

# THE MESSIAH

## PART I

### NO. 1. - OVERTURE

G. F. Händel

Grave (♩ = 120)

Allegro moderato (♩ = 116)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A section label "L.H." is placed in the right margin of the first staff.

The second system continues the musical piece. The right hand features a more active melodic line with slurs and ties, while the left hand maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system is marked with a section label "A" in the right margin. The music transitions to a mezzo-forte (*mf*) dynamic. The right hand has a more rhythmic, chordal texture, and the left hand features a prominent bass line with sustained notes.

The fourth system continues the development of the piece. The right hand has a melodic line with some grace notes, and the left hand provides a solid harmonic foundation. The overall texture is balanced between the two hands.

The fifth system shows a more active bass line in the left hand, with frequent eighth-note patterns. The right hand continues with a melodic line, maintaining the piece's rhythmic momentum.

The sixth system is marked with a section label "B" in the left margin. The music returns to a forte (*f*) dynamic. The right hand has a melodic line with some chromaticism, and the left hand provides a strong harmonic support.

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, rhythmic melody with many beamed 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 line. The bass staff continues with its accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. 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 treble staff continues with its melodic line, and the bass staff provides accompaniment.

Fifth system of musical notation, showing the continuation of the musical piece. The treble staff has a melodic line with some grace notes, and the bass staff provides accompaniment.

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

First system of musical notation, consisting of a treble and bass clef staff. The music features a rhythmic pattern of eighth and sixteenth notes in the treble, with a bass line of quarter notes and chords.

Second system of musical notation. A dynamic marking of *f* is present. A chord symbol 'E' is written above the treble staff. The music continues with similar rhythmic patterns.

Third system of musical notation, continuing the piece with various melodic and harmonic developments.

Fourth system of musical notation, featuring more complex rhythmic figures and chordal textures.

Fifth system of musical notation. A dynamic marking of *ff* is present. A chord symbol 'F' is written above the treble staff. The music becomes more intense.

Sixth system of musical notation, showing further melodic and harmonic progression.

Seventh system of musical notation. A tempo marking 'Più lento' is written above the treble staff. The music concludes with a final cadence.

# № 2. - RECITATIVE FOR TENOR

## "COMFORT YE MY PEOPLE"

Isaiah xl: 1-3

Larghetto e piano (♩ = 80)

The first system shows the piano introduction. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a rhythmic pattern of eighth notes and chords. A dynamic marking of *p* (piano) is present in the bass staff.

The second system begins with a tenor solo. The top staff is labeled "TENOR SOLO" and contains the vocal line. The lyrics "Com - fort ye, com - -" are written below the notes. The piano accompaniment continues in the grand and bass staves. Dynamic markings include *sp* (sforzando) and *p* (piano).

The third system continues the tenor solo. The lyrics are "- fort ye — my peo-ple, com - fort ye,". The piano accompaniment is present in the grand and bass staves. A dynamic marking of *sp* is visible. The system concludes with the instruction *ad lib.* (ad libitum).

The fourth system continues the tenor solo. The lyrics are "com - - - fort ye my peo-ple,". The piano accompaniment is present in the grand and bass staves. The system begins with the instruction *A a tempo* and includes dynamic markings of *p* and *sp*.

saith your God, saith your God;

*fp* *mf*

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

*p simile*

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

*B 1)* *mf*

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

*2)* *p*

Original orchestral score has:

22945

1)  
cry un-to her

2)  
is ac-com-plish'd

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

don'd.

*mf*

**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.

№ 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 4/4 time. It begins with a piano introduction in the first system, marked *mf*. The second system continues the piano accompaniment, marked *p* and *f*. The third system features a Tenor Solo, marked **A** and **TENOR SOLO**, with the lyrics "Ev-'ry val-ley,". The piano accompaniment continues below the solo. The fourth system continues the vocal line with the lyrics "ev-'ry val-ley — shall be ex-alt-ed, shall be —" and the piano accompaniment, marked *p*, *mf*, and *p*.



ex-alt -

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

shall be ex-alt -

**B**  
- ed, and ev-ry moun - tain and hill \_\_\_ made low;

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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#).

plain, the crook-ed

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system.

straight, the crook - ed straight, and rough places plain,

*crese.* *p*

This system contains the third line of the musical score. It includes dynamic markings: *crese.* (crescendo) and *p* (piano).

*simile*

This system contains the fourth line of the musical score. It includes the dynamic marking *simile* (simile).

— and the rough plac-es plain .

*p* *mf*

Ev-'ry val-ley, ev-'ry val-ley—

C

*p* *f* *p*

— shall be ex-alt —

— shall be ex-alt —

— ed,

— ed,

D

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

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

hill made low; the crook-ed straight, the

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.*

*tr tr tr* *p*

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

## Nº 4. - CHORUS

## "AND THE GLORY OF THE LORD"

Isaiah xl: 5

Allegro

SOPRANO

ALTO

TENOR

BASS

Allegro (♩ = 112)

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro' with a metronome marking of ♩ = 112. The score consists of three systems. The first system shows the vocal staves and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system includes the vocal entries with the lyrics: 'And the glo - ry, the glo-ry of the Lord, the glo-ry of the And the glo - ry, the glo-ry of the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *mf* and *f*.

\*) According to the original score.

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

**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,

*mf*

and all flesh - shall

see it to - geth-er,

*mf*

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



**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

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 - - -

**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

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; **E**

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**

*ff*

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

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

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

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

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

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

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

**F**

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

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

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

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

**Adagio**

Lord — hath spok - - en it

Lord — hath spok - - en it.

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

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

**Adagio**

## No 5. - RECITATIVE FOR BASS

## "THUS SAITH THE LORD"

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

Andante (♩ = 76)

BASS SOLO

Thus saith the Lord, the Lord of Hosts:

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

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

A  
and I will shake, and I will shake

*pp*

all na-tions; I'll

*p*

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

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

sire

*cresc.*

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

of all na - tions shall come.

**B** *Recit.*

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

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

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



# No 6. - AIR FOR BASS

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

Malachi iii: 2

Larghetto (♩ = 88)

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 piano (*f*) dynamic. The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic and harmonic accompaniment.

The second system begins with a section labeled "BASS SOLO A". The bass clef staff contains the vocal line, which starts with the lyrics "But who may a -". The piano accompaniment continues in the treble and bass staves. The dynamic is marked *p* (piano).

The third system continues the vocal line with the lyrics "bide the day of His com-ing? and who shall stand when". The piano accompaniment is marked *mf* (mezzo-forte) and *p* (piano).

The fourth system continues the vocal line with the lyrics "He\_\_ ap - pear-eth? who shall\_\_ stand when". The piano accompaniment is marked *mf* (mezzo-forte) and *p* (piano).

B

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

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics 'He ap - pear - eth?' followed by a rest, then 'But who may a - bide, but'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *mf* and *p*.

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

The second system continues the vocal line with 'who may a - bide the day of His com - ing?' and 'and'. The piano accompaniment continues with similar harmonic support, including dynamic markings *mf* and *p*.

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

The third system features the vocal line with the lyrics 'who shall stand when He ap - - pear - eth?'. The piano accompaniment provides harmonic support, with dynamic markings *mp* and *p*.

C

and who shall stand when

The fourth system begins with the vocal line 'and who shall stand when'. The piano accompaniment continues, with dynamic markings *p* and *mf*.

- He ap - pear -

The fifth system shows the vocal line with the lyrics '- He ap - pear -'. The piano accompaniment continues with dynamic markings *p* and *mf*.

eth? when He ap - pear -

D

eth?

Prestissimo (♩ = 138)

*pp*

*cresc.*

For He is like a re -

*p*

fin - er's fire,

for He is like — a re -

fin -

- er's — fire.

**E**  
Who shall stand when He ap -

pear - eth? For He is like a re -

fin -

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

- er's fire, for

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

He is like a re - fin -

*f*

- er's fire,

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

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

*p* *colla voce*

**F** Larghetto (Tempo I)

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

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

peareth? when He ap - peareth?

**G** Prestissimo

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

fire, like a re - fin - er's

fire, and who shall stand when He,

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'fire,' followed by quarter notes 'and' and 'who', and then a half note 'shall' and a quarter note 'stand' with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *fp* (fortissimo piano) and *ff* (fortissimo).

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

The second system continues the vocal line with a half note 'when He' and a quarter note 'ap - - pear-eth?' with a fermata. This is followed by a half note 'and' and a quarter note 'who' and a half note 'shall'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *fp* and *p* (piano).

stand when He ap - -

The third system shows the vocal line with a half note 'stand' and a quarter note 'when He' and a half note 'ap - -' with a fermata. The piano accompaniment continues. Dynamic markings include *p*.

pear - eth? For He is

The fourth system features a vocal line with a half note 'pear - eth?' and a quarter note 'For' and a half note 'He' and a quarter note 'is'. A large 'H' is placed above the vocal line. The piano accompaniment includes a *cresc.* (crescendo) marking. Dynamic markings include *p*.

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

The fifth system shows the vocal line with a half note 'like' and a quarter note 'a re - fin - - - - er's' with a fermata. The piano accompaniment continues. Dynamic markings include *p*.

fire, — and who shall

stand when He ap - - -

pear - eth, when He ap - - -

pear - eth? For He is

like a re - - fin - - -



The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat and a time signature of 4/4. It features a melodic line with some grace notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 4/4. It includes dynamic markings of *f* and *p*.

I Adagio

The second system includes the lyrics: "er's fire, for He is like a re-fin-er's". The vocal line continues with these lyrics. The piano accompaniment features a *cresc.* marking and a *mf* marking. The tempo is marked "I Adagio".

Prestissimo

The third system is marked "Prestissimo" and features a piano accompaniment. The vocal line is mostly blank, with the word "fire." written below the first staff. The piano accompaniment is in a grand staff with a key signature of one flat and a time signature of 4/4, featuring a *f* dynamic marking.

The fourth system continues the piano accompaniment from the previous system, maintaining the same key signature and time signature.

The fifth system concludes the piano accompaniment, ending with a double bar line.

## No 7.- CHORUS

### "AND HE SHALL PURIFY"

Malachi iii: 3

**Allegro**

SOPRANO

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

ALTO

TENOR

BASS

**Allegro** (♩ = 72)

*mp*

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

*mf*  
And He shall

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

A

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

the sons of Le - - - vi,

A

and He shall pu - ri - fy

the sons

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

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

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

**B**

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

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

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

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

**B**

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

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

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

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

*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*

pu - - ri - fy,

pu - - ri - fy,

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

*mf*

*mf*  
and He shall pu - ri -

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

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

and He shall pu - ri - fy and He shall

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

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

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



**D**

pu - ri - fy the sons

and He shall pu - ri - fy

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

**D**

and He shall pu - ri - fy,

of Le - - vi,

the sons of

fy the sons of Le - - vi, the

shall pu - ri -  
 Le - - vi,  
 sons of Le - - -

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 rests and the lyrics 'Le - - vi,'. The fourth staff is a vocal line with rests and the lyrics 'sons of Le - - -'. The piano accompaniment consists of two staves: the right hand has a complex texture of sixteenth and thirty-second notes, while the left hand has a simpler accompaniment of quarter and eighth notes.

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 rests and the lyrics 'and He shall pu - ri - fy'. The second staff is a vocal line with a melodic line and the lyrics 'fy, shall pu - ri - fy,'. The third staff is a vocal line with a melodic line and the lyrics 'shall pu - ri - fy the sons'. The fourth staff is a vocal line with rests and the lyrics 'vi, and'. The piano accompaniment continues with two staves: the right hand has a complex texture of sixteenth and thirty-second notes, while the left hand has a simpler accompaniment of quarter and eighth notes.

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

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

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

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

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

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

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

ness, in right - eous - ness.

*mf*

## Nº 8.— RECITATIVE FOR ALTO

“BEHOLD! A VIRGIN SHALL CONCEIVE”

Isaiah vii: 14.— Matt. i: 23

ALTO SOLO

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

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

## Nº 9.— AIR FOR ALTO, AND CHORUS

“O THOU THAT TELLEST GOOD TIDINGS TO ZION”

Isaiah xl: 9

Andante (♩ = 144)

0

*p*

**A**

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

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

*p* *mf*

O thou that tell-est good

*p*

**B**

ti-dings to Zi-on, get thee

*mf* *p*

up in-to the high moun-

This system contains the first line of music. The vocal line begins with the lyrics "up in-to the high moun-". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

- tain! get thee up in-to the high

This system continues the vocal line with the lyrics "- tain! get thee up in-to the high". The piano accompaniment continues with similar rhythmic patterns.

moun-

This system shows the vocal line with the lyrics "moun-". The piano accompaniment features a consistent eighth-note bass line.

C

- tain!

This system is marked with a 'C' above the vocal line. The lyrics "- tain!" are present. The piano accompaniment includes a fermata over the first measure of the right hand.

*p*

This system concludes the page with piano accompaniment. A dynamic marking of *p* (piano) is visible in the right hand.

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!

o  
p

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

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

a - rise, a -

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

and the glo - - - - -

- ry of the Lord, the

G  
 glo - ry of the Lord is

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

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

glo - ry, the glo - ry of the Lord

is ris - en up - on thee.

*colla voce*

## CHORUS

**H**  
SOPRANO

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

ALTO

TENOR

BASS

**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**

*U.H.*

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 - -

*U.H.*

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

*U.H.*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

ris - en up - - - - on thee. 0 *ff*

**K**

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

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

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

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

**K**

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

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

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

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

hold, be - - hold, the

hold, be - - hold, the

hold, be - - hold. the

hold, be - - hold, the

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,

glo - ry of the Lord, of the Lord,

the glo - - - ry of the

glo - - - ry of the Lord

the glo - - - ry of the

the glo - - - ry of the



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

*allargando*

**L**

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A dynamic marking of *allargando* is present in the piano part. The score concludes with a double bar line.

# No. 10. - RECITATIVE FOR BASS

## "FOR BEHOLD, DARKNESS SHALL COVER THE EARTH"

Isaiah lx: 2, 3

Andante larghetto (♩ = 72)

BASS SOLO

For be - hold, dark - ness shall

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.

# NO 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, **A** the

*p* *mf* *p*

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 dark-ness have seen a great light,

*mf*

**B**

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

*p*

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

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

a great light, have seen a great light:

*mf*

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

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'on — them hath the light shin — ed, and'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *p*.

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

The second system continues the vocal line with the lyrics 'they that dwell, — that dwell in the land of the shad — — —'. The piano accompaniment continues with similar harmonic and melodic patterns. The dynamic marking *mf* is present.

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

The third system features the vocal line with lyrics '— — ow of death, up — on — them hath the'. The piano accompaniment includes a *mf* marking and a *p* marking.

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

The fourth system contains the vocal line with lyrics 'light — — — shin — ed, up — on — them hath the light shin — ed.'. The piano accompaniment continues with a *mf* marking.

The fifth system shows the final part of the piano accompaniment, consisting of several measures of chords and moving lines in both hands, concluding the piece.

# 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. Starts with a fortissimo (f) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Continues the accompaniment from the first system.

**A** SOPRANO

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

Soprano vocal line and piano accompaniment for the first part of the chorus. The piano part continues with the accompaniment.

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

ALTO

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

BASS

Vocal lines for Alto, Tenor, and Bass. The Tenor part begins with a piano (p) dynamic.

Piano accompaniment for the end of the chorus, continuing the accompaniment from the previous systems.



us a Child is born:

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

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'us a Child is born:' followed by a rest. The second vocal line continues with 'un-to us a Son is giv-en, un-to'. The piano accompaniment features a busy right hand with sixteenth-note patterns and a more rhythmic left hand.

**B**

For un-to us a Child is born,

us a Son is giv-en:

*p* For un-to

This system begins with a section marked 'B'. The vocal line continues with 'For un-to us a Child is born,' followed by a rest. The second vocal line has 'us a Son is giv-en:'. The piano accompaniment continues with similar textures. A dynamic marking of *p* (piano) is present.

**B**

This system shows the piano accompaniment for the section marked 'B'. The right hand has chords and some melodic movement, while the left hand provides a steady bass line.

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

us a Child is born,

This system contains the final vocal line and piano accompaniment. The vocal line has 'un-to us a Son is giv-en, un-to' and 'us a Child is born,'. The piano accompaniment concludes the piece with sustained chords in the right hand and a rhythmic bass line in the left hand.

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 shall

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

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

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

der; and His

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

**D**

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

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

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

un-to us a Son is giv-en:

*p* *mf*

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

*cresc.* *ff* *ff* *ff*

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

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

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

un-to us a Son is

un-to us a Son is

us a Son is giv-en:

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

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

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

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

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

**F**

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

**F**

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

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

us a Child is born,

us a Child is born,

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

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

giv - en, un - to us a Son is

giv - en, un - to us a Son is

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

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

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

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



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

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

**G**

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

**G**

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "The might-y God, The ev-er-last-ing Fa-ther, The Prince of Peace, The". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

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

The second system continues the vocal and piano parts. The lyrics are: "ev-er-last-ing Fa-ther, The Prince of Peace.". The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *f* and *sf*.

The third system of the musical score shows the piano accompaniment continuing. It features intricate sixteenth-note passages in the right hand and a consistent bass line in the left hand.

The fourth system of the musical score shows the piano accompaniment continuing. It features intricate sixteenth-note passages in the right hand and a consistent bass line in the left hand.

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, some with fermatas, while the left hand plays a simple bass line. The dynamic marking 'mezzo piano' is written below the first measure.

The second system continues the musical piece. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a steady accompaniment. The dynamic remains 'mezzo piano'.

cresc.

The third system shows a gradual increase in volume, indicated by the 'cresc.' marking. The right hand's melodic lines become more active, and the left hand's accompaniment also gains intensity.

dim.

The fourth system features a decrease in volume, marked with 'dim.'. The music becomes more delicate and intimate in tone.

A

p

The fifth system is marked with a section letter 'A' and a dynamic marking 'p' (piano). The music returns to a softer, more contemplative mood, with the right hand playing sustained chords and the left hand providing a simple harmonic foundation.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with the instruction *cresc.* written below the first measure. The bass clef staff provides a harmonic accompaniment. The system concludes with the instruction *più cresc.* written above the final measure.

Second system of musical notation. The treble clef staff continues with complex chordal textures and melodic lines. The instruction *dim.* is placed above the middle of the system, and *mf* is written below the final measure of the system.

Third system of musical notation. A section marker **B** is positioned above the first measure. The treble clef staff features a series of chords, with the instruction *pp* written below the first measure. The system ends with a fermata over the final measure.

Fourth system of musical notation. The treble clef staff continues with a melodic line and chords, marked with *fr.* above the first measure. The bass clef staff has a long note with a fermata. The system concludes with a fermata over the final measure.

Fifth system of musical notation. The treble clef staff features a melodic line with a *fr.* marking above the first measure. The instruction *cresc.* is written below the middle of the system. The bass clef staff has a long note with a fermata.

Sixth system of musical notation. The treble clef staff continues with a melodic line and chords, marked with *fr.* above the first measure. The instruction *rit.* is written below the final measure. The bass clef staff has a long note with a fermata.

## № 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.

## No 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.

# № 16. - RECITATIVE FOR SOPRANO

"AND SUDDENLY THERE WAS WITH THE ANGEL"

Luke ii: 13

Allegro (♩ = 72)

*pp*

The piano introduction consists of two systems of music. The upper system is a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). It features a complex, rhythmic accompaniment of sixteenth notes, often beamed in groups of four. The lower system is a bass clef staff with the same key signature and time signature, providing a steady accompaniment of quarter notes.

SOPRANO SOLO

And sud - den - ly there was with the

The first system of the soprano solo shows the vocal line on a treble clef staff. The lyrics "And sud - den - ly there was with the" are written below the notes. The piano accompaniment continues with the same complex sixteenth-note texture in the treble clef and quarter-note accompaniment in the bass clef.

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

The second system of the soprano solo shows the vocal line on a treble clef staff. The lyrics "an - gel a mul - ti - tude of the heav'nly host" are written below the notes. The piano accompaniment continues with the same complex sixteenth-note texture in the treble clef and quarter-note accompaniment in the bass clef.

prais - ing God, and say - - ing:

*cresc.*

The third system of the soprano solo shows the vocal line on a treble clef staff. The lyrics "prais - ing God, and say - - ing:" are written below the notes. The piano accompaniment continues with the same complex sixteenth-note texture in the treble clef and quarter-note accompaniment in the bass clef. A *cresc.* (crescendo) marking is placed below the piano part.

## No 17. - CHORUS

### "GLORY TO GOD"

Luke ii: 14

**Allegro** \*)

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

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

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

**BASS**

**Allegro** (♩=80)

*mp*

high - - - - est,

high - - - - est,

high - - - - est, *mf* and peace on

*mf* and peace on

\*) 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*  
*p*  
*f*

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,

*f*      *p*

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**  
 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

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

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

**D**

*f* good - will, good - will, good - will, *ff* good - will to - - wards  
 men, good - will, good - will, good - will, *ff* good - -  
 men, good - will, good - will, good - will, *ff* good - -  
 good - will, good - will, good - will, *ff* good - - will

**D**

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

*mf*

*p*

*pp*

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

Zechariah ix: 9, 10

Allegro (♩=88)

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat and E-flat), 2/4 time signature. Dynamics include *f*.

Second system of piano introduction. Treble clef, bass clef, key signature of two flats, 2/4 time signature. Dynamics include *f*.

SOPRANO SOLO

A

First system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "Re-joyce, re -". Dynamics include *p* and *f*.

Second system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "joyce, re-joyce — great-ly, re-joyce,". Dynamics include *mf*.

Third system of soprano solo. Treble clef, key signature of two flats, 2/4 time signature. Lyrics: "O daugh-ter of Zi - on!". Dynamics include *mf*.

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

*p*

re-joyce!

*f*

**B**

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

*p*

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

*mf* *p*

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

*mf* *p*

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

*f*

**C** *Meno mosso*

He is\_ the

*p* *f* *p*

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

*cresc.* *p*

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

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-joice, re-

*a tempo*

*f* *p*

joice, re-joice ——— great-ly,

*f*

re-joice

*p*

great-ly, O daugh - ter of

*mf* *p*

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

*mf* *p* *mf*

**F**

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

*p*

re-joyce

*mf* *p*

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

*p*

greatly,

*f*

<sup>G</sup>  
re-joyce greatly, 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*

*f*

**№ 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 № 20 is usually sung by a Contralto, it is better that the Recitative should be sung by the same voice.

**№ 20. - AIR FOR ALTO**

**"HE SHALL FEED HIS FLOCK LIKE A SHEPHERD"**

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

Larghetto, e piano (♩ = 112)

ALTO SOLO \*)

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

He shall ga - ther the lambs with His arm, with His arm, *cresc.*

\*) Often sung thus: He shall feed His flock



He shall feed

**A**

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

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

**B**

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

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

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

SOPRANO SOLO

**C**

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

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

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

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

**D**

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

\*) Often sung thus:

Come un - to Him, -

\*\*)

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

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

ye shall find rest un - to— your souls.

**E**

*mf*

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

*p*

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

*f*

*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,  
 light, His burthen, His bur-then, His bur - then is light, *dim.* 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 - -

*p*

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

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

\*) Original score has in bass here:

**C**

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

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

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

**D**

- then is light, His yoke is ea -

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

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

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

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

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

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

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

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

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

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

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

**ff**

## PART II

## No 22. - CHORUS

## "BEHOLD THE LAMB OF GOD"

John i: 29

Largo

SOPRANO

ALTO

TENOR

BASS

Largo (♩ = 80)

*mf* Be - hold the Lamb of God,

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

*mf* Be -

*mf* Be - hold the Lamb of

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

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

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

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

B

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

B

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

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



C

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

C

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

world.  
 world.  
 world.  
 world.

*allegro*

\*) Original score:



# №23. - AIR FOR ALTO

## "HE WAS DESPISED"

Isaiah liii: 3; 1: 6

Largo (♩ = 76)

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*, *p*, *f*. Includes an asterisked note in the treble staff.

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

ALTO SOLO A

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

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

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

\*) Original score:

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

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

He

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

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

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

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

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

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

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

*Fine* **E**

He gave His back to the

*Fine* *Un poco piano*

smit-ers, He gave His back to the

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

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.*

## Nº 24. - CHORUS

"SURELY HE HATH BORNE OUR GRIEFS"

Isaiah liii : 4, 5

Largo e staccato (♩ = 72)

Piano

SOPRANO

ALTO

TENOR


BASS

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

\*) Many editions have  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**  
 bru - - - ed, He was bru - ed for our in - -  
 bru - - - ed, He was bru - ed for our in -  
 bru - - - ed, He was bru - ed for our in -  
 bru - - - ed, He was bru - 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,

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 four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "tise - ment of our peace" (Soprano), "the chas - tise - - ment of our peace" (Alto), "tise - - - - - ment of our peace" (Tenor), and "the chas - tise - - ment of our peace" (Bass). The piano accompaniment features a complex, rhythmic texture in the right hand with many beamed sixteenth notes, and a simpler bass line in the left hand.

was up - - on Him.  
was up - - on Him.  
was up - - on Him.  
was up - - on Him.

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "was up - - on Him." (Soprano), "was up - - on Him." (Alto), "was up - - on Him." (Tenor), and "was up - - on Him." (Bass). The piano accompaniment continues with the same complex rhythmic texture in the right hand and a steady bass line in the left hand.

*attaca*

The third system of the musical score shows the piano accompaniment continuing. The right hand has a complex, rhythmic texture with many beamed sixteenth notes. The left hand has a steady bass line. The word "attaca" is written at the end of the system.

№ 25. - CHORUS

“AND WITH HIS STRIPES WE ARE HEALED”

Isaiah LIII: 5

Alla breve. Moderato

SOPRANO *mf*  
 And with His stripes we are heal - - - ed,  
 ALTO *mf*  
 And with His  
 TENOR  
 BASS

Alla breve. Moderato (♩ = 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

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

C

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

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*





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

- 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

All we like

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

sheep have gone a - stray;

**B**

we have turn - ed,

we have turn -

**B**

we have turn - ed ev-'ry one to

we have turned, we have

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

we have

C

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

C

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

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

have gone a - stray;

gone a - stray,

have gone a - stray;

**D**

we have turn - ed ev - 'ry

we have turn - ed,

we have

**D**

we have turn - ed, we have

one to his own way, we have turn - ed

we have turned, we have turn - ed

turn - ed, we have turned, we have

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

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

**E**

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

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 grand piano accompaniment. The lyrics are: "have gone a - stray;" (Soprano and Alto), "we have" (Tenor and Bass). The piano accompaniment consists of a rhythmic bass line and a more melodic upper line.

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. The lyrics are: "we have turn - ed, we have turn - ed," (Soprano and Alto), "we have turn - ed," (Tenor and Bass), "turn - ed, we have turn - ed" (Bass). The piano accompaniment continues with a steady bass line and active upper parts.

we have turn - ed

ev-ry one to his own way,

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. The lyrics are: "we have turn - ed" (Soprano), "ev-ry one to his own way," (Alto), "ev-ry one to his own way, we have" (Tenor and Bass), "turn - ed" (Bass), "ev-ry one to his own way," (Soprano and Alto), "ev-ry one to his own way, we have turn -" (Tenor and Bass). A dynamic marking of **F** (Fortissimo) is present. The piano accompaniment features a more complex, rhythmic texture.

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)

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

the in - i - qui - ty of us all.

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

*p* *dim.*



# № 27. - RECITATIVE FOR TENOR

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

Psalm xxii: 7

Larghetto (♩ = 80)

Introduction for piano. The score consists of two staves: a treble clef staff with a melodic line of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The tempo is marked 'Larghetto' with a quarter note equal to 80 beats per minute. The dynamic is marked 'f' (forte).

TENOR SOLO

First system of the tenor solo. The vocal line begins with a rest, followed by the lyrics "All they that". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include 'dim.' (diminuendo) and 'p' (piano).

Second system of the tenor solo. The vocal line continues with the lyrics "see Him, laugh Him to scorn; they". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamics include 'f' (forte).

Third system of the tenor solo. The vocal line continues with the lyrics "shoot out their lips, and shake their". The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamics include 'f' (forte).

Fourth system of the tenor solo. The vocal line concludes with the lyrics "heads, say - ing:". The piano accompaniment features a complex rhythmic pattern with sixteenth notes. Dynamics include 'f' (forte).

## Nº 28. - CHORUS

"HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM"

Psalm xxii: 8

Allegro

SOPRANO

ALTO

TENOR

BASS *f*

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

Allegro ( $\text{♩} = 80$ )

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

**A**

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

**A**

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

**f**

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

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

*mf*

**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.

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

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



## No 29. - RECITATIVE FOR TENOR

"THY REBUKE HATH BROKEN HIS HEART"

Psalm lxxix: 20

Largo

TENOR SOLO

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

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

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

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

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

The musical score is written for a Tenor Solo and piano accompaniment. It consists of five systems of music. Each system includes a vocal line for the tenor and a piano accompaniment with treble and bass staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are: 'Thy re-buke hath brok - en His heart; He is full of heav-i-ness, He is full of heav-i-ness; Thy re-buke hath brok-en His heart; He look-ed for some to have pit-y on Him, but there was no man, nei-ther found He an-y to com-fort him; He look-ed for some to have pit - y on Him, but there was no man, nei-ther found He an-y to com-fort Him.'

## NO. 30. - AIR FOR TENOR

"BEHOLD, AND SEE IF THERE BE ANY SORROW"

Lamentations i: 12

Largo (♩ = 66)

TENOR SOLO

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

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

*poco cresc.*

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

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

like un - to His sor - row.

*dim.* *pp* *poco cresc.*

№ 31. - RECITATIVE FOR TENOR

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

Isaiah liii: 8

TENOR SOLO

№ 32. - AIR FOR TENOR

“BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL”

Psalms xvi: 10

Andante larghetto (♩ = 108)

\*) 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

*cresc.* *p*

C

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..

*tr* *f*

D

## No. 33. - CHORUS

## "LIFT UP YOUR HEADS, O YE GATES"

Psalm xxiv: 7-10

G. F. Händel

A tempo ordinario (♩ = 76)

Piano introduction for the chorus, marked *f* (forte). The music is in G major, 3/4 time, and consists of two staves (treble and bass clef).

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

Vocal staves for Soprano I, Soprano II, and Alto, with piano accompaniment marked *mf* (mezzo-forte). The lyrics are: "Lift up your heads, O ye\_gates, and be ye lift up, ye ev-er-last-ing doors, and the".

King of glo-ry shall come in. — **A**

King\_ of glo-ry shall come in.

King\_ of glo-ry shall come in. —

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

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

Vocal staves for Tenor and Bass, and piano accompaniment marked *mf* (mezzo-forte). The lyrics are: "King of glo-ry shall come in. — **A**", "King\_ of glo-ry shall come in.", "King\_ of glo-ry shall come in. —", "Who is this King of glo-ry?", and "Who is this King of glo-ry?".

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

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

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

B

might - y in bat-tle.

might - y in bat-tle.

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

*mf* Lift up your heads, O ye\_gates, and be ye lift up, ye

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

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

*mf*

B

*mf*

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 <sup>this</sup> the King of glo-ry? who

Who is <sup>this</sup> the King of glo-ry? who

King of glo-ry shall come in. Who is <sup>this</sup> the King of glo-ry? who

King of glo-ry shall come in. —

King of glo-ry shall come in. —

is <sup>this</sup> the King of glo-ry? who is <sup>this</sup> the King of glo-ry?

is <sup>this</sup> the King of glo-ry? who is <sup>this</sup> the King of glo-ry?

is <sup>this</sup> the King of glo-ry? who is <sup>this</sup> the King of glo-ry? The Lord of hosts,

The Lord of \_ hosts,

The Lord of hosts,

SOPRANO I II

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

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

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

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

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

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

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

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

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

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

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

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

D

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

D

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

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

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

**E**

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

**E**

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

is the King of glo -

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

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

hosts, He is the King of glo -

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

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

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

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

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

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

*cresc.* 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 -

*ff*

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

*ff*

- 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<sup>o</sup> 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

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

\*) N<sup>o</sup> 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

Allegro (♩ = 84)

\*) Generally omitted

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

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Him, let all the an - gels of".

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

This system contains four vocal staves and two piano staves. The lyrics are: "God, let all the an - gels of God wor - ship" and "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**

This system contains four vocal staves and two piano staves. It begins with a section marked "A". The lyrics are: "Him, let all the", "Him, let all the an - gels of God", "let all the an - gels of God", and "Him, let".



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

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

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

**B**

let all the an -

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

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

- ship Him,

**B**

- gels of God wor -

wor -

wor -

**C**

- ship Him, let all the an -

- ship Him, let all the an -

- ship Him, let all the an -

let all the an -

**C**

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

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

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

God wor - ship

God wor - ship

God wor - ship

- gels of God wor - ship

Him.

Him.

Him.

Him.

# \*) N<sup>o</sup> 36. - AIR FOR BASS

"THOU ART GONE UP ON HIGH" \*

Psalm lxxviii: 18  
Allegro (♩ = 84)

First system of the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music begins with a forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line features a more melodic and rhythmic pattern.

Second system of the piano introduction, continuing the accompaniment from the first system. The treble line has a more active role with various rhythmic figures and slurs.

**BASS SOLO**

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

Third system of the score, marking the beginning of the bass solo. The bass line contains the vocal melody, while the piano accompaniment provides harmonic support. Dynamics include piano (p) and forte (f).

Thou hast led captiv - i - ty captive, Thou hast led captiv - i - ty

Fourth system of the score, continuing the bass solo and piano accompaniment. The bass line continues the vocal melody with various ornaments and slurs.

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

Fifth system of the score, concluding the bass solo and piano accompaniment. The bass line continues the vocal melody, and the piano accompaniment provides a steady harmonic foundation.

\*) 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 e - mies,

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

that the Lord God might dwell

a - mong them,

**E**

that the Lord God, that the Lord

God might dwell a - - mong them, might dwell

This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "God might dwell a - - mong them, might dwell". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

a - mong

The second system continues the vocal and piano parts. The vocal line ends with the lyrics "a - mong". The piano accompaniment continues with its characteristic eighth-note texture.

**F**

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

The third system begins with a new vocal line, marked with a forte (**F**) dynamic. The lyrics are "them, that the Lord God might dwell a-mong them.". The piano accompaniment provides harmonic support for the vocal line.

This system consists of piano accompaniment. The right hand features a complex, flowing eighth-note melody, while the left hand provides a steady bass line with some chordal accompaniment.

This system continues the piano accompaniment. The right hand has a more active, sixteenth-note-like texture, and the left hand continues with a steady bass line.



# № 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.

**A**

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

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

**B**

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

**B**

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

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

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

ers.  
ers.  
ers.  
ers.

№38.- AIR FOR SOPRANO

"HOW BEAUTIFUL ARE THE FEET OF THEM"

Romans x: 15

Larghetto (♩ = 104)

*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*

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

## No 39. - CHORUS

"THEIR SOUND IS GONE OUT INTO ALL LANDS"

Romans x: 18

A tempo ordinario

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

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

TENOR  
Their sound is gone out, their

BASS  
Their sound is gone out,

A tempo ordinario (♩ = 88)

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

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

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

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

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

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

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



words un - to the ends of the world,

un - to the ends of the world,

and their

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

un - to the ends of the world,

and their

un - to the ends of the world,

words un - to the ends of the world,

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

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

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

**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,

*ped.* \*

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 musical notation 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 has one flat (B-flat). The music begins with a forte (f) dynamic marking. 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 piece with two staves. The upper staff has a melodic line with eighth notes and some sixteenth notes. The lower staff continues with a consistent eighth-note accompaniment.

The third system shows a change in the upper staff's key signature to two flats (B-flat and E-flat). The melodic line continues with eighth notes, and the lower staff maintains the eighth-note accompaniment.

The fourth system changes the key signature to two sharps (F-sharp and C-sharp). The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues with the eighth-note accompaniment.

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

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

Piano introduction with treble and bass staves. The treble staff features a series of chords, and the bass staff has a simple bass line.

**A** BASS SOLO

Why do the na - - - tions so

Musical notation for the first system of the bass solo, including treble and bass staves. The treble staff has a melodic line starting with a piano (*p*) dynamic.

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

Musical notation for the second system of the bass solo, including treble and bass staves.

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

Musical notation for the third system of the bass solo, including treble and bass staves.

thing? Why do the na - - - tions

Musical notation for the fourth system of the bass solo, including treble and bass staves.

rage

so

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

do the peo - ple im - a -

gine a - vain

thing? im - - a -

**B**  
- - gine a vain thing?

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

*p*

geth - - er, and why do the

*f* *p*

peo - ple, and why do the

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

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics: "peo-ple im- - a- - gine a vain". The middle staff is the piano's treble clef, and the bottom staff is the piano's bass clef. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

thing? Why do the na- - tions

The second system continues the musical score with three staves. The vocal line (top staff) has lyrics: "thing? Why do the na- - tions". The piano accompaniment (middle and bottom staves) maintains the rhythmic pattern from the first system.

rage

The third system consists of three staves. The vocal line (top staff) has the lyric "rage". The piano accompaniment (middle and bottom staves) includes triplets in the right hand, indicated by a '3' above the notes.

The fourth system consists of three staves. The vocal line (top staff) is mostly blank, with a few notes and a flat symbol (b) indicating a change in pitch. The piano accompaniment (middle and bottom staves) continues with the established musical texture.

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

The fifth system begins with a section marked 'C' (Crescendo). It consists of three staves. The vocal line (top staff) has lyrics: "so furiously to - gether, so furiously to - geth - er? and". The piano accompaniment (middle and bottom staves) features a more active and rhythmic accompaniment, with slurs and accents.



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

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics "why do the peo-ple im- - a - - gine a vain". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The key signature has one sharp (F#).

thing? im - a - - - - -

*cresc.* *f*

The second system continues the vocal line with "thing? im - a - - - - -". The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The piano part includes a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

- - gine a vain thing? and

*p*

The third system continues the vocal line with "- - gine a vain thing? and". The piano accompaniment features a *p* (piano) dynamic marking. The piano part continues with the established rhythmic and harmonic patterns.

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

The fourth system continues the vocal line with "why do the peo-ple im- - a - gine a vain". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

**D**  
thing?

The fifth system begins with a section marked **D** (Da Capo) and contains the lyrics "thing?". The piano accompaniment continues with the same rhythmic and harmonic patterns.

**E**

The kings of the earth rise up, and the

*p*

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

coun -

- sel, take

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

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 a half note G2, followed by quarter notes A2, B2, and C3, then a quarter rest, followed by quarter notes D3, E3, and F3, and ends with a half note G3. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

gainst His an - oint -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, followed by quarter notes D4, E4, and F4, and ends with a half note G4. The piano accompaniment continues with eighth-note patterns and some triplet markings.

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5, and ends with a half note G5. The piano accompaniment features more complex textures, including triplets and sixteenth-note runs.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G5, followed by quarter notes A5, B5, and C6, then a quarter rest, followed by quarter notes D6, E6, and F6, and ends with a half note G6. The piano accompaniment maintains its rhythmic intensity.

oint - ed.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a half note G6, followed by quarter notes A6, B6, and C7, then a quarter rest, followed by quarter notes D7, E7, and F7, and ends with a half note G7. The piano accompaniment ends with a final chord and a fermata.

## №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,

A

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 - - - way their yokes from

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

and cast a - - - way

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

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

**B**

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

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

let us break their bonds a - sun - der,

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

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

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

let us break their bonds, let us break their

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

let us break their bonds a - sun - der,

sun - der, their bonds a - sun - der, and cast a - way

bonds, — their bonds a - sun - der,

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

let us break their bonds a - sun - der,

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

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

way their yokes from us.  
their yokes from us.  
way their yokes from us. Let us break their bonds a -  
way their yokes from us. Let us break their

*R.H.*



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

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

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

**D**

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

way their yokes from us.  
 way their yokes from us.  
 way their yokes from us.  
 way their yokes from us.

# Nº 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.

# Nº 43. - AIR FOR TENOR

"THOU SHALT BREAK THEM"

Psalm ii: 9

Andante (♩ = 84)

Thou shalt break them, Thou shalt  
break them with a rod of i-ron;  
*poco cresc.*

Thou shalt dash them in piec - es like a pot - - - ter's

ves - sel, Thou shalt dash them in piec - es, in

*cresc.*

piec - es like a pot -

**B**

- ter's ves - sel.

Thou shalt break them,

Thou shalt break them with a rod

of i - ron; Thou shalt

dash them in piec-es like a pot - - - - - ters

**C**  
ves - sel, Thou shalt dash them in piec-es like a

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

\*)Händel in his score has this section in unison

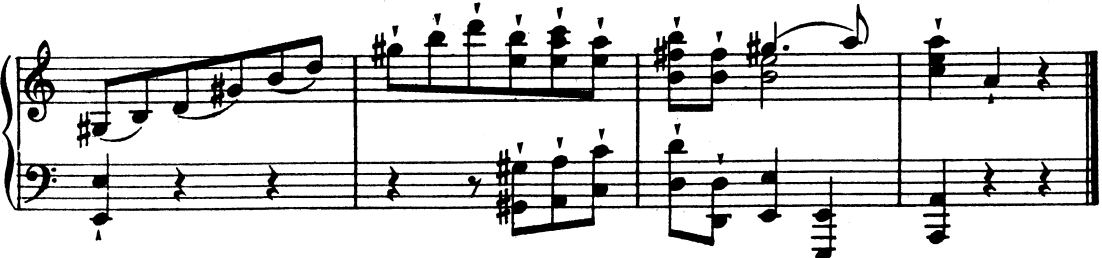
pot - - - ter's ves - sel, Thou shalt dash them in



piec - es like a pot - - - - - ter's



**D**  
ves - sel.



N<sup>o</sup> 44.- CHORUS

"HALLELUJAH!"

Rev. xix: 6; xl: 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-lu-jah!  
 God Om-ni-potent reign-eth. Hal-le-lu-jah!  
 God Om-ni-potent 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-le-lu-jah!  
 God Om-ni-potent reign-eth. Hal-le-lu-jah!  
 God Om-ni-potent reign-eth. Hal-le-lu-jah!  
 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 16<sup>th</sup> notes for the 8<sup>th</sup>

le - lu - jah! The king-dom of this

Hal - le - lu - jah! The king-dom of this

le - lu - jah! The king-dom of this

lu - jah! Hal - le - lu - jah! The king-dom of this

*(p)* C

world is be - come the King - dom of our

world is be - come the King - dom of our

world is be - come the King - dom of our

world is be - come the King - dom of our

*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

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

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

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

**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 -

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!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-lu-jah!

*ff* and Lord of Lords, and Lord of Lords, and He shall

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords,

lu-jah! King of Kings, and Lord of Lords, and He shall

*ff* *F* *f*

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

G



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

*tr*

First system of piano accompaniment. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The music begins with a piano introduction marked *mp* (mezzo-piano). The right hand features a melodic line with trills (*tr*) and slurs, while the left hand provides a harmonic accompaniment.

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

Third system of piano accompaniment, featuring a *cresc.* (crescendo) marking in the right hand.

SOPRANO SOLO A

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

*dim.* *p* *p*

First system of the soprano solo. The vocal line begins with a rest followed by the lyrics "I know that my Re - deem - er liv - eth,". The piano accompaniment is marked *dim.* (diminuendo) and *p* (piano).

and that He shall stand

Second system of the soprano solo. The vocal line continues with the lyrics "and that He shall stand". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

at the lat - - - ter day up-on the <sup>\*)</sup>

earth. I know that my Re -

**B**

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

**C**

\*) 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,

the first - - fruits of them that

sleep, of them that sleep, the

**G**  
first - - fruits of them that sleep.

*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.

№ 46. - CHORUS  
 "SINCE BY MAN CAME DEATH"

1 Cor. xv: 21

Grave

SOPRANO *p sost.*  
 Since by man came death, since by man came death,

ALTO *p sost.*  
 Since by man came death, since by man came death, \_\_\_\_\_

TENOR *p sost.*  
 Since by man came death, since by man came death, \_\_\_\_\_

BASS *p sost.*  
 Since by man came death, since by man came death, \_\_\_\_\_

Grave (♩=60)

*p*

A  
 Allegro *f*

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

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

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

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

A Allegro (♩=84)

*f*



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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "dead, by man came al - so the re - sur - - rec - tion of the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 vocal and piano parts. The lyrics are: "dead, by man came al - so the re - sur - - rec - tion of the dead.". The piano accompaniment continues with the same rhythmic pattern as the first system.

**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, <sup>\*</sup> be raised in - cor - rup-ti-ble, be

<sup>\*\*</sup> raised in - cor - rup-ti-ble, and we shall be chang'd, \_\_\_\_\_

**C**

\_\_\_\_\_ and we shall be chang'd.

\* Händel's score has here



\*\* Händel's score has here, including last note in preceding bar,



Trumpet The trum-pet shall sound, — the

trum-pet shall sound, — and the dead shall be raised, —

D

be raised in - cor - rup - ti - ble,

be raised in - cor - rup - ti - ble, and



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

This system features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The lyrics are "we shall be chang'd, be chang'd,".



and we shall be chang'd,

E

This system continues the vocal line and piano accompaniment. The lyrics are "and we shall be chang'd,". A fermata is placed over the final note of the vocal line, with the letter "E" written above it.



and we shall be chang'd, we

p

This system continues the vocal line and piano accompaniment. The lyrics are "and we shall be chang'd, we". A piano dynamic marking "p" is present in the piano part.



shall be chang'd, we shall be

This system continues the vocal line and piano accompaniment. The lyrics are "shall be chang'd, we shall be".



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

F

This system concludes the vocal line and piano accompaniment. The lyrics are "chang'd, and we shall be chang'd,". A fermata is placed over the final note of the vocal line, with the letter "F" written above it.



and we shall be

This system contains the first two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#).

chang'd, we shall be chang'd,

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps.

Adagio G *a tempo*

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

*f a tempo*

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The tempo marking 'Adagio' and 'G' are present above the staff. The dynamic marking '*f a tempo*' is at the end of the system.

This system contains two staves of piano accompaniment in bass clef. The key signature has two sharps.

This system contains two staves of piano accompaniment in bass clef. The key signature has two sharps.

This system contains two staves of piano accompaniment in bass clef. The key signature has two sharps.

*Fine*

<sup>\*)</sup>  
 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 -

<sup>\*)</sup> 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* %

*Dal* %

\*) N<sup>o</sup> 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<sup>o</sup> 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

grave, O

Andante (♩ = 69)

sting? O grave, where is thy vic-to-ry? O grave! O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

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? Ograve,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.  
*attaca*

## 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,  
 our Lord Je - sus Christ,  
 who giv-eth us the  
 who giv-eth us the vic - to - ry, who  
 who giv-eth us the vic - to - ry, the vic - to - ry thro'

who giv-eth us the vic - to - ry 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

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 two flats and a 3/4 time signature.

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

Third system of piano introduction, showing more complex rhythmic patterns in the right hand.

Fourth system of piano introduction, concluding the instrumental part.

A SOPRANO <sup>\*)</sup> SOLO

If God be for us, who can be a -

First system of the soprano solo, with lyrics "If God be for us, who can be a -". The piano accompaniment is marked *p*.

gainst us?

who can be a - gainst us? who can be a -

Second system of the soprano solo, with lyrics "gainst us? who can be a - gainst us? who can be a -". The piano accompaniment is marked *p*.

\*) Händel's score has here:



If God be for us, who

gainst us? if God be for us, who can be a -

gainst us?

**B**  
Who shall lay an-y - thing to the charge of God's e - lect?

of God's e - lect?

Who shall lay an-y - thing to the charge

of God's e-lect?

C  
It is God that

jus-ti - - fi-eth, it is God that jus - ti - - fi - -

D  
- eth.

Who is he that con-demneth?

who is he that con - demneth? who is

**E**  
he that con - demn - - - eth?

It is Christ that

di-ed, yea ra-ther, that is ris-en a - gain,



F

who is at the right hand of God, who

makes in-ter-ces-sion for us, who makes in-ter-ces-sion for us, in-ter-

ces-sion for us, who makes in-ter-ces

G

- sion, who makes in-ter-

ces - - - sion for us, who is at the

right hand of God, who is at the right hand of God, at the right hand of

Adagio

God, who makes in-ter - ces-sion for us.

*ad lib.* *f a tempo*

## No 53. - CHORUS

"WORTHY IS THE LAMB THAT WAS SLAIN"

Rev. v. 12, 13

**Largo**

SOPRANO *f*

Wor - thy is the Lamb that was slain, and hath re -

ALTO *f*

Wor - thy is the Lamb that was slain, and hath re -

TENOR *f*

Wor - thy is the Lamb that was slain, and hath re -

BASS *f*

Wor - thy is the Lamb that was slain, and hath re -

**Largo** (♩ = 60)

**Andante**

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

deem-ed us to God by His blood, to receive power, and riches, and

**Andante** (♩ = 70)

wis-dom, and strength, and hon-our, and glo-ry, and  
 wis-dom, and strength, and hon-our, and glo-ry, and  
 wis-dom, and strength, and hon-our, and glo-ry, and  
 wis-dom, and strength, and hon-our, and glo-ry, and

### A Largo

bless - ing. Wor - thy is the Lamb that was slain,  
 bless - ing. Wor - thy is the Lamb that was slain,  
 bless - ing. Wor - thy is the Lamb that was slain,  
 bless - ing. Wor - thy is the Lamb that was slain,

A Largo (♩ = 58)

and hath re - deem - ed us to God, to God by His  
 and hath re - deem - ed us to God, to God by His  
 and hath re - deem - ed us to God, to God by His  
 and hath re - deem - ed us to God, to God by His

## Andante

blood, to receive pow-er, and rich-es, and wisdom, and strength, and  
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and  
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and  
 blood, to receive pow-er, and rich-es, and wisdom, and strength, and

Andante (♩ = 70)

## B Larghetto

honour, and glo-ry, and bless - ing.  
 honour, and glo-ry, and bless - ing.  
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and  
 honour, and glo-ry, and bless - ing. Bless-ing and honour, glory and

B Larghetto (♩ = 76)

pow'r, be un - to Him, be un - to Him that sit - teth up - on the  
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

Blessing and honour, glory and pow'r, be un-to Him, be un-to  
 throne, and un - to the Lamb,  
 throne, and un - to the Lamb.

Him that sit-teth up-on the throne, and un - to the Lamb,  
 Bless - ing and  
 that sit-teth up-on the throne, and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo  
 hon-our, glo-ry and pow'r, be un - to Him, be un - to Him  
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and  
 Bless-ing and hon-our, glory and

ry,  
 for ev - er and ev - er, for ev - er, that  
 ev - er, for ev - er and ev - er,  
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the

that sit - teth up - on the throne, and  
 sit - teth up - on the throne, up - on the throne, and  
 throne, up - on the throne, up - on the throne, and  
 and

**C**  
 un - - to the Lamb. Bless - ing and  
 un - - to the Lamb. Bless - ing and hon - our, glory and  
 un - - to the Lamb.  
 un - - to the Lamb. Bless - ing and hon - our, glory and pow'r, be un - to

**C**

hon - our, glory and pow'r, be un - to Him, glo - -  
 pow'r be un - to Him, glo - - - ry be un - to Him  
 Blessing 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, glo - ry and pow'r, be un - to  
 un - - to the Lamb for ev - - er and ev - - -

er, and un - - to the Lamb for  
 er, and un - - to the Lamb for  
 Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for  
 er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 ev - - - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to  
 ev - - - er.

## D

Him, be un - to Him,  
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to  
 Him, be un - to Him, *ff* bless-ing and hon-our, glory and pow'r, be un - to  
 Bless-ing and hon-our, glory and pow'r, be un - to

## 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)



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 plays 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.

Vocal entry system. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The vocal parts begin with the lyrics "A - - men, Amen, A - men, A - - - - - men." The piano accompaniment is marked *G ff* and features a rhythmic accompaniment of eighth notes.

First system of piano accompaniment for the vocal section. It consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic is *G ff*.

Second system of vocal entry. The vocal parts continue with the lyrics "A - - - - - men, A -" and "A - - - - - men, A - - - - -". The piano accompaniment continues with the same rhythmic pattern. The dynamic is *ff*.

Second system of piano accompaniment for the vocal section. The right hand accompaniment becomes more complex with chords and moving lines. The left hand continues with the eighth-note accompaniment. The dynamic is *ff*.

men, A - - men, A -

A - - men, A - men, A -

- - men, A - - men, A - men, A -

- - men, A - - men, A -

**H**

- - men, A -

- - men, A -

- - men, A -

- - men, A -

**H**

men,

men, A -

men, A - - men, A -

I

A - - - men,  
men, A - - - men, A -  
men,  
men,

I

Detailed description: This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#). The first system is marked with a Roman numeral 'I'. The lyrics 'A - - - men,' are written under the vocal lines. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

A - - - men, A - - men,  
men, A - - men,  
men, A -  
A - - - men, A - - - men, A - -

Detailed description: This system contains the third and fourth systems of music. It continues the vocal and piano parts from the first system. The lyrics 'A - - - men, A - - men,' are written under the vocal lines. The piano accompaniment continues with the same melodic and harmonic structure.

A - - - men, A - - -  
men, A - - - men,  
men, A - - - men, A - -

Detailed description: This system contains the fifth and sixth systems of music. It continues the vocal and piano parts. The lyrics 'A - - - men, A - - -' are written under the vocal lines. 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,

*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, A - - men.  
*Adagio*