

G. Schirmer's Editions
of
Oratorios and Cantatas

THE MESSIAH

An Oratorio

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

by

G. F. HANDEL

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

Vocal Score, Complete

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INTRODUCTORY NOTE

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

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

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

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

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

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

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

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

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

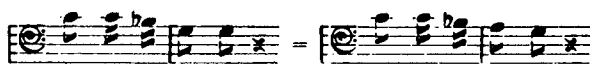
Here a word shall be said touching the employment of the appoggiaturas in the recitatives and (in isolated cases) also in the arias. They are, of course, not given in this edition, or indicated only very infrequently.

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

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

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

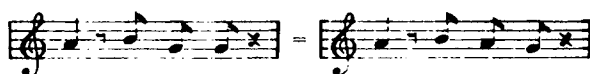
An appoggiatura is in place where its introduction brings about a diatonic succession, and more particularly across the bar, in order to avoid the leap of a third; for example in No. 5, page 26:



come to His tem-ple

come to His tem-ple

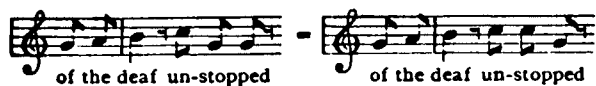
and similarly within the boundaries of one measure, as in No. 19, page 94:



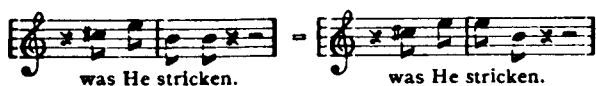
blind be o-pen'd

blind be o-pen'd

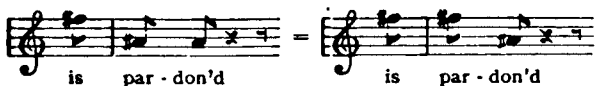
These latter must, however, be introduced with careful discrimination; otherwise appoggiaturas of this sort are very apt to produce a feeling of monotony and an interruption of the melodic flow. Another species of appoggiatura which may be used very effectively is the leap to the fourth below; this occurs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



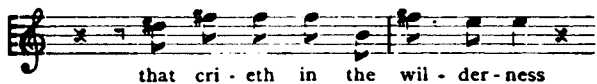
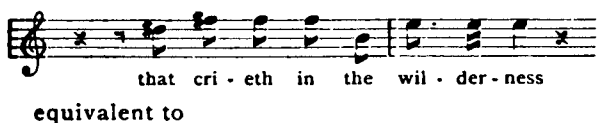
or (and far oftener) at the close of a recitative (No. 31, page 141):



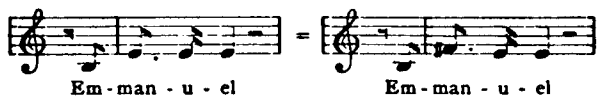
Besides these, the leap of the appoggiatura to the sixth below is occasionally met with (No. 2, page 9):



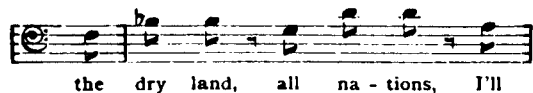
The appoggiatura leading upward by a step is seldom or never employed; leading up by a leap it is very successfully applied in certain cases, for example in No. 2, page 9:



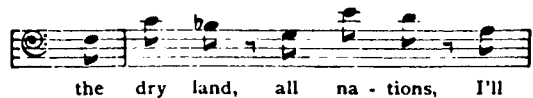
or No. 8, page 47:



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



the appoggiatura were introduced at the similar points:



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

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

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

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

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

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

MAX SPICKER.

New York, March, 1912.

THE MESSIAH

PART THE FIRST

I. OVERTURE

II. RECIT. *Accompanied.* (TENOR)

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

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

III. AIR (TENOR)

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

IV. CHORUS

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

V. RECIT. *Accompanied.* (BASS)

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

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

VI. AIR (BASS)

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

For He is like a refiner's fire.

VII. CHORUS

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

VIII. RECIT. (ALTO)

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

IX. AIR (ALTO) AND CHORUS

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

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

X. RECIT. *Accompanied.* (BASS)

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

XI. AIR (BASS)

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

XII. CHORUS

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

XIII. PASTORAL SYMPHONY

XIV. RECIT. (SOPRANO)

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

RECIT. *Accompanied.* (SOPRANO)

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

XV. RECIT. (SOPRANO)

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

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

XVI. RECIT. *Accompanied.* (SOPRANO)

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

XVII. CHORUS

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

XVIII. AIR (SOPRANO)

Rejoice greatly, O daughter of Zion ; Shout, O daughter of Jerusalem : behold, thy king cometh unto thee.

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

XIX. RECIT. (ALTO)

Then shall the eyes of the blind be opened, and the ears of the deaf unstoppèd ; then shall

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

XX. AIR (ALTO)

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

AIR (SOPRANO)

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

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

XXI. CHORUS

His yoke is easy and His burthen is light .

PART THE SECOND

XXII. CHORUS

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

XXIII. AIR (ALTO)

He was despisèd and rejectèd of men : a man of sorrows, and acquainted with grief.

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

XXIV. CHORUS

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

XXV. CHORUS

And with His stripes we are healèd.

XXVI. CHORUS

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

XXVII. RECIT. *Accompanied.* (TENOR)

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

XXVIII. CHORUS

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

XXIX. RECIT. *Accompanied.* (TENOR)

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

XXX. AIR (TENOR)

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

XXXI. RECIT. *Accompanied.* (TENOR)

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

XXXII. AIR (TENOR)

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

XXXIII. CHORUS

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

Who is the King of glory ? The Lord strong

*See Note, p. ix.

and mighty, the Lord mighty in battle.

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

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

XXXIV. RECIT. (TENOR)

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

XXXV. CHORUS

Let all the angels of God worship Him.

XXXVI. AIR* (BASS)

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

XXXVII. CHORUS

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

XXXVIII. AIR (SOPRANO)

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

XXXIX. CHORUS

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

XL. AIR (BASS)

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

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

XLI. CHORUS

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

XLII. RECIT. (TENOR)

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

XLIII. AIR (TENOR)

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

XLIV. CHORUS

HALLELUJAH! for the Lord God omnipotent reigneth.

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

KING OF KINGS, AND LORD OF LORDS. HALLELUJAH!

PART THE THIRD

XLV. AIR (SOPRANO)

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

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

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

XLVI. CHORUS

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

XLVII. RECIT. *Accompanied.* (BASS)

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

XLVIII. AIR (BASS)

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

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

* See Note, p. ix.

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

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

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

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

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

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

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

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

Amen.

NOTE

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

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

INDEX

PART THE FIRST

NO.		PAGE
1.	Overture	3
2.	Recit. accompanied (<i>Tenor</i>)	<i>Comfort ye my people</i> 7
3.	Air (<i>Tenor</i>)	<i>Every valley shall be exalted</i> 10
4.	Chorus	<i>And the glory of the Lord</i> 16
5.	Recit. accompanied (<i>Bass</i>)	<i>Thus saith the Lord</i> 24
6.	Air (<i>Bass</i>)	<i>But who may abide the day of His coming?</i> 27
7.	Chorus	<i>And He shall purify</i> 36
8.	Recitative (<i>Alto</i>)	<i>Behold, a virgin shall conceive</i> 47
9.	Air (<i>Alto</i>) and Chorus	<i>O thou that tellest good tidings to Zion</i> 47
10.	Recit. accompanied (<i>Bass</i>)	<i>For, behold, darkness shall cover the earth</i> 60
11.	Air (<i>Bass</i>)	<i>The people that walked in darkness</i> 62
12.	Chorus	<i>For unto us a Child is born</i> 66
13.	Pastoral Symphony	77
14.	Recitative (<i>Soprano</i>)	<i>There were shepherds abiding in the field</i> 79
	Recit. accompanied (<i>Soprano</i>)	<i>And lo! the angel of the Lord came upon them</i> 79
15.	Recitative (<i>Soprano</i>)	<i>And the angel said unto them</i> 80
16.	Recit. accompanied (<i>Soprano</i>)	<i>And suddenly there was with the angel</i> 81
17.	Chorus	<i>Glory to God</i> 82
18.	Air (<i>Soprano</i>)	<i>Rejoice greatly, O daughter of Zion</i> 87
19.	Recitative (<i>Alto</i>)	<i>Then shall the eyes of the blind be opened</i> 94
20.	Air (<i>Alto</i>)	<i>He shall feed His flock like a shepherd</i> 94
21.	Chorus	<i>His yoke is easy, and His burthen is light</i> 98

PART THE SECOND

22.	Chorus	<i>Behold the Lamb of God</i> 104
23.	Air (<i>Alto</i>)	<i>He was despised</i> 108
24.	Chorus	<i>Surely He hath borne our griefs</i> 113
25.	Chorus	<i>And with His stripes we are healed</i> 117
26.	Chorus	<i>All we like sheep have gone astray</i> 122
27.	Recit. accompanied (<i>Tenor</i>)	<i>All they that see Him, laugh Him to scorn</i> 131
28.	Chorus.	<i>He trusted in God that He would deliver Him</i> 132
29.	Recit. accompanied (<i>Tenor</i>)	<i>Thy rebuke hath broken His heart</i> 139
30.	Air (<i>Tenor</i>)	<i>Behold, and see if there be any sorrow</i> 140
31.	Recit. accompanied (<i>Tenor</i>)	<i>He was cut off out of the land of the living</i> 141
32.	Air (<i>Tenor</i>)	<i>But Thou didst not leave His soul in hell</i> 141
33.	Chorus	<i>Lift up your heads, O ye gates</i> 144
34.	Recitative (<i>Tenor</i>)	<i>Unto which of the angels said He</i> 153
35.	Chorus	<i>Let all the angels of God worship Him</i> 153
36.	Air (<i>Bass</i>).	<i>Thou art gone up on high</i> 158
37.	Chorus	<i>The Lord gave the word</i> 163
38.	Air (<i>Soprano</i>)	<i>How beautiful are the feet of them</i> 167
39.	Chorus	<i>Their sound is gone out into all lands</i> 169

NO.		PAGE
40.	Air (<i>Bass</i>)	<i>Why do the nations so furiously rage</i> 174
41.	Chorus	<i>Let us break their bonds asunder</i> 182
42.	Recitative (<i>Tenor</i>)	<i>He that dwelleth in heaven</i> 189
43.	Air (<i>Tenor</i>)	<i>Thou shalt break them</i> 189
44.	Chorus	<i>Hallelujah!</i> 193

PART THE THIRD

45.	Air (<i>Soprano</i>)	<i>I know that my Redeemer liveth</i> 204
46.	Chorus	<i>Since by man came death</i> 210
47.	Recit. accompanied (<i>Bass</i>)	<i>Behold, I tell you a mystery</i> 214
48.	Air (<i>Bass</i>)	<i>The trumpet shall sound</i> 214
49.	Recitative (<i>Alto</i>)	<i>Then shall be brought to pass</i> 222
50.	Duet (<i>Alto and Tenor</i>)	<i>O death, where is thy sting?</i> 222
51.	Chorus	<i>But thanks be to God</i> 225
52.	Air (<i>Soprano</i>)	<i>If God be for us, who can be against us?</i> 231
53.	Chorus	<i>Worthy is the Lamb</i> 237

1.1
a liege
Dobson
composere

Handwritten musical score consisting of ten staves. The first staff is marked *a liege*. The second staff is marked *Dobson composere*. The third through tenth staves are marked *pizz*. The lyrics *Gloria in excelsis Deo* are written across the staves, with some words appearing below the staves.

in the
church

and Peace on Earth

THE MESSIAH

PART I

No 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

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

The second system continues the musical piece with similar chordal textures and melodic lines in both staves.

The third system features a fortissimo (*ff*) dynamic in the first measure, followed by a piano (*pp*) dynamic in the fifth measure. The musical texture remains consistent with the previous systems.

The fourth system continues the piece with a steady flow of chords and melodic fragments.

The fifth system concludes the Overture with a fortissimo (*ff*) dynamic. The final measure ends with a double bar line and a repeat sign.

Allegro moderato (♩ = 116)

The first system of music is written for piano in G major and 2/4 time. The treble clef part begins with a forte (*f*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass clef part is marked "L.H." and contains a simple accompaniment of quarter notes.

The second system continues the melodic line in the treble clef and the accompaniment in the bass clef. The melodic line features various rhythmic patterns and rests.

The third system includes a section marked "A" in the treble clef. The dynamic changes to mezzo-forte (*mf*). The bass clef part continues with a steady accompaniment.

The fourth system shows further development of the melodic line in the treble clef and the accompaniment in the bass clef. The melodic line has some rests and ties.

The fifth system continues the musical piece with the same melodic and accompaniment lines. The bass clef part has some rests.

The sixth system includes a section marked "B" in the treble clef. The dynamic returns to forte (*f*). The bass clef part continues with a steady accompaniment.

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

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

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has a more active line, and the bass staff features some sustained chords.

Fourth system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the bass staff. The melodic line in the treble staff shows some chromatic movement.

Fifth system of musical notation, with the treble staff featuring a melodic line that includes a trill-like figure. The bass staff continues with a steady accompaniment.

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

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

Second system of musical notation. It begins with a treble clef and a key signature change to two sharps (F# and C#). A dynamic marking of *f* (forte) is present. A chord labeled 'E' is indicated above the treble staff. The music continues with complex rhythmic patterns and chords.

Third system of musical notation, continuing the piece with treble and bass clef staves. It features a mix of eighth and sixteenth notes with various articulations and slurs.

Fourth system of musical notation, showing further development of the musical themes with intricate rhythmic figures in both hands.

Fifth system of musical notation. A dynamic marking of *ff* (fortissimo) is present. A chord labeled 'F' is indicated above the treble staff. The music is characterized by dense chordal textures and active bass lines.

Sixth system of musical notation, continuing the complex interplay of notes and chords between the two staves.

Seventh system of musical notation. It begins with the instruction *Più lento* (slower). The music concludes with a final cadence, marked with a double bar line and repeat dots.

№ 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

The first system shows the piano introduction. It consists of three staves: a vocal line (tenor clef) which is mostly rests, and a grand piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

The second system begins with the Tenor Solo. The vocal line starts with the lyrics "Com-fort ye, com - -". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *fp* (fortissimo piano) is placed under the piano part. The system ends with a *p* (piano) marking.

The third system continues the Tenor Solo with the lyrics "- fort ye — my peo-ple, com - fort ye,". The piano accompaniment remains consistent. A dynamic marking of *fp* is present. The system concludes with the instruction *ad lib.* (ad libitum) above the vocal line.

The fourth system is marked *A a tempo* and contains the lyrics "com - - - fort ye my peo-ple,". The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings of *p* and *fp* are used throughout the system.

saith your God, saith your God;

speaK ye com-fort-a-ble to Je-ru-sa-lem, speaK ye

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

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

Original orchestral score has: 1) cry un-to her 2) is ac-com-plish'd

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

don'd.

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

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

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

Isaiah xl: 4

Andante (♩ = 80)

The first system of the piano introduction features a treble and bass clef. The treble clef has a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. The dynamic marking *mf* is present.

The second system continues the piano introduction. It includes dynamic markings *p*, *f*, and *p*. The treble clef features some trills marked with a 'tr' symbol.

This section is marked 'A TENOR SOLO'. The tenor part begins with the lyrics "Ev-'ry val-ley,". The piano accompaniment continues with a steady accompaniment. Dynamic markings *f* and *f* are used.

The second system of the tenor solo section. The tenor part continues with the lyrics "ev-'ry val-ley — shall be ex-alt-ed, shall be —". The piano accompaniment features dynamic markings *p*, *mf*, and *p*.

ex-alt - - - - -

This system contains the first line of music. The vocal line begins with the lyrics "ex-alt" followed by a long dash. The piano accompaniment consists of two staves: the right hand plays a series of chords and moving lines, while the left hand plays a steady bass line.

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

f *p*

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

shall be ex-alt - - - - -

This system contains the third line of music. The vocal line continues with "shall be ex-alt" followed by a long dash. The piano accompaniment continues with similar harmonic support.

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

p

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

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

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

plain, the crook-ed

This system contains the second two staves of music. The vocal line continues with "plain, the crook-ed". The piano accompaniment continues with similar rhythmic patterns, including some chords.

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

cresc. *p*

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

simile

This system contains the final two staves of music. The piano accompaniment features a *simile* marking, indicating a continuation of the previous style. The vocal line is not present in this system.

— and the rough plac-es plain .

p *mf*

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

C
Ev-'ry val-ley, ev-'ry val-ley —

p *f* *p*

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

— shall be ex-alt - - - - -

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

- - - - - ed,

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

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

D

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics "ev-'ry val-ley, ev-'ry val-ley — shall be ex-alt - -". A dynamic marking of *p* (piano) is placed below the piano accompaniment. A chord symbol **D** is written above the vocal line at the start of the second measure. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the musical score. The vocal line has a long rest followed by the lyrics "ed, and ev-'ry moun-tain and". The piano accompaniment continues with chords and a bass line.

hill made low; the crook-ed straight, the

The third system of the musical score. The vocal line has the lyrics "hill made low; the crook-ed straight, the". The piano accompaniment features a more active bass line with eighth notes. A dynamic marking of *p* is present. A trill ornament (*tr*) is marked above the vocal line in the final measure.

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

The fourth and final system of the musical score. The vocal line has the lyrics "crook-ed straight, the crook-ed straight, and the rough plac-es plain, —". The piano accompaniment continues with chords and a bass line.

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

plain, the crook-ed straight,

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

colla voce *fa tempo*

senza Ped.

Nº 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO
ALTO
TENOR
BASS

Allegro (♩ = 112)

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

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

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

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

*) According to the original score.

Lord shall be re - -

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - -

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

shall be re - veal-ed,

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

- ed, shall be re - veal-ed,

Lord shall be re - veal'd, and the

be re - - veal - - ed, and the

shall be re - veal - - ed, and the

and the

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "glo - ry, the glo-ry of the Lord shall be re-veal - ed,". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

mf
and all flesh - shall

The second system continues the vocal and piano parts. The vocal staves are mostly silent, with the lyrics "and all flesh - shall" appearing in the Alto and Bass parts. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line. The piano accompaniment continues with its rhythmic accompaniment.

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

The third system continues the vocal and piano parts. The vocal staves are mostly silent, with the lyrics "see it to - geth-er," appearing in the Soprano and Tenor parts, and "and all flesh shall see it to - geth-er;" appearing in the Alto and Bass parts. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line. The piano accompaniment continues with its rhythmic accompaniment.

B

and all flesh — shall see it to - geth - - -

and all flesh — shall see it to - geth - -

for the mouth of the Lord hath spok-en

For the mouth of the Lord hath spok-en

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

er; for the mouth of the Lord hath spok - en

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

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

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

Detailed description: This section continues the vocal lines and piano accompaniment. It features overlapping vocal parts with lyrics such as 'er; for the mouth of the Lord hath spok - en' and 'er, and all flesh shall see it to - geth - - -'. The piano accompaniment continues with a steady rhythmic pattern.

C

it;

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

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

er; for the

Detailed description: This section is marked with a 'C' and a mezzo-forte 'mf' dynamic. It includes vocal staves with lyrics like 'er, and all flesh, and all flesh — shall see it to - geth - er;' and 'er, and all flesh — shall see it to - geth - - er; the'. The piano accompaniment features a more active melodic line in the right hand.

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

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

mouth of the Lord hath spok - en it.

mouth of the Lord hath spok - en it.

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

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

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

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

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

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

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

flesh— shall see it to - geth - er;

spok - en it,
 Lord shall be re - - veal - ed, and all
 and all flesh -
 and all flesh -

for the mouth of the Lord hath
 flesh - shall see it to - geth - er; for the
 shall see it to - geth - er; the glo - ry, the glo - ry of the
 shall see it to - geth - er;

spok - en it, hath - spok - - - en it; **E**
 mouth of the Lord hath spok - en it; and all
 Lord shall be re - - veal - - - ed,
 and the glo - ry, the glo - ry of the Lord shall be re - veal - ed, **E**

ff

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

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

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

F

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

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

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

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

F

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

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

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

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

Adagio

Lord — hath spok - - en it

Lord — hath spok - - en it.

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

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

Adagio

NO 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

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

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

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

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

A and I will shake, and I will shake

pp

all na - tions; I'll

p

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

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

sire

cresc.

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

of all na - tions shall come.

B *Recit.*

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

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

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

No 6. - AIR FOR BASS

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

Malachi iii: 2

Larghetto (♩ = 88)

f

BASS SOLO **A**

But who may a -

p

bide the day of His com-ing?

and who shall stand when

mf *p*

He__ ap - pear-eth? who shall__ stand

when

mf *p*

B

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

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

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

C

and who shall stand when —

— He ap - pear -

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

D

eth?

Prestissimo (♩ = 138)

pp

cresc.

f

For He is like _____ a re -

p

fin - - - - er's fire,

f

for He is like — a re -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the lyrics "for He is like — a re -". The piano accompaniment starts with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment in the bass and a more active melody in the treble.

fin - - - -

The second system continues the vocal line with the lyrics "fin - - - -". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the treble part.

- - - - er's — fire. —

The third system continues the vocal line with the lyrics "- - - - er's — fire. —". The piano accompaniment features a dynamic shift to forte (*f*) in the second measure of this system.

E

Who shall stand when He ap -

The fourth system begins with a section marked **E**. The vocal line starts with the lyrics "Who shall stand when He ap -". The piano accompaniment continues with a piano (*p*) dynamic.

pear - eth? For He is like a re -

The fifth system continues the vocal line with the lyrics "pear - eth? For He is like a re -". The piano accompaniment remains consistent in style and dynamics.

fin -

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

- er's fire, for

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

He is like a re - fin -

f

- er's fire,

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

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

p *colla voce*

F Larghetto (Tempo I)

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

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

peareth? when He ap - peareth?

G Prestissimo

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

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

fire, and who shall stand when He,

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are "fire, and who shall stand when He,". The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *fp* (fortissimo piano) and *pp* (pianissimo). A key signature change to one sharp (F#) is indicated by a sharp sign above the staff.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "when He ap - - pear-eth? and who shall". The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *fp* and *p* (piano). The key signature remains one sharp.

stand when He ap - -

The third system continues the vocal line and piano accompaniment. The lyrics are "stand when He ap - -". The piano accompaniment continues with the same accompaniment. Dynamic markings include *p*. The key signature remains one sharp.

pear - eth? For He is

The fourth system continues the vocal line and piano accompaniment. The lyrics are "pear - eth? For He is". A section marker "H" is placed above the vocal line. The piano accompaniment features a *cresc.* (crescendo) marking. Dynamic markings include *p*. The key signature remains one sharp.

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "like a re - fin - - - - er's". The piano accompaniment continues with the same accompaniment. The key signature changes to natural (F natural) at the end of the system.

fire, and who shall

The first system of music features a vocal line in the bass clef with lyrics "fire, and who shall". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking at the beginning and a piano (*p*) marking later in the system.

stand when He ap - - -

The second system continues the vocal line with lyrics "stand when He ap - - -". The piano accompaniment maintains its rhythmic pattern. The key signature changes from one flat to two flats (B-flat major/C minor) in the middle of the system.

pear - eth, when He ap - - -

The third system continues the vocal line with lyrics "pear - eth, when He ap - - -". The piano accompaniment continues with the same rhythmic pattern. The key signature changes to three flats (D-flat major/E-flat minor) in the middle of the system.

pear - eth? For He is

The fourth system continues the vocal line with lyrics "pear - eth? For He is". The piano accompaniment continues with the same rhythmic pattern. Dynamics include a forte (*f*) marking at the beginning and a piano (*p*) marking later in the system. The key signature changes to two flats (B-flat major/C minor) in the middle of the system.

like a re - - fin - -

The fifth system continues the vocal line with lyrics "like a re - - fin - -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include a forte (*f*) marking at the beginning, a piano (*p*) marking, and another forte (*f*) marking later in the system. The key signature changes to one flat (F major/C minor) in the middle of the system.

First system of musical notation. It consists of a vocal line (soprano clef) and a piano accompaniment (grand staff). The piano part has dynamic markings *f* and *p* alternating. The vocal line has some grace notes.

I Adagio

Second system of musical notation. It includes a vocal line with lyrics: "- er's fire, for He is like a re - fin - er's". The piano accompaniment has dynamic markings *cresc.* and *mf*.

Prestissimo

Third system of musical notation. It features a piano accompaniment with a dynamic marking *f* and the word "fire." written above the first few notes.

Fourth system of musical notation. It shows a piano accompaniment with a complex rhythmic pattern, likely a sixteenth-note or thirty-second-note figure.

Fifth system of musical notation. It shows a piano accompaniment with a complex rhythmic pattern, similar to the fourth system.

Nº 7.- CHORUS
 "AND HE SHALL PURIFY"

Malachi iii: 3

Allegro
 SOPRANO *mf*

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

ALTO

TENOR

BASS

Allegro (♩ = 72)
mp

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

mf

And He shall

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

A

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

the sons of Le - - - vi,

A

and He shall pu - ri - fy

the sons

and He shall pu - ri -

of Le - - - - vi,

and

fy

the sons of Le - - - - vi

and

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

the sons of Le - - - - vi, the

vi, the sons

He shall pu - ri - fy

sons of Le - - - - vi, the sons, the

B

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

B

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

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

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

mf

mf

Detailed description: This system contains four staves. The top two staves are vocal lines in G major (one sharp) with lyrics 'pu - - ri - - fy,'. The third staff is a vocal line with lyrics 'pu - - ri - - fy, shall pu - ri - - fy' and a dynamic marking of *mf*. The bottom two staves are piano accompaniment, with a dynamic marking of *mf*.

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

mf

f

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

C

fy, shall

and He shall

and He shall

and He shall

C

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

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

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

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

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

Detailed description: This system continues the vocal and piano parts. The vocal parts enter with the lyrics 'pu - ri - fy, and He shall pu - ri - fy,'. The piano accompaniment continues with similar melodic and harmonic patterns. The lyrics for the four vocal parts are: 'pu - ri - fy, and He shall pu - ri - fy,', 'pu - ri - fy, and He shall pu - ri - fy,', 'pu - ri - fy, and He shall pu - ri - fy,', and 'pu - ri - fy, and He shall pu - ri - fy, and'.

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

and He shall pu - ri - fy the sons of

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

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

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

and He shall pu - ri - fy. and He shall

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

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

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

D

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

D

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

shall pu - ri -

Le - - vi,

sons of Le - - -

This system contains the first four staves of music. The top staff is a vocal line with a melodic line of eighth notes. The second staff is a vocal line with rests and a few notes. The third staff is a vocal line with the lyrics 'Le - - vi,'. The fourth staff is a vocal line with the lyrics 'sons of Le - - -'. Below these are two staves of piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simpler bass line.

and He shall pu - ri - fy

fy, shall pu - ri - fy,

shall pu - ri - fy the sons

vi, and

This system contains the next four staves of music. The top staff is a vocal line with the lyrics 'and He shall pu - ri - fy'. The second staff is a vocal line with the lyrics 'fy, shall pu - ri - fy,'. The third staff is a vocal line with the lyrics 'shall pu - ri - fy the sons'. The fourth staff is a vocal line with the lyrics 'vi, and'. Below these are two staves of piano accompaniment, continuing the complex rhythmic pattern from the first system.

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

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

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.—Matt. i: 23

ALTO SOLO

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

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

Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

0 *p*

A

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

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

p *mf*

O thou that tell-est good

p

B

ti-dings to Zi-on, get thee

mf *p*

up in - to the high moun -

This system contains the first line of the musical score. It features a vocal line in treble clef with lyrics "up in - to the high moun -" and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C).

- tain! get thee up in - to the high

This system contains the second line of the musical score. The vocal line continues with "- tain!" and "get thee up in - to the high". The piano accompaniment continues with similar rhythmic patterns.

moun -

This system contains the third line of the musical score. The vocal line continues with "moun -". The piano accompaniment features a steady eighth-note accompaniment in the right hand.

C
- - - tain!

This system contains the fourth line of the musical score. A common time signature "C" is placed above the vocal line. The vocal line continues with "- - - tain!". The piano accompaniment includes a dynamic marking of *f* (forte).

p

This system contains the fifth and final line of the musical score. The piano accompaniment concludes with a dynamic marking of *p* (piano).

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

up thy voice with strength! lift it

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

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

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

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

hold your God! be - hold your God!

E
be - hold your God!

0
p

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

F

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

p *mf*

a - rise, a -

p

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

p *mf*

and the glo - - - - -

p

- ry of the Lord, the

mf

G

glo - ry of the Lord is

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

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

glo - ry, the glo - ry of the Lord

is ris - - en up - on thee.

colla voce

CHORUS

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

ALTO

TENOR

BASS
O thou that tell - est good

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

O thou that tell - est good

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

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

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

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

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

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

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

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

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

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

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

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

K

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

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

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

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

K

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

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

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

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

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

mf

glo - ry of the Lord, of the Lord,

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

glo - ry of the Lord, of the Lord,

glo - ry of the Lord, of the Lord,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The lyrics are: "glo - ry of the Lord, of the Lord," repeated across the four vocal staves.

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

The second system of the musical score continues the vocal and piano parts. The lyrics are: "the glo - - - ry of the" on the Soprano staff, "glo - - - ry of the Lord" on the Alto staff, "the glo - - - ry of the" on the Tenor staff, and "the glo - - - ry of the" on the Bass staff. The piano accompaniment continues with chords and melodic lines.

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

allargando

L

tr

The musical score consists of four vocal staves and four piano accompaniment systems. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in G major and 4/4 time. The first system includes the vocal lines and the beginning of the piano accompaniment. The second system continues the piano accompaniment with a tempo marking of *allargando*. The third system features a piano solo section marked with a forte dynamic (**L**) and includes a trill (*tr*) in the right hand. The fourth system concludes the piano accompaniment with a final cadence.

Nº 10.- RECITATIVE FOR BASS
 "FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah ix: 2,3

Andante larghetto (♩ = 72)

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

Second system of piano introduction, continuing the musical texture from the first system.

BASS SOLO

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

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

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

A

but the Lord shall a - rise

poco cresc.

up - on thee, and His

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

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

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

№ 11.- AIR FOR BASS
 "THE PEOPLE THAT WALKED IN DARKNESS"

Isaiah ix: 2

Larghetto (♩ = 72)

mf *cresc.*

BASS SOLO

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

mf *p*

walk - ed in dark - - - ness, the

p *mf* *p*

A

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

cresc.

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

mf *p*

walk-ed in darkness have seen a great light,

mf

B

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

p

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

mf

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

mf

a great light, have seen a great light:

mf

C

and

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

- ow of death, and

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

shad-ow of death, up -

D

on_ them hath the light shin - - ed, and

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "on_ them hath the light shin - - ed, and". The piano part includes dynamic markings of *mf* and *p*.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "they that dwell, _ that dwell in the land of the shad - - -". The piano part continues with similar accompaniment.

- - ow of death, up - on_ them hath the

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

light _____ shin - ed, up - on_ them hath the light shin - ed.

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

The fifth system shows the final part of the piano accompaniment, consisting of the grand staff (treble and bass clefs) without a vocal line.

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

Isaiah ix: 6

Andante allegro (♩ = 76)

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The music begins with a fortissimo (f) dynamic. The right hand features a complex, flowing melodic line with many sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of piano introduction. The right hand continues its intricate melodic pattern, and the left hand maintains its accompaniment. The system concludes with a final chord in the right hand.

A SOPRANO

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

Soprano vocal line and piano accompaniment for the first vocal entry. The vocal line starts with a piano (p) dynamic. The piano accompaniment continues from the previous system.

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

ALTO

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

BASS

Staves for Alto, Tenor, and Bass. The Alto part has a rest. The Tenor part begins with a piano (p) dynamic. The Bass part has a rest.

Piano accompaniment for the vocal entries. The right hand plays chords and moving lines, while the left hand continues the eighth-note accompaniment.

us a Child is born:

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

B

p For un-to us a Child is born,

us a Son is giv-en:

p For un-to

B

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

us a Child is born,

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

un-to us a Son is giv-en:

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

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

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

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

der; and His

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

D

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

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

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

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

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

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

E
E

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

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

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

un-to us a Son is

un-to us a Son is

us a Son is giv-en:

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

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

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

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

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

F

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of 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 eighth and sixteenth notes.

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

The second system continues the vocal lines and piano accompaniment. The lyrics are: "ev-er-last-ing Fa-ther, The Prince of Peace.". The piano part continues with a similar rhythmic pattern.

The third system of the musical score features a piano accompaniment. The piano part continues with a similar rhythmic pattern, consisting of eighth and sixteenth notes.

The fourth system of the musical score features a piano accompaniment. The piano part continues with a similar rhythmic pattern, consisting of eighth and sixteenth notes.

№ 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

First system of the musical score, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, while the bass clef provides a harmonic accompaniment with long notes and slurs. The dynamic marking 'mezzo piano' is written below the treble staff.

Second system of the musical score, continuing the melodic and harmonic development. The treble clef has a more active melodic line with slurs and accents, and the bass clef continues with a steady accompaniment.

cresc.

Third system of the musical score, showing a dynamic increase. The treble clef features a melodic line with slurs and accents, and the bass clef has a more rhythmic accompaniment. The dynamic marking 'cresc.' is written below the treble staff.

dim.

Fourth system of the musical score, showing a dynamic decrease. The treble clef has a melodic line with slurs and accents, and the bass clef continues with a steady accompaniment. The dynamic marking 'dim.' is written below the treble staff.

A

p

Fifth system of the musical score, marked with a section letter 'A' and a dynamic marking 'p'. The treble clef has a melodic line with slurs and accents, and the bass clef provides a simple accompaniment.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments. The bass clef staff contains a simple accompaniment. Dynamics include *cresc.* and *più cresc.*

Second system of musical notation. The treble clef staff continues with more complex chordal textures. The bass clef staff has a steady accompaniment. Dynamics include *dim.* and *mf*.

Third system of musical notation. The treble clef staff features a section marked **B**. The bass clef staff has a simple accompaniment. Dynamics include *pp*. There are *tr.* markings above some notes in the treble staff.

Fourth system of musical notation. The treble clef staff continues with complex textures. The bass clef staff has a simple accompaniment. There are *tr.* markings above some notes in the treble staff.

Fifth system of musical notation. The treble clef staff continues with complex textures. The bass clef staff has a simple accompaniment. Dynamics include *cresc.* and *rit.*

Sixth system of musical notation. The treble clef staff continues with complex textures. The bass clef staff has a simple accompaniment. Dynamics include *rit.*

№ 14. - RECITATIVE FOR SOPRANO

"THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

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

pp

RECITATIVE FOR SOPRANO

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

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an-gel of the

p

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

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

№ 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii : 10,11

SOPRANO SOLO

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

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

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

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

Nº 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

SOPRANO SOLO

And sud - den-ly there was with the

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

prais - ing God, and say - - ing:

cresc.

Nº 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro *)

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

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

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

BASS

Allegro (♩=80)

mp

high - - - - est,

nigh - - - - est,

high - - - - est, and peace on

and peace on

mf

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

A

earth,
earth,
Glo - ry to God,
Glo - ry to God,
Glo - ry to God,

A

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

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

B

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

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

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

C *ff*

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

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

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

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

C *ff*

high - - - est. and peace on earth,

high - - - est. and peace on earth,

high - - - est. and peace on earth,

high - - - est. and peace on earth,

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

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

D

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

D

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

mf
p
pp

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

Zechariah ix: 9, 10

Allegro (♩=88)

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

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

SOPRANO SOLO A

Third system. Soprano line with lyrics "Re-joyce, re-". Piano accompaniment. Dynamics include *p* and *f*.

Fourth system. Soprano line with lyrics "joyce, re-joyce — great-ly, re-joyce,". Piano accompaniment. Dynamics include *mf*.

Fifth system. Soprano line with lyrics "O daugh-ter of Zi - on!". Piano accompaniment. Dynamics include *mf*.

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

p

re-joyce!

f

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

p

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

mf *p*

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

mf *p*

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

f

C *Meno mosso*

He is - the

p *f* *p*

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

cresc. *p*

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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has two flats, and the time signature is 4/4.

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

This system contains the second line of the musical score, continuing the vocal line and piano accompaniment from the previous system.

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

This system contains the third line of the musical score. A dynamic marking 'D' is placed above the first measure. The lyrics continue across the vocal line.

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

This system contains the fourth line of the musical score, continuing the vocal line and piano accompaniment.

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

pp

This system contains the fifth and final line of the musical score on this page. It includes a piano dynamic marking 'pp' in the piano accompaniment.

E

then. Re-joice, re-

a tempo

f *p*

joice, re-joice ——— great-ly,

f

re-joice

p

great-ly, O daugh - ter of

mf *p*

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

mf *p* *mf*

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

p

re-joyce

mf *p*

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

p

greatly,

f

G
re - joyce great-ly, O daugh-ter of Zi - on! shout,

p *cresc.*

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

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

ad lib.

colla voce

thee.

f

f

p

N^o 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5, 6

ALTO SOLO *)

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

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

*) In the original score, this is given to the Soprano, in the key of G. But, as the first part of N^o 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

N^o 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

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

Larghetto, e piano (♩ = 112)

ALTO SOLO

*)

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

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

cresc.

*) Often sung thus:

He shall feed His flock

He shall feed

A

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

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

B

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

gen^{tly} lead those - that are - with young, and gen^{tly} lead those, and

gen - - tly lead those that are with young.

SOPRANO SOLO

C

**)

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

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

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

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

D

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

*) Often sung thus:

Come un - to Him,

**)

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

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

ye shall find rest un-to your souls.

E

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.

Nº 21. - CHORUS

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

Matthew xi: 30

Allegro

SOPRANO

ALTO

TENOR

BASS

His yoke — is ea - - - - -

Allegro (♩ = 69)

p

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

His yoke — is_

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

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

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

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

bur - then is light, His burthen is

is light,

His yoke — is ea - - - - - sy,

- sy, His bur - - then is light,

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

His yoke — is

His bur - then is light, —

His yoke — is ea - - - - - sy, His

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

His

B

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

p

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

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

*) Original score has in bass here:

C

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

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

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

D

- then is light, His yoke is ea -

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

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

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

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

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

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

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

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

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

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

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

PART II

Nº 22. - CHORUS "BEHOLD THE LAMB OF GOD"

John i: 29

Largo
SOPRANO

Musical staves for Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for Bass which has a bass clef), a key signature of two flats (B-flat and E-flat), and a common time signature (C). The staves are currently empty, indicating the beginning of the vocal parts.

Largo (♩ = 80)

Piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music is in a common time signature and a key signature of two flats. It begins with a forte (*f*) dynamic and includes various musical notations such as chords, eighth notes, and slurs.

Vocal staves with lyrics. The lyrics are: "Be - hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God". The lyrics are distributed across the Soprano, Alto, Tenor, and Bass staves. The music is marked with a mezzo-forte (*mf*) dynamic.

Piano accompaniment for the second system. It continues the grand staff from the first system, providing harmonic support for the vocal parts. The tempo marking *allegro* is written at the bottom left of this section.

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

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

A

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

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

B

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

B

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

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

№ 23. - AIR FOR ALTO
 "HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo (♩ = 76)

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics include *f* and *p*. A fermata is placed over the final note of the first measure.

Second system of piano introduction. Dynamics include *p*, *f*, and *sf*.

ALTO SOLO A

First system of the alto solo. The vocal line begins with the lyrics "He was des-pis-ed,". The piano accompaniment is in the bass clef. Dynamics include *p*.

Second system of the alto solo. The vocal line continues with the lyrics "des-pis-ed and re-ject-ed,". The piano accompaniment continues. Dynamics include *p*.

Third system of the alto solo. The vocal line continues with the lyrics "ject-ed of men; a man of sor-rows,". The piano accompaniment continues. Dynamics include *pp*.

*) Original score:

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

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

B

He

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

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

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

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

C

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

pp *fp*

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

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

D

The first system of music shows a vocal line with a melodic phrase and a piano accompaniment consisting of chords and moving lines in both hands.

Fine **E**

He gave His back to the

Fine *Un poco piano*

The second system continues the vocal line and piano accompaniment. It includes the lyrics 'He gave His back to the' and performance markings 'Fine' and 'Un poco piano'.

smit-ers, He gave His back to the

The third system continues the vocal line and piano accompaniment. It includes the lyrics 'smit-ers, He gave His back to the'.

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

The fourth system continues the vocal line and piano accompaniment. It includes the lyrics 'smit-ers, and His cheeks to them that plucked off the'.

hair, and His cheeks to them that plucked off the

The fifth system continues the vocal line and piano accompaniment. It includes the lyrics 'hair, and His cheeks to them that plucked off the'.

hair, and his cheeks to them that plucked off the

F
hair: He hid not His face from shame and

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

from shame,— He hid not His

face from shame, — from shame and spitting.

p *D. C.*

Nº 24. - CHORUS
 "SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii: 4, 5

Largo e staccato (♩ = 72) *

Piano

SOPRANO

ALTO

TENOR

BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

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

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

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

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

A mf

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

A

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

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

tise - ment of our peace

the chas - tise - - ment of our peace

tise - - - - - ment of our peace

the chas - tise - - ment of our peace

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

was up - - on Him.

was up - - on Him.

was up - - on Him.

was up - - on Him.

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

attacca

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

Nº 25. - CHORUS

"AND WITH HIS STRIPES WE ARE HEALED"

Isaiah liii: 5

Alla breve. Moderato

SOPRANO *mf*

And with His stripes we are heal - - ed,

ALTO *mf*

And with His

TENOR

BASS

Alla breve. Moderato ($\text{♩} = 88$)

mf

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

stripes we are heal - - ed, *mf*

And

A

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

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

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

B *f*

C

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

C

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

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

D

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

D

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

E

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

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

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

F
L.H.

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

Adagio
attaca

Nº 26. - CHORUS

“ALL WE LIKE SHEEP HAVE GONE ASTRAY”

Isaiah liii: 6

Allegro moderato

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

ALTO
All we like sheep, all we like sheep,

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

BASS
All we like sheep, all we like sheep,

Allegro moderato (♩ = 92)

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

A

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

A

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

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

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

B

we have turn - ed,

we have turn -

B

we have turn - ed ev-ry one to

we have turned, we have

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

we have

C

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

C

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

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

have gone a - stray;

gone a - stray,

have gone a - stray;

D

we have turn - ed ev-'ry

we have turn - ed,

we have

D

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

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

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

E

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

E

have gone a - stray;

have gone a - stray;

we have

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

we have turn - ed,

we have turn - ed, we have

turn - ed, we have turn - ed

F

ev-'ry one to his own way,

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

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

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

F

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

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

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

G Adagio *mf*

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

G Adagio (♩ = 60) *mf*

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

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

№ 27. - RECITATIVE FOR TENOR

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

Psalm xxii: 7

Larghetto (♩ = 80)

Introduction for piano, marked *f*. The music is in a minor key (three flats) and common time. It features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

TENOR SOLO

First system of the tenor solo. The vocal line begins with a rest, followed by the lyrics "All they that". The piano accompaniment is marked *dim.* and *p*.

Second system of the tenor solo. The vocal line continues with the lyrics "see Him, laugh Him to scorn; they". The piano accompaniment is marked *f*.

Third system of the tenor solo. The vocal line continues with the lyrics "shoot out their lips, and shake their". The piano accompaniment is marked *f*.

Fourth system of the tenor solo. The vocal line concludes with the lyrics "heads, say - ing:". The piano accompaniment is marked *f*.

No 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS *f*

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

Allegro (♩ = 60)

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

A

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

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-

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

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

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

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

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

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

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

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

D

mf

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

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

E

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

E

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

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

Adagio *mf*

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

Adagio

№ 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxxix: 20

Largo

TENOR SOLO

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

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

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

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

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

No 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo (♩ = 66)

TENOR SOLO

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

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

№ 31. - RECITATIVE FOR TENOR

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

Isaiah liii: 8

TENOR SOLO

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

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

allacca

№ 32. - AIR FOR TENOR

“BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL”

Psalms xvi: 10

Andante larghetto (♩ = 108)

mf

TENOR SOLO

But Thou didst not leave His

soul in - hell, but Thou didst not leave His

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



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

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

But Thou didst not leave His

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

soul in hell, nor didst Thou suffer Thy

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

cresc. *p*

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

cresc.

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

p *tr*

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

f *tr*

tr

Nº 33. - CHORUS

“LIFT UP YOUR HEADS, O YE GATES”

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

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

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

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

King of glo-ry shall come in. — **A**

King— of glo-ry shall come in.

King— of glo-ry shall come in. —

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

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

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

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

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

B

might - y in bat-tle.

might - y in bat-tle.

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

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

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

B

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

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

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

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

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

SOPRANO I II

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

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

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

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

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

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

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

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

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

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

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

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

D

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

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

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

- ry,

D

- ry,

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

glo - - - - - ry,

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

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

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

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

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

E

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

E

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

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

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

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

hosts, He is the King of glo -

is the King, the King of glo -

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

hosts, He is the King of glo -

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

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

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

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

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

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

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

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

*) N^o 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews i: 5

TENOR SOLO

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

*) N^o 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews i: 6

Allegro

SOPRANO
ALTO
TENOR
BASS

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

Allegro (♩ = 84)

*) Generally omitted

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

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "Him, let all the an - gels of" (Soprano), "Him, let all the an - gels of" (Alto), "Him," (Tenor), and "Him," (Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

This system contains four vocal staves and two piano staves. The lyrics are: "God, let all the an - gels of God wor - ship" (Soprano), "God wor - ship" (Alto), and "let all the an - gels of God wor - ship" (Bass). The piano accompaniment continues with a similar rhythmic pattern.

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

This system contains four vocal staves and two piano staves. The lyrics are: "Him, let all the" (Soprano), "Him, let all the an - gels of God" (Alto), "let all the an - gels of God" (Tenor), and "Him, let" (Bass). The piano accompaniment continues with a similar rhythmic pattern.

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

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

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

B

let all the an -

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

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

- ship Him,

- gels of God wor -

wor -

wor -

C

- ship Him, let all the an -

- ship Him, let all the an -

- ship Him, let all the an -

let all the an -

C

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

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

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

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

Him.
Him.
Him.
Him.

This system contains three vocal staves and a piano accompaniment. The vocal parts are marked "Him." and have a long rest. The piano accompaniment continues with the lyrics: "Him.".

*) N^o 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH"

Psalm lxxviii: 18

Allegro (♩ = 84)

First system of piano introduction, featuring a treble and bass clef with a 3/4 time signature and a key signature of one flat. The music begins with a forte (*f*) dynamic.

Second system of piano introduction, continuing the musical theme from the first system.

BASS SOLO

Bass solo and piano accompaniment for the first vocal line. The lyrics are: "Thou art gone up on high, Thou art gone up on high,". The piano part includes a piano (*p*) dynamic marking.

Bass solo and piano accompaniment for the second vocal line. The lyrics are: "Thou hast led cap-tiv - i - ty cap-tive, Thou hast led cap-tiv - i - ty".

Bass solo and piano accompaniment for the third vocal line. The lyrics are: "cap-tive, and re - ceiv - - - ed gifts — for men; yea,".

*) Generally omitted.

e - ven for Thine en - e - mies,

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

B

that the Lord

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

might dwell a-mong them.

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

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

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

for Thine en - - - - -

D

- e-mies, for Thine e - mies,

This system features a bass line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are positioned between the two staves.

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

This system continues the musical notation from the first system. The piano part includes a dynamic marking of *p* (piano).

that the Lord God might dwell

This system continues the musical notation. The piano part includes a dynamic marking of *p* (piano).

a - mong them,

This system continues the musical notation. The piano part includes a dynamic marking of *p* (piano).

E

that the Lord God, that the Lord

This system continues the musical notation. The piano part includes a dynamic marking of *p* (piano).

God might dwell a - - mong them, might dwell

a - mong

F

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

Nº 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO
Great was the com - pa - ny of the

ALTO
Great was the com - pa - ny of the

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

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

Andante allegro (♩ = 80)

preachers, great was the com -

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

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

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

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

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

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

Red.

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

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

B

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

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

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

ers.
ers.
ers.
ers.

№38.- AIR FOR SOPRANO

“HOW BEAUTIFUL ARE THE FEET OF THEM”

Romans x: 15

Larghetto (♩ = 104)

Piano introduction in G minor, 12/8 time. The music is marked *p* and features a flowing melody in the right hand and a steady accompaniment in the left hand.

SOPRANO SOLO

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

Soprano solo line with piano accompaniment. The lyrics are "How beau-ti-ful are the feet of them that". The piano part is marked *pp*.

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

Soprano and piano accompaniment. The lyrics are "preach the gos-pel of peace, how beau-ti-ful are the feet, how".

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

Soprano and piano accompaniment. The lyrics are "beau-ti-ful are the feet of them that preach the gos-pel of peace,". The piano part is marked *f*.

A

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

Soprano and piano accompaniment. The lyrics are "how beau-ti-ful are the feet of them that". The piano part is marked *p*.

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

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

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

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

No 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x:18

A tempo ordinario

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

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

TENOR
Their sound is gone out, their

BASS
Their sound is gone out, _____

A tempo ordinario (♩ = 88)

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

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

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

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

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

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

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

words un - to the ends — of the world,

un - to the ends of the world,

and their

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

un - to the — ends of the world,

and their

un - to the ends — of the world,

words un - to the ends — of the world,

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

un-to the ends of the

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

un-to the ends of the world, — of the

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

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

B

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

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

world; their sound is gone out in - to all

world; their sound is gone out in - to all

B

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

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

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

lands, and their

world, and their

world, and their

world, of the world, and their

words un - to the ends of the world,

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

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

№40.- AIR FOR BASS

“WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?”

Psalm ii: 1,2

Allegro (♩ = 112)

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

Piano introduction consisting of two staves. The right hand features a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment.

A BASS SOLO

Why do the na - - - tions so

The first system of the bass solo section. The vocal line (bass clef) contains the lyrics "Why do the na - - - tions so". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a steady eighth-note accompaniment in the left hand. A piano (*p*) dynamic marking is present.

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

The second system of the bass solo section. The vocal line (bass clef) contains the lyrics "fu - rious - ly rage to - - geth - er? why". The piano accompaniment continues with the same melodic and accompanimental patterns as the first system.

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

The third system of the bass solo section. The vocal line (bass clef) contains the lyrics "do the peo - - ple im - a - gine a vain". The piano accompaniment continues with the same melodic and accompanimental patterns.

thing? Why do the na - - - tions

The fourth system of the bass solo section. The vocal line (bass clef) contains the lyrics "thing? Why do the na - - - tions". The piano accompaniment continues with the same melodic and accompanimental patterns.

rage

The first system of music features a vocal line in the bass clef with a melodic line of eighth notes, some grouped in triplets. The piano accompaniment consists of a treble clef with a steady eighth-note accompaniment and a bass clef with a similar eighth-note accompaniment. The key signature has one sharp (F#).

so

The second system continues the vocal line. The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). The key signature remains one sharp.

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

The third system contains the vocal line with the lyrics "fu-rious-ly to - geth - er? why". The piano accompaniment features dynamic markings *f* and *p*.

do the peo - ple im - a - - -

The fourth system continues the vocal line with the lyrics "do the peo - ple im - a - - -". The piano accompaniment includes triplet markings over the vocal line.

- - - gine a - - - vain

The fifth system concludes the vocal line with the lyrics "- - - gine a - - - vain". The piano accompaniment includes triplet markings and accents over the vocal line.

thing? im - - a -

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

B
- gine a vain thing?

The second system of music consists of three staves. The top staff is a vocal line with lyrics "- gine a vain thing?". A section marker "B" is placed above the first measure. The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. The music continues in the same key and time signature.

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

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

geth - - er, and why do the

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics "geth - - er, and why do the". The middle staff is the treble clef piano accompaniment, and the bottom staff is the bass clef piano accompaniment. A dynamic marking "p" (piano) is present at the start of the piano accompaniment.

peo-ple, and why do the

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

pro-ple im - - a - - - gine a - - - vain

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 vocal line contains the lyrics "pro-ple im - - a - - - gine a - - - vain". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

thing? Why do the na - - tions

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

rage

The third system shows the vocal line with the word "rage". The piano accompaniment features a triplet of eighth notes in the right hand, indicated by a '3' above the notes.

The fourth system continues the piano accompaniment with a triplet of eighth notes in the right hand, indicated by a '3' above the notes. The vocal line is not present in this system.

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

The fifth system begins with a 'C' time signature. The vocal line has the lyrics "so furiously to - gether, so furiously to - geth - er? and". The piano accompaniment features a triplet of eighth notes in the right hand, indicated by a '3' above the notes.

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

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

thing? im - a - - - -

cresc. *f*

The second system continues the vocal line with the lyrics "thing? im - a - - - -". The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The right hand of the piano accompaniment has a more complex texture with sixteenth notes and chords.

- - gine a vain thing? and

p

The third system continues the vocal line with the lyrics "- - gine a vain thing? and". The piano accompaniment features a *p* (piano) dynamic. The right hand has a rhythmic pattern of eighth notes, while the left hand has a simpler accompaniment.

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

The fourth system repeats the vocal line with the lyrics "why do the peo-ple im- - a - - gine a vain". The piano accompaniment continues with the same rhythmic patterns as the previous systems.

D
thing?

The fifth system begins with a section marked **D** and the lyrics "thing?". The piano accompaniment features a *f* (forte) dynamic and a key signature change to one flat (B-flat) in the right hand.

E
The kings of the earth rise up, and the

p

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

coun -

- sel, take

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

gainst His an - oint -

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

oint - - ed.

oint - - ed.

No. 41. - CHORUS

"LET US BREAK THEIR BONDS ASUNDER"

Psalms ii: 3

Allegro e staccato

SOPRANO
ALTO
TENOR
BASS

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

Allegro e staccato (♩ = 76)

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

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

A

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

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

let us break their bonds a - sun - der,

A

and cast a - - - way

their yokes from us, and cast a - -

and cast a - - - way

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

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

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

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

B

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

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

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

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

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

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

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

R.H.

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

Let us break their bonds, and cast

sun - - der, and cast, and cast a - -

bonds, and cast a - - way their yokes from

way,

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

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

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

and cast a - - way their yokes from us,

way, and cast a - - way their yokes, let us break their

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

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

D

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

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

№42. - RECITATIVE FOR TENOR

"HE THAT DWELLETH IN HEAVEN"

Psalm ii: 4

TENOR SOLO

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

№43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalm ii: 9

Andante (♩ = 84)

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

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



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

cresc.




piec - es like a pot -



B
- ter's ves - sel.



Thou shalt break them,



Thou shalt break them with a rod

of i - ron; Thou shalt

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

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

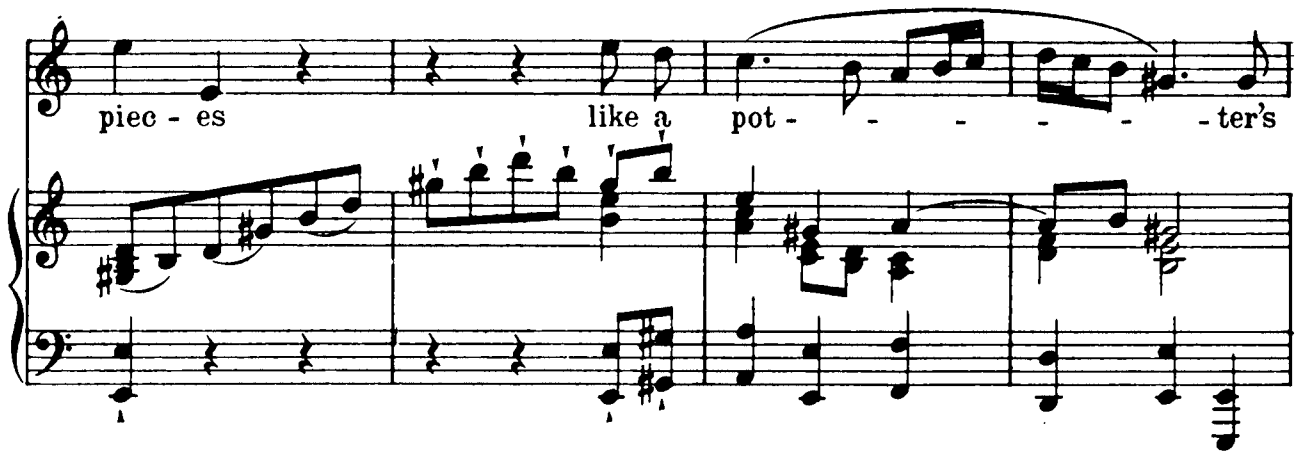
pot - - - - - ter's ves - sel, like a

*)Händel in his score has this section in unison

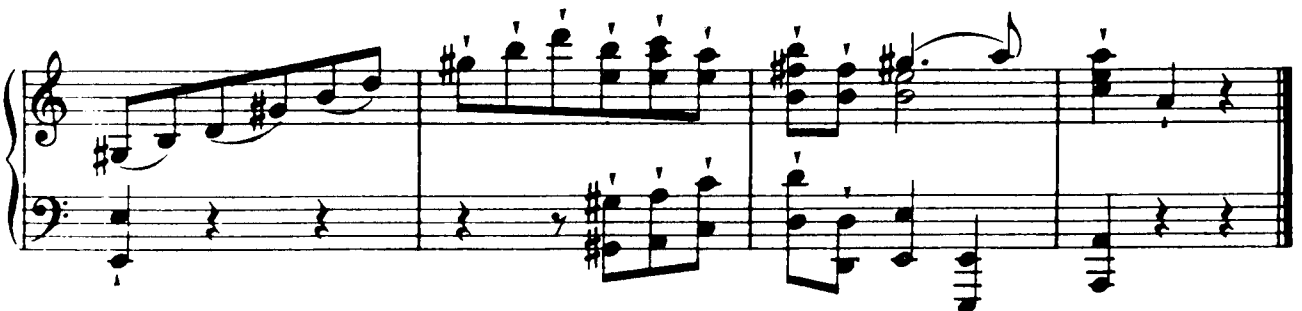
pot - - - ter's ves - sel, Thou shalt dash them in



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



D
ves - sel.



Nº 44.- CHORUS "HALLELUJAH!"

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

Allegro (♩=72)

Organ or Piano

The first system of music is for the Organ or Piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a rhythmic accompaniment with chords and moving lines in both hands.

SOPRANO
ALTO
TENOR
BASS

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

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

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

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

The second system contains the vocal parts and piano accompaniment. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano. The lyrics are: "Hal - -le - lu - jah! Hal - -le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -". The piano accompaniment continues with the same rhythmic pattern as the first system.

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

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

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

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

The third system continues the vocal parts and piano accompaniment. The lyrics are: "le - - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -". The piano accompaniment continues with the same rhythmic pattern.

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

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

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

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

A

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

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

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

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

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

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

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


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

*) Händel's score has here **)

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

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

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

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

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

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

(p) **C**

world world world world

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

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

C

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

D

and He shall reign for ev - er and ev -

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

This system contains the first system of music, including vocal parts and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

and He shall reign for ev - er and

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

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

This system continues the musical score with the second system of vocal and piano parts. The lyrics continue to describe the eternal reign of God.

and He shall reign for ev - er and ev -

ev - er, for ev - er and ev - er, for ev - er and

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

ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and

This system contains the final system of music on the page, concluding with the repeated phrase 'for ev - er and ev - er'. The piano accompaniment ends with a final chord in G major.

E

er. King of Kings,

ev - er. King of Kings,

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

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

E

and Lord of Lords.

and Lord of Lords.

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

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

King of Kings,

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

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

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

and Lord of Lords,

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

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

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

King of Kings,

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

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

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

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

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

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

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

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

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

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

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

lu - jah! and He shall reign for

and He shall reign for ev - - er, for

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

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

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

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

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

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

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

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

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

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

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

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

reign for ev - er, for ev-er and ev - er, for ev-er and

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

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

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

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

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

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

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

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

PART III

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

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

Larghetto (♩ = 72)

mp

tr

cresc.

SOPRANO SOLO **A**

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

dim. *p* *p*

and that He shall stand

The musical score is written for piano and soprano. It begins with a piano introduction in A major, 3/4 time, marked 'Larghetto' with a tempo of 72 beats per minute. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with several trills marked 'tr'. The dynamics start at mezzo-piano (mp) and gradually increase to crescendo (cresc.). The soprano solo begins with a forte (f) dynamic, marked 'A', and sings the lyrics 'I know that my Redeemer liveth, and that He shall stand'. The piano accompaniment continues with a dynamic of piano (p) and includes a trill at the end of the phrase.

*)

at the lat - - ter day up-on the

B

earth. I know that my Re -

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

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

C

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

*) This appoggiatura is not in Händel's score

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

up - on the earth:

p *cresc.*

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

yet in my flesh shall I see

God, yet in my flesh shall I see God.

E
I know that my Re-

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

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

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

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

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "know that my Re - deem - er liv - eth." are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part includes a dynamic marking of *f* (forte) in the right hand.

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

The second system begins with a chord symbol **F** above the vocal line. The lyrics "For now is Christ ris - en from the dead," are written below. The piano accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo) in the right hand.

the first - - fruits of them that

The third system continues the vocal line with the lyrics "the first - - fruits of them that". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand.

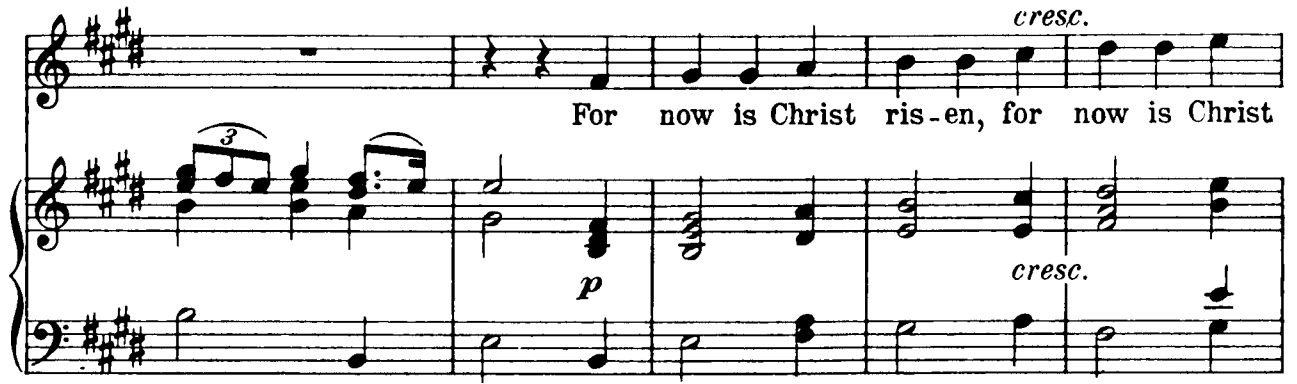
sleep, _____ of them that sleep, the

The fourth system shows the vocal line with a long horizontal line under "sleep," indicating a breath mark. The lyrics "of them that sleep, the" follow. The piano accompaniment continues with eighth-note patterns.

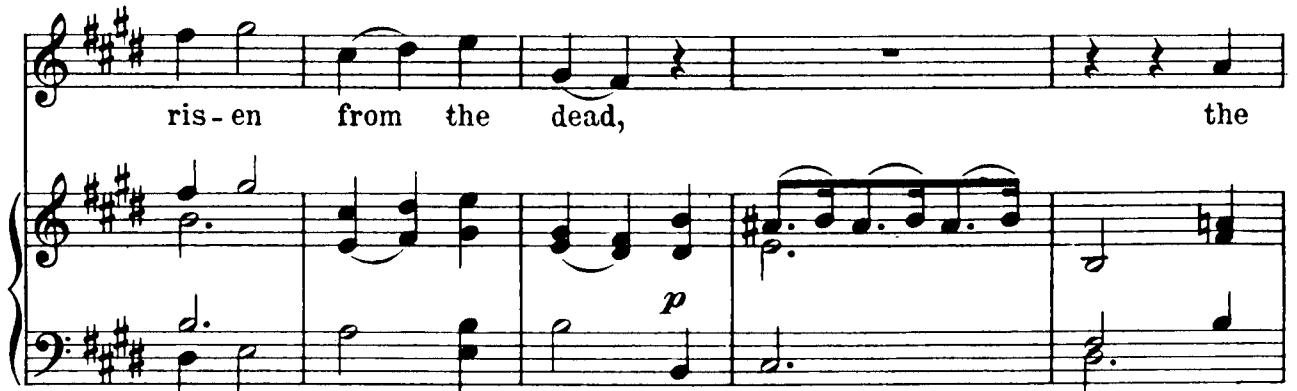
G
first - - fruits of them that sleep.

The fifth system starts with a chord symbol **G** above the vocal line. The lyrics "first - - fruits of them that sleep." are written below. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

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



ris-en from the dead, the



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



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

1 Cor. xv: 21

Grave

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

ALTO *p sost.*
 Since by man came death, since by man came death, _____

TENOR *p sost.*
 Since by man came death, since by man came death, _____

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

Grave (♩=60)

p

A Allegro *f*

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

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

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

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

A Allegro (♩=84)

f

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

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

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

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

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

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

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

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

B Grave

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

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

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

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

B Grave (♩=60)

C Allegro

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

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

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

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

C Allegro (♩=84)

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

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

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

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

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

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

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

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

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

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

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

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

Nº 47. - RECITATIVE FOR BASS

“BEHOLD, I TELL YOU A MYSTERY”

1 Cor. xv: 51, 52

BASS SOLO

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

Nº 48. - AIR FOR BASS

“THE TRUMPET SHALL SOUND”

1 Cor. xv: 52, 53

Pomoso, ma non allegro (♩=80)

Trumpet Solo

BASS SOLO $\%A$

The trum-pet shall sound, _____ and the dead shall be

raised, _____ and the dead shall be raised _____ in-cor-

rup-ti-ble; _____ the

B

trum-pet shall sound, _____ and the dead shall be

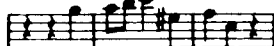
raised, _____ be raised in - cor - rup-ti-ble, _____ be


****)**

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

C

_____ and we shall be chang'd.

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

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

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

Trumpet The trum-pet shall sound, — the

Musical notation for the second system, including a vocal line and piano accompaniment. Dynamics include *mf*, *f*, and *p*.

trum-pet shall sound, — and the dead shall be raised, —

Musical notation for the third system, including a vocal line and piano accompaniment. A dynamic marking of *f* is present.

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

Musical notation for the fourth system, including a vocal line and piano accompaniment.

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

Musical notation for the fifth system, including a vocal line and piano accompaniment.



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

This system features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.



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

The second system continues the vocal line with the lyrics "and we shall be chang'd," followed by a fermata over the word "E". The piano accompaniment continues with similar harmonic support.



and we shall be chang'd, we

The third system includes the lyrics "and we shall be chang'd, we". A piano dynamic marking (*p*) is present in the piano accompaniment. The system concludes with a double bar line and a repeat sign.



shall be chang'd, we shall be

The fourth system contains the lyrics "shall be chang'd, we shall be". The piano accompaniment features a prominent melodic line in the right hand with a *tr.* (trill) marking.



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

The fifth system starts with a fermata over the word "F" and the lyrics "chang'd, and we shall be chang'd,". The piano accompaniment continues with a steady bass line and chords.

and we shall be

This system contains the first two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#).

chang'd, we shall be chang'd,

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps.

Adagio G *a tempo*

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

f a tempo

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The tempo marking "Adagio" and "G" are present above the staff. The dynamic marking "f a tempo" is present at the end of the system.

This system contains two staves of piano accompaniment in bass clef. The key signature has two sharps.

This system contains two staves of piano accompaniment in bass clef. The key signature has two sharps.

This system contains two staves of piano accompaniment in bass clef. The key signature has two sharps.

Fine

*)

For this cor - rup - ti - ble must put on in - - cor - rup - tion,

for this cor - rup - ti - ble must put on,

must put on,

— must put on, must put on in - - cor - rup - tion;

cresc.

and this mor - tal must put on im-mor-

*) This section is generally omitted.

tal -

i-ty, and this

mor-tal must put on im-mor-tal -

- i-ty, im-mor-tal-i-ty. The

Dal $\text{\textcircled{S}}$

Dal $\text{\textcircled{S}}$

No 49. - RECITATIVE FOR ALTO

"THEN SHALL BE BROUGHT TO PASS"

1 Cor. xv: 54

ALTO SOLO

Then shall be brought to pass the say-ing that is

writ-ten, Death is swal-low'd up in vic-to-ry.

* Nos. 49, 50, 51, 52 are generally omitted.

No 50. - DUET FOR ALTO AND TENOR

"O DEATH, WHERE IS THY STING?"

1 Cor. xv: 55, 56

ALTO SOLO

Andante

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

Andante (♩=69)

p

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

N.B. - This Duet is given in the abridged form indicated by Händel in the Dublin score. Compare the Full Score.

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

A

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

A

— O grave, where is thy vic - to - ry? O grave, — where is thy
 grave, O grave, where is thy vic - to - ry? O grave, — where is thy

vic-to-ry? The sting— of death is sin, the sting of death is sin, and —
 vic-to-ry? The sting— of death is sin, and the

— the strength of sin is — the law, the sting—
 strength of sin — is — the law, the sting — of death is sin, the

— of death is sin, and the strength of sin — is — the law.
 sting of death is sin, and — the strength of sin is — the law.
attacca

Nº 51. - CHORUS
 "BUT THANKS BE TO GOD"

1 Cor. xv: 57

Andante
SOPRANO
 But thanks, but thanks, thanks, thanks be to God, but thanks. but

ALTO
 But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR
 But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS
 But thanks, but thanks, thanks, thanks be to God, thanks be to

Andante (♩ = 69)

thanks, thanks, thanks be to God, who giv-eth us the vic-to-ry, the vic-to-ry thro'

God, thanks be to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God, to God, who giv-eth us the vic-to-ry thro'

God, thanks be to God,

our Lord Je - sus Christ,
 our Lord Je - sus Christ, who giv-eth us the
 our Lord Je - sus Christ, who giv-eth us the vic - to-ry, who
 who giv-eth us the vic - to-ry, the vic - to-ry thro'

A
 who giv-eth us the vic - to-ry thro' our Lord Je - sus Christ,
 vic - to-ry, who giv-eth us the vic - to-ry thro' our Lord Je - sus Christ, but
 giv-eth us, who giv-eth us the vic-to - ry thro' our Lord Je - sus Christ,
 our Lord Je - - sus Christ, thro' our Lord Je - sus Christ, **A**

but
 thanks, but thanks, thanks be to God, thanks be to God,
 but thanks, but thanks, thanks,

thanks, but thanks, but thanks, but thanks, thanks be to God,
 thanks be to God,
 but thanks, thanks be to
 thanks be to God, to God, thanks be to God, to God,
 but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks,
 God, to God, but thanks— be to God,
 but thanks— be to God, but
 be to God, but thanks, but thanks, thanks be to God,

B
 — thanks, thanks be to God, thanks, thanks be to God, thanks— be— to
 thanks, but thanks, thanks, thanks be to God, thanks— be to God, to
B

God, who giv-eth us the vic-to-ry, the
 who giv-eth us the vic-to-ry, who giv-eth us the
 God, who giv-eth us the vic-to-ry, who giv-eth us the
 who giv-eth us the

C
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but thanks,
 vic-to-ry thro' our Lord Je-sus Christ, but thanks, thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but
 vic-to-ry thro' our Lord Je-sus Christ, but thanks be to God, but

but thanks, thanks be to God, to God, who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, who
 thanks, but thanks, thanks be to God, who

vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the
 who giv - eth us the vic - to - ry, the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the
 giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the

D

vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry thro' our Lord Je - sus Christ,

D

but thanks, thanks, thanks be to
 thanks be to God, thanks, thanks be to God, but thanks, thanks,
 God, thanks, thanks be to God, to God, but thanks, thanks,
 but thanks. thanks,

God, thanks be to God, who giv-eth us the vic - - to -
 thanks be to God, to God, who
 thanks be to God, thanks be to God, who giv-eth us the
 thanks be to God, thanks be to God, who

- ry thro' our Lord Je - - sus Christ, who
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who
 vic - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

Adagio

giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.
 giv-eth us the vic - to - ry thro' our Lord Je - sus Christ.

Adagio

№ 52. - AIR FOR SOPRANO

"IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)

The first system of the piano introduction, featuring a treble and bass clef. The treble clef has a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

The second system of the piano introduction, continuing the melodic and harmonic development from the first system.

The third system of the piano introduction, showing further melodic ornamentation and harmonic support.

The fourth system of the piano introduction, leading towards the end of the instrumental section.

A SOPRANO ^{*)} SOLO

The first system of the soprano solo, with the vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics "If God be for us, who can be a -" are written below the vocal staff.

The second system of the soprano solo, continuing the vocal line and piano accompaniment. The lyrics "gainst us? who can be a - gainst us? who can be a -" are written below the vocal staff.

*) Händel's score has here:

A short musical notation snippet showing a sequence of notes: a quarter rest, a quarter note, a quarter note, a quarter note, and a quarter note.

gainst us? if God be for us, who can be a -

gainst us?

B
Who shall lay an-y - thing to the charge of God's e - lect?

of God's e - lect?

Who shall lay an-y - thing to the charge

of God's e - lect?

C
It is God that

jus-ti - - fi-eth, it is God that jus - ti - - fi - -

D
- eth.

Who is he that con-demneth?

who is he that con - demneth? who is

he that con - demn - - - - - eth?

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,

F

who is at the right hand of God, who

makes in-ter-ces-sion for us, who makes in-ter-ces-sion for us, in-ter-

ces-sion for us, who makes in-ter-ces-

G

- sion, who makes in-ter-

ces - - - - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of

Adagio
God, who makes in-ter - ces-sion for us.
ad lib. *f a tempo*

tr

tr

tr

No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v. 12, 13

Largo

SOPRANO *f*

Wor - thy is the Lamb that was slain, and hath re -

ALTO *f*

Wor - thy is the Lamb that was slain, and hath re -

TENOR *f*

Wor - thy is the Lamb that was slain, and hath re -

BASS *f*

Wor - thy is the Lamb that was slain, and hath re -

Largo (♩ = 60)

Andante

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

Andante (♩ = 70)

wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and

A Largo

bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,

A Largo (♩ = 58)

and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His

Andante

blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and

Andante (♩ = 70)

B Larghetto

honour, and glo-ry, and bless - ing.
 honour, and glo-ry, and bless - ing.
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and

B Larghetto (♩ = 76)

pow'r, be un - to Him, be un - to Him that sit - teth up - on the
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

Blessing and honour, glory and pow'r, be un-to Him, be un-to
 throne, and un - to the Lamb,
 throne, and un - to the Lamb.

Him that sit-teth up-on the throne, _____ and un - to the Lamb, _____
 Bless - ing and
 that sit-teth up-on the throne, and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo -
 hon-our, glo-ry and pow'r, be un - to Him, be un - to Him
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and
 Bless-ing and hon-our, glory and

ry,
 for ev - er and ev - er, for ev - er, that
 ev - er, for ev - er and ev - er,
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

that sit - teth up - on the throne, and
 sit - teth up - on the throne, up - on the throne, and
 throne, up - on the throne, up - on the throne, and
 and

C
 un - - to the Lamb. Bless - ing and
 un - - to the Lamb. Bless - ing and hon - our, glory and
 un - - to the Lamb.
 un - - to the Lamb. Bless - ing and hon - our, glory and pow'r, be un - to

hon - our, glory and pow'r, be un - to Him, glo - -
 pow'r be un - to Him, glo - - - ry be un - to Him
 Bless - ing and ho - our, glory and pow'r, be un - to
 Him for ev - er,

- ry be un - to Him
 that sit - teth up - on the throne,
 Him, and un - - to the Lamb.
 that sit - teth up - on the throne,

that sit - teth up - on the throne, that
 that
 and

sit - teth up - on the throne, for ev - er and ev -
 sit - teth up - on the throne, for ev - er and ev -
 Bless - ing and hon - our, glo - ry and pow'r, be un - to
 un - to the Lamb for ev - er and ev -

er, and un - to the Lamb for
 er, and un - to the Lamb for
 Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for
 er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - er.

D

Him, be un - to Him,
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to
 Bless-ing and hon-our, glory and pow'r, be un - to

ff bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,

glo - ry and pow - er, be un - to Him that sit - teth up-on the
 glo - ry and pow - er, be un - to Him that sit - teth up-on the
 glo - ry and pow - er, be un - to Him
 glo - ry and pow - er, be un - to Him that

throne, up - on the throne, and un - - to the
 throne, and un - - to the
 that sit - teth up - on the throne, and un - - to the
 sit - teth up - on the throne, and un - to the Lamb, un - to the

E

Lamb, for ev - - er, for
 Lamb, for ev - - er, for ev - - er, for ev - er, for
 Lamb, for ev - - er, for ev - er, for ev - er, for
 Lamb, for ev - er, for ev - er, for

E

ev - - er and ev - - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - - er and ev - - er, for
 ev - er and ev - er, for ev - er and ev - - er, for
 ev - er and ev - er, for ev - - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev - -
 ev - - er and ev - - er, for ev - - er and ev - er, for
 ev - - er and ev - - er, for ev - er and ev - -

Adagio

ev - - er, for ev - er and ev - - er, for ev - er and ev - - er.
 er, for ev - er and ev - - er, for ev - er and ev - - er.
 ev - er, for ev - er and ev - - er, for ev - er and ev - - er.
 - er, for ev - er and ev - - er, for ev - er and ev - - er.

Adagio

F Allegro moderato

A - - - men, A - - - men, A - - -

F Allegro moderato (♩ = 88)

First system of musical notation. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men.

Second system of musical notation. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men.

Third system of musical notation. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men.

First system of musical notation, featuring a treble and bass staff. The music is in G major and 4/4 time. The treble staff begins with a piano (*f*) dynamic marking. The bass staff is mostly silent.

Second system of musical notation, featuring a treble and bass staff. The music continues with a piano (*f*) dynamic marking.

Third system of musical notation, featuring vocal lines and piano accompaniment. The vocal lines are marked *G ff* and include the lyrics: "A - - men, Amen, A - men, A - - - - - men." The piano accompaniment is marked *ff*.

Fourth system of musical notation, featuring piano accompaniment. The music is marked with a forte (*ff*) dynamic.

Fifth system of musical notation, featuring vocal lines and piano accompaniment. The vocal lines are marked *ff* and include the lyrics: "A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men." The piano accompaniment is marked *ff*.

H

men, A - - - men, A -
 A - - - - men, A - men, A -
 - men, A - - men, A - men, A -
 - men, A - - - - men, A -

H

- men, A -
 - men, A
 - men, A
 - men, A

men,
 - men, A
 - men, A - - - men, A

I

A - - - - - men,
- - - - - men, A - - - - - men, A - - - - -
- - - - - men, A - - - - -
men,
men,

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is the piano accompaniment. A large 'I' is positioned above the first staff.

I

A - - - - - men, A - - - - - men,
- - - - - men, A - - - - - men,
- - - - - men, A - - - - -
A - - - - - men, A - - - - - men, A - - - - -

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is the piano accompaniment. A large 'I' is positioned above the first staff.

A - - - - -
A - - - - - men, A - - - - -
- - - - - men, A - - - - - men,
- - - - - men, A - - - - - men, A - - - - -

This system contains the final four staves of music on the page. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is the piano accompaniment.

K

men, A - - - - -
men, A - - - - -
A - - - - - men, A - - - - -
- - - - - men, A - - - - -

musical score for section K, featuring vocal lines and piano accompaniment.

K

- - - - - men, A - men, A - - - - -
- - - - - men, A - - - - - men, A - men, A - - - - -
- - - - - men, A - - - - - men, A - - - - -
- - - - - men, A - - - - - men, A - - - - -

musical score for section K, featuring vocal lines and piano accompaniment.

L

- - - - - men, A - men, A - - - - -
- - - - - men, A - men, A - - - - -
- - - - - men, A - - - - -
- - - - - men, A - men, A - - - - -

musical score for section L, featuring vocal lines and piano accompaniment.

