

Messiah

**A Sacred Oratorio
in Three Parts**

**by
George Frideric Handel**

**edited by
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Introduction

This new edition of the choruses of Handel's *Messiah* has been created especially to meet the needs of church, school, and community choirs. Many such choirs and their directors wish they could use one of the several excellent performing editions of *Messiah* that are available today, but find these editions out of their reach financially. So they are often forced to resort to the older editions already present in their libraries, which reflect outdated 19th and early 20th century approaches to the music, and which perpetuate inaccuracies that have become "standard" readings after nearly 200 years of repetition. Even the most learned and artistically brilliant directors are impaired in teaching their choirs principles of Baroque performance practice, and fresh, unvarnished approaches to phrasing and interpretation, when everyone is singing from a heavily-edited score that contradicts those ideals.

This edition seeks to provide an alternative that is readable, affordable, and reasonably accurate. It is *readable* in the sense that the pages are clean and carefully laid out with standard rehearsal letters, measure numbering, and a new, straightforward keyboard accompaniment (more about that below). It is *affordable* in that it can easily be printed out on letter-sized paper and placed in a 3-ring notebook or compiled with other do-it-yourself methods of binding. And as to this edition being *reasonably accurate* (while the editor cannot guarantee it to be free of mistakes) it has been performance tested and repeatedly checked for accuracy, often in comparison to Handel's autograph score and to several of the better performing editions available at the time this edition was completed. Accuracy is further enhanced by the fact that editorial marks such as dynamics and phrasing have been limited to what can be gleaned or inferred from Handel's own score.

Suggestions for rhythmic alteration in this edition are more limited than in some editions of *Messiah* that have appeared in recent decades. The often-used alterations of dotted rhythms in choruses like "Behold the Lamb of God" and "Lift Up Your Heads" cannot be governed by simple, straightforward rules, so the editor has left these rhythms as Handel notated them. However, a chorus like "Surely He Hath Borne Our Grievs" is actually made simpler and more straightforward when the notes in the ritornello are consistently dotted, so those alterations have been notated with an explanatory footnote.

The keyboard reduction in this edition is a new and original transcription by the editor, using Handel's orchestration as the primary reference. The goal has been to provide a keyboard part that balances simplicity and accuracy, and that will be equally useful on piano or organ. To this end, thick chordal textures have been avoided, and contrapuntal writing has been limited to essential voices. In most cases where Handel's orchestration uses the double bass, this edition indicates the addition of a lower octave with the words *col 8va basso ad libitum*, rather than with written-out octave doublings in the left hand. This editorial practice enables accompanists to choose whether or not they will double the left hand an octave lower, simply play the written notes in the left hand an octave lower, supply the lower octave with a 16' organ stop in the pedal or in the left hand, or play as notated when more of a "chamber music" sound is desired.

The editor wishes to thank two of the church choirs he has had the honor of directing, and on whom this edition was tested. The editions for several of the choruses were first created for the choir of the Evangelical Covenant Church in Lafayette, Indiana. The remaining choruses and complete performing edition were prepared for the choir of Bethany Covenant Church in Mount Vernon, Washington. The rich, joyous, fulfilling sense of accomplishment and devotion both of these choirs experienced in performing this music is a blessing we hope and pray will be repeated by all who use this edition. To God be the glory.

Randall Wilkens, DMA
July 2017
Mount Vernon, Washington, USA

Messiah

A Sacred Oratorio
by
George Frideric Handel

MAJORA CANAMUS

("Let us sing of greater things.")

And without controversy, great is the mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory. (1 Timothy 3:16)
In whom are hid all the treasures of Wisdom and knowledge. (Colossians 2:3)

PART I

1. Sinfonia (Overture)

2. Accompagnato (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. (Isaiah 40:1-3)

3. Air (Tenor)

Ev'ry valley shall be exalted, and ev'ry moutain and hill made low;
the crooked straight and the rough places plain. (Isaiah 40:4)

4. And the Glory of the Lord

Isaiah 40:5

Allegro

Soprano

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum)

9

S

A

T

B

And the glo - ry, the glo-ry_of the

And the glo - ry, the glo-ry_of the Lord, the glo-ry_of the

And the glo - ry, the glo-ry_of the

And the glo - ry, the glo-ry_of the

* Brackets throughout indicate "hemiolas," which are alternate accent groupings in triple meter.

Messiah Choruses, Part I - page 3

17

S Lord shall be re - vea - - - led,

A Lord

T 8 Lord shall be re - vea - - - led, and the glo - ry, the

B Lord shall be re - vea - - - led, shall

Detailed description: This block contains the musical score for measures 17 through 23. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "Lord shall be re - vea - - - led, and the glo - ry, the Lord shall be re - vea - - - led, shall". The Soprano and Alto parts are mostly rests. The Tenor and Bass parts have the main melody. The piano accompaniment provides harmonic support.

24

S and the glo - ry, the glo-ry_of the Lord

A shall be re - vea - led, be re - vea - - - -

T 8 glo-ry_of the Lord shall be re - vea -

B be re - vea - led,

Detailed description: This block contains the musical score for measures 24 through 30. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "and the glo - ry, the glo-ry_of the Lord shall be re - vea - led, be re - vea - - - - glo-ry_of the Lord shall be re - vea - be re - vea - led,". The Soprano and Alto parts have the main melody. The Tenor and Bass parts have the main melody. The piano accompaniment provides harmonic support.

Messiah Choruses, Part I - page 4

A

31

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

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

T led, and the glo - ry, the glo-ry_of the Lord shall be re - vea - led.

B and the glo - ry, the glo-ry_of the Lord shall be re - vea - led.

39

S

A And all flesh__ shall see it to - geth - er,

T

B

Messiah Choruses, Part I - page 5

B

47

S
And all flesh__ shall

A
and all flesh__ shall

T
8
And all flesh__ shall see it to - geth - er, for the mouth of the

B
for the mouth of the

55

S
see it to - geth - - er, for the mouth of the Lord hath

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

T
8
Lord hath spo - ken it, and all flesh__ shall see it to -

B
Lord hath spo - ken it, and all flesh__ shall see it to -

Messiah Choruses, Part I - page 6

C

62

S spo - ken it, and all

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

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

B geth - er, for the mouth

70

S flesh shall see it to - geth - er. And the glo - ry, the

A flesh shall see it to - geth - er. And the glo - ry, the

T of the Lord hath spo - ken it. And the glo - ry, the

B of the Lord hath spo - ken it. And the glo - ry, the

Messiah Choruses, Part I - page 7

D

78

S
glo-ry_of the Lord, and all flesh___ shall see it to - geth - er, the mouth

A
glo-ry_of the Lord, and all flesh___ shall see it to - geth - er, and the

T
glo-ry_of the Lord, and all flesh___ shall see it, shall see it to - geth - er,

B
glo-ry_of the Lord, and all flesh___ shall see it to - geth - er,

85

S
of the Lord hath spo - ken it,

A
glo - ry, the glo-ry_of the Lord shall be re - vea - led, and all

T
and all flesh___

B
and all flesh___

(loco)

(col 8va basso ad libitum)

Messiah Choruses, Part I - page 8

92

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

A flesh shall see it to - geth - er, for the mouth of the

T shall see it to - geth - er, the glo - ry, the glo - ry of the Lord shall be re -

B shall see it to - geth - er, and the glo - ry, the

(loco) (col 8va basso ad libitum)

99

S hath spo - - - - ken it,

A Lord hath spo - ken it, and all flesh shall

T vea - - - - - led, and all flesh shall

B glo - ry of the Lord shall be re - vea - led, and all flesh shall

E

Messiah Choruses, Part I - page 9

106

S And the glo - ry, the glo - ry, the glo-ry_of the Lord shall be re - vea -

A see it to-geth - er, And the glo - ry, the glo-ry_of the Lord shall

T see it to-geth - er, And the glo - ry, the glo-ry_of the Lord

B see it to-geth - er, And the glo - ry, the glo-ry_of the Lord

114

S - led, and all flesh__ shall see it to -

A be re - vea - - - led, re - vea - led, and all flesh__ shall see it to -

T shall be re - vea - - led, and all flesh__ shall see it to -

B shall be re - vea - - - led, re - vea - led, for the mouth of the

Messiah Choruses, Part I - page 10

F

122

S
geth - er, to - geth - er, for the mouth of the Lord hath spo - ken it, for the

A
geth - er, to - geth - er, for the mouth of the Lord hath spo - ken it, for the

T
geth - er, to - geth - er, for the mouth of the Lord hath spo - ken it,

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

[Adagio]

130

S
mouth of the Lord hath spo - ken it.

A
mouth of the Lord hath spo - ken it.

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

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

5. Accompagnato (Bass)

Thus saith the Lord, 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. (Haggai 2:6-7)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts. (Malachi 3:1)

6. Air (Alto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

7. And He Shall Purify

Malachi 3:3

[no tempo designation]

Soprano

Alto

Tenor

Bass

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

Keyboard

S

A

T

B

4

the sons of Le - vi,

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

Messiah Choruses, Part I - page 13

8

S

A

T

B

And He shall pu - ri - fy,

And

the sons of Le - - - vi,

A

11

S

A

T

B

and He shall pu - ri - fy

He shall pu - ri - fy the sons

Messiah Choruses, Part I - page 14

14

S and He shall pu - ri - fy _____

A _____ the sons _____

T _____ of Le - - - vi,

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

and He shall pu - ri - fy, _____ and

17

S _____ the sons of Le - - - vi, the

A _____ of Le - - - vi, the sons _____

T _____ and He shall pu - ri - fy _____

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

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

Messiah Choruses, Part I - page 15

B

20

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

A — of Le - vi, that they may of - - fer un - to the Lord an

T — the sons of Le - vi, that they may of - - fer un - to the Lord an

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

23

S of - fer - ing in right - eous - ness, in right - eous - ness. And He shall pu - ri - fy,

A of - fer - ing in right - eous - ness, in right - eous - ness. And He shall

T of - fer - ing in right - eous - ness, in right - eous - ness. And He shall

B of - fer - ing in right - eous - ness, in right - eous - ness. And He shall

p

Messiah Choruses, Part I - page 16

27

S

A

T

B

pu - ri - fy, and He shall

pu - ri - fy, and He shall

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

musical score for voices and piano, measures 27-30. Soprano (S) has a whole rest. Alto (A) sings "pu - ri - fy, and He shall". Tenor (T) sings "pu - ri - fy, and He shall". Bass (B) sings "pu - ri - fy, shall pu - ri - fy the". Piano accompaniment is in the bottom two staves.

30

S

A

T

B

and He shall pu - ri - fy, shall

pu - ri - fy, and He shall

pu - ri - fy, and He shall

sons of Le - vi, and He shall

C

musical score for voices and piano, measures 30-33. Soprano (S) sings "and He shall pu - ri - fy, shall". Alto (A) sings "pu - ri - fy, and He shall". Tenor (T) sings "pu - ri - fy, and He shall". Bass (B) sings "sons of Le - vi, and He shall". A "C" time signature change box is above measure 32. Piano accompaniment is in the bottom two staves.

Messiah Choruses, Part I - page 17

33

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

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

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

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

36

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

A
and He shall pu - ri - fy,

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

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

D

Messiah Choruses, Part I - page 19

46

S and He shall pu - ri - fy

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

T shall pu - ri - fy the sons

B of Le - - - vi, and

49

S the sons of Le - vi,

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

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

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

Messiah Choruses, Part I - page 20

E

52

S that they may of - fer un - to the Lord an of - fer - ing in right - eous -

A that they may of - fer un - to the Lord an of - fer - ing in right - eous -

T that they may of - fer un - to the Lord an of - fer - ing in right - eous -

B that they may of - fer un - to the Lord an of - fer - ing in right - eous -

55

S ness, in right - eous - ness.

A ness, in right - eous - ness.

T ness, in right - eous - ness.

B ness, in right - eous - ness.

8. Recitative (Alto)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel,
God with us. (Isaiah 7:14; Matthew 1:23)

9a. Air (Alto)

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! (Isaiah 40:9)
Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.
(Isaiah 60:1)

G (Andante)
Soloist

is - glo ry of Lord is ri - sen, is ri - sen up -

95 on thee, is ri - sen, is ri - sen up - on thee, the glo - ry, the

100 glo - ry, the glo - ry of the Lord is ri - - - sen up -

9b. O Thou that Tellest Good Tidings to Zion

Isaiah 40:9; 60:1

H (Andante)

106

S O thou that tel-lest good tid-ings to Zi-on, good tid-ings to Je-ru-sa-lem,
A on thee. O
T O thou that tel-lest good tid-ings to Zi-on,
B O thou that tel-lest good tid-ings to Zi-on, good tid-ings to Je-

111

S O thou that tel-lest good tid-ings to Zi-on, good tid-ings to Zi-on, a -
A thou that tel-lest good tid-ings to Zi-on, to Zi - - on, a -
T O thou that tel-lest good tid-ings to Zi-on, a -
B ru - sa - lem, a -

(loco) (col 8va basso ad libitum)

Messiah Choruses, Part I - page 23

I

115

S
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

A
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

T
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

B
rise, a - rise, say un - to the ci - ties of Ju - dah, be - hold your

119

S
God, be - hold, the glo - ry of the Lord is

A
God, be - hold, the glo - ry of the Lord is

T
God, be - hold, the glo - ry of the Lord is

B
God, be - hold, the glo - ry of the Lord is

Messiah Choruses, Part I - page 24

K

123

S
ri - sen up - - - on thee, O thou that tel - lest good tid - ings to Zi - on, say

A
ri - sen up - - - on thee, O thou that tel - lest good tid - ings to Zi - on, say

T
ri - sen up - - - on thee, O thou that tel - lest good tid - ings to Zi - on, say

B
ri - sen up - - - on thee, O thou that tel - lest good tid - ings to Zi - on, say



127

S
un - to the ci - ties of Ju - dah, be - hold, be - hold, — the

A
un - to the ci - ties of Ju - dah, be - hold, be - hold, — the

T
un - to the ci - ties of Ju - dah, be - hold, be - hold, the

B
un - to the ci - ties of Ju - dah, be - hold, be - hold, the



Messiah Choruses, Part I - page 25

131

S
glo - ry of the Lord, _____ of the Lord, the

A
glo - ry of the Lord, _____ of the Lord, _____ the glo - ry of the

T
glo - ry of the Lord, _____ of the Lord, the

B
glo - ry of the Lord, _____ of the Lord, the

135

S
glo - ry of the Lord _____ is ri - sen up - on thee.

A
Lord _____ is ri - sen up - on thee.

T
glo - ry of the Lord _____ is ri - sen up - on thee.

B
glo - ry of the Lord _____ is ri - sen up - on thee.

L

10. *Accompagnato* (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. (Isaiah 60:2-3)

11. *Air* (Bass)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

12. For unto Us a Child Is Born

Isaiah 9:6

Andante allegro

Soprano

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum)

5

S

A

T

B

Keyboard

A

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

p

Messiah Choruses, Part I - page 28

B

9

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

A

T 8 For un-to us a Child is born,

B

14

S us a Child is born,

A

T 8 un - to us a Son is giv - en, un - to

B

Messiah Choruses, Part I - page 29

17

S

A

T

B

8

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

us a Son is giv-en,

For un-to us a Child is born,

21

S

A

T

B

8

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

Messiah Choruses, Part I - page 30

C

24

S

A

T

B

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

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

un-to us a Son is giv-en,

28

S

A

T

B

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

and the gov - ern-ment shall

- - - - - der,

and the gov - ern-ment shall

Messiah Choruses, Part I - page 31

D

31

S der, up - on His shoul - der, and His Name shall be cal - led: Won - der-ful

A be up - on His shoul - der, and His Name shall be cal - led: Won - der-ful

T and His Name shall be cal - led: Won - der-ful

B be up - on His shoul - der, and His Name shall be cal - led: Won - der-ful

34

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

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

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

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

Messiah Choruses, Part I - page 32

37

S Prince of Peace!

A Prince of Peace! Un-to us a Child is born, un - to us a Son is

T Prince of Peace! For un - to us a Child is born,

B Prince of Peace!

p

41

S Un-to us a Child is born,

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

T

B Un-to us a Son is giv-en,

Messiah Choruses, Part I - page 33

45

S
and His Name shall be cal - led:

A
der, and His Name shall be cal - led:

T
and His Name shall be cal - led:

B
and the gov - ern - ment shall be up - on His shoul - - - der, and His Name shall be cal - led:

f

E
49

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

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

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

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

f

Messiah Choruses, Part I - page 34

51

S the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace!

A the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace!

T the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace! Un - to

B the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace!

54

S For un-to us a Child is born,

A For un-to us a Child is born,

T us a Child is born,

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

Messiah Choruses, Part I - page 35

58

S un - to us a Son is

A

T un - to us a Son is

B us a Son is giv - en,

Detailed description: This system contains measures 58, 59, and 60. The Soprano (S) and Tenor (T) parts have lyrics 'un - to us a Son is'. The Alto (A) part has a continuous melodic line. The Bass (B) part has lyrics 'us a Son is giv - en,'. The piano accompaniment consists of chords and moving lines in both hands.

61

S giv - en, and the gov - ern - ment shall

A

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

B

Detailed description: This system contains measures 61, 62, and 63. The Soprano (S) part has lyrics 'giv - en, and the gov - ern - ment shall'. The Alto (A) part has a melodic line. The Tenor (T) part has lyrics 'giv - en, and the gov - ern - ment shall be, shall be up - on His shoul - der,'. The Bass (B) part has a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

Messiah Choruses, Part I - page 36

64

S be, shall be up-on His shoul - der, and His

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

T and His

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

F

67

S Name shall be cal - led: Won - der-ful Coun - sel-lor,

A Name shall be cal - led: Won - der-ful Coun - sel-lor,

T Name shall be cal - led: Won - der-ful Coun - sel-lor,

B Name shall be cal - led: Won - der-ful Coun - sel-lor,

Messiah Choruses, Part I - page 37

70

S the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace!

A the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace!

T the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace!

B the Might - y God, the Ev - er - last - ing Fa - ther, Prince of Peace! Un - to

73

S For un - to us a Child is born,

A For un - to us a Child is born,

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

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

Messiah Choruses, Part I - page 38

76

S un - to us

A un - to us

T 8 giv - en, un - to us a Son is giv-en, un-to us

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

79

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

A a Son is giv-en, and the gov - ern-ment shall be up-on His shoul - der,

T 8 a Son is giv-en, and the

B a Son is giv-en, and the

Messiah Choruses, Part I - page 39

82

S
der, and the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

A
and the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

T
8
gov - ern - ment, the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

B
gov - ern - ment, the gov - ern - ment shall be up - on His shoul - der, and His Name shall be cal - led:

G

85

S
Won - der - ful Coun - sel - lor, the Might - y God, the

A
Won - der - ful Coun - sel - lor, the Might - y God, the

T
8
Won - der - ful Coun - sel - lor, the Might - y God, the

B
Won - der - ful Coun - sel - lor, the Might - y God, the

Messiah Choruses, Part I - page 40

88

S
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

A
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

T
8
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

B
Ev - er - last - ing Fa - ther, the Prince of Peace, the Ev - er - last - ing Fa - ther, the Prince of Peace!

92

96

13. Pifa ("Pastoral Symphony")

14a. Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.
(Luke 2:8)

14b. Accompagnato (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. (Luke 2:9)

15. 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." (Luke 2:10-11)

27. Accompagnato (Soprano) (Luke 2:13)

Allegro

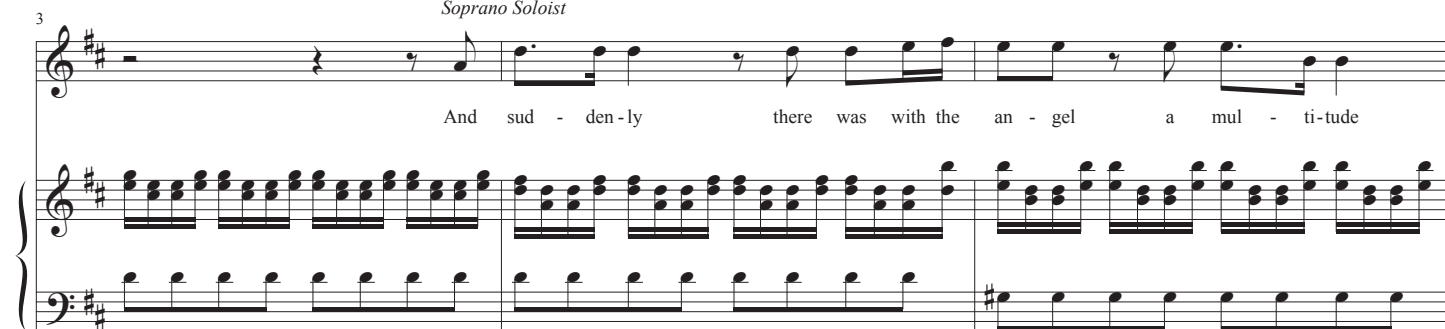
Keyboard



Soprano Soloist

3

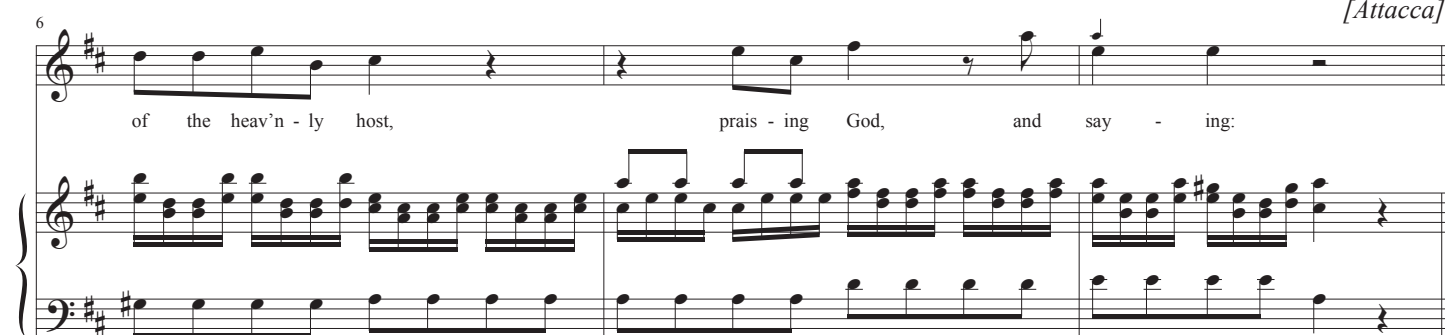
And sud - den - ly there was with the an - gel a mul - ti - tude



6

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

[Attacca]



17. Glory to God in the Highest

Luke 2:14

Allegro

Musical score for the first system of "Glory to God in the Highest". It features four vocal parts: Soprano, Alto, Tenor, and Bass, and a Keyboard accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Glo - ry to God, glo - ry to God in the high - - - - -". The Soprano, Alto, and Tenor parts have melodic lines with lyrics underneath. The Bass part has a whole rest. The Keyboard part has a complex accompaniment with many sixteenth notes in the right hand and a simple bass line in the left hand.

Musical score for the second system of "Glory to God in the Highest". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), and a Keyboard accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "est, est, est, and peace on earth, and peace on earth,". The Soprano, Alto, and Tenor parts have whole rests. The Bass part has a melodic line with lyrics underneath. The Keyboard part has a complex accompaniment with many sixteenth notes in the right hand and a simple bass line in the left hand. A piano (*p*) dynamic marking is present in the right hand of the keyboard part.

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B

18

S good - will _____ to - wards

A good - will _____ to - wards men, to - wards men,

T good - will _____ to - wards men, to - wards men,

B good - will _____ to - wards men,

Piano accompaniment for measures 18-20.

21

S men, to - wards men, good - will _____ to - wards men, _____ to - wards

A good - will _____ to - wards men, to - wards men, good - will _____ to - wards

T good - will _____ to - wards men, good - will _____ to - wards

B good - will _____ to - wards men, good - - - will _____ to - wards

Piano accompaniment for measures 21-24.

Messiah Choruses, Part I - page 46

25 C

S men. Glo - ry to God, glo - ry to God in the

A men. Glo - ry to God, glo - ry to God in the

T men. Glo - ry to God, glo - ry to God in the

B men. Glo - ry to God, glo - ry to God in the

28

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

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

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

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

p

Messiah Choruses, Part I - page 47

D

33

S
good-will, good-will, good-will,

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

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

B
good-will, good-will, good-will,

38

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

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

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

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

43

p *pp*

18. Air (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;

He is the righteous Saviour, and He shall speak peace unto the heathen.
(Zechariah 9:9-10)

Rejoice greatly . . . *(reprise)*

19. 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 an hart, and the tongue of the dumb shall sing.
(Isaiah 35:5-6)

20. Air (Alto & Soprano Duet)

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.
(Isaiah 40:11)

Come unto Him, all ye that labour, come unto Him that 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.
(Matthew 11:28-29)

21. His Yoke Is Easy

Matthew 11:30

Allegro

Soprano

Alto

Tenor

Bass

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

Keyboard

[p]

(col 8va basso ad libitum)

S

A

T

B

4

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

His yoke is ea - - - - -

Messiah Choruses, Part I - page 50

7

S

A

T

B

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

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

His yoke is ea - - - - -

p

10

S

A

T

B

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

His bur - then is light,

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

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

f *tr* *p* *pp*

Messiah Choruses, Part I - page 51

13

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

A
His bur - then is light,

T
His bur - then is light, is light,

B
His bur - then, His bur - then is light, His yoke_____ is____

16

S
His yoke_____ is_ ea - - - - - sy, His

A
His bur - then is light,_____ His bur - then, His

T
ea - - - - - sy, His

B
ea - - - - - sy, His

Messiah Choruses, Part I - page 53

25

S His bur - then is light, —

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

T His bur - then is

B - - - - - sy, His

pp

28

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

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

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

B bur - then, His bur - then, His bur - then, His bur - then, His bur - then is

f *tr*

Messiah Choruses, Part I - page 54

C

31

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

A

T light, His bur - then is

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

34

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

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

T light, is light, His bur - then is

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

Messiah Choruses, Part I - page 55

37

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

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

T
light, is light, His bur - - - - -

B
light, is light, His bur - - - - -

tr

D

40

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

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

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

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

Messiah Choruses, Part I - page 56

43

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

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

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

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

46

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

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

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

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

PART II

22. Behold the Lamb of God

John 1:29

Largo

Soprano

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum *)

S

A

T

B

Keyboard

* except when tenor voice is in LH

Messiah Choruses, Part II - page 58

A

8

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

A way the sin of the world, be - hold the Lamb of God, the Lamb of

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

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

11

S God, the Lamb of God, of God, the Lamb of God that tak - eth a - way the

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

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

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

Messiah Choruses, Part II - page 59

B

14

S
sin of the world, of the world. Be - hold the Lamb of God, be -

A
sin of the world, the sin of the world. Be - hold the Lamb of God, the

T
sin of the world, the sin of the world. Be - hold the Lamb of God, the

B
sin of the world, the sin of the world. Be - hold the Lamb of God, the

17

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

A
Lamb of God that tak - eth a - way the sin, the

T
Lamb of God that tak - eth a - way the

B
Lamb of God that tak - eth a - way the

Messiah Choruses, Part II - page 60

20

S
that tak - eth a - way

A
sin of the world, the sin of the world, that

T
sin of the world, the sin of the world,

B
sin of the world, the sin of the world,



C

23

S
the sin of the world,

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

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

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



Messiah Choruses, Part II - page 61

26

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

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

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

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

29

S
world.

A
world.

T
world.

B
world.

23. 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 His hair:
He hid not His face from shame and spitting.
(Isaiah 53:3, 6)

He was despised . . . (*da capo*)

24. Surely He Hath Borne Our Grievs

Isaiah 53:4-5

Largo e staccato

Keyboard

First system of the keyboard introduction, featuring treble and bass staves with a common time signature and a key signature of three flats. The music is marked 'Largo e staccato'. An asterisk (*) is placed above the first measure of both staves.

(col 8va basso ad libitum)

Second system of the keyboard introduction, continuing the treble and bass staves. A measure rest '3' is present at the beginning of the system.

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff begins with a measure rest '5'. The lyrics are: 'Sure - ly, sure - ly, He hath'.

Keyboard accompaniment for the vocal section, featuring treble and bass staves. The music continues from the previous system.

* Origianl rhythm: was probably interpreted with the dotted pickup as notated here.

Messiah Choruses, Part II - page 64

7

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

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

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

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

9

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

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

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

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

Messiah Choruses, Part II - page 65

A

11

S car - - - ried our sor - rows! He was

A car - - - ried our sor - rows! He was wound -

T car - - - ried our sor - rows! He was

B car - - - ried our sor - rows! He was

(loco)

14

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

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

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

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

Messiah Choruses, Part II - page 66

19

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

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

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

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

(col 8va basso ad libitum)

21

S tise - ment of our peace

A the chas - tise - ment of our peace

T tise - - - - - ment of our peace

B the chas - tise - - - ment of our peace

Messiah Choruses, Part II - page 67

23

S
was up - on Him.

A
was up - on Him.

T
was up - on Him.

B
was up - on Him.

Musical score for voices and piano, measures 23-24. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "was up - on Him." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

25

[Attacca]

Musical score for piano, measures 25-26. The score is marked [Attacca]. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

25. And with His Stripes We Are Healed

Isaiah 53:5

Alla breve, moderato

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

Alto: And with His stripes

Tenor: 8

Bass: 8

Keyboard: 8

8

S: stripes we are heal - - - ed, we are heal - ed,

A: we are heal - - - ed, and with His

T: 8 And with His stripes

B: 8

Keyboard: 8

A

Messiah Choruses, Part II - page 70

27

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

A

T - - - - - ed, and with His

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

Detailed description: This block contains the musical score for measures 27 through 32. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The Soprano part has the lyrics "stripes we are heal - - - - - ed,". The Alto part is silent. The Tenor part has the lyrics "- - - - - ed, and with His". The Bass part has the lyrics "and with His stripes — we are heal - - - - -". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

C

33

S

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

T stripes we are heal - - - - -

B - - - - - ed, and with His

Detailed description: This block contains the musical score for measures 33 through 38. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The Soprano part is silent. The Alto part has the lyrics "and with His stripes we are heal - - - - -". The Tenor part has the lyrics "stripes we are heal - - - - -". The Bass part has the lyrics "- - - - - ed, and with His". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

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39

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

A - - - - - ed,

T ed, we are heal - - - - -

B stripes we are heal - - - - -

Detailed description: This block contains the first system of the musical score, measures 39 through 44. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The Soprano part begins with the lyrics 'and with His stripes— we are heal - - - - -'. The Alto part has 'ed,'. The Tenor part has 'ed, we are heal - - - - -'. The Bass part has 'stripes we are heal - - - - -'. The piano accompaniment consists of two staves, treble and bass clef, with various chords and melodic lines.

45

S - - - - - ed,

A - - - - - and with His stripes we are

T - - - - -

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

Detailed description: This block contains the second system of the musical score, measures 45 through 50. It features the same four vocal parts and piano accompaniment. The Soprano part has 'ed,'. The Alto part has 'and with His stripes we are'. The Tenor part has '- - - - -'. The Bass part has 'ed, - - - - - and with His stripes we are'. The piano accompaniment continues with two staves, treble and bass clef.

Messiah Choruses, Part II - page 72

D

52

S
and with His stripes

A
heal - - - - - ed,

T
- - - - - ed, and with His

B
heal - - - - - ed,

Musical score for measures 52-57. The score is in G minor (three flats) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part has a whole rest for the first six measures. The Alto part sings 'heal - - - - - ed,'. The Tenor part has a whole rest for the first six measures, then sings 'ed, and with His'. The Bass part sings 'heal - - - - - ed,'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

58

S
we are heal - - - - - ed, and

A
and with His stripes_ we are

T
stripes_ we are heal - - - - - ed,

B
and with His stripes_____ we___ are___ heal - - - - - ed,

Musical score for measures 58-63. The Soprano part sings 'we are heal - - - - - ed, and'. The Alto part has a whole rest for the first six measures, then sings 'and with His stripes_ we are'. The Tenor part sings 'stripes_ we are heal - - - - - ed,'. The Bass part has a whole rest for the first six measures, then sings 'and with His stripes_____ we___ are___ heal - - - - - ed,'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Messiah Choruses, Part II - page 73

E

64

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

A
heal - - - ed, and with His

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

B
and with His stripes

70

S

A
stripes we are heal - - - -

T
- - - ed, we are heal - - - -

B
we are heal - - - - ed, and

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F

77

S and with His stripes we are heal -

A ed,

T ed, and with His stripes we are heal -

B with His stripes, and

Detailed description: This block contains the musical score for measures 77 through 83. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano and Tenor parts have lyrics: "and with His stripes we are heal -". The Alto and Bass parts have lyrics: "ed," and "ed, and with His stripes we are heal -". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking 'F' is placed above the Soprano staff at the beginning of the section.

Adagio

[Attacca]

84

S ed.

A and with His stripes we are heal - ed.

T ed.

B with His stripes we are heal - ed.

[Attacca]

Detailed description: This block contains the musical score for measures 84 through 90. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano and Bass parts have lyrics: "ed.". The Alto and Tenor parts have lyrics: "and with His stripes we are heal - ed.". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The tempo marking 'Adagio' and the instruction '[Attacca]' are present above the vocal staves.

26. All We, like Sheep, Have Gone Astray

Isaiah 53:6

Allegro moderato

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

Alto
All we like sheep, all we like sheep

Tenor
8
All we like sheep, all we like sheep have gone a - stray;

Bass
All we like sheep, all we like sheep

Keyboard

6
S
— all we like sheep, all we like sheep

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

T
8
— all we like sheep, all we like sheep

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

Keyboard

Messiah Choruses, Part II - page 76

A

11

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

A - - - - - we have turn - - - - -

T we have turn - ed

B - - - - -

14

S his own way; all we like

A - - - - - ed ev - 'ry one to his own way; ev - 'ry one to his own way; all we like

T ev - 'ry one to his own way; all we like

B - - - - - all we like

Messiah Choruses, Part II - page 78

26

S
- - - - - ed ev - 'ry one to his own way; — to —

A
we have turn - ed ev - 'ry one to, ev - 'ry one — to

T
his own way; we have turn - ed ev - 'ry one — to

B
we have turn - ed ev - 'ry one — to

C

29

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

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

T
his own way; we have turn - ed ev - 'ry

B
his own way; we have turn - ed ev - 'ry

Messiah Choruses, Part II - page 79

33

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

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

T one to his own way; all we like sheep have

B one to his own way; all we like sheep

38

S have gone a - stray; —

A

T gone a - stray; — we have

B have gone a - stray; —

D

Messiah Choruses, Part II - page 80

42

S

A

T

B

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

turn - - - - - ed

we have turn - - - - -

45

S

A

T

B

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

way;

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

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

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

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E

49

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

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

T turn-ed ev - 'ry one to his own way; we have turn-ed ev - 'ry one to his own way; all

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

53

S we like sheep all we like sheep have

A we like sheep all we like sheep

T we like sheep all we like sheep have gone a - stray; _____

B we like sheep all we like sheep have gone a - stray; _____

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58

S
gone a - stray; _____ we have turn - ed,

A
have gone a - stray; _____

T

B
_____ we have turn - ed, we have

61

S
we have turn - ed

A
_____ we have turn - ed, we have turn - ed

T
_____ we have turn - ed, we have turn - ed

B
turn - ed

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F

64

S ev - 'ry one to his own way; we have

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

T ev - 'ry one to his own way;

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

67

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

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

T we have turn - - - - ed ev - 'ry

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

Messiah Choruses, Part II - page 84

70

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

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

T
one to his own way; we have turn-ed ev-'ry one to his own way; we have

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

G Adagio

74

S
turn-ed ev-'ry one to his own way; and the Lord hath laid on

A
turn-ed ev-'ry one to his own way; and the

T
turn-ed ev-'ry one to his own way; and the Lord hath

B
turn-ed ev-'ry one to his own way; and the Lord hath laid on Him, _____

(Adagio)

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80

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

A Lord hath laid on Him, on Him, _____ hath

T laid on Him, on Him, _____ hath

B _____ the Lord hath laid on Him _____



86

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

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

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

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



27. Accompagnato (Tenor) (Psalm 22:7)

Keyboard

The piano introduction consists of two staves. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes with various accidentals, while the left hand plays a steady eighth-note accompaniment.

The first vocal line begins with a rest, followed by the lyrics: "All they that see Him laugh Him to". The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active right hand. A dynamic marking of *p* (piano) is present.

6

The second vocal line begins with a rest, followed by the lyrics: "scorn; they shoot out their lips and shake their". The piano accompaniment features a more active right hand with chords and moving lines, while the left hand continues with eighth notes. A dynamic marking of *f* (forte) is present.

9

The third vocal line begins with a rest, followed by the lyrics: "heads, say - - - ing:". The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active right hand. A dynamic marking of *f* (forte) is present. The section concludes with the instruction *[Attacca]*.

28. He Trusted in God

Psalm 22:8

Allegro

Soprano

Alto

Tenor

Bass

Keyboard

He trus - ted in God that He would de - liv - er Him; let Him de - liv - er Him, if He de -

5

S

A

T

B

Keyboard

He trus - ted in God that He would de - liv - er Him; let Him de - liv - er Him,

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

Messiah Choruses, Part II - page 88

A

9

S

A

T

B

He trus - ted in God that He would de -

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

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

12

S

A

T

B

He

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

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

He trus - ted in

Messiah Choruses, Part II - page 89

15

S
trus - ted in God that He _____ would de - liv - er Him; let Him de - liv - er Him,

A
if He de - light _____

T
light _____

B
God, in _____ God, in God, He trus - ted, let Him de - liv - er Him, if He de - light in



18

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

A
_____ in Him, let Him de -

T
_____ in _____ Him, let Him de - liv - er Him, if

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



Messiah Choruses, Part II - page 90

21 **B**

S if He de - light in Him,

A liv - er Him, if He de - light in Him. He trus - ted in

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

B He trus - ted in God, He trus - ted in

24

S

A God that He would de - liv - er Him; let Him de - liv - er Him, if He de -

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

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

Messiah Choruses, Part II - page 91

27

S let Him de - liv - er Him. He trus - ted in God that He _____

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

T light in Him. He trus - ted in God, He trus - ted in God, let Him de -

B light in Him.

30

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

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

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

B let Him de -

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C

33

S
Him, let Him de - liv - er Him, if He de -

A
Him, let Him de - liv - er Him, let Him de - liv - er Him,

T
8
Him, let Him de - liv - er Him. He

B
liv - er Him, let Him de - liv - er Him,

36

S
light_____ in Him, let Him de - liv - er Him,

A
if He de - light_____ in Him,

T
8
trus - ted in God that He_____ would de - liv - er Him; let Him de -

B
let Him de - liv - er Him,

Messiah Choruses, Part II - page 93

39

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

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

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

B
He

Detailed description: This block contains the musical score for measures 39-41. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'let Him de - liv - er Him, if He de - light in Him, let Him de - liv - er Him, let Him de - liv - er Him, if He de - light in Him, let Him de - liv - er Him. He'. A piano accompaniment is provided at the bottom of the system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

D

42

S
-

A
trus - ted in God, let Him de - liv - er Him, if He de - light

T
trus - ted in God, let Him de - liv - er Him, if He de - light

B
trus - ted in God that He would de - liv - er Him; let Him de - liv - er Him,

Detailed description: This block contains the musical score for measures 42-44, starting with a section marker 'D'. The Soprano part (S) is silent. The lyrics for the other parts are: 'trus - ted in God, let Him de - liv - er Him, if He de - light', 'trus - ted in God, let Him de - liv - er Him, if He de - light', and 'trus - ted in God that He would de - liv - er Him; let Him de - liv - er Him,'. A piano accompaniment is provided at the bottom of the system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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45

S let Him de - liv - er Him, let Him de - liv - er Him,

A in Him, let Him de - liv - er Him,

T in Him, let Him de - liv - er Him,

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

48

S let Him de - liv - er Him. He trus - ted in

A if He de - light in Him. He trus - ted in

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

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

E

Messiah Choruses, Part II - page 95

51

S God that He would de - liv - er Him; let Him de - liv - er Him, if He de -

A God, let Him de - liv - er Him, let Him de - liv - er Him, if He de -

T if He de -

B in Him, if He de - light in

54

S light in Him, if He de - light in

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

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

B Him, let Him de - liv - er Him.

Messiah Choruses, Part II - page 96

57

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

A in Him, let

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

B He trus - ted in God that He would de - liv - er Him; let Him, let

Adagio

60

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

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

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

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

29. Accompagnato (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.
(Psalm 69:20)

30. Arioso (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.
(Lamentations 1:12)

31. Accompagnato (Soprano)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (Isaiah 53:8)

32. Air (Soprano)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16:10)

33. Lift Up Your Heads

Psalm 24:7-10

A tempo ordinario

Soprano 1
Soprano 2
Alto
Tenor
Bass

Keyboard

(col 8va basso ad libitum) (loco)

S 1
S 2
A

O ye—gates, and be ye lift up, ye ev - er - last - ing doors, and the King of glo - ry shall come

O ye—gates, and be ye lift up, ye ev - er - last - ing doors, and the King— of glo - ry shall come

O ye—gates, and be ye lift up, ye ev - er - last - ing doors, and the King— of glo - ry shall come

Messiah Choruses, Part II - page 99

A

10

S 1 in! _____

S 2 in! _____

A in! _____

T 8 Who is this King of glo - ry? This King of glo - ry, Who

B Who is this King of glo - ry? This King of glo - ry, Who

(col 8va basso ad libitum)

14

S 1 The Lord strong and might - y, the Lord strong and might - y, the Lord

S 2 The Lord strong and might - y, the Lord strong and might - y, the Lord

A The Lord strong and might - y, the Lord strong and might - y, the Lord

T 8 is this King of glo - ry? Who is this King of glo - ry?

B is this King of glo - ry? Who is this King of glo - ry?

(loco)

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B

18

S 1
might - y in bat - tle.

S 2
might - y in bat - tle.

A
might - y in bat - tle. Lift up your heads, O ye__ gates, and be ye lift up, ye ev - er - last - ing doors, and the

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

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

(col 8va basso ad libitum)

23

S 1
Who

S 2
Who

A
King__ of glo - ry shall come in!__ and the King of glo - ry shall come in! Who

T
King of glo - ry shall come in! and the King__ of glo - ry shall come in!__

B
King__ of glo - ry shall come in!__ and the King__ of glo - ry shall come in!__

(loco)

Messiah Choruses, Part II - page 101

27

S 1
is this King of glo-ry? Who is this King of glo-ry? Who is this King of glo-ry?

S 2
is this King of glo-ry? Who is this King of glo-ry? Who is this King of glo-ry?

A
is this King of glo-ry? Who is this King of glo-ry? Who is this King of glo-ry? The Lord of hosts,

T
The Lord of hosts,

B
The Lord of hosts,

(col 8va basso ad libitum) (loco)

31

Sopranos 1 & 2

C

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

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

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

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

(col 8va basso ad libitum)

Messiah Choruses, Part II - page 102

35

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

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

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

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

(loco)

38

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

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

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

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

(col 8va basso ad libitum)

D

41

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

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

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

B
- - - - ry,

(loco)

45

S
- - - - ry, the Lord of hosts, He

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

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

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

(col 8va basso ad libitum)

49

S is the King of glo - - - is - - - glo - - -

A ry, of glo - - - - - - - - - - - - - - - - -

T ry, of glo - - - - - - - - - - - - - - - - - ry, of glo - - - - - - - - - - - -

B ry, of glo - - - - - - - - - - - - - - - - -

E

52

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

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

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

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

Messiah Choruses, Part II - page 105

55

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

A the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of

T the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of

B the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of

59

S is the King of glo - - - - -

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

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

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

Messiah Choruses, Part II - page 106

62

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

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

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

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



F

65

S
the Lord of hosts, the Lord of hosts, the Lord of hosts, He is the King—

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

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

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



(loco) (col 8va basso ad libitum)

Messiah Choruses, Part II - page 107

69

S
— of glo - - - - - ry, the King of glo - ry, He

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

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

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

73

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

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

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

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

34. Recitative (Tenor) Hebrews 1:5

Tenor Soloist

Un - to which of the an - gels said He at a - ny

Keyboard

(Whole note accompaniment in the original was probably interpreted as notated here.)

T

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

35. Let All the Angels of God

Hebrews 1:6

Allegro

S

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

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

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

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

(col 8va basso ad libitum)

5

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

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

T

B let all the an - gels of God wor -

A

9

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

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

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

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

(loco) (col 8va basso ad libitum)

Messiah Choruses, Part II - page 110

13

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

A let

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

B God wor - - - - - ship Him, let all the

(loco) (col 8va basso ad libitum)

17

S God wor - ship Him,

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

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

B an - - - - - gels of God wor - - - - -

29

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

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

T
8 - - gels of God, let all the an - gels of God wor - - - -

B
- - - - gels of God wor - - - -

33

S
- - - ship Him.

A
- - - ship Him.

T
8 - - - ship Him.

B
- - - ship Him.

36. Air (Alto)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.
(Psalm 68:18)

37. The Lord Gave the Word

Psalm 68:11

Andante Allegro

Soprano
Alto
Tenor
Bass
Keyboard

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

(col 8va basso ad libitum)

S
A
T
B
Keyboard

4
preach-ers, great was the com - - - - - pa-ny of the
preach-ers, great was the com - pa - ny, the com - pa - ny, the com - - - - - pa-ny, the com - pa - ny of the
preach-ers, great was the com - pa - ny, the com - - - - - pa-ny, the com - - - - - pa-ny of the
preach-ers, great was the com - - - - - pa-ny, the com - - - - - - - - - - - pa-ny of the

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A

7

S
preach - ers, great was the com - pa - ny of the preach-ers. The Lord gave the word:

A
preach - ers, great was the com - pa - ny of the preach-ers. The Lord gave the word:

T
8
preach - ers, great was the com - pa - ny of the preach-ers.

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

11

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

A
Great was the com - - - - pa - ny, the com - - - - pa - ny, the com - pa - ny of the

T
8
Great was the com - pa - ny, the com - - - - pa - ny, the com - - - - pa - ny of the

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

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B

14

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

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

T
8
preach - ers, of the preach - ers, great was the com - pa - ny of the preach - ers,

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



17

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

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

T
8
great was the com - pa - ny of the preach - ers, the com - - - - - pa - ny, the

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



20

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

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

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

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

23

S
ers.

A
ers.

T
ers.

B
ers.

38. Air (Soprano)

How beautiful are the feet of them that preach the gospel of peace,
and bring glad tidings of good things. (Isaiah 52:7; Romans 10:15)

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A

10

S out _____ in - to all lands,

A out, is gone out in - to all lands,

T lands, in - to all lands, and their

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

10

(loco)

14

S _____ and their words un - to the ends___ of the

A _____

T words un - to the ends___ of the world, _____ un - to the

B _____

14

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17

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

A and their

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

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

17

(col 8va basso ad libitum)

20

S un - to the ends of the world, their sound is gone

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

T un - to the ends of the world, of the world, their sound is gone

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

20

tr (*tr*)

20

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31

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

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

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

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

35

S un - to the ends of the world.

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

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

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

35

40. Air (Bass)

Why do the nations so furiously rage together,
and why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take counsel together
against the Lord, and against His anointed. (Psalm 2: 1-2)

Bass soloist

The kings of the earth rise up and the rulers take counsel together against the

[Attacca]

Lord and His anointed.

41. Let Us Break Their Bonds Asunder

Psalm 2:3

Allegro e staccato

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

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

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

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

Keyboard

5
S
let us break their bonds a - sun - der, let us break their bonds a -

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

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

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

Keyboard

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A

9

S
sun - der,

A
sun - der, and cast a - way

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

B
sun - der,

14

S
and cast a - way their yokes from

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

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

B
and cast a -

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19

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

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

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

B way, and cast a - way their yokes from

B

23

S us. Let us break their bonds, let us break their bonds,

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

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

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

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27

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

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

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

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



31

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

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

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

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

C



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36

S a - way _____ their yokes from

A _____

T way, _____ and cast a - way,

B _____ and cast a - way _____

Detailed description: This block contains the musical score for measures 36 through 39. The Soprano (S) part begins with the lyrics 'a - way' and 'their yokes from'. The Tenor (T) part begins with 'way,' and 'and cast a - way,'. The Alto (A) and Bass (B) parts are silent, indicated by a horizontal line with a bar. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment.

40

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

A and cast a - way _____ their yokes _____ from us.

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

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

Detailed description: This block contains the musical score for measures 40 through 43. All four vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics. The Soprano part repeats 'us, and cast a - way their yokes from us, and cast a - way their yokes from us.' The Alto part has 'and cast a - way' and 'their yokes from us.' The Tenor part has 'and cast a - way their yokes from us, and cast a - way their yokes from us.' The Bass part has 'their yokes, their yokes from us, and cast a - way their yokes from us.' The piano accompaniment continues with a similar rhythmic pattern.

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45

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

A
Let us break their bonds, and cast a - way their

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

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

50

S
and cast a - way their yokes from us,

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

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

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

D

55

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

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

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

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

60

(tr)

64

(tr)

42. Recitative (Tenor)

He that dwelleth in Heav'n shall laugh them to scorn;
the Lord shall have them in derision. (Psalm 2:4)

43. Air (Tenor)

Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces like a potter's vessel.
(Psalm 2:9)

44. Hallelujah!

Revelation 19:6; 11:15; 19:16

Allegro

Soprano

Alto

Tenor

Bass

Keyboard

(col 8va basso ad libitum)

5

S

A

T

B

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9

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

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

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

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

13

A

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

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

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

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

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17

S
Hal - le - ju - jah! Hal - le - lu - jah! Hal - le -

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

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

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

B

21

S
lu - jah! Hal - le - lu - jah! For the Lord God Om - ni - po - tent

A
lu - jah! Hal - le - lu - jah! Hal - le -

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

B
lu - jah! Hal - le - lu - jah!

(loco)

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24

S
reign - eth, Hal-le - lu - jah, Hal-le-lu - jah, Hal-le - lu - jah, Hal - le - lu - jah, Hal -

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

T
8
- lu - jah, Hal-le - lu - jah, For the Lord God Om - ni - po - tent

B
Hal-le-lu - jah, For the Lord God Om - ni - po - tent

(col 8va basso ad libitum)

27

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

A
- lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, For the Lord

T
8
reign - eth, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, For the Lord

B
reign - eth, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le-lu - jah, Hal-le -

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30

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

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

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

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

C

33

S The King - dom of this world is be - come the King - dom of our

A The King - dom of this world is be - come the King - dom of our

T The King - dom of this world is be - come the King - dom of our

B The King - dom of this world is be - come the King - dom of our

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D

39

S Lord and of His Christ, and of His Christ,

A Lord and of His Christ, and of His Christ,

T Lord and of His Christ, and of His Christ, and He shall reign for

B Lord and of His Christ, and of His Christ, and He shall reign for ev - er and ev - er, for ev - er and

45

S and

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

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

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

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49 E

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

A and ev - er, for ev - er and ev - er, King of Kings

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

B ev - er and ev - er, for ev - er, for ev - er and ev - er, for ev - er and

53

S — and Lord of Lords,

A — and Lord of Lords,

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

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

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57

S King of Kings, _____ and Lord of

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

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

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

61

S Lords, _____ King of Kings, _____

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

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

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

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65 **F**

S and Lord of Lords, and Lord of ___

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

T ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of Kings and Lord of ___

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

69

S Lords, and He shall reign, and

A Lords, and He shall reign, _____ and He shall

T Lords, and He shall reign, and He shall reign,

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

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72

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

A reign _____ for ev - er and ev - er, King of Kings, for ev - er and

T and He shall reign for ev - er and ev - er, King of Kings _____

B and He shall reign for _____ ev - er and ev - er, King of Kings, for ev - er and

76

S ev - er, Hal-le - lu - jah, Hal-le - lu - jah, and He shall reign for ev - er, for

A ev - er, and Lord of Lords, Hal-le - lu - jah, Hal-le - lu - jah, and He shall reign for

T _____ and Lord of Lords, _____ and He shall reign for ev - er, for

B ev - er, and Lord of Lords, Hal-le - lu - jah, Hal-le - lu - jah, and He shall reign for ev - er, for

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87

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

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

T
8
ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu - jah! Hal-le -

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

91

S
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

A
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

T
8
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

B
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

PART III

45. Air (Soprano)

I know that my Redeemer liveth,
and that He shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
(Job 19:25-26)

For now is Christ risen from the dead,
the first fruits of them that sleep.
(I Corinthians 15:20)

46. Since by Man Came Death

1 Corinthians 15:21

Grave

Soprano
Since by man came death, since by man came death,

Alto
Since by man came death, since by man came death,

Tenor
Since by man came death, since by man came death,

Bass
Since by man came death, since by man came death,

Keyboard

A

Allegro

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

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

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

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

Keyboard

(col 8va basso ad libitum)

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12

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

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

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

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

B

17 **Grave**

S
For as in Ad - am all die, for as in Ad - am all die, _____

A
For as in Ad - am all die, for as in Ad - am all die, _____

T
For as in Ad - am all die, for as in Ad - am all die, _____

B
For as in Ad - am all die, for as in Ad - am all die, _____

C

Allegro

23

S e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

A e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

T e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

B e - ven so in Christ shall all be made a - live, e - ven so in Christ shall all be made a -

(col 8va basso ad libitum)

27

S live, e - ven so in Christ shall all, _____ so in Christ shall all _____ be made a -

A live, e - ven so in Christ shall all, _____ so in Christ shall all _____ be made a -

T live, e - ven so in Christ shall all, _____ so in Christ shall all _____ be made a -

B live, e - ven so in Christ shall all _____ be made a -

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31

S
live, ev'n so in Christ shall all, shall all be made a - live.

A
live, ev'n so in Christ shall all, shall all be made a - live.

T
live, ev'n so in Christ shall all, shall all be made a - live.

B
live, ev'n so in Christ shall all, shall all be made a - live.

(tr)

35

(tr)

47. Accompagnato (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.
(I Corinthians 15:51-52)

48. 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.
(I Corinthians 15:52-53)

The trumpet shall sound . . . (*dal segno*)

49. Recitative (Alto)

Then shall be brought to pass the saying that is written:
“Death is swallowed up in victory.” (I Corinthians 15:54)

50. Duet (Alto & 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.
(I Corinthians 15:55-56)

Alto Soloist
 Tenor Soloist
 Keyboard

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

A
 T
 Keyboard

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

51. But Thanks Be to God

1 Corinthians 15:57

25
 S
 A
 T
 B
 Keyboard

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

(col 8va basso ad libitum)

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28

S thanks, thanks, thanks be to God, who giv - eth us the vic - to - ry, the vic - to - ry through

A God, thanks be to God, who giv - eth us the vic - to - ry through

T God, thanks be to God, to God, who giv - eth us the vic - to - ry through

B God, thanks be to God,

(loco)

31

S our Lord Je - sus Christ,

A our Lord Je - sus Christ, who giv - eth us the

T our Lord Je - sus Christ, who giv - eth us the vic - to - ry, who

B who giv - eth us the vic - to - ry, the vic - to - ry through

(col 8va basso ad libitum)

A

34

S who giv - eth_ us the vic - to - ry through our Lord Je - sus Christ,

A vic - to - ry, who giv - eth_ us the vic - to - ry through our Lord Je - sus Christ, but

T giv - eth_ us, who giv - eth us the vic - to - ry through our Lord Je - sus Christ,

B our Lord Je - sus Christ, through our Lord Je - sus Christ,

37

S but thanks, but thanks, but

A thanks, but thanks, thanks be_ to God, thanks be to God,

T but thanks, but thanks, thanks, thanks be to God, to God,

B but

41

S thanks, but thanks, thanks be to God, thanks be to God,

A thanks be to God, but thanks, thanks be to God, to God,

T thanks be to God, to God, but thanks—

B thanks, but thanks, but thanks be to God, thanks be to God, but

B

44

S but thanks, but thanks, thanks,___ thanks, thanks be to God, thanks, thanks be to

A but thanks___ be to God,

T ___ be to God, but thanks, but thanks, thanks, thanks be to God, thanks

B thanks, but thanks, thanks be to God,

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48

S God, thanks be to God, who

A who giv - eth us the vic - to - ry,

T be to God, to God, who giv - eth us the vic - to - ry,

B

51

S giv - eth us the vic - to - ry, the vic - to - ry through our Lord Je - sus Christ, but

A who giv - eth us the vic - to - ry through our Lord Je - sus Christ, but thanks,

T who giv - eth us the vic - to - ry through our Lord Je - sus Christ, but

B who giv - eth us the vic - to - ry through our Lord Je - sus Christ, but

C

54

S thanks be to God, but thanks, but thanks, thanks — be to God, to God, who giv-eth us the

A thanks be to God, but thanks, but thanks, thanks be to God,

T thanks be to God, but thanks, but thanks, thanks be to God, who

B thanks be to God, but thanks, but thanks, thanks be to God, who

(loco)

58

S vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry through our Lord

A who giv - eth us the vic - to - ry, the vic - to - ry through our Lord

T giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry through our Lord

B giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry through our Lord

(col 8va basso ad libitum)

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D

61

S Je - sus Christ,

A Je - sus Christ, but thanks, but thanks, thanks, thanks be to God, thanks,

T Je - sus Christ, but thanks, thanks, thanks be to God, thanks, thanks be to

B Je - sus Christ,

64

S but thanks, thanks, thanks be to God, thanks be to God, who

A thanks be to God, but thanks, thanks, thanks be to God, to God,

T God, to God, but thanks, thanks, thanks be to God, thanks be to God,

B but thanks, thanks, thanks be to God, thanks be to God,

68

S
giv - eth us the vic - to - ry through our Lord Je - sus Christ, who

A
who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

T
who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who

B
who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who

71 **Adagio**

S
giv - eth us the vic - to - ry through our Lord Je - sus Christ.

A
giv - eth us the vic - to - ry through our Lord Je - sus Christ.

T
giv - eth us the vic - to - ry through our Lord Je - sus Christ.

B
giv - eth us the vic - to - ry through our Lord Je - sus Christ.

52. 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. (Romans 8:31, 33-34)

53. Worthy Is the Lamb

Revelation 5:12-13

Largo

Soprano
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

Alto
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

Tenor
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

Bass
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

Keyboard

Andante

7
blood, to re-ceive pow - er, and rich - es, and wis - dom, and strength, and

blood, to re-ceive pow - er, and rich - es, and wis - dom, and strength, and

blood, to re-ceive pow - er, and rich - es, and wis - dom, and strength, and

blood, to re-ceive pow - er, and rich - es, and wis - dom, and strength, and

blood, to re-ceive pow - er, and rich - es, and wis - dom, and strength, and

(col 8va basso ad lib)

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A Largo

10

hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,
hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,
hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,
hon-our, and glo-ry, and bles - sing. Wor - thy is the Lamb that was slain,

Andante

15

and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and
and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and
and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and
and hath re - deem - ed us to God, to God by His blood, to re-ceive pow-er, and rich-es, and

(col 8va basso ad lib)

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21

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: wis-dom, and strength, and hon-our, and glo-ry, and bles-sing.

B

Larghetto

24

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: Bles-sing and hon-our, glory and pow'r be un-to Him, be un-to Him that sit-teth up-on the throne, and un-to the

Messiah Choruses, Part III - page 159

28

Bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him that sit - teth up-on the
Lamb, that
Lamb,

This musical system covers measures 28 to 30. It features a vocal line with lyrics, a piano accompaniment, and two additional staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a rest in measure 28, followed by the lyrics. The piano accompaniment provides a harmonic foundation with a steady eighth-note pattern in the right hand and a bass line in the left hand.

31

throne, _____ and un - to the Lamb, _____ for ev - er and ev - er, for ev - er and
Bles - sing and hon - our, glory and pow'r be un - to
sit - teth up-on the throne, _____ and un - to the Lamb, _____ for ev - er and ev - er, for ev - er and

This musical system covers measures 31 to 33. The vocal line continues with lyrics and includes a long note in measure 31. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a final chord in measure 33.

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34

ev - er. glo - - - - - ry,
Him, be un - to Him for ev - er and ev - er, for
ev - er, for ev - er and ev - er, for ev - er and
bles - sing and hon - our, glory and pow'r be un - to Him, be un - to

This block contains the musical notation for measures 34 and 35. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "ev - er. glo - - - - - ry, Him, be un - to Him for ev - er and ev - er, for ev - er, for ev - er and ev - er, for ev - er and bles - sing and hon - our, glory and pow'r be un - to Him, be un - to".

36

that sit - teth up-on the throne, — and
ev - er, that sit - teth up-on the throne, — up - on the throne, — and
ev - - - er, and
Him that sit - teth up-on the throne, — up - on the throne, up - on the throne, — and

This block contains the musical notation for measures 36 and 37. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "that sit - teth up-on the throne, — and ev - er, that sit - teth up-on the throne, — up - on the throne, — and ev - - - er, and Him that sit - teth up-on the throne, — up - on the throne, up - on the throne, — and".

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C

39

un - to the Lamb, bles - sing and
un - to the Lamb, bles - sing and hon - our, glory and
un - to the Lamb,
un - to the Lamb, bles - sing and hon - our, glory and pow'r be___ un - to

41

hon-our, glory and pow'r be___ un - to Him, glo - ry be un-to Him
pow'r be___ un - to Him, glo - - - ry be un - to Him that sit - teth up-on the
bles-sing and hon-our, glory and pow'r be___ un-to Him, and un - to the
Him for ev - er, that

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44

that sit - teth up-on the throne, — that
throne, _____ that
Lamb,
sit - teth up-on the throne, _____ and

This block contains the musical score for measures 44 through 46. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "that sit - teth up-on the throne, — that throne, _____ that Lamb, sit - teth up-on the throne, _____ and". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

47

sit - teth up - on the throne, _____ for — ev - er and ev - - - -
sit - teth up - on the throne, for ev - er and ev - - - -
bles - sing and hon - our, glory and pow'r be un - to
un - - - to the Lamb, for ev - er and ev - - - -

This block contains the musical score for measures 47 through 50. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "sit - teth up - on the throne, _____ for — ev - er and ev - - - - sit - teth up - on the throne, for ev - er and ev - - - - bles - sing and hon - our, glory and pow'r be un - to un - - - to the Lamb, for ev - er and ev - - - -". The piano accompaniment continues with the same rhythmic pattern as in the previous block.

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49

- er, and un - - - to the Lamb, for
- er, and un - - - to the Lamb, for
Him, bles - sing and hon - our, glory and pow'r be un - to Him for
- er, bles - sing and hon - our, glory and pow'r be un - to Him for

D

51

ev - - - er, bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him,
- ev - er bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing and
ev - - - er, bles - sing and hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing and
ev - - - er, bles - sing and

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54

bles - sing hon - our,
hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our,
hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our,
hon - our, glory and pow'r be un - to Him, be un - to Him, bles - sing hon - our,

The musical score for measures 54-56 features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics printed below each staff. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line with chords and eighth-note patterns. The key signature is one sharp (F#) and the time signature is 4/4.

57

glo - ry, and pow - er be un - to Him that sit - teth up-on the throne, up - on the
glo - ry, and pow - er be un - to Him that sit - teth up-on the throne,
glo - ry, and pow - er be un - to Him that sit - teth up-on the
glo - ry, and pow - er be un - to Him that sit - teth up-on the throne, and

The musical score for measures 57-60 continues with four vocal staves and piano accompaniment. The lyrics are more complex, with some words spanning across measures. The piano accompaniment features a prominent treble line with chords and eighth-note patterns, while the bass line remains steady. The key signature and time signature remain consistent with the previous section.

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E

60

throne, and un - to the Lamb, _____ for ev - er, for
_____ and un - to the Lamb, for ev - er, for ev - er and ev - er, for
throne, and un - to the Lamb, for ev - er, for ev - er and ev - er, for
_____ un - to the Lamb, un - to the _____ Lamb, for ev - er and ev - er, for

The musical score for measures 60-62 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "throne, and un - to the Lamb, _____ for ev - er, for _____ and un - to the Lamb, for ev - er, for ev - er and ev - er, for throne, and un - to the Lamb, for ev - er, for ev - er and ev - er, for _____ un - to the Lamb, un - to the _____ Lamb, for ev - er and ev - er, for". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

63

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for
ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for
ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for
ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

The musical score for measures 63-65 continues the vocal and piano parts. The lyrics are: "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, 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". The piano accompaniment continues with the same rhythmic pattern as in the previous measures.

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92

Musical score for measures 92-98. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano accompaniment). The key signature is one sharp (F#) and the time signature is common time (C). Measures 92-98 show the vocal parts with rests, indicating they are silent during this section. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

G

99

Musical score for measures 99-105. The score consists of four vocal staves and a grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts enter in measure 99 with the lyrics "A - men. A-men. A - - - -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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105

men. A - - - men. A -
men. A - - - men.
men. A - - - men. A -
men. A - - - men. A -
men. A - - - men. A -

The musical score for measures 105-110 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "men. A - - - men. A -" (Soprano), "men. A - - - men." (Alto), "men. A - - - men. A -" (Tenor), and "men. A - - - men. A -" (Bass). The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

H

111

men. A - - - men. A - - -
A - - - men. A - men. A - - -
men. A - men. A - men. A - - -
men. A - - - men. A - - -
men. A - - - men. A - - -

The musical score for measures 111-116 continues with four vocal staves and piano accompaniment. The lyrics are: "men. A - - - men. A - - -" (Soprano), "A - - - men. A - men. A - - -" (Alto), "men. A - men. A - men. A - - -" (Tenor), and "men. A - - - men. A - - -" (Bass). The piano accompaniment continues with a consistent rhythmic and harmonic pattern.

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116

men. A - - - - - men.
men. A - - - - -
men. A - - - - - men. A - - - - -
men. A - - - - -

I

121

A - - - - - men. A - - - - - men. A - - - - -
men. A - - - - - men. A - - - - - men. A - - - - -
men. A - - - - - men.
men. A - - - - - men. A - - - - -

(col 8va basso ad lib)

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137

men. A - men. A - - - - -
A - - - - - men. A - - - - -
A - - - - - men. A - - - - -
- - - - - men. A - men. A - men. A - - - - -
- - - - -

Measures 137-141 of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "men. A - men. A - - - - -".

L

142

men. A - men. A - - - - -
men. A - men. A - - - - - men. A -
- men. A - - - - - men. A - men.
- men. A - men. A - - - - - men.
- - - - -

Measures 142-146 of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "men. A - men. A - - - - -".

