

George Frideric Handel

MESSIAH

I74I

Voice and keyboard reduction



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PART I

1-1 Sinfonia

Grave

Musical notation for measures 1-6 of the first system, marked 'Grave'. The piece is in G major and common time. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment.

7

Musical notation for measures 7-13 of the first system. The texture continues with the right hand playing chords and moving lines, and the left hand providing a steady bass accompaniment. The system concludes with a first and second ending.

14

Allegro moderato

Musical notation for measures 14-19 of the second system, marked 'Allegro moderato'. The right hand features a melodic line with a trill in measure 14, while the left hand provides a steady bass accompaniment.

20

Musical notation for measures 20-24 of the second system. The right hand continues with a melodic line, and the left hand provides a steady bass accompaniment.

25

Musical notation for measures 25-29 of the second system. The right hand continues with a melodic line, and the left hand provides a steady bass accompaniment.

30

Musical notation for measures 30-34 of the second system. The right hand continues with a melodic line, and the left hand provides a steady bass accompaniment.

35

Musical notation for measures 35-39. The system consists of a treble and bass staff. The key signature has one sharp (F#). Measure 35 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff moves from G4 to B4, then D5, and continues with eighth notes. The bass staff provides a steady accompaniment with quarter notes.

40

Musical notation for measures 40-44. The system consists of a treble and bass staff. The key signature has one sharp (F#). Measures 40-44 feature a complex texture with many beamed eighth notes in the treble staff, often with grace notes (marked with a '7'). The bass staff has a more rhythmic accompaniment with quarter and eighth notes.

45

Musical notation for measures 45-49. The system consists of a treble and bass staff. The key signature has one sharp (F#). Measures 45-49 show a continuation of the melodic lines from the previous system, with the treble staff having more active eighth-note patterns and the bass staff providing harmonic support.

51

Musical notation for measures 51-55. The system consists of a treble and bass staff. The key signature has one sharp (F#). Measures 51-55 feature a mix of eighth and quarter notes in both staves, with some chords in the treble staff.

56

Musical notation for measures 56-60. The system consists of a treble and bass staff. The key signature has one sharp (F#). Measures 56-60 continue the musical development with active eighth-note patterns in the treble staff and a steady bass line.

61

Musical notation for measures 61-65. The system consists of a treble and bass staff. The key signature has one sharp (F#). Measures 61-65 feature a dense texture with many beamed eighth notes in the treble staff, creating a rhythmic drive. The bass staff has a more active accompaniment.

66

Musical score for measures 66-70. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords in both hands.

71

Musical score for measures 71-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a mix of chords and melodic lines.

77

Musical score for measures 77-82. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and melodic lines.

83

Musical score for measures 83-87. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and melodic lines.

88

Musical score for measures 88-92. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and melodic lines.

93

Musical score for measures 93-98. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and melodic lines, ending with a double bar line.

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

Larghetto e piano

TENORE

The musical score is written for Tenor and Piano. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and dynamics are marked as 'Larghetto e piano'.

System 1 (Measures 1-3): The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

System 2 (Measures 4-7): The vocal line begins with the lyrics: "Comfort ye! com - fort ye my people!". The piano accompaniment continues with the same rhythmic pattern.

System 3 (Measures 8-11): The vocal line continues with: "Com - fort ye, com - fort ye my people!". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

System 4 (Measures 12-15): The vocal line continues with: "saith your God, saith your God. Speak ye". The piano accompaniment maintains its rhythmic accompaniment.

System 5 (Measures 16-19): The vocal line concludes with: "com - forta-bly to Je - ru - salem, speak ye com - forta-bly to Je -". The piano accompaniment ends with a final chord.

19

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

22

war - fare is ac - complish'd, that her i - ni - qui - ty is

25

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

28

The voice of

31

him that crieth in the wil - derness. Pre - pare ye the way of the

34

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

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

TENORE

Andante

4

8

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

13

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

16

16

19

19

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

22

22

ted, and ev'-ry

25

25

moun - tain and hill made low, the croo - ked

28

28

straight, and the rough pla - ces plain,

31

the croo - ked

34

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

37

40

and the rough pla-ces plain.

43

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

47

— shall be ex - al — — — — —

50

— — — — — ted,

53

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

57

— — — — — ted, and ev' - ry moun - tain and

60

hill made low, the croo - ked straight, the

64

crooked straight, the crooked straight, and the rough places plain,

68

and the rough places plain, and the rough places plain,

72

the crooked straight, and the rough places plain.

77

81

1-4 Chorus: *And the glory of the Lord*

Allegro

CANTO

ALTO

TENORE

BASSO

8

Tutti

And the glo-ry, the

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

And the glo-ry, the

And the glo-ry, the

16

glory of the Lord shall be re - vea - led,

glory of the Lord

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

glory of the Lord shall be re - vea - led, shall

24

and the glo - ry, the glory of the Lord

shall be re - vealed, be re - vea -

glory of the Lord shall be re - vea -

be re - vealed,

31

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

The musical score for measures 31-38 consists of five systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line. The fifth system is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time.

39

And all flesh shall see it to - gether.

The musical score for measures 39-46 consists of two systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time.

47

And all flesh shall see it to -

And all flesh shall see it to -

And all flesh shall see it to - gether, for the mouth of the Lord hath

for the mouth of the Lord hath

56

ge - ther, for the mouth of the Lord hath spo - ken

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

spoken it, and all flesh shall see it to - ge -

spo - ken it, and all flesh shall see it to - ge -

63

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

71

see it to - ge - ther. And the glo - ry, the glory of the
 see it to - ge - ther. And the glo - ry, the glory of the
 Lord hath spo - ken it. And the glo - ry, the glory of the
 Lord hath spo - ken it. And the glo - ry, the glory of the

79

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

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

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

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

86

Lord hath spo - ken it,

glory of the Lord shall be re - vealed, and all flesh shall

and all flesh shall

and all flesh shall

93

for the mouth of the Lord hath spoken it, hath
 see it together, for the mouth of the Lord
 see it together, the glo - ry, the glory of the Lord shall be re - vea -
 see it together, and the glo - ry, the glory of the

100

spo - ken it, and the
 hath spo - ken it, and all flesh shall see it to -
 led, and all flesh shall see it to -
 Lord shall be re - vea - led, and all flesh shall see it to -

107

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

115

and all flesh shall see it to -
 vea - led, re - vealed, and all flesh shall see it to -
 shall be re - vea - led, and all flesh shall see it to -
 be re - vea - led, re - vea - led, for the mouth of the

122

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

130

Adagio

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

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

BASSO

Thus saith the Lord, the Lord of Hosts;

4 Yet once a lit-tle while; and I will shake

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

10 and I will shake and I will shake

13 all nations; I'll shake the heav'ns, the

16

earth, the sea, the drylands, all nations, I'll shake, and the de -

19

sire of all

22

na - tions shall come. The Lord whom ye seek, shall suddenly come to his

25

temple; ev'n the messenger of the Co - venant, whom ye delight in,

28

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

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

Larghetto

CONTR'ALTO

9

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

19

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

29

but who may a - bide, but who may a - bide the day of his coming? and

39

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

48

when He ap - pear - - - eth, when He ap -

58

Prestissimo
pear - eth?

63

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

68

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

73

who shall stand when He ap - peareth? for He is like a re - fi -

78

78

83

83

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

88

88

fire, and who shall stand when He ap-

93

93

Larghetto

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

102

102

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

112 *Prestissimo*

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

118
fire, like a re - fi - - ner's fire, and who shall stand when He,

123
when He ap - peareth? and who shall stand when He ap -

128
pear-eth? for He is like a re - fi - - ner's

132
fire, and who shall stand when He ap -

136

pear - eth? when He ap - pear - eth? for He is

140

like a re - fi -

144

ner's fire, for He is

Adagio

149

like a re - fi - ner's fire.

154

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

Allegro

CANTO

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

ALTO

TENORE

BASSO

the sons of Le - vi,

And he shall pu - ri - fy, And

4

7

And he shall
he shall pu-ri - fy the sons of

10

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

13

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

16

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

19

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

22

un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -
 un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -
 un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -
 un - to the Lord an of - fer - ing in righ - teous - ness, in righ - teous -

25

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

ness. And he shall pu - ri - fy,

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

p

29

and he shall pu - ri - fy

and he shall pu - ri - fy,

and he shall pu - ri - fy,

the sons of Le - vi,

32

shall pu - ri - fy, and he shall pu - ri - fy,
 and he shall pu - ri - fy, and he shall pu - ri - fy,
 and he shall pu - ri - fy, and he shall pu - ri - fy,
 and he shall pu - ri - fy, and he shall pu - ri - fy, and

36

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

39

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

43

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

46

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

49

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

52

that they may of - fer un - to the Lord an of-fering in righteous -

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

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

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

55

ness, in righ - teous-ness.

ness, in righ-teous - ness.

ness, in righ-teous - ness.

ness, in righ - teous-ness.

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

CONTR'ALTO

Bassi

Behold, a virgin shall conceive, and bear a son,

and shall call his name E - ma - nu-el, GOD WITH US.

5/3 7/4 7/4 5/3

1-9 Air, chorus: *O thou that tellest good tidings to Zion* (contr'alto, chorus)

CONTR'ALTO

Andante

O! thou that tellest good

p

14

tidings to Zion,
get thee up in-to the high moun - tain!

p

19

O! thou that tellest good tidings to Zion,

24

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

29

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

34

tain.

f

38

O! thou that tellest good

42

ti - dings to Je - ru - sa - lem, lift up thy voice with

46

strength, lift it up, be not a - fraid, say un - to the

50

ci - ties of Ju - dah, say un - to the ci - ties of Judah, Be - hold_ your

55

God, - be - hold_ your God! say un - to the ci - ties of Ju - dah, Be -

61

hold your God, be-hold your God, be-hold your

67

God!

71

O! thou that tellest good tidings to Zion, a -

76

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

80

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

85

glo - ry of the Lord,

89

the glo - ry of the Lord is

93

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

98

on thee, the glory, the glory, the glo - ry of the

102

Lord is ri - sen up - on thee.

(attaca il Coro.)

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

ALTO

TENORE
O! thou that tell-est good

BASSO
O! thou that tell-est good tidings to Zi-on, good

ru - sa-lem, O! thou that tell-est good tidings to Zi-on, good

O! thou that tell-est good tidings to Zi-on, to Zi - on,

tidings to Zi-on, O! thou that tell-est good

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

114

tidings to Zi-on, a - rise, a - rise, say un - to the ci - ties of
 a - rise, a - rise, say un - to the ci - ties of
 tidings to Zi-on, a - rise, a - rise, say un - to the ci - ties of
 a - rise, a - rise, say un - to the ci - ties of

118

Ju - dah, be - hold your God! be - hold! the glo - ry of the
 Ju - dah, be - hold your God! be - hold! the glo - ry of the
 Ju - dah, be - hold your God! be - hold! the glo - ry of the
 Ju - dah, be - hold your God! be - hold! the glo - ry of the

122

Lord is ri-sen up - on thee. O! thou that tellest good
 Lord is ri-sen up - on thee. O! thou that tellest good
 Lord is ri-sen up - on thee. O! thou that tellest good
 Lord is ri-sen up - on thee. O! thou that tellest good

126

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

130

hold! the glo - ry of the Lord, of the Lord, _____

hold! the glo - ry of the Lord, of the Lord, _____ the

hold! the glo - ry of the Lord, of the Lord, _____

hold! the glo - ry of the Lord, of the Lord, _____

134

the glo - ry of the Lord _____ is

glo - ry of the Lord _____ is

the glo - ry of the Lord _____ is

the glo - ry of the Lord _____ is

137

ri - sen up - on thee.

ri - sen up - on thee.

ri - sen up - on thee.

ri - sen up - on thee.

The musical score for measures 137-140 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice, all with lyrics "ri - sen up - on thee." The piano accompaniment features a right-hand melody with a trill in the final measure and a left-hand bass line.

141

The musical score for measures 141-143 is a piano accompaniment. The right hand features a complex, flowing melody with many sixteenth notes and a trill in the final measure. The left hand provides a steady bass line with eighth notes.

144

The musical score for measures 144-146 is a piano accompaniment. The right hand continues the complex melody with sixteenth notes and a trill. The left hand has a bass line with some chromatic movement.

147

The musical score for measures 147-150 is a piano accompaniment. The right hand features a melody with trills and sixteenth notes. The left hand has a bass line with a fermata in the final measure.

1-10 Recitative: *For, behold! darkness shall cover the earth* (bass)

Andante larghetto

BASSO

3

6

9

12

rise up-on thee, and His

The musical score for measures 12-14 features a bass line with a melodic line and a piano accompaniment. The bass line starts with a half note 'rise', followed by a quarter note 'up-on', an eighth note 'thee,', and a quarter note 'and His'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand.

15

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

The musical score for measures 15-17 continues the previous system. The bass line has a half note 'glo', followed by a quarter note 'ry shall be seen', an eighth note 'up -', an eighth note 'on thee,', and a quarter note 'and His'. The piano accompaniment remains consistent with the previous system.

18

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

The musical score for measures 18-20 continues the previous system. The bass line has a half note 'glo', followed by a quarter note 'ry shall be seen', an eighth note 'up-on', an eighth note 'thee,', and a quarter note 'And the Gentiles shall'. The piano accompaniment remains consistent with the previous system.

21

come to thy light, and kings to the bright-ness of thy ri - sing.

The musical score for measures 21-23 concludes the previous system. The bass line has a half note 'come', followed by a quarter note 'to thy light,', a quarter note 'and kings', a quarter note 'to the bright-ness', a quarter note 'of thy', and a quarter note 'ri - sing.'. The piano accompaniment remains consistent with the previous system.

1-11 Air: *The people that walked in darkness* (bass)

Larghetto

BASSO

The

5
 peo-ple that walked in dark - ness, that walked in dark - ness, the

10
 peo - ple that walked, that walk-ed in darkness have seen a great light, have seen a great light,

14
 - the peo-ple that walked, that walked in darkness have seen a great light.

18
 The peo - ple that walked, that walk-ed in darkness, that

p

p

f

f

p

p

22

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

26

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

30

have seen a great light.

34

And they that dwell, that dwell in the land of the sha -

38

dow of death, and they that dwell, that

42

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

46

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

50

they that dwell, that dwell in the land of the sha - - - dow of death,

54

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

59

shi-ned.

1-12 Chorus: *For unto us a child is born*

Andante allegro

Measures 1-4 of the piano accompaniment. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

Measures 5-7. The vocal line begins with the lyrics: "For un - to us a child is born, un - to us a son is". The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic.

Measures 8-10. The vocal line continues with the lyrics: "gi-ven, un - to us a son is gi-ven,". The piano accompaniment provides harmonic support, with the right hand playing chords and the left hand playing a bass line. The lyrics "For un - to" appear at the end of measure 10.

13

for un-to us a child is born,

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

16

For un-to

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

19

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

For un-to us a child is born,

Detailed description: This system contains measures 19, 20, and 21. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#). The vocal line starts with a rest in measure 19, then sings 'us a child is born,' in measure 20, and 'un - to us a son is' in measure 21. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The bass line has a melodic line in measure 19 and a more rhythmic, eighth-note pattern in measures 20 and 21.

22

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

un-to us

Detailed description: This system contains measures 22, 23, and 24. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#). The vocal line starts with a rest in measure 22, then sings 'gi-ven, un - to us a son is given, un-to' in measure 23, and 'un-to us' in measure 24. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The bass line has a melodic line in measure 22 and a more rhythmic, eighth-note pattern in measures 23 and 24.

25

us a son is gi-ven,
and the go-vernment shall be upon his shoul -
a son is gi-ven,

28

and the go-vernment shall be upon his shoul - - - - -
and the go-vernment shall
- - - - - der,
and the go-vernment shall

31

der, up-on his shoulder, and his name shall be cal - led, Won - derful,
 be up-on his shoulder, and his name shall be cal - led, Won - derful,
 and his name shall be cal - led, Won - derful,
 be up-on his shoulder, and his name shall be cal - led, Won - derful,

34

Coun - sellor, the mighty God, the e - ver - last-ing Father, the
 Coun - sellor, the mighty God, the e - ver - last-ing Father, the
 Coun - sellor, the mighty God, the e - ver - last-ing Father, the
 Coun - sellor, the mighty God, the e - ver - last-ing Father, the

37

Prince of Peace.

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

Prince of Peace. For unto us a child is born,

Prince of Peace.

p

41

Unto us a child is born,

given, and the government shall be upon his shoul -

Unto us a son is given,

45

and his name
der, and his
and his name
and the go - vernment shall be upon his shoul - - der, and his

Detailed description: This block contains the musical notation for measures 45 through 47. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is one sharp (F#). The lyrics are: 'and his name' (Soprano), 'der, and his' (Alto), 'and his name' (Tenor), and 'and the go - vernment shall be upon his shoul - - der, and his' (Bass). The piano accompaniment consists of a steady bass line in the left hand and a melodic line in the right hand.

48

shall be cal-led, Won - derful, Coun - sellor,
name shall be cal-led, Won - derful, Coun - sellor,
shall be cal-led, Won - derful, Coun - sellor,
name shall be cal-led, Won - derful, Coun - sellor,

Detailed description: This block contains the musical notation for measures 48 through 50. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is one sharp (F#). The lyrics are: 'shall be cal-led, Won - derful, Coun - sellor,' (Soprano), 'name shall be cal-led, Won - derful, Coun - sellor,' (Alto), 'shall be cal-led, Won - derful, Coun - sellor,' (Tenor), and 'name shall be cal-led, Won - derful, Coun - sellor,' (Bass). The piano accompaniment features a complex, rhythmic pattern in the right hand, starting with a forte (f) dynamic, and a supporting bass line in the left hand.

51

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

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

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

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

p

54

For unto us a child is born,

For unto us a child is born,

us a child is born,

For unto us a child is born, un-to

58

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

61

gi-ven, and the go-vernment shall
gi-ven, and the go-vernment shall be, shall be up-on his shoulder,

64

be, shall be up-on his shoulder, and his
 and the go-vernment shall be up-on his shoulder, and his
 and his
 and the go-vernment shall be up-on his shoulder, and his

67

name shall be cal-led, Won-derful, Coun-sellor,
 name shall be cal-led, Won-derful, Coun-sellor,
 name shall be cal-led, Won-derful, Coun-sellor,
 name shall be cal-led, Won-derful, Coun-sellor,

70

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

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

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

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

73

For un-to us a child is born,

For un-to us a child is born,

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

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

76

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

79

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

82

der, and the government shall be upon his shoulder, and his name shall be called,
 and the government shall be upon his shoulder, and his name shall be called,
 government, the government shall be upon his shoulder, and his name shall be called,
 government, the government shall be upon his shoulder, and his name shall be called,

85

Won - derful, Coun - sellor, the mighty God, the
 Won - derful, Coun - sellor, the mighty God, the
 Won - derful, Coun - sellor, the mighty God, the
 Won - derful, Coun - sellor, the mighty God, the

88

e - verlasting Father, the Prince of Peace, the e-verlasting Father, the Prince of Peace.
 e - verlasting Father, the Prince of Peace, the e-verlasting Father, the Prince of Peace.
 e - verlasting Father, the Prince of Peace, the e-verlasting Father, the Prince of Peace.
 e - verlasting Father, the Prince of Peace, the e-verlasting Father, the Prince of Peace.

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "e - verlasting Father, the Prince of Peace, the e-verlasting Father, the Prince of Peace." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

92

This system contains a piano accompaniment for measures 92-95. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady eighth-note bass line.

96

This system contains a piano accompaniment for measures 96-99. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady eighth-note bass line.

1-13 Pifa

Larghetto, e mezzo piano

4

7

10

Fine.

13

16

19

Da Capo.

1-14 Recitative: *There were shepherds abiding in the fields* (soprano)

SOPRANO

There were shepherds a - bid - ing in the field, keeping

Bassi

7
4
2

3

watch o - ver their flock by night.

5
3

5

SOPRANO

Andante

And lo! the an - gel of the

p

7

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

9

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

1-15 Recitative: *And the angel said unto them* (soprano)

SOPRANO

And the Angel said unto them; Fear not, for behold! I bring you good

Bassi

4

tidings of great joy, which shall be to all people: For un-to you is born this

7

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

1-16 Recitative: *And suddenly there was with the angel* (soprano)

SOPRANO

Allegro

3

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

6

of the heav'nly host, praising God, and say - ing;

1-17 Chorus: *Glory to God in the highest*

Allegro

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

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

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

BASSO

3

high - - - est, and peace on

high - - - est, and peace on

high - - - est, and peace on

and peace on

7

Glo-ry to God,
Glo-ry to God,
earth!
Glo-ry to God,
earth!

p
f

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

14

and peace on earth, good will

and peace on earth, good will to - wards

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

19

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

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

men, good will

22

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

26

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

29

and peace on earth, good will to - wards

and peace on earth, good will

and peace on earth, good will

and peace on earth,

34

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

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

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

good will, good will, good will, good will

39

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

44

p *pp* *pp*

1-18 Air: Rejoice greatly, O daughter of Zion (soprano)

Allegro

SOPRANO

4

8

12

16

20

24

O daughter of Sion, re-joyce great-ly,

28

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

32

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

36

un - to thee.

40

40

44

44

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

48

48

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

52

52

King cometh un-to thee, re-joyce

56

56

great-ly,

60

O daughter of Si - on, shout, O daughter of Je - ru - salem,

64

behold thy King cometh un - to thee, re-joyce,

68

re-joyce, and shout, shout, shout,

72

shout, re-joyce greatly,

76

re-joyce greatly, O daughter of Si - on, shout, O daughter of Je-

Adagio

80

ru-salem, behold thy King cometh un - to thee, behold thy King cometh un - to

84

thee.

88

92

He is the righ - teous Sa - - viour,

Fine.

96

and He shall speak peace un to the hea - then, He shall speak peace, He shall speak

100

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

104

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

108

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

*Da Capo.***1-19** Recitative: *Then shall the eyes of the blind* (alto)

ALTO
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then

Bassi

5
shall the lame man leap as a hart, and the tongue of the dumb shall sing.

#4 6 #

1-20 Air: *He shall feed His flock like a shepherd* (alto, soprano)

Larghetto, e piano

ALTO
SOPRANO

4

ALTO

He shall feed his flock like a shep - herd, and he_ shall ga - ther the

8

lams with his arm, with his arm, he shall feed his flock like a

12

shep - herd, and he_ shall ga - ther the lams with his arm, with his arm,

16

and car - ry_ them_ in his bo - som and gently lead those_ that

20

are with young, and gently lead, and gently lead those that are with young.

24

SOPRANO

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

28

un - to him, all ye that are hea - vy la - den, and he will give you rest;

31

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

34

un - to him, all ye that are hea - vy la - den, and he will give you rest.

37

Take his yoke upon you, and learn of him, for he is meek and

41

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

45

take his yoke upon you, and learn of him, for he is meek and

49

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

53

1-21 Chorus: *His yoke is easy*

Allegro

CANTO

ALTO

TENORE

BASSO

His yoke_ is ea - - - - sy, his burthen is

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

His

His yoke_ is ea - - - -

7

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

10

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

13

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

16

his yoke__ is ea - sy, his
his burthen is light, his burthen, his
ea - - - sy, his

19

bur - then is light, his yoke is ea - - - -

bur - then is light,

his yoke is ea - - - - sy, his burthen is

bur - then is light,

pp

22

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

his yoke is ea - - - -

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

his bur - then is light, his yoke is ea - - - -

f

31

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

34

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

37

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

41

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

44

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

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

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

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

47

- is ea - sy, and his bur - - then is light.

- is ea - sy, and his bur - - then is light.

- is ea - sy, and his bur - - then is light.

- is ea - sy, and his bur - - then is light.

END OF THE FIRST PART

PART II

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

Largo

CANTO

ALTO

TENORE

BASSO

This section shows the vocal staves for CANTO, ALTO, TENORE, and BASSO, all of which are currently empty. Below them is the piano introduction, consisting of a grand staff with treble and bass clefs. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The piano part features a melodic line in the right hand with trills and a supporting bass line in the left hand.

3

Be - hold the Lamb of God!

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

Be -

Be - hold the Lamb of

This section contains the vocal ensemble and piano accompaniment. It starts with a measure rest for three measures, indicated by a '3' above the first staff. The vocal parts (CANTO, ALTO, TENORE, BASSO) enter with the lyrics 'Be - hold the Lamb of God!'. The piano accompaniment continues with the same melodic and bass lines as in the previous section, including trills.

6

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

9

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

12

God, the Lamb of God! that tak - eth away the sin of the world, of

God, the Lamb of God! that tak - eth away the sin of the world, the

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

God! that tak - eth away the sin of the world, the

15

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

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

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

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

18

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

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

that tak - eth away the sin of the world, the

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

21

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

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

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

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

25

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

29

world.
world.
world.
world.

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

ALTO

Largo

He was despised,

de - spi - sed and rejected, re - ject - ed of men,

a man of sor - rows, a man of sor - rows, and ac -

quainted with grief, — a man of sorrows, and acquaint - ed with grief;

5

10

14

18

22

He was de-spised,

26

re-jected, He was de - spi-sed and reject - ed of men, a man of

30

sorrows, and ac - quainted with grief, — a man of sorrows, and acquainted with grief;

34

He was despised, rejected, a man of sorrows, and acquainted with

38

grief, and acquainted with grief, — a man of sorrows, and acquaint-ed with

43

grief.

f

47

He gave his back to the

mp

Fine.

51

smi-ters, He gave his back to the

53

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

55

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

57

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

59

hair; he hid not his face from shame and

61

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

63

from shame, — he hid not his

65

face from shame, — from shame and spitting.

Da Capo.

2-3 Chorus: *Surely He hath borne our griefs*

Largo e staccato

3

5

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

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

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

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

7

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

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

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

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

9

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

su - rely, su - rely, he hath borne our griefs, and

II

car - ried our sor - rows;

car - ried our sor - rows; He

car - ried our sor - rows;

car - ried our sor - rows;

13

He was wounded for our transgressions; He was bruised, He was bruised for

was wound - ed for our transgressions; He was bruised, He was bruised for

He was wounded for our transgressions; He was bruised, He was bruised for

He was wounded for our transgressions; He was bruised, He was bruised for

18

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

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

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

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

The musical score for measures 18-20 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a complex texture with many chords and moving lines in both hands. The lyrics are: "our i - ni - quities; the chas - tise - ment, the chas -" repeated across the staves.

21

tise - ment of our peace

the chas - tise - ment of our peace

tise - - - ment of our peace

the chas - tise - ment of our peace

The musical score for measures 21-23 continues with four vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a complex texture with many chords and moving lines in both hands. The lyrics are: "tise - ment of our peace" repeated across the staves.

23

was up - on him;
 was up - on him;
 was up - on him;
 was up - on him;

25

27

Alla breve, moderato

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

37

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

45

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

53

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

61

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

69

led, and with his stripes we are

led, and with his stripes we are

78

and with his stripes we are hea -

hea - led,

led, and with his stripes we are hea -

hea - led, and with his

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

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

101

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

109

Adagio

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

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

Allegro moderato A tempo ordinario

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

All we, like sheep, all we, like sheep,

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

All we, like sheep, all we, like sheep,

6

all we, like sheep, all we, like sheep,

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

all we, like sheep, all we, like sheep,

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

II

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

we have tur -

we have tur - ned

14

his own way. All we, like

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

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

All we, like

18

sheep, have gone a - stray,-

sheep, have gone a - stray,-

sheep, have gone a - stray,

sheep, have gone a - stray,

22

we have tur - ned, we have tur -

we have tur - ned ev' - ry one to

26

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

30

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

34

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

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

we, like sheep, have

we, like sheep,

38

have gone a - stray, —

gone a - stray, — we have

have gone a - stray, —

42

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

tur - - - ned,

we have tur - - -

45

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

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

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

- - - ned, we have turned, we have turned ev' - ry one to

48

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

51

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

55

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

The musical score for measures 55-58 features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "we, like sheep, have gone a - stray, —". The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment in the bass and chords in the treble.

59

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

The musical score for measures 59-62 features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "we have tur - ned, we have tur - ned", "we have", and "we have tur - ned, we have tur - ned". The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment in the bass and chords in the treble.

62

Musical score for measures 62-64. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: ev'-ry one to his own we have tur - ned, we have tur - ned ev'-ry one to his own tur - ned, we have tur - ned ev'-ry one to his own ev'-ry one to his own.

65

Musical score for measures 65-67. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: way, we have tur - ned, way, we have tur - ned, we have tur - ned, we have way, we have tur - ned, way, we have tur - ned, we have tur - ned, we have way, we have tur - ned, we have tur - ned, we have.

68

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

71

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

76

Adagio

way. And the Lord hath laid on him, and the Lord hath laid on
 way. And the Lord hath laid on him, on
 way. And the Lord hath laid on him, on him,
 way. And the Lord hath laid on him, _____ the

83

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

2-5 Recitative: *All they that see Him laugh him to scorn* (tenor)

Larghetto

TENORE

The musical score is for a Tenor part in a recitative style. It is set in a key of two flats (B-flat major or D-flat minor) and a common time signature (C). The tempo is marked 'Larghetto'. The score consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The vocal line is recitative, with lyrics: 'All they that see him, laugh him to scorn; they shoot out their lips, and shake their heads, say - ing,'. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

3
All they that see him, laugh him to

6
scorn; they shoot out their lips,

8
and shake their heads, say - ing,

2-6 Chorus: He trusted in God

Allegro

CANTO

ALTO

TENORE

BASSO

Tutti

He trus-ted in God that he___ would de-li-ver him: let him de-

4

He trus - ted in God that he___ would de-li-ver him:

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

8

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

II

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

14

He trusted in God that he would deliver him:
 light in him, if he delight
 light in him, if he delight
 He trusted in God, in God, in God he trusted; let him deliver

17

let him deliver him, if he delight in him,
 in him,
 in him, let him deliver him,
 him, if he delight in him, if he delight in him, let him de-

20

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

23

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

26

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

29

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

32

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

35

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

38

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

41

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

44

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

47

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

50

He trusted in God that he would deliver him: let him deliver him. He trusted in God, let him deliver him, let him deliver him, if he delight, him, if he delight in him, if he de-

53

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

56

if he de-light in him, if he de-light
light
if he delight in him, if he de-light
He trus-ted in God that he would de-

59

Adagio

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

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

TENORE

Largo

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

5

full of heaviness; thy rebuke hath broken his heart. He looked for some to have pi-ty on

10

him, but there was no man; neither found he any to comfort him. He looked for some to have

15

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

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

Largo e piano

TENORE

Behold and see, behold and see, if there be a-ny sorrow

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

there be a-ny sorrow like unto his sorrow! Behold and see, if there be a-ny sorrow

like un-to his sor-row!

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

TENORE

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

3

for the transgressions of thy peo - ple was he stricken.

2-10 Air: *But thou didst not leave His soul in hell* (tenor)

Andante larghetto

TENORE

But thou didst not leave his soul in hell, but

5

But thou didst not leave his soul in hell, but

9

thou didst not leave his soul in hell; nor didst thou suffer, nor didst thou suffer thy

13

Ho-ly One to see corruption. But

18

thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his

22

soul in hell; nor didst thou suffer thy Ho - ly One

26

to see cor-ruption, nor didst thou suf-fer, nor didst thou suf-fer thy

30

Ho-ly One to see cor-rup-tion, nor didst thou suffer, nor

34

didst thou suffer thy Ho-ly One, thy Ho-ly One to see corruption.

39

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

A tempo ordinario

CANTO I
Lift up your heads,

CANTO II
Lift up your heads,

ALTO
Lift up your heads,

TENORE

BASSO

6

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

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

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

10

in!
in!
in!
Who is this King of Glory? this King of Glory? who
Who is this King of Glory? this King of Glory? who

14

The Lord strong and mighty, the
The Lord strong and mighty, the
The Lord strong and mighty, the
is this King of Glory? who is this King of Glory?
is this King of Glory? who is this King of Glory?

17

Lord strong and mighty, the Lord might - ty in battle.

Lord strong and mighty, the Lord might - ty in battle.

Lord strong and mighty, the Lord might - ty in battle. Lift up your heads, O ye gates, and

Lift up your heads, O ye gates, and

Lift up your heads, O ye gates, and

21

be ye lift up, ye e-verlasting doors, and the King of glory shall come in, and the

be ye lift up, ye e-verlasting doors, and the King of glo-ry shall come in, and the

be ye lift up, ye e-verlasting doors, and the King of glory shall come in, and the

25

Who is this King of Glo-ry? who
 Who is this King of Glo-ry? who
 King of glo - ry shall come in! Who is this King of Glo-ry? who
 King of glo-ry shall come in!
 King of glo-ry shall come in!

28

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

31

Canto I II

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

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

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

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

35

is the King of glory, he is the King of glory, he is the King of

is the King of glory, he is the King of glory, he is the King of glory, he

is the King of glory, he is the King of glory, he is the King of glory, he

is the King of glory, he is the King of glory,

38

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

The musical score for measures 38-40 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

41

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

The musical score for measures 41-43 continues the vocal and piano parts. The vocal parts have some rests in measure 41. The piano accompaniment continues with its melodic and harmonic support. The key signature and time signature remain the same as in the previous section.

44

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

This musical system contains measures 44, 45, and 46. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one flat (B-flat). The lyrics are: "ry, glo - - - - - ry, of glo - ry, the Lord of glo - - - - - ry,". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

47

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

This musical system contains measures 47, 48, 49, and 50. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one flat (B-flat). The lyrics are: "the Lord of hosts, he is the King of glo - - Hosts, he is the King of glo - - - - - ry, of glo - - the Lord of Hosts, he is the King of glo - ry, of glo - - the Lord of Hosts, he is the King of glo - ry, of glo - -". The piano accompaniment continues with a similar eighth-note texture as in the previous system.

50

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

54

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

57

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

hosts, the Lord of hosts, the Lord of hosts, he is the

hosts, the Lord of hosts, the Lord of hosts, he is the

hosts, the Lord of hosts, the Lord of hosts, he is the King of

60

- - - - - ry, he

King of glo - - - ry, of glo - ry, he

King of glo - - - ry, of glo - ry, he

glo - - - ry, he

63

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

The musical score for measures 63-65 consists of four vocal staves and a piano accompaniment. The vocal parts are in the treble and bass clefs, while the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are distributed across the vocal staves: the first staff sings 'is the King of glo-ry, he is the King of glo-ry, the Lord of'; the second staff sings 'is the King of glo-ry, he is the King of glo-ry, the Lord of hosts,'; the third staff sings 'is the King of glo-ry, he is the King of glo-ry, the Lord of'; and the fourth staff sings 'is the King of glo-ry, he is the King of glo-ry, the Lord of'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

66

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

The musical score for measures 66-69 consists of four vocal staves and a piano accompaniment. The vocal parts continue from the previous system. The lyrics are: the first staff sings 'hosts, the Lord of hosts, the Lord of hosts, he is the King—'; the second staff sings 'the Lord of hosts, he is the King, the King of'; the third staff sings 'hosts, the Lord of hosts, the Lord of hosts, he is the King of glo - ry, the'; and the fourth staff sings 'hosts, the Lord of hosts, the Lord of hosts, he is the King of'. The piano accompaniment continues with harmonic support.

69

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

73

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

2-12 Recitative: *Unto which of the angels said He at any time* (tenor)

TENORE

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

Bassi

3

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

6

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

Allegro

CANTO

Let all the an - gels of God wor - ship

ALTO

Let all the an - gels of God wor - ship

TENORE

Let all the an - gels of God wor - ship

BASSO

Let all the an - gels of God wor - ship

4

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

7

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

II

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

15

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

18

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

The musical score for measures 18-20 features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The vocal line begins with a rest in measure 18, followed by the lyrics 'him,' in measure 19 and 'God wor - - - ship him, let all the' in measure 20. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

21

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

The musical score for measures 21-23 continues the vocal and piano parts. The vocal line has lyrics 'let all the an - - -' in measure 21, 'an - - - gels of God wor - - - ship, wor -' in measure 22, and '- ship him, let all the an - gels of God' in measure 23. The piano accompaniment continues with its harmonic accompaniment.

24

gels of God wor - - - - - ship him,

27

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

30

all the an - gels of God wor - - - -
all the an - gels of God wor - - - -
all the an - gels of God wor - - - -
- - - - - gels of God wor - - - -
- - - - - ship him.
- - - - - ship him.
- - - - - ship him.
- - - - - ship him.

33

- - - - - ship him.
- - - - - ship him.
- - - - - ship him.
- - - - - ship him.

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

Allegro larghetto

ALTO

6

11

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

17

thou hast led cap-ti - vi-ty cap - tive, thou hast led cap-ti - vi-ty cap-tive, and re-

22

cei - - - - - ved gifts ___ for ___ men,

28

yea e - ven for thine en - - - - -

34

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

40

that the Lord God might dwell a - mong them,

46

that the Lord God might dwell

52

a - mong them, might dwell among them.

58

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

64

high, thou hast led capti - vi - ty cap - tive, thou hast led capti - vi - ty captive, and re -

70

cei - - ved, and re - cei - ved gifts for men, and re -

76

cei - ved gifts for thine en - emies, that the Lord God might dwell a -

82

mong them, and might dwell

88

Musical score for measures 88-93. The vocal line begins with the lyrics "a - mong them, that the Lord God might". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

94

Musical score for measures 94-99. The vocal line continues with the lyrics "dwell a - mong them,". The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

100

Musical score for measures 100-106. The vocal line concludes with the lyrics "that the Lord, the Lord God might dwell among them." A dynamic marking of *f* (forte) is present in the piano accompaniment for the final measure of this system.

107

Musical score for measures 107-111. This system contains only piano accompaniment. The right hand features a complex, flowing melodic line with many accidentals, while the left hand provides a steady bass line.

112

Musical score for measures 112-116. This system contains only piano accompaniment. The right hand has a melodic line with a trill (tr) in the final measure, and the left hand continues with a steady bass line.

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

Andante allegro

CANTO

Musical staff for CANTO, treble clef, key signature of two flats, common time. The staff contains a whole rest followed by a series of eighth notes.

Great was the com-pa-ny of the

ALTO

Musical staff for ALTO, treble clef, key signature of two flats, common time. The staff contains a whole rest followed by a series of eighth notes.

Great was the com-pa-ny of the

TENORE

Musical staff for TENORE, treble clef, key signature of two flats, common time. The staff contains a whole rest, a quarter rest, and then a series of notes.

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

BASSO

Musical staff for BASSO, bass clef, key signature of two flats, common time. The staff contains a whole rest, a quarter rest, and then a series of notes.

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

Piano accompaniment, consisting of a grand staff (treble and bass clefs) with key signature of two flats and common time. It features chords and a rhythmic bass line.

4

Musical staff for CANTO, treble clef, key signature of two flats, common time. The staff contains a series of eighth notes.

preachers, great was the com - - - - -

Musical staff for ALTO, treble clef, key signature of two flats, common time. The staff contains a series of eighth notes.

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

Musical staff for TENORE, treble clef, key signature of two flats, common time. The staff contains a series of notes.

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

Musical staff for BASSO, bass clef, key signature of two flats, common time. The staff contains a series of notes.

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

Piano accompaniment, consisting of a grand staff (treble and bass clefs) with key signature of two flats and common time. It features chords and a rhythmic bass line.

6

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

9

preachers. The Lord gave the word; Great was the company, the company, the
 preachers. The Lord gave the word; Great was the company, the company, the
 preachers. Great was the company, the company, the
 preachers. Great was the company, the company, the

13

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

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

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

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

16

company of the preachers, great was the company of the preachers, of the preachers,

com - - - - pany, the com - - - - pany, the

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

com - pany, the com - - - - pany, the com - - - -

19

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

22

prea - chers, of the preachers.
 prea - chers, of the preachers.
 prea - chers, of the preachers.
 prea - chers, of the preachers.

2-16 Air: *How beautiful are the feet* (soprano)

Larghetto

SOPRANO

Musical score for Soprano and Piano, measures 1-3. The Soprano part is mostly rests. The Piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

4

Musical score for Soprano and Piano, measures 4-6. The Soprano part has lyrics. The Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

How beautiful are the feet of them that preach the gospel of peace, how

7

Musical score for Soprano and Piano, measures 7-9. The Soprano part has lyrics. The Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

beautiful are the feet, how beautiful are the feet of them that preach the gospel of peace,

10

Musical score for Soprano and Piano, measures 10-12. The Soprano part has lyrics. The Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

how beautiful are the feet of them that preach the gospel of peace, and

13

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

16

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

19

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

22

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

A tempo ordinario

CANTO
 ALTO
 TENORE
 BASSO

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

4

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

7

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

This block contains the first four staves of music for measures 7-10. The top two staves are vocal lines with lyrics. The third staff is a soprano line with lyrics. The fourth staff is a bass line with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

10

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

This block contains the next four staves of music for measures 10-13. The top two staves are vocal lines with lyrics. The third staff is a soprano line with lyrics. The fourth staff is a bass line with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

13

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

16

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

19

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

22

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

26

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

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

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

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

29

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

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

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

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

32

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

The musical score for page 32 consists of five systems. The first system contains the vocal line for the first voice part, with lyrics "words un-to the ends of the world,". The second system contains the vocal line for the second voice part, with lyrics "and their words un-to the ends of the world,". The third system contains the vocal line for the third voice part, with lyrics "and their world,". The fourth system contains the vocal line for the fourth voice part, with lyrics "world, and their words un-to the ends of the world,". The fifth system contains the piano accompaniment, with a treble and bass clef staff.

35

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

The musical score for page 35 consists of five systems. The first system contains the vocal line for the first voice part, with lyrics "un-to the ends of the world.". The second system contains the vocal line for the second voice part, with lyrics "world, un-to the ends of the world.". The third system contains the vocal line for the third voice part, with lyrics "words un-to the ends of the world, un-to the ends of the world.". The fourth system contains the vocal line for the fourth voice part, with lyrics "un-to the ends, un-to the ends of the world.". The fifth system contains the piano accompaniment, with a treble and bass clef staff.

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

Allegro

BASSO

6

11

16

20

25

so fu-riously to-ge-ther, why

30

do the people i - ma - gine a vain

34

thing, i - ma - gine a vain thing?

39

Why do the na-tions so fu-riously rage to-ge-ther, and why do the

44

people, and why do the people i - ma - gine a__ vain

48

thing? Why do the nations rage

52

so furiously to-gether, so furiously to-

56

ge-ther, and why do the people i - ma - gine a vain thing, i-

61

ma - - gine a vain thing, and why do the people i - ma - gine

67

a vain thing?

73

The kings of the earth rise up, and the rulers take counsel to-

78

gether, take coun- sel, take

83

coun- sel to-ge- ther, against the Lord and a- gainst his a- noin-

88

ted, against the

92

Lord and his a- noin- ted.

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

Allegro e staccato

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

ALTO
Let us break their

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

BASSO
Let us break their bonds a -

4

let us break their bonds a - sun - der,

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

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

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

7

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

II

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

15

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

19

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

22

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

25

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

28

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

31

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

34

sun - der, and cast a - way

sun - der,

sun - der, and cast a - way,

sun - der,

38

their yokes from us, and cast a -

and cast a -

and cast a - way, and cast a -

and cast a - way their

41

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

way their yokes from us.

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

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

45

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

Let us break their bonds, and cast

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

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

49

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

52

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

56

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

The musical score for measures 56-60 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "bonds, and cast a - way, and cast a - way their yokes from us." (repeated for four voices). The piano accompaniment features a steady bass line and chords in the right hand.

61

The musical score for measures 61-65 consists of four vocal staves and a piano accompaniment. The vocal staves are empty, indicating that the vocalists are silent during these measures. The piano accompaniment continues with a steady bass line and chords in the right hand.

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

TENORE

Bassi

He that dwel - leth in hea - ven shall laugh them to

scorn, the Lord shall have them in de - ri - sion.

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

TENORE

Andante

Thou shalt break them, thou shalt

13

break them with a rod of iron,

17

thou shalt dash them in pieces like a potter's

21

ves - sel, thou shalt dash them in pieces, in

25

pie - ces like a pot

29

- ter's ves - sel;

33

thou shalt break them,

38

thou shalt break them with a rod

42

of i - ron, thou shalt dash them in pie - ces like a

47

pot - ter's ves - sel, thou shalt

51

dash them in pie - ces like a pot -

55

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

59

thou shalt dash them in pie - ces like a

63

pot - ter's ves - sel.

67

71

2-22 Chorus: *Hallelujah*

Allegro

CANTO

ALTO

TENORE

BASSO

4

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

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

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

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

7

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

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

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

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

10

lu-jah, Halle-lu-jah, Hal - le - lu - jah, for the Lord God om-ni - potent

lu-jah, Halle-lu-jah, Hal - le - lu - jah, for the Lord God om-ni - potent

lu-jah, Halle-lu-jah, Hal - le - lu - jah, for the Lord God om-ni - potent

lu-jah, Halle-lu-jah, Hal - le - lu - jah, for the Lord God om-ni - potent

14

reign-eth, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah,
 reign-eth, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, for the Lord
 reign-eth, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, for the Lord
 reign-eth, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, for the Lord

18

Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah,
 God om-ni-potent reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah,
 God om-ni-potent reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah,
 God om-ni-potent reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah,

22

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

25

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

28

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

31

le - lu - jah, Hal - le - lu - jah! The reign - eth, Halle-lu-jah, Hal - le - lu-jah! The reign - eth, Hal - le - lu-jah! The lujah, Halle - lujah, Halle - lujah, Halle - lu-jah! The

34

kingdom of this world is be - come the king-dom of our
kingdom of this world is be - come the king-dom of our
kingdom of this world is be - come the king-dom of our
kingdom of this world is be - come the king-dom of our

39

Lord and of his Christ, and of his Christ,
Lord and of his Christ, and of his Christ,
Lord and of his Christ, and of his Christ, and
Lord and of his Christ, and of his Christ, and He shall reign for e - ver and e - ver,

44

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

47

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

50

e - ver and e - ver, King of Kings,
 e - ver and e - ver, King of Kings,
 reign for e - ver and e - ver, for e - ver and e - ver, Halle-lujah, Halle-
 e - ver, for e - ver and e - ver, for e - ver and e - ver, Halle-lujah, Halle-

54

and Lord of Lords, King of
 and Lord of Lords,
 lujah, for e - ver and e - ver, Halle-lujah, Halle-lujah,
 lujah, for e - ver and e - ver, Halle-lujah, Halle-lujah,

58

58
Kings, _____ and Lord of Lords, _____
for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and
for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and
for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

62

62
_____ King of Kings, _____
e-ver, Halle-lujah, Halle-lu-jah, for e-ver and e-ver, Halle-lujah, Halle-
e-ver, Halle-lujah, Halle-lu-jah, for e-ver and e-ver, Halle-lujah, Halle-
e-ver, Halle-lujah, Halle-lu-jah, for e-ver and e-ver, Halle-lujah, Halle-

66

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

70

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

73

e - ver and e - ver, for e-ver and e-ver,
 e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall
 e - ver and e - ver, King of Kings, _____ and Lord of
 reign for e - ver and e - ver, King of Kings, for e-ver and e-ver, and He shall

77

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

80

e - ver and e - - ver, King of Kings, and Lord of
 e - ver and e - - ver, King of Kings, and Lord of
 e - ver and e - - ver, King of Kings, and Lord of
 e - ver and e - - ver, King of Kings, and Lord of

83

Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and He shall

86

He shall reign for e-ver and e - ver, King of Kings, and Lord of
 He shall reign for e-ver and e - ver, for e-ver and ever, for e-ver and
 He shall reign for e-ver and e - ver, for e-ver and ever, for e-ver and
 reign for e - ver and e-ver, and e - ver, for e-ver and ever, for e-ver and

90

Lords, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
 e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
 e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
 e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.

END OF THE SECOND PART

PART III

3-1 Air: *I know that my Redeemer liveth* (soprano)

Larghetto

SOPRANO

8

15

I know that my Re - deemer liveth,

24

and that he shall stand at the lat - - ter day

33

up-on the earth. I know that my Redeem-er

43

liveth, and that he shall stand _____ at the lat - ter day upon the earth, _____

51

_____ upon the earth; I know _____ that my Re-deem - er liv-eth, and he shall

58

stand _____ at the lat - ter day up-on the earth, _____ up-on the

66

earth.

74

And though worms de-destroy this body,

81

yet in my flesh shall I see God, yet in my flesh shall I see God.

89

I know that my Re-deemer liveth, and though

98

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

105

yet in my flesh shall I see God, shall I see God. I know that

113

my Re-deemer liveth. For now is Christ ri-sen from the

123

dead, the first fruits of them that sleep,

130

of them that sleep, the first fruits of them that sleep;

138

for now is Christ risen, for now is Christ ri-sen from the

147

Adagio

dead, the first fruits of them that sleep.

157

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

Grave

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

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

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

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

7 Allegro

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

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

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

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

11

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

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

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

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

15

Grave

rec-tion of the dead. For as in A - dam all die, for as in

rec - tion of the dead. For as in A - dam all die, for as in

rec - tion of the dead. For as in A - dam all die, for as in

rec - tion of the dead. For as in A - dam all die, for as in

Allegro

21

A - dam all die, Even so in Christ shall all be made a - live, ev-en so in

A - dam all die, Even so in Christ shall all be made a - live, ev-en so in

A - dam all die, Even so in Christ shall all be made a - live, ev-en so in

A - dam all die, Even so in Christ shall all be made a - live, ev-en so in

26

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

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

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

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

30

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

The musical score for measures 30-33 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "all be made a - live, e'en so in Christ shall all, shall all be made a -". The piano accompaniment features a steady bass line and chords in the right hand.

34

live.
live.
live.
live.

The musical score for measures 34-37 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef and contain the word "live." on a whole note. The piano accompaniment is in bass clef and continues with a steady bass line and chords in the right hand.

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

BASSO

Behold, I tell you a mystery! We shall not all sleep, but we shall all be

5

chang'd, in a moment, in the twinkling of an eye, at the last trumpet.

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

Pomposo, ma non allegro

BASSO

6

12

18

Musical score for measures 18-23. The system includes a bass line and a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#). The bass line is mostly rests. The grand staff features a melody in the treble clef and accompaniment in the bass clef. There are some rests and dynamic markings like 'z' and 'y'.

24

Musical score for measures 24-30. The system includes a bass line and a grand staff. A section symbol (double bar line with a cross) is present at measure 24. The lyrics "The trumpet shall sound,—" are written below the bass line. The music continues with a melody in the treble clef and accompaniment in the bass clef.

31

Musical score for measures 31-36. The system includes a bass line and a grand staff. The lyrics "and the dead shall be rais'd, and the" are written below the bass line. The music continues with a melody in the treble clef and accompaniment in the bass clef.

37

Musical score for measures 37-42. The system includes a bass line and a grand staff. The lyrics "dead shall be rais'd in cor - rup - tible," are written below the bass line. A dynamic marking 'f' is present in the grand staff. The music continues with a melody in the treble clef and accompaniment in the bass clef.

43

Musical score for measures 43-48. The system includes a bass line and a grand staff. The lyrics "the trum-pet shall sound,—" and "and the dead shall be" are written below the bass line. The music continues with a melody in the treble clef and accompaniment in the bass clef.

50

rais'd be rais'd in cor - ruptible, be rais'd in cor -

56

rup-tible, and we shall be chang'd,

62

and we shall be

68

chang'd.

74

The trum-pet shall

80

sound, the trum-pet shall sound, and the

87

dead shall be rais'd, be rais'd in cor -

93

ruptible, be rais'd in cor - ruptible,

99

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

105

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

112

chang'd, we shall be chang'd,

118

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

124

and we shall be

130

chang'd, we shall be chang'd,

136

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

144

151

For this cor-

Fine.

158

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

166

rup - tible must put on, must put on,

173

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

180

and this mor - tal must put on im - mor - ta -

187

193

li - ty, and this mor - tal must put on im - mor -

200

ta -

207

li - ty, im - mor - ta - li - ty. The

Dal Segno.

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

CONTR'ALTO

Bassi

Then shall be brought to pass the say - ing that is

writ - ten, Death is swallow'd up in vic - to - ry.

6
b

3

4
2

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

CONTR'ALTO

TENORE

Bassi

Andante

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

O grave, O

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

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

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

where, where is thy sting? where, where is thy sting? O grave! where is thy

6
5

4

6
5

7

6
5

10

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

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

13

- O grave! — where is thy vic - to-ry, O grave! — where is thy

grave, O grave! — where is thy vic - to-ry, O grave! — where is thy

16

vic - tory? The sting of death is sin, the sting of death is sin, and —

vic - tory? The sting — of death is sin, and the

19

- the strength of sin is — the law, the sting —

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

22

- of death is sin, and the strength of sin — is — the law.

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

(attacca il Coro.)

3-7 Chorus: *But thanks be to God*

CANTO

ALTO

TENORE

BASSO

But thanks, but thanks, thanks, thanks be to

But thanks, but thanks, thanks, thanks be to

But thanks, but thanks, thanks, thanks be to

But thanks, but thanks, thanks, thanks be to

3

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

God, to God, thanks be to God, thanks be to God, who

God, thanks be to God, thanks be to God, to God, who

God, thanks be to God, thanks be to God,

6

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

9

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

12

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

The musical score for measures 12-14 consists of four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

15

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

The musical score for measures 15-17 continues the four-part vocal setting and piano accompaniment. The lyrics are repeated and varied across the parts. The piano accompaniment maintains its rhythmic pattern.

18

thanks be to God, thanks be to God, but
 but thanks, thanks be to God, to God, but thanks.
 God, to God, but thanks be to God,
 thanks be to God, thanks be to God, but thanks, but thanks, thanks

21

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

24

God, thanks be to God, who
 who giv-eth us the vic-tory,
 be to God, to God, who giv-eth us the vic-tory,

27

giv-eth us the vic-tory, the vic-tory, through our Lord Je-sus Christ; but
 who giveth us the vic-tory, through our Lord Je-sus Christ; but thanks,
 who giveth us the vic-tory, through our Lord Je-sus Christ; but
 who giv-eth us the vic-tory, through our Lord Je-sus Christ; but

30

thanks be to God, but thanks, but thanks, thanks be to God, to God, who giveth us the
 thanks be to God, but thanks, but thanks, thanks be to God,
 thanks be to God, but thanks, but thanks, thanks be to God, who
 thanks be to God, but thanks, but thanks, thanks be to God, who

34

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

37

Je - sus Christ;

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

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

Je - sus Christ;

40

but thanks, thanks, thanks be to God,

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

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

but thanks, thanks, thanks be to God,

43

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

46

Adagio

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

3-8 Air: *If God be for us* (soprano)

Larghetto

SOPRANO

8

15

21

If God is for us, who can be a -

29

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

p

37

if God is for us, who can be a-against us?

45

Who shall lay a-ny thing to the charge of God's e-

52

lect, _____ of God's e-lect? Who shall

59

lay a-ny thing to the charge

66

_____ of God's e-lect?

73

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

81

87

eth,

93

who is he that condemneth?

100

who is he that con - demneth? who is he that con - demn -

106

eth? It is Christ that

113

di-ed, yea rather, that is ri-sen a - gain, who is at the

122

right hand of God, who maketh in - ter-cession for us, who maketh in - ter-cession for

130

us, in - ter - cession for us, who maketh in - ter - ces -

137

sion,

143

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

150

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

158

Adagio
God, who maketh in - ter - ces - sion for us.

166

172

3-9 Chorus: *Worthy is the Lamb*

Largo

CANTO
Wor- thy is the Lamb, that was slain, and hath re- dee- med us to

ALTO
Wor- thy is the Lamb, that was slain, and hath re- dee- med us to

TENORE
Wor- thy is the Lamb, that was slain, and hath re- dee- med us to

BASSO
Wor- thy is the Lamb, that was slain, and hath re- dee- med us to

The first system of the musical score is for the chorus 'Worthy is the Lamb'. It features four vocal parts: CANTO, ALTO, TENORE, and BASSO. Each part has a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Largo'. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Wor- thy is the Lamb, that was slain, and hath re- dee- med us to'.

Andante

6
God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

The second system of the musical score continues the chorus. It features four vocal parts: CANTO, ALTO, TENORE, and BASSO. Each part has a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andante'. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'God by his blood, to receive power, and riches, and wisdom, and strength, and'. The system begins with a measure number '6'.

10 Largo

honour, and glo-ry, and bles - sing. Wor - thy is the Lamb,
 honour, and glo-ry, and bles - sing. Wor - thy is the Lamb,
 honour, and glo-ry, and bles - sing. Wor - thy is the Lamb,
 honour, and glo-ry, and bles - sing. Wor - thy is the Lamb,

14

Andante

that was slain, and hath re - dee-med us to God, to God by his blood, to receive
 that was slain, and hath re - dee-med us to God, to God by his blood, to receive
 that was slain, and hath re - dee-med us to God, to God by his blood, to receive
 that was slain, and hath re - dee-med us to God, to God by his blood, to receive

20

power, and riches, and wisdom, and strength, and honour, and glory, and

power, and riches, and wisdom, and strength, and honour, and glory, and

power, and riches, and wisdom, and strength, and honour, and glory, and

power, and riches, and wisdom, and strength, and honour, and glory, and

23

Larghetto

bles - sing.

bles - sing.

bles - sing. Bles - sing and honour, glory and pow'r be un - to him, be un - to

bles - sing. Bles - sing and honour, glory and pow'r be un - to him, be un - to

26

Blessing and honour, glory and
him, that sit-teth upon the throne, and un - to the Lamb,
him, that sit-teth upon the throne, and un - to the Lamb,

29

pow'r be un-to him, be un-to him, that sit-teth upon the throne, _____ and
that sit-teth upon the throne, and

32

un - to the Lamb, for e - ver and e - ver, for e - ver and
Bles - sing and ho-nour, glo-ry and pow'r be un - to
un - to the Lamb. for e - ver and e - ver, for e - ver and

34

e - ver, glo - ry!
him, be un - to him for e - ver and e - ver, for
e - ver, for e - ver and e - ver, for e - ver and
Bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to

36

that
e - ver, that sit - teth up - on the throne,
e - - - ver,
him, that sit - teth up - on the throne, up - on the

38

sit - teth up - on the throne, and un - to the Lamb.
- up - on the throne, and un - to the Lamb.
and un - to the Lamb.
throne, up - on the throne, and un - to the Lamb. Bles - sing and

40

Bles-sing and ho-nour, glo-ry and pow'r be un - to
 Bles-sing and ho-nour, glo-ry and pow'r be un - to him, glo -
 Bles-sing and
 ho-nour, glo-ry and pow'r be un - to him for e - ver,

42

him, glo - ry be unto him,
 - ry be un - to him, that sitteth upon the throne,
 honour, glory and pow'r be unto him, and un - to the Lamb,
 that sitteth upon the throne,

45

that sit-teth upon the throne, that sit-teth up-on the throne
 that sit-teth up-on the throne for
 blessing and
 and un - to the Lamb for

48

for e - ver and e - ver, and un -
 e - ver and e - ver, and un -
 ho-nour, glory and pow'r be un - to him, bles - sing and ho - nour, glo - ry and
 e - ver and e - ver, bles - sing and ho - nour, glo - ry and

50

to the Lamb for e - ver, bles-sing and
 to the Lamb for e - ver, bles-sing and
 pow'r be un - to him for e - ver, bles-sing and
 pow'r be un - to him for e - ver,

52

ho - nour, glo-ry and pow'r be un - to him, be un - to him,
 ho - nour, glo-ry and pow'r be un - to him, be un - to him, bles-sing and
 ho - nour, glo-ry and pow'r be un - to him, be un - to him, bles-sing and
 bles-sing and

54

ho-nour, glory and pow'r be un - to him, be un - to him,

ho-nour, glory and pow'r be un - to him, be un - to him,

ho-nour, glory and pow'r be un - to him, be un - to him,

56

bles-sing, ho-nour, glo-ry and po-wer be un-to

bles-sing, ho-nour, glo-ry and po-wer be un-to

bles-sing, ho-nour, glo-ry and po-wer be un-to

bles-sing, ho-nour, glo-ry and po-wer be un-to

58

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

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

him, that sit - teth up-on the

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

60

throne, and un - to the Lamb, for e - ver, for

and un - to the Lamb, for e - ver, for e - ver, for e - ver, for

throne, and un - to the Lamb, for e - ver, for e - ver, for e - ver, for

un-to the Lamb, un - to the Lamb, for e - ver, for e - ver, for

63

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

66

Adagio

e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.
 e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver.
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver.

3-10 Chorus: *Amen*

Allegro moderato

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts enter in the fifth measure with the word 'Amen'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of five staves, continuing from the first system. It begins with a measure rest in the vocal parts, followed by the entry of the vocal parts in the second measure with the word 'Amen'. The piano accompaniment continues with its rhythmic pattern. The system concludes with a final cadence in the fifth measure.

14

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

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

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

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

20

- men,

A - men,

A - men,

A - men,

26

31

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

36

A - - men, A - men, A -

A - - men, A -

A - - men, A - - men,

A - - men, A - -

41

- - men, A - - men, A -

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

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

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

46

men, A men, A

50

A men, A men, A men, A

55

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

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

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

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

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

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

60

men, A - - - - -

men, A - - - - -

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

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

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

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

65

men, A - men, A -

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

men, A - men, A -

men, A - men, A -

men, A - men, A -

Detailed description: This system of music contains measures 65 through 70. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is D major, and the time signature is common time. The lyrics are "men, A - men, A -" repeated across the vocal parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with chords in the right hand and a steady bass line in the left hand.

70

men, A - men, A -

men, A - men, A -

men, A - men,

men, A - men, A -

Detailed description: This system of music contains measures 70 through 75. It includes four vocal staves and a piano accompaniment. The lyrics are "men, A - men, A -" repeated across the vocal parts. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous system, with a consistent eighth-note bass line and chordal accompaniment in the right hand.

75



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

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

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

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

81



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

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

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

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

Adagio

END OF THE ORATORIO

