King of glory, he

36

Musical score for measures 36-39, featuring three staves (Soprano, Alto, Bass) with instrumental accompaniment.

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

is the King of glory, he is the King of glory, he is the King of glory, the Lord of Hosts, he

is the King of glory, he is the King of glory, he is the King of glory, the Lord of Hosts, he is the

is the King of glory, the Lord of Hosts, he



40

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

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

is the King of glo - - - ry,

7 6 7 7 7 7 6

44

- - - ry, the Lord of hosts, he

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

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

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

7 7 7 7 6 5 4 6 5 6 7 6 7 7

49

Musical score for measures 49-53. It consists of three systems of staves. The first system has three staves (treble, alto, and bass clefs). The second system has three staves (treble, alto, and bass clefs). The third system has three staves (treble, alto, and bass clefs). The music is in a common time signature with a key signature of one flat.

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

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

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

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

7 6 7 7 7 7 3

54

Musical score for measures 54-57. It consists of three systems of staves. The first system has three staves (treble, alto, and bass clefs). The second system has three staves (treble, alto, and bass clefs). The third system has three staves (treble, alto, and bass clefs). The music is in a common time signature with a key signature of one flat.

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

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

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

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

58

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

7

63

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

67

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

71

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

2-12 Recitative: *Unto which of the angels* (tenor)

TENORE

Unto which of the angels said He at a-ny time, Thou art my Son, this day have I begot ten thee?

Bassi

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

**Allegro**

Violino I

Violino II

Viola

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

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

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

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

Bassi

6 5 6 6/5

5

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

let all the an - gels of God wor -

let all the an - gels of God wor -

9

Musical notation for measures 9-13. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

God wor - ship him,

let all the an - gels of God wor - ship

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

let all the an - gels of God wor -

- ship him,

let all the an - gels of God wor -

7 6

14

Musical notation for measures 14-18. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

him,

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

let all the an - gels of God wor -

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

- ship him,

let all the an

# #

19

let all the an - -

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

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

- gels of God wor - - - - ship him,

23

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

- ship, wor - - - -

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

27

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

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

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

let all the an

31

God wor - ship him.

God wor - ship him.

God wor - ship him.

- gels of God wor - ship him.

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

*Allegro larghetto*

Violini

ALTO

Bassi



7

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

15

high, thou hast led capti - vity captive, thou hast led capti - vity captive, and re - cei -

23

- ved gifts for men, yea e - ven for thine en -

5 6

32

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

b b b b h  $\frac{4}{2}$  6

40

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

49

a - mong them, might dwell among them.

58 *p*  
 Thou art gone up on high, thou art gone up on high, thou hast led capti - vi-ty

66  
 capti-ve, thou hast led capti - vi-ty capti-ve, and re - cei - - ved, and re - cei-ved gifts for

74  
 men, and re - cei-ved gifts for thine en-emies, that the Lord God might dwell a - mong them,

83  
 and might dwell \_\_\_\_\_ a - mong them, that the

92  
 Lord God \_\_\_\_\_ might dwell \_\_\_\_\_ a - mong them, that the

101 *f*  
 Lord, the Lord God might dwell \_\_\_\_\_ among them.

110 *tr*

**Andante allegro**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Great was the com - pa - ny of the

Great was the com - pa - ny of the

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

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

4

prea - chers, great was the com - - - - - pa - ny of the

prea - chers, great was the com - pa - ny, the com - pa - ny, the com - - - - - pa - ny, the com - pa - ny of the

prea - chers, great was the com - pa - ny, the com - - - - - pa - ny, the com - - - - - pa - ny of the

prea - chers, great was the com - - - - - pa - ny, the com - - - - - pa - ny of the

prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word;

prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word;

prea - chers, great was the com - pa - ny of the prea - chers.

prea - chers, great was the com - pa - ny of the prea - chers.

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

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

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

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

14

15

- pa-ny of the prea - chers, great was the com - pa-ny of the prea-chers,  
 prea - chers, of the prea - chers, great was the com - - -  
 prea - chers, of the prea - chers, great was the com - pa-ny of the prea-chers,  
 - pa-ny of the prea - chers, great was the com - pa-ny, the com - -

17

18

great was the com - pa-ny of the prea-chers, of the prea-chers, great was the com - -  
 - pa-ny, the com - - - - - pa-ny, the com - - - pa-ny, the  
 great was the com - pa-ny of the prea-chers, the com - - - - - pa-ny, the  
 - - - pa-ny, the com - - - - - pa-ny, the com - - -

20

pa-ny of the prea - chers, of the prea -  
com - pa-ny, the com - pa-ny, the com - pa-ny of the prea - chers, of the prea -  
com - pa-ny, the com - pa-ny of the prea - chers, of the prea -  
- pa-ny, the com - pa-ny of the prea - chers, of the prea -

23

chers.  
chers.  
chers.  
chers.

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

Larghetto

Violini

SOPRANO

Bassi

4

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

7

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

10

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

13

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

16

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

19

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

22

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

**A tempo ordinario**

Violino I

Violino II

Viola

Oboe I

Oboe II

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

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

TENORE  
Their sound is gone out, their sound is gone out

BASSO  
Their sound is gone out, — their sound is gone

Bassi

5

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

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

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

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



11

in - to all lands, and their  
out in - to all lands,  
in - to all lands, and their words un-to the ends of the world,  
out in-to all lands,

16

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

20

Musical notation for measures 20-23, including vocal staves and piano accompaniment.

Musical notation for measures 24-27, including vocal staves and piano accompaniment.

un-to the ends of the world; their sound is gone  
 words un-to the ends of the world, un - to the ends of the world; their sound is gone  
 un-to the ends of the world, of the world; their sound is gone  
 and their words, and their words un - to the ends of the world;

24

Musical notation for measures 32-35, including vocal staves and piano accompaniment.

Musical notation for measures 36-39, including vocal staves and piano accompaniment.

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

29

Musical notation for measures 29-32, including vocal lines and piano accompaniment.

Musical notation for measures 33-36, including vocal lines and piano accompaniment.

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

Musical notation for measures 41-44, including vocal lines and piano accompaniment.

Musical notation for measures 45-48, including vocal lines and piano accompaniment.

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

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

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

Allegro

This musical score is for the Air 'Why do the nations so furiously' from the Messiah, featuring a bass soloist. The score is written for five parts: Violino I, Violino II, Viola, BASSO, and Bassi. The tempo is marked 'Allegro' and the time signature is common time (C). The score is divided into three systems, with measures 4, 7, and 10 marked at the beginning of each system. The BASSO part is mostly silent, while the other instruments provide a rhythmic and harmonic accompaniment. The key signature changes from C major to B minor at measure 4, and back to C major at measure 10. The Bassi part features a steady eighth-note accompaniment throughout.

13

*p*

Why do the na - - tions so

17

fu - rious - ly rage to - ge - ther, why do the peo - ple i -

20

ma - gine a vain thing? Why do the na - tions

23

rage so

27

fu - rious-ly to - ge - ther, why do the peo-ple i -

31

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

35

ma - - - - - gine a vain thing?

39

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

42

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

45

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

48

thing? Why do the na - tions rage\_3\_3\_3\_3

51

rage\_3\_3\_3\_3

54

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

57

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

60

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

63

thing, and why do the peo-ple i - ma - gine



67

*f*

a vain thing?

71

The

*p*

75

*p*

kings of the earth rise up, and the rulers take counsel to -

78

ge - ther, take coun - sel to -

81

sel, take coun - sel to -

84

ge - ther, a - gainst the Lord and a - gainst his a -

87

noin

90

ted, a - gainst the Lord and his a -

93

noin - ted.

4 #

**Allegro e staccato**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

Let us break their

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

Let us break their bonds a -

let us break their bonds a - sun - der,

bonds a - sun-der, let us break,

let us break their bonds a - sun-der,

sun-der, let us, let us break,

let us break their bonds a - sun - der,

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

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

8

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

13

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

6

17

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

21

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

25

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

29

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

6

33

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,

38

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

and cast a - way

and cast a - way their yokes from

and cast a - way their yokes, their yokes from

6 5 6

42

Musical notation for measures 42-46, including vocal staves and piano accompaniment.

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

their yokes from us. Let us break their

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

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

6 7 8

47

Musical notation for measures 47-51, including vocal staves and piano accompaniment.

sun - der, and cast a - way,

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

and cast and cast a - way, 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 us, and cast a -



52

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

57

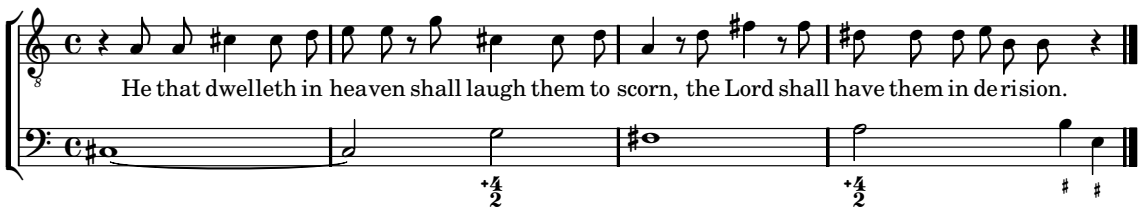
way, and cast a - way their yokes from us.  
 way, and cast a - way their yokes from us.  
 way, and cast a - way their yokes from us.  
 way, and cast a - way their yokes from us.

63

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

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

TENORE



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

Bassi

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

Andante

Violini

TENORE

Bassi

5

8

Thou shalt

11

*p* *f*

break them, thou shalt break them with a rod of i - ron,

16

*p*

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

22

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

27

*f*

ter's ves - sel;

*f*



33

thou shalt break them, thou shalt

39

break them with a rod of i - ron, thou shalt

45

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

51

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

57

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

63

pot - - - ter's ves - sel.

69

2-22 Chorus: Hallelujah

Allegro

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

Musical score for strings and woodwinds, measures 5-8. The score includes parts for Tromba I II, Tympani, Violino I, Violino II, Viola, and Bassi. The music is in G major and common time, featuring rhythmic patterns of eighth and sixteenth notes.

Vocal score for the chorus, measures 5-8. The vocal parts (CANTO, ALTO, TENORE, BASSO) sing the lyrics: Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. The accompaniment includes Bassi and other instruments.

9

Hal - le - lujah, Halle - lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om - ni - potent

Hal - le - lujah, Halle - lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om - ni - potent

Hal - le - lujah, Halle - lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om - ni - potent

Hal - le - lujah, Halle - lujah, Halle-lujah, Hal - le - lu - jah, for the Lord God om - ni - potent

7 6 Tasto solo

14

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

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

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

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

Tutti Tutti

6 Tasto solo 6

20

Musical score for measures 20-23, featuring piano accompaniment in treble and bass clefs. The music consists of rhythmic patterns of eighth and sixteenth notes.

lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om - ni - po - tent  
 lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-  
 lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lu-jah, Halle-lujah, Halle -  
 lujah, Halle-lujah, Halle-lujah, Halle-lujah,

24

Musical score for measures 24-27, featuring piano accompaniment in treble and bass clefs. The music includes some complex rhythmic figures and rests.

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

27

le - lu - jah, 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, for the Lord  
 reign - - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, for the Lord  
 reign - - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

30

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

34

Musical score for measures 34-41. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The key signature is D major (two sharps). The time signature is 4/4.

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is become the kingdom of our Lord and of his Christ, and of his Christ, and He shall

$\frac{4}{2}$  6 6 6  $\frac{5}{3}$  6 *Tasto solo*

42

Musical score for measures 42-49. The score includes instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The key signature is D major (two sharps). The time signature is 4/4.

and He shall

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

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

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



47

Musical score for measures 47-51. The score includes vocal lines and piano accompaniment. The key signature is D major (two sharps). The music features a mix of eighth and quarter notes, with some rests in the vocal lines.

Musical score for measures 51-54. The lyrics are: "and He shall reign for e - ver and e - ver, King of reign for e - ver and e - ver, for e-ver and e-ver, for e - ver and e-ver, King of reign for e - ver and e - ver, and He shall reign for e-ver and e-ver, e-ver, for e-ver and e-ver, for e-ver and e-ver, for e - ver, for e-ver and e-ver,"

52

Musical score for measures 52-55. This section consists of piano accompaniment for the vocal lines above. It features a rhythmic pattern of eighth and sixteenth notes, with some rests.

Musical score for measures 55-58. The lyrics are: "Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_ Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_ for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,"

57

Musical score for measures 57-61. It includes a vocal line with a melodic phrase starting on a high note, followed by rests. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

King of Kings, and Lord of Lords,  
 for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and  
 lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and  
 lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

62

Musical score for measures 62-66. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern from the previous section.

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

67

Musical score for measures 67-71. The score includes vocal lines and piano accompaniment. The key signature is D major (two sharps). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

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

Musical score for measures 72-76. The score includes vocal lines and piano accompaniment. The key signature is D major. The music continues with vocal lines and piano accompaniment, including a long note in the vocal line in measure 74.

72

Musical score for measures 77-81. The score includes vocal lines and piano accompaniment. The key signature is D major. The music continues with vocal lines and piano accompaniment, including a long note in the vocal line in measure 79.

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

Musical score for measures 82-86. The score includes vocal lines and piano accompaniment. The key signature is D major. The music continues with vocal lines and piano accompaniment, including a long note in the vocal line in measure 84.

77

Musical score for measures 77-80. The system includes a vocal line (soprano) and piano accompaniment (flute, violin, viola, cello, and bass). The key signature is D major (two sharps) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes in the piano parts, and a melodic line in the voice.

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

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

Lords, \_\_\_\_\_ and He shall reign for e - ver, for e - ver and e -

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

81

Musical score for measures 81-84. This system contains only the piano accompaniment parts (flute, violin, viola, cello, and bass). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, creating a steady accompaniment for the vocal lines.

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

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

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

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

85

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

89

Kings, and Lord of Lords, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.  
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.  
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.  
 e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.

END OF THE SECOND PART

# PART III

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

Violini

SOPRANO

Bassi

*Larghetto* *tr*

6 7

10

19

*p*

know that my Re - deem-er liv-eth, and that he shall stand \_\_\_\_\_ at the

*p*

30

*f*

lat - - ter day \_\_\_\_\_ up-on the earth. I

$\frac{4}{2}$

40

*p* *tr*

know that my Re-deem-er liv-eth, and that he shall stand \_\_\_\_\_ at the lat - ter day up-on the

50

earth, \_\_\_\_\_ up-on the earth; I know \_\_\_\_\_ that my Re - deem - er liv-eth, and that he

58

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

67

And though

76

worms de-destroy this body, yet in my flesh shall I see God, yet in my

86

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

97

and though worms de - stroy this bo - dy, yet in my flesh shall I see God,

105

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

115

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

6

126

first \_\_\_\_\_ fruits of them that sleep, \_\_\_\_\_ of them that sleep, the

134

first \_\_\_\_\_ fruits of them that sleep; \_\_\_\_\_ for now is Christ ri-sen, for

144

now is Christ ri-sen from the dead, \_\_\_\_\_ the first\_ fruits\_ of them that sleep.

155

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

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

Grave

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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



Allegro

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

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

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

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

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

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

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

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

Grave

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

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

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

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

23

Allegro

Musical notation for measures 23-27, including piano and bass staves.

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a - live, ev-en so in

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a - live, ev-en so in

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a - live, ev-en so in

Ev-en so in Christ shall all be made a-live, ev-en so in Christ shall all be made a - live, ev-en so in

6 # 6 # 6 # 6 6 # 6

28

Musical notation for measures 28-32, including piano and bass staves.

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

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

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

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

# 6 # 6 # 6 #

33

all be made a - live.

all be made a - live.

all be made a - live.

all be made a - live.

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

Violino I

Violino II

Viola

BASSO

Bassi

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

chang'd, in a mo-ment, in the twink-ling of an eye, at the last trum-pet.

5

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

Pomposo, ma non allegro

Tromba

Violino I

Violino II

Viola

BASSO

Bassi

9

17

26

The trumpet shall sound, \_\_\_\_\_ and the dead shall be rais'd,

36

and the dead shall be rais'd in cor - rup - ti - ble, the trumpet shall

46

sound, and the dead shall be rais'd in cor - rup - ti - ble, in

55

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

64

and we shall be chang'd.

73

The trumpet shall sound, —

6 6 6 6 6

82

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

92

cor - rup - ti - ble, in cor - rup - ti - ble, and we shall be

101

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

110

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

119

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

128

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

137

*Adagio*

*f*

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

147

*Fine.*

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



167

must put on, must put on, must put on, must put

176

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

186

ta -

194

- li - ty, and this mor - tal must put on im - mor - ta -

204

- li - ty, im - mor - ta - li - ty. The

*Dal Segno.*

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

CONTR'ALTO

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

Bassi

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

Andante

CONTR'ALTO

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

TENORE

O grave, O

Bassi

4

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

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

8

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

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

12

sting? O grave, O grave! where is thy vic - tory, O grave! where is thy vic - tory? The sting

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

17

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

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

21

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

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

(attaca il Coro.)

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

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

God, thanks be to God,

6 #

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

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

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

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

12

Musical notation for measures 12-15, including vocal staves and piano accompaniment.

Je - sus Christ;

but

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

Je - sus Christ;

but thanks, but thanks, thanks,

Je - sus Christ;

16

Musical notation for measures 16-19, including vocal staves and piano accompaniment.

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

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

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

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

20

Musical notation for measures 20-23, including vocal staves and piano accompaniment.

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

but thanks be to God,

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

thanks, but thanks, thanks be to God,

24

God, thanks\_be\_ to God, who giveth us the vic - tory, the vic-tory, through our Lord  
 who giveth us the vic - tory, who giveth us the vic-tory, through our Lord  
 \_ be to God, to God, who giveth us the vic-tory, who giveth us the vic-tory, through our Lord  
 who giv-eth us the vic-tory, through our Lord

29

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

33

Musical score for measures 33-36. It consists of three systems of staves. The first system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The second system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The third system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

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

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

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

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

37

Musical score for measures 37-40. It consists of three systems of staves. The first system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The second system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The third system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Je - sus Christ; but thanks,

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

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

Je - sus Christ; but

41

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

Adagio

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

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

Larghetto

Violini  
 SOPRANO  
 Bassi

10

18

If God is

*p*

27

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

38

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

47

Who shall lay a-ny thing to the charge of God's e-leet, of God's e-leet?

57

Who shall lay a-ny thing to the charge

66

of God's e-leet? It is God that jus-ti-

76

fi-eth, it is God that jus-ti-fi-

6 5<sup>b</sup> +4  
4 # 2



85

eth,

93

who is he that condemneth?

102

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

110

It is Christ that di-ed, yea rather, that is ri-sen a - gain, who

121

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

132

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

141

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

150

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

161

cession for us.

170

6 6<sup>b</sup> 6 7

3-9 Chorus: Worthy is the Lamb

Largo

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

6 6 4/2 7#

Andante

Musical score for the first system, measures 6-9. It consists of a piano accompaniment with a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The tempo is marked 'Andante'. The music features a steady bass line and a more active treble line with eighth and sixteenth notes.

Vocal staves for the first system, measures 6-9. The lyrics are: "God by his blood, to receive power, and riches, and wisdom, and strength, and". There are four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics written below them. The musical notation includes notes and rests corresponding to the lyrics.

Musical score for the second system, measures 10-13. It consists of a piano accompaniment with a treble clef staff and a bass clef staff. The tempo is marked 'Largo'. The music is slower and features a more prominent bass line with some rests in the treble.

Vocal staves for the second system, measures 10-13. The lyrics are: "ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,". There are four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics written below them. The musical notation includes notes and rests corresponding to the lyrics.

Andante

Musical score for measures 15-20. The score includes a piano accompaniment with strings and woodwinds. The tempo is marked 'Andante'. The key signature is one sharp (F#).

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

Musical score for measures 21-26. The score includes a piano accompaniment with strings and woodwinds. The tempo is marked 'Andante'. The key signature is one sharp (F#). Measure numbers 21, 24, 25, and 26 are indicated below the piano part.

wis - dom, and strength, and ho - nour, and glo - ry, and bles - sing.  
 wis - dom, and strength, and ho - nour, and glo - ry, and bles - sing.  
 wis - dom, and strength, and ho - nour, and glo - ry, and bles - sing.  
 wis - dom, and strength, and ho - nour, and glo - ry, and bles - sing.

24 **Larghetto**

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

Tasto solo

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

Lamb, that

Lamb,

Tasto solo

31

throne, and un - to the Lamb, for e - ver and e - ver, for e - ver and  
 Bles - sing and ho-nour, glo-ry and pow'r be un - to  
 sit-teth up-on the throne, and un - to the Lamb. for e - ver and e - ver, for e - ver and

34

e - ver, glo - ry!  
 him, be un - to him for e - ver and e - ver, for e - ver, that  
 e - ver, for e - ver and e - ver, for e - ver and e - ver,  
 Bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un-to him, that sit-teth upon the

37

Musical score for measures 37-39. The score consists of two systems of piano accompaniment. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and a common time signature. The melody in the treble clef is more active, while the bass clef provides a steady accompaniment.

Musical score for measures 37-39 with vocal lines. The score includes two systems of vocal parts. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The lyrics are: "that sit-teth up-on the throne, and un - to the Lamb." and "sit-teth up-on the throne, up - on the throne, and un - to the Lamb." and "and un - to the Lamb." and "throne, up - on the throne, up - on the throne, and un - to the Lamb. Bles-sing and". There are fermatas over the notes for "throne," and "up - on the throne,". At the end of the system, there are markings "4" and "3" below the bass clef staff.

40

Musical score for measures 40-42. The score consists of two systems of piano accompaniment. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and a common time signature. The melody in the treble clef is more active, while the bass clef provides a steady accompaniment.

Musical score for measures 40-42 with vocal lines. The score includes two systems of vocal parts. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The lyrics are: "Bles-sing and ho-nour, glo-ry and pow'r be un - to him, glo -" and "Bles-sing and ho-nour, glo-ry and pow'r be un - to him, glo - - ry be un - to him," and "Bles-sing and ho-nour, glo-ry and pow'r be un-to" and "ho-nour, glo-ry and pow'r be un - to him for e - ver,". There are fermatas over the notes for "him," and "un - to him,". At the end of the system, there are markings "4" and "3" below the bass clef staff.

43

Musical score for measures 43-46, featuring piano accompaniment with treble and bass staves.

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

47

Musical score for measures 47-50, featuring piano accompaniment with treble and bass staves.

sit-teth up-on the throne for e - ver and e - - ver, and un -  
 sit-teth up-on the throne for e - ver and e - - ver, and un -  
 blessing and ho-nour, glory and pow'r be un - to him, blessing and ho-nour, glory and  
 un - to the Lamb for e - ver and e - - ver, blessing and ho-nour, glory and



50

Musical score for measures 50-52, featuring piano accompaniment with treble and bass staves.

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

6 6 4 # 4/2

53

Musical score for measures 53-55, featuring piano accompaniment with treble and bass staves.

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

Tasto solo 6/4

56

Musical score for measures 56-58. It includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that sit-teth up-on the

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that sit-teth up-on the

bles-sing, ho-nour, glo-ry and po-wer be un-to him,

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that

59

Musical score for measures 59-61. It includes a vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

throne, up-on the throne, and un-to the Lamb,

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

that sit-teth up-on the throne, and un-to the Lamb, for e-ver, for

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

62

Musical score for measures 62-65. The top system contains vocal staves and piano accompaniment. The bottom system contains piano accompaniment. The key signature is D major and the time signature is 6/8.

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

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

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

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

Adagio

66

Musical score for measures 66-70. The top system contains vocal staves and piano accompaniment. The bottom system contains piano accompaniment. The key signature is D major and the time signature is 6/8. The tempo marking 'Adagio' is present.

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

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

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

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

3-10 Chorus: Amen

Allegro moderato

The musical score is arranged in two systems. The first system (measures 1-8) includes a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef. The vocal line enters in measure 8 with the lyrics "A - - men, A - - men, A - - men, A - -". The second system (measures 9-16) continues the vocal and piano parts. The piano part has a "Tasto solo" instruction in measure 9. The vocal line continues with "A - - men, A - - men, A - - men, A - -". The piano part includes figured bass notation at the bottom: 6 7, 6 7, 3, 4/2, 6, 7, 6.

16

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,

24

31

Musical score for measures 31-37, featuring five staves of instrumental accompaniment in G major. The score includes a treble and bass staff for each system, with various rhythmic patterns and melodic lines.

Vocal staves for measures 31-37 with lyrics: A - men, Amen, A - men, A - - - - men, A - men, Amen, A - - - - - men, A - men, A - men, A - - - - men, A - - - - men, A - - - - men, A - men, A - men.

3 4/2 6 3 4/2 5 9/7 8/6 6/5 3 4/2 6

Musical score for measures 38-44, featuring five staves of instrumental accompaniment in G major. The score includes a treble and bass staff for each system, with various rhythmic patterns and melodic lines.

Vocal staves for measures 38-44 with lyrics: A - - men, A - men, A - - - - men, A - - - - - A - - - - men, A - - - - men, A - men, A - men, A - - - - - A - - - - men, A - - - - men, A - men, A - men, A - - - - -

45

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

51

A - - - - - men, A - - - - - men, A - - - - - men,  
 men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men,  
 8 men, A - - - - - men, A - - - - -  
 - men, A - - - - - men, A - - - - -  
 - men, A - - - - - men, A - - - - - men, A - - - - -  
 5 6 4 8 7 6

58

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

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

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

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

7 6 4 # 7 # 7 4 # # #

65

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

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

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

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



72

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

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

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

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

79

Adagio

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

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

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

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

$\frac{6}{4}$      $\frac{5}{3}$

4/2      4/4

### END OF THE ORATORIO