

G. Schirmer's Editions
of
Oratorios and Cantatas

THE MESSIAH

An Oratorio

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

by

G. F. HANDEL

Edited by

T. TERTIUS NOBLE

Revised According to
Handel's Original Score by
MAX SPICKER

- ➔ Vocal Score, complete Paper, Cloth.
Organ Score, complete
The Choruses (with Piano Acc.)
The Christmas Section



Printed in U. S. A.

G. SCHIRMER
New York / London



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INTRODUCTORY NOTE

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

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

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

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

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

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

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

INTRODUCTORY NOTE

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

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

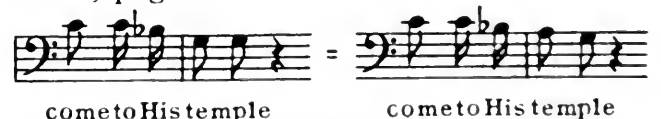
Here a word shall be said touching the employment of the appoggiaturas in the recitatives and (in isolated cases) also in the arias. They are, of course, not given in this edition, or indicated only very infrequently.

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

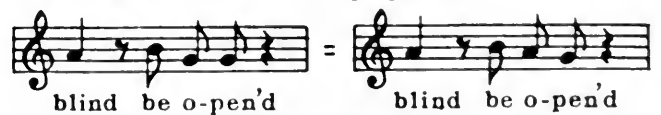
According to historical evidence, Händel permitted his singers to employ appoggiaturas, and even melismata and cadences, in the arias of his oratorios; he invariably insisted, however, that they should not be mere embellishments serving simply for outward display of vocal effect, but calculated to promote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

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

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



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



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

INTRODUCTORY NOTE

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

was He stricken. was He stricken.

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

is pardon'd is pardon'd

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

that cri-eth in the wil-der-ness
 equivalent to

that cri-eth in the wil-der-ness

or No. 8, page 47:

Em-man-u-el Em-man-u-el

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

the dry land, all na-tions, I'll

the appoggiatura were introduced at the similar points:

the dry land, all na-tions, I'll

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

Illustrations of this kind show most convincingly how important it is that the singer should treat each case, as it arises, logically and

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

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

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

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

MAX SPICKER.

New York, March, 1912.

THE MESSIAH

PART I

1. OVERTURE

2. RECIT. *Accompanied.* (TENOR)

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

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

3. AIR (TENOR)

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

4. CHORUS

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

5. RECIT. *Accompanied.* (BASS)

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

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

6. AIR (BASS)

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

For He is like a refiner's fire.

7. CHORUS

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

8. RECIT. (ALTO)

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

9. AIR (ALTO) AND CHORUS

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

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

10. RECIT. *Accompanied.* (BASS)

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

11. AIR (BASS)

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

12. CHORUS

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

13. PASTORAL SYMPHONY

14. RECIT. (SOPRANO)

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

RECIT. *Accompanied.* (SOPRANO)

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

15. RECIT. (SOPRANO)

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

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

16. RECIT. *Accompanied.* (SOPRANO)

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

17. CHORUS

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

18. AIR (SOPRANO)

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

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

19. RECIT. (ALTO)

Then shall the eyes of the blind be opened,

and the ears of the deaf unstoppèd; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

20. AIR (ALTO)

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

AIR (SOPRANO)

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

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

21. CHORUS

His yoke is easy and His burthen is light.

PART II

22. CHORUS

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

23. AIR (ALTO)

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

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

24. CHORUS

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

25. CHORUS

And with His stripes we are healèd.

26. CHORUS

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

**The latter part of this Air is usually omitted.*

27. RECIT. *Accompanied.* (TENOR)

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

28. CHORUS

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

29. RECIT. *Accompanied.* (TENOR)

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

30. AIR (TENOR)

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

31. RECIT. *Accompanied.* (TENOR)

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

32. AIR (TENOR)

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

33. CHORUS

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

Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle.

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

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

34. RECIT. (TENOR)

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

35. CHORUS

Let all the angels of God worship Him.

36. AIR* (BASS)

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

37. CHORUS

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

38. AIR (SOPRANO)

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

39. CHORUS

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

40. AIR (BASS)

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

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

41. CHORUS

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

42. RECIT. (TENOR)

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

43. AIR (TENOR)

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

44. CHORUS

HALLELUJAH! for the Lord God omnipotent reigneth.

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

KING OF KINGS, AND LORD OF LORDS, HALLELUJAH!

PART III

45. AIR (SOPRANO)

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

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

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

**This air is usually omitted.*

46. CHORUS

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

47. RECIT. *Accompanied.* (BASS)

Behold, I tell you a mystery: We shall not all

sleep; but we shall all be changed in a moment, in a twinkling of an eye, at the last trumpet.

48. AIR (BASS)

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

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

49. RECIT.† (ALTO)

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

50. DUET (ALTO AND TENOR)

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

51. CHORUS

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

52. AIR (SOPRANO)

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

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

53. CHORUS

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

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

*The latter part of this Air is usually omitted.

†This and the three following pieces are sometimes omitted.

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Al. 1
Andante
Dolentato
Empoco



word



word



and

glory to god in the highest



and peace on earth



Handwritten notes at the bottom right of the page, possibly indicating a correction or a specific instruction.

THE MESSIAH

PART I

No. 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

Allegro moderato ($\text{♩} = 116$)

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The tempo is Allegro moderato with a quarter note equal to 116 beats per minute. The right hand (R.H.) plays a melodic line with eighth and sixteenth notes, while the left hand (L.H.) provides a simple accompaniment. A dynamic marking of *f* (forte) is present in the first measure, and *L.H.* is written in the fourth measure.

Second system of musical notation, measures 5-8. The melodic line continues with various rhythmic patterns and slurs. The left hand accompaniment consists of chords and moving lines.

Third system of musical notation, measures 9-12. Measure 11 is marked with a section letter **A**. The dynamics change to *mf* (mezzo-forte) in measure 12. The right hand features more complex rhythmic figures.

Fourth system of musical notation, measures 13-16. The right hand continues with a steady eighth-note pattern, while the left hand has a more active accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some rests, and the left hand provides a rhythmic accompaniment.

Sixth system of musical notation, measures 21-24. Measure 21 is marked with a section letter **B**. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

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

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

Third system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has a more active melodic line, while the bass staff maintains a steady accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the bass staff. The melodic line in the treble staff becomes more intricate with various ornaments and phrasing.

Fifth system of musical notation, continuing the melodic and harmonic progression. The treble staff shows a series of beamed notes, and the bass staff provides a solid accompaniment.

Sixth system of musical notation, marked with a section 'D' and a dynamic marking of *cresc.* (crescendo) in the bass staff. The piece concludes with a final melodic flourish in the treble staff and a sustained accompaniment in the bass.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a continuous stream of eighth notes in the treble and a bass line of quarter notes.

Second system of musical notation, including a treble clef with a chord marking 'E' above the staff. The treble part continues with eighth notes, while the bass part features a series of chords.

Third system of musical notation, showing a treble clef with a melodic line of eighth notes and a bass line of quarter notes.

Fourth system of musical notation, featuring a treble clef with a melodic line of eighth notes and a bass line of quarter notes.

Fifth system of musical notation, including a treble clef with a melodic line of eighth notes and a bass line of quarter notes. A dynamic marking 'ff' is present.

Sixth system of musical notation, featuring a treble clef with a melodic line of eighth notes and a bass line of quarter notes.

Seventh system of musical notation, including a treble clef with a melodic line of eighth notes and a bass line of quarter notes. The tempo marking 'Più lento' is placed above the staff.

Nº 2. - RECITATIVE FOR TENOR

"COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

The piano introduction for the first system consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The middle and bottom staves are grand staff notation (treble and bass clefs). The music features a steady accompaniment of chords and moving lines in both hands, starting with a piano (*p*) dynamic.

The second system begins with a tenor solo line on a single staff, marked "TENOR SOLO". The lyrics "Com-fort ye, com - -" are written below the notes. The piano accompaniment continues on the grand staff below, with dynamics ranging from *fp* (fortissimo piano) to *p* (piano).

The third system continues the tenor solo with the lyrics "- fort ye — my peo-ple, com - fort ye, *ad lib.*". The piano accompaniment features a *fp* dynamic and concludes with a fermata over the final chord.

The fourth system is marked "A *a tempo*" and contains the lyrics "com - - - fort ye my peo-ple,". The piano accompaniment also includes a *fp* dynamic marking.

saith your God, saith your God;

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *sp* and *mf*.

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

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes the dynamic marking *p simile*.

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

Musical score for the third system, featuring a vocal line and piano accompaniment. A section marked **B 1)** is indicated above the vocal line. The piano part includes the dynamic marking *mf*.

war - fare, her war - fare is ac-complished, that her in -

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes the dynamic marking *p*.

Original orchestral score has:

22945

1)
cry un-to her

2)
is ac - complish'd

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

don'd.

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

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

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

Isalah xl: 4

Andante (♩ = 80)

The musical score is written in G major (one sharp) and common time. It begins with a piano introduction in the first system, marked *mf*. The second system continues the piano accompaniment with dynamic markings *p*, *f*, and *p*. The third system features a tenor solo, marked **A** and **TENOR SOLO**, with the lyrics "Ev-'ry val-ley,". The piano accompaniment continues with *f* dynamics. The fourth system contains the final vocal phrase, "ev-'ry val-ley — shall be ex-alt-ed, shall be —", with piano accompaniment marked *p*, *mf*, and *p*.

ex - alt -

- ed, shall be ex - alt - ed,

f *p*

shall be ex - alt -

B

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

p

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

This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "the crook-ed straight, and the rough plac-es" are written below the notes. The piano accompaniment (bottom two staves) features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

plain, _____ the crook-ed

This system continues the musical score. The vocal line has a long horizontal line under "plain," followed by "the crook-ed". The piano accompaniment continues with similar rhythmic complexity.

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

crese. *p*

This system includes dynamic markings. The piano part has a *crese.* (crescendo) marking in the first half and a *p* (piano) marking in the second half. The vocal line continues with the lyrics "straight, the crook - ed straight, and rough plac-es plain, _____".

simile

This system features the *simile* marking in the piano part. The vocal line continues with a long horizontal line. The piano accompaniment maintains its intricate rhythmic texture.

— and the rough plac-es plain .

p *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "and the rough plac-es plain ." are written below the notes. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics markings include a piano (*p*) and mezzo-forte (*mf*).

C
Ev-'ry val-ley, ev-'ry val-ley —

p *f* *p*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. The lyrics "Ev-'ry val-ley, ev-'ry val-ley —" are written below. A common time signature (**C**) is placed above the first measure. The bottom two staves are for piano accompaniment. Dynamics markings include piano (*p*) and forte (*f*).

— shall be ex-alt —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. The lyrics "— shall be ex-alt —" are written below. The bottom two staves are for piano accompaniment. The piano part features a complex, flowing accompaniment with many sixteenth notes.

— ed,

f

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef. The lyrics "— ed," are written below. The bottom two staves are for piano accompaniment. A forte (*f*) dynamic marking is present in the piano part.

D

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

p *f* *p*

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

hill made low; the crook-ed straight, the

p

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

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

plain, the crook-ed straight,

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

colla voce *fa tempo*
senza Ped.

p

f *p* *cresc.* *f*

No 4. - CHORUS

"AND THE GLORY OF THE LORD"

Isalah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a metronome marking of 112 quarter notes per minute. The piece begins with a piano (*p*) dynamic.

Vocal and piano accompaniment for the second system. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "And the glo - ry, the glo-ry of the Lord, the glo-ry of the". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics are repeated in the vocal parts: "And the glo - ry, the glo-ry of the" and "And the glo - ry, the glo-ry of the".

*) According to the original score.
 22945

Lord. shall be re - -

Lord shall be re - - veal - - ed,

Lord shall be re - - veal - - -

mf

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

shall be re - veal-ed,

mf

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

- ed, shall be re - veal-ed,

Lord shall be re - veal'd, and the

be re - - veal - - - - - ed, and the

shall be re - veal - - - - ed, and the

and the

f **A**

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "glo - ry, the glo-ry of the Lord shall be re - veal - ed," repeated for each voice part. The piano accompaniment features a steady bass line and chords in the right hand.

and all flesh - shall

The second system continues with the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "and all flesh - shall". A dynamic marking of *mf* (mezzo-forte) is placed above the vocal staves. The piano accompaniment continues with a similar rhythmic pattern.

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

The third system concludes the musical phrase. The lyrics for the vocal parts are: "see it to - geth - er, and all flesh shall see it to - geth - er;". A dynamic marking of *mf* is present. The piano accompaniment provides harmonic support throughout the system.

B

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

and all flesh shall see it to - geth - -

for the mouth of the Lord hath spok-en

For the mouth of the Lord hath spok-en

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

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

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

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

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

Detailed description: This section continues the musical piece with four vocal staves and two piano staves. The lyrics are 'er; for the mouth of the Lord hath spok - en' followed by 'er, and all flesh shall see it to - geth - - -' and 'it; and all flesh shall see it to - geth - - -'. The piano accompaniment features a more active melodic line in the right hand.

C

it;

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

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

er, for the

Detailed description: This section is marked with a large 'C'. It consists of four vocal staves and two piano staves. The lyrics are 'it;', 'er, and all flesh, and all flesh shall see it to - geth - er;', 'er, and all flesh shall see it to - geth - - er; the', and 'er, for the'. The piano accompaniment includes dynamic markings such as 'mf' and 'f'.

and all flesh shall see it to - geth - er;
 and all flesh shall see it to - geth - er;
 mouth of the Lord hath spok - en it.
 mouth of the Lord hath spok - en it.

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

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

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

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

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

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

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

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

see it to - geth - er, to - geth - - er; for the mouth of the
 see it to - geth - er, to - geth - - er; for the mouth of the
 see it to - geth - er, to - geth - - er; for the mouth of the
 of the Lord hath spok - en it, for the mouth of the

F

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

Adagio

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

Adagio

№ 5. - RECITATIVE FOR BASS

"THUS SAITH THE LORD"

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

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

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

the heavns and the earth, the sea and the dry land;

A
and I will shake, and I will shake

pp

all na-tions; I'll

p

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

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

sire

cresc.

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

of all na - tions shall come.

B *Recit.*

The Lord whom ye seek shall suddenly come to His temple, ev'n the

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

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

No 6. - AIR FOR BASS

"BUT WHO MAY ABIDE THE DAY OF HIS COMING?"

Malachi iii: 2

Larghetto (♩ = 88)

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/8. The music begins with a soft (*f*) dynamic and features a series of chords and moving lines in both hands, with some notes beamed together.

BASS SOLO A

But who may a -

The second system contains the first vocal line and piano accompaniment. The vocal line is on a bass clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics "But who may a -" are written below the vocal staff. The piano accompaniment continues with a steady accompaniment pattern. Dynamics include *p* (piano).

bide the day of His com-ing?

and who shall stand when

The third system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "bide the day of His com-ing? and who shall stand when". The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte) and *p* (piano).

He__ ap - pear-eth?

who shall__ stand

when

The fourth system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics "He__ ap - pear-eth? who shall__ stand when". The piano accompaniment continues with a similar accompaniment pattern. Dynamics include *mf* (mezzo-forte) and *p* (piano).

B

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

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

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

C

and who shall stand when

- He ap - pear -

eth? when He ap - pear -

D

eth?
Prestissimo (♩ = 138)
pp

cresc. *f*

For He is like a re -

p

fin - er's fire,

for He is like — a re -

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

fin - - - - -

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

- - - - - er's — fire. —

The third system continues the vocal line with the lyrics "- - - - - er's — fire. —". The piano accompaniment includes a dynamic change to *f* (forte) in the bass line.

E

Who shall stand when He ap -

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

pear - eth? For He is like a re -

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

fin -

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

- er's fire, for

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

He is like a re - fin -

f

- er's fire,

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

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

p *colla voce*

F Larghetto (Tempo I)

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

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

peareth? when He ap - peareth?

G Prestissimo

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

fire, like a re - fin - er's

fire, and who shall stand when He,

fp *fp* *fp*

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

fp *fp* *p*

stand when He ap - -

p

pear - eth? For He is

cresc. *p*

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

fire, and who shall

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are "fire, and who shall". The piano part begins with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic. The key signature has one flat (B-flat).

stand when He ap - - -

The second system continues the vocal line with the lyrics "stand when He ap - - -". The piano accompaniment maintains a steady rhythmic pattern. The key signature changes to two flats (B-flat and E-flat).

pear - eth, when He ap - - -

The third system continues with the lyrics "pear - eth, when He ap - - -". The piano accompaniment features a consistent eighth-note accompaniment. The key signature remains two flats.

pear - eth? For He is

The fourth system contains the lyrics "pear - eth? For He is". The piano accompaniment includes dynamic markings of forte (*f*) and piano (*p*). The key signature changes to two sharps (F-sharp and C-sharp).

like a re - - fin - - -

The fifth system concludes with the lyrics "like a re - - fin - - -". The piano accompaniment features dynamic markings of forte (*f*) and piano (*p*). The key signature remains two sharps.

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef, containing a melodic phrase with a fermata. The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings *f* and *p* are present in the piano part.

I Adagio

The second system begins with the tempo marking "I Adagio". It features a vocal line with the lyrics: "er's fire, for He is like a re-fin-er's". The piano accompaniment includes a *cresc.* marking and a *mf* dynamic. The piano part consists of chords in the right hand and a steady bass line in the left hand.

Prestissimo

The third system is marked "Prestissimo" and features a piano accompaniment. The vocal line is silent, with the word "fire." written below the staff. The piano part is highly rhythmic, with rapid sixteenth-note patterns in both hands. A dynamic marking of *f* is present.

The fourth system continues the piano accompaniment from the previous system, maintaining the rapid sixteenth-note rhythmic texture in both hands.

The fifth system concludes the piano accompaniment with a final cadence, featuring chords in the right hand and a bass line in the left hand.

Nº 7.- CHORUS

"AND HE SHALL PURIFY"

Malachi iii: 3

Allegro
SOPRANO

mf

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

ALTO

TENOR

BASS

Allegro (♩ = 72)

mp

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

mf

And He shall

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

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

the sons of Le - - - vi,

and He shall pu - ri - fy

the sons

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

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

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

B

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

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

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

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

B

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

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

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

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

mf

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

ness, in right - eous - ness, and He shall

ness, in right - eous - ness and He shall

ness, in right - eous - ness, and He shall

mf *f*

pu - - ri - fy,

pu - - ri - fy,

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

mf

mf
and He shall pu - ri -

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

and He shall pu - - ri - - fy,

f
the sons of Le - - vi,

C

fy, shall

and He shall

and He shall

and He shall

C

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

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

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

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

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

and He shall pu - ri - fy the sons of

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "and He shall pu - ri - fy the sons, the sons_ of_". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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

and He shall pu - ri - fy and He shall

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

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Le - vi, and He shall pu - ri - fy," and "and He shall pu - ri - fy and He shall". The piano accompaniment continues with similar harmonic and rhythmic patterns.

D

pu - ri - fy the sons

and He shall pu - ri - fy

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

D

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi, the

shall pu - ri -

Le - - vi,

sons of Le - - -

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

and He shall pu - ri - fy

fy, shall pu - ri - fy,

shall pu - ri - fy the sons

vi, and

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

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

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

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

mf

NO 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

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

The first system of the recitative features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the same key and time, with a dynamic marking of *p* (piano). The lyrics are: "Be-hold! a vir-gin shall con-ceive, and bear a son,"

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "and shall call his name Em - man - u - el: God with us." The piano accompaniment includes a dynamic marking of *f* (forte) at the end of the system.

NO 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

The first system of the air is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "Andante" with a quarter note equal to 144 beats per minute. The piano accompaniment is in the same key and time, with a dynamic marking of *f* (forte). The lyrics are: "O THOU THAT TELLEST GOOD TIDINGS TO ZION"

The second system continues the air for alto and chorus. The piano accompaniment features a dynamic marking of *f* (forte).

The third system continues the air for alto and chorus. The piano accompaniment features a dynamic marking of *f* (forte).

0 *p*

A

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

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

p *mf*

O thou that tell-est good

p

B

ti-dings to Zi-on, get thee

mf *p*

up in-to the high moun -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "up in-to the high moun -" are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part includes chords and moving lines that support the vocal melody.

- tain! get thee up in-to the high

The second system continues the vocal line with the lyrics "- tain! get thee up in-to the high". The piano accompaniment continues with similar harmonic support, featuring chords and melodic lines in both hands.

moun -

The third system shows the vocal line with the lyrics "moun -". The piano accompaniment continues, maintaining the harmonic structure established in the previous systems.

C

- tain!

The fourth system begins with a section marked "C" above the vocal line. The lyrics "- tain!" are written below the notes. The piano accompaniment continues with chords and moving lines.

The fifth system shows the piano accompaniment continuing. The right hand in treble clef features chords and moving lines, while the left hand in bass clef provides harmonic support. A dynamic marking "p" (piano) is visible at the end of the system.

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

up thy voice with strength! lift it

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

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

Be - hold your God! be - hold your God! Say

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

hold your God! be - hold your God!

E
be - hold your God!

0

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

F

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

p *mf*

a - rise, a -

p

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

p *mf*

and the glo - - - - -

p

- ry of the Lord, the

mf

G

glo - ry of the Lord is

p

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

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

glo-ry, the glo-ry of the Lord

is ris - en up - on thee.

colla voce

CHORUS

H

SOPRANO

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

ALTO

TENOR

BASS

H

O thou that tell - est good

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

O thou that tell - est good

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

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

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

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

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

I

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

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

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

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

I

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

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

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

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

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

hold, the glo - - ry of the Lord is

ris - en up - - - on thee. 0

ris - en up - - - on thee. 0

ris - en up - - - on thee. 0

ris - en up - - - on thee. 0

K

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

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

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

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

K

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

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

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

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

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

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

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

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

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

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the

Lord is risen upon thee

Lord is risen upon thee.

Lord is risen upon thee.

Lord is risen upon thee.

allargando

This system contains the vocal melody and piano accompaniment for the first system of the hymn. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "Lord is risen upon thee". The piano part includes the instruction "allargando".

L

This system shows the piano accompaniment for the second system of the hymn. It consists of a grand staff with treble and bass clefs. A dynamic marking of "L" (piano) is present at the beginning of the system.

This system shows the piano accompaniment for the third system of the hymn. It consists of a grand staff with treble and bass clefs.

This system shows the piano accompaniment for the fourth system of the hymn. It consists of a grand staff with treble and bass clefs.

This system shows the piano accompaniment for the fifth system of the hymn. It consists of a grand staff with treble and bass clefs.

N^o 10.- RECITATIVE FOR BASS

"FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isalah lx: 2, 3

Andante larghetto (♩ = 72)

p *cresc.*

BASS SOLO

For be - hold, dark - ness shall

p

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

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

A

but the Lord shall a - rise

poco cresc.

up - on thee, and His

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

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

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

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

Isaiah ix: 2

Larghetto (♩ = 72)

mf *cresc.*

BASS SOLO

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

mf *p*

walk - ed in dark - - - ness, the

p *mf* *p* **A**

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

cresc.

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

mf *p*

walk-ed in darkness have seen a great light,

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

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

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

a great light, have seen a great light:

C

and

p *p*

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

- ow of death, and

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

shad-ow of death, up -

D

on — them hath the light shin — ed, and

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

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

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

No 12. - CHORUS

"FOR UNTO US A CHILD IS BORN"

Isaiah ix: 6

Andante allegro (♩ = 76)

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time (C). The music features a flowing melody in the right hand and a steady accompaniment in the left hand. A dynamic marking of *f* (forte) is present.

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

A SOPRANO *p*

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

Soprano vocal line with piano accompaniment. The piano part continues with a similar accompaniment pattern. A dynamic marking of *p* (piano) is shown.

us a Son is given, for un-to

ALTO

TENOR *p*

For un-to us a Child is born,

BASS

Three vocal staves (Alto, Tenor, Bass) with piano accompaniment. The Tenor part begins with the lyrics "For un-to us a Child is born,". A dynamic marking of *p* is shown.

Final system of piano accompaniment, concluding the piece.

us a Child is born:

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

B

p For un-to us a Child is born,

us a Son is giv-en:

p For un-to

B

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

us a Child is born,

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

un-to us a Son is giv-en:

C

mf and the gov-ern-ment shall

giv-en: *mf* and the gov-ern-ment shall be up-on His shoul - - - - -

C

mf

be up-on His shoul - - - - - *cresc.* der, up-on His shoul-der; and His

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

der; and His *cresc.*

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

D

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

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

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

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

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

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

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

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Coun - sel-lor, The might - y God, The". The piano part consists of a right-hand treble clef with a complex, rhythmic accompaniment and a left-hand bass clef with a simpler accompaniment.

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

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "ev - er - last - ing Fa - ther, The Prince of Peace. For un - to", "ev - er - last - ing Fa - ther, The Prince of Peace.", "ev - er - last - ing Fa - ther, The Prince of Peace. Un - to us a Child is born,", and "ev - er - last - ing Fa - ther, The Prince of Peace.". The piano part continues with similar accompaniment, including a *p* (piano) dynamic marking.

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

The third system concludes the musical score with four vocal staves and piano accompaniment. The lyrics are: "us a Child is born,", "For un - to us a Child is born,", and "For un - to us a Child is born, un - to". The piano part continues with similar accompaniment, including a *p* (piano) dynamic marking.

un-to us a Son is

un-to us a Son is

us a Son is giv-en:

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Name shall be call - ed Won - - der-ful,". 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. A dynamic marking of *f* (forte) is present at the beginning of the second measure.

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

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

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

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Coun - - sel-lor, The might - y God, The". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present at the beginning of the second measure.

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

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

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

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

The third system of the musical score concludes the piece. The lyrics are: "ev - er-last-ing Fa - - ther, Prince of Peace. For un-to" and "ev - er-last-ing Fa - - ther, Prince of Peace. Un-to us a Child is born, un-to". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand. A dynamic marking of *f* is present at the beginning of the second measure.

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

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

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

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

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

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

G

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

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

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

This system continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The piano accompaniment includes a right-hand section with eighth-note runs and a left-hand section with quarter notes. The key signature remains one sharp (F#) and the time signature is 4/4.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The right hand features a complex eighth-note pattern, while the left hand plays a steady quarter-note bass line.

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). The right hand continues with eighth-note patterns, and the left hand maintains the quarter-note bass line.

Nº 13.
PASTORAL SYMPHONY

Larghetto (♩ = 132)

mezzo piano

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 12/8. The music begins with a series of chords in the right hand, marked *mezzo piano*. The left hand plays a simple bass line with long notes.

The second system continues the musical piece. The right hand features more complex chordal textures and some melodic movement. The left hand continues with its bass line, including some triplets.

cresc.

The third system shows a dynamic increase, marked *cresc.* The right hand has more active melodic lines and chords. The left hand accompaniment becomes more rhythmic.

dim.

The fourth system features a dynamic decrease, marked *dim.* The music becomes softer and more delicate in texture.

A

p

The fifth system is marked with a section letter *A* and a dynamic marking *p* (piano). It returns to a softer, more chordal texture similar to the beginning of the piece.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with dynamic markings *cresc.* and *più cresc.*. The bass clef staff provides a harmonic accompaniment with sustained notes.

Second system of musical notation. The treble clef staff continues with complex chordal textures and melodic lines, marked with *dim.* and *mf*. The bass clef staff features a steady accompaniment.

Third system of musical notation, beginning with a section marker **B**. The treble clef staff shows a change in texture, marked with *pp* and *fr*. The bass clef staff has a more active accompaniment.

Fourth system of musical notation. The treble clef staff continues with intricate chordal patterns and melodic lines, marked with *fr*. The bass clef staff has a steady accompaniment.

Fifth system of musical notation. The treble clef staff continues with complex textures, marked with *cresc.*. The bass clef staff features a steady accompaniment.

Sixth system of musical notation. The treble clef staff continues with complex textures, marked with *rit.*. The bass clef staff features a steady accompaniment.

№ 14. - RECITATIVE FOR SOPRANO
 "THERE WERE SHEPHERDS ABIDING IN THE FIELD"

Luke ii: 8

SOPRANO SOLO

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

pp

RECITATIVE FOR SOPRANO

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

Luke ii: 9

Andante (♩ = 56)

SOPRANO SOLO

And lo! the an - gel of the

p

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

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

f

№ 15. - RECITATIVE FOR SOPRANO

"AND THE ANGEL SAID UNTO THEM"

Luke ii: 10, 11

SOPRANO SOLO

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

pp

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

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

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

p < > *f*

Nº 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

pp

SOPRANO SOLO

And sud - den - ly there was with the

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

prais - ing God, and say - - ing:

cresc.

N^o 17. - CHORUS

"GLORY TO GOD"

Luke ii: 14

Allegro ^{*)}

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

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

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

BASS

Allegro (♩=80)

mp

high - - - - est,

high - - - - est,

high - - - - est, and peace on

and peace on

mf

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

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

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

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

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

B

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

B

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

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

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

C
ff

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

p

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

D

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

D

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

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

Zechariah ix: 9, 10

Allegro (♩ = 88)

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The music begins with a piano (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

SOPRANO SOLO

A

First system of the soprano solo. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) section. The lyrics "Re-joyce, re -" are written under the vocal line.

Second system of the soprano solo. The vocal line continues with the lyrics "joyce, re-joyce — great-ly, re-joyce, —". The piano accompaniment features a mezzo-forte (*mf*) dynamic.

Third system of the soprano solo. The vocal line concludes with the lyrics "O daugh-ter of Zi - on!". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

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

p

re-joyce!

f

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

p

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

mf *p*

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

mf *p*

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

C *Meno mosso*

He is - the

p *f* *p*

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

cresc. *p*

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

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

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

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

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

pp

E

then. Re-joyce, re-

a tempo

f *p*

joyce, re-joyce ——— great-ly,

f

re-joyce

p

great-ly, O daugh - ter of

mf *p*

F

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

mf *p* *mf*

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

p

re-joyce

mf *p*

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

p

greatly,

f

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

p *cresc.*

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

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

ad lib.

colla voce

thee.

f

p

NO 19. - RECITATIVE FOR ALTO

"THEN SHALL THE EYES OF THE BLIND BE OPENED"

Isaiah xxxv: 5,6

ALTO SOLO *)

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

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

*) In the original score, this is given to the Soprano, in the key of G. But, as the first part of No 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

NO 20. - AIR FOR ALTO

"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"

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

Larghetto, e piano (♩ = 112)

ALTO SOLO *)

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

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

cresc.

*) Often sung thus:

He shall feed

A

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

Musical notation for section A, including piano accompaniment with a *p* dynamic marking.

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

Musical notation for section A, including piano accompaniment with a *cresc.* dynamic marking.

B

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

Musical notation for section B, including piano accompaniment with a *p* dynamic marking.

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

Musical notation for section B, including piano accompaniment.

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

Musical notation for section B, including piano accompaniment with a *mf* dynamic marking.

SOPRANO SOLO

**)* C

***)*

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

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

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

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

D

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

**)* Often sung thus:

Come un - to Him, -

***)*

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

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

ye shall find rest un-to your souls.

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

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

dim.

Nº 21. - CHORUS

"HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT"

Matthew xi: 30

Allegro

SOPRANO

His yoke — is ea - - - - -

TENOR

BASS

Allegro (♩ = 69)

p

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

His yoke — is —

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

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

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

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

bur - then is light, His burthen is

is light,

His yoke — is ea - - - - - sy,

- sy, His bur - - then is light,

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

His yoke — is

His bur - then is light, —

His yoke — is ea - - - - - sy, His

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

His

B

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

B

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

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

*) Original score has in bass here:

C

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

light, His bur-then is

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

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

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

light, is light, His bur - then is

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

bur-then, His bur - then, His bur -

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

light, is light, His bur -

light, is light, His bur -

D

- then is light, His yoke is ea -

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

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

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

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

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

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

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

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

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

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

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

PART II

No 22. - CHORUS

"BEHOLD THE LAMB OF GOD"

John 1: 29

Largo
SOPRANO

ALTO

TENOR

BASS

Largo (♩ = 80)

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Largo' with a metronome marking of 80 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Be - hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The word 'allegro' is written at the bottom left of the piano part.

Be - hold the Lamb of God,

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

Be -

Be - hold the Lamb of

allegro

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

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

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

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

B

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

B

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

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

Nº 23. - AIR FOR ALTO

"HE WAS DESPISED"

Isaiah liii: 3; i: 6

Largo (♩ = 76)

First system of piano introduction. Treble clef, bass clef, 3/4 time signature. Dynamics: *f*, *p*. A fermata is placed over the final note of the first staff.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *p*, *f*, *p*.

ALTO SOLO **A**

Alto solo, first system. Treble clef. Lyrics: He was des-pis-ed,

Piano accompaniment, first system. Treble clef, bass clef. Dynamics: *p*.

Alto solo, second system. Treble clef. Lyrics: des-pis-ed and re-ject-ed, re-

Piano accompaniment, second system. Treble clef, bass clef.

Alto solo, third system. Treble clef. Lyrics: ject-ed of men; a man of sor- - rows,

Piano accompaniment, third system. Treble clef, bass clef. Dynamics: *pp*.

*) Original score:

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

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

pp *p*

He

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

pp *p* *pp* *p* *fp*

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

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

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

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

pp *fp*

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

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The music is in a minor key, indicated by three flats in the key signature. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Fine **E**

The second system continues the musical score. The vocal line has the lyrics "He gave His back to the". The piano accompaniment continues with its characteristic rhythmic pattern. A *Fine* marking is placed below the piano part, and the tempo/dynamics marking *Un poco piano* is written above the piano part.

He gave His back to the

Un poco piano

The third system of the score includes the lyrics "smit-ers, He gave His back to the". The piano accompaniment continues with a consistent eighth-note pattern in the right hand.

smit-ers,

He gave His back to the

The fourth system contains the lyrics "smit-ers, and His cheeks to them that plucked off the". The piano accompaniment maintains its rhythmic consistency.

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

The fifth system concludes the page with the lyrics "hair, and His cheeks to them that plucked off the". The piano accompaniment continues until the end of the system.

hair, and His cheeks to them that plucked off the

hair, and his cheeks to them that plucked off the

F
hair: He hid not His face from shame and

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

from shame,— He hid not His

face from shame, — from shame and spitting.

D. C.

p D. C.

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

Isaiah liii: 4, 5

Largo e staccato (♩ = 72)

Piano

SOPRANO

ALTO

TENOR

BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

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

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

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

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

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

A
mf

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

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

f

tise - ment of our peace

the chas - tise - - ment of our peace

tise - - - - - ment of our peace

the chas - tise - - ment of our peace

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

was up - - on Him.

was up - - on Him.

was up - - on Him.

was up - - on Him.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment continues with a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The lyrics are: "was up - - on Him.", "was up - - on Him.", "was up - - on Him.", and "was up - - on Him.".

attacca

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

№ 25. - CHORUS

“AND WITH HIS STRIPES WE ARE HEALED”

Isaiah llll: 5

Alla breve. Moderato

SOPRANO *mf*

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

ALTO *mf*

And with His

TENOR

BASS

Alla breve. Moderato (♩ = 88)

mf

A

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

stripes we are heal - - - - -

mf

And

A

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

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

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

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

C

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "ed, and with His stripes we are heal- with His stripes we are heal- - ed, and". A common time signature 'C' is placed above the second staff.

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

C

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "and with His stripes we are heal- - ed, with His stripes we are heal-". A common time signature 'C' is placed above the second staff.

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

The third system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "- ed, and with His stripes - ed, - ed, and with His".

D

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

D

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

E

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

E

heal -

ed, and with His stripes we are heal -

heal - ed, are heal -

F

and with His stripes we are heal -

- ed,

- ed, and with His stripes we are heal -

- ed, and with His

F

L.H.

Adagio

- ed.

and with His stripes we are heal - ed.

- ed.

stripes we are heal - ed.

Adagio

attacca

N^o 26. - CHORUS

"ALL WE LIKE SHEEP HAVE GONE ASTRAY"

Isaiah lll: 6

Allegro moderato

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

ALTO
All we like sheep, all we like sheep,

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

BASS
All we like sheep, all we like sheep,

Allegro moderato (♩ = 92)

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep; we have turn -

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

A

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

we have turn -

turn - ed

A

All we like

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

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

All we like

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

B
we have turn - ed,
we have turn -

B
we have turn - ed ev-'ry one to

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

C

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

C

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

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

have gone a - stray;

gone a - stray,

have gone a - stray;

D

we have turn - ed ev-'ry

we have turn - ed,

we have

D

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

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

E

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

E

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

have gone a - stray;

have gone a - stray;

we have

Detailed description: This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics 'have gone a - stray;' are written under the vocal lines. The piano accompaniment includes various musical notations such as notes, rests, and slurs.

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

we have turn - ed,

we have turn - ed, we have

turn - ed, we have turn - ed

Detailed description: This system contains the third and fourth systems of music. It features four vocal staves and a piano accompaniment. The lyrics 'we have turn - ed,' are repeated across the vocal lines. The piano accompaniment continues with complex rhythmic patterns and chordal structures.

ev-'ry one to his own way,

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

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

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

F

Detailed description: This system contains the fifth and sixth systems of music. It features four vocal staves and a piano accompaniment. The lyrics 'ev-'ry one to his own way,' are repeated. A dynamic marking '**F**' (Fortissimo) is present above the piano part. The piano accompaniment features a prominent melodic line in the right hand.

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

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

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

G Adagio

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

G Adagio (♩ = 60)

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

cresc.

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

p *dim.*

№ 27. - RECITATIVE FOR TENOR

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

Psalm xxii: 7

Larghetto (♩ = 80)

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. The second system continues the accompaniment. Dynamics include *f* (forte) and *p* (piano).

TENOR SOLO

The tenor solo introduction is a single staff in treble clef. It begins with a rest followed by a melodic phrase. Dynamics include *dim.* (diminuendo) and *p* (piano).

see Him, laugh Him to scorn; they

The first line of the recitative. The tenor part is on a single staff, and the piano accompaniment is on two staves. Dynamics include *f* (forte).

shoot out their lips, and shake their

The second line of the recitative. The tenor part is on a single staff, and the piano accompaniment is on two staves. Dynamics include *f* (forte).

heads, say - ing:

The third line of the recitative. The tenor part is on a single staff, and the piano accompaniment is on two staves. Dynamics include *f* (forte).

Nº 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xli: 8

Allegro

SOPRANO

ALTO

TENOR

BASS *f*

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

Allegro (♩ = 80)

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

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

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

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

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

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

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

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

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

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

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

D

mf

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

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

E

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

E

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

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

Adagio

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

Adagio

№ 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxi: 20

Largo

TENOR SOLO

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

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

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

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

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

No 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations 1: 12

Largo (♩ = 66)

TENOR SOLO

Be - hold, and see, be - hold, and see if

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with the lyrics "Be - hold, and see, be - hold, and see if". The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the bass line.

there be an - y sor - row like un - to His sor - row.

poco cresc.

The second system continues the vocal line with the lyrics "there be an - y sor - row like un - to His sor - row." The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *poco cresc.* is placed above the piano part towards the end of the system.

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

The third system begins with a repeat sign and the lyrics "Be - hold, and see if there be an - y sor - row". The piano accompaniment continues with the eighth-note accompaniment.

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

The fourth system continues the vocal line with the lyrics "like un - to His sor - row. Be - hold, and see if there be an - y sor - row". The piano accompaniment continues with the eighth-note accompaniment.

like un - to His sor - row.

dim. *pp* *poco cresc.*

The fifth system concludes the piece with the lyrics "like un - to His sor - row." The piano accompaniment features dynamic markings of *dim.*, *pp*, and *poco cresc.* across the system.

№ 31. - RECITATIVE FOR TENOR

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

Isalah lill: 8

TENOR SOLO

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

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

attacca

№ 32. - AIR FOR TENOR

“BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL”

Psalm xvi: 10

Andante larghetto (♩ = 108)

mf

TENOR SOLO

But Thou didst not leave His

soul in - hell, but Thou didst not leave His

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



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

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

But Thou didst not leave His

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

soul in hell, nor didst Thou suffer Thy

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

C

cresc. *p*

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

cresc.

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

tr *p*

Ho - ly One to see cor-ruption..

D

tr *f*

No. 33. - CHORUS

"LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

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

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

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

King of glo-ry shall come in. —

King— of glo-ry shall come in.

King— of glo-ry shall come in. —

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

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

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

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

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

B

might - y in bat-tle.

might - y in bat-tle.

might - y in bat-tle.

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

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

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

B

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

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

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

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

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

SOPRANO I II

ALTO

The Lord of hosts,

He is the King of glo-ry, He

TENOR

The Lord of hosts,

He is the King of glo-ry, He

BASS

the Lord of hosts,

He is the King of glo-ry, He

the Lord of hosts,

He is the King of glo-ry, He

is the King of glo-ry,

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

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

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

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

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

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

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

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

D

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

D

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

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

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

E

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

E

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

is the King of glo -

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

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

hosts, He is the King of glo -

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

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

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

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

F *cresc.*

cresc. the Lord of hosts, the Lord of hosts, the Lord of

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

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

cresc. the Lord of hosts, the Lord of hosts, the Lord of

F *cresc.*

ff

hosts, He is the King of glo -

is the King, the King of glo -

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

hosts, He is the King of glo -

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

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

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

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

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

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

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

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

*) N^o 34. - RECITATIVE FOR TENOR

"UNTO WHICH OF THE ANGELS SAID HE"

Hebrews 1: 5

TENOR SOLO

Un - to which of the an - gels said He at an - y

p

time, Thou art my Son, this day have I be - got - ten Thee?

*) N^o 35. - CHORUS

"LET ALL THE ANGELS OF GOD WORSHIP HIM"

Hebrews 1: 6

Allegro

SOPRANO
ALTO
TENOR
BASS

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

Allegro (♩ = 84)

*) Generally omitted

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

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

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

A

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

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

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

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

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

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

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

Him.
Him.
Him.
Him.

This system contains three vocal staves and a piano accompaniment. The vocal parts are silent, indicated by whole rests. The lyrics are: "Him.", "Him.", "Him.", and "Him.". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

*) NO 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH" ☺

Psalm lxxviii: 18

Allegro (♩ = 84)

First system of piano introduction. Treble and bass clefs. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Second system of piano introduction. Continues the rhythmic pattern from the first system. The right hand has more complex melodic lines with slurs and ties.

BASS SOLO

First system of the vocal and piano section. The bass line is the vocal line, and the piano accompaniment is in the right and left hands. Dynamics: *p*. Lyrics: "Thou art gone up on high, Thou art gone up on high,"

Second system of the vocal and piano section. Dynamics: *f*. Lyrics: "Thou hast led captiv - i - ty captive, Thou hast led captiv - i - ty"

Third system of the vocal and piano section. Lyrics: "cap-tive, and re - ceiv - - - ed gifts — for men; yea,"

*) Generally omitted.

e - ven for Thine en - e - mies,

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

B

that the Lord

p

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

p

might dwell a-mong them.

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

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

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

for Thine en -

D

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

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

p

that the Lord God might dwell

a - mong them,

p

E

that the Lord God, that the Lord

p

God might dwell a - - mong them, might dwell

a - mong

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

Nº 37. - CHORUS

"THE LORD GAVE THE WORD"

Psalm lxxviii: 11

Andante allegro

SOPRANO
ALTO
TENOR
BASS

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

Andante allegro (♩=80)

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

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

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

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

Red

great was the com -

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

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

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

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

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

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

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

ers.

ers.

ers.

ers.

"HOW BEAUTIFUL ARE THE FEET OF THEM"

Romans x: 15

Larghetto (♩ = 104)

p

SOPRANO SOLO

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

pp

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

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

f

A

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

p

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

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

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

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

No 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x:18

A tempo ordinario

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

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

TENOR
 Their sound is gone out, their

BASS
 Their sound is gone out, _____

A tempo ordinario (♩ = 88)

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

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

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

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

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

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

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

words un - to the ends— of the world,

un - to the ends of the world,

and their

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

un - to the— ends of the world,

and their

un - to the ends— of the world,

words un - to the ends— of the world,

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

un-to the ends of the

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

un-to the ends of the world, of the

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

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

B

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

B

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

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

Red.

*

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

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

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

Nº40 - AIR FOR BASS

"WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?"

Psalm ii: 1,2

Allegro (♩ = 112)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature is one flat (B-flat). The music begins with a forte (f) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment of eighth notes.

The second system continues the musical piece. The upper staff has a melodic line with eighth notes and some sixteenth-note patterns. The lower staff continues with a consistent eighth-note accompaniment. The dynamics and tempo remain consistent with the first system.

The third system shows a change in the key signature to two flats (B-flat and E-flat). The melodic line in the upper staff becomes more complex with some chromaticism. The lower staff continues with the eighth-note accompaniment.

The fourth system continues in the key of two flats. The upper staff features a melodic line with eighth notes and some sixteenth-note patterns. The lower staff continues with the eighth-note accompaniment.

The fifth system continues the musical piece. The upper staff has a melodic line with eighth notes and some sixteenth-note patterns. The lower staff continues with the eighth-note accompaniment.

The sixth system concludes the piece. The upper staff features a melodic line with eighth notes and some sixteenth-note patterns. The lower staff continues with the eighth-note accompaniment.

A BASS SOLO

Why do the na - - - tions so

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

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

thing? Why do the na - - - tions

rage

This system features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line with triplets and a bass line. The lyrics 'rage' are written below the vocal line.

so

f *p*

This system continues the musical notation. The piano part has a dynamic marking of *f* (forte) and *p* (piano). The vocal line has a dynamic marking of *p*. The lyrics 'so' are written below the vocal line.

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

f *p*

This system continues the musical notation. The piano part has a dynamic marking of *f* and *p*. The vocal line has a dynamic marking of *p*. The lyrics 'fu-rious-ly to - geth - er? why' are written below the vocal line.

do the peo - ple im - a - - -

This system continues the musical notation. The piano part has a dynamic marking of *f*. The vocal line has a dynamic marking of *f*. The lyrics 'do the peo - ple im - a - - -' are written below the vocal line.

- gine a - vain

This system continues the musical notation. The piano part has a dynamic marking of *f*. The vocal line has a dynamic marking of *f*. The lyrics '- gine a - vain' are written below the vocal line.

thing? im - - a - -

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

B
- gine a vain thing?

The second system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics "- gine a vain thing?". A section marker "B" is placed above the first measure. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The key signature has one sharp (F#).

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

The third system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics "Why do the na - tions so fu - riously rage to - -". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The key signature has one sharp (F#).

geth - - er, and why do the

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics "geth - - er, and why do the". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The key signature changes to one flat (Bb).

peo-ple, and why do the

The fifth system of music consists of three staves. The top staff is a vocal line in bass clef with lyrics "peo-ple, and why do the". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The key signature has one flat (Bb).

peo-ple im - - a - - gine a - - vain -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are "peo-ple im - - a - - gine a - - vain -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

thing? Why do the na - - tions

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

rage

The third system shows the piano accompaniment for the word "rage". It features a melodic line in the bass clef with triplets and a piano accompaniment in the grand staff. The lyrics "rage" are written below the bass clef line.

The fourth system continues the piano accompaniment from the previous system, featuring a melodic line in the bass clef and a piano accompaniment in the grand staff.

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

The fifth system begins with a section marked with a 'C' time signature. It includes a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are "so furiously to - gether, so furiously to - geth - er? and". The piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes.

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

thing? im - a - - - - -

cresc. *f*

- - gine a vain thing? and

p

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

D

thing?

f

A piano introduction consisting of three staves. The right hand features a rhythmic pattern of eighth notes with grace notes, while the left hand plays a steady eighth-note accompaniment.

E
The kings of the earth rise up, and the

A system of musical notation for the first vocal line. It includes a vocal staff with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The piano part features a steady eighth-note accompaniment. A dynamic marking of *p* is present.

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

A system of musical notation for the second vocal line. It includes a vocal staff with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The piano part continues with a steady eighth-note accompaniment.

coun -

A system of musical notation for the third vocal line. It includes a vocal staff with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The piano part continues with a steady eighth-note accompaniment. The vocal line features a triplet of eighth notes.

- sel, take

A system of musical notation for the fourth vocal line. It includes a vocal staff with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The piano part continues with a steady eighth-note accompaniment. The vocal line features a triplet of eighth notes.

coun - - sel to - geth - er against the Lord, and a -

gainst His an - oint -

- ed, a - gainst the Lord and His an -

oint - - ed.

oint - - ed.

Nº 41. - CHORUS

“LET US BREAK THEIR BONDS ASUNDER”

Psalm ii: 3

Allegro e staccato

SOPRANO
ALTO
TENOR
BASS

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

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

Allegro e staccato (♩ = 76)

break, let us break their bonds a -

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

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

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

sun - - - der,

let us break their bonds a - sun - der,

bonds a - sun - - - der,

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

A

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

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

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

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

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

B

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

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

let us break their bonds a - sun - der,

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

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

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

let us break their bonds, let us break their

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

let us break their bonds a - sun - der,

sun - der, their bonds a - sun - der, and cast a - way

bonds, — their bonds a - sun - der,

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

let us break their bonds a - sun - der,

their yokes from

and cast a - way,

and cast a - - - way

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

and cast a - - - way

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

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

way their yokes from us.

their yokes from us.

way their yokes from us. Let us break their bonds a -

way their yokes from us. Let us break their

R.H.

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

Let us break their bonds, and cast

sun - - der, and cast, and cast a -

bonds, and cast a - - way their yokes from

way,

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

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

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

and cast a - - way their yokes from us,

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

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

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

D

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "let us break their bonds, and cast a - - way, and cast a - bonds, their bonds a - - sun - - der, and cast a - - way, and cast a - sun - - der, their bonds a - - sun - - der, and cast a - - way, and cast a - let us break their bonds a - - sun - - der, and cast a - - way, and cast a -". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

way their yokes from us.
way their yokes from us.
way their yokes from us.
way their yokes from us.

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics for all parts are: "way their yokes from us.". The piano accompaniment continues with a consistent rhythmic pattern, providing harmonic support for the vocal lines.

The third system of the musical score shows the piano accompaniment for the final part of the phrase. It consists of two staves (treble and bass clef) with a complex, flowing melodic line in the treble and a supporting bass line. The music concludes with a final chord.

№42. - RECITATIVE FOR TENOR

"HE THAT DWELLETH IN HEAVEN"

Psalm ii: 4

TENOR SOLO

He that dwell-eth in hea-ven shall laugh them to

scorn; the Lord shall have them in de-ri-sion.

№43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalm ii: 9

Andante (♩ = 84)

TENOR SOLO **A**

Thou shalt break them, Thou shalt

break them with a rod of i-ron;

poco cresc.

Thou shalt dash them in piec - es like a pot - - - ter's

p

ves - sel, Thou shalt dash them in piec - es, in

cresc.

piec - es like a pot -

B
- - - ter's ves - sel.

Thou shalt break them,

Thou shalt break them with a rod

of i - ron; Thou shalt

dash them in piec-es like a pot - - - - - ters -

C
ves - sel, Thou shalt dash them in piec-es like a

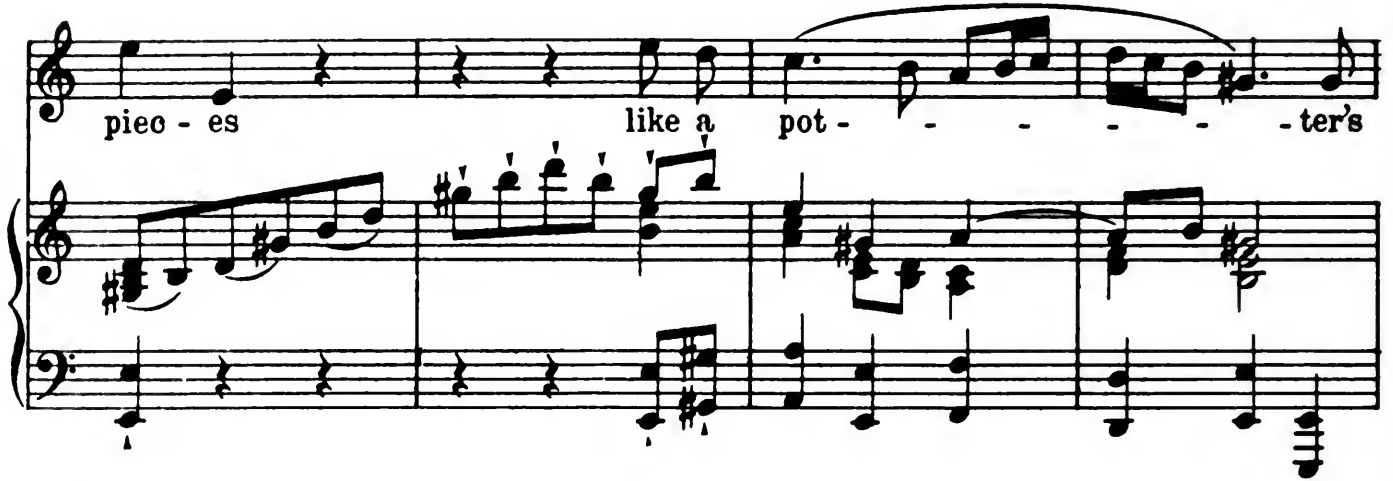
pot - - - - - ter's ves - sel, like a

*)Händel in his score has this section in unison

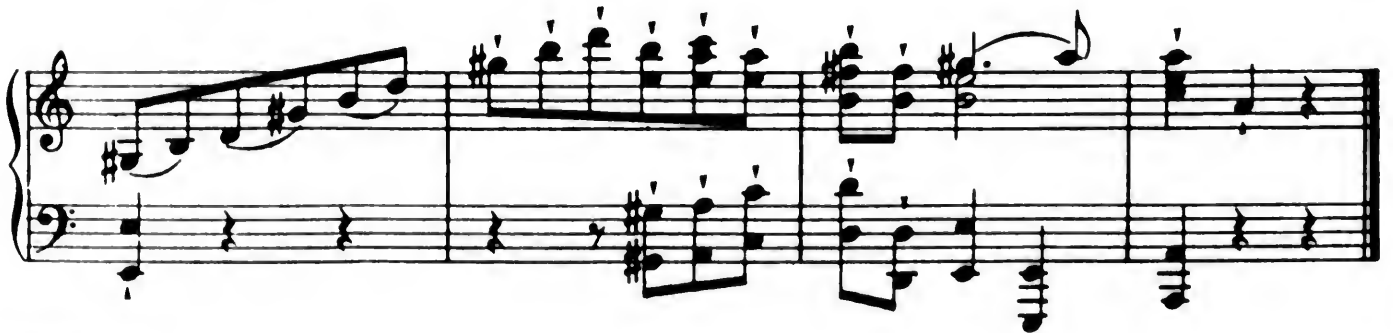
pot - - - ter's ves - sel, Thou shalt dash them in



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



D
ves - sel.



No 44. - CHORUS

"HALLELUJAH!"

Rev. xix: 6; xi: 15; xix: 16

Allegro (♩=72)

Organ or Piano

SOPRANO
ALTO
TENOR
BASS

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

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

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

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

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

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

A

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

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

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

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

A

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

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

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


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

*) Händel's score has here **)

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

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

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

* Händel's score has here  2 syllables for one note, it is therefore better to substitute two 16th notes for the 8th

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

The king-dom of this— The king-dom of this The king-dom of this— The king-dom of this—

(p) **C**

world world world world

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

mf *f* *mf* *f* *mf* *f* *mf* *f*

Lord and of His Christ, and of His Christ; Lord and of His Christ, and of His Christ; Lord and of His Christ, and of His Christ; Lord and of His Christ, and of His Christ; and He shall reign for ev - er and

D **D**

and He shall reign for ev - er and ev -

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

This system contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "and He shall reign for ev - er and ev -". The piano part consists of chords and moving lines in both hands.

and He shall reign for ev - er and

er, and He shall reign for ev - er and

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

This system contains the second system of the musical score. The lyrics continue: "and He shall reign for ev - er and er, and He shall reign for ev - er and reign, and He shall reign for ev - er, for". The musical notation follows the same format as the first system.

and He shall reign for ev - er and ev -

ev - er, for ev - er and ev - er, for ev - er and

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

ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and

This system contains the third and final system of the musical score. The lyrics conclude: "and He shall reign for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er. and He shall reign for ev - er and ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and". The piano accompaniment continues throughout.

E

er. King of Kings,

ev - er. King of Kings,

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

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

E

and Lord of Lords.

and Lord of Lords.

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

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

King of Kings,

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

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

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

and Lord of Lords,

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

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

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

King of Kings,

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

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

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

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

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

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

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

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

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

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

lu - jah! and He shall reign for ev - - er, for
 lu - jah! and He shall reign for
 — and He shall reign for ev - - er, for
 lu - jah! and He shall reign for ev - - er, for

ev - er and ev - - er, King of Kings, and Lord of
 ev - er and ev - - er, King of Kings, and Lord of
 ev - er and ev - - er, King of Kings, and Lord of
 ev - er and ev - - er, King of Kings, and Lord of

G

Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and He shall

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

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

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

PART III

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

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

Larghetto (♩=72)

mp

cresc.

SOPRANO SOLO A

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

dim. p p

and that He shall stand

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

earth. I know that my Re-

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

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

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

*) This appoggiatura is not in Händel's score

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

up-on the earth:

p *cresc.*

D
And though worms de - stroy this bod-y,

yet in my flesh shall I see

God, yet in my flesh shall I see God.

E
I know that my Re-

deem-er liv-eth. And though worms de- stroy this

bod-y, yet in my flesh shall I see God, yet in my

flesh shall I see God, shall I see God. I

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

F
For now is Christ ris - en from the dead,

p *pp*

the first - - fruits of them that

sleep, _____ of them that sleep, the

G
first - - fruits of them that sleep.

p

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

p *cresc.*

ris-en from the dead, the

p

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

tr

N^o 46. - CHORUS
 "SINCE BY MAN CAME DEATH"

1 Cor. xv: 21

Grave

SOPRANO *p sost.*

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

ALTO *p sost.*

Since by man came death, since by man came death, —

TENOR *p sost.*

Since by man came death, since by man came death, —

BASS *p sost.*

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

Grave (♩=60)

A Allegro *f*

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

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

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

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

A Allegro (♩=84)

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) having its own line of music. The piano accompaniment is in the lower register, providing harmonic support. The lyrics are: "dead, by man came al - so the re - sur - - rec - tion of the".

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

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

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

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

The second system continues the musical setting with four vocal staves and a piano accompaniment. The lyrics are: "dead, by man came al - so the re - sur - - rec - tion of the dead.". The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords.

B Grave

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

B Grave (♩=60)

C Allegro

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

C Allegro (♩=84)

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

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

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

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

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

Christ shall all, shall all be made a - live

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

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

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

NO 47. - RECITATIVE FOR BASS

"BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all

sleep, but we shall all be chang'd in a mo-ment, in the

twinkling of an eye, at the last trumpet.

NO 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

Pomposo, ma non allegro (♩=80)

Trumpet Solo

BASS SOLO %A

The trum-pet shall sound, _____ and the dead shall be

raised, _____ and the dead shall be raised _____ in-cor-

rup-ti-ble; _____ the

B

trum-pet shall sound, _____ and the dead shall be


raised, ^{*)} be raised in - cor - rup-ti-ble, be

^{**)} raised in - cor - rup-ti-ble, and we shall be chang'd, _____

C

_____ and we shall be chang'd.

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

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

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

Trumpet The trum-pet shall sound, — the

Musical score for the second system, including a vocal line and piano accompaniment. The vocal line begins with the lyrics "Trumpet The trum-pet shall sound, — the". The piano accompaniment includes dynamic markings *mf* and *p*.

trum-pet shall sound, — and the dead shall be raised, —

Musical score for the third system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics "trum-pet shall sound, — and the dead shall be raised, —". A large letter "D" is placed above the vocal line. The piano accompaniment features a complex rhythmic pattern.

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

Musical score for the fourth system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics "be raised in - cor - rup-ti-ble,". The piano accompaniment continues with its complex rhythmic pattern.

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

Musical score for the fifth system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics "be raised in - cor - rup-ti-ble, and". The piano accompaniment concludes the system.



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

This system contains the first two staves of music. The vocal line is in the bass clef with lyrics "we shall be chang'd, be chang'd,". The piano accompaniment consists of a treble and bass clef staff. The key signature has two sharps (F# and C#).



and we shall be chang'd,

E

This system contains the third and fourth staves of music. The vocal line continues with "and we shall be chang'd,". A fermata is placed over the final note of the vocal line, with the letter "E" above it. The piano accompaniment continues in the same key signature.



and we shall be chang'd, we

p

This system contains the fifth and sixth staves of music. The vocal line continues with "and we shall be chang'd, we". A piano dynamic marking "*p*" is present in the piano accompaniment. The piano accompaniment continues in the same key signature.



shall be chang'd, we shall be

This system contains the seventh and eighth staves of music. The vocal line continues with "shall be chang'd, we shall be". The piano accompaniment continues in the same key signature.



F

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

This system contains the ninth and tenth staves of music. A fermata is placed over the final note of the vocal line, with the letter "F" above it. The vocal line continues with "chang'd, and we shall be chang'd,". The piano accompaniment continues in the same key signature.

and we shall be

chang'd, we shall be chang'd,

Adagio G a tempo

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

f a tempo

Fine

*)

For this cor - rup - ti - ble must put on in - - cor - rup - tion,

for this cor - rup - ti - ble must put on,

must put on,

— must put on, must put on in - - cor - rup - tion;

cresc.

and this mor - tal must put — on im - mor -

*) This section is generally omitted.

tal -

- i - ty, and this

mor - tal must put on im - mor - tal -

- i - ty, im - mor - tal - i - ty. The

Dal $\text{\textcircled{S}}$

Dal $\text{\textcircled{S}}$

” N^o 49. - RECITATIVE FOR ALTO

“ THEN SHALL BE BROUGHT TO PASS ”

1 Cor. xv: 54

ALTO SOLO

Then shall be brought to pass the say-ing that is

writ-ten, Death 'is swal-low'd up in vic-to-ry.

*) Nos. 49, 50, 51, 52 are generally omitted.

N^o 50. - DUET FOR ALTO AND TENOR

“ O DEATH, WHERE IS THY STING? ”

1 Cor. xv: 55, 56

ALTO SOLO

Andante

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

Andante (♩=69)

O grave, O

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

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

N.B. - This Duet is given in the abridged form indicated by Händel in the Dublin score. Compare the Full Score.

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

A

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

A

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

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

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

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

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

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

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

attacca

No 51. - CHORUS "BUT THANKS BE TO GOD"

1 Cor. xv: 57

Andante
SOPRANO
But thanks, but thanks, thanks, thanks be to God, but thanks, but

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

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

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

Andante (♩ = 69)

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

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

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

God, thanks be to God,

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

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

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

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

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

B

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

B

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

C
 vic - to-ry thro' our Lord Je - sus Christ, but thanks be to God, but thanks,
 vic - to-ry thro' our Lord Je - sus Christ, but thanks, thanks be to God, but
 vic - to-ry thro' our Lord Je - sus Christ, but thanks be to God, but
 vic - to-ry thro' our Lord Je - sus Christ, but thanks be to God, but

but thanks, thanks — be to God, to God, who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, who
 thanks, but thanks, thanks — be to God, who

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

D

vic - to - ry thro' our Lord Je - sus Christ,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry thro' our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry thro' our Lord Je - sus Christ,

D

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

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

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

Adagio

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

Adagio

No 52. - AIR FOR SOPRANO

"IF GOD BE FOR US, WHO CAN BE AGAINST US?"

Romans viii: 31, 33, 34

Larghetto (♩ = 88)

First system of piano introduction, featuring treble and bass staves with a key signature of one flat and a 4/4 time signature. The tempo is marked 'Larghetto' with a quarter note equal to 88 beats per minute.

Second system of piano introduction, continuing the melodic and harmonic development.

Third system of piano introduction, featuring trills in the right hand.

Fourth system of piano introduction, concluding the instrumental part.

A SOPRANO^{*)} SOLO

If God be for us, who can be a -

First system of the soprano solo, with piano accompaniment. The lyrics 'If God be for us, who can be a -' are written below the vocal line.

gainst us?

who can be a - gainst us? who can be a -

Second system of the soprano solo, with piano accompaniment. The lyrics 'gainst us? who can be a - gainst us? who can be a -' are written below the vocal line.

*) Händel's score has here:



If God be for us, who

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

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "gainst us?" followed by a measure of rest, then "if God be for us, who can be a -". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

gainst us?

This system contains the next two lines of music. The vocal line continues with "gainst us?" followed by a measure of rest. The piano accompaniment continues with a more active melody in the right hand, featuring trills marked with *tr*. The left hand provides a steady bass line.

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

This system is marked with a section letter **B**. It contains two lines of music. The vocal line begins with "Who shall lay an-y - thing to the charge of God's e - lect?". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *tr*.

of God's e - lect?

This system contains two lines of music. The vocal line continues with "of God's e - lect?". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *tr*.

Who shall lay an-y - thing to the charge

This system contains two lines of music. The vocal line begins with "Who shall lay an-y - thing to the charge". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *tr*.

of God's e - lect?

C
It is God that

jus-ti - - fi-eth, it is God that jus - ti - - fi - -

D
- eth.

Who is he that con-demneth?

who is he that con - demneth? who is

he that con - demn - - - - eth? **E**

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,

F

who is at the right hand of God, who

makes in - ter - ces - sion for us, who makes in - ter - ces - sion for us, in - ter -

ces - sion for us, who makes in - ter - ces

G

- sion, who makes in - ter -

ces - - - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of

Adagio

God, who makes in-ter - ces-sion for us.

ad lib. *f a tempo*

No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v: 12, 13

Largo

SOPRANO *f*

Wor - thy is the Lamb that was slain, and hath re -

ALTO *f*

Wor - thy is the Lamb that was slain, and hath re -

TENOR *f*

Wor - thy is the Lamb that was slain, and hath re -

BASS *f*

Wor - thy is the Lamb that was slain, and hath re -

Largo (♩ = 60)

Andante

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

Andante (♩ = 70)

wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and
 wis-dom, and strength, and hon-our, and glo-ry, and

A Largo

bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,
 bless - ing. Wor - thy is the Lamb that was slain,

A Largo (♩ = 58)

and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His
 and hath re - deem - ed us to God, to God by His

Andante

blood, to receive power, and riches, and wisdom, and strength, and
 blood, to receive power, and riches, and wisdom, and strength, and
 blood, to receive power, and riches, and wisdom, and strength, and
 blood, to receive power, and riches, and wisdom, and strength, and

Andante (♩ = 70)

B Larghetto

honour, and glory, and blessing.
 honour, and glory, and blessing.
 honour, and glory, and blessing. Blessing and honour, glory and
 honour, and glory, and blessing. Blessing and honour, glory and

B Larghetto (♩ = 76)

pow'r, be un - to Him, be - un - to Him that sit - teth up - on the
 pow'r, be un - to Him, be - un - to Him that sit - teth up - on the

Blessing and honour, glory and pow'r, be un-to Him, be un-to
 throne, and un - to the Lamb,
 throne, and un - to the Lamb.

Him that sit-teth up-on the throne, _____ and un - to the Lamb, _____
 Bless - ing and
 that sit-teth up-on the throne, and un - to the Lamb,

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

ry,
 for ev - er and ev - er, for ev - er, that
 ev - er, for ev - er and ev - er,
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

that sit - teth up - on the throne, and
 sit - teth up - on the throne, up - on the throne, and
 throne, up - on the throne, up - on the throne, and

C
 un - - to the Lamb. Bless - ing and
 un - - to the Lamb. Bless - ing and hon - our, glory and
 un - - to the Lamb.
 un - - to the Lamb. Bless - ing and hon - our, glory and pow'r, be un - to

C

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

- ry be un - to Him
 that sit - teth up - on the throne,
 Him, and un - - to the Lamb.
 that sit - teth up - on the throne,

that sit - teth up - on the throne, that
 that
 and

sit - teth up - on the throne, for ev - er and ev -
 sit - teth up - on the throne, for ev - - er and ev -
 Bless - ing and hon - our, glory and pow'r, be un - to
 un - - to the Lamb for ev - - er and ev -

er, and un - - to the Lamb for
 er, and un - - to the Lamb for
 Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for
 er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - - - er.

D

Him, be un - to Him,
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to
 Bless-ing and hon-our, glory and pow'r, be un - to

D

ff bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,
 Him, be un - to Him, *ff* bless-ing, hon - our,

glo - ry and pow - er, be un - to Him that sit - teth up - on the
 glo - ry and pow - er, be un - to Him that sit - teth up - on the
 glo - ry and pow - er, be un - to Him
 glo - ry and pow - er, be un - to Him that

throne, up - on the throne, and un - - to the
 throne, and un - - to the
 that sit - teth up - on the throne, and un - - to the
 sit - teth up - on the throne, and un - to the Lamb, un - to the

E

Lamb, for ev - - er, for
 Lamb, for ev - - er, for ev - - er, for ev - er, for
 Lamb, for ev - - er, for ev - er, for ev - er, for
 Lamb, for ev - er, for ev - er, for

E

ev - - er and ev - - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - - er and ev - .er, for
 ev - er and ev - er, for ev - er and ev - - er, for
 ev - er and ev - er, for ev - - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev -
 ev - er and ev - er, for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev -

Adagio

ev - er, for ev - er and ev - er, for ev - er and ev - er.
 er, for ev - er and ev - er, for ev - er and ev - er.
 ev - er, for ev - er and ev - er, for ev - er and ev - er.
 - er, for ev - er and ev - er, for ev - er and ev - er.

Adagio

F Allegro moderato

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

F Allegro moderato (♩ = 88)

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

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

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

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

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

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

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

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

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

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Second system of piano introduction. The melodic line in the right hand continues with similar rhythmic patterns. The left hand accompaniment remains consistent, supporting the overall texture.

Third system, beginning the vocal and piano section. It starts with a *G* time signature and a *ff* (fortissimo) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "A - - men, Amen, A - men, A - - - - - men." The piano accompaniment features a more active bass line with chords and moving lines in both hands.

Fourth system, continuing the vocal and piano section. The vocal parts continue with the lyrics "A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men." The piano accompaniment maintains its rhythmic and harmonic support, with some changes in chordal structure.

H

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

This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A large 'H' is centered above the first staff. The key signature has two sharps (F# and C#).

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

This system contains the next four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A large 'H' is centered above the first staff. The key signature has two sharps (F# and C#).

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

This system contains the final four staves of music on the page. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#).

I

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

This system contains the first four staves of music. The top staff is a vocal line with a fermata over the first measure. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The key signature has two sharps (F# and C#).

I

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

This system contains the next four staves of music. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note pattern in the bass line.

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

This system contains the final four staves of music on the page. It concludes the vocal and piano parts. The piano accompaniment continues with the same rhythmic pattern.

K

men, A - - - - -

men, A - - - - -

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

men, A - - - - -

K

Detailed description: This system contains four vocal staves and two piano staves. The key signature has two sharps (F# and C#). The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are 'men, A - - - - -'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

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

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

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

Detailed description: This system continues the vocal and piano parts from the previous system. The lyrics are 'men, A - - - - - men, A - - - - -'. The piano accompaniment continues with the same melodic and harmonic structure.

L

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

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

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

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

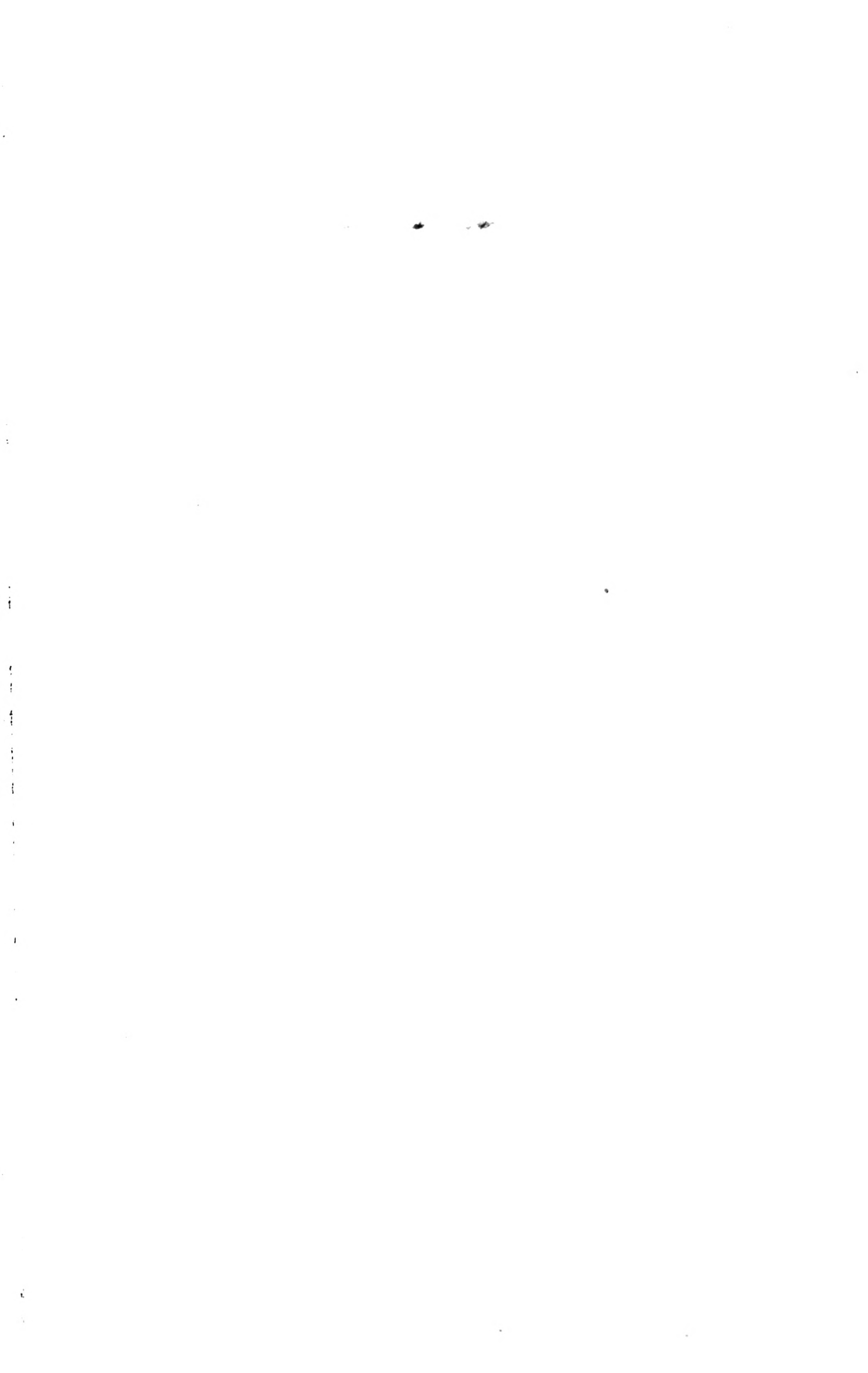
L

Detailed description: This system contains four vocal staves and two piano staves. The key signature has two sharps. The vocal parts are arranged in four voices. The lyrics are 'men, A - - - - - men, A - - - - -'. The piano accompaniment continues with the same melodic and harmonic structure.

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

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

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





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