

George Frideric Handel

MESSIAH

1741

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PART I

1-1 SINFONIA

Violino I

Violino II

Viola

Bassi

Grave

7

1. 2.

Allegro moderato

14

21

27

33

First system of music (measures 33-39). It features a four-staff arrangement with treble and bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and a repeat sign at the end of measure 39.

40

Second system of music (measures 40-45). This system contains a dense passage of sixteenth-note runs in the upper staves, while the lower staves provide a steady accompaniment of eighth and quarter notes.

46

Third system of music (measures 46-52). The music continues with a mix of eighth and sixteenth notes. A long, sustained note is visible in the bass line of measure 48.

53

Fourth system of music (measures 53-58). This system shows more complex rhythmic patterns, including sixteenth-note runs and dotted rhythms across all staves.

59

Fifth system of music (measures 59-64). The final system on this page, it concludes with a series of sixteenth-note runs in the upper staves and a final cadence in the lower staves.

65

Measures 65-70 of the musical score. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

71

Measures 71-76 of the musical score. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music continues with various rhythmic patterns and rests.

78

Measures 78-83 of the musical score. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a mix of eighth and quarter notes.

85

Measures 85-90 of the musical score. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music includes a variety of note values and rests.

92

Measures 92-97 of the musical score. The system consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The music concludes with a final cadence. A time signature change to 4/2 is indicated at the bottom of the system.

Larghetto e piano

Violino I

Violino II

Viola

TENORE

Bassi

5

6

4

3#

6

8

com - fort ye - my people! Com - fort ye, com -

10

8

- fort ye my people! saith your God, saith your God.

Violone

15

8

Speak ye com - forta-bly to Je - ru - salem, speak ye com - forta-bly to Je -

Tutti

51

19

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

23

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

28

The voice of him that crieth in the wil - derness. Pre-

33

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

Violino I

Violino II

Viola

TENORE

Bassi

Andante

4

8

13

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

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

17

Musical score for measures 17-20. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The melody is primarily in the upper staves, with a vocal line in the lower staves. The lyrics are: "ted, shall be ex - al - ted,".

21

Musical score for measures 21-24. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The melody is primarily in the upper staves, with a vocal line in the lower staves. The lyrics are: "shall be ex - al - ted, and ev'ry".

25

Musical score for measures 25-28. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The melody is primarily in the upper staves, with a vocal line in the lower staves. The lyrics are: "moun - tain and hill made low, the croo - ked straight,".

29

Musical score for measures 29-32. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The melody is primarily in the upper staves, with a vocal line in the lower staves. The lyrics are: "and the rough pla - ces plain,".

33

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

37

and the rough pla-ces

41

plain. Ev' - ry val-ley,

46

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

50

Violone

ted, ev' - ry val - ley,

Violone

55

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

Tutti

59

p

and ev' - ry moun - tain and hill made low, the croo - ked straight,

63

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

67

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

71

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

76

plain.

80

p *f* *p* *f*

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

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

11

c. Oboe I & II unis.

Tutti

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

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

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 -

22

6 Tutti

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

shall be re - vealed, be re - vea -

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

- led, shall be re - vealed,

32

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.

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.

43

And all flesh shall

And all flesh shall see it to - gether.

And all flesh shall

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

for the mouth of the

55

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

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

Lord hath spoken it, and all flesh shall see it to - ge - ther, and all

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

65

And all flesh shall see it to - ge - ther.

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

flesh shall see it to - ge - ther, the mouth of the Lord hath spo - ken it.

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

76

And the glo-ry, the glory of the Lord, and all flesh shall see it to - gether, the mouth of the

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

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

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

6 # 6 6

86

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

glory of the Lord shall be re - vealed, and all flesh shall see it to - gether,

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

and all flesh shall see it to - gether,

6

96

Lord hath spo - ken it, hath spo - - ken it,
for the mouth of the Lord hath spo - ken it, and all flesh shall
glory of the Lord shall be re - vea - - - led, and all flesh shall
and the glo - ry, the glory of the Lord shall be re - vea - led, and all flesh shall

106

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

and all flesh shall see it together, together, for the mouth of the

- led, revealed, and all flesh shall see it together, together, for the mouth of the

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

vea - led, re - vea - led, for the mouth of the Lord hath spoken it, for the mouth of the

Adagio

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

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

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

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)

Violino I

Violino II

Viola

BASSO

Bassi

Thus saith the Lord, the Lord of Hosts; Yet once a lit-tle

while; and I will shake the heav'n's and the earth, the

sea and the dry land, and I will shake and I will shake

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

16

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

19

sire of all

22

na - tions shall come. The Lord whom ya seek, shall suddenly come to his temple; ev'n the

26

messenger of the Co-venant, whom ye delight in, behold he shall come, saith the Lord of Hosts.

6 6^b 6[#] 7[#] 5[#]

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

Larghetto

Violino I

Violino II

Viola

CONTR'ALTO

Bassi

10

But who may a - bide the day of his com-ing? and who shall stand when

21

He ap-peareth? who shall stand when He ap-peareth? but who may a -

32

bide, but who may a - bide the day of his com-ing? and who shall stand when He ap -

#

42

Musical score for measures 42-51. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "peareth? and who shall stand when He ap - pear -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

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

52

Musical score for measures 52-59. The score continues from the previous system. At measure 52, the tempo changes to **Prestissimo**. The vocal line continues with the lyrics "eth, when He ap - pear - eth?". The piano accompaniment features a very fast, dense pattern of sixteenth notes in the right hand, while the left hand continues with a steady eighth-note pattern.

eth, when He ap - pear - eth?

60

Musical score for measures 60-62. The piano accompaniment continues with the fast, dense sixteenth-note pattern. The vocal line is silent in these measures.

63

Musical score for measures 63-65. The piano accompaniment continues with the fast, dense sixteenth-note pattern. The vocal line begins with the lyrics "For He is like a re - fi - ner's".

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

66

fire, for He is like a re -

6 7 8

69

fi - - - - - ner's

72

fire, who shall stand when He ap -

75

pear - eth? for He is like a re - fi - - - -

un poco piano

79

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

83

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

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

87

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

ner's fire, and

91

Larghetto

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

99

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

$$\frac{6}{4} \quad \frac{+4}{2}$$

110

Prestissimo

when He ap - peareth? For He is like a re -

117

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

121

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

2_b 6_b +4_b 6 7_b 7_#

125

who shall stand when He ap -

Musical score for measures 125-127. The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "who shall stand when He ap -". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

128

pear - eth? for He is like a re -

6 7 6

Musical score for measures 128-130. The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "pear - eth? for He is like a re -". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. Measure numbers 6, 7, and 6 are indicated below the piano part.

131

fi - - - ner's fire, and who shall

Musical score for measures 131-133. The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "fi - - - ner's fire, and who shall". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

134

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

Musical score for measures 134-136. The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "stand when He ap - - - pear - eth? when". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

137

He ap - - pear - eth? for He is

4 #

140

like a re - fi - - - - -

p

144

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

Adagio

$\frac{+4}{3}$

150

fi - ner's fire.

f

6

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

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti c. Oboe I & II unis.

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

the sons of Le - vi,

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

8

And he shall pu - ri - fy,

And he shall pu - ri - fy

the sons of Le - vi,

6 54

Detailed description: This block contains the first system of a musical score, measures 8 through 11. It features three staves for the upper voices (Soprano, Alto, Tenor) and three for the lower voices (Bass, Tenor, Bass). The key signature has two flats (B-flat and E-flat). The lyrics are: 'And he shall pu - ri - fy,' followed by 'And he shall pu - ri - fy' and 'the sons of Le - vi,'. Measure numbers 6 and 54 are indicated at the bottom.

12

and he shall pu - ri -

and he shall pu - ri - fy

the sons of Le - vi,

and

Detailed description: This block contains the second system of the musical score, measures 12 through 15. It continues the vocal parts from the first system. The lyrics are: 'and he shall pu - ri -', 'and he shall pu - ri - fy', 'the sons of Le - vi,', and 'and'. The musical notation includes various rhythmic values and accidentals consistent with the first system.

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 - ness. And he shall

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

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

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

26

pu - ri - fy,

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

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

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

30

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

34

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

38

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

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

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

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

7 6b

43

and he shall pu - ri - fy,_____

of Le - vi,_____

the sons of Le - vi,_____

fy the sons of Le - vi, the sons_____

46

musical score for measures 46-48, featuring vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The piano part consists of three staves: Treble, Bass, and a lower Treble staff. The vocal parts are on two staves. The lyrics are: and he shall pu - ri - fy, shall pu - ri - fy, shall pu - ri - fy, the sons, of Le - - vi, and

49

musical score for measures 49-51, continuing the vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The piano part consists of three staves: Treble, Bass, and a lower Treble staff. The vocal parts are on two staves. The lyrics are: 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 - fer-ing in righ - teous -

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

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

that they may of - - fer un - to the Lord an of - fer-ing 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

Behold, a virgin shal conceive, and bear a son, and shall call his name E-manuel, GOD WITH US.

Bassi

5 7 7 5 6 # #
3 4 4 3 6

Andante

Violini

CONTR'ALTO

Bassi

6

6

6

12

p

O! thou that tellest good tidings to Zion, get thee up in-to the high mountain!

19

O! thou that tellest good tidings to Zion, get thee up in-to the high

26

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

32

tain.

38

O! thou that tellest good ti-dings to Jeru-salem, lift

44

p

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

50

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

58

f

unto the cities of Ju - dah, Be - hold_ your God, - behold_ your God, - behold your

67

God! O! thou that tellest good tidings to Zion,

74

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

81

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

87

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

6

p

93

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

100

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

f

(attacca il Coro.)

1-10 Chorus: *O thou that tellest good tidings*

Violino I *f*

Violino II *f*

Viola

Tutti c. Oboe I & II unis.

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

ALTO
O!

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

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

Bassi *f*

5

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

6 6

10

rise, say un - to the ci - ties of Ju - dah, be-hold your God! be - hold! the
rise, say un - to the ci - ties of Ju - dah, be-hold your God! be - hold! the
rise, say un - to the ci - ties of Ju - dah, be-hold your God! be - hold! the
rise, say un - to the ci - ties of Ju - dah, be-hold your God! be - hold! the

15

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

glo - ry of the Lord is ri - sen up - on thee. O! thou that tellest good

7 6 6 5

20

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

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

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

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

25

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

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

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

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

7₁

30

Lord _____ is ri - sen up - on thee.

is ri - sen up - on thee.

Lord _____ is ri - sen up - on thee.

Lord _____ is ri - sen up - on thee.

36

First system of musical notation, measures 36-39. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). Measures 36-37 show active melodic lines in both treble staves. Measures 38-39 show a continuation of these lines. The bass staff contains whole rests for all four measures.

Second system of musical notation, measures 36-39. It consists of five staves: three treble clefs and two bass clefs. Measures 36-39 show whole rests for all five staves.

40

First system of musical notation, measures 40-43. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps. Measures 40-41 show active melodic lines in both treble staves. Measures 42-43 show a continuation of these lines. The bass staff contains whole rests for all four measures.

Second system of musical notation, measures 40-43. It consists of five staves: three treble clefs and two bass clefs. Measures 40-41 show active melodic lines in both treble staves. Measures 42-43 show a continuation of these lines. The bass staff contains whole rests for all four measures.

1-11 Recitative: *For, behold! darkness shall cover* (bass)

Andante larghetto

Violino I

Violino II

Viola

BASSO

Bassi

3

For be-

6

p

hold! dark - ness shall co - ver the earth, and gross dark - ness the

9

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

p

$\frac{+4}{2}$

12

rise up - on thee, and His

15

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

6 7 6

18

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

6 4 5 # 7 6

21

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

6

1-12 Air: *The people that walked in darkness* (bass)

Larghetto

Violini
Viola

BASSO

Bassi

The peo-ple that walked in

dark - ness, that walked in dark - ness, the peo-ple that walked, that walked in darkness have

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

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

walked in dark - ness, the peo-ple that walked in dark - - - - - ness have seen a great light, have

f *p* *f* *p*

28

seen a great light, a great light, have seen a great light.

33

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

39

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

45

up - on them hath the light shined, and they that dwell, that dwell in the land of the shadow of death, up - on them hath the light

51

dwell in the land of the shadow of death, up - on them hath the light

57

shined, up - on them hath the light shined.

1-13 Chorus: *For unto us a child is born*

Andante allegro

Violino I

c. Oboe I.

Violino II

c. Oboe II.

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

6

6 5

4

Tutti c. Oboe I & II unis.

For un-to us a child is

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

p

6 5

12

Musical score for measures 12-15. The score is written for three staves (treble, alto, and bass clefs) in G major. Measures 12-13 show a vocal line with eighth notes. Measures 14-15 show a piano accompaniment with eighth notes.

given,

for un-to us a child is born,

For un-to us a child is born,

un - to us

a son is

16

Musical score for measures 16-19. The score is written for three staves (treble, alto, and bass clefs) in G major. Measures 16-17 show a vocal line with eighth notes. Measures 18-19 show a piano accompaniment with eighth notes.

For un-to us a child is born,

gi - ven,

un - to us

a son is given,

For un-to

20

Musical score for measures 20-23. The score is written for three staves (treble, alto, and bass clefs) in G major. Measures 20-21 show a vocal line with eighth notes. Measures 22-23 show a piano accompaniment with eighth notes.

un - to us

a son is gi - ven,

un - to

us a child is born,

23

us a son is gi-ven, un-to us a son is gi-ven,
and the go-vernment shall
un-to us a son is gi-ven,

6

27

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

6 6 # 4/2 4/2 6

31

Piano introduction for Part I, measures 31-33. The music is in G major (one sharp) and 4/4 time. Measures 31 and 32 are whole rests for all parts. In measure 33, the right hand begins with a forte (f) dynamic, playing a sixteenth-note triplet (F#, G, A) followed by a series of sixteenth-note runs. The left hand plays a single eighth note (F#) in measure 33.

Vocal and piano accompaniment for Part I, measures 34-36. The music is in G major (one sharp) and 4/4 time. Measures 34 and 35 contain the vocal melody and piano accompaniment for the lyrics: "der, up-on his shoul-der, and his name shall be cal-led, Won-der-ful,". Measure 36 contains the vocal melody and piano accompaniment for the lyrics: "and his name shall be cal-led, Won-der-ful,". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

34

Vocal and piano accompaniment for Part I, measures 37-40. The music is in G major (one sharp) and 4/4 time. Measures 37 and 38 contain the vocal melody and piano accompaniment for the lyrics: "Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the". Measures 39 and 40 contain the vocal melody and piano accompaniment for the lyrics: "Coun-sel-lor, the migh-ty God, the e-ver-last-ing Fa-ther, the". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

37

p

Prince of Peace.

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

8 Prince of Peace. For un-to us a child is born,

Prince of Peace.

p

41

Un-to us a child is born,

gi-ven, and the go-vern-ment shall be up-on his shoul -

8

Un-to us a son is gi-ven,

$\frac{4}{2}$ $\frac{4}{2}$ 6

45

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

49

Won - der-ful, Coun - sel-lor, the migh-ty God, the
Won - der-ful, Coun - sel-lor, the migh-ty God, the
Won - der-ful, Coun - sel-lor, the migh-ty God, the
Won - der-ful, Coun - sel-lor, the migh-ty God, the

52

p

e - ver-last-ing Fa-ther, the Prince of Peace. For un-to us a child is born,

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

8 e - ver-last-ing Fa-ther, the Prince of Peace. Un-to us a child is born,

e - ver-last-ing Fa-ther, the Prince of Peace. For un-to

p

56

un - to

For un-to us a child is born,

un - to

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

60

us a son is given, and the government shall

us a son is given, and the government shall be, shall be upon his shoulder,

64

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

68

Won-der-ful, Coun-sel-lor, the migh-ty God, the
Won-der-ful, Coun-sel-lor, the migh-ty God, the
Won-der-ful, Coun-sel-lor, the migh-ty God, the
Won-der-ful, Coun-sel-lor, the migh-ty God, the

71

e-ver-last-ing Fa-ther, Prince of Peace. For un-to
e-ver-last-ing Fa-ther, Prince of Peace. For un-to
e-ver-last-ing Fa-ther, Prince of Peace. For un-to
e-ver-last-ing Fa-ther, Prince of Peace. Un-to us a child is born, un-to

74

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

77

un-to us a son is given, and the go-vernment, the go-vernment shall un-to us a son is given, and the go-vernment shall us a son is given, un-to us a son is given, us a son is given, un-to us a son is given,

81

be upon his shoul - der, and the government shall be upon his shoulder, and his name shall be cal-led,
be upon his shoulder, and the government shall be upon his shoulder, and his name shall be cal-led,
and the government, the government shall be upon his shoulder, and his name shall be cal-led,
and the government, the government shall be upon his shoulder, and his name shall be cal-led,

6

85

Won - der-ful, Coun - sel-lor, the migh - ty God, the
Won - der-ful, Coun - sel-lor, the migh - ty God, the
Won - der-ful, Coun - sel-lor, the migh - ty God, the
Won - der-ful, Coun - sel-lor, the migh - ty God, the

88

88

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

89

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

90

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

91

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

92

92

93

94

95

96

96

97

98

99

*Larghetto, e mezzo piano*Violino I
e Violino III
all'ottaviaViolino II
e Viola
all'ottavia

Bassi

4

Violino I
e Violino III
all'ottavia

Violino II
e Viola
all'ottavia

Bassi

7

Violino I
e Violino III
all'ottavia

Violino II
e Viola
all'ottavia

Bassi

10

Violino I
e Violino III
all'ottavia

Violino II
e Viola
all'ottavia

Bassi

14

Fine.

Violino I
e Violino III
all'ottavia

Violino II
e Viola
all'ottavia

Bassi

18

Violino I
e Violino III
all'ottavia

Violino II
e Viola
all'ottavia

Bassi

Da Capo.

1-15 Recitative: *There were shepherds abiding* (soprano)

SOPRANO

There were shepherds a - biding in the field, keeping watch o-ver their flock by night.

Bassi

7
4
2

5
3

1-16 Recitative: *And lo! the angel of the Lord* (soprano)

Andante

Violino I

Violino II

Viola

SOPRANO

And lo! the an - gel of the Lord came up - on them,

Bassi

Violoncello

4
2

6

4

and the glo - ry of the Lord shone round ab - out them, and they were sore a - fraid.

6
5

6

1-17 Recitative: *And the angel said unto them* (soprano)

SOPRANO

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

Bassi

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

#

#

#

7

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

1-18 Recitative: *And suddenly there was with the angel* (soprano)

Allegro

Violino I

Violino II

Viola

SOPRANO

Bassi

Violoncello

3

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

6

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

4

1-19 Chorus: *Glory to God in the highest*

Allegro

Tromba I

Tromba II

Violino I

Violino II

Viola

CANTO
c. Oboe I & II unis.
Glo - ry to God, glo - ry to God in the high - - -

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

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

BASSO

Bassi

4

est,

est,

est,

and peace on earth!

and peace on earth!

Tutti

9

Musical score for measures 9-12. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part includes a forte (*f*) section with a rapid sixteenth-note run in the right hand. The vocal parts enter in measure 10 with the lyrics "Glo - ry to God, glo - ry to God, glo - ry to God in the". The Violone part enters in measure 11 with a melody.

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

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

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

Violone

13

Musical score for measures 13-16. The piano part continues with a melody in the right hand and a bass line in the left hand. The vocal parts enter in measure 13 with the lyrics "high - est, and peace on earth, good will_". The Violone part continues with a melody. The score ends with a "Tutti" marking.

high - - est,

high - - est,

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

and peace on earth, good will to - wards

Tutti

19

good will_____ to - wards men, towards men, good will_____

good will_____ to - wards men, towards men, good will_____ to - wards men, to - wards

— to - wards men, to - wards men, good will_____ to - wards

men, good will_____ to - wards men,

4 3 5 6 4 3 7 3 7 6

23

— to - wards men,_____ to - wards men. Glo - ry to God,

men, good will_____ to - wards men. Glo - ry to God,

men, good will to - wards men. Glo - ry to God,

good will_____ to - wards men. Glo - ry to God,

7 6 5 4 6 4 6

27

Musical score for measures 27-31. The score is for a five-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass) in D major. Measures 27-28 feature a piano introduction with a steady eighth-note accompaniment in the lower parts and a melodic line in the upper parts. Measures 29-31 show the vocal parts entering with a melodic line, while the piano accompaniment continues with a steady eighth-note pattern. A piano (*p*) dynamic marking is present in measures 30 and 31.

Musical score for measures 32-36, featuring vocal parts and lyrics. The lyrics are: "glo - ry to God in the high - est, and peace on earth,". The score is for a five-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass) in D major. The vocal parts enter in measure 32 with a melodic line, and the piano accompaniment continues with a steady eighth-note pattern. A piano (*p*) dynamic marking is present in measures 30 and 31.

32

Musical score for measures 37-41, featuring vocal parts and lyrics. The lyrics are: "good will, good will, good will_ to - wards men, to - wards men, good will, good will, good will_ to - wards men, towards men, good will, good will, good will, good will,". The score is for a five-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass) in D major. The vocal parts enter in measure 37 with a melodic line, and the piano accompaniment continues with a steady eighth-note pattern. A piano (*p*) dynamic marking is present in measures 30 and 31.

37

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

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

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

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

Violoncello

7 3 2 6 6 6 5 $\frac{4}{2}$ 6 7 6

43

Allegro

Violini

SOPRANO

Bassi

5

Rejoice, re-

10

joyce, re-joyce great-ly! re-joyce great-ly, O daughter of Si-on,

15

O daughter of Si-on, re-joyce, re-joyce,

20

25

O daughter of Si-on, re-joyce great-ly, shout, O daughter of Jeru-salem,

30

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

$\frac{4}{2}$ 6

35 *f*

un - to thee, — cometh un - to thee.

40 *p* *f* *p*

Rejoice, re-

45 *p*

joice, re-joyce — greatly! re-joyce O daughter of Si - on, shout, O

50

daughter of Je-ru - salem, behold thy King cometh un - to thee,

55

re-joyce great-ly,

60

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

65

King cometh un - to thee, re-joyce, — re-joyce, —

7

70

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

75

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

80

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

85

He is the righ-teous Sa - - viour,

90

He is the righ-teous Sa - - viour,
Fine.

95

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

4
2

70
100

MESSIAH

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

104

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

108

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

$\frac{4\#}{2}$

Da Capo.

1-21 Recitative: *Then shall the eyes of the blind* (alto)

ALTO

Then shall the eyes of the blind be o-pen'd, and the ears of the deaf un-stop-ped; then

Bassi

5

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

$\frac{4\#}{2}$ 6

1-22 Air: *He shall feed His flock* (alto, soprano)

Larghetto, e piano

Violino I

Violino II

Viola

ALTO
SOPRANO

He

Bassi

6

5

shall feed his flock like a shep - herd, and he shall ga - ther the lambs with his arm,

9

with his arm, he shall feed his flock like a shep - herd, and

13

he shall ga - ther the lambs with his arm, with his arm, and

17

car - ry them in his bo - som and gently lead those that are with young, and gently lead, and

22

gent - ly lead those that are with young. Come

SOPRANO

26

un - to him, all ye that la - bour come un - to him that are hea - vy la - den, and

30

he will give you rest; come un - to him, all ye that la - bour come

34

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

38

Take his yoke upon you, and learn of him, for he is meek and low - ly of heart, and ye shall find rest, and

43

ye shall find rest un - to your souls, take his yoke up-on you, and

47

learn of him, for he is meek and low - ly of heart, and ye shall find rest, and ye shall find rest un-

52

to your souls.

1-23 Chorus: *His yoke is easy, His burthen*

[illegible]

10

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

14

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

18

f *pp* *f* *pp* *f* *pp*

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

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

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

his bur - then is light,

7 6 \sharp 4 6 6

22

f *pp* *f* *pp* *f* *pp*

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

his yoke__ is ea - - - sy,

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

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

6 \sharp

26

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

- - - sy, his burthen, his burthen, his bur - then, his

30

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

34

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

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

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

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

38

light, his bur - - - - then is light, his yoke___ is

light, his bur - - - - then is light, his yoke___ is

light, his bur - - - - then is light, his yoke___ is

light, his bur - - - - then is light, his yoke___ is

42

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

46

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

END OF THE FIRST PART

PART II

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

Largo

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Be -

Behold the Lamb of

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

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

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

Be - hold the Lamb of God! be - hold the Lamb of God! that tak-eth away the

6 # 6 7 6

9

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

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

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

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

13

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

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

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

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

17

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

22

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

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

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

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

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

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

Largo

Violino I

Violino II

Viola

ALTO

Bassi

He was despised, de-spi-sed and rejected,

12

re - ject - ed of men, a man of sor - rows, a man of

17

sor - rows, and ac - quainted with grief, a man of sor-rows, and acquaint-ed with grief;

22

He was de-spi-sed, re-ject-ed,

27

He was de - spi-sed and re-ject-ed of men, a man of sor-rows, and ac - quaint-ed with grief, a

4 6
2 6

32

Man of sor-rows, and ac-quaint-ed with grief; He was de-spi-sed, re-ject-ed, a man of

Measures 32-36: This system contains five measures of music. The first two staves (treble and alto) have rests in measures 32-34 and enter in measure 35 with a half note G4 and a half note F#4, marked with a piano (*p*) dynamic. The third staff (bass) has a whole note G3 in measure 32, rests in 33-34, and a half note G3 in measure 35. The fourth staff (treble) has a half note G4 and a half note F#4 in measure 32, rests in 33-34, and a half note G4 and a half note F#4 in measure 35. The fifth staff (bass) has a half note G3 and a half note F#3 in measure 32, rests in 33-34, and a half note G3 and a half note F#3 in measure 35.

37

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

Measures 37-41: This system contains five measures of music. The first two staves (treble and alto) have rests in measures 37-39 and enter in measure 40 with a half note G4 and a half note F#4. The third staff (bass) has a whole note G3 in measure 37, rests in 38-39, and a half note G3 in measure 40. The fourth staff (treble) has a half note G4 and a half note F#4 in measure 37, rests in 38-39, and a half note G4 and a half note F#4 in measure 40. The fifth staff (bass) has a half note G3 and a half note F#3 in measure 37, rests in 38-39, and a half note G3 and a half note F#3 in measure 40.

42

quaint-ed with grief.

Measures 42-47: This system contains six measures of music. The first two staves (treble and alto) have rests in measures 42-44 and enter in measure 45 with a half note G4 and a half note F#4, marked with a forte (*f*) dynamic. The third staff (bass) has a whole note G3 in measure 42, rests in 43-44, and a half note G3 in measure 45. The fourth staff (treble) has a half note G4 and a half note F#4 in measure 42, rests in 43-44, and a half note G4 and a half note F#4 in measure 45. The fifth staff (bass) has a half note G3 and a half note F#3 in measure 42, rests in 43-44, and a half note G3 and a half note F#3 in measure 45.

48

He gave his back to the smi-ters,

Fine.

Measures 48-52: This system contains five measures of music. The first two staves (treble and alto) have rests in measures 48-50 and enter in measure 51 with a half note G4 and a half note F#4, marked with a mezzo-piano (*mp*) dynamic. The third staff (bass) has a whole note G3 in measure 48, rests in 49-50, and a half note G3 in measure 51. The fourth staff (treble) has a half note G4 and a half note F#4 in measure 48, rests in 49-50, and a half note G4 and a half note F#4 in measure 51. The fifth staff (bass) has a half note G3 and a half note F#3 in measure 48, rests in 49-50, and a half note G3 and a half note F#3 in measure 51.

52

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

55

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

58

them that pluck- ed off the hair; he hid not his face from shame and

61

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

he hid not his face from shame, from shame and spit-ting.

$\frac{4}{2}$ 6 5^{\sharp} *Da Capo.*

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

Largo e staccato

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

3 5

5

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

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

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

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

9 4

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!

4

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

4/2

11

car - ried our sor - rows; He was

car - ried our sor - rows; He was wound -

car - ried our sor - rows; He was

car - ried our sor - rows; He was

4 4 7 6 4 3

14

wound-ed for our trans-gres-sions; He was bruise - ed, He was bruise - ed for our i -

- ed for our trans-gres-sions; He was bruise - ed, He was bruise - ed for our i -

wound-ed for our trans-gres-sions; He was bruise - ed, He was bruise - ed for our i -

wound-ed for our trans-gres-sions; He was bruise - ed, He was bruise - ed for our i -

7 6 \flat 7 9 8 7 5 3 6 6 5 9 8 6 5 7 6

19

ni - quities; the chas - tise - ment, the chas - tise - ment of

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

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

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

4 3 4 4 3

22

Musical score for measures 22-23. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is mostly quarter notes. The lyrics are: "our peace was up - - of our peace was up - - of our peace was up - -". The score ends with a double bar line.

our peace was up - -
of our peace was up - -
of our peace was up - -
of our peace was up - -

6₅ 6₅

24

Musical score for measures 24-25. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is mostly quarter notes. The lyrics are: "on him; on him; on him; on him;". The score ends with a double bar line.

on him;
on him;
on him;
on him;

6₅ 6₅ 9 3

Alla breve, moderato

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

And with his stripes are we hea - -

8

11

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

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

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

And

6 6 4

20

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

29

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

38

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

47

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

7 6 4 3
3 4

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

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

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

6

65

stripes are we hea - - - led,

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

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

and with his stripes are we hea - - -

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and with his stripes

led,

and with his stripes are we heard, and with his

led, and with his stripes

82

Adagio

are we hea - led.

and with his stripes are we hea - led.

stripes are we hea - led.

and with his stripes are we hea - led.

7 6

Allegro moderato
A tempo ordinario

The musical score is written for a choir and piano. It consists of two systems of staves. The first system has six staves: three for the vocal parts (Soprano, Alto, Tenor) and three for the piano accompaniment (Right Hand, Left Hand, and a lower bass line). The second system has six staves: three for the vocal parts and three for the piano accompaniment. The tempo is marked 'Allegro moderato' and 'A tempo ordinario'. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'All we, like sheep, all we, like sheep, have gone a-stray, _____'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets. The vocal parts enter in the second measure of the first system and continue through the end of the second system.

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, we have tur -

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

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

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

12

ned ev'-ry one to his own way.

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

tur - ned ev'-ry one to

16

All we, like sheep,

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

his own way. All we, like sheep, have gone a-stray,

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

21

have gone a-stray, we have tur - ned, we have tur -

have gone a-stray,

we have tur - ned ev'-ry one to

26

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

31

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

36

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

This block contains measures 36 through 41 of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "have gone a-stray, — have gone a-stray, — gone a-stray, — have gone a-stray, — we have have gone a-stray, —". The piano part consists of a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand.

42

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

This block contains measures 42 through 47 of the musical score. The lyrics are: "we have tur - ned ev' - ry one to his own way, tur - - - - ned, we have we have tur - - - - ned, we have". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a melodic line in the left hand.

46

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

50

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

60

we have tur - ned, we have tur - ned

we have tur - ned, we have tur - ned

we have tur - ned, we have tur - ned

tur - ned, we have tur - ned

72

Adagio

turned ev'ry one to his own way, we have turned ev'ry one to his own way. And the Lord hath laid on

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

ev'ry one to his own way, we have turned ev'ry one to his own way. And the Lord hath

turned ev'ry one to his own way, we have turned ev'ry one to his own way. And the Lord hath laid on him, _____

80

him, and the Lord hath laid on him, hath laid on him, _____ on him _____ the i - niqui-ty of us _____ all.

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

laid on him, on him, _____ hath laid on him, _____ the i - niqui-ty of _____ us all.

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

Larghetto

Violino I II

Violino III

Viola

TENORE

Bassi

3

p

All they that

5

f

see him, laugh him to scorn; they

7

shoot out their lips, and shake their

9

heads, say - ing,

2-6 Chorus: *He trusted in God that He would*

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Tutti

He trusted in God that he would de - li-ver him: let him de - li-ver him, if he delight in him,

Tasto solo

He trus - ted in

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

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

6 7 6 7 #

11

He trus - ted in God that he

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

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

him. He trus - ted in God, in God, in God he

16

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

in him,

in him, let him de - li - ver him,

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

6 7 6 4

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

6 7 6 7 6 5 5 6 6

25

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

6 5 6 5 6 6 5 6

30

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

let him de - li - ver him,

6/5 6/5 6/5 6

34

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

6 6 5

38

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

42

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

li - ver him, let him de - li - ver him, let him de - li - ver him.

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

50

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

54

light in him, if he de-light in him, if he de-

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

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

him, let him de-li-ver him. He trust in

58

Adagio

light 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.

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

7 6 5 4 2

Largo

Violino I

Violino II

Viola

TENORE

Bassi

Thy re-buke hath bro-ken his heart; he is full of hea-vi-ness, he is

full of hea-vi-ness; thy re-buke hath bro-ken his heart. He loo-ked for some to have pi-ty on

him, but there was no man; neith-er found he a-ny to com-fort him. He loo-ked for some to have

pi-ty on him, but there was no man; neith-er found he a-ny to com-fort him.

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

Largo e piano

Violino I

Violino II

Viola

TENORE

Bassi

Be-hold and see, be-hold and see, if there be a-ny sor-row

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

there be a-ny sor-row like unto his sor-row! Be-hold and see, if there be a-ny sor-row

like un-to his sor-row!

6 6 6 6

p

p

7 6 7 6 #

6 6 6 6 7 6 #

12

Violino I

Violino II

Viola

TENORE

Bassi

He was cut off out of the land of the living: for the transgressions of thy people was he stricken.

$\frac{7}{4}$ $\frac{5}{3}$ $\frac{4}{2}$

2-10 Air: *But thou didst not leave* (tenor)

Andante larghetto

Violini

TENORE

Bassi

But

6

6

11

17

thou didst not leave his soul in hell, but thou didst not leave his soul in hell; nor

didst thou suffer, nor didst thou suffer thy Ho-ly One to see corruption.

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

22

soul in hell; nor didst thou suf-fer thy Ho - ly One to see cor-rup-tion,

27

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

32

nor didst thou suffer, nor didst thou suffer thy Ho - ly One, thy Ho - ly One to see corrup-tion.

38

f

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

A tempo ordinario

Violino I

Violino II

Viola

CANTO I

CANTO II

ALTO

TENORE

BASSO

Bassi

Lift up your heads,

Lift up your heads,

Lift up your heads,

6 6

6

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

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

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

10

in!

in!

in!

Who is this King of Glo-ry? this King of Glo-ry? who

Who is this King of Glo-ry? this King of Glo-ry? who

14

The Lord strong and mighty, the Lord strong and mighty, the Lord

The Lord strong and mighty, the Lord strong and mighty, the Lord

The Lord strong and mighty, the Lord strong and mighty, the Lord

is this King of Glory? who is this King of Glory?

is this King of Glory? who is this King of Glory?

18

migh - ty in battle.

migh - ty in battle.

migh - ty in battle. Lift up your heads, O ye gates, and be ye lift up, ye e - verlast - ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e - verlast - ing doors, and the

Lift up your heads, O ye gates, and be ye lift up, ye e - verlast - ing doors, and the

4 6 5 6

23

King of glo-ry shall come in, and the King of glo-ry shall come in! Who

King of glo-ry shall come in, and the King of glo-ry shall come in! Who

King of glo-ry shall come in, and the King of glo-ry shall come in! Who

King of glo-ry shall come in, and the King of glo-ry shall come in! Who

27

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

is this King of Glo-ry? who 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

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

Canto I II

the Lord of Hosts,

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

the Lord of Hosts,

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

the Lord of Hosts,

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

the Lord of Hosts,

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

36

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

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

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

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

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

40

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

44

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

49

is the King of glo

ry, he is the King of glory, he

ry, of glo

ry, he is the King of glory, he

ry, of glo

ry, he is the King of glory, he

ry, of glo

ry, he is the King of glory, he

7

6

7

7

7

7

3

54

is the King of glo-ry,

the Lord of hosts,

the Lord of hosts,

the Lord of hosts,

is the King of glo-ry,

the Lord of hosts,

the Lord of hosts,

the Lord of

is the King of glo-ry,

the Lord of hosts,

the Lord of hosts,

the Lord of

is the King of glo-ry,

the Lord of hosts,

the Lord of hosts,

the Lord of

58

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

63

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

67

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

71

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

2-12 Recitative: *Unto which of the angels* (tenor)

TENORE

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

Bassi

Allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

6 5 6 6 5

5

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

let all the an - gels of God wor -

let all the an - gels of God wor -

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

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

let all the an - gels of God wor -

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

[illegible]

27

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

31

God wor - ship him.
 God wor - ship him.
 God wor - ship him.
 - gels of God wor - ship him.

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

Allegro larghetto

Violini

ALTO

Bassi

7

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

15

high, thou hast led captivity captive, thou hast led captivity captive, and receive

23

ved gifts for men, yea even for thine enemies

5 6

32

emies, yea even for thine enemies

$\frac{4}{2}$ 6

40

that the Lord God might dwell among them, that the Lord God might dwell

49

among them, might dwell among them.

58 *p*

Thou art gone up on high, thou art gone up on high, thou hast led capti - vi-ty

66

capti-ve, thou hast led capti - vi-ty capti-ve, and re - cei - - ved, and re - cei-ved gifts for

74

men, and re - cei-ved gifts for thine en-emies, that the Lord God might dwell a - mong them,

83

and might dwell _____ a - mong them, that the

92

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

101 *f*

Lord, the Lord God might dwell _____ among them.

110

Andante allegro

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Great was the com - pa-ny of the

Great was the com - pa-ny of the

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

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

4

prea-chers, great was the com - - - - - pa-ny of the

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

prea-chers, great was the com - pa-ny, the com - - - - - pa-ny, the com - - - - - pa-ny of the

prea-chers, great was the com - - - - - pa-ny, the com - - - - - pa-ny of the

7

prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word;

prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word;

8

prea - chers, great was the com - pa - ny of the prea - chers.

prea - chers, great was the com - pa - ny of the prea - chers.

11

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

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

8

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

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

14

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Andante'. The score consists of two systems. The first system has three measures. The second system has four measures, with the lyrics 'pa-ny of the prea - chers, great was the com - pa-ny of the prea-chers,' under the first measure, 'prea - chers, of the prea - chers, great was the com -' under the second measure, 'prea - chers, of the prea - chers, great was the com - pa-ny of the prea-chers,' under the third measure, and '- pa-ny of the prea - chers, great was the com - pa-ny, the com -' under the fourth measure. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The bass line is particularly active, with many sixteenth and thirty-second notes.

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[illegible]

20

com - pa-ny, the com - pa-ny of the prea - chers, of the prea -

com - pa-ny, the com - pa-ny of the prea - chers, of the prea -

com - pa-ny, the com - pa-ny of the prea - chers, of the prea -

com - pa-ny, the com - pa-ny of the prea - chers, of the prea -

chers.

chers.

chers.

chers.

23

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

Larghetto

Violini

SOPRANO

Bassi

4

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

7

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

10

how beau-ti-ful are the feet of them that preach the gos-pel 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 ti - dings of good things, and bring glad ti - dings, glad

19

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

22

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

Violino I

Violino II

Viola

Oboe I

Oboe II

CANTO

ALTO

TENORE

BASSO

Bassi

5

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

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

Their sound is gone out, their sound is gone out

Their sound is gone out, — their sound is gone

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

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

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

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

11

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

16

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

20

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

24

out, is gone out in - to all lands, and their words unto the ends of the world,
 out, is gone out in - to all lands, and their words un - to the ends of the world,
 out in - to all lands, and their words, and their words unto the ends of the world, of the
 their sound is gone out in - to all lands, and their words un-to the ends of the

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

Allegro

This musical score is for the Air 'Why do the nations so furiously' from Handel's Messiah, specifically the bass part. The tempo is marked 'Allegro'. The score is written for five parts: Violino I, Violino II, Viola, Basso, and Bassi. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into three systems, with measures 4, 7, and 10 marked at the beginning of each system. The Basso part is mostly silent, while the other parts have active melodic and harmonic lines. The Bassi part provides a steady rhythmic foundation.

Violino I

Violino II

Viola

BASSO

Bassi

4

7

10

13

Musical score for measures 13-16. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A piano (*p*) dynamic marking is present in measures 14 and 15. The lyrics "Why do the na - - tions so" are written below the bass staff in measure 14.

17

Musical score for measures 17-19. The score continues with the same instrumentation and key signature. The lyrics "fu - rious - ly rage to - ge - ther, why do the peo - ple i -" are written below the bass staff in measure 17.

20

Musical score for measures 20-22. The score continues with the same instrumentation and key signature. The lyrics "ma - gine a vain thing? Why do the na - tions" are written below the bass staff in measure 20.

23

Musical score for measures 23-26. The score continues with the same instrumentation and key signature. The lyrics "rage" and "so" are written below the bass staff in measures 23 and 26 respectively. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

27

Musical score for measures 27-30. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The melody is in the first treble staff. The lyrics are: fu - rious-ly to - ge - ther, why do the peo-ple i -

31

Musical score for measures 31-34. The score is written for four staves. The melody continues in the first treble staff. The lyrics are: ma - gine a vain thing, i -

35

Musical score for measures 35-38. The score is written for four staves. The melody continues in the first treble staff. The lyrics are: ma - gine a vain thing?

39

Musical score for measures 39-42. The score is written for four staves. The melody continues in the first treble staff. The lyrics are: Why do the na - tions so fu - rious - ly rage to -

42

ge - ther, and why do the peo - ple, and

45

why do the peo - ple i - ma - gine a___ vain

48

thing? Why do the na - tions rage___

51

thing? Why do the na - tions rage___

54

so fu-rious-ly to-ge-ther, so fu-rious-ly to-ge-ther, and

57

why do the peo-ple i-ma-gine a vain

60

thing, i-ma-gine a vain

63

thing, and why do the peo-ple i-ma-gine

67

f

a vain thing?

71

The

p

75

p

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

78

ge - ther, take coun - sel to -

81

84

87

90

93

sel, take coun - sel to -

ge - ther, a - gainst the Lord and a - gainst his a -

noin

ted, a - gainst the Lord and his a -

noin - ted.

4 #

Allegro e staccato

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

Let us break their

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

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 bonds a - sun-der,

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 - sun-der, let us

8

let us break their bonds a - sun - der,

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

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

break their bonds a - sun - der,

13

and cast a - way

way their yokes from us, and cast a -

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

6

17

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

21

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

25

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

29

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

33

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

bonds, their bonds a - sun - der,

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

let us break their bonds a - sun - der,

38

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

and cast a - way

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

and cast a - way their yokes, their yokes from

6 5 6

42

us, and cast a - way their yokes from us. Let us break their bonds a -
their yokes from us. Let us break their
us, and cast a - way their yokes from us. Let us break their bonds a - sun - der,
us, and cast a - way their yokes from us. Let us break their bonds,
6 7 8

47

sun - der, and cast a - way,
bonds, and cast a - way their yokes, their yokes from us, and cast a -
and cast and cast a - way, and cast a - way their yokes from us, and cast a -
and cast a - way their yokes from us, and cast a - way their yokes from us, and cast a -
8 9

52

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

57

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

63

— — — — —

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

TENORE

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

Bassi

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

Andante

Violini

TENORE

Bassi

5 Thou shalt

11 break them, thou shalt break them with a rod of i - ron,

16 thou shalt dash them in pie - ces like a pot - ter's ves - sel,

22 thou shalt dash them in pie - ces, in pie - ces like a pot -

27 - ter's ves - sel;

33

thou shalt break them, thou shalt

39

break them with a rod of i - ron, thou shalt

45

dash them in pie-ces like a pot - - - ter's ves - sel, thou shalt

51

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

57

pot - ter's ves - sel, thou shalt dash them in pie - ces like a

63

pot - - - ter's ves - sel.

69

pot - - - ter's ves - sel.

2-22 Chorus: Hallelujah

Allegro

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

Hal - le-lu-jah,

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

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

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

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

9

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

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

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

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

7 6 Tasto solo

14

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

reign-eth, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, for the Lord God om-ni - potent reign-eth, Halle-

Tutti 6 Tasto solo 6

20

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

lu-jah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-

lu-jah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lu-jah, Halle-lujah, Halle -

lu-jah, Halle-lujah, Halle-lujah, Halle-lujah,

24

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

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

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

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

30

30

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

God om - ni - po - tent reign - - eth, Halle-lujah, Hal - le-lujah! The

God om - ni - po - tent reign - - eth, Hal - le - lujah! The

lu-jah, Hallelujah, Halle-lujah, Halle - lujah, Halle-lujah, Halle-lujah! The

34

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is be-come the kingdom of our Lord and of his Christ, and of his Christ,

kingdom of this world is become the kingdom of our Lord and of his Christ, and of his Christ, and He shall

$\frac{4}{2}$ 6 6 6 $\frac{5}{4}$ $\frac{5}{3}$ 6 Tasto solo

42

and He shall

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

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

$\frac{6}{4}$ $\frac{+4}{2}$

47

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

52

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

57

King of Kings, and Lord of Lords,

for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah, for e-ver and

62

King of Kings, and Lord of

e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,

e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,

e-ver, Halle-lujah, Halle-lujah, for e-ver and e-ver, Halle-lujah, Halle-lujah,

67

Musical score for measures 67-71. The score is written for a five-part choir (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in measure 67 with a half note, followed by a series of eighth and sixteenth notes.

Lords, _____ and Lord of Lords, and He shall reign, and

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

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

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

72

Musical score for measures 72-76. The piano accompaniment continues with a consistent eighth-note pattern. The vocal parts have a melodic line with some rests and a final half-note cadence in measure 76.

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

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

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

and He shall 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 e - ver and e - -

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

81

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

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

85

Musical score for measures 85-88, featuring piano accompaniment with treble and bass staves.

Lords, and He shall reign for e - ver and e - - ver, King of
Lords, and He shall reign for e - ver and e - - ver, for e-ver and
Lords, and He shall reign for e - ver and e - - ver, for e-ver and
Lords, and He shall reign for e - ver and e-ver, and e - - ver, for e-ver and

89

Musical score for measures 89-92, featuring piano accompaniment with treble and bass staves.

Kings, and Lord of Lords, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
e-ver, for e-ver and e-ver, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hal - le - lu - jah.
e-ver, for e-ver and 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)

Violini

SOPRANO

Bassi

Larghetto

6 7

10

19

p

know that my Re - deem-er liv-eth, and that he shall stand_____ at the

p

30

f

lat - - ter day_____ up-on the earth. I

40

p

know that my Re-deem-er liv-eth, and that he shall stand_____ at the lat - - ter day up-on the

50

earth,_____ up-on the earth; I know_____ that my Re - deem - er liv-eth, and that he

58 *f*

shall stand at the lat - - ter day up-on the earth, up-on the earth.

67 *f*

And though

76 *p*

worms de-destroy this body, yet in my flesh shall I see God, yet in my

86 *f*

flesh shall I see God. I know that my Re - deem-er liveth,

97 *f*

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

105 *p*

yet in my flesh shall I see God, shall I see God. I know that my Re - deem-er

115 *f*

liveth. For now is Christ ri-sen from the dead, the

6

126

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

134

first _____ fruits of them that sleep; for now is Christ ri-sen, for

144

now is Christ ri-sen from the dead, the first _____ fruits_ of them that sleep.

155

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

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

Grave

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

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

Allegro

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

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

Grave

For as in A - dam all die, for as in A - dam all die,
For as in A - dam all die, for as in A - dam all die,
For as in A - dam all die, for as in A - dam all die,
For as in A - dam all die, for as in A - dam all die,

23 **Allegro**

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

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

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

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

6 # 6 # 6 # 6 4 # 6

28

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

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

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

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

6 # 6 # 6

33

all be made a - live.

all be made a - live.

all be made a - live.

all be made a - live.

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

Violino I

Violino II

Viola

BASSO

Bassi

Be-hold, I tell you a my-stry! We shall not all sleep, but we shall all be

chang'd, in a mo-ment, in the twink-ling of an eye, at the last trump-et.

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

Pomposo, ma non allegro

Tromba

Violino I

Violino II

Viola

BASSO

Bassi

9

17

26

The trumpet shall sound, and the dead shall be rais'd,

36

Musical score for measures 36-45. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "and the dead shall be rais'd in cor - rup - ti - ble, the trumpet shall". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. A forte (f) dynamic marking is present in measure 40.

and the dead shall be rais'd in cor - rup - ti - ble, the trumpet shall

46

Musical score for measures 46-54. The score continues from the previous system. The vocal line includes the lyrics "sound, and the dead shall be rais'd in cor - rup - ti - ble, in". The piano accompaniment continues with the same melodic and harmonic structure.

sound, and the dead shall be rais'd in cor - rup - ti - ble, in

55

Musical score for measures 55-64. The score continues from the previous system. The vocal line includes the lyrics "cor - rup - ti - ble, and we shall be chang'd,". The piano accompaniment continues with the same melodic and harmonic structure.

cor - rup - ti - ble, and we shall be chang'd,

64

Musical score for measures 64-72. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is one sharp (F#). The tempo is marked 'f' (forte). The lyrics are: "and we shall be chang'd."

73

Musical score for measures 73-81. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is one sharp (F#). The tempo is marked 'f' (forte). The lyrics are: "The trumpet shall sound,—" and "6 6 6 6 6".

82

Musical score for measures 82-90. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is one sharp (F#). The tempo is marked 'f' (forte). The lyrics are: "the trumpet shall sound,—" and "and the dead shall be rais'd,—" and "in".

92

cor - rup - ti - ble, in cor - rup - ti - ble, and we shall be

101

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

110

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

119

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

128

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

137

Adagio

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

147

Fine.

For this cor - rup - tible must put on in - cor - rup-tion, for this cor - rup - tible

167

must put on, must put on, must put on, must put

176

on in - cor - ruption, and this mor - tal must put on im-mor -

186

ta - - - - -

194

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

204

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

Dal Segno.

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

CONTR'ALTO

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Bassi

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

Andante

CONTR'ALTO

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

TENORE

O grave, O

Bassi

4

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

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

8

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

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

12

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

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

17

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

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

21

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

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

(attacca il Coro.)

3-7 Chorus: But thanks be to God

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

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

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

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

4

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

6 #

8

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

12

Je - sus Christ; but

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

Je - sus Christ; but thanks, but thanks, thanks,

Je - sus Christ;

16

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

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

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

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

20

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

but thanks be to God,

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

thanks, but thanks, thanks be to God,

24

God, thanks_be_ to God, who giveth us the vic - tory, the vic-tory, through our Lord

who giveth us the vic - tory, who giveth us the vic-tory, through our Lord

_ be to God, to God, who giveth us the vic-tory, who giveth us the vic-tory, through our Lord

who giv-eth us the vic-tory, through our Lord

29

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

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

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

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

33

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

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

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

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

37

Je-sus Christ; but thanks,

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

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

Je-sus Christ; but

41

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

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

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

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

45

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

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

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

giveth us the vic - tory, who giveth us the vic-tory, who giveth us the vic-tory, through our Lord Je - sus Christ.

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

Larghetto

Violini

SOPRANO

Bassi

10

18

If God is

27

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

38

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

47

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

57

Who shall lay a-ny thing to the charge

66

of God's e-leet? It is God that jus-ti-

76

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

6 1 5 1 +4 2

93

102

1

110

6

121

us, who maketh in-ter - ces

132

- - sion,

141

141

musical score for the second part of 'The Lord's Prayer'. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The lyrics are: 'sion, who maketh in - ter - ces - sion for us,'. The score includes various musical notations such as rests, notes, and accidentals. The piano part includes a '6' and a '6' below the staff, and the bass part includes a '6' and a '6' below the staff.

3-9 Chorus: *Worthy is the Lamb*

Largo

Tromba I II

Tympani

Violino I

Violino II

Viola

CANTO

ALTO

TENORE

BASSO

Bassi

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

6 6 4/2 7#

Andante

The first system of the musical score for 'Andante' consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef with the same key signature. The third and fourth staves are treble clefs, and the fifth staff is a bass clef. The music is written in a slow, steady tempo, with a focus on the vocal lines and the piano accompaniment.

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

God by his blood, to re-ceive po-wer, and ri-ches, and wis-dom, and strength, and

Largo

The second system of the musical score for 'Largo' consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef with the same key signature. The third and fourth staves are treble clefs, and the fifth staff is a bass clef. The music is written in a slow, steady tempo, with a focus on the vocal lines and the piano accompaniment.

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

ho-nour, and glo-ry, and bles - sing. Wor - thy is the Lamb, that was slain,

15

and hath re - dee - med us to God, to God by his blood, to receive power, and riches, and

and hath re - dee - med us to God, to God by his blood, to receive power, and riches, and

wis - dom, and strength, and ho - nour, and glo - ry, and bles - sing.

wis - dom, and strength, and ho - nour, and glo - ry, and bles - sing.

24

Larghetto

Bles-sing and ho-nour, glo-ry and pow'r be un-to him, be un-to him, that sit-teth upon the throne, and un - to the

Bles-sing and ho-nour, glo-ry and pow'r be un-to him, be un-to him, that sit-teth upon the throne, and un - to the

Tasto solo

28

Bles-sing and ho-nour, glo-ry and pow'r be un - to him, be un - to him, that sit - teth up-on the

Lamb, that

Lamb,

Tasto solo

31

throne, and 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
sit-teth up-on the throne, and un - to the Lamb. for e - ver and e - ver, for e - ver and

3 2 6 4 3 6

34

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

4 # 5/3 6/4 5/3 6/4 #

37

that sit-teth up-on the throne, and un-to the Lamb.
sit-teth up-on the throne, up-on the throne, and un-to the Lamb.
and un-to the Lamb.
throne, up-on the 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 him, glo-ry be un-to him,
Bles-sing and ho-nour, glo-ry and pow'r be un-to him for e-ver,

43

- ry be un-to him, that sitteth upon the throne, that

that sitteth upon the throne, that

him, and un - to the Lamb,

that sitteth upon the throne, and

47

sit-teth up-on the throne for e - ver and e - ver, and un -

sit-teth up-on the throne for e - ver and e - ver, and un -

un - to the Lamb for e - ver and e - ver, blessing and ho-nour, glory and

blessing and ho-nour, glory and

50

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

6 6 4 # 4/2

53

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

Tasto solo 6/4

56

Musical score for measures 56-58. The score is written for a choir and instruments. The key signature is one sharp (F#). The time signature is 4/4. The music features a complex arrangement of voices and instruments, with various melodic lines and rests.

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that sit-teth up-on the

bles-sing, ho-nour, glo-ry and po-wer be un-to him, that sit-teth up-on the

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

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

59

Musical score for measures 59-61. The score continues the previous section, featuring a complex arrangement of voices and instruments. The key signature is one sharp (F#). The time signature is 4/4. The music features a complex arrangement of voices and instruments, with various melodic lines and rests.

throne, up-on the throne, and un-to the Lamb,

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

that sit-teth up-on the throne, and un-to the Lamb, for e-ver, for

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

Allegro moderato[illegible]

16

Musical score for measures 16-23. The score is written for a multi-staff ensemble in G major (one sharp). Measures 16-23 are mostly rests, with some melodic activity in the third staff from the top starting in measure 20.

Musical score for measures 24-31. The score is written for a multi-staff ensemble in G major. Measures 24-31 contain vocal entries and accompaniment for the phrase "A - men".

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

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

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

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

24

Musical score for measures 32-39. The score is written for a multi-staff ensemble in G major. Measures 32-39 continue the musical development, featuring various melodic lines and rests across the staves.

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,

3 4/2 6 3 4/2 5 9/7 8/6 6/5 3 4/2 6

38

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

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

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

58

58

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

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

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

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

7 6 4 # 7 7 4 # # #

65

65

- - - - - 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 -

[illegible]

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