

# The Messiah

An Oratorio

composed in the year 1741 by

George Frideric Handel

carefully edited with the accompaniments revised by

Percy Goetschius, Mus. Doc.



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Handel  
The  
Messa  
1751

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## Preface

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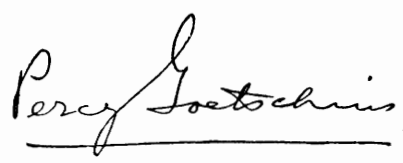
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THE singularly impressive and stirring effect of Handel's choral works is due mainly to their straightforwardness and the rugged simplicity of their harmonies. It is therefore difficult and hazardous to make the necessary additions to his meagre indications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

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

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

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

  
Percy Goetschius

New York, June, 1908.



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# The Messiah

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## PART I

### OVERTURE

#### RECITATIVE. *Accompanied.* (TENOR)

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

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

#### AIR. (TENOR)

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

#### CHORUS

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

#### RECITATIVE. *Accompanied.* (BASS)

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

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

#### AIR. (BASS)

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

#### CHORUS

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

#### RECITATIVE. (ALTO)

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

#### AIR (ALTO) AND CHORUS

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

#### RECITATIVE. *Accompanied.* (BASS)

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

#### AIR. (BASS)

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

#### CHORUS

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

### PASTORAL SYMPHONY

#### RECITATIVE. (SOPRANO)

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

#### RECITATIVE. *Accompanied.* (SOPRANO)

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

#### RECITATIVE. (SOPRANO)

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

#### RECITATIVE. *Accompanied.* (SOPRANO)

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

#### CHORUS

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

#### AIR. (SOPRANO)

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

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RECITATIVE. (ALTO)

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

AIR. (ALTO)

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

AIR. (SOPRANO)

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

CHORUS

His yoke is easy and His burthen is light.

### PART II

CHORUS

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

AIR. (ALTO)

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

CHORUS

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

CHORUS

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

RECITATIVE. *Accompanied.* (TENOR)

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

CHORUS

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

RECITATIVE. *Accompanied.* (TENOR)

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

AIR. (TENOR)

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

RECITATIVE. *Accompanied.* (SOPRANO)

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

AIR. (SOPRANO)

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

CHORUS

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

Who is the King of Glory?

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

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

Who is the King of Glory?

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

RECITATIVE. (TENOR)

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

CHORUS

Let all the angels of God worship Him.

AIR. (BASS)

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

CHORUS

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

AIR. (SOPRANO)

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

CHORUS

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

AIR. (BASS)

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

CHORUS

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

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## The Messiah

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RECITATIVE. (TENOR)

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

AIR. (TENOR)

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

CHORUS

HALLELUJAH: for the Lord God Omnipotent reigneth.

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

KING OF KINGS, AND LORD OF LORDS. HALLELUJAH!

### PART III

AIR. (SOPRANO)

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

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

CHORUS

Since by man came death,

CHORUS

By man came also the resurrection of the dead.

CHORUS

For as in Adam all die,

CHORUS

Even so in Christ shall all be made alive.

RECITATIVE. *Accompanied.* (BASS)

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

AIR. (BASS)

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

RECITATIVE. (ALTO)

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

DUET. (ALTO AND TENOR)

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

CHORUS

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

AIR. (SOPRANO)

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

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

CHORUS

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

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

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# THE MESSIAH

(1741)

Edited by  
PERCY GOETSCHUIS, *Mus. Doc.*

GEORGE FRIDERIC HANDEL  
(1685 - 1759)

## PART I No 1 - OVERTURE

Grave (♩ = 60)  
2d time *p*

PIANO  
or  
ORGAN

Allegro moderato (♩ = 120)

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

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

Third system of musical notation, showing a more complex texture with chords in the treble staff and a bass line with some rests. The treble staff has a melodic line with grace notes, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, characterized by a dense texture of chords in the treble staff and a bass line with some rests. The treble staff has a melodic line with grace notes, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a melodic line with grace notes, and the bass staff has a rhythmic accompaniment.

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

Seventh system of musical notation, concluding the page with a dynamic marking of *cresc.* (crescendo) in the bass staff. The treble staff has a melodic line with grace notes, and the bass staff has a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note patterns in the treble and quarter-note accompaniment in the bass.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal accompaniment.

Third system of musical notation, showing a change in the bass line with longer note values and some ties.

Fourth system of musical notation, featuring a melodic line in the treble with slurs and a steady bass accompaniment.

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

Sixth system of musical notation, continuing the melodic and harmonic development.

Seventh system of musical notation, starting with the tempo marking *Più lento* and ending with a repeat sign and a first ending bracket labeled (tr).

# No. 2 Recitative — COMFORT YE MY PEOPLE

Larghetto e piano (♩ = 76)

PIANO  
or  
ORGAN

*p* *simili*

TENOR

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

*fp* *p* *fp*

*ad lib* *a tempo*

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

*a tempo* *simili* *fp* *fp*

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

*fp* *mf* *simili* *p*

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

*mf*

<sup>a)</sup> When played on the Organ, the notes for the Pedal must be chosen at the discretion of the player, about in the manner suggested in the first line.

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

*p* *simili*

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

*v*

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

*mf* *simili*

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

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

*Attacca*

## No 3 Air - EV'RY VALLEY SHALL BE EXALTED

Andante (♩ = 84)

PIANO  
or  
ORGAN

TENOR

Ev-ry val - ley, ev-'ry val - ley—

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

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

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

- ed, and ev-'ry

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

and the rough places plain, the crook-ed

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

*cresc.* *p* *simili*

and the rough pla-ces plain.

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

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

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



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

*p*

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

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

*f*

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

*ad lib.*

*p colla voce*

*a tempo*

*tr tr tr*

*p*

*f*

*p*

*f*

*(tr)*

No. 4 Chorus — AND THE GLORY OF THE LORD

Allegro (♩ = 112)

PIANO  
or  
ORGAN

SOPRANO

ALTO

TENOR

BASS

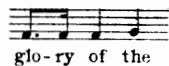
And the glo - ry, the

And the glo - ry, the glory of the Lord

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

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

And the glo - ry, the glory of the Lord

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

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

20

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

25 30

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

35

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

40

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

*mf*

45

*f*  
and all flesh\_ shall  
*f*  
and all flesh\_ shall  
*f*  
see - it to - geth-er, for the mouth of the  
*f*  
see - it to - geth-er, for the mouth of the

*f*

50

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

55

of the Lord hath spo - ken it, *mf*  
 flesh shall see it to - geth - er, and all flesh *mf*  
 flesh shall see it to - geth - er, and all  
 flesh shall see it to - geth - er,

60

and all flesh shall *f*  
 and all flesh shall see it to - geth - er, and all flesh shall *f*  
 flesh shall see it to - geth - er, the mouth of the *fp*  
 for the mouth of the *f*

65 70

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

75

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

80

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

85

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

90

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

95

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

100

*ff*

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

*ff*

105

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

*ff*

110 115

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

120



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

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

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

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

125

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

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

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

130

*Adagio*

Lord hath spo - ken it.

Lord hath spo - ken it.

mouth of the Lord hath spo - ken it.

mouth of the Lord hath spo - ken it.

*Adagio*

135

## No 5 Recitative — THUS SAITH THE LORD

Andante

BASS

PIANO  
or  
ORGAN

(♩ = 76)

Thus saith the Lord, the Lord of Hosts;

yet once, a lit - tle while, and I will shake \_\_\_\_\_

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

and I will shake, \_\_\_\_\_ and I will shake \_\_\_\_\_

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

*p*

a)

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

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

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the lyrics 'earth, the sea, the dry land, all na-tions, I'll shake, and the de -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass clef, and chords in the treble clef.

sire \_\_\_\_\_ of all

The second system continues the vocal line with the lyrics 'sire \_\_\_\_\_ of all'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

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

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

The fourth system continues the recitative vocal line with the lyrics 'tem-ple, ev'n the mes-sen-ger of the cov- e-nant, whom ye de-light in:'. The piano accompaniment includes some chords and notes in the bass clef.

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

The fifth system concludes the recitative vocal line with the lyrics 'be-hold, He shall come, saith the Lord of Hosts.'. The piano accompaniment includes some chords and notes in the bass clef.

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

Larghetto (♩ = 88)

PIANO  
or  
ORGAN

First system of piano/organ accompaniment. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass accompaniment. The dynamic is marked *f*.

BASS

Bass vocal line and piano accompaniment for the first system of lyrics. The lyrics are "But who may a - bide the day of His com - ing?". The piano accompaniment continues with a *p* dynamic.

Bass vocal line and piano accompaniment for the second system of lyrics. The lyrics are "and who shall stand when He - ap - pear - eth? who shall - stand". The piano accompaniment continues with a *mf* dynamic.

Bass vocal line and piano accompaniment for the third system of lyrics. The lyrics are "when He - ap - pear - eth? But who may a - bide, but". The piano accompaniment continues with a *p* dynamic.

Bass vocal line and piano accompaniment for the fourth system of lyrics. The lyrics are "who may a - bide the day of His com - ing? and who shall stand when". The piano accompaniment continues with a *f* dynamic.

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

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

eth?  
Prestissimo (♩ = 144)

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

for He is like — a re - fi - - -

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

He is like a re-fi

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

fi - ner's fire and

Larghetto Tempo I

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

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

*mf* *p*

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

*f* *p*

Prestissimo

For He is like — a re -

Prestissimo

*p* *f* *p*

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

*f* *p*

fire, — and who shall stand when He,

*fp* *fp* *fp*

when He ap - pear-eth? and who shall

*fp* *fp* *p*

stand when He ap - pear - eth?

*cresc.* *p* *cresc.*

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

*p*

fire, — and who shall stand when He

*f* *p*

— ap - - pear - eth? when He ap - -



pear - eth? for He is like a re -

*f* *p*

fi

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

*Adagio*

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

*cresc.* *mf* *f* *Prestissimo*

No. 7 Chorus — AND HE SHALL PURIFY

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

PIANO OF ORGAN *Allegro* (*♩ = 80*) *mp*

the sons of Le - vi,

ALTO

TENOR

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

*mf* *mp*

*mf*  
 And He shall

He shall pu - ri - fy the sons of

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

10

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

15

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

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

20

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

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

25

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

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

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

the sons of Le - vi,

*f* *mf*

30

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

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

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

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

*f*

35

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

and He shall

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

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

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

40

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

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

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

50

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

*ff*

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

*mf*

55

No 8 Recitative - BEHOLD, A VIRGIN SHALL CONCEIVE

ALTO

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

PIANO OR ORGAN

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

No 9 Air and Chorus

O THOU THAT TELLEST GOOD TIDINGS TO ZION

Andante (♩ = 144)

PIANO OR ORGAN

ALTO

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



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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'thou that tell-est good ti-dings to Zi-on,' followed by a rest, and then 'get thee up in-to the high'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) and *f* (forte).

moun - tain, O thou that tell-est good

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

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

The third system continues the vocal line with 'ti-dings to Zi-on,' followed by a rest, and then 'get thee up in-to the high moun -'. The piano accompaniment continues. Dynamic markings include *mf* (mezzo-forte) and *p*.

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

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

moun - - - tain:

The fifth system continues the vocal line with a long rest followed by 'moun - - - tain:'. The piano accompaniment continues. Dynamic markings include *f*.

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

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

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

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

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

hold your God! — be - hold your God!

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

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

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

thy light is come: and the glo -

*mf* *p*

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

*mf* *p*  
2ed.

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

♯

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

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

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

2ed. ♯

SOPRANO

CHORUS

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

TENOR

BASS

O thou that tell-est good

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

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

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

ti-dings to Zi-on,

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

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

Zi - - on, a - rise, a -

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

a - rise, a -

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

10

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

15

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

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

20

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

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

*mf*

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

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

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

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

30

*mf*

Detailed description: This system contains the first four staves of the score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A measure rest of 30 is indicated at the start of the piano accompaniment.

*tr*

*p*

35

Detailed description: This system contains the piano accompaniment for the second system. It begins with a trill (tr) in the right hand. The dynamics are marked piano (p). The piano part continues with the eighth-note accompaniment and bass line from the first system.

40

Detailed description: This system contains the piano accompaniment for the third system. The piano part continues with the eighth-note accompaniment and bass line.

*cresc.*

*mf*

*p*

Detailed description: This system contains the piano accompaniment for the fourth system. The piano part continues with the eighth-note accompaniment and bass line. Dynamics include crescendo (cresc.), mezzo-forte (mf), and piano (p).



No 10 Recitative FOR BEHOLD, DARKNESS SHALL COVER THE EARTH

Andante larghetto (♩=72)

*p*

BASS

For be-

*simile*

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

*p*

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

*poco cresc.*

rise up-on thee, and His glo -

*mf*

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

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

*sostenuto*

*colla voce*

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

Larghetto (♩ = 76)

**BASS**

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

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

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

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

*cresc.* *mf* *p*

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

*mf* *p*

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

*p*

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

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

and they that dwell, that

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

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

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

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

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

The second system continues the vocal line with the lyrics "shi - ned, and they that dwell, that dwell in the land of the". The piano accompaniment includes dynamic markings *mf* and *p*. The texture remains dense with many chords.

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

The third system features the vocal line with the lyrics "shad - - - ow of death, up - on them hath the". The piano accompaniment includes dynamic markings *f* and *p*. The vocal line has a long rest before the final part of the phrase.

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

The fourth system concludes the vocal line with the lyrics "light shi - ned, up - on them hath the light shi - ned.". The piano accompaniment includes a dynamic marking *mf*. The vocal line has a long rest before the final part of the phrase.

The fifth system shows the piano accompaniment for the final part of the piece, continuing the complex chordal texture from the previous systems. It consists of two staves (treble and bass clefs) with various chords and melodic lines.

# No 12 Chorus - FOR UNTO US A CHILD IS BORN

Andante Allegro (♩ = 84)

PIANO  
OR  
ORGAN

*f*

The first system of the piano/organ accompaniment consists of two staves. The right hand (treble clef) features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes, often in a broken chord pattern. The left hand (bass clef) provides a steady bass line with quarter and eighth notes. The music is in the key of D major and 4/4 time.

SOPRANO

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

This system includes the vocal line for the soprano and the piano accompaniment. The soprano part begins with a *p* (piano) dynamic. The piano accompaniment continues with the same rhythmic pattern as the first system. The lyrics are: "For un-to us a Child is born, un-to us a Son is giv-en, un-to".

us a Son is giv-en,

for un-to us a Child is born:\_\_\_\_\_

ALTO

TENOR

For un-to us a Child is born,

un-to

BASS

This system continues the vocal and piano accompaniment. It includes staves for the Alto, Tenor, and Bass voices. The piano accompaniment continues with the same rhythmic pattern. The lyrics for the Tenor part are: "For un-to us a Child is born, un-to". The Soprano part continues with the lyrics: "us a Son is giv-en, for un-to us a Child is born:\_\_\_\_\_".

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

15

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

20

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

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

25

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

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



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

35

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

40

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

40

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

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

*ff*  
 shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 50

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

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

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

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

*p*

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

For un-to

us a Child is born,

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

55

*p* un-to

us a Child is born,

*p* un-to

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

us a Son is giv-en:

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

60

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

and the gov-ern-ment shall

der,

and the gov-ern-ment shall

65

cresc. ff

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

cresc. ff

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

cresc. ff

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

cresc. ff

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

cresc. ff

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

cresc. ff

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

70

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

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

75

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

80

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

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

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

*ff.*  
*ff.*  
*ff.*  
*ff.*  
*ff.*

85

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

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

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

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

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.

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

90

95

## No 13—PASTORAL SYMPHONY

Larghetto (♩ = 132)

PIANO  
or  
ORGAN

The musical score consists of five systems of music, each with a treble and bass clef staff. The first system is marked *p* and includes a tempo marking of *Larghetto* with a quarter note equal to 132 beats per minute. The second system continues the piece. The third system is marked *poco cresc.*. The fourth system is marked *dim.* and includes a *p* dynamic marking. The fifth system is marked *cresc.*. The score features various musical notations including chords, arpeggios, and trills.



*più cresc.*

*dim.*

*pp*

*tr.*

*tr.*

*tr.*

## THERE WERE SHEPHERDS ABIDING IN THE FIELD

SOPRANO

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

PIANO  
or  
ORGAN

*pp*

Recitative

AND LO, THE ANGEL OF THE LORD CAME UPON THEM

SOPRANO

And lo, the an-gel of the

Andante (♩ = 60)

PIANO  
or  
ORGAN

*p*

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

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

### No 15 Recitative—AND THE ANGEL SAID UNTO THEM

SOPRANO

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

PIANO  
or  
ORGAN

*p*

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

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

### No 16 Recitative—AND SUDDENLY THERE WAS WITH THE ANGEL

Allegro (♩ = 69)

PIANO  
or  
ORGAN

*mf*

SOPRANO

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

*dim.* *p*

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

No 17 Chorus - GLORY TO GOD

Allegro

*mp*

SOPRANO  
 ALTO  
 TENOR  
 BASS

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

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

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

PIANO  
 or  
 ORGAN

*mp*

Allegro (♩ = 84)

est,  
 est,  
 est,  
 and peace on earth,  
 and peace on earth,

*mf*

*mf* *p*

*f*

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

*f*

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

*f*

15

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

*f*

*p*

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

*f*

20

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

25

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

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

30

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

35

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

45

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

45

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

Allegro (♩ = 92)

PIANO  
OR  
ORGAN

The first system of the piano/organ accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

SOPRANO

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

The second system includes the soprano vocal line and the piano/organ accompaniment. The vocal line begins with the lyrics "Re-joyce, re-joyce, re-joyce — greatly, re-joyce, —". The piano/organ accompaniment continues with a dynamic of piano (*p*) in the right hand and *f* in the left hand.

O daugh-ter of Zi-on!

The third system features the soprano vocal line with the lyrics "O daugh-ter of Zi-on!". The piano/organ accompaniment continues with a dynamic of *f* in the right hand and *f* in the left hand.

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

The fourth system includes the soprano vocal line with the lyrics "O daughter of Zi-on! re-joyce, — re-joyce, —". The piano/organ accompaniment continues with a dynamic of *p* in the right hand and *f* in the left hand.



re-joice,

*f* *p*

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

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

*mf* *p*

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

*mf* *p*

un - to thee!

He is the right - - eous

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

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "peace un-to the hea - - - then, He is — the right - - - eous". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Sa - viour, and He shall speak, He shall speak peace, peace,". The piano accompaniment continues with its intricate rhythmic texture.

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

*rit*

*rit* *f a tempo*

The third system of the musical score features the vocal line and piano accompaniment. The lyrics are "He shall speak peace — un-to the hea - - - then." Above the vocal line, the instruction "rit" is written. In the piano accompaniment, "rit" is written above the bass staff and "f a tempo" is written above the treble staff.

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

*p* *f*

The fourth system of the musical score features the vocal line and piano accompaniment. The lyrics are "Re-joyce, re-joyce, Re-joyce — greatly,". The piano accompaniment includes dynamic markings "p" (piano) and "f" (forte).

re-joyce

*p*

The fifth system of the musical score features the vocal line and piano accompaniment. The lyrics are "re-joyce". The piano accompaniment includes a dynamic marking "p" (piano).

great-ly,

*mf*

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

*p* *mf* *p*

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

*f* *p*

thee! re - joi-ce, re - joi-ce

*mf* *p*

and shout, shout, shout,

*mf* *p*

shout, re-joyce greatly,

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

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

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

*ad lib*  
*colla voce*  
*a tempo*  
*f*

No 19 Recitative

THEN SHALL THE EYES OF THE BLIND BE OPENED

ALTO

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

PIANO  
or  
ORGAN

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

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

Larghetto, e piano (♩=112)

ALTO

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

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

*cresc. mf*

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

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

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

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melisma on the word "with". The piano accompaniment features a mezzo-forte (*mf*) dynamic marking.

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a piano (*p*) dynamic marking.

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

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a piano (*p*) dynamic marking.

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

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment features a forte (*f*) dynamic marking.

SOPRANO

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

The first system of music features a vocal line in soprano clef and a piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady harmonic accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

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

The third system repeats the vocal line and piano accompaniment. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking.

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

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a crescendo (*cresc.*) marking.

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

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking.



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

ye shall find rest un-to your souls,

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

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

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

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

**PIANO OR ORGAN** *Allegro (♩ = 72)*  
*p*

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

**ALTO**

**TENOR**

**BASS** His yoke— is ea - - - - -

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

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

His yoke— is ea - - - - -

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

10

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

15

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

20

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

*mp* *f* *p*

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

*mp*

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

*f*

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

30

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

35

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

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

40

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

45

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

50

END OF PART I

PART II

No 22 Chorus — BEHOLD THE LAMB OF GOD

Largo

SOPRANO

ALTO

TENOR

BASS

PIANO  
or  
ORGAN

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

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

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

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

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

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

10

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

15



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

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

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

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

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

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

world.  
world.  
world.  
world.

30

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

No 23 Air—HE WAS DESPISED

Largo (♩=76)

PIANO  
OR  
ORGAN

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

ALTO

He

The first vocal entry is on the second measure, with the word "He" on the note. The piano accompaniment continues with dynamic markings of *f* and *p*.

was des-pi-sed,

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

re-

The second vocal entry begins on the fourth measure. The piano accompaniment features a dynamic marking of *p*.

ject-ed of men,

a man of sor-rows,

a man of

The third vocal entry begins on the sixth measure. The piano accompaniment features a dynamic marking of *pp*.

sor-rows, and ac-quainted with grief,

— a man of sorrows, and ac-quainted with

The final vocal entry begins on the eighth measure. The piano accompaniment features a dynamic marking of *pp*.

grief. He

*p* *f* *p*

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

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

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

*p* *fp*

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

*pp* *fp*

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

*p* *fp*

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

*f* *p*

*Fine*

*Fine*

He gave His back to the smi-ters,

*un poco piano*

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

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

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

hair: He hid not His face from shame and

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

*cresc.*

from shame, — He hid not His

*p*

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

*dim.* *p* *D.C.*

# No 24 Chorus—SURELY HE HATH BORNE OUR GRIEFS

Largo e staccato (♩ = 72)

PIANO  
OR  
ORGAN

The first system of the piano/organ accompaniment features a treble and bass clef. The treble clef part has a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The bass clef part provides a steady accompaniment with chords and moving lines.

The second system continues the piano/organ accompaniment with similar complex textures in both hands, maintaining the 'Largo e staccato' feel.

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

The third system of the piano/organ accompaniment continues the musical accompaniment for the vocalists.

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,

The fourth system of the piano/organ accompaniment concludes the musical accompaniment for this section of the chorus.

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

10

car - ried our sor - rows.

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

car - ried our sor - rows.

car - ried our sor - rows.



*mf*

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

*mf*

15

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

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

20

tise - ment of our peace

the chas - tise - ment of our peace

tise - - - ment of our peace

the chas - tise - ment of our peace

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

was up - on Him.

was up - on Him.

was up - on Him.

was up - on Him.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "was up - on Him." (top two staves), "was up - on Him." (middle two staves), and "was up - on Him." (bottom two staves). The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

*Attacca*

The third system shows the piano accompaniment for the final part of the page. It features a complex, rhythmic texture in the right hand and a steady bass line. The word "Attacca" is written in the bottom right corner of the system.

# No 25 Chorus—AND WITH HIS STRIPES WE ARE HEALED

Alla breve Moderato

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

ALTO *mf* And with His stripes

TENOR

BASS

PIANO or ORGAN *mf* *Alla breve Moderato (♩ = 88)*

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

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

And with His stripes we are

10 15

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

heal - ed,

heal - ed, and with His stripes we are

And with His stripes we are

20

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

25

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

30 35

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

40

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

45 50

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

55 60

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

65

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

70

and with His stripes we are  
ed,  
we are heal - ed, and with His stripes we are  
ed, are heal - ed,  
75 80

*Adagio*

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

*Adagio*

85 90  
*Attaca*

No 26 Chorus—ALL WE LIKE SHEEP HAVE GONE ASTRAY

Allegro moderato

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

ALTO  
All we like sheep, all we like sheep

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

BASS  
All we like sheep, all we like sheep,

PIANO  
or  
ORGAN  
Allegro moderato (♩ = 92)

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

5

sheep; we have turn -

sheep have gone a - stray,

sheep, we have

sheep have gone a - stray;

10

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

turn - ed

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

15

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

20



we have turn - ed, we have turn -

we have turn - ed ev-ry one to

25

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

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

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

we have turn - ed ev-ry one - to

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

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

his own way, we have turn - ed

his own way, we have turn - ed

30

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

35

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

40

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

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

45

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

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

50

we like sheep, all we like sheep have

we like sheep, all we like sheep

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

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

55

gone a - stray; we have turn - ed,

have gone a-stray;

we have turn - ed, we have

60

we have turn - ed

we have turn - ed, we have turn - ed

we have turn - ed, we have turn - ed

turn - ed

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

20 65

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

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

70

Adagio *mf*

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

Adagio (♩ = 60)

75

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

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

80

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

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

85 90

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

Larghetto (♩ = 80.)

PIANO  
or  
ORGAN

*f*

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

TENOR

All they that

*dim* *p*

The piano accompaniment for the first vocal line continues with the same rhythmic patterns as the introduction. The dynamics are marked *dim* and *p*. The right hand has a more complex texture with some sixteenth-note passages.

see Him, laugh Him to scorn; they

*f*

The piano accompaniment for the second vocal line features a more active right hand with sixteenth-note runs and chords. The dynamics are marked *f*. The left hand continues with a steady eighth-note accompaniment.

shoot out their lips, and shake their

*f*

The piano accompaniment for the third vocal line is highly rhythmic, with the right hand playing a dense pattern of sixteenth notes and chords. The dynamics are marked *f*. The left hand maintains a consistent eighth-note accompaniment.

heads, say - ing:

*f*

The piano accompaniment for the fourth vocal line features a right hand with a series of chords and sixteenth-note patterns. The dynamics are marked *f*. The left hand continues with a steady eighth-note accompaniment.

HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM

Allegro

SOPRANO

ALTO

TENOR

BASS

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

PIANO  
or  
ORGAN

Allegro (♩ = 80.)

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

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

He trust - ed in

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

He de-light in Him, if He de-light in Him, if He de-light in -



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

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

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

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

20

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

25

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

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

30

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

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

35

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

40

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

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

45

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

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

50

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

55

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

*Adagio*

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

*Adagio*

60

## No. 29 Recitative—THY REBUKE HATH BROKEN HIS HEART

*Largo*

TENOR

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

PIANO  
or  
ORGAN

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

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

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

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

*Attacca*

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

**TENOR** *Largo*

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

**PIANO or ORGAN**

(♩ = 72)

like un-to His sor-row. Be -

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

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

sor-row.

*pp* *mf* *pp* *Attacca.*

*dim.*

*f* *p*



HE WAS CUT OFF OUT OF THE LAND OF THE LIVING

TENOR

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

PIANO or ORGAN

*p*

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

*Attacca*

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

PIANO or ORGAN

Andante larghetto (♩ = 108)

*mf*

TENOR

But Thou didst not leave His

*p*

soul in—hell, but Thou didst not leave His

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

Ho - ly— One to see cor-rup-tion.

But Thou didst not leave His

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

soul in hell, nor didst Thou suf - fer Thy

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

*cresc.*

didst\_ Thou suf - fer Thy Ho - ly\_ One to see cor - rup - tion,

*f*

nor didst Thou suf - fer, nor didst Thou suf - fer Thy Ho - ly\_ One, Thy

*tr* *p*

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

*f* *tr*

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

A tempo ordinario (♩ = 80)

PIANO  
OR  
ORGAN

1st SOPRANO

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

2d SOPRANO

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

ALTO

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

*mf*

5

King of Glo—ry shall come in.—

King of Glo—ry shall come in.

King of Glo—ry shall come in.—

TENOR

*mf*

a)

BASS

Who is the King of Glo—ry? the

Who is the King of Glo—ry? the

*mf*

10

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

*mf*  
The

*mf*  
The

*mf*  
The

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

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

15

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

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

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

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

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

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

*mf*

20

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

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

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

25

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

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

30

1st & 2d SOPRANOS

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

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

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

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

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

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

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

the Lord of Hosts, He

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

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

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

is the King of Glo - - - ry,



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

45

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

50

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

55

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

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

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

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

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

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

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

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

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

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

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

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

*ff*

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

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

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

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

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

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

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

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

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

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

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

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

No 34<sup>a</sup>) Recitative

## UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME

TENOR

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

PIANO  
or  
ORGAN

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

SOPRANO

ALTO

TENOR

BASS

PIANO  
or  
ORGAN

*Allegro f*

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

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

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

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

*Allegro (♩ = 80)*

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

let all the an - gels of God, wor -

let all the

<sup>a</sup>) Nos 34, 35 and 36 are generally omitted.

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

16

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

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

15

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

20

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

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

25

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

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

30

- ship Him.  
 - ship Him.  
 - ship Him.  
 - ship Him.

35

# No 36 Air— THOU ART GONE UP ON HIGH

Allegro (♩ = 92)

PIANO  
or  
ORGAN

The piano introduction consists of two systems of music. The first system is marked with a forte (f) dynamic. The second system continues the piece with various melodic and harmonic textures. The key signature has one flat (B-flat) and the time signature is 3/4.

BASS

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

The first vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The piano part includes a piano (p) dynamic marking. The lyrics are: "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

The second vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The piano part includes a piano (p) dynamic marking. The lyrics are: "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,

The third vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. The lyrics are: "cap-tive, and re - ceiv - - ed gifts — for men; yea,"





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

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "e - - ven for Thine en - - e - - mies,". The piano part has a busy, rhythmic texture with many sixteenth notes.



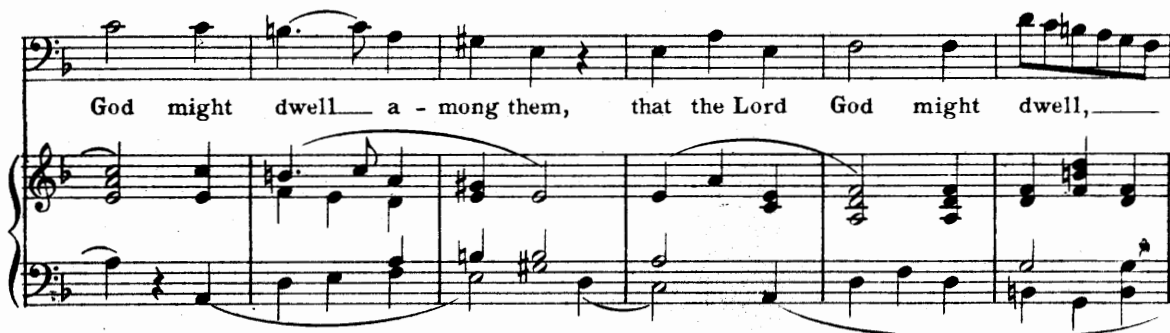
yea, e - - ven for Thine en - e - - mies,

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



that the Lord

This system contains the third line of music. The vocal line has a rest followed by the lyrics "that the Lord". The piano accompaniment continues. A dynamic marking of *p* (piano) is present in the piano part.



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

This system contains the fourth line of music. The vocal line has the lyrics "God might dwell a - mong them, that the Lord God might dwell,". The piano accompaniment continues with a steady rhythm.



This system contains the fifth and final line of music on the page. It consists of the piano accompaniment for the final phrase of the system, with no vocal line present.

might dwell a - mong them.

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

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

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

for Thine en -

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

*f*

that the Lord God might dwell a - mong them,

*p*

that the Lord God might dwell

a - mong them,

*mf*

that the Lord God, that the Lord

*p*

God might dwell a - mong them, might dwell

This system contains the first two staves of music. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). The lyrics "God might dwell a - mong them, might dwell" are written below the staff. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

a - mong

This system contains the next two staves of music. The vocal line continues with the lyrics "a - mong". The piano accompaniment continues with similar melodic and harmonic patterns.

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

This system contains the third and fourth staves of music. The vocal line concludes the phrase with the lyrics "them, that the Lord God might dwell a - mong them.". The piano accompaniment provides a steady accompaniment.

This system contains the fifth and sixth staves of music. It consists entirely of piano accompaniment, featuring a more active melodic line in the right hand.

This system contains the seventh and eighth staves of music. It continues the piano accompaniment, ending with a final chord in the right hand.

Andante Allegro

SOPRANO

ALTO

TENOR

BASS

PIANO  
or  
ORGAN

Great was the com - pa - ny of the

Great was the com - pa - ny of the

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

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

Andante Allegro (♩ = 80)

preachers, great was the com -

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

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

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

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

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

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

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

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

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

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

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

10 Ped.

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

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

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

com - pa - ny, the com -

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

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

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

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

15

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

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

20

ers.  
 ers.  
 ers.  
 ers.

No 38 Air— HOW BEAUTIFUL ARE THE FEET

Larghetto (♩ = 104)

PIANO  
or  
ORGAN

The piano introduction is in 12/8 time, marked *Larghetto* with a tempo of 104 beats per minute. It features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D-flat minor). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. The piece is marked *p* (piano).

SOPRANO

The first vocal phrase is: "How beau-ti-ful are the feet\_of them that". The piano accompaniment continues with the same melody and bass line as the introduction, marked *pp* (pianissimo).

The second vocal phrase is: "preach the gos - pel of peace, how beau - ti - ful are the feet, how". The piano accompaniment continues with the same melody and bass line, marked *pp*.

The third vocal phrase is: "beau - ti - ful are the feet\_of them that preach the gos - pel of peace,". The piano accompaniment continues with the same melody and bass line, marked *f* (forte).

The final vocal phrase is: "how beau - ti - ful are the feet\_of them that". The piano accompaniment continues with the same melody and bass line, marked *p* (piano).



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

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

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

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

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

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

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

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

The fifth system shows the final part of the piano accompaniment. It consists of two staves with various chords and melodic fragments, concluding the piece.



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

10

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

mf

15

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

mf

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

20

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

25

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

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

30

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

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

35

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

Allegro (♩ = 120)

PIANO  
or  
ORGAN

The piano/organ accompaniment consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes in the bass line, and a more melodic line in the treble. The key signature changes from one flat to one sharp between the second and third systems.

BASS

The vocal entry is shown in a grand staff. The vocal line is in the bass clef, and the piano/organ accompaniment is in the grand staff. The lyrics are: "Why do the nations so furiously rage together? why". The piano/organ accompaniment continues with the same rhythmic pattern as the first system, but with a mezzo-piano (*mp*) dynamic. The key signature remains one sharp.

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

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole note 'do' followed by eighth notes for 'the peo - ple im - ag - ine a vain thing?' and a quarter note 'why'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

do the na - tions rage

The second system continues the vocal line with 'do the na - tions rage'. The piano accompaniment includes a triplet of eighth notes in the right hand. The overall texture remains consistent with the first system.

so fu - rious - ly to -

The third system features the vocal line with 'so fu - rious - ly to -'. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano). The right hand of the piano part has a more active melodic line.

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

The fourth system continues with the vocal line: 'geth - er? why do the peo - ple im -'. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

ag - - - - ine a - - - - vain

The fifth system concludes the phrase with 'ag - - - - ine a - - - - vain'. The piano accompaniment features a triplet of eighth notes in the right hand, mirroring the second system.

thing? ——— im - ag - - ine a vain

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

thing? why do the

*f* *p*

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

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

*f* *p*

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

why do the peo-ple, and why do the

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

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

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



do the na - tions rage

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

so fu-riously to -

The second system continues the musical score. The vocal line (top staff) has the lyrics "so fu-riously to -". The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern, showing some chromatic movement in the bass line.

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

The third system contains the lyrics "geth-er, so fu-riously to - geth - er? and why do the". The vocal line (top staff) has a more active melody with some grace notes. The piano accompaniment (middle and bottom staves) continues with a consistent eighth-note accompaniment.

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

The fourth system contains the lyrics "peo-ple im - ag - ine a vain thing? im -". The piano accompaniment (middle and bottom staves) features a *cresc.* (crescendo) marking over the right hand, which is playing a more complex, sixteenth-note accompaniment. The vocal line (top staff) has a more melodic and sustained line.

ag - ine a vain thing? and

The fifth system contains the lyrics "ag - ine a vain thing? and". The piano accompaniment (middle and bottom staves) features dynamic markings of *f* (forte) and *p* (piano). The vocal line (top staff) has a melodic line with a long note at the end of the system.

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

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

thing?

*f*

The second system continues the vocal line with the lyric "thing?". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand. The music concludes with a key signature change to one flat (B-flat major) and a melodic flourish in the right hand.

The

*p*

The third system begins with the vocal line and piano accompaniment. The vocal line has the lyric "The". The piano accompaniment features a dynamic marking of *p* (piano) in the right hand. The system ends with a melodic flourish in the right hand.

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

The fourth system continues the vocal line with the lyrics "kings of the earth rise up, and the ru - lers take coun - sel to -". The piano accompaniment maintains the rhythmic pattern of eighth notes.

geth - er, take coun -

The fifth system continues the vocal line with the lyrics "geth - er, take coun -". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The system concludes with a melodic flourish in the right hand, marked with a triplet of eighth notes.

- sel, take coun - sel to -

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

noint -

ed, against the Lord, and His a -

noint ed, His a - noint - ed.

No 41 Chorus —LET US BREAK THEIR BONDS ASUNDER

Allegro e staccato

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

ALTO *f* Let us break their

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

BASS *f* Let us break their bonds a -

PIANO or ORGAN *f* Allegro e staccato (♩ = 84.)

let us break their bonds a - sun - der,

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

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

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

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

*f*

*marcato*

10

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

15

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

*f*

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

20

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

25

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

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

30

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

35

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

40

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

way their yokes from us.

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

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

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

Let us break their bonds, and cast

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

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

45

way, and cast a -

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

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

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

50



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

55

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

60

65

No 42 Recitative—HE THAT DWELLETH IN HEAVEN

TENOR

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

PIANO or ORGAN

*p* *f*

No 43 Air—THOU SHALT BREAK THEM

Andante (♩=ss)

PIANO or ORGAN

*f*

TENOR

Thou shalt break them, Thou shalt

*p*

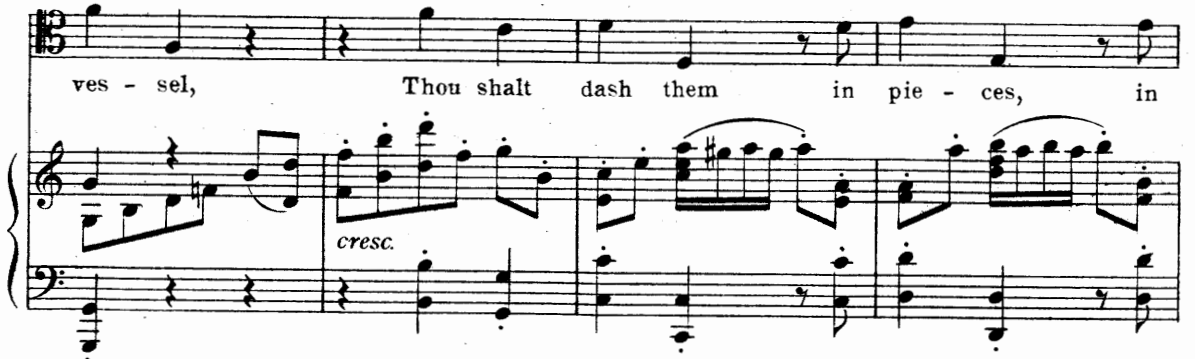
break them with a rod of iron;

*poco cresc.*

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



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



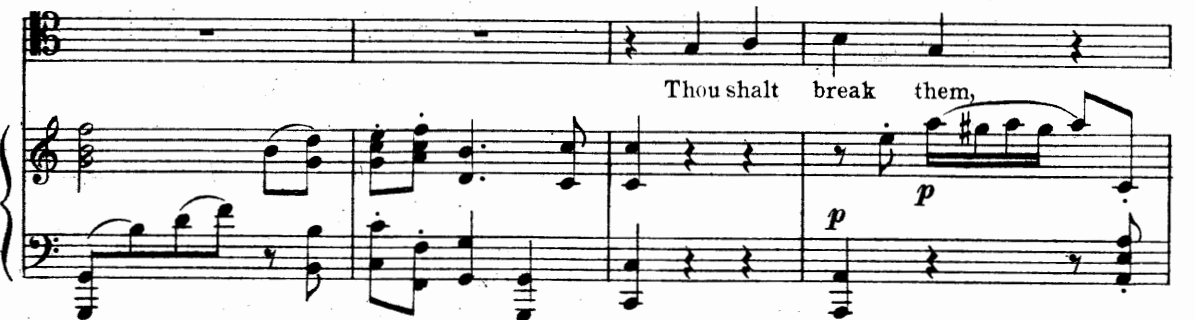
pie - ces like a pot -



- ter's ves - sel.



Thou shalt break them,



Thou shalt break them with a rod

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

of i - ron; Thou shalt

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

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

The third system continues the vocal line with the lyrics "dash them in pie - ces like a pot - ter's". The piano accompaniment continues with chords and moving lines.

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

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

pot - ter's ves - sel, like a

The fifth system concludes the vocal line with the lyrics "pot - ter's ves - sel, like a". The piano accompaniment continues with chords and moving lines.

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

The first system of music features a vocal line in treble clef with a 3/8 time signature. The lyrics are "pot - ter's ves - sel, Thou shalt dash them in". The piano accompaniment is in G major and 3/8 time, with a forte (f) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

pie - ces like a pot - ter's

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

ves - sel.

The third system shows the vocal line with the lyrics "ves - sel." followed by a full rest. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a forte (f) dynamic.

This system contains only the piano accompaniment. The right hand features a complex melodic line with many sixteenth notes and slurs, while the left hand continues with a steady harmonic accompaniment.

The final system of the page shows the piano accompaniment concluding with a final cadence. The right hand has a melodic flourish, and the left hand provides a solid harmonic base.

No 44 Chorus — HALLELUJAH!

Allegro

SOPRANO

ALTO

TENOR

BASS

PIANO  
or  
ORGAN

Allegro (♩ = 80.)

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

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

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

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

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

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

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

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

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

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

15

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

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

20

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

25

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

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

30



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

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

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

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

*p* *mp*

35

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

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

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

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

*f*

40

Christ;

Christ;

Christ; and He shall reign for

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

*f*

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

45

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

50

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

Lords, King of

Lords,

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

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

55

Kings, and Lord of

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

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

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

60

Lords, King of

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

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

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

65

70

75

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

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

50

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

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

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

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

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

85

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

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

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

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

90

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

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

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

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

END OF PART II

## No. 45 Air— I KNOW THAT MY REDEEMER LIVETH

Larghetto (♩ = 72)

PIANO  
OR  
ORGAN

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Dynamics: *mp* and *p*. Trills (*tr*) are present in the right hand.

Second system of piano introduction. Treble clef, key signature of three sharps, 3/4 time. Dynamics: *p*. Trills (*tr*) are present in the right hand.

SOPRANO

First system of vocal and piano accompaniment. Soprano line is mostly rests. Piano accompaniment includes dynamics *cresc.* and *dim.*. Trills (*tr*) are present in the piano part.

I

Second system of vocal and piano accompaniment. Soprano line: know that my Re - deem - er liv - eth, (with a fermata over 'eth'). Piano accompaniment includes dynamics *p* and *mf*.

Third system of vocal and piano accompaniment. Soprano line: and that He shall stand \_\_\_\_\_ at the lat - - - ter \_\_\_\_\_. Piano accompaniment includes dynamic *p* and a trill (*tr*).

day ————— up - on the earth,

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

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

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

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



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

*p* *cresc.*

And though worms de - stroy this bo - dy,

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

flesh - shall I see God. I

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

*p*

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

*f*

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

*p*

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

*f* *p*

from the dead, the first fruits of them that

*pp*

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

them\_ that sleep, \_\_\_\_\_ for now is Christ

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

Adagio  
the first-fruits of them, of them\_ that sleep.

Adagio *a tempo*

No 46 Chorus—SINCE BY MAN CAME DEATH

**Grave**

SOPRANO  
ALTO  
TENOR  
BASS

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

**Grave** ( $\text{♩} = 58$ )

5

**Allegro**

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

**Allegro** ( $\text{♩} = 96$ )

10

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

15

*Grave*  
*p*  
 For as in Ad - am all die, for as in Ad - am all die,  
 For as in Ad - am all die, for as in Ad - am all die,  
 For as in Ad - am all die, for as in Ad - am all die,  
 For as in Ad - am all die, for as in Ad - am all die,  
*Grave* (♩ = 58)  
*p*

20

*Allegro*  
*f*  
 e - ven so in Christ shall all be made a - live, e - ven so in  
 e - ven so in Christ shall all be made a - live, e - ven so in  
 e - ven so in Christ shall all be made a - live, e - ven so in  
 e - ven so in Christ shall all be made a - live, e - ven so in  
*Allegro* (♩ = 96)  
*f*

25

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

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

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

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

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

30

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

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

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

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

35

## No 47 Recitative - BEHOLD, I TELL YOU A MYSTERY

BASS

Be-hold, I tell you a mys-te-ry; we shall not all sleep, but we shall all be

PIANO or ORGAN

*p*

This block contains the first system of the recitative. The bass line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The piano/organ accompaniment is shown in two staves (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part begins with a *p* dynamic marking.

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

*f*

This block contains the second system of the recitative. The bass line continues with the lyrics. The piano/organ accompaniment features a more active texture with chords and moving lines in both hands, marked with a *f* dynamic.

## No 48 Air - THE TRUMPET SHALL SOUND

Pomposo, ma non Allegro (♩ = 92)

PIANO or ORGAN

*f*

This block contains the first system of the air. The piano/organ accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It begins with a *f* dynamic marking.

Trumpet Solo

*p*

This block contains the first system of the trumpet solo. The trumpet part is written in a single staff with a treble clef and a key signature of one sharp. It begins with a *p* dynamic marking. The piano/organ accompaniment continues in two staves.

This block contains the second system of the air. The piano/organ accompaniment continues in two staves, providing harmonic support for the trumpet solo.

*f*

This block contains the third system of the air. The piano/organ accompaniment continues in two staves, marked with a *f* dynamic.

BASS §

The trum-pet shall sound, \_\_\_\_\_

and the dead shall be raised, and the dead shall be

*p*

raised in-cor-rup-ti-ble,

*f*

the trum-pet shall sound, \_\_\_\_\_ and the dead shall be

*f* *p*

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



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

and

we shall be changed.

*f*

*tr* *Trumpet* *The*

*mp*

trum - pet shall sound, — the trum - pet shall sound, —

*f* *p* *f*

and the dead shall be raised, be

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

and we shall be changed, be changed,

and we shall be changed,

and we shall be changed, we shall be

changed, and we shall be changed, and

This system features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staves. The piano part includes trills in the right hand and a steady bass line in the left hand.

we shall be changed,

This system continues the vocal line and piano accompaniment. The piano part features a more active right hand with chords and moving lines.

and we shall be changed, we shall be changed,

This system shows the vocal line and piano accompaniment. The piano part has a consistent bass line and a right hand with chords and some trills.

and we shall be changed, we shall be changed.

*Adagio* *a tempo*

*Adagio* *f a tempo*

This system includes tempo markings. The vocal line ends with a long note. The piano accompaniment features a change in texture and dynamics, marked with *f* and *a tempo*.

This system shows the piano accompaniment for the final part of the page, consisting of chords and moving lines in both hands.

First system of musical notation, including vocal line and piano accompaniment. The piano part includes a forte (*f*) dynamic marking.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "For this cor - rup - ti - ble must put". The piano part includes a piano (*p*) dynamic marking and a "Fine a)" instruction.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "on, in - cor - rup - tion, for this cor - rup - ti - ble must put". The piano part includes a forte (*f*) dynamic marking.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "on, must put on, must put". The piano part includes a piano (*p*) dynamic marking.

Fifth system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics "on, must put on in - cor - rup - tion; and this". The piano part includes a forte (*f*) dynamic marking.

*a) This middle Division of the Air is generally omitted*

mor - tal must put — on im - mor - tal

- i - ty, and this mor - tal must put on im - mor - tal

- i - ty, im - mor - tal - i - ty. The

(p. 177) D.S.

(p. 177) D.S.

## a) No 49 Recitative\_THEN SHALL BE BROUGHT TO PASS.

ALTO

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

PIANO  
or  
ORGAN

## No 50 Duet\_O DEATH, WHERE IS THY STING?

ALTO

TENOR

Andante

O death, O death, where, where is thy sting? O death, where is thy

O grave, O

Andante (♩ = 69)

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

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

death, O death, where, where is thy sting? where, O grave, where is thy

where, where is thy sting? where, where is thy sting? O grave, where is thy

a) Nos. 49, 50, 51 and 52, are generally omitted.

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

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting— of death is sin, the  
 is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting

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

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

*Attacca*

## No 51 Chorus — BUT THANKS BE TO GOD

Andante

SOPRANO *f*  
But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO *f*  
But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR *f*  
But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS *f*  
But thanks, but thanks, thanks, thanks be to God, thanks be to

PIANO  
or  
ORGAN *f*  
Andante (♩ = 69)

thanks, thanks, thanks be to God, Who giv-eth us the vic-to-ry, the vic-to-ry through

God, thanks be to God, Who giv-eth us the vic-to-ry through

God, thanks be to God, to God, Who giv-eth us the vic-to-ry through

God, thanks be to God,

5



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

Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,  
 vic - to - ry, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ, but  
 giv - eth us, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,  
 our Lord Je - sus Christ, through our Lord Je - sus Christ,

10

but  
 thanks, but thanks, thanks be to God, thanks be to God,  
 but thanks, but thanks, thanks,  
 15

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

thanks be to God, but thanks, but thanks, thanks—  
 God, to God, but thanks, — be to God,  
 but thanks — be to God, but  
 be to God, but thanks, but thanks, thanks be to God,

— thanks, thanks be to God, thanks, thanks be to God, thanks — be — to  
 thanks, but thanks, thanks, thanks be to God, thanks — be to God, to

God, Who giv-eth us the vic - to-ry, the  
 Who giv-eth us the vic - to-ry, Who giv-eth us the  
 God, Who giv-eth us the vic - to-ry, Who giv-eth us the  
 Who giv-eth us the

25

vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but thanks,  
 vic - to-ry through our Lord Je - sus Christ, but thanks, thanks be to God, but  
 vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but  
 vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but

30

but thanks, thanks be to God, to God, Who giv-eth us the  
 thanks, but thanks, thanks be to God,  
 thanks, but thanks, thanks be to God, Who  
 thanks, but thanks, thanks be to God, Who

vic - to - ry, Who giv - eth - us the vic - to - ry, Who giv - eth us the  
 Who giv - eth - us the vic - to - ry, the  
 giv - eth - us the vic - to - ry, the vic - to - ry, Who giv - eth us the  
 giv - eth - us the vic - to - ry, the vic - to - ry, Who giv - eth - us the

35

vic - to - ry through our Lord Je - sus Christ,  
 vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,  
 vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to  
 vic - to - ry through our Lord Je - sus Christ,

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

40

God, thanks be to God, Who giv-eth us the vic - to -

thanks be to God, to God, Who

thanks be to God, thanks be to God, Who giv-eth us the

thanks be to God, thanks be to God, Who

ry, through our Lord Je - sus Christ, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

vic - to - ry, Who giv - eth us the vic - to - ry, the vic - to - ry, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

45

Adagio

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

Adagio

No 52 Air - IF GOD BE FOR US, WHO CAN BE AGAINST US?

Larghetto (♩ = 88.)

PIANO  
or  
ORGAN

*f*

SOPRANO

If God be for us, who can be a-against us? who can be a-

*p* *f* *p* *mp*

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

*f* *p*

gainst us? Who shall

lay\_ a - ny-thing to the charge of God's e - lect?

of God's e - lect? who shall lay a - ny -

thing to the charge

of God's e - lect?

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

that jus-ti-fi

eth.

Who is he that con-demn-eth?

Who is he that con-demneth? who is he that con-demn



eth? It is Christ that

*f* *tr* *p*

died, yea, ra - ther, that is ris - en a - gain,

*f* *p* *f*

Who is at the right hand of God, Who makes in - ter - ces - sion for

*p*

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

ces -

sion, *tr* Who makes in - ter - ces -

sion for us, Who is at the right hand of God, Who is at the

right hand of God, at the right hand of God, Who makes in - ter - ces - sion for

*Adagio*

*ad lib.*

us.

*f a tempo*

**Largo**

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

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

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

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

PIANO  
or  
ORGAN  
**Largo** (♩ = 58)

**Andante**

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

deem-ed us to God by His blood, to re-ceive pow-er, and rich-es, and

**Andante** (♩ = 100)

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

wis-dom, and strength, and hon-our, and glo-ry, and bless-ing.

Largo

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to  
 Wor - thy is the Lamb that was slain, and hath re - deem - ed us to  
 Wor - thy is the Lamb that was slain, and hath re - deem - ed us to  
 Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Largo (♩ = 58)

15

Andante

God, to God by His blood, to re - ceive pow - er, and rich - es, and  
 God, to God by His blood, to re - ceive pow - er, and rich - es, and  
 God, to God by His blood, to re - ceive pow - er, and rich - es, and  
 God, to God by His blood, to re - ceive pow - er, and rich - es, and

Andante (♩ = 100)

20

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.  
 wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.  
 wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.  
 wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

## Larghetto

Bless-ing and hon-our, glo-ry and pow'r, be un-to Him, be un-to Him that sit-teth up-on the

Bless-ing and hon-our, glo-ry and pow'r, be un-to Him, be un-to Him that sit-teth up-on the

*Larghetto* (♩ = 76)

25

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

throne, and un-to the Lamb,

throne, and un-to the Lamb,


30

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

Bless-ing and

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

35

a) *In other editions:*  — *The above seems greatly preferable, and conforms more closely with the original.*

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

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

35

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

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

40

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

- ry be un - to Him that  
 that sit - teth up - on the throne,  
 Him, and un - to the Lamb,  
 that sit - teth up - on the throne,

sit-teth up-on the throne, that sit-teth up-on the throne, for ev - er and ev -  
 that sit-teth up-on the throne, for ev - er and ev -  
 Bless-ing and hon-our, glo-ry and pow'r be un-to  
 and un - to the Lamb for ev - er and ev -

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

50

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



Him, be un - to Him, *ff*

Him, be un - to Him, blessing and hon - our, glo - ry and pow'r, be un - to

Him, be un - to Him, blessing and hon - our, glo - ry and pow'r, be un - to

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

Him, be un - to Him, *ff*

blessing, hon - our, glo - ry and power, be un - to

Him, be un - to Him, blessing, hon - our, glo - ry and power, be un - to

Him, be un - to Him, blessing, hon - our, glo - ry and power, be un - to

55

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

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

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

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

60

Lamb, — for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for  
 Lamb, for ev - er, for ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for  
 ev - er and ev - er, for ev - er and ev - er, ev - er and ev -  
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for  
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for  
 ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

*Adagio*  
 ev - er, for ev - er and ev - er, for ev - er and ev - er.  
 er, for ev - er and ev - er, for ev - er and ev - er.  
 ev - er, for ev - er and ev - er, for ev - er and ev - er.  
 er, for ev - er and ev - er, for ev - er and ev - er.  
*Adagio*  
 70 *Attacca*

Allegro moderato

A - men, A - men, A -

Allegro moderato (♩ = ss)

75

A - men, A - men, A -

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

80

A - men, A - men, A -

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

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

85

*f*

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

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

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

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

90

*f*

95

*f*

100

*ff*

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

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

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

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

*ff*

105

*ff*

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

*f* *ff*

110

*f*

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

*f*

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

*f*

115



Musical score system 1, measures 117-120. Includes vocal lines and piano accompaniment. The vocal lines feature the lyrics: - men, A - men, A - men, A - men, A - men.



Musical score system 2, measures 121-125. Includes vocal lines and piano accompaniment. The vocal lines feature the lyrics: men, A - men, A - men, A - men, A - men, A - men.



Musical score system 3, measures 126-130. Includes vocal lines and piano accompaniment. The vocal lines feature the lyrics: men, A - men, A - men, A - men, A - men, A - men, A - men, A - men.

men, A  
men, A  
A men, A men, A  
men, A

135

men, A men, A  
men, A men, A men, A  
men, A men, A  
men, A men, A

men, A men, A  
men, A men, A  
men, A  
men, A men, A

140

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

145

*ff* A - men, A - men,  
A - men, A - men, A - men,  
men, A - men,  
men, A - men,  
men, A - men,

150

*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*

155