

*George Frideric Handel*

# MESSIAH

---

1741

Based upon the Deutsche Händelgesellschaft Edition  
Edited by Frideric Chrysander

# TABLE DES MATIÈRES

## *Part I*

1-1	Sinfonia	4
1-2	Recitative: <i>Comfort ye, my people</i> (tenor)	7
1-3	Air: <i>Every valley shall be exalted</i> (tenor)	9
1-4	Chorus: <i>And the glory of the Lord</i>	14
1-5	Recitative: <i>Thus saith the Lord of Hosts</i> (bass)	21
1-6	Air: <i>But who may abide the day of His coming</i> (contr'alto)	23
1-7	Chorus: <i>And He shall purify the sons of Levi</i>	29
1-8	Recitative: <i>Behold, a virgin shall conceive</i> (contr'alto)	36
1-9	Air: <i>O thou that tellest good tidings</i> (contr'alto)	37
1-10	Chorus: <i>O thou that tellest good tidings</i>	39
1-11	Recitative: <i>For, behold! darkness shall cover</i> (bass)	44
1-12	Air: <i>The people that walked in darkness</i> (bass)	46
1-13	Chorus: <i>For unto us a child is born</i>	48
1-14	Pifa	60
1-15	Recitative: <i>There were sheperds abiding</i> (soprano)	61
1-16	Recitative: <i>And lo! the angel of the Lord</i> (soprano)	61
1-17	Recitative: <i>And the angel said unto them</i> (soprano)	61
1-18	Recitative: <i>And suddenly there was with the angel</i> (soprano)	62
1-19	Chorus: <i>Glory to God in the highest</i>	63
1-20	Air: <i>Rejoice greatly, O daughter of Zion</i> (soprano)	68
1-21	Recitative: <i>Then shall the eyes of the blind</i> (alto)	71
1-22	Air: <i>He shall feed His flock</i> (alto, soprano)	72
1-23	Chorus: <i>His yoke is easy, His burthen</i>	75

## *Part II*

2-1	Chorus: <i>Behold the Lamb of God!</i>	81
2-2	Air: <i>He was despised and rejected</i> (alto)	84
2-3	Chorus: <i>Surely He hath borne our griefs</i>	88
2-4	Chorus: <i>All we like sheep have gone</i>	97
2-5	Recitative: <i>All they that see Him</i> (tenor)	106
2-6	Chorus: <i>He trusted in God that He would</i>	107
2-7	Recitative: <i>Thy rebuke hath broken</i> (tenor)	114
2-8	Air: <i>Behold, and see if there be</i> (tenor)	115
2-9	Recitative: <i>He was cut off out of the land</i> (tenor)	116
2-10	Air: <i>But thou didst not leave</i> (tenor)	116
2-11	Chorus: <i>Lift up your heads, O ye gates</i>	117
2-12	Recitative: <i>Unto which of the angels</i> (tenor)	125
2-13	Chorus: <i>Let all the angels of God worship</i>	126
2-14	Air: <i>Thou art gone up on high</i> (alto)	129
2-15	Chorus: <i>The Lord gave the word</i>	132
2-16	Air: <i>How beautiful are the feet</i> (soprano)	134
2-17	Chorus: <i>Their sound is gone out into all lands</i>	136
2-18	Air: <i>Why do the nations so furiously</i> (bass)	140
2-19	Chorus: <i>Let us break their bonds</i>	147
2-20	Recitative: <i>He that dwelleth in heaven</i> (tenor)	154
2-21	Air: <i>Thou shalt break them with a rod</i> (tenor)	154
2-22	Chorus: <i>Hallelujah</i>	156

## *Part III*

3-1	Air: <i>I know that my Redeemer liveth</i> (soprano)	166
3-2	Chorus and soli: <i>Since by man came death</i>	169
3-3	Recitative: <i>Behold, I tell you a mystery</i> (bass)	172

3-4	Air: <i>The trumpet shall sound</i> (bass)	173
3-5	Recitative: <i>Then shall be brought to pass</i> (contr'alto)	178
3-6	Duet: <i>O death! where is thy sting?</i> (contr'alto and tenor)	179
3-7	Chorus: <i>But thanks be to God</i>	180
3-8	Air: <i>If God be for us</i> (soprano)	185
3-9	Chorus: <i>Worthy is the Lamb</i>	188
3-10	Chorus: <i>Amen</i>	197

# PART I

## 1-1 SINFONIA

Violino I

Violino II

Viola

Bassi

Grave

7

1

2

Allegro moderato

14

21

27

The image shows a page of a musical score for a symphony, labeled 'PART I' and '1-1 SINFONIA'. The score is for four parts: Violino I, Violino II, Viola, and Basses. The key signature is G major (one sharp) and the time signature is common time (C). The first section is marked 'Grave' and the second 'Allegro moderato'. The score includes first and second endings for the first section. The measures are numbered 7, 14, 21, and 27. The notation includes various rhythmic values, accidentals, and dynamic markings like 'p' and 'f'.

33

Musical score system 1, measures 33-39. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

40

Musical score system 2, measures 40-45. The system consists of four staves. The music continues with eighth and sixteenth notes, showing a more active melodic line in the upper staves.

46

Musical score system 3, measures 46-52. The system consists of four staves. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

53

Musical score system 4, measures 53-58. The system consists of four staves. The music continues with eighth and sixteenth notes, showing a more active melodic line in the upper staves.

59

Musical score system 5, measures 59-64. The system consists of four staves. The music continues with eighth and sixteenth notes, showing a more active melodic line in the upper staves.

65

Musical score for measures 65-70. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music features a complex rhythmic pattern with eighth and sixteenth notes in the upper staves and a steady bass line in the lower staves.

71

Musical score for measures 71-77. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music continues with similar rhythmic patterns, featuring melodic lines in the upper staves and a supporting bass line.

78

Musical score for measures 78-84. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music shows a continuation of the melodic and harmonic themes established in the previous measures.

85

Musical score for measures 85-91. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music features a more active melodic line in the upper staves, with a steady bass line.

92

Musical score for measures 92-97. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 4/2. The music concludes with a final cadence, marked by a double bar line at the end of the system.

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

*Larghetto e piano*

Violino I

Violino II

Viola

TENORE

Bassi

8

Com - fort ye!

5

6 4 3# 6

8

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

10

8

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

Violone

15

8

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

Tutti

54

19

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

23

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

28

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

33

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

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

Violino I

Violino II

Viola

TENORE

Bassi

Andante

5

9

14

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

shall be ex - al -

Detailed description of the musical score: The score is for a tenor part and includes five instrumental parts: Violino I, Violino II, Viola, Tenore, and Bassi. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The score is divided into systems. The first system (measures 1-4) shows the instrumental parts with trills in the strings. The second system (measures 5-8) includes dynamic markings of piano (p) and forte (f). The third system (measures 9-13) contains the vocal entry with the lyrics 'Ev' - ry val - ley, ev' - ry val - ley shall be ex - al - ted,'. The fourth system (measures 14-17) continues the vocal line with the lyrics 'shall be ex - al -'. The Tenore part is mostly silent, with some notes in the later systems.

18

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

22

- - - - - ted, and ev'-ry moun - tain and hill - - - - - made

26

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

30

plain, the croo - ked

34

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

38

and the rough pla - ces plain.

42

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

47

shall be ex - al

51

- - - - - ted, ev' - ry val - ley, ev' - ry val - ley —  
 Violone Tutti

56

- shall be ex - al - - - - - ted, and ev' - ry moun - tain and

60

hill made low, the croo - ked straight, the

64

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

68

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

72

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

77

*p*

81

*f*

1-4 Chorus: And the glory of the Lord

*Allegro*

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

10

c. Oboe I & II unis.

And the glo-ry, the glory of the Lord

*Tutti*

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

*Tutti*

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

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

6 *Tutti*

20

Musical notation for measures 20-28. The system includes three vocal staves (Soprano, Alto, Tenor) and two piano accompaniment staves (Right and Left Hand). The key signature is two sharps (F# and C#). The vocal lines are mostly rests, indicating that the vocalists are silent during these measures.

shall be re - vea - - led,

and the glo - ry, the glory of the Lord

shall be re - vea-led, be re -

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

shall

be re - vea - - led,

shall be re - vea-led,

29

Musical notation for measures 29-37. The system includes three vocal staves and two piano accompaniment staves. The vocal lines begin with rests and then contain lyrics. The piano accompaniment provides harmonic support.

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

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

be re - vea - - led.

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

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

39

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

And all flesh shall

49

And all flesh shall see it to - ge - ther, for the

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

see it to - ge-ther, for the mouth of the Lord hath spoken it,

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

59

mouth of the Lord hath spoken it.

and all flesh shall see it together, and all flesh, and all flesh shall see it together,

and all flesh shall see it together, and all flesh shall see it together, the

and all flesh shall see it together, for the

69

And all flesh shall see it together. And the glory, the glory of the

and all flesh shall see it together. And the glory, the glory of the

mouth of the Lord hath spoken it. And the glory, the glory of the

mouth of the Lord hath spoken it. And the glory, the glory of the

79

Musical score for measures 79-87. It consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a rest in measure 79, followed by the lyrics starting in measure 80.

Lord, and all flesh shall see it to - gether, the mouth of the Lord hath spo - ken it,

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

Lord, and all flesh shall see it, shall see it to - gether,

Lord, and all flesh shall see it to - gether,

6 # 6 6

88

Musical score for measures 88-96. It consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a rest in measure 88, followed by the lyrics starting in measure 89.

for the mouth of the Lord hath spo - ken

be re - vealed, and all flesh shall see it to - gether, for the mouth

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

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

6

98

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

108

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

118

and all flesh shall see it to - ge - ther, to - ge - ther, for the mouth of the Lord

and all flesh shall see it to - ge - ther, to - ge - ther, for the mouth of the Lord

vea - led, and all flesh shall see it to - ge - ther, to - ge - ther, for the mouth of the Lord

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

128

Adagio

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

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

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

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

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

Violino I

Violino II

Viola

BASSO

Bassi

5

6

9

13

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

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

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

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

16

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

19

sire of all

22

na-tions shall come. The Lord whom ya seek, shall sud-denly come to his tem-ple; ev'n the

26

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

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

Larghetto

Violino I

Violino II

Viola

CONTR'ALTO

Bassi

11

But who may a-bide the day of his coming? and who shall stand when He ap-peareth?

23

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

35

day of his coming? and who shall stand when He ap-peareth? and who

6 6 7 6 6 6 6 6 6 6

6 6 7 6 6 6 6 6 6 6

46

46

shall stand when He ap - pear - - - - eth, when

57

57 **Prestissimo**

- He ap - pear - - eth?

62

62

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

66

66

fire, for He is like a re - fi - - -

6 7 8

70

ner's fire, who shall

74

stand when He ap - pear - eth? for He is like a re - fi -

78

un poco piano

83

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

6

87

ner's fire, and who shall stand when

92

Larghetto

He ap - peareth? But who may a - bide the day of his coming? and

103

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

115

Prestissimo

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

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

119

fi - - ner's fire, and who shall stand when He,

123

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

127

He ap - pear - eth? for - He is like \_\_\_ a re -

131

fi - - ner's fire, and who shall

134

stand when He ap - - pear - eth? when

137

He ap - - pear - eth? for He is

140

like a re - fi - -

144

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

Adagio

150

fi - ner's fire.

154

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

**Allegro**

Violino I

Violino II

Viola

Tutti c. Oboe I & II unis.

CANTO

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

ALTO

TENORE

BASSO

Bassi

5

of Le - vi,

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

9

And he shall pu - ri - fy,

and

And he shall pu - ri - fy the sons

the sons of Le - vi,

13

Musical score for measures 13-16. The score includes vocal lines and piano accompaniment. The key signature is G minor (two flats). The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

and he shall pu-ri - fy

he shall pu-ri - fy

the sons

of Le - - vi,

and he shall pu - ri - fy, and

17

Musical score for measures 17-20. The score includes vocal lines and piano accompaniment. The key signature is G minor. The piano part continues with a similar rhythmic pattern, featuring sixteenth-note runs in the right hand.

the sons of Le - - vi,

the sons of Le - vi,

of Le - - vi,

the sons of Le - vi,

and he shall pu - ri - fy

the sons of Le - vi,

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

the sons, the sons of Le - vi,

7 6b 5 6b 7b 6

21

Musical notation for measures 21-23, including piano and bass staves.

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

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

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

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

3 4/2 6 4

24

Musical notation for measures 24-26, including piano and bass staves.

ness, in righ - teous - ness. And he shall pu - ri - fy,

ness, in righ - teous-ness. And he shall pu - ri - fy,

ness, in righ - teous-ness. And he shall pu - ri - fy,

ness, in righ - teous-ness. And he shall pu - ri - fy, shall pu - ri -

4 4 p



36

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

40

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

44

he shall pu - ri - fy,

shall pu - ri -

the sons of Le - vi,

the sons of Le - -

47

and he shall pu - ri - fy the sons

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

shall pu - ri - fy the sons of Le - -

vi, and he shall pu - ri - fy

50

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

53

un - to the Lord an offering in righ-teous - ness, in righ-teousness.  
un - to the Lord an offering in righ - teous-ness, in righteous - ness.  
un - to the Lord an offering in righ - teous-ness, in righteous - ness.  
un - to the Lord an offering in righ - teous-ness, in righ-teousness.

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

CONTR'ALTO

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

Bassi

5/3 7/4 7/4 5/3 6 # #

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

Andante

Violini

CONTR'ALTO

Bassi

6 6

7

14

21

28

35

*p*

*p*

*f*

O! thou that tellest good

ti dings to Zi on, get thee up in-to the high moun-tain! O!

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

tain, get thee up in-to the high moun

tain. O!

41

thou that tell-est good ti-dings to Jeru-salem, lift up thy voice with strength, lift it

47

up, be not a-fraid, say un-to the ci-ties of Ju-dah, say un-to the ci-ties of Ju-dah,

53

Be - hold\_ your God, be - hold\_ your God! say un to the cities of Ju - dah, Be - hold\_ your

62

God, be-hold\_ your God, be-hold your God!

70

O! thou that tellest good tidings to Zion, a-rise, shine, for thy light is come,

78

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

85

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

6

92

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

99

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

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

Violino I *f*

Violino II *f*

Viola

Tutti c. Oboe I & II unis.

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

ALTO  
O!

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

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

Bassi *f*

5

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

6 6

10

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

Musical score for measures 15-19, featuring piano accompaniment with treble and bass staves. The music is in G major and 4/4 time. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

glo - ry of the Lord is ri - sen up - on thee. O! thou that tell-est good  
 glo - ry of the Lord is ri - sen up - on thee. O! thou that tell-est good  
 glo - ry of the Lord is ri - sen up - on thee. O! thou that tell-est good  
 glo - ry of the Lord is ri - sen up - on thee. O! thou that tell-est good

7 6 6 5

Musical score for measures 20-24, featuring piano accompaniment with treble and bass staves. The piano part continues with the eighth-note accompaniment, with some rests in measures 22 and 24.

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

25

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

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

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

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

30

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

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

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

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

36

Musical score for measures 36-39. The score consists of seven staves. The top two staves (treble clef) contain a melodic line with eighth and sixteenth notes. The third staff (bass clef) contains a bass line with eighth notes. The fourth, fifth, and sixth staves are empty. The seventh staff (bass clef) contains a bass line with eighth notes and some accidentals.

40

Musical score for measures 40-43. The score consists of seven staves. The top two staves (treble clef) contain a melodic line with eighth and sixteenth notes, including trills. The third staff (bass clef) contains a bass line with eighth notes. The fourth, fifth, and sixth staves are empty. The seventh staff (bass clef) contains a bass line with eighth notes and some accidentals.

5 5 5

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

Andante larghetto

The musical score is arranged in five staves. The top staff is Violino I, the second is Violino II, the third is Viola, the fourth is BASSO, and the fifth is Bassi. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante larghetto'. The score is divided into three systems. The first system (measures 1-3) shows the instrumental accompaniment. The second system (measures 4-6) includes the vocal line for the Bass part, with lyrics: 'For be-hold! dark - ness shall'. The third system (measures 7-9) continues the vocal line with lyrics: 'co - ver the earth, and gross dark - ness the peo - ple, and gross'. There are two time signature changes: from common time to 2/4 at measure 4 and back to common time at measure 9. Dynamics include 'p' (piano) in measures 5, 6, and 9.

10

dark - ness the peo - ple: But the Lord shall a - rise

13

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

17

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

20

And the Gen-tiles shall come to thy light, and kings to the bright-ness of thy ri - sing.

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

**Larghetto**

Violini  
Viola

BASSO

Bassi

*p*

The peo-ple that walk-ed in

6

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

12

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

17

*f* *p*

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

22

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

28

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

34

And they that dwell, that dwell in the land of the shadow of death,

40

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

46

up - on them hath the light shi - ned, and they that dwell, that dwell in the land of the

52

sha - - - dow of death, up - on them hath the light shi - ned, up -

58

on them hath the light shi - ned.

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

Andante allegro

Violino I

c. Oboe I.

Violino II

c. Oboe II.

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti c. Oboe I & II unis.

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

10

given, un-to us a son is given, for un-to us a child is born,

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

15

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

19

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

23

Musical score for measures 23-26. It includes vocal staves and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

us

a son is gi-ven,

un-to us

a son is gi-ven,

and the go-vernment shall

un-to us

a son is gi-ven,

6

27

Musical score for measures 27-30. It includes vocal staves and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

and the go-vernment shall be upon his shoul

and the go-vernment shall

be upon his shoul

der,

and the go-vernment shall

6

6

#

4/2

4/2

6

31

der, up-on his shoul-der, and his name shall be cal-led, Won-der-ful,  
 be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,  
 and his name shall be cal-led, Won-der-ful,  
 be up-on his shoul-der, and his name shall be cal-led, Won-der-ful,

34

Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the  
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the  
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the  
 Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the

37

Musical score for measures 37-40, piano accompaniment. The score is in G major and 4/2 time. It features three staves: Treble, Alto, and Bass. The music is marked *p* (piano). The first staff has a treble clef, the second an alto clef, and the third a bass clef. The notes are: Treble (37: G4, A4, B4, C5; 38: G4, A4, B4, C5; 39: G4, A4, B4, C5; 40: G4, A4, B4, C5), Alto (37: G4, A4, B4, C5; 38: G4, A4, B4, C5; 39: G4, A4, B4, C5; 40: G4, A4, B4, C5), Bass (37: G3, A3, B3, C4; 38: G3, A3, B3, C4; 39: G3, A3, B3, C4; 40: G3, A3, B3, C4).

Prince of Peace.

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

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

Prince of Peace.

41

Musical score for measures 41-44, piano accompaniment. The score is in G major and 4/2 time. It features three staves: Treble, Alto, and Bass. The music is marked *p* (piano). The first staff has a treble clef, the second an alto clef, and the third a bass clef. The notes are: Treble (41: G4, A4, B4, C5; 42: G4, A4, B4, C5; 43: G4, A4, B4, C5; 44: G4, A4, B4, C5), Alto (41: G4, A4, B4, C5; 42: G4, A4, B4, C5; 43: G4, A4, B4, C5; 44: G4, A4, B4, C5), Bass (41: G3, A3, B3, C4; 42: G3, A3, B3, C4; 43: G3, A3, B3, C4; 44: G3, A3, B3, C4).

Un-to us a child is born,

gi-ven,

and the go-vernment shall be upon his shoul -

Un-to us a son is gi-ven,

45

and his name shall be cal-led,  
 der, and his name shall be cal-led,  
 and his name shall be cal-led,  
 and the go-vern-ment shall be upon his shoul-der, and his name shall be cal-led,

49

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

52

*p*

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

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

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

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

*p*

56

un - to

For un - to us a child is born,

un - to

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

4

60

us a son is gi ven, and the go-vernment shall

us a son is gi ven, and the go-vernment shall be, shall be up-on his shoulder,

64

be, shall be up-on his shoul-der, and his name shall be cal-led,

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

and his name shall be cal-led,

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

68

Musical score for measures 68-70, featuring piano accompaniment with treble and bass staves.

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

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

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

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

71

Musical score for measures 71-73, featuring piano accompaniment with treble and bass staves.

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

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

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

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

75

un-to us

un-to us

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

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

79

a son is given, and the go-vernment, the go-vernment shall be upon his shoul - der, and the government shall

a son is given, and the go-vernment shall be upon his shoulder, and the government shall

a son is given, and the go-vernment, the government shall

a son is given, and the go-vernment, the government shall

83

be upon his shoulder, and his name shall be cal-led, Won - derful, Coun - sellor,

be upon his shoulder, and his name shall be cal-led, Won - derful, Coun - sellor,

be upon his shoulder, and his name shall be cal-led, Won - derful, Coun - sellor,

be upon his shoulder, and his name shall be cal-led, Won - derful, Coun - sellor,

6

87

the migh-ty God, the e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the

the migh-ty God, the e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the

the migh-ty God, the e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the

the migh-ty God, the e - ver - last - ing Fa - ther, the Prince of Peace, the e - ver - last - ing Fa - ther, the

91

Prince of Peace.

Prince of Peace.

Prince of Peace.

Prince of Peace.

95

## 1-14 PIFA

Larghetto, e mezzo piano

Violino I  
e Violino III  
all'ottavia

Violino II  
e Viola  
all'ottavia

Bassi

4

7

10

14 *Fine.*

18

*Da Capo.*

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

SOPRANO

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

Bassi

7  
4  
2

5  
3

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

Andante

Violino I

Violino II

Viola

SOPRANO

Bassi

Violoncello

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

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

4

6  
5

6

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

SOPRANO

And the Angel said unto them; Fear not, for be-hold! I bring you good tidings of great joy, which shall

Bassi

#

5

be to all people: For un-to you is born this day, in the ci - ty of David, a Saviour, which is Christ, the Lord.

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

Allegro

Violino I

Violino II

Viola

SOPRANO

Bassi

Violoncello

3

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

6

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

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

**Allegro**

Tromba I

Tromba II

Violino I

Violino II

Viola

CANTO

*c.* Oboe I & II unis.

ALTO

TENORE

BASSO

Bassi

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

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

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

est,

est,

est,

and peace on earth!

and peace on earth!

Tutti

Musical score for measures 9-12. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, and Bassoons). The music is in D major and 3/4 time. Measures 9-12 show a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) in measures 10 and 11.

Vocal staves for measures 9-12. The lyrics are: "Glo - ry to God, glo - ry to God, glo - ry to God in the". The lyrics are repeated across three vocal parts (Soprano, Alto, and Tenor/Bass).

Violone staff for measures 9-12. The instrument is marked "Violone" and plays a rhythmic accompaniment with dynamic markings of *f* (forte) in measures 10 and 11.

Musical score for measures 13-16. The score includes staves for strings and woodwinds. The music is in D major and 3/4 time. Measures 13-16 show a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano) in measures 14 and 15.

Vocal staves for measures 13-16. The lyrics are: "high - - est, and peace on earth, good will\_". The lyrics are repeated across three vocal parts (Soprano, Alto, and Tenor/Bass). The word "Tutti" is written below the bass line in measure 16.



27

Musical score for measures 27-31. The score includes five staves: two vocal staves (Soprano and Alto) and three piano staves (Violin I, Violin II, and Cello/Double Bass). The key signature is D major (two sharps). The tempo is marked *p* (piano). The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts.

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

32

Musical score for measures 32-36. The score includes five staves: two vocal staves (Soprano and Alto) and three piano staves (Violin I, Violin II, and Cello/Double Bass). The key signature is D major. The tempo is marked *f* (forte). The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts.

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

37

Musical score for measures 37-42, featuring five staves of instrumental accompaniment in D major. The notation includes various rhythmic patterns and melodic lines across the staves.

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

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

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

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

Violoncello

7 3 2 6 6 6 5 4 6 7 6

43

Musical score for measures 43-48, featuring five staves of instrumental accompaniment and a Violoncello part. The notation includes dynamic markings such as *p* and *pp*, and trills (*tr*). The bottom staff includes figured bass notation: *p* 6 5 6 7 7 *pp*.

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

Allegro

Violini

SOPRANO

Bassi

6

*p* *f* *p*

Rejoice, rejoice, re-joyce great-ly!

12

re-joyce great-ly, O daughter of Si - on, O daughter of

17

Si-on, re-joyce, re-joyce,

22

O daughter of Si-on, re-

27

*tr*

joyce great - ly, shout, O daughter of Jeru - salem, be - hold thy King cometh

32

un - to thee, be - hold thy King cometh un - to thee, cometh un - to thee.

*f*

37

42

Rejoice, re-joyce, re-joyce greatly! re-joyce

*p* *f* *p*

47

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

52

King cometh un - to thee, re-joyce

57

great-ly, O daugh-ter of Si - on,

62

shout, O daughter of Je-ru-salem, behold thy King cometh un - to thee, re-joyce,

67

re-joyce, and shout, shout, shout,

72

shout, re-joyce greatly, re-joyce

77

greatly, O daughter of Si - on, shout, O daughter of Je-ru-salem, behold thy King cometh un - to

82

Adagio

thee, behold thy King cometh un - to thee.

87

thee, behold thy King cometh un - to thee.

92

*p*

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

*Fine.*

4/2

97

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

4/4

102

peace unto the hea - - then, He is the righ - teous Sa - - viour, and He shall

107

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

4/2

*Da Capo.*

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

ALTO

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

Bassi

5

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

4/2

6

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

Larghetto, e piano

Violino I

Violino II

Viola

ALTO  
SOPRANO

Bassi

ALTO

He

5 6

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

9

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

13 6

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

17

car - ry\_ them\_ in his bo - som and gent-ly lead those\_ that are\_ with young, and gent-ly lead,\_\_\_\_\_ and

22

gent - ly lead those that are\_ with young. Come un - to him, all

27

ye that la - bour come un - to him\_ that are heavy la - den, and he will give you rest; come

32

un - to him, all ye that la - bour come un - to him that are heavy la - den, and he will give you rest.

37

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

42

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

47

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

52

to your souls.

**Allegro**

Violino I

Violino II

Viola

CANTO  
Tutti c. Oboe I & II unis.  
His yoke\_\_\_ is ea - - - - - sy, his bur-then is

ALTO

TENORE

BASSO

Bassi

4

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

His yoke\_\_\_ is ea - -

His yoke\_\_\_ is ea - - - - - sy, his burthen is

8

*p* *f*

his burthen is

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

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

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

6

12

*p* *pp*

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

his bur - then is light,

light, his burthen is light, is light,

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

*p*

Musical score for measures 16-19. The piano part (top three staves) features a rhythmic accompaniment with dynamic markings of *f* (forte) in measures 17, 18, and 19. The bass part (bottom two staves) provides a steady accompaniment.

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

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

his yoke\_\_\_ is

ea - - - - sy,

his bur - then is light,

Musical score for measures 20-23. The piano part (top three staves) features a rhythmic accompaniment with dynamic markings of *pp* (pianissimo) in measures 20, 21, and 22, and *f* (forte) in measure 23. The vocal lines (middle staves) contain the lyrics. The bass part (bottom two staves) provides a steady accompaniment with dynamic markings of *f* in measures 22 and 23.

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

his yoke\_\_\_ is

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

his bur - then is light, his

Musical score for measures 24-27. The piano part (top three staves) features a rhythmic accompaniment with dynamic markings of *pp* (pianissimo) in measures 24, 25, and 26, and *f* (forte) in measure 27. The vocal lines (middle staves) contain the lyrics. The bass part (bottom two staves) provides a steady accompaniment with dynamic markings of *f* in measures 26 and 27.

24

*pp*

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

*pp*

6

28

*f*

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

*f*



41

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

45

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

END OF THE FIRST PART

# PART II

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

**Largo**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Be -

Behold the Lamb of

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

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

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

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

5 6 6 7 8

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

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

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

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

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

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

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

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

17

Musical score for measures 17-21. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

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

Musical score for measures 22-26. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: "hold the Lamb of God! that tak-eth a-way the sin of the world, \_\_\_\_\_ that", "Lamb of God! that tak-eth a-way the sin, the sin of the world, the sin of the world,", "Lamb of God! that tak-eth away the sin of the world, the sin of the world,", and "Lamb of God! that tak-eth a-way the sin of the world, the sin of the world,". The music continues with similar notation to the previous system.

22

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

Musical score for measures 27-31. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: "tak-eth a-way \_\_\_\_\_ the sin of the world, \_\_\_\_\_ the sin of the", "that tak-eth a-way the sin, the sin of the world, the sin of the world, the sin of the", "that tak-eth a-way the sin of the world, the sin of the world, the sin of the", and "that tak-eth a-way the sin of the world, the sin of the world, \_\_\_\_\_". The music continues with similar notation to the previous system.

27

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

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

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

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

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

*Largo*

Violino I

Violino II

Viola

ALTO

Bassi

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

13

ject - ed of men, a man of sor - rows, a man of sor - rows, and ac-

18

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

23

He was de-spised, re-jected, He was de - spised and reject-ed of

29

men, a man of sorrows, and acquaint-ed with grief, a man of sorrows, and acquainted with grief; He was despised,

4/2 6

35

rejected, a man of sorrows, and acquainted with grief, and acquainted with grief, a man of

41

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

47

He gave his back to the smiters,

52

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

55

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

58

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

61

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

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

64

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

*Da Capo.*

2-3 Chorus: Surely He hath borne our griefs

*Largo e staccato*

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

3

5

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

9 4 4

7

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

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

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

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

4

Piano accompaniment for measures 9 and 10. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics for measures 9 and 10. The lyrics are: "su - re-ly, su - re-ly, he hath borne our griefs, and".

Piano accompaniment for measures 11 and 12. The music continues with a similar rhythmic texture. A 4/2 time signature change is indicated at the beginning of measure 11.

Four vocal staves with lyrics for measures 11 and 12. The lyrics are: "car - ried our sor - rows; He was" and "car - ried our sor - rows; He was wound -".

14

Musical score for measures 14-18. It consists of three systems of staves. The top system has a vocal line and a piano accompaniment. The middle system has a vocal line and a piano accompaniment. The bottom system has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats).

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

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

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

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

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

Musical score for measures 19-23. It consists of three systems of staves. The top system has a vocal line and a piano accompaniment. The middle system has a vocal line and a piano accompaniment. The bottom system has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). Fingerings are indicated below the piano accompaniment staves.

19

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

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

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

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

4 3 4 b 4 3

Musical score for measures 24-28. It consists of three systems of staves. The top system has a vocal line and a piano accompaniment. The middle system has a vocal line and a piano accompaniment. The bottom system has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). Fingerings are indicated below the piano accompaniment staves.

22

Piano accompaniment for measures 22-23, featuring three staves: Treble, Middle, and Bass clefs. The music consists of continuous sixteenth-note patterns in all three parts.

Vocal and piano accompaniment for measures 22-23. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "our peace was up - - of our peace was up - - of our peace was up - -". The piano accompaniment continues with sixteenth-note patterns. Chord markings  $6^b_5$  are present below the bass line.

24

Piano accompaniment for measures 24-25. The music features sixteenth-note patterns in the Treble and Bass clefs, with rests in the Middle clef.

Vocal and piano accompaniment for measures 24-25. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "on him;". The piano accompaniment continues with sixteenth-note patterns. Chord markings  $6^b_5$ , 9, and 3 are present below the bass line.

Alla breve, moderato

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

And with his stripes are we hea - - -

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

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

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

And with his stripes

22

Musical score for measures 22-31. It features a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a rest, followed by the lyrics: "led, and with his stripes are we hea - - -".

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

led, and with his stripes are we healed,

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

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

32

Musical score for measures 32-41. It features a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a rest, followed by the lyrics: "led, and with his stripes are we".

led, and with his stripes are we

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

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

- - - led, and with his stripes are we

41

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

7 6 4 3  
3 4

52

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

6

62

Musical score for measures 62-70. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The music consists of several measures with various note values and rests.

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

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

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

hea - led, and with his stripes are we

71

Musical score for measures 71-80. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature remains two flats. The music continues with various note values and rests.

and with his

hea - - - - -

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

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

81 Adagio

stripes are we hea - - - - - led.

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

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

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

7 6 4

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

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

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

All we, like sheep, all we, like sheep, \_\_\_\_\_

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

All we, like sheep, all we, like sheep, \_\_\_\_\_

6

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

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

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

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

- - - - - ned ev' - ry one to his own way.

we have tur - - - - - ned ev-ry one to his own

tur - ned ev-ry one to

16

Musical notation for measures 16-19. The system includes a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in measure 16, followed by rests in measures 17 and 18, and a continuation in measure 19. The piano accompaniment provides harmonic support with chords and moving lines.

All we, like sheep,

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

his own way. All we, like sheep,

have gone a - stray,

All we, like sheep,

have gone a - stray,

21

Musical notation for measures 21-24. The system includes a vocal line and piano accompaniment. The vocal line continues the previous phrase, with rests in measures 22 and 23, and a continuation in measure 24. The piano accompaniment features a more active bass line in measure 22.

have gone a-stray,

we have tur - ned,

we have tur -

have gone a-stray,

we have tur - - - - ned ev' - ry one to

26

31



47

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

51

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

56

have gone a - stray, we have tur - ned,  
 have gone a - stray,  
 gone a - stray,  
 have gone a - stray, we have tur - ned, we have

61

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

65

Musical score for measures 65-68. It consists of three systems of staves. The first system has three staves (Soprano, Alto, Bass). The second system has three staves (Soprano, Alto, Bass). The third system has three staves (Soprano, Alto, Bass). The piano accompaniment is shown in the bottom staff of each system.

way, we have tur - - ned, we have

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

way, we have tur - - ned

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

69

Musical score for measures 69-72. It consists of three systems of staves. The first system has three staves (Soprano, Alto, Bass). The second system has three staves (Soprano, Alto, Bass). The third system has three staves (Soprano, Alto, Bass). The piano accompaniment is shown in the bottom staff of each system.

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

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

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

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

74 *Adagio*

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

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

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

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

$\frac{4}{2}$

83

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

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

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

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

$\frac{4}{2}$

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

Larghetto

Violino I II

Violino III

Viola

TENORE

Bassi

Musical score for measures 1-2. The score includes staves for Violino I II, Violino III, Viola, TENORE, and Bassi. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). The tempo is marked 'Larghetto'. The Tenor part is silent in these measures.

Musical score for measures 3-4. The Tenor part begins with the lyrics "All they that". The score includes staves for Violino I II, Violino III, Viola, TENORE, and Bassi. Measure 3 has a dynamic marking of *p*. Measure 4 has a dynamic marking of *p*. Fingerings 3, 6b, and 6i are indicated above the Tenor staff.

Musical score for measures 5-6. The Tenor part continues with the lyrics "see him, laugh him to scorn; they". The score includes staves for Violino I II, Violino III, Viola, TENORE, and Bassi. Measure 5 has a dynamic marking of *f*. Measure 6 has a dynamic marking of *f*.

Musical score for measures 7-8. The Tenor part continues with the lyrics "shoot out their lips, and shake their". The score includes staves for Violino I II, Violino III, Viola, TENORE, and Bassi. Measure 7 has a dynamic marking of *f*. Measure 8 has a dynamic marking of *f*. Fingerings 6i, 7, and 2# are indicated above the Tenor staff.

9

heads, say - ing,

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

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti

He

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

Tasto solo

6

He trus - ted in

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

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

7 7 6 7 #

11

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

16

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

6 7 6  
# 4

20

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

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

25

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

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

30

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

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

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

let him de - li - ver him,

$\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$  6

34

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

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

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

let him de - li - ver him,

6  $\frac{6}{5}$  5

38

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

42

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

6<sup>4</sup>  $\frac{4}{2}$

46

Musical notation for measures 46-49, including vocal staves and piano accompaniment.

li - ver him, let him de - li - ver him, let him de - li - ver him.

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

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

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

50

Musical notation for measures 50-53, including vocal staves and piano accompaniment.

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

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

him, if he de-light, if he de -

him, if he de - light in him, if he de - light in

54

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

58

Adagio

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

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

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

Largo

Violino I

Violino II

Viola

TENORE

Bassi

Thy rebuke hath broken his heart; he is full of heaviness, he is full of heaviness; thy rebuke hath

6<sup>b</sup> 4/2 7#

Musical score for Violino I, Violino II, and Viola, measures 7-12. The score shows the instrumental accompaniment for the tenor's recitative. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Largo'. The time signature is common time (C). The score includes trills (tr) in measures 8 and 9.

broken his heart. He looked for some to have pi-ty on him, but there was no man; neither found he a-ny to

6/4 # 6 5 6 6b #

Musical score for Violino I, Violino II, and Viola, measures 13-18. The score continues the instrumental accompaniment for the tenor's recitative. The key signature remains one flat. The time signature is common time. The score includes trills (tr) in measures 13 and 14.

comfort him. He looked for some to have pi-ty on him, but there was no man; neither found he a-ny to comfort him.

6/4 5# 7/5# 6 7# 6/4 5# #

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

*Largo e piano*

Violino I

Violino II

Viola

TENORE

Bassi

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

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

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

like un - to his sor-row!

6 6 6 6

*p*

*p*

7 6 7 6 #

6 6 6 6 7 6 #

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

Violino I

Violino II

Viola

TENORE

Bassi

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

7#  
4 +2

5  
3

+4  
2

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

Andante larghetto

Violini

TENORE

Bassi

But

6

6

12

19

thou didst not leave his soul in hell, but thou didst not leave his soul in hell; nor didst thou suffer, nor didst thou suffer thy Ho-ly One to see corruption. But thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his soul in hell; nor didst thou suffer thy

25

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

31

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

37

see corruption.

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

*A tempo ordinario*

Violino I

Violino II

Viola

CANTO I

CANTO II

ALTO

TENORE

BASSO

Bassi

Lift up your heads,

Lift up your heads,

Lift up your heads,

6 6

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

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

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

in!

in!

in!

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

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



23

Musical notation for measures 23-26, including vocal lines and piano accompaniment.

Who

Who

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

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

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

27

Musical notation for measures 27-30, including vocal lines and piano accompaniment.

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

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

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

The Lord of Hosts,

The Lord of Hosts,

Musical notation for measures 31-34, including vocal lines and piano accompaniment.

31

Musical score for measures 31-35, featuring piano accompaniment with treble and bass staves.

Canto I II

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

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

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

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

36

Musical score for measures 36-39, featuring piano accompaniment with treble and bass staves.

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

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

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

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

40

Musical score for measures 40-43. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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

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

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

is the King of glo - - - ry,

44

Musical score for measures 44-47. The system includes a vocal line and piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

ry, the Lord of hosts, he

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

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

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

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

49

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

54

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

58

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

63

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



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

*Allegro*

Violino I

Violino II

Viola

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

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

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

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

Bassi

6 5 6 6/5

5

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

let all the an - gels of God wor -

let all the an - gels of God wor -

9

Musical score for measures 9-13. It includes vocal staves with lyrics and piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

God wor - ship him,

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

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

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

- - ship him,

let all the an - gels of God wor -

7 6

14

Musical score for measures 14-18. It includes vocal staves with lyrics and piano accompaniment. The key signature is D major. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

him,

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

let all the an - gels of God wor -

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

- - ship him,

let all the an - - - -

# #

19

let all the an -

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

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

- gels of God wor - ship him,

23

- gels of God wor -

ship, wor -

an - gels of God wor - ship him,

27

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

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

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

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

31

God wor - ship him.

God wor - ship him.

God wor - ship him.

- gels of God wor - ship him.

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

*Allegro larghetto*

Violini

ALTO

Bassi

8

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

17

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

25

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

33

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

41

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

50

a - mong them, might dwell among them.

59 *p*

Thou art gone up on high, thou art gone up on high, thou hast led capti - vi - ty captive, thou hast

67

led capti - vi - ty captive, and re - cei - - ved, and re - cei - ved gifts for men, and re -

76 *b*

cei - ved gifts for thine en - e - mies, that the Lord God might dwell a - mong them, and might

84

dwell a - mong them, that the

92

Lord God might dwell a - mong them,

100 *f*

that the Lord, the Lord God might dwell among them.

109 *tr*

that the Lord, the Lord God might dwell among them.

2-15 Chorus: *The Lord gave the word*

Andante allegro

Violino I

Violino II

Viola

CANTO  
Great was the company of the preachers, great was the com - -

ALTO  
Great was the company of the preachers, great was the com - pany, the

TENORE  
The Lord gave the word; Great was the company of the preachers, great was the com - pany, the

BASSO  
The Lord gave the word; Great was the company of the preachers, great was the com - -

Bassi

5

pany of the preachers, great was the company of the

com - pany, the com - - pany, the company of the preachers, great was the company of the

com - - pany, the com - - pany of the preachers, great was the company of the

- pany, the com - - - - pany of the preachers, great was the company of the

9

preachers. The Lord gave the word; Great was the com - pany, the com - pany, the com -

preachers. The Lord gave the word; Great was the com - pany, the com - pany, the com-pany of the

preachers. Great was the com - pany, the com - pany, the com - pany of the

preachers. Great was the com - pany, the com - pany, the com - pany, the com -

14

- pany of the preachers, great was the com-pany of the preachers, great was the com-pany of the

prea - chers, of the preachers, great was the com - pany, the com -

prea - chers, of the preachers, great was the com-pany of the preachers, great was the com-pany of the

- pany of the preachers, great was the com - pany, the com - pany, the



4

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

*p*

7

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

*f*

10

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

*p*

13

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

16

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

19

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

*f*

22

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

*A tempo ordinario*

Violino I

Violino II

Viola

Oboe I

Oboe II

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

Their sound is gone out, their sound is gone out

Their sound is gone out, their sound is gone

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

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

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

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

10

out \_\_\_\_\_ in - to all lands,

out, is gone out in - to all lands,

lands, in - to all lands,

and their words un-to the ends of the

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

15

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

and their

world, \_\_\_\_\_ un-to the ends of the world, \_\_\_\_\_ un-to the ends of the world,

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

20

un to the ends of the world; their sound is gone out, is gone

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

un to the ends of the world, of the world; their sound is gone out

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

25

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

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

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

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

30

Musical notation for measures 30-33, including vocal staves and piano accompaniment.

Musical notation for measures 34-37, including vocal staves and piano accompaniment.

words un-to the ends 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

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

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

Musical notation for measures 38-43, including vocal staves and piano accompaniment.

34

Musical notation for measures 44-47, including vocal staves and piano accompaniment.

Musical notation for measures 48-51, including vocal staves and piano accompaniment.

un-to the ends of the world.

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

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

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

Musical notation for measures 52-57, including vocal staves and piano accompaniment.

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

Allegro

This musical score is for the Air 'Why do the nations so furiously' from the Messiah, featuring a bass soloist. The score is written for five parts: Violino I, Violino II, Viola, BASSO, and Bassi. The tempo is marked 'Allegro' and the time signature is common time (C). The score is divided into three systems, with measures 4, 7, and 10 marked at the beginning of each system. The BASSO part is mostly silent, while the Bassi part provides a steady rhythmic accompaniment. The strings play a complex, rhythmic pattern that supports the bass line. The key signature changes from one flat to two flats and then to one sharp.

13

Why do the na - - tions so

17

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

20

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

23

rage so

27

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

31

ma - <sub>3</sub> - gine a vain thing, i -

35

ma - gine a vain thing?

39

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

42

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

45

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

48

thing? Why do the na - tions rage

51

so fu-riously to -

55

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

59

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

63

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

67

a vain thing?

71

The

*p*

75

*p*

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

78

ge - ther, take coun - sel, take coun - sel to -

81

sel, take coun - sel to -

84

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

87

noin

90

ted, a - gainst the Lord and his a -

93

noin

4 #

2-19 Chorus: *Let us break their bonds*

**Allegro e staccato**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

Let us break their bonds a - sunder, let us

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

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

5

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

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

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

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

9

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

14

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

6

19

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

23

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

27

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

let us break their bonds a - sun - der,

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

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

6

31

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

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

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

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

36

Musical score for measures 36-40. The top system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with similar note values.

Musical score for measures 41-45. This system includes vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "a - way \_\_\_\_\_ their yokes from us, and cast a - way, \_\_\_\_\_ and cast a - way, \_\_\_\_\_ and cast a - way, \_\_\_\_\_ their".

41

Musical score for measures 46-50. This system includes vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "way their yokes from us, and cast a - way their yokes from us. Let us break their bonds a - yokes, their yokes from us, and cast a - way their yokes from us. Let us break their".

46

Musical notation for measures 46-50, including vocal lines and piano accompaniment.

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

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

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

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

51

Musical notation for measures 51-55, including vocal lines and piano accompaniment.

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

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

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

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

56

Musical score for measures 56-61. The top system consists of three staves: two treble clefs and one bass clef. The music is in a common time signature and features a steady piano accompaniment with eighth and sixteenth notes.

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

Musical score for measures 56-61, featuring four vocal staves with lyrics. The lyrics are: "bonds, and cast a - way, and cast a - way their yokes from us. sun - der, and cast a - way, and cast a - way their yokes from us. sun - der, and cast a - way, and cast a - way their yokes from us. sun - der, and cast a - way, and cast a - way their yokes from us." The bottom staff of this system is a piano accompaniment in bass clef.

62

Musical score for measures 62-67. The top system consists of three staves: two treble clefs and one bass clef. The music continues with piano accompaniment. The bottom system consists of five staves: three treble clefs and two bass clefs. The top three staves of this system are empty, while the bottom two staves contain piano accompaniment.

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

TENORE

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

Bassi

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

*Andante*

Violini

TENORE

Bassi

6

*p*

Thou shalt break them,

12

*f*

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

17

*p*

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

23

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

28

ter's ves - sel;

34

thou shalt break them, thou shalt break them with a

40

rod of i - ron, thou shalt dash them in

46

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

52

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

58

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

64

69

2-22 Chorus: Hallelujah

**Allegro**

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Hal - le - lu - jah,





26

Musical score for measures 26-29, featuring piano accompaniment with treble and bass staves.

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

30

Musical score for measures 30-33, featuring piano accompaniment with treble and bass staves.

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

34

Musical score for measures 34-41. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The key signature is D major (two sharps). The time signature is 4/2. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

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

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

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

42

$\frac{4}{2}$

6

6

6

$\frac{6}{4}$

$\frac{5}{3}$

6

Tasto solo

Musical score for measures 42-49. This section is primarily instrumental, featuring Violin I, Violin II, Viola, Cello, and Double Bass. The key signature remains D major. The time signature is 4/2. The music includes various rhythmic figures and rests.

and He shall

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

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

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

47

Musical score for measures 47-51. The system includes a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a rest in measure 47 and then enters in measure 48 with the lyrics: "and He shall reign for e - ver and e - ver, King of".

Musical score for measures 51-54. The system includes a vocal line and piano accompaniment. The lyrics continue: "reign for e - ver and e - ver, for e-ver and e-ver, for e - ver and e-ver, King of".

Musical score for measures 54-57. This system is primarily piano accompaniment, featuring rhythmic patterns of eighth and sixteenth notes in both hands.

Musical score for measures 57-60. The system includes a vocal line and piano accompaniment. The lyrics are: "Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_".

57

Musical score for measures 57-61. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The music features a melodic line in the voice and a rhythmic accompaniment with eighth and sixteenth notes.

King of Kings, \_\_\_\_\_ and Lord of Lords, \_\_\_\_\_

for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and

lu-jah, for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and

lu-jah, for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and

62

Musical score for measures 62-66. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The music continues with a melodic line in the voice and a rhythmic accompaniment.

King of Kings, \_\_\_\_\_ and Lord of

e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah,

e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah,

e-ver, Halle-lu-jah, Halle-lu-jah, for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah,

67

Measures 67-71: The vocal line begins with a long note on 'Lords,' followed by 'and Lord of Lords, and He shall reign, and King of Kings, and Lord of Lords, and He shall reign, and He shall King of Kings, and Lord of Lords, and He shall reign, and He shall King of Kings, and Lord of Lords, and He shall reign, and He shall King of Kings, and Lord of Lords, and He shall reign for e - ver and e - ver,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measures 72-76: The vocal line continues with 'He shall reign for e - ver and e - ver, for e-ver and e-ver, reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall and He shall reign for e - ver and e - ver, King of Kings, and Lord of and He shall reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall'.

72

Measures 72-76: The vocal line continues with 'He shall reign for e - ver and e - ver, for e-ver and e-ver, reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall and He shall reign for e - ver and e - ver, King of Kings, and Lord of and He shall reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall'.

Measures 77-81: The vocal line continues with 'He shall reign for e - ver and e - ver, for e-ver and e-ver, reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall and He shall reign for e - ver and e - ver, King of Kings, and Lord of and He shall reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall'.

77

Musical score for measures 77-80. The score includes vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

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

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

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

81

Musical score for measures 81-84. The score includes vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

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

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

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

85

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

89

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

END OF THE SECOND PART



50

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

58

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

67

And though

76

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

86

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

97

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

105

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

115

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

126

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

134

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

144

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

Musical score for measures 155-168, featuring Violino I, Violino II, Viola, and Bassi parts. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes a triplet of eighth notes in measure 165.

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

**Grave**

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

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

**Allegro**

7

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

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

8

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

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

Musical score for the chorus and soli section, measures 169-176. The tempo changes from Grave to Allegro at measure 7. The score includes parts for Violino I, Violino II, Viola, CANTO, ALTO, TENORE, BASSO, and Bassi. The lyrics are: "Since by man came death, since by man came death." and "By man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -".

12

Musical score for measures 12-16, featuring instrumental parts for strings and woodwinds. The score consists of three staves: two treble clefs and one bass clef. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

Musical score for measures 12-16, featuring vocal parts and a bass line. The lyrics are: "rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead." The score consists of five staves: four treble clefs and one bass clef. The music is in common time (C).

17

Grave

Musical score for measures 17-21, featuring instrumental parts for strings and woodwinds. The score consists of three staves: two treble clefs and one bass clef. The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

Musical score for measures 17-21, featuring vocal parts and a bass line. The lyrics are: "For as in A - dam all die, for as in A - dam all die,". The score consists of five staves: four treble clefs and one bass clef. The music is in common time (C).

23 **Allegro**

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

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

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

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

6 # 6 # 6 # 6 6 # 6

28

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

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

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

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

# 6 # 6 # 6 #

33

all be made a - live.

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

Violino I

Violino II

Viola

BASSO

Bassi

5

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

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

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

*Pomposo, ma non allegro*

Tromba

Violino I

Violino II

Viola

BASSO

Bassi

9

17

26

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

36

Musical score for measures 36-45. The system includes a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

and the dead shall be rais'd\_ in cor - rup - ti - ble, the trump - et shall

46

Musical score for measures 46-54. The system includes a vocal line and piano accompaniment. The key signature is D major. The vocal line continues with quarter notes E5, F5, G5, and A5. The piano accompaniment maintains the eighth-note accompaniment.

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

55

Musical score for measures 55-64. The system includes a vocal line and piano accompaniment. The key signature is D major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note accompaniment.

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

64

*f*

and we shall be chang'd.

73

The trum-pet shall sound,——

82

the trum-pet shall sound,—— and the dead shall be rais'd,—— in

92

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

101

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

110

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

119

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

128

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

137

*Adagio*

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

147

Musical score for measures 147-158. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two basso continuo staves. The key signature is D major (two sharps). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal lines are highly melodic, while the basso continuo provides a steady harmonic foundation.

*Fine.*

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

Musical score for measures 159-168. This section includes the vocal line and basso continuo accompaniment. The lyrics are: "For this cor - rup - tible must put on in - cor - ruption, for this cor - rup - tible must put on,". The music continues with similar rhythmic and melodic patterns as the previous section.

169

must put on, \_\_\_\_\_ must put on, must put on in - cor - ruption,

Musical score for measures 169-178. The lyrics are: "must put on, \_\_\_\_\_ must put on, must put on in - cor - ruption,". The vocal line continues with a melodic line, and the basso continuo provides accompaniment.

180

and this mor - tal must put \_\_\_\_\_ on immor - ta - - - -

Musical score for measures 179-188. The lyrics are: "and this mor - tal must put \_\_\_\_\_ on immor - ta - - - -". The vocal line continues with a melodic line, and the basso continuo provides accompaniment.

191

- - - - - lity, and this mortal must put on immor - ta - - -

Musical score for measures 189-201. The lyrics are: "- - - - - lity, and this mortal must put on immor - ta - - -". The vocal line continues with a melodic line, and the basso continuo provides accompaniment.

202

- - - - - lity, immor - ta - - li - ty. The

Musical score for measures 202-211. The lyrics are: "- - - - - lity, immor - ta - - li - ty. The". The vocal line continues with a melodic line, and the basso continuo provides accompaniment. The section ends with a fermata.

*Dal Segno.*

**3-5 Recitative: Then shall be brought to pass (contr'alto)**

CONTR'ALTO

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Bassi

Musical score for the recitative section. It features two parts: Contr'alto and Bassi. The key signature is D major. The Contr'alto part is written in a single staff with a treble clef and a common time signature. The Bassi part is written in a single staff with a bass clef and a common time signature. The lyrics are: "Then shall be brought to pass the saying that is written, Death is swallow'd up in victory." The music is in a recitative style, characterized by a steady, rhythmic accompaniment.

3-6 Duet: *O death! where is thy sting?* (contr'alto and tenor)

**Andante**

CONTR'ALTO

TENORE

Bassi

O death, O death! where, where is thy sting, O death! where is thy

grave, O

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

grave! where, where is thy vic - tory, where is thy vic - tory? O death! where, where is thy

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

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

sting? O grave, — O grave!\_where is thy vic - tory, O grave!\_where is thy vic - tory? The sting

where is thy sting, O grave, O grave!\_where is thy vic - tory, O grave!\_where is thy vic - tory?

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

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

The musical score is set in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features three vocal parts: Contr'alto (top), Tenor (middle), and Bass (bottom). The tempo is marked 'Andante'. The score is divided into systems, with measure numbers 4, 8, 12, and 17 indicated at the beginning of each system. The lyrics are in Italian and are placed below the corresponding vocal lines. The bass line includes figured bass notation (6/5) in the first system.

21

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

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

(attaca il Coro.)

3-7 Chorus: But thanks be to God

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

4

thanks, thanks, thanks be to God, who giv-eth us the vic-tory, the vic-tory, through our Lord Je - sus

God, thanks be to God, who giv-eth us the vic-tory, through our Lord Je - sus

God, thanks be to God, to God, who giv-eth us the vic-tory, through our Lord Je - sus

God, thanks be to God,

Musical notation for the first system, measures 8-11. It consists of three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music is in a key with two flats and a common time signature.

Christ, who giv-eth us the vic - tory, through our Lord

Christ, who giv-eth us the vic - tory, who giv-eth us the vic - tory, through our Lord

Christ, who giv-eth us the vic - tory, who giv-eth us, who giv-eth us the vic-to - ry, through our Lord

who giv-eth us the vic - to-ry, the vic - tory, through our Lord Je - sus Christ, through our Lord

Musical notation for the second system, measures 12-15. It consists of three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music continues in the same key and time signature.

Jesus Christ; but thanks, but thanks, but

Je - sus Christ; but thanks, but thanks, thanks, thanks be to God, ——— thanks be to God,

Je - sus Christ; but thanks, but thanks, thanks, thanks be to God, to God,

Je - sus Christ; but

17

Musical notation for measures 17-21, including vocal staves and piano accompaniment.

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

thanks be to God, but thanks, thanks be to God, to God, but thanks\_ be to God,

thanks be to God, to God, but thanks\_ be to God, but

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

22

Musical notation for measures 22-26, including vocal staves and piano accompaniment.

\_thanks, thanks be to God, thanks, thanks be to God, thanks\_ be\_ to God, who

who giv-eth us the vic-tory,

thanks, but thanks, thanks, thanks be to God, thanks\_ be to God, to God, who giveth us the vic-tory,

Musical notation for measures 27-31, including vocal staves and piano accompaniment.

27

giv-eth us the vic - tory, the vic-tory, through our Lord Je - sus Christ; but thanks be to God, but thanks,  
 who giv-eth us the vic-tory, through our Lord Je-sus Christ; but thanks, thanks be to God, but  
 who giv-eth us the vic-tory, through our Lord Je - sus Christ; but thanks be to God, but  
 who giv-eth us the vic-tory, through our Lord Je - sus Christ; but thanks be to God, but

31

but thanks, thanks be to God, to God, who giveth us the vic - tory, who giveth us the vic - tory, who giveth us the  
 thanks, but thanks, thanks be to God, who giveth us the vic - to-ry, the  
 thanks, but thanks, thanks be to God, who giveth us the vic - tory, the vic - tory, who giv - eth us the  
 thanks, but thanks, thanks be to God, who giveth us the vic - tory, the vic - tory, who giv-eth us the

36

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

vic-to-ry, through our Lord Je - sus Christ;

vic-to-ry, through our Lord Je - sus Christ; but thanks, but thanks, thanks, thanks be to God, thanks,

vic-to-ry, through our Lord Je-sus Christ; but thanks, thanks, thanks be to God, thanks, thanks be to

vic-to-ry, through our Lord Je - sus Christ;

40

Musical notation for measures 40-43, including vocal staves and piano accompaniment.

but thanks, thanks, thanks be to God, thanks be to God, who giveth us the vic - to-

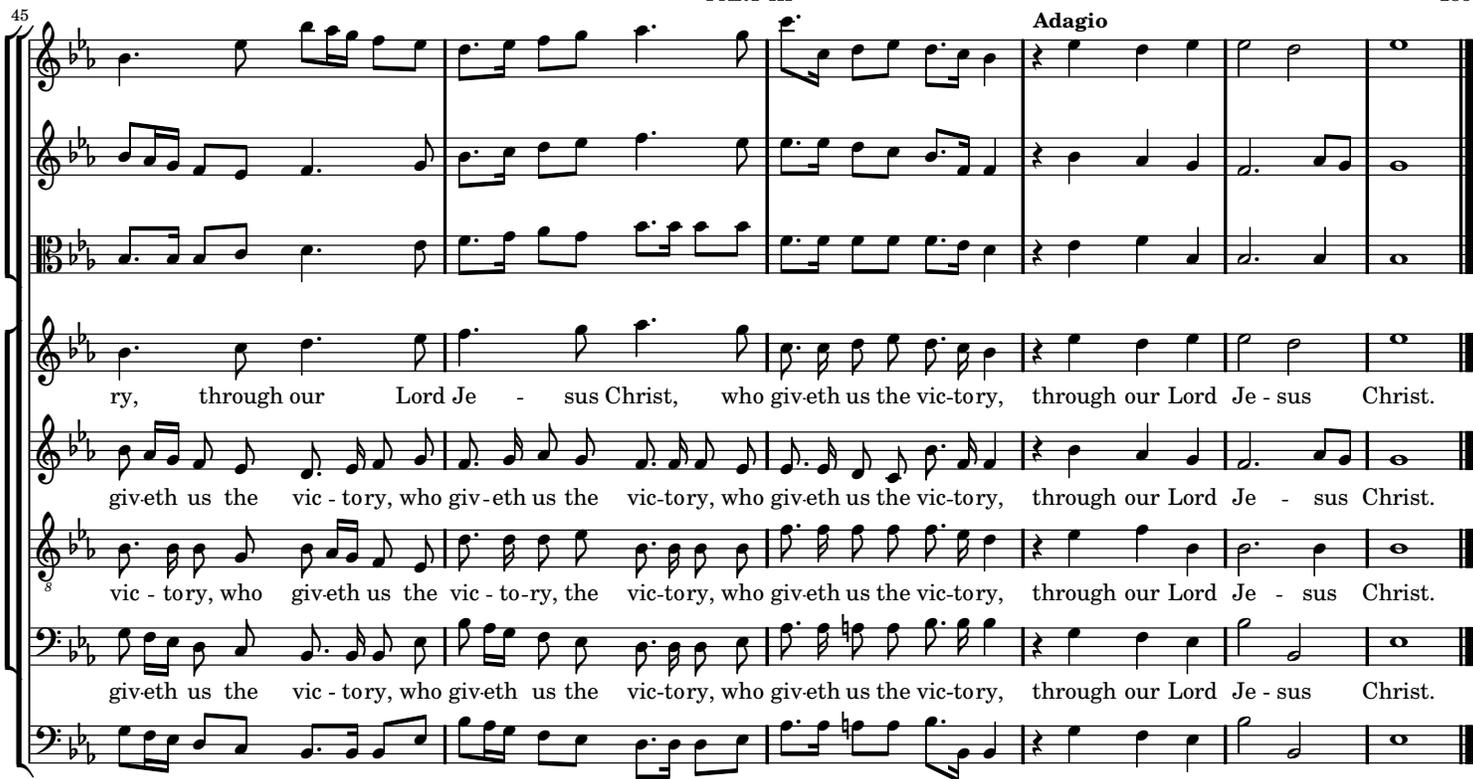
thanks be to God, but thanks, thanks, thanks be to God, to God, who

God, to God, but thanks, thanks, thanks be to God, thanks be to God, who giveth us the

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

Musical notation for measures 44-47, including vocal staves and piano accompaniment.

45 Adagio



ry, through our Lord Je - sus Christ, who giv-eth us the vic-tory, through our Lord Je - sus Christ.  
 giv-eth us the vic - tory, who giv-eth us the vic-tory, who giv-eth us the vic-tory, through our Lord Je - sus Christ.  
 vic - tory, who giv-eth us the vic - to-ry, the vic-tory, who giv-eth us the vic-tory, through our Lord Je - sus Christ.  
 giv-eth us the vic - tory, who giv-eth us the vic-tory, who giv-eth us the vic-tory, through our Lord Je - sus Christ.

3-8 Air: If God be for us (soprano)

**Larghetto**

Violini

SOPRANO

Bassi

11

19

29

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



40

*f*

can be a-against us? Who shall lay a-ny

# 6

49

thing to the charge of God's e-leet, \_\_\_\_\_ of God's e-leet?

58

*p*

Who shall lay a-ny thing to the charge.

67

of God's e-leet? It is God that jus-ti-

64

76

fi-eth, it is God that jus-ti-fi-

6 5/4 4/2

85

*f*

eth,



150 **Adagio**

who is at the right hand of God, who is at the right hand of God, at the right hand of God, who maketh in-ter-

161

ces-sion for us.

170

3-9 Chorus: *Worthy is the Lamb*

**Largo** **Andante**

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Wor-thy is the Lamb, that was slain, and hath re-deemed us to God by his blood, to receive

Wor-thy is the Lamb, that was slain, and hath re-deemed us to God by his blood, to receive

Wor-thy is the Lamb, that was slain, and hath re-deemed us to God by his blood, to receive

Wor-thy is the Lamb, that was slain, and hath re-deemed us to God by his blood, to receive

6 6 4/2 7# 6 7 6 #

power, and riches, and wisdom, and strength, and honour, and glory, and bles - sing.

power, and riches, and wisdom, and strength, and honour, and glory, and bles - sing.

*Largo* *Andante*

Wor - thy is the Lamb, that was slain, and hath re - dee - med us to God, to God by his blood, to receive

6 6 6 # +4/2 7 # 4 #

20

Musical score for measures 20-23. The score includes vocal lines and instrumental accompaniment for strings and basso continuo. The key signature is D major (two sharps) and the time signature is common time (C).

power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.

power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.

power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.

power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.

6 6 6 7 6 6

24 **Larghetto**

Musical score for measures 24-27. All instruments (vocal parts, strings, and basso continuo) have rests, indicating a moment of silence or a breath for the vocalists.

Bles - sing and ho-nour, glo-ry and pow'r be un-to him, be un-to him, that sit-teth upon the throne, and un - to the

Bles - sing and ho-nour, glo-ry and pow'r be un-to him, be un-to him, that sit-teth upon the throne, and un - to the

Tasto solo

28

Musical score for measures 28-31. The score includes staves for strings (Violin I, Violin II, Viola, Cello, Double Bass) and woodwinds (Flute, Clarinet, Bassoon). The music is in D major and 4/4 time. Measures 28-31 show a rhythmic pattern of eighth and sixteenth notes.

Blessing and honour, glory and pow'r be un-to him, be un-to him, that sit-teth upon the throne, \_\_\_\_\_ and

Vocal line for the first line of text. The melody is in D major and 4/4 time, with lyrics: "Blessing and honour, glory and pow'r be un-to him, be un-to him, that sit-teth upon the throne, \_\_\_\_\_ and".

Lamb, \_\_\_\_\_ that sit-teth upon the throne, and

Vocal line for the second line of text. The melody is in D major and 4/4 time, with lyrics: "Lamb, \_\_\_\_\_ that sit-teth upon the throne, and".

Piano accompaniment for the second line of text. The bass line is in D major and 4/4 time, with lyrics: "Lamb, \_\_\_\_\_ that sit-teth upon the throne, and".

32 *Tasto solo*

Musical score for measures 32-35. The score includes staves for strings and woodwinds. Measures 32-35 show a rhythmic pattern of eighth and sixteenth notes. The tempo is marked *Tasto solo*.

un - to the Lamb, \_\_\_\_\_ for e - ver and e - ver, for e - ver and e - ver, glo -

Vocal line for the first line of text in the second system. The melody is in D major and 4/4 time, with lyrics: "un - to the Lamb, \_\_\_\_\_ for e - ver and e - ver, for e - ver and e - ver, glo -".

Bles - sing and ho-nour, glo-ry and pow'r be un-to him, be un - to him

Vocal line for the second line of text in the second system. The melody is in D major and 4/4 time, with lyrics: "Bles - sing and ho-nour, glo-ry and pow'r be un-to him, be un - to him".

un - to the Lamb. \_\_\_\_\_ for e - ver and e - ver, for e - ver and e - ver, for e - ver and

Piano accompaniment for the second line of text in the second system. The bass line is in D major and 4/4 time, with lyrics: "un - to the Lamb. \_\_\_\_\_ for e - ver and e - ver, for e - ver and e - ver, for e - ver and".

Bles-sing and ho-nour, glo-ry and

35

ry! that  
for e - ver and e - ver, for e - ver, that sit-teth up-on the throne,  
e - ver, for e - ver and e - ver,  
pow'r be un - to him, be un-to him, that sit-teth up-on the throne, up - on the

38

sit - teth up-on the throne, and un - to the Lamb. Bles-sing and  
up - on the throne, and un - to the Lamb. Bles-sing and ho-nour, glo-ry and  
and un - to the Lamb.  
throne, up - on the throne, and un - to the Lamb. Bles-sing and ho-nour, glo-ry and pow'r be un - to

41

Musical score for measures 41-43, featuring piano accompaniment with treble and bass staves.

ho-nour, glo-ry and pow'r be un - to him, glo - ry be un - to him,  
 pow'r be un - to him, glo - - ry be un - to him, that sit-teth up-on the  
 Bles-sing and ho-nour, glo-ry and pow'r be un - to him, and un - to the  
 him for e - ver, that

44

Musical score for measures 44-46, featuring piano accompaniment with treble and bass staves.

that sit - teth up-on the throne, that  
 throne, that  
 Lamb,  
 sit - teth up-on the throne, and

47

Musical score for measures 47-49, featuring piano accompaniment with treble and bass staves.

sit-teth up-on the throne for e - ver and e - - ver, and un -  
 sit-teth up-on the throne for e - ver and e - - ver, and un -  
 bles-sing and ho-nour, glo-ry and pow'r be un - to him, bles-sing and ho-nour, glo-ry and  
 un - to the Lamb for e - ver and e - - ver, bles-sing and ho-nour, glo-ry and

7 6

50

Musical score for measures 50-52, featuring piano accompaniment with treble and bass staves.

to the Lamb for e - - ver, bles-sing and ho-nour, glo-ry and pow'r be un - to  
 to the Lamb for e - ver, bles-sing and ho-nour, glo-ry and pow'r be un - to  
 pow'r be un - to him for e - - ver, bles-sing and ho-nour, glo-ry and pow'r be un - to  
 pow'r be un - to him for e - - ver,

6 6 4 # 4/2

53

him, be un - to him,  
 him, be un - to him, bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him,  
 him, be un - to him, bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him,  
 bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him,

Tasto solo

6

56

bles-sing, ho-nour, glo - ry and po - wer be un - to him, that sit-teth up-on the  
 bles-sing, ho-nour, glo - ry and po - wer be un - to him, that sit-teth up-on the  
 bles-sing, ho-nour, glo - ry and po - wer be un - to him,  
 bles-sing, ho-nour, glo - ry and po - wer be un - to him, that



Adagio

66

e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.  
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.  
 e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.  
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.

6 5 6 7 8

4 3

3-10 Chorus: Amen

Allegro moderato

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

Tasto solo

6 7



24

Musical score for measures 24-30. The score consists of two systems. The first system has five staves: two grand staves (treble and bass clef) and three single staves (treble, treble, and bass clef). The second system has four staves: two grand staves and two single staves. The music is in G major (one sharp) and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

31

Musical score for measures 31-36. The score consists of two systems. The first system has five staves: two grand staves and three single staves. The second system has five staves: two grand staves and three single staves. The music is in G major and 4/4 time. The piano accompaniment continues with the same rhythmic pattern. The vocal lines enter in measure 31 with the lyrics "A - men, Amen, A - men, A - - - - men,". The lyrics are repeated across the four vocal staves.

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

3 4/2 6 3 4/2 5 9/7 8/6 6/5 3 4/2 6

38

Musical score for measures 38-44. The score is in G major (one sharp) and 4/4 time. It features a vocal line and instrumental accompaniment for strings and woodwinds. The vocal line begins with a rest in measure 38 and enters in measure 39 with the word "Amen".

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

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

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

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

45

Musical score for measures 45-51. The score continues from the previous system. The vocal line has rests in measures 45-47 and enters in measure 48 with the word "men".

- men, A - - - - - men,

- men, A - - - - -

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

- men, A - - - - -

51

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

5 6 4 8 7 6

58

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

7 6 4 # 7 7 4 # # #



