

The Messiah

An Oratorio

composed in the year 1741 by

George Frideric Handel

carefully edited with the accompaniments revised by

Percy Goetschius, Mus. Doc.



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Handel
The
Messa
1858
1871

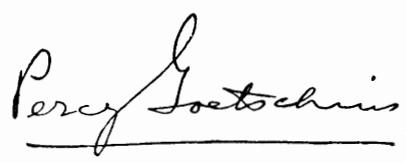
Preface

THE singularly impressive and stirring effect of Handel's choral works is due mainly to their straightforwardness and the rugged simplicity of their harmonies. It is therefore difficult and hazardous to make the necessary additions to his meagre indications of the instrumental accompaniment, without modifying and impairing the character of his music.

In the present edition of *THE MESSIAH* not a note of Handel's original score has been altered or omitted. The editor's chief purpose has been to restore the original form, by correcting such errors as had crept into early prints and were copied in nearly all later editions, and by discarding such arbitrary additions as seemed to antagonize the peculiar nature of Handel's musical conception and intention.

In filling out the accompaniment, only such harmonic forms and such dissonances have been tolerated as are strictly in keeping with his individual musical spirit and habits. The otherwise masterly and congenial elaborations of Mozart have, for this reason, been retained in only a few instances, where (as notably in the Air: *The People that walked in Darkness*) they heighten the effect in so fitting a manner, and to such a degree, as to appear admissible.

Care has been taken to make the accompaniment as easy as possible, with a view to its adaptation either to the pianoforte or the organ. When the latter instrument is used, the lower octave-duplications in the left-hand part will generally need to be omitted, and a special pedal-part can easily be devised by the organist himself.


Percy Goetschius

New York, June, 1908.

The Messiah

PART I

OVERTURE

RECITATIVE. *Accompanied.* (TENOR)

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

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

AIR. (TENOR)

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

CHORUS

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

RECITATIVE. *Accompanied.* (BASS)

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

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

AIR. (BASS)

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

CHORUS

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

RECITATIVE. (ALTO)

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

AIR (ALTO) AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECITATIVE. *Accompanied.* (BASS)

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

AIR. (BASS)

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

CHORUS

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

PASTORAL SYMPHONY

RECITATIVE. (SOPRANO)

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

RECITATIVE. *Accompanied.* (SOPRANO)

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

RECITATIVE. (SOPRANO)

And the angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

RECITATIVE. *Accompanied.* (SOPRANO)

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying: —

CHORUS

Glory to God in the highest, and peace on earth, goodwill towards men.

AIR. (SOPRANO)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy King cometh unto thee! He is the righteous Saviour, and He shall speak peace unto the heathen.

The Messiah

RECITATIVE. (ALTO)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

AIR. (ALTO)

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR. (SOPRANO)

Come unto Him, all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS

His yoke is easy and His burthen is light.

PART II

CHORUS

Behold the Lamb of God that taketh away the sin of the world.

AIR. (ALTO)

He was despised and rejected of men; a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

CHORUS

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. And with His stripes we are healed.

CHORUS

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

RECITATIVE. *Accompanied.* (TENOR)

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads saying:—

CHORUS

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

RECITATIVE. *Accompanied.* (TENOR)

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

AIR. (TENOR)

Behold, and see if there be any sorrow like unto His sorrow.

RECITATIVE. *Accompanied.* (SOPRANO)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

AIR. (SOPRANO)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

CHORUS

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

Who is the King of Glory?

The Lord strong and mighty, the Lord mighty in battle.

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

Who is the King of Glory?

The Lord of Hosts, He is the King of Glory.

RECITATIVE. (TENOR)

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

CHORUS

Let all the angels of God worship Him.

AIR. (BASS)

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

CHORUS

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

AIR. (SOPRANO)

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

CHORUS

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

AIR. (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

CHORUS

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

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RECITATIVE. (TENOR)

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

AIR. (TENOR)

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

CHORUS

HALLELUJAH: for the Lord God Omnipotent reigneth.

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

KING OF KINGS, AND LORD OF LORDS. HALLELUJAH!

PART III

AIR. (SOPRANO)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.

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

CHORUS

Since by man came death,

CHORUS

By man came also the resurrection of the dead.

CHORUS

For as in Adam all die,

CHORUS

Even so in Christ shall all be made alive.

RECITATIVE. *Accompanied.* (BASS)

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

AIR. (BASS)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

RECITATIVE. (ALTO)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory!

DUET. (ALTO AND TENOR)

O death, where is thy sting? O grave! where is thy victory? The sting of death is sin, and the strength of sin is the law.

CHORUS

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

AIR. (SOPRANO)

If God be for us, who can be against us? who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth?

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

CHORUS

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

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

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THE MESSIAH

(1741)

Edited by
PERCY GOETSCHUIS, *Mus. Doc.*

GEORGE FRIDERIC HANDEL
(1685 - 1759)

PART I No 1 - OVERTURE

Grave (♩ = 60)
2d time *p*

PIANO
or
ORGAN

Allegro moderato (♩ = 120)

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass staff. The treble staff features a melodic line with some slurs, and the bass staff has a steady eighth-note accompaniment.

Third system of musical notation, showing a more complex texture with chords and arpeggiated figures in both staves. The treble staff has a melodic line with slurs, and the bass staff has a dense accompaniment.

Fourth system of musical notation, characterized by a rapid sixteenth-note arpeggiated pattern in the treble staff and a more active bass line. The treble staff has a melodic line with slurs, and the bass staff has a steady eighth-note accompaniment.

Fifth system of musical notation, featuring a melodic line in the treble staff with slurs and a bass line with chords and eighth notes. The treble staff has a melodic line with slurs, and the bass staff has a steady eighth-note accompaniment.

Sixth system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff has a melodic line with slurs, and the bass staff has a steady eighth-note accompaniment.

Seventh system of musical notation, concluding the page with a dynamic marking of *cresc.* (crescendo) in the bass staff. The treble staff has a melodic line with slurs, and the bass staff has a steady eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex rhythmic pattern in the treble and a more melodic line in the bass.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass line.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) in the bass line.

Fifth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the bass line.

Sixth system of musical notation, continuing the piece with various rhythmic and harmonic elements.

Seventh system of musical notation, concluding the piece. It includes the instruction *Più lento* (More slowly) and a dynamic marking of *ff* (fortissimo).

No. 2 Recitative — COMFORT YE MY PEOPLE

Larghetto e piano (♩ = 76)

PIANO
or
ORGAN

TENOR

Com-*fort* ye, com - *fort* ye — My peo-*ple*,

ad lib *a tempo*

com-*fort* ye, com - *fort* ye My peo-*ple*, saith your God,

saith your God. Speak ye com-*fort*-a-*bly* to Je-

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

^{a)} When played on the Organ, the notes for the Pedal must be chosen at the discretion of the player, about in the manner suggested in the first line.

cry un-to her, that her war - fare, her war - fare is ac-

p *simili*

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

i - qui - ty is par - don'd.

mf *simili*

The voice of him that cri-eth in the wil-der-ness, "Pre-pare ye the way of the

Lord, make straight in the des-ert a high-way for our God?"

Attacca

No 3 Air - EV'RY VALLEY SHALL BE EXALTED

Andante (♩ = 84)

PIANO
or
ORGAN

TENOR

Ev-ry val - ley, ev-'ry val - ley—

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

a) In the original MS., this passage is extended, by repetition, to two measures.

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

- ed, and ev-'ry

moun-tain and hill — made low, the crook-ed straight,

and the rough places plain, the crook-ed

straight, the crook-ed straight, and the rough pla-ces plain,

cresc. *p* *simili*

and the rough pla-ces plain.

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

- ed, ev-'ry val-ley, ev-'ry val-ley-

- shall be ex-alt - ed, and ev-'ry moun-tain and

13 hill made low, the crook-ed-straight, the

p

13 crook-ed straight, the crook-ed straight, and the rough pla-ces plain,

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

f

13 the crook-ed straight, and the rough pla - ces plain.

ad lib.

p colla voce

a tempo

13

tr tr tr

p

13

f

p

f

(tr)

No. 4 Chorus — AND THE GLORY OF THE LORD

Allegro (♩ = 112)

PIANO
or
ORGAN

SOPRANO

ALTO

TENOR

BASS

7

13

a) This is the original notation. The execution should be about as follows: ; and the same in every similar place.

19 *mf* shall be re - veal - - - ed,
 veal - - - ed, and the glo - ry, the glory of the
mf shall be re - veal - - - ed shall be re -

20

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

25 30

31 *f* shall be re - veal'd, and the glo - ry, the glory of the Lord shall be
 - - - ed, and the glo - ry, the glory of the Lord shall be
 ed, and the glo - ry, the glory of the Lord shall be
 and the glo - ry, the glory of the Lord shall be

35

3743

re - veal - ed,
re - veal - ed,
re - veal - ed,
re - veal - ed,

40

43

mf
and all flesh_ shall see it to - geth-er,
mf
and all flesh_ shall

mf

45

49

f
and all flesh_ shall
f
and all flesh_ shall

f
see_ it to - geth-er, for the mouth of the
f
for the mouth of the

50

55

see it to - geth - er, for the mouth

see it to - geth - er, and all

Lord hath spo - ken - it, and all

Lord hath spo - ken it, and all

55

60

of the Lord hath spo - ken it, *mf*

flesh shall see it to - geth - er, and all flesh *mf*

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

flesh shall see it to - geth - er,

flesh shall see it to - geth - er,

60

65

and all flesh shall

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

flesh shall see it to - geth - er, the mouth of the

flesh shall see it to - geth - er, the mouth of the

for the mouth of the

65

70

71

see it to - geth - er, and the
 see it to - geth - er, and the
 Lord hath spo - ken it, and the
 Lord hath spo - ken it, and the

71 75 79

77

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

77 80 84

82

see it to - geth - er, the mouth of the Lord hath
 it to - geth - er, and the glo - ry, the glory of the
 see it to - geth - er,
 see it to - geth - er,

82 85 89

87

spo - ken it,
 Lord shall be re - veal - ed, and all
 and all flesh -
 and all flesh -

90

92

for the mouth of the Lord hath spo - ken
 flesh - shall see it to - geth - er, for the mouth
 shall see it to - geth - er, the glo - ry, the glory of the Lord shall
 shall see it to - geth - er, and the

95

98

it, hath - spo - - - ken it,
 of the Lord hath spo - ken it, and all flesh -
 be re - veal - - - ed, and all
 glo - ry, the glory of the Lord shall be re - veal - ed,

100

ff

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

104

105

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

110

110 115

and all flesh— shall see it to -
 - ed, re - veal-ed, and all flesh— shall see it to -
 shall be re - veal - - ed, and all flesh— shall see it to -
 veal - - ed, re - veal - - ed, for the mouth of the

116

120

122

geth - er, to - geth - er; for the mouth of the Lord -

geth - er, to - geth - er; for the mouth of the Lord -

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

125

128

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

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

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

130

133

Adagio

Lord - hath spo - ken it.

Lord - hath spo - ken it.

mouth of the Lord - hath spo - ken it.

mouth of the Lord - hath spo - ken it.

Adagio

135

No 5 Recitative — THUS SAITH THE LORD

Andante

BASS

PIANO
or
ORGAN

(♩ = 76)

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

p

a)

a) Other editions have C here; Handel's E is perfectly clear and an obviously correct sequence.

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

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the lyrics 'earth, the sea, the dry land, all na-tions, I'll shake, and the de -'. The piano accompaniment features a dense texture of chords and moving lines in both hands.

sire _____ of all

The second system continues the vocal line with the lyrics 'sire _____ of all'. The piano accompaniment continues with a similar dense texture of chords and moving lines.

Recit.
na - tions shall come. The Lord, whom ye seek, shall sud-den-ly come to His

The third system is marked 'Recit.' and features a recitative vocal line. The lyrics are 'na - tions shall come. The Lord, whom ye seek, shall sud-den-ly come to His'. The piano accompaniment is sparse, with long rests in the vocal line.

tem-ple, ev'n the mes-sen-ger of the cov- e-nant, whom ye de-light in:

The fourth system continues the recitative vocal line with the lyrics 'tem-ple, ev'n the mes-sen-ger of the cov- e-nant, whom ye de-light in:'. The piano accompaniment remains sparse with long rests.

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

The fifth system concludes the recitative vocal line with the lyrics 'be-hold, He shall come, saith the Lord of Hosts.'. The piano accompaniment remains sparse with long rests.

No6 Air — BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Larghetto (♩ = 88)

PIANO
or
ORGAN

First system of piano/organ accompaniment. The music is in 3/8 time and begins with a forte (f) dynamic. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

BASS

Second system showing the bass line and piano accompaniment. The bass line contains the lyrics: "But who may a - bide the day of His com - ing?". The piano accompaniment continues with a dynamic of mezzo-forte (mf).

Third system showing the bass line and piano accompaniment. The bass line contains the lyrics: "and who shall stand when He - ap - pear - eth? who shall - stand". The piano accompaniment continues with a dynamic of mezzo-forte (mf).

Fourth system showing the bass line and piano accompaniment. The bass line contains the lyrics: "when He - ap - pear - eth? But who may a - bide, but". The piano accompaniment features dynamics of piano (p) and mezzo-forte (mf).

Fifth system showing the bass line and piano accompaniment. The bass line contains the lyrics: "who may a - bide the day of His com - ing? and who shall stand when". The piano accompaniment features dynamics of forte (f) and piano (p).

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

pear - - - - eth? when — He ap - pear -

eth?
Prestissimo (♩ = 144)

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

for He is like — a re - fi - - - -

ner's fire, — who shall stand when He ap - pear-eth? for

He is like a re-fi

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

fi - ner's fire and

Larghetto Tempo I

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

com-ing? and who shall stand, and who shall

mf *p*

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

f *p*

Prestissimo

For He is like — a re -

Prestissimo

p *f* *p*

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

f *p*

fire, — and who shall stand when He,

fp *fp* *fp*

when He ap - pear-eth? and who shall

fp *fp* *p*

stand when He ap - pear - eth?

cresc. *p* *cresc.*

for He is like — a re - fi - - - ner's

p

fire, — and who shall stand when He

f *p*

— ap - - pear - eth? when He ap - -

pear - eth? for He is like a re -

f *p*

fi

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

Adagio

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

cresc. *mf* *f* *Prestissimo*

No. 7 Chorus — AND HE SHALL PURIFY

SOPRANO. *Allegro* *mf*
 And He shall pu - ri - fy, and He shall pu - ri - fy

PIANO OF ORGAN *Allegro* ($\text{♩} = 80$) *mp*

the sons of Le - vi,

ALTO

TENOR

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

mf *mp*

mf
 And He shall

He shall pu - ri - fy the sons of

pu - ri - fy, and
mf
 And He shall pu-ri-fy the sons—
 Le - vi,

10

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

15

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

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

20

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

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

25

mf
and He shall pu - ri - fy,

f
and He shall pu - ri - fy,

f
and He shall pu - ri - fy,

the sons of Le - vi,

mf

30

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

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

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

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

f

35

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

and He shall

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

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

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

40

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

and
 shall pu - ri - fy,
 Le - vi, shall pu - ri - fy
 sons of Le - vi,
 45

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

50

ff
 of Le - vi, that they may of - fer un - to the Lord an
 sons of Le - vi, that they may of - fer un - to the Lord an
 sons of Le - vi, that they may of - fer un - to the Lord an
 sons of Le - vi, that they may of - fer un - to the Lord an

ff

of - fer - ing in right - eous - ness, in right - eous - ness.
 of - fer - ing in right - eous - ness, in right - eous - ness.
 of - fer - ing in right - eous - ness, in right - eous - ness.
 of - fer - ing in right - eous - ness, in right - eous - ness.

mf

55

№ 8 Recitative — BEHOLD, A VIRGIN SHALL CONCEIVE

ALTO

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

PIANO
OR
ORGAN

and shall call His name Em-man-u-el. "God with us"

№ 9 Air and Chorus

O THOU THAT TELLEST GOOD TIDINGS TO ZION

Andante (♩ = 144)

PIANO
OR
ORGAN

ALTO

f *tr* *p* *cresc.* *mf* *p*

thou that tell-est good ti-dings to Zi-on, get thee up in-to the high

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'thou that tell-est good ti-dings to Zi-on,' followed by a rest, and then 'get thee up in-to the high'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *p* and *f*.

moun - tain, O thou that tell-est good

The second system continues the vocal line with 'moun - tain,' followed by a rest, and then 'O thou that tell-est good'. The piano accompaniment continues with similar textures, including a *f* dynamic marking.

ti-dings to Zi-on, get thee up in-to the high v moun -

The third system continues with 'ti-dings to Zi-on,' followed by a rest, and then 'get thee up in-to the high v moun -'. The piano accompaniment includes a *mf* dynamic marking.

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

The fourth system continues with a long rest for the vocal line, then 'tain,' followed by a rest, and then 'get thee up in-to the high'. The piano accompaniment continues with a steady accompaniment.

moun - - - tain:

The fifth system continues with a long rest for the vocal line, then 'moun - - - tain:'. The piano accompaniment concludes with a *f* dynamic marking.

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

up thy voice with strength: lift it up, be not a-

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

cit-ies of Ju-dah, Be - hold your God! be - hold your

God! say un-to the cit-ies of Ju - dah, Be - hold your God! — be -

hold your God! — be - hold your God!

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

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

a - rise, a - rise, a - rise, shine, for

thy light is come: and the glo -

mf *p*

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

mf *p*
2ed.

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

♯

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

mf *p* *mf* *p* *mf* *p*

glo - ry, of the Lord is ris - en up - on thee.

2ed. ♯

SOPRANO

CHORUS

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

TENOR *f* *O* thou that tell-est good

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

ru - - sa - lem, *O* thou that tell-est good

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

ti-dings to Zi-on, *O*

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

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

Zi - - on, a - rise, a -

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

a - rise, a -

rise, say un - to the cit - ies of Ju - dah, Be - hold your
 rise, say un - to the cit - ies of Ju - dah, Be - hold your
 rise, say un - to the cit - ies of Ju - dah, Be - hold your
 rise, say un - to the cit - ies of Ju - dah, Be - hold your

10

God! Be - hold, the glo - ry of — the
 God! Be - hold, the glo - ry of — the
 God! Be - hold, the glo - ry of — the
 God! Be - hold, the glo - ry of — the

15

Lord is ris - en up - - on thee, *ff* O
 Lord is ris - en up - - on thee, *ff* O
 Lord is ris - en up - - on thee, *ff* O
 Lord is ris - en up - - on thee, *ff* O

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of
 thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of
 thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of
 thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

20

Ju - - dah, be - hold, be - hold, the
 Ju - - dah, be - hold, be - hold, the
 Ju - - dah, be - hold, be - hold, the
 Ju - - dah, be - hold, be - hold, the

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

mf

glo - ry of the Lord _____ is ris - en up - on thee.

Lord _____ is ris - en up - on thee.

glo - ry of the Lord _____ is ris - en up - on thee

glo - ry of the Lord _____ is ris - en up - on thee.

30

mf

Detailed description: This system contains the first four staves of the score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A measure rest is indicated by a horizontal line with a vertical tick at the beginning of the vocal lines.

tr

p

35

Detailed description: This system contains the fifth and sixth staves of the score, both piano accompaniment. The right hand has a melodic line with trills and slurs, while the left hand provides harmonic support with chords and moving bass lines. A trill (tr) is marked above a note in the right hand. A piano (p) dynamic marking is present. A measure rest is indicated by a horizontal line with a vertical tick at the beginning of the staff.

40

Detailed description: This system contains the seventh and eighth staves of the score, both piano accompaniment. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand continues with a steady accompaniment. A measure rest is indicated by a horizontal line with a vertical tick at the beginning of the staff.

cresc.

mf

p

Detailed description: This system contains the ninth and tenth staves of the score, both piano accompaniment. The right hand has a melodic line with a crescendo (cresc.) marking. The left hand has a steady accompaniment. Dynamic markings include mezzo-forte (mf) and piano (p). A measure rest is indicated by a horizontal line with a vertical tick at the beginning of the staff.

No 10 Recitative FOR BEHOLD, DARKNESS SHALL COVER THE EARTH

Andante larghetto (♩=72)

p

BASS

For be-

simile

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

p

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

poco cresc.

rise up-on thee, and His glo -

mf

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

And the Gentiles shall come to thy light, and Kings to the brightness of thy ris - ing.

sostenuto

colla voce

No 11 Air—THE PEOPLE THAT WALKED IN DARKNESS a)

Larghetto (♩ = 76)

BASS

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

mf *p*

- - ness, the peo - ple that walk - ed, that walk - ed in darkness have

mf *p*

a) In this Aria, Mozart's additions to the original score are freely used.

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

cresc. *mf* *p*

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

mf *p*

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

p

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

seen a great light, — a great light, — have seen a great light:

mf

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "seen a great light, — a great light, — have seen a great light:". The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands. A dynamic marking of *mf* is present in the right hand.

and they that dwell, that

p

This system continues the vocal line with the lyrics "and they that dwell, that". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings of *p* are present in both the right and left hands.

dwell in the land of the shad - - - ow of death, —

This system continues the vocal line with the lyrics "dwell in the land of the shad - - - ow of death, —". The piano accompaniment continues with similar rhythmic patterns.

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

This system continues the vocal line with the lyrics "and they that dwell, that dwell in the land, that dwell in the land of the". The piano accompaniment continues with similar rhythmic patterns.

shad-ow of death, — up - on them hath the light

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'shad-ow of death,' followed by a whole note rest, and then a melodic phrase starting on a half note 'up - on them hath the light'. The piano accompaniment features a complex texture with many chords and moving lines in both hands.

shi - ned, and they that dwell, that dwell in the land of the

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'shi - ned,' followed by a whole note rest, and then a melodic phrase starting on a half note 'and they that dwell, that dwell in the land of the'. The piano accompaniment includes dynamic markings of *mf* and *p*.

shad - - - ow of death, up - on them hath the

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'shad - - - ow of death,' followed by a whole note rest, and then a melodic phrase starting on a half note 'up - on them hath the'. The piano accompaniment includes dynamic markings of *f* and *p*.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'light' followed by a whole note rest, and then a melodic phrase starting on a half note 'shi - ned, up - on them hath the light shi - ned.'. The piano accompaniment includes a dynamic marking of *mf*.

The fifth system shows the piano accompaniment for the final part of the piece. It features a complex texture with many chords and moving lines in both hands, concluding with a final chord.

No 12 Chorus - FOR UNTO US A CHILD IS BORN

Andante Allegro (♩ = 84)

PIANO
OR
ORGAN

f

SOPRANO

p

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

p

10

us a Son is giv-en, for un-to us a Child is born: _____

ALTO

TENOR

p

BASS

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

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

15

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

20

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

giv-en, un-to us a Son is giv-en: *mf*
 and the gov-ernment shall
 un-to us a Son is giv-en: *mf*

25

mf
 and the gov-ernment shall be up-on His shoul -
 be up-on His shoul - - - - - der;

cresc.
 der, up-on His shoulder; and His Name shall be call - ed
mf *cresc.*
 and the gov-ernment shall be up-on His shoulder; and His Name shall be call - ed
cresc.
mf *cresc.* and His Name shall be call - ed
 and the gov-ernment shall be up-on His shoulder; and His Name shall be call - ed
cresc.

ff
 Won - der - ful, Coun - sel - lor, The Might - y God, The
 Won - der - ful, Coun - sel - lor, The Might - y God, The
 Won - der - ful, Coun - sel - lor, The Might - y God, The
 Won - der - ful, Coun - sel - lor, The Might - y God, The

35

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

39

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

40

born, *mf*
 and the gov-ern-ment shall be up-on His shoul -
p
 un-to us a Son is giv-en:

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

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

The Might-y God, The Ev-er-last-ing Fa-ther, The Prince of Peace.

The Might-y God, The Ev-er-last-ing Fa-ther, The Prince of Peace.

The Might-y God, The Ev-er-last-ing Fa-ther, The Prince of Peace. *p* Un-to

The Might-y God, The Ev-er-last-ing Fa-ther, The Prince of Peace.

p

p For un-to us a Child is born,

For un-to

us a Child is born,

p For un-to us a Child is born,

55

p un-to

us a Child is born,

p un-to

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

us a Son is giv-en:

us a Son is giv-en: and the gov-ern-ment shall be up-on His shoul -

60

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

and the gov-ern-ment shall

der,

and the gov-ern-ment shall

65

cresc. ff

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

cresc. ff

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

cresc. ff

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

cresc. ff

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

cresc. ff

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

cresc. ff

Coun - sel-lor, The Might-y God, The Ev - er-last-ing Fa - ther,
 Coun - sel-lor, The Might-y God, The Ev - er-last-ing Fa - ther,-
 Coun - sel-lor, The Might-y God, The Ev - er-last-ing Fa - ther,-
 Coun - sel-lor, The Might-y God, The Ev - er-last-ing Fa - ther,

70

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

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

75

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

80

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

cresc.
cresc.
cresc.
cresc.
cresc.

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

ff.
ff.
ff.
ff.
ff.

85

The Might-y God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The
The Might-y God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The
The Might-y God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The
The Might-y God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "The Might-y God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

This system continues the vocal lines and piano accompaniment. The lyrics are: "Ev - er - last - ing Fa - ther, The Prince of Peace.". The piano part continues with similar accompaniment.

90

This system shows the piano accompaniment for the third system, starting at measure 90. It includes both treble and bass clef staves with detailed musical notation.

95

This system shows the piano accompaniment for the fourth system, starting at measure 95. It includes both treble and bass clef staves with detailed musical notation.

This system shows the piano accompaniment for the fifth system, continuing the musical piece with detailed notation in both hands.

No 13—PASTORAL SYMPHONY

Larghetto (♩ = 132)

PIANO
or
ORGAN

First system of musical notation for Piano or Organ. The right hand features a melodic line with eighth notes and trills, while the left hand provides a steady bass accompaniment. The dynamic is marked *p*.

Second system of musical notation, continuing the piece with similar textures and trills.

Third system of musical notation, marked *poco cresc.* and featuring trills.

Fourth system of musical notation, marked *dim.* and *p*.

Fifth system of musical notation, marked *cresc.*

First system of musical notation. The right hand (treble clef) plays a series of chords and eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking *più cresc.* is present in the first measure.

Second system of musical notation. The right hand continues with chords and eighth notes. A dynamic marking *dim.* is present in the first measure.

Third system of musical notation. The right hand features chords with trills (*tr.*) and eighth notes. The left hand has a long, sustained note in the first measure. A dynamic marking *pp* is present in the first measure.

Fourth system of musical notation. The right hand has chords with trills (*tr.*) and eighth notes. The left hand has a long, sustained note in the first measure.

Fifth system of musical notation. The right hand has chords with trills (*tr.*) and eighth notes. The left hand has a long, sustained note in the first measure.

Sixth system of musical notation. The right hand has chords with trills (*tr.*) and eighth notes. The left hand has a long, sustained note in the first measure.

THERE WERE SHEPHERDS ABIDING IN THE FIELD

SOPRANO

There were shep-herds a-bi-ding in the field, keep-ing watch o-ver their flocks by night.

PIANO
or
ORGAN

pp

Recitative

AND LO, THE ANGEL OF THE LORD CAME UPON THEM

SOPRANO

And lo, the an-gel of the

Andante (♩ = 60)

PIANO
or
ORGAN

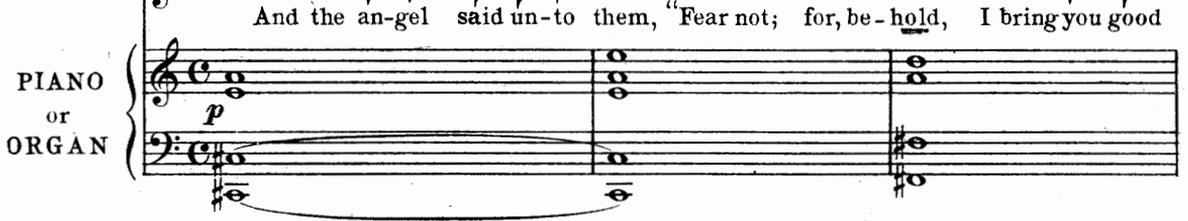
p

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

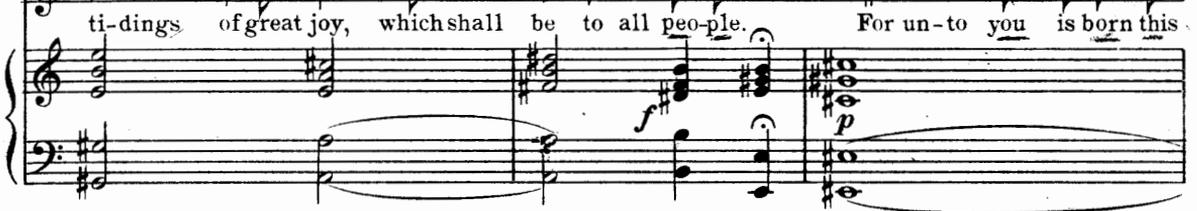
Lord shone round a-bout them, and they were sore a-fraid.

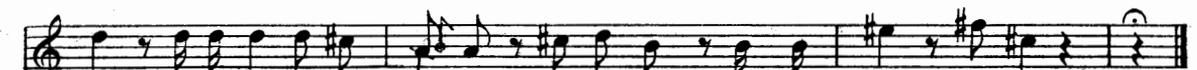
No 15 Recitative—AND THE ANGEL SAID UNTO THEM

SOPRANO  And the an-gel said un-to them, "Fear not; for, be-hold, I bring you good

PIANO or ORGAN  *p*

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

 *p*

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

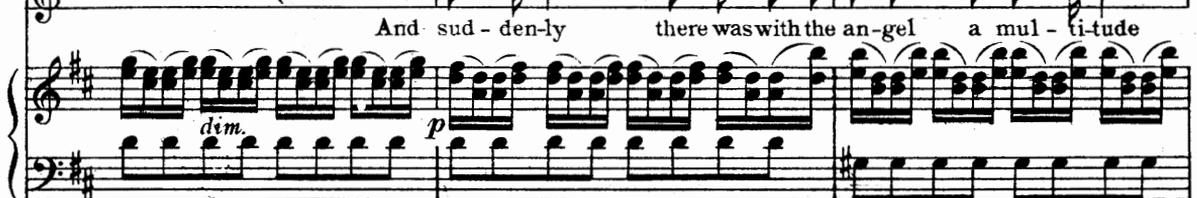
 *f*

No 16 Recitative—AND SUDDENLY THERE WAS WITH THE ANGEL

Allegro (♩ = 69)

PIANO or ORGAN  *mf*

SOPRANO  And sud - den-ly there was with the an-gel a mul - ti-tude

 *dim.* *p*

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



No 17 Chorus - GLORY TO GOD

Allegro

mp

SOPRANO
 ALTO
 TENOR
 BASS

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

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

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

PIANO
 or
 ORGAN

mp

Allegro (♩ = 84)

4

est,
 est,
 est,

mf

and peace on earth,
 and peace on earth,

mf

p

5

9

f

Glo-ry to God, glo - ry to God,
 Glo-ry to God, glo - ry to God,
 Glo-ry to God, glo - ry to God,

f

10

12

glo - ry to God in the high - est,

glo - ry to God in the high - est,

glo - ry to God in the high - est, and peace on

and peace on

f

f

15

16

earth,

earth,

earth,

good will to - wards

good will to - wards men,

good will to - wards men,

p

f

20

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

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

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

good will to - wards men, good will

20

24

to - wards men. *ff* Glo - ry to God,

to - wards men. *ff* Glo - ry to God,

will - to - wards men. *ff* Glo - ry to God,

to - wards men. *ff* Glo - ry to God,

25

27

glo - ry to God in the high - est, *f* and

glo - ry to God in the high - est, *f* and

glo - ry to God in the high - est, *f* and

glo - ry to God in the high - est, *f* and

30

peace on earth, *f*

peace on earth, *f* good will to - wards men, to - wards

peace on earth, *f* good will to - wards men, to - wards

peace on earth, *f*

p *f*

30

35

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

85

40

good will to - wards men.
 will to - wards men.
 — good will to - wards men.
 — good will to - wards men.

mf

pp

45

No 18 Air — REJOICE GREATLY, O DAUGHTER OF ZION!

Allegro (♩ = 92)

PIANO
OR
ORGAN

The first system of the piano/organ accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter and eighth notes. The system concludes with a piano (*p*) dynamic marking.

SOPRANO

Re-joyce, re-joyce, re-joyce — greatly,

re-joyce, —

The second system features a soprano vocal line on a single staff and piano/organ accompaniment on two staves. The vocal line begins with the lyrics "Re-joyce, re-joyce, re-joyce — greatly, re-joyce, —". The piano/organ accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) section. The piano part continues with a piano (*p*) dynamic.

O daugh-ter of Zi - on!

The third system shows the soprano vocal line with the lyrics "O daugh-ter of Zi - on!". The piano/organ accompaniment on the two staves below features a forte (*f*) dynamic throughout the system.

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

The fourth system continues the soprano vocal line with the lyrics "O daughter of Zi-on! re-joyce, — re-joyce, —". The piano/organ accompaniment on the two staves below begins with a piano (*p*) dynamic.

re-joice,

f *p*

daugh-ter of Zi-on! re-joice great-ly! Shout,

daugh-ter of Je-ru-sa-lem! Be-hold, thy King com-eth

mf *p*

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

mf *p*

un - to thee!

He is the right - - eous

Sa - viour, and He shall speak peace un-to the hea -

then, He shall speak peace, He shall speak peace, peace, He shall speak

peace un-to the hea - - - then, He is — the right - - - eous

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "peace un-to the hea - - - then," followed by a rest, and then "He is — the right - - - eous". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Sa - viour, and He shall speak, He shall speak peace, peace,

The second system continues the musical score. The vocal line has the lyrics "Sa - viour, and He shall speak, He shall speak peace, peace,". The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

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

rit

rit *f a tempo*

The third system concludes the phrase "He shall speak peace — un-to the hea - - - then." with a fermata. The piano accompaniment includes dynamic markings: *rit* (ritardando) above the right hand and *rit* (ritardando) above the left hand, followed by *f a tempo* (forte a tempo) in the right hand.

Re-joyce, re-joyce, Re-joyce — greatly,

p *f*

The fourth system begins with the lyrics "Re-joyce, re-joyce, Re-joyce — greatly,". The piano accompaniment features a dynamic shift from *p* (piano) to *f* (forte) in the right hand.

re-joyce

p

The fifth system continues with the lyrics "re-joyce". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

great-ly,

mf

O daugh - ter of Zi - on! Shout, O daugh-ter of Je-

p *mf* *p*

- ru - sa-lem! Be - hold, thy — King com-eth un - to

f *p*

thee! re - joyce, re - joyce

mf *p*

and shout, shout, shout,

mf *p*

shout, re-joyce greatly,

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

O daugh-ter of Je-ru-sa-lem! Behold, thy King cometh un - - to

theel be-hold thy King com-eth un - - to thee!

p *f*

No 19 Recitative

THEN SHALL THE EYES OF THE BLIND BE OPENED

ALTO

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

PIANO
or
ORGAN

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

No 20 Air—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD

Larghetto, e piano (♩=112)

ALTO

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

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

cresc. mf

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

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in the piano part.

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

The second system continues the vocal and piano parts. The vocal line has a long note on "with" and another on "His arm". The piano accompaniment continues with similar harmonic support. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

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

The third system continues the vocal and piano parts. The vocal line has a long note on "in His bo - som". The piano accompaniment continues with similar harmonic support. A dynamic marking of *p* (piano) is present in the piano part.

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

The fourth system continues the vocal and piano parts. The vocal line has a long note on "and". The piano accompaniment continues with similar harmonic support.

gen - - tly lead - - those that are - - with young.

The fifth system concludes the vocal and piano parts. The vocal line has a long note on "young". The piano accompaniment continues with similar harmonic support. A dynamic marking of *f* (forte) is present in the piano part.

SOPRANO

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

un - to Him, ye that are hea - vy la - den, and He will give you rest,

come un - to Him, all ye that la - bour, come

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

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

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

ye shall find rest un-to your souls,

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

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

dim.

No 21 Chorus—HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT

SOPRANO *Allegro*
 His yoke— is ea - - - - - sy, His burthen is

PIANO OR ORGAN *Allegro (♩ = 72)*
p

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

ALTO

TENOR

BASS His yoke— is ea - - - - -

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

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

His yoke— is ea - - - - -

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

10

mf *p*
 His burthen, His bur-then is light, His yoke is ea -
 His bur-then is light, His burthen is
 burthen is light, is light, His burthen is
 bur- then is light, His yoke is ea - - sy,

15

f *p*
 sy, His bur- then is light, His
 light, His bur-then, His bur- then is light,
 His yoke is ea - -
 His bur- then is light,

20

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

mp *f* *p*

ea — — — — — sy, His burthen is
 yoke — is ea — — — — — sy,
 25

mp

burthen is light, His burthen, His burthen, His bur — then is
 light, *mp* His burthen, His bur — then is light, His bur — then is
 His burthen is light, His
 His burthen, His burthen, His bur — then, His

f

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

30

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

35

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

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

40

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

45

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.

50

END OF PART I

PART II

No 22 Chorus — BEHOLD THE LAMB OF GOD

Largo

SOPRANO

ALTO

TENOR

BASS

PIANO or ORGAN

Largo (♩ = 84)

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

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

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

mf Be - hold the Lamb of God, Be

p

God, that tak-eth a-way, tak-eth a way the sin of the world; *cresc.*
 that tak-eth a-way the sin of the world; *cresc.* Be- *cresc.*
 God, that tak-eth a-way the sin of the world; Be- *cresc.*
 hold the Lamb of God, that tak-eth a-way the sin of the world; *cresc.*
f

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

10

tak - eth a-way the sin of the world, of the world; Be - *mp*
 tak - eth a-way the sin of the world, the sin of the world; Be - *mp*
 tak - eth a-way the sin of the world, the sin of the world; Be - *mp*
 tak - eth a-way the sin of the world, the sin of the world; Be - *mp*

15

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

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major with a key signature of one flat (F major). The piano accompaniment is in 4/4 time. The lyrics are: "the sin of the world, that tak - eth a - way the sin of the world, the sin of the world, that tak - eth a - way the sin of the world, the sin of the world, that tak - eth a - way the sin of the world, _____ that tak - eth a - way the sin of the". Dynamics include piano (*p*) and forte (*f*).

world.
world.
world.
world.

30

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major with a key signature of one flat (F major). The piano accompaniment is in 4/4 time. The lyrics are: "world.", "world.", "world.", "world.". The page number 30 is located at the bottom center of the system.

No 23 Air—HE WAS DESPISED

Largo (♩=76)

PIANO
OR
ORGAN

The piano introduction consists of four measures. The right hand features a melodic line with slurs and dynamic markings of *f* and *p*. The left hand provides a steady accompaniment with a dynamic marking of *p*.

ALTO

He

The first vocal entry begins with the word "He". The piano accompaniment continues with dynamic markings of *f* and *p*.

was des-pi-sed,

des-pi-sed and re-ject-ed,

re-

The second vocal entry continues the lyrics. The piano accompaniment features a dynamic marking of *p*.

ject-ed of men,

a man of sor-rows,

a man of

The third vocal entry continues the lyrics. The piano accompaniment features a dynamic marking of *pp*.

sor-rows, and ac-quainted with grief,

a man of sorrows, and ac-quainted with

The final vocal entry concludes the lyrics. The piano accompaniment features a dynamic marking of *pp*.

grief. He

was des-pi-sed, re-ject-ed, He was des - pi - sed and re-ject-ed of

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

quaint-ed with grief, He was des-pi-sed, re-ject-ed, a man of

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

sor-rows, and ac- quaint-ed with grief

f *p*

Fine

Fine

He gave His back to the smi- ters,

un poco piano

He gave His back to the smi- ters, and His cheeks to

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

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

hair: He hid not His face from shame and

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

cresc.

from shame, — He hid not His

p

face from shame, — from shame and spit-ting. *D.C.*

dim. *p* *D.C.*

No 24 Chorus—SURELY HE HATH BORNE OUR GRIEFS

Largo e staccato (♩ = 72)

PIANO
OR
ORGAN

First system of piano accompaniment for the introduction, featuring a treble and bass clef with a key signature of three flats and a common time signature.

Second system of piano accompaniment for the introduction, continuing the treble and bass clef notation.

SOPRANO

ALTO

TENOR

BASS

Sure - ly, sure - ly He hath

Piano accompaniment for the first vocal line, corresponding to the lyrics 'Sure - ly, sure - ly He hath'.

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,

Piano accompaniment for the second vocal line, corresponding to the lyrics 'borne our griefs, and car - ried our sor - rows,'.

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

10

car - ried our sor - rows.

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

car - ried our sor - rows.

car - ried our sor - rows.

mf

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

mf

15

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

i - qui - ties, the chas - tise - ment, the chas -
 i - qui - ties, the chas - tise - ment,
 i - qui - ties, the chas - tise - ment, the chas -
 i - qui - ties, the chas - tise - ment,

20

tise - ment of our peace

the chas - tise - ment of our peace

tise - - - ment of our peace

the chas - tise - ment of our peace

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "tise - ment of our peace" (Soprano), "the chas - tise - ment of our peace" (Alto), "tise - - - ment of our peace" (Tenor), and "the chas - tise - ment of our peace" (Bass). The piano accompaniment consists of a right-hand part with a dense, rhythmic texture of chords and a left-hand part with a steady bass line.

was up - on Him.

The second system continues the vocal and piano parts. The lyrics are: "was up - on Him." (Soprano), "was up - on Him." (Alto), "was up - on Him." (Tenor), and "was up - on Him." (Bass). The piano accompaniment features a more active right-hand part with eighth-note patterns and a consistent bass line.

Attacca

The third system shows the piano accompaniment continuing. The right-hand part has a melodic line with some grace notes, and the left-hand part maintains a rhythmic accompaniment. The word "Attacca" is written at the end of the system.

No 25 Chorus—AND WITH HIS STRIPES WE ARE HEALED

Alla breve Moderato

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

ALTO *mf* And with His stripes

TENOR

BASS

PIANO or ORGAN *mf* Alla breve Moderato (♩ = ss)

stripes we are heal - ed, we are heal - ed,

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

And with His stripes we are

10 15

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

heal ed,

heal ed, and with His stripes we are

And with His stripes we are

20

and with His stripes we are heal -

and with His stripes we are heal-ed,

heal - ed, we are heal - ed,

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

25

ed,

and with His stripes we are heal -

and with His stripes we are heal -

ed,

30 35

and with His stripes we are heal -

ed,

ed, and with His stripes we are heal -

and with His stripes we are heal -

40

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

45 50

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

55 60

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

65

ed,
and with His stripes we are heal -

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

70

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

75 80

Adagio

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

Adagio

Attaca

85 90

No 26 Chorus—ALL WE LIKE SHEEP HAVE GONE ASTRAY

Allegro moderato

SOPRANO
 ALTO
 TENOR
 BASS

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

PIANO
 or
 ORGAN

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

5

sheep; we have turn -
 sheep have gone a - stray,
 sheep, we have
 sheep have gone a - stray;

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

turn - ed

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

15

have gone a - stray;
have gone a - stray;
have gone a - stray;
have gone a - stray;

20

we have turn - ed, we have turn -

we have turn - ed ev-ry one to

25

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

we have turn - ed, we have turn - ed ev-ry one - to

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

we have turn - ed ev-ry one - to

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

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

his own way, we have turn - ed

his own way, we have turn - ed

30

one to his own way, all we likesheep
 one to his own way, all we likesheep have
 ev-ry one to his own way, all we like sheep
 ev-ry one to his own way, all we likesheep

35

have gone a-stray;— have gone a-stray;—
 gone a-stray;—
 have gone a-stray;—
 have gone a-stray;—

40

we have turn - ed ev-'ry
 we have turn - ed,
 we have

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

45

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

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

50

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

55

gone a - stray; we have turn - ed,
have gone a-stray;
we have turn - ed, we have

60

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

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

20 65

turn - - - ed, we have turn - - - ed,
 turn - ed, we have turn - - - ed, we have turn - - -
 we have turn - - - ed, ev-'ry
 we have turn - - - ed ev-'ry

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

70

Adagio *mf*

his own way, we have turn-ed ev-'ry one to his own way, and the
 his own way, we have turn-ed ev-'ry one to his own way,
 his own way, we have turn-ed ev-'ry one to his own way,
 his own way, we have turn-ed ev-'ry one to his own way, and the Lord hath

Adagio (♩ = 60) *mf*

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

cresc. *mf* *cresc.* *cresc.*

Him, on Him the in - i - qui - ty of us all.
 hath laid on Him the in - i - qui - ty of us all.
 hath laid on Him the in - i - qui - ty of us all.
 Him the in - i - qui - ty of us all.

p *dim.* *dim.* *dim.* *dim.*

No 27 Recitative
ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN

Larghetto (♩ = 80.)

PIANO
or
ORGAN

f

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with a dotted quarter note, while the left hand plays a steady accompaniment of eighth notes. The music is in a key with two flats and a common time signature.

TENOR

All they that

dim *p*

The piano accompaniment for the first vocal line continues with the same rhythmic pattern as the introduction. The dynamics are marked *dim* and *p*. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support.

see Him, laugh Him to scorn; they

f

The piano accompaniment for the second vocal line features a more complex rhythmic pattern with sixteenth notes in the right hand. The dynamics are marked *f*. The left hand continues with a steady accompaniment.

shoot out their lips, and shake their

f

The piano accompaniment for the third vocal line has a similar complex rhythmic pattern with sixteenth notes. The dynamics are marked *f*. The left hand accompaniment remains consistent.

heads, say - ing:

f

The piano accompaniment for the fourth vocal line concludes with a similar complex rhythmic pattern. The dynamics are marked *f*. The piece ends with a final chord in the right hand.

HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM

Allegro

SOPRANO

ALTO

TENOR

BASS

PIANO
or
ORGAN

He trust-ed in God that He would de-liv-er Him, let Him de-

Allegro (♩ = 80.)

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

He trust - ed in
let Him de-liv - er Him, if He de-light in Him, if He de -
He de-light in Him, if He de-light in Him, if He de-light in -

God that He — would de - liv - er Him, let Him de - liv - er Him, if He de -
 light in Him, let Him de - liv - er Him, if He de - light in Him, if He de -
 Him,

He trust - ed in God, that He — would de - liv - er Him,
 light in Him, if He de - light
 light in Him, if He de - light
 He trust - ed in God, in — God, in God, He trust - ed, let Him de - liv - er

let Him de - liv - er Him, if He de - light in Him,
 in Him,
 in — Him, let Him de - liv - er Him,
 Him, if He de - light in Him, if He de - light in Him, let Him, de -

mf
 let Him de-liv - er Him, if He de-light in Him,
 let Him de - liv - er Him, if He de - light in Him,
 if He de-light in Him, if He de-
 liv - er Him, He trust - ed in

20

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

25

let Him de-liv - er Him, He
 liv - er Him, if He de - light in Him, if He de - light
 light in Him, if He de - light in Him, He trust - ed in God, He
 light in Him, if He de - light in Him,

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

30

if He de-light in Him, *mf* let Him de-liv - er Him,
 Him, if He de-light in Him, *mf* let Him de - liv - er Him,
 Him, if He de-light *mf* in Him, let Him de-liv - er Him,
 let Him de - liv - er Him, *mf* let Him de -

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

35

light in Him, let Him de-liv - er Him, if He de-light in Him, let
 Him, let Him de - liv - er Him, if He de-
 Him, let Him de - liv - er Him, if He de-light in Him, let
 let Him de-liv - er Him,

40

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

let Him de - liv - er Him,
 light in Him, let Him de-liv - er Him,
 in Him, let Him de-
 let Him de-liv-er Him, if He de-light in Him,

45

let Him de-liv - er Him, let Him de-liv - er Him,
 if He de - light in
 liv - er Him, if He de - light in
 let Him de - liv - er Him, if He de-light in

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

50

-liv - er Him, if He de - light in Him,
 in Him, let Him de - liv - er Him, let Him de - liv - er Him, if He de -
 if He de - light in Him, let Him de - liv - er Him,
 -light in Him, let Him de - liv - er Him,

55

if He de-light — in Him, if He de-light —
 light —
 if He de-light in Him, if He de-light —
 He trust - ed in God, that He — would de-

Adagio

— in Him, let Him — de - liv - er Him, if He de - light in Him.
 — in Him, let Him de - liv - er Him, if He de - light in Him.
 — in Him, let Him, let Him de - liv - er Him, if He de - light in Him.
 liv - er Him, — let Him, let Him de - liv - er Him, if He de - light in Him.

Adagio

60

No. 29 Recitative—THY REBUKE HATH BROKEN HIS HEART

Largo

TENOR

Thy re-buke hath bro-ken His heart; He is full of

PIANO
or
ORGAN

heav-i-ness, he is full of heav-i-ness; Thy re-buke hath bro-ken His heart;

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

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

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

Attacca

No. 30 Air — BEHOLD, AND SEE IF THERE BE ANY SORROW

TENOR *Largo*

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

PIANO or ORGAN

like un-to His sor-row. Be -

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

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

dim.

sor-row.

pp *mf* *pp* *Attacca.*

HE WAS CUT OFF OUT OF THE LAND OF THE LIVING

TENOR

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

PIANO or ORGAN

for the trans-gres-sion of Thy peo-ple was He strick-en,

Attacca

No 32 Air— BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL

PIANO or ORGAN

Andante larghetto (♩ = 108)

TENOR

But Thou didst not leave His

soul in—hell, but Thou didst not leave His

soul in—hell, nor didst—Thou suf-fer, nor didst Thou suf - fer Thy

Ho - ly— One to see cor-rup-tion.

But Thou didst not leave His

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

soul in hell, nor didst Thou suf - fer Thy

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

cresc.

didst_ Thou suf - fer Thy Ho - ly_ One to see cor - rup - tion,

f

nor didst Thou suf - fer, nor didst Thou suf - fer Thy Ho - ly_ One, Thy

p

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

f

No 33 Chorus—LIFT UP YOUR HEADS, O YE GATES

A tempo ordinario (♩ = 80)

PIANO
OR
ORGAN

1st SOPRANO

Lift up your heads, O ye—gates, and be ye lift up, ye ev—er—last—ing doors, and the

2d SOPRANO

Lift up your heads, O ye—gates, and be ye lift up, ye ev—er—last—ing doors, and the

ALTO

Lift up your heads, O ye—gates, and be ye lift up, ye ev—er—last—ing doors, and the

King of Glo—ry shall come in.—

King of Glo—ry shall come in.

King of Glo—ry shall come in.—

TENOR

mf

a)

BASS

Who is the King of Glo—ry? the

Who is the King of Glo—ry? the

a) In the original MS. Handel uses constantly the expression "Who is this King of Glory?"

mf
The

mf
The

mf
The

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

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

15

Lord strong and might-y, the Lord strong and might-y, the Lord might-y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might-y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might-y in bat-tle.

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

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

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

mf

20

King— of Glo-ry shall come in,— and the King of Glo-ry shall come

King of Glo-ry shall come in, and the King— of Glo-ry shall come

King— of Glo-ry shall come in,— and the King— of Glo-ry shall come

25

Who is the King of Glo-ry? who is the King of Glo-ry? who
 Who is the King of Glo-ry? who is the King of Glo-ry? who
 in. Who is the King of Glo-ry? who is the King of Glo-ry? who
 in. in.

is the King of Glo-ry? The Lord of Hosts,
 is the King of Glo-ry? The Lord of Hosts,
 is the King of Glo-ry? The Lord of Hosts, the Lord of Hosts,
 The Lord of Hosts, the Lord of Hosts,
 The Lord of Hosts, the Lord of Hosts,
 30

1st & 2d SOPRANOS

ALTO He is the King of Glo-ry, He is the King of Glo-ry, He is the King of

TENOR He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glory, He

BASS He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glory, He

He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glory,

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

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He is the

the Lord of Hosts, He

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,

ry,
Glo - ry, of Glo - ry, the Lord of Hosts, He is the King
Glo - ry, the Lord of Hosts, He
the Lord of Hosts, He

45

the Lord of Hosts, He is the King of Glo
of Glo - ry, of Glo -
is the King of Glo - ry, of Glo - ry, of Glo
is the King of Glo - ry, of Glo

50

- ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts,
- ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of
- ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of
- ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of

55

the Lord of Hosts, the Lord of Hosts, the Lord of Hosts, He

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

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

Hosts, He is the King of - Glo - - - - - ry, of Glo - ry, He

Hosts, He is the King of - Glo - - - - - ry, of Glo - ry, He

Hosts, He is the King of Glo - - - - - ry, He

is the King of Glo-ry, He is the King of Glo-ry, *cresc.* the Lord of

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, *cresc.*

is the King of Glo-ry, He is the King of Glo-ry, the Lord of *cresc.*

is the King of Glo-ry, He is the King of Glo-ry, the Lord of

ff

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King

the Lord of Hosts, the Lord of Hosts, He is the King, the King of

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of

- of Glo - ry, the King of Glo - ry, He

Glo - ry, the King of Glo - ry, He

King of Glo - ry, the King of Glo - ry, He

Glo - ry, the King of Glo - ry, He

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

No 34^a) Recitative

UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME

TENOR

Un-to which of the angels said He at any time, Thou art My Son, this day have I be-got-ten Thee?

PIANO
or
ORGAN

No 35 Chorus—LET ALL THE ANGELS OF GOD WORSHIP HIM

Allegro *f*

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

Allegro (♩ = 80)

PIANO
or
ORGAN

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

let all the an - gels of God, wor -

let all the

^a) Nos 34, 35 and 36 are generally omitted.

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

16

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

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

15

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

20

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

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

25

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

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

let all the an - gels of God, let

let all the an - gels of God, let

all the an - gels of God wor -

all the an - gels of God wor -

all the an - gels of God wor -

- gels of God wor -

30

- ship Him.

- ship Him.

- ship Him.

- ship Him.

35

No 36 Air— THOU ART GONE UP ON HIGH

Allegro (♩ = 92)

PIANO
or
ORGAN

The first system of the piano/organ accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

BASS

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

The first vocal system includes a bass line and piano accompaniment. The bass line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves. The bass line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (p) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand.

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

The second vocal system continues the bass line and piano accompaniment. The bass line has lyrics underneath. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a piano (p) dynamic marking.

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

The third vocal system continues the bass line and piano accompaniment. The bass line has lyrics underneath. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "e - - ven for Thine en - - e - - mies,". The piano part has a complex, flowing texture with many sixteenth and thirty-second notes.

Second system of the musical score. The vocal line continues with the lyrics: "yea, e - - ven for Thine en - e - - mies,". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present in the piano part.

Third system of the musical score. The vocal line has a rest, and the lyrics "that the Lord" appear in the right margin. The piano accompaniment continues. A dynamic marking of *p* (piano) is present in the piano part.

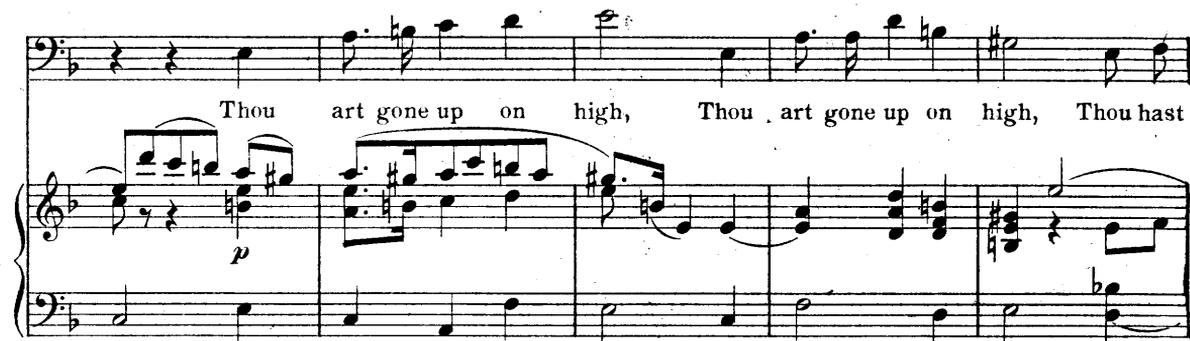
Fourth system of the musical score. The vocal line has the lyrics: "God might dwell a - mong them, that the Lord God might dwell,". The piano accompaniment continues with a similar texture.

Fifth system of the musical score. This system contains only the piano accompaniment, with no vocal line. The piano part continues with its characteristic complex texture.

might dwell a - mong them.



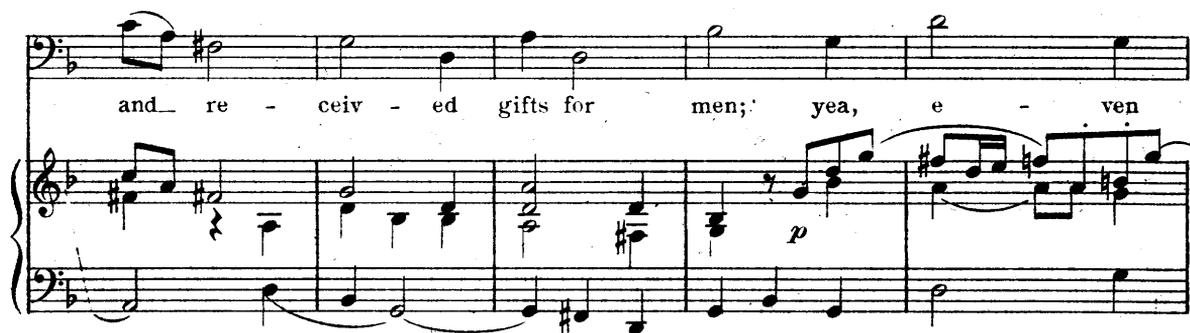
Thou art gone up on high, Thou art gone up on high, Thou hast



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



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



for Thine en -



- - e-mies, for Thine en - e - mies,

f

that the Lord God might dwell a - mong them,

p

that the Lord God might dwell

a - mong them,

mf

that the Lord God, that the Lord

p

God might dwell a - mong them, might dwell

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

a - mong

The second system continues the vocal line with a half note D, followed by quarter notes E, F, and G, then a half note A. The piano accompaniment continues with chords and a bass line.

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

The third system continues the vocal line with a half note B, followed by quarter notes C, D, and E, then a half note F. The piano accompaniment continues with chords and a bass line.

The fourth system shows the piano accompaniment continuing with chords and a bass line. The vocal line is not present in this system.

The fifth system shows the piano accompaniment continuing with chords and a bass line. The vocal line is not present in this system.

Andante Allegro

SOPRANO

ALTO

TENOR

BASS

PIANO
or
ORGAN

Great was the com - pa - ny of the

Great was the com - pa - ny of the

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

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

Andante Allegro (♩ = 80)

preachers, great was the com -

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

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

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

5.

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

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

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

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

preach-ers. The Lord gave the word; great was the com -

preach-ers. The Lord gave the word; great was the com -

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

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

10 Ped.

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

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

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

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

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

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

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

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

15

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

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

20

ers.
 ers.
 ers.
 ers.

No 38 Air— HOW BEAUTIFUL ARE THE FEET

Larghetto (♩ = 104)

PIANO
or
ORGAN

The piano introduction is in 12/8 time, marked *Larghetto* with a tempo of 104 beats per minute. It features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D-flat minor). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The piece is marked *p* (piano).

SOPRANO

The first vocal phrase is: "How beau-ti-ful are the feet_of them that". The piano accompaniment continues with the melody from the introduction. The lyrics are written below the vocal line. The piano part is marked *pp* (pianissimo).

The second vocal phrase is: "preach the gos - pel of peace, how beau - ti - ful are the feet, how". The piano accompaniment continues with the melody. The lyrics are written below the vocal line.

The third vocal phrase is: "beau - ti - ful are the feet_of them that preach the gos - pel of peace,". The piano accompaniment continues with the melody. The lyrics are written below the vocal line.

The final vocal phrase is: "how beau - ti - ful are the feet_of them that". The piano accompaniment concludes with the melody. The lyrics are written below the vocal line. The piece is marked *p* (piano).

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "preach the gos-pel of peace, and bring glad ti - dings, and". The piano accompaniment features a steady bass line in the left hand and a more active melody in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "bring glad ti - dings, glad ti - dings of good things, and". The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "bring glad ti - dings, glad ti-dings of good things, and bring — glad ti-dings, glad". The piano accompaniment continues with its characteristic accompaniment.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "ti - dings of good things, glad ti-dings of good things!". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

The fifth system shows the final part of the piano accompaniment. It consists of two staves (treble and bass clef) with various chords and melodic lines, concluding the piece.

No 39 Chorus — THEIR SOUND IS GONE OUT INTO ALL LANDS

A tempo ordinario

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

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

TENOR
 Their sound is gone out, their

BASS
 Their sound is gone out, _____

PIANO
 or
 ORGAN
f

A tempo ordinario (♩ = 88)

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

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

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

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

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

10

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

mf

15

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

mf

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

20

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

25

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

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

30

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

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

35

No 40 Air - WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?

Allegro (♩ = 120)

PIANO
or
ORGAN

The first four systems of the score are for the piano or organ. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in 3/4 time and begins with a forte (*f*) dynamic. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes. The key signature changes from one flat to two flats across the systems.

BASS

The vocal entry begins in the fifth system. The vocal line is written in a bass clef. The lyrics are: "Why do the nations so furiously rage together? why". The piano accompaniment continues with the same rhythmic pattern as the previous systems, but with a mezzo-piano (*mp*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand, both supporting the vocal melody.

do the peo - ple im - ag - ine a vain thing? why

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are "do the peo - ple im - ag - ine a vain thing? why". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

do the na - tions rage

The second system continues the vocal line and piano accompaniment. The lyrics are "do the na - tions rage". The piano accompaniment features a consistent eighth-note accompaniment with some triplet markings in the right hand.

so fu - rious - ly to -

The third system shows the vocal line and piano accompaniment. The lyrics are "so fu - rious - ly to -". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano) in the right hand.

geth - er? why do the peo - ple im -

The fourth system continues the vocal line and piano accompaniment. The lyrics are "geth - er? why do the peo - ple im -". The piano accompaniment features dynamic markings of *f* and *p*.

ag - - - ine a - - - vain -

The fifth system shows the vocal line and piano accompaniment. The lyrics are "ag - - - ine a - - - vain -". The piano accompaniment continues with the eighth-note accompaniment and includes some triplet markings.

thing? ——— im - ag - - ine a vain

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a long note on 'thing?' followed by a melodic phrase for 'im - ag - - ine a vain'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

thing? why do the

f *p*

The second system continues the vocal line with 'thing?' and 'why do the'. The piano accompaniment includes dynamic markings *f* (forte) and *p* (piano). The right hand of the piano part has a consistent eighth-note rhythmic pattern.

na - tions so fu - rious - ly rage to - geth - er and

f *p*

The third system features the vocal line with 'na - tions so fu - rious - ly rage to - geth - er and'. The piano accompaniment includes dynamic markings *f* and *p*. The piano part continues with its characteristic eighth-note accompaniment.

why do the peo-ple, and why do the

The fourth system shows the vocal line with 'why do the peo-ple, and why do the'. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

peo-ple im - ag - ine a vain thing? why

The fifth system concludes the vocal line with 'peo-ple im - ag - ine a vain thing? why'. The piano accompaniment continues until the end of the system.

do the na - tions rage

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a bass clef and a key signature of one flat. It contains the lyrics "do the na - tions rage". The melody includes two triplet markings over the notes "na" and "tions". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment.

so fu-riously to -

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "so fu-riously to -". The piano accompaniment maintains the eighth-note pattern, with some dynamic markings like *mf* and *f* appearing.

geth-er, so fu-riously to - geth - er? and why do the

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "geth-er, so fu-riously to - geth - er? and why do the". The piano accompaniment continues with the eighth-note accompaniment.

peo-ple im - ag - ine a vain thing? im -

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "peo-ple im - ag - ine a vain thing? im -". The piano accompaniment includes a *cresc.* marking. The piano part features a steady eighth-note accompaniment.

ag - ine a vain thing? and

The fifth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "ag - ine a vain thing? and". The piano accompaniment includes dynamic markings *f* and *p*. The piano part features a steady eighth-note accompaniment.

why do the peo-ple im - ag - ine a vain

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line contains the lyrics "why do the peo-ple im - ag - ine a vain". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

thing?

f

The second system continues the musical score. The vocal line contains the lyrics "thing?". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand. The right hand of the piano accompaniment has a melodic line with some grace notes, while the left hand continues with a steady eighth-note accompaniment.

The

p

The third system of the musical score. The vocal line contains the lyrics "The". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The right hand of the piano accompaniment has a melodic line with grace notes, while the left hand continues with a steady eighth-note accompaniment.

kings of the earth rise up, and the ru - lers take coun - sel to -

The fourth system of the musical score. The vocal line contains the lyrics "kings of the earth rise up, and the ru - lers take coun - sel to -". The piano accompaniment continues with a steady eighth-note accompaniment in both hands.

geth - er, take coun -

The fifth system of the musical score. The vocal line contains the lyrics "geth - er, take coun -". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The right hand of the piano accompaniment has a melodic line with grace notes and a triplet of eighth notes, while the left hand continues with a steady eighth-note accompaniment.

- sel, take coun - sel to -



geth - er against the Lord, and a - gainst His a -



noint -



ed, against the Lord, and His a -



noint ed, His a - noint - ed.



No 41 Chorus —LET US BREAK THEIR BONDS ASUNDER

Allegro e staccato

SOPRANO *f* Let us break their bonds a - sun - der, let us break,

ALTO Let us break their

TENOR *f* Let us break their bonds a - sun - der, let us, let us break their bonds a -

BASS *f* Let us break their bonds a -

Allegro e staccato (♩ = 84.)

PIANO or ORGAN *f*

let us break their bonds a - sun - der,

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

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

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

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

marcato

10

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

marcato

15

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

marcato

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

20

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

25

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

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

30

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,

35

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

40

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

way their yokes from us.

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

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

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

Let us break their bonds, and cast

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

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

45

way, and cast a -

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

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

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

50

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

55

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.

60

65

No 42 Recitative—HE THAT DWELLETH IN HEAVEN

TENOR

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

PIANO
or
ORGAN

p *f*

No 43 Air—THOU SHALT BREAK THEM

Andante (♩=ss)

PIANO
or
ORGAN

f

TENOR

Thou shalt break them, Thou shalt

break them with a rod of iron;

p *poco cresc.*

Thou shalt dash them in pie - ces like a pot - ter's



ves - sel, Thou shalt dash them in pie - ces, in



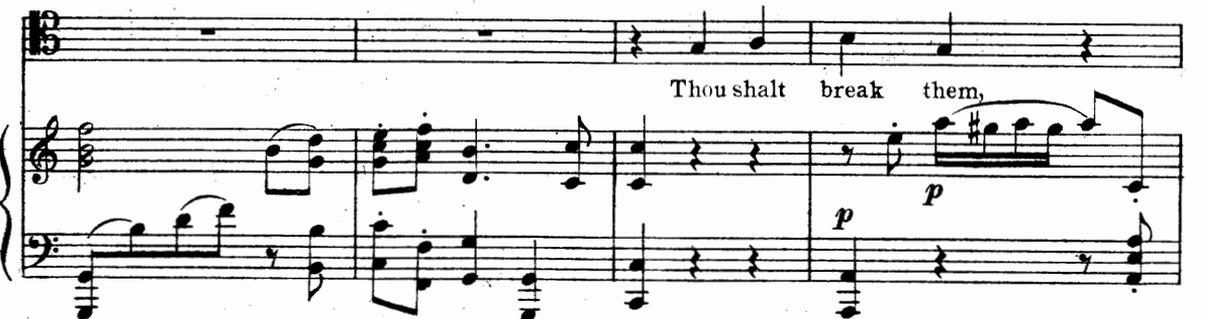
pie - ces like a pot -



- ter's ves - sel.



Thou shalt break them,



Thou shalt break them with a rod

The first system of music features a vocal line in G major and 3/4 time. The lyrics are "Thou shalt break them with a rod". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

of i - ron; Thou shalt

mf *p*

The second system continues the vocal line with the lyrics "of i - ron; Thou shalt". The piano accompaniment includes dynamic markings *mf* and *p*.

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

The third system continues the vocal line with the lyrics "dash them in pie - ces like a pot - ter's".

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

f *p*

The fourth system continues the vocal line with the lyrics "ves - sel, Thou shalt dash them in pie - ces like a". The piano accompaniment includes dynamic markings *f* and *p*.

pot - ter's ves - sel, like a

The fifth system continues the vocal line with the lyrics "pot - ter's ves - sel, like a".

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a 3/4 time signature and a key signature of one sharp (F#). The lyrics are "pot - ter's ves - sel, Thou shalt dash them in". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the piano part.

pie - ces like a pot - ter's

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "pie - ces like a pot - ter's". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the *f* dynamic.

ves - sel.

The third system shows the vocal line with the lyrics "ves - sel." and a final rest. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, ending with a final chord.

This system shows the piano accompaniment for the fourth system, which continues the melodic and harmonic patterns from the previous systems.

This system shows the piano accompaniment for the fifth system, concluding the piece with a final chord in the right hand and a final note in the left hand.

No 44 Chorus — HALLELUJAH!

Allegro

SOPRANO

ALTO

TENOR

BASS

PIANO
OR
ORGAN

Allegro (♩ = 80.)

Hal - le - lu - jah,

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

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

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

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

15

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

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

20

God Om - ni - po - tent reign eth, Halle - lu - jah, Hallelujah, Hallelu -
 Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Hallelujah, Hal - le - lu -
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah! for the Lord
 Hal - le - lu - jah! for the Lord

25

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

Halle - lu - jah, Halle - lu - jah, Hallelujah, Hallelujah, Hal - le - lu - jah, Hal -
 for the Lord God Om - ni - po - tent reign - eth, Hallelu - jah,
 for the Lord God Om - ni - po - tent reign - eth, Hal -
 Hallelujah, Halle - lu - jah, Hallelujah, Hal - le - lu - jah, Halle - lu - jah, Halle -

30

- le - lu - jah! The king-dom of this world
Hal - le - lu - jah! The king-dom of this world
- le - lu - jah! The king-dom of this world
-lu-jah, Halle-lu - jah! The king-dom of this world

p *mp*

35

mp *f*
is be - come the Kingdom of our Lord and of His Christ, and of His
is be - come the Kingdom of our Lord and of His Christ, and of His
is be - come the Kingdom of our Lord and of His Christ, and of His
is be - come the Kingdom of our Lord and of His Christ, and of His

mp *f*

40

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

f

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

45

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

50

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

Lords, King of

Lords,

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

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

55

Kings, and Lord of

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

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

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

60

Lords, King of

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

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

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

Kings, _____ and Lord of Lords, _____
 for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah! King of
 Kings, and Lord of Lords, _____ and He shall reign, _____ and
 Kings, and Lord of Lords, _____ and He shall reign, and He _____ shall reign,
 Kings, and Lord of Lords, and He shall reign for ev-er and ev-er,

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

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

ev - er, Hal - le - lu - jah, Hal - le - lu - jah! and He shall
 ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah! and
 and Lord of Lords, and He shall
 ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah! and He shall

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

50

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

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

Lords, and He shall reign för ev-er and ev - -

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

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

85

er, King of Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le-

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

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

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

90

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

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

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

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

No. 45 Air— I KNOW THAT MY REDEEMER LIVETH

Larghetto (♩ = 72)

PIANO
OR
ORGAN

mp

tr

p

tr

tr

tr

tr

tr

SOPRANO

I

cresc.

dim.

tr

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

p

mf

and that He shall stand _____ at the lat - - - ter _____

p

tr

day ————— up - on the earth,

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

He shall stand ————— at the lat - ter day up-on the

earth, ————— up-on the earth, I know ————— that my Re-

deem - er liv-eth, and that He shall stand at the lat - - - ter day

up - on the earth, ————— up-on— the earth;

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f* and *tr*.

The second system is entirely piano accompaniment. The right hand plays a melodic line with dynamics *p* and *cresc.*, ending with a triplet. The left hand provides harmonic support with chords and a bass line.

And though worms de - stroy this bo - dy,

The third system includes a vocal line and piano accompaniment. The vocal line has a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piano accompaniment features a triplet in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

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

The fourth system includes a vocal line and piano accompaniment. The vocal line has a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

flesh— shall I— see God. I

The fifth system includes a vocal line and piano accompaniment. The vocal line has a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f*.

know that my Re - deem-er liv-eth. And though worms de - stroy this

p

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

f

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

p

deem-er liv-eth. For now is Christ ris-en

f *p*

from the dead, the first fruits of them that

pp

sleep, _____ of them that sleep, the first - fruits of

them_ that sleep, _____ for now is Christ

cresc.
ris - en, for now is Christ ris-en from the dead,

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

Adagio *a tempo*

No 46 Chorus—SINCE BY MAN CAME DEATH

Grave

SOPRANO
ALTO
TENOR
BASS

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,

Grave (♩ = 58)

5

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 -

Allegro (♩ = 96)

10

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.

15

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

Grave (♩ = 58)
p

20

Allegro
f
 e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in
 e - ven so in Christ shall all be made a - live, e - ven so in

Allegro (♩ = 96)
f

25

Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

30

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

35

No 47 Recitative - BEHOLD, I TELL YOU A MYSTERY

BASS

Be-hold, I tell you a mys-te-ry; we shall not all sleep, but we shall all be

PIANO or ORGAN

p

Detailed description: This block contains the first system of the recitative. The top staff is for the Bass voice, with lyrics underneath. The bottom two staves are for the Piano or Organ, with a piano (*p*) dynamic marking. The music is in a recitative style with a simple harmonic accompaniment.

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

f

Detailed description: This block contains the second system of the recitative. The Bass staff continues with lyrics. The Piano/Organ accompaniment becomes more rhythmic and features a forte (*f*) dynamic marking. The piece concludes with a final chord.

No 48 Air - THE TRUMPET SHALL SOUND

Pomposo, ma non Allegro (♩ = 92)

PIANO or ORGAN

f

Detailed description: This block contains the first system of the Air. It is for Piano or Organ. The music is in a 3/4 time signature and features a forte (*f*) dynamic marking. The accompaniment is characterized by a steady, rhythmic pattern.

Trumpet Solo

p

Detailed description: This block contains the second system of the Air. It features a Trumpet Solo in the upper staff, marked with a piano (*p*) dynamic. The Piano/Organ accompaniment continues with its rhythmic pattern.

Detailed description: This block contains the third system of the Air. The Piano/Organ accompaniment continues with its rhythmic pattern, leading towards the end of the piece.

f

Detailed description: This block contains the final system of the Air. The Piano/Organ accompaniment concludes with a forte (*f*) dynamic marking.

BASS §

The trum-pet shall sound, _____

and the dead shall be raised, and the dead shall be

p

raised in-cor-rup-ti-ble,

f

the trum-pet shall sound, _____ and the dead shall be

f *p*

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

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

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with the lyrics "raised in - cor - rup - ti - ble," followed by "and we shall be changed,". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

and

The second system continues the vocal line with the word "and". The piano accompaniment continues with similar rhythmic patterns, maintaining the G major key signature.

we shall be changed.

The third system concludes the vocal phrase with "we shall be changed." The piano accompaniment includes a dynamic marking of *f* (forte) in the bass line, indicating a stronger accompaniment for the final phrase.

Trumpet The

The fourth system introduces a vocal line with the lyrics "Trumpet The". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) in the bass line. The vocal line has a trill-like ornamentation.

trum - pet shall sound, — the trum - pet shall sound, —

The fifth system features the vocal line with the lyrics "trum - pet shall sound, — the trum - pet shall sound, —". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano) in the bass line, creating a dynamic contrast.

and the dead shall be raised, be

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

and we shall be changed, be changed,

and we shall be changed,

and we shall be changed, we shall be



changed, _____ and we shall be changed, _____ and

This system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has a long horizontal line under the lyrics. The piano accompaniment includes trills in the right hand.



we shall be changed, _____

This system continues the vocal line and piano accompaniment from the previous system.



and we shall be changed, we shall be changed, _____

This system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent trill in the right hand.



Adagio *a tempo*
and we shall be changed, we shall be changed.

Adagio *f a tempo*

This system includes tempo markings: "Adagio" and "a tempo" above the vocal line, and "Adagio" and "f a tempo" above the piano accompaniment. The piano accompaniment has a dynamic marking of "f".



This system shows the piano accompaniment for the final part of the page, with no vocal line.

First system of musical notation, including vocal line and piano accompaniment. The piano part includes a forte (*f*) dynamic marking.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "For this cor - rup - ti - ble must put". The piano part includes a piano (*p*) dynamic marking.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "on, in - cor - rup - tion, for this cor - rup - ti - ble must put". The piano part includes a forte (*f*) dynamic marking.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "on, must put on, must put". The piano part includes a piano (*p*) dynamic marking.

Fifth system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "on, must put on in - cor - rup - tion; and this". The piano part includes a forte (*f*) dynamic marking.

a) This middle Division of the Air is generally omitted

mor - tal must put — on im - mor - tal

- i - ty, and this mor - tal must put on im - mor - tal

- i - ty, im - mor - tal - i - ty. The

(p. 177) D.S.

(p. 177) D.S.

a) No 49 Recitative_THEN SHALL BE BROUGHT TO PASS.

ALTO

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

PIANO or ORGAN

No 50 Duet_O DEATH, WHERE IS THY STING?

ALTO

Andante

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

TENOR

O grave, O

Andante (♩ = 69)

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

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

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

where, where is thy sting? where, where is thy sting? O grave, where is thy

a) Nos. 49, 50, 51 and 52, are generally omitted.

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

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

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting— of death is sin, the

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

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

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

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

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

Attacca

No 51 Chorus — BUT THANKS BE TO GOD

Andante

SOPRANO *f*
 But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO *f*
 But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR *f*
 But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS *f*
 But thanks, but thanks, thanks, thanks be to God, thanks be to

PIANO or ORGAN *f*
 Andante (♩ = 69)

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

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

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

God, thanks be to God,

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

Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,
 vic - to - ry, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ, but
 giv - eth us, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,
 our Lord Je - sus Christ, through our Lord Je - sus Christ,

10

but
 thanks, but thanks, thanks be to God, thanks be to God,
 but thanks, but thanks, thanks,
 15

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

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

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

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

25

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

30

but thanks, thanks be to God, to God, Who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, Who
 thanks, but thanks, thanks be to God, Who

vic - to - ry, Who giv - eth - us the vic - to - ry, Who giv - eth us the
 Who giv - eth - us the vic - to - ry, the
 giv - eth - us the vic - to - ry, the vic - to - ry, Who giv - eth us the
 giv - eth - us the vic - to - ry, the vic - to - ry, Who giv - eth - us the

35

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

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

40

God, thanks be to God, Who giv-eth us the vic - to -

thanks be to God, to God, Who

thanks be to God, thanks be to God, Who giv-eth us the

thanks be to God, thanks be to God, Who

ry, through our Lord Je - sus Christ, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

vic - to - ry, Who giv - eth us the vic - to - ry, the vic - to - ry, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

45

Adagio

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

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

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

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

Adagio

No 52 Air - IF GOD BE FOR US, WHO CAN BE AGAINST US?

Larghetto (♩ = 88.)

PIANO
or
ORGAN

f

This block contains the first system of the piano introduction. It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The tempo is marked 'Larghetto' with a quarter note equal to 88 beats per minute. The dynamics start with a forte (*f*) marking. The music includes various ornaments such as trills and grace notes.

This block contains the second system of the piano introduction, continuing the melodic and harmonic development from the first system. It includes trills and grace notes in the upper voice.

This block contains the third system of the piano introduction, featuring more complex rhythmic patterns and trills.

SOPRANO

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

p *f* *p* *mp*

This block contains the first vocal entry for the soprano. The vocal line is written in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. Dynamics include piano (*p*), forte (*f*), piano (*p*), and mezzo-piano (*mp*).

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

f *p*

This block contains the second vocal entry for the soprano, continuing the lyrics from the first system. The piano accompaniment continues with dynamics of forte (*f*) and piano (*p*).

gainst us? Who shall

f *tr*

lay— a— ny— thing to the charge of God's e— lect?

p *tr* *tr*

of God's e— lect? who shall lay a— ny—

mp *p* *tr* *tr*

thing to the charge

tr

of God's e— lect?

f *tr*

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

that jus-ti-fi

eth.

Who is he that con-demn-eth?

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

eth? It is Christ that

eth? It is Christ that

died, yea, ra - ther, that is ris - en a - gain,

died, yea, ra - ther, that is ris - en a - gain,

Who is at the right hand of God, Who makes in - ter - ces - sion for

Who is at the right hand of God, Who makes in - ter - ces - sion for

us, Who makes in - ter - ces - sion for us, in - ter - ces - sion for us, Who makes in - ter -

us, Who makes in - ter - ces - sion for us, in - ter - ces - sion for us, Who makes in - ter -

ces -

ces -

sion, *tr* Who makes in - ter - ces -

sion for us, Who is at the right hand of God, Who is at the

right hand of God, at the right hand of God, Who makes in - ter - ces - sion for

Adagio

ad lib.

us.

f a tempo

Largo

SOPRANO
Wor - thy is the Lamb that was slain, and hath re -

ALTO
Wor - thy is the Lamb that was slain, and hath re -

TENOR
Wor - thy is the Lamb that was slain, and hath re -

BASS
Wor - thy is the Lamb that was slain, and hath re -

PIANO
or
ORGAN
Largo (♩ = 58)
f

Andante

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

Andante (♩ = 100)

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

10

Largo

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to
 Wor - thy is the Lamb that was slain, and hath re - deem - ed us to
 Wor - thy is the Lamb that was slain, and hath re - deem - ed us to
 Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Largo (♩ = 58)

15

Andante

God, to God by His blood, to re - ceive pow - er, and rich - es, and
 God, to God by His blood, to re - ceive pow - er, and rich - es, and
 God, to God by His blood, to re - ceive pow - er, and rich - es, and
 God, to God by His blood, to re - ceive pow - er, and rich - es, and

Andante (♩ = 100)

20

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.
 wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.
 wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.
 wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

Larghetto

Bless-ing and hon-our, glo-ry and pow'r, be un-to Him, be un-to Him that sit-teth up-on the

Bless-ing and hon-our, glo-ry and pow'r, be un-to Him, be un-to Him that sit-teth up-on the

Larghetto (♩ = 76)

25

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

throne, and un-to the Lamb,

throne, and un-to the Lamb,

30

Him that sit-teth up-on the throne, and un-to the Lamb,

Bless-ing and

that sit-teth up-on the throne, and un-to the Lamb,

35

a) *In other editions:*  — *The above seems greatly preferable, and conforms more closely with the original.*

for ev - er and ev - er, for ev - er and ev - er, glo
 hon - our, glo - ry and pow'r, be un - to Him, be un - to Him,
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and
 bless - ing and hon - our, glo - ry and

- ry,
 for ev - er and ev - er, for ev - er, that
 ev - er, for ev - er and ev - er,
 pow'r, be un - to Him, be un - to Him, that sit - teth up - on the

35

that sit - teth up - on the throne, and
 sit - teth up - on the throne, up - on the throne, and
 throne, up - on the throne, up - on the throne, and

un - to the Lamb, Bless - ing and
 un - to the Lamb, Bless - ing and hon - our, glo - ry and
 un - to the Lamb.
 un - to the Lamb, Bless - ing and hon - our, glo - ry and pow'r, be un - to

40

hon - our, glo - ry and pow'r, be un - to Him, glo -
 pow'r, be un - to Him, glo - ry be un - to Him
 Bless - ing and hon - our, glo - ry and pow'r, be un - to
 Him for ev - er,

- ry be un - to Him that
 that sit - teth up - on the throne,
 Him, and un - to the Lamb,
 that sit - teth up - on the throne,

sit-teth up-on the throne, that sit-teth up-on the throne, for ev - er and ev -
 that sit-teth up-on the throne, for ev - er and ev -
 Bless-ing and hon-our, glo-ry and pow'r be un-to
 and un - to the Lamb for ev - er and ev -

er, and un - to the Lamb for
 er, and un - to the Lamb for
 Him, Bless-ing and hon-our, glo-ry and pow'r, be un - to Him for
 er. Bless-ing and hon-our, glo-ry and pow'r, be un - to Him for

50

ev - er. Bless-ing and hon - our, glo - ry and pow'r, be un - to
 ev - er. Bless-ing and hon - our, glo - ry and pow'r, be un - to
 ev - er. Bless-ing and hon - our, glo - ry and pow'r, be un - to
 ev - er.

Him, be un - to Him, *ff*

Him, be un - to Him, blessing and hon - our, glo - ry and pow'r, be un - to

Him, be un - to Him, blessing and hon - our, glo - ry and pow'r, be un - to

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

Him, be un - to Him, *ff*

blessing, hon - our, glo - ry and power, be un - to

Him, be un - to Him, blessing, hon - our, glo - ry and power, be un - to

Him, be un - to Him, blessing, hon - our, glo - ry and power, be un - to

55

Him that sit - teth up - on the throne, up - on the throne, and un - to the

Him that sit - teth up - on the throne, and un - to the

Him that sit - teth up - on the throne, and un - to the

Him that sit - teth up - on the throne, and un - to the Lamb, un - to the

60

Lamb, — for ev - er, for ev - er and ev - er, for
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for
 Lamb, for ev - er, for ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev - er, ev - er and ev -
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

Adagio
 ev - er, for ev - er and ev - er, for ev - er and ev - er.
 er, for ev - er and ev - er, for ev - er and ev - er.
 ev - er, for ev - er and ev - er, for ev - er and ev - er.
 er, for ev - er and ev - er, for ev - er and ev - er.
Adagio
 70 *Attacca*

Allegro moderato

A - men, A - men, A -

Allegro moderato (♩ = ss)

75

A - men, A - men, A -

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

80

A - men, A - men, A -

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

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

85

f

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,

90

f

95

f

100

ff

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

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

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

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

ff

105

men, A
men, A
A men, A men, A
men, A

135

men, A men, A
men, A men, A men, A
men, A men, A
men, A men, A

men, A men, A
men, A men, A
men, A
men, A men, A

