

CATHEDRAL OF THE
BLESSED SACRAMENT CHOIR

Messiah: an Oratorio

Part the First

Edited by Clifford Bartlett
Piano reduction by Timothy Morris

G. F. HANDEL (1685–1759)

1. Sinfony

Grave

Piano
or Organ

7

[tr]

[tr]

[tr]

1. 2.

Allegro moderato

13

tr

LH

[tr]

19

[tr]

LH

[tr]

24

[tr]

LH

[tr]

2 1. Sinfony

29

[tr]

Measures 29-34. Treble clef, key of D major. Measure 29 has a trill on G4. Measures 30-34 show complex piano accompaniment with various chords and melodic lines. Measure 34 has a trill on G4.

35

[tr]

Measures 35-40. Treble clef, key of D major. Measure 35 has a trill on G4. Measures 36-40 show complex piano accompaniment with various chords and melodic lines. Measure 40 has a trill on G4.

41

A

Measures 41-46. Treble clef, key of D major. Measure 41 has a trill on G4. Measures 42-46 show complex piano accompaniment with various chords and melodic lines. Measure 46 has a trill on G4.

47

Measures 47-52. Treble clef, key of D major. Measures 47-52 show complex piano accompaniment with various chords and melodic lines. Measure 52 has a trill on G4.

53

[tr]

Measures 53-57. Treble clef, key of D major. Measure 53 has a trill on G4. Measures 54-57 show complex piano accompaniment with various chords and melodic lines. Measure 57 has a trill on G4.

58

[tr]

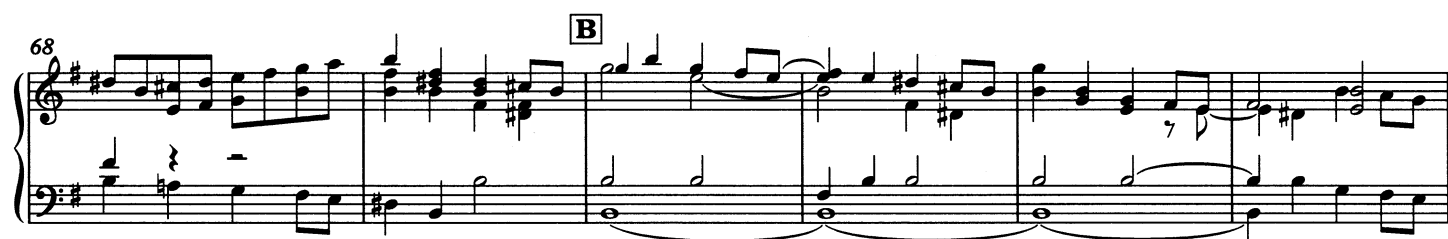
Measures 58-62. Treble clef, key of D major. Measure 58 has a trill on G4. Measures 59-62 show complex piano accompaniment with various chords and melodic lines. Measure 62 has a trill on G4.

63



68

B



74



81

[tr]

[tr]



87

[tr]



92

[tr]



2. Comfort ye (*Accompagnato*: Tenor)

Isaiah 40:1-3

Larghetto e piano

TENOR

Com-fort ye,

com - - - fort ye— my peo-ple, com - fort ye, com - -

- - fort ye my peo-ple, saith your God, saith your God;

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

Piano or Organ

[sim.] *tr* *[tr]*

p *[sim.]* *ad libitum* **A** *p* *[sim.]*

[f] *[sim.]*

p

19 **B** *e d*

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

23 *f* *f* [tr]

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

28 **C** *f* [tr] [tr] *f*

The voice of him that crieth in the wil-der-ness, pre-

33 *d c* *d* *b a*

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

[Anaccca]

3. Ev'ry valley (Song: Tenor)

Isaiah 40:4

Andante

TENOR

Piano
or Organ

The first system of the musical score for 'Ev'ry valley'. It features a Tenor vocal line and a Piano or Organ accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The Tenor line is mostly rests in this system. The Piano/Organ part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes. The system ends with three trills in the right hand.

The second system of the musical score. It continues the Piano/Organ accompaniment from the first system. The right hand features trills and chords, with dynamics marked *p* (piano) and *f* (forte). The left hand continues with a steady eighth-note bass line. The system concludes with a trill in the right hand.

The third system of the musical score, starting at measure 10. A boxed letter 'A' is placed above the first measure. The Tenor vocal line enters with the lyrics: "Ev-'ry val - ley, ev-'ry val - ley shall be ex-alt-ed, shall be". The Piano/Organ accompaniment provides harmonic support with chords and moving lines in both hands, marked with dynamics *f* and *p*.

The fourth system of the musical score, starting at measure 15. The Tenor vocal line continues with the lyrics: "ex-alt". The Piano/Organ accompaniment features a more active right hand with sixteenth-note patterns and sustained chords, while the left hand remains a steady eighth-note bass line. The system ends with a final chord in both hands.

19
 8 - ed, shall be ex- alt - ed, shall be ex- alt -

23 **B**
 8 - ed, and ev'-ry moun- tain and hill — made low,

27
 8 the crook-ed — straight, and the rough pla-ces plain,

32
 8 the crook-ed straight, the crook-ed straight, and the rough pla-ces plain,

37
 8 and the rough pla-ces plain.

C

42

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

f *[tr]* *[p]* *f* *[p]*

47

— shall be ex - alt — — — — —

51

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

[f] *[p]* *[f]* *[p]*

56

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

60

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

[tr] *p* *[p]* *tr*

65

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

69

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

74

[Adagio] [tr] **E**

and the rough pla - ces plain.

80

* These four beats should perhaps be omitted: see Critical Commentary of the full score.

Allegro

The image shows a musical score for a vocal quartet and piano/organ. The vocal parts (Soprano, Alto, Tenor, Bass) are all marked with rests, indicating they are silent in this section. The piano/organ part is marked **Allegro** and features a lively melody in the right hand and a supporting bass line in the left hand. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano/organ part begins with a treble clef and a bass clef, with a brace indicating they are played together.

9

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

[tr]

18

shall be re - - veal - - ed, and the shall

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

shall be re - - veal - - ed, shall be re - - veal - ed,

26

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

be re - veal'd, shall be re - - veal - - ed, and the

shall be re - - veal - - ed, and the

and the

34

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

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

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

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

[tr]

42

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

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

[tr]

B

51

and all flesh shall see it to - ge - - - ther; for the mouth

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

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

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

60

of the Lord hath spo - - ken it,

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

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

flesh shall see it to - ge - - - ther;

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system (measures 42-50) features a vocal entry with the lyrics 'and all flesh shall see it to - ge - ther,'. The piano accompaniment provides harmonic support. The second system (measures 51-59) begins with a section marked 'B' and includes the lyrics 'and all flesh shall see it to - ge - - - ther; for the mouth of the Lord hath spo - ken it, and all'. The third system (measures 60-68) continues the vocal lines with the lyrics 'of the Lord hath spo - - ken it, flesh shall see it to - ge - - - ther, and all flesh, and all flesh shall see it to - flesh shall see it to - ge - - - ther, and all flesh shall see it to - ge - - - ther;'. The piano accompaniment consists of chords and moving lines in both hands.

68 **C**

and all flesh shall see it to - ge - - ther, and the
 - ge - ther, and all flesh shall see it to - ge - - ther, and the
 - ther; the mouth of the Lord hath spo - ken it, and the
 for the mouth of the Lord hath spo - ken it, and the

77 **D**

glo - ry, the glo - ry of the Lord, and all flesh shall see it to - ge - ther; the mouth
 glo - ry, the glo - ry of the Lord, and all flesh shall see it to - ge - ther, and the
 glo - ry, the glo - ry of the Lord, and all flesh shall see it, shall see it to - ge - ther,
 glo - ry, the glo - ry of the Lord, and all flesh shall see it to - ge - ther,

85

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

93

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

see it to - ge - ther; for the mouth of the Lord

see it to - ge - ther, the glo - ry, the glo - ry of the Lord shall be re - - veal

see it to - ge - ther, and the glo - ry, the glo - ry of the Lord shall be

101 **E**

- - - ken it, and the glo - ry, and the glo - ry, the

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

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

re - veal - ed, and all flesh shall see it to - ge - ther,

109

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

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

and the glo - ry, the glo - ry of the Lord shall

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

117 [F]

and all flesh shall see it to - ge - ther, to - ge - - ther; for the
 - veal - ed, and all flesh shall see it to - ge - ther, to - ge - - ther;
 be re - - veal - - - ed, and all flesh shall see it to - ge - ther, to - ge - - ther;
 - ed, re - veal - - - ed; for the mouth of the Lord hath spo - ken it,

125

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

132 Adagio

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

Adagio

5. Thus saith the Lord (*Accompagnato*: Bass)

Haggai 2:6, 7; Malachi 3:1

BASS

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

Piano or Organ

5 while, and I will shake the heav'ns and the earth; the

9 **A** sea and the dry land; And I will shake, and I will shake

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

16

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

19

-sire of all na - tions shall come.

23

B

The Lord, whom ye seek, shall sud-den-ly come to His tem-ple, ev'n the mes-sen-ger of the Co-ve-nant,

27

whom ye de-light in: be - hold, He shall come, saith the Lord of Hosts.

[Attacca]

- 6(a) Alto solo (1750)
 6(b) Bass solo (original setting) → p.196
 6(c) Bass recit. → p.198
 6(d) Soprano solo in G minor → p.199
 6(e) Soprano solo in A minor → p.205

6(a). But who may abide (Song: Alto)

[Alto solo, 1750]

Malachi 3:2

Larghetto

ALTO

Piano or Organ

12 ALTO **A**

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

[p] [f] [p]

23 **B**

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

[f] [p] [f] [p]

33

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

[f] [p]

43 **C**

and who shall stand when He ap - pear -

53 **D** **Prestissimo**

eth? when He ap - pear - eth?

60

63

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

66

fire, for He is like a re -

69.

72.

75.

79.

84.

88 *tr* [tr] [tr] [tr] [tr]
 fire, and who shall stand when He ap - pear - eth?

p *f* *p* *f* *p* *f* [*p*]

[sim.]

F
 94 **Larghetto**
 But who may a - bid the day of His com - ing? and who shall

[*p*] [*f*] [*p*]

104
 stand, and who shall stand when He ap - pear - eth? when He ap - pear - eth?

[*f*] [*p*] [*f*]

G
 115 **Prestissimo**
 For He is like a re - fi - - ner's fire, like a re -

119
 -fi - - - ner's fire, and who shall stand when He,

123

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

127

H

He ap - pear - eth? For He is

130

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

133

who shall stand when He ap - - -

136

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

139

For He is like a re - fi - - - -

[sim.]

p

143

[tr] [tr] - - - - - ner's

147

I *Adagio* [tr] fire, for He is like a re - fi - - - - ner's fire.

f

152

155

[tr]

7. And he shall purify (*Chorus*)

Malachi 3:3

[Andante]

SOPRANO

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

ALTO

TENOR

BASS

Piano or Organ

[Andante]

[p] p p

5

— of Le - vi,

BASS

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

[tr] [tr]

A

9

ALTO

And He shall pu - ri - fy, and

TENOR

And He shall pu - ri - fy the sons

the sons of Le - - vi,

13

and He shall pu - ri -

He shall pu - ri - fy

of Le - - - vi,

and

16

-fy the sons of Le - -

the sons of Le - - vi,

and He shall pu - ri - fy

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

B

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 right - eous - ness, in right - eous - ness, and He shall

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

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

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

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

[f] [p] [f]

30 C

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,
 [p] [f]

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 the sons of
 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 D

Le - vi, and He shall pu - ri - fy, and He shall pu - ri - fy, and He shall pu - ri - fy,
 and He shall pu - ri - fy, and He shall pu - ri - fy
 Le - vi, and He shall pu - ri - fy, and He shall pu - ri - fy
 Le - vi, and He shall pu - ri - fy, and
 [tr]

42

and He shall pu - ri - fy, _____

the sons _____ of Le - vi,

- fy _____ the sons of

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

45

_____ and

shall pu - ri - fy, _____

Le - vi, _____ shall pu - ri - fy _____

sons _____ of Le - - - vi,

48

He shall pu - ri - fy _____ the sons _____

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

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

and He shall pu - ri - fy _____ the sons, the

The musical score is written for a choir and piano. It consists of three systems of staves. The first system (measures 42-44) features a vocal line with lyrics 'and He shall purify, the sons of Levi, the sons of' and a piano accompaniment. The second system (measures 45-47) continues the vocal line with 'He shall purify, shall purify the sons of Levi, the' and the piano accompaniment. The third system (measures 48-50) concludes the vocal line with 'He shall purify the sons, the' and the piano accompaniment. The piano part provides a rhythmic and harmonic foundation with various textures, including eighth and sixteenth notes, and rests.

E

51

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

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

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

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

54

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

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

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

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

[tr]

[tr]

8. Behold, a virgin shall conceive (*Recit.: Alto*)

Isaiah 7:14; Matt. 1:23

ALTO

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

Piano or Organ

5 3 7 4 7 4 5 3
2 2

4 *f*

and shall call His name Em - ma - nu - el, 'God with us.'

[#] *[Attacca]*

9. O thou that tellest (*Song: Alto & Chorus*)

Isaiah 40:9

Andante

ALTO

Piano or Organ

6

10 **A** ALTO [tr]

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

15

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

21 **B** [tr]

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

27

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

32 **C**

tain;

37

O thou that tell-est good

42

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

47

D

up, be not a - fraid, say un - to the ci - ties of Ju - dah, say un - to the

52

ci - ties of Ju - dah, Be - hold your God, be - hold your God. Say un - to the ci - ties of

59

Ju - - dah, Be - hold your God, be - hold your God, be - hold your

67 **E**

God. O thou that tell-est good

[tr] *p*

73 **F**

ti-dings to Zi-on, a-rise, shine, for thy light is come,

[tr] *[f]* *[p]* *[f]*

79

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

[p] *[f]* *[p]* *[f]* *[p]* *[f]*

84

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

[p] *[f]*

89 **G**

the glo - ry of the Lord is ris - en,— is ris - en—up-

p

95

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

100

glo - ry, the glo - ry of the Lord is ris - en up -

Attacca il coro

(Chorus)

106

SOPRANO **H**

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

ALTO (SOLO) - on thee. **CHORUS** O

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

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

Piano or Organ *f*

111

I

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

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

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

- ru - sa-lem, a - rise, a -

116

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

The musical score is for a hymn, numbered 116. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Be-hold your God, be - rise, say un - to the ci - ties of Ju - dah, Be-hold your God, be -". The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

120

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: -hold, the glo - ry of the Lord is ris - en up - - on thee. O. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

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

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

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

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

125 **K**

thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju--dah, Be -

thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju--dah, Be -

thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju--dah, Be -

thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju--dah, Be -

129

-hold, be - hold, the glo-ry of the Lord, of the Lord, the

-hold, be - hold, the glo-ry of the Lord, of the Lord, the

-hold, be - hold, the glo-ry of the Lord, of the Lord, the

-hold, be - hold, the glo-ry of the Lord, of the Lord, the

134

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

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

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

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

139 **L**

143

146

10. For behold, darkness (*Accompagnato*: Bass)

Isaiah 60:2, 3

Andante larghetto

BASS

Piano or Organ

4

BASS

For be - hold, dark - ness shall

7

cov - er the earth, and gross dark - ness the peo - ple, and gross

10

A

dark - ness the peo - ple: but the Lord shall a - rise up -

14

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

17

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

20

And the Gen-tiles shall come to thy light, and kings to the bright-ness of thy ri - sing.

[Anaccca]

11. The people that walked in darkness (Song: Bass)

Isaiah 9:2

Larghetto

BASS

Piano or Organ

p

The

5

A

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

10

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

14

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

f

18

B

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

23

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

28

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

32

C

and they- that dwell, that

36

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

40

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

44

sha - dow of death, — up - on — them hath the light shi - ned,

49

D

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

54

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

59

shi - ned.

12. For unto us a child is born (*Chorus*)

Isaiah 9:6

*Andante allegro*Piano
or Organ**A**

SOPRANO

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

[tr]

p

10

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

TENOR

For un-to us a child is born,

14

us a child is born;

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

17

B

ALTO

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

us a son is giv - en, BASS

For un-to us a child is born,

21

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

C

24

giv-en, un-to us a son is giv-en;
and the gov-ern-ment shall be up-on His shoul-

un-to us a son is giv-en;

28

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

der;

and the gov-ern-ment shall

D

31

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

f

34

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

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

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

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

37

Prince of Peace.

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

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

Prince of Peace.

41

Un-to us a child is born;

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

Un-to us a son is giv-en;

45

and His Name shall be call - ed

- der; and His Name shall be call - ed

and His Name shall be call - ed

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

[f]

49 **E**

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

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

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

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

52

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

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

Ev - er-last-ing Fa-ther, The Prince of Peace. Un-to us a child is born,

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

p

56

For un - to us a child is born,

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

59

un - to us a son is giv - en;

un - to us a son is giv - en; and the gov - ern - ment shall

giv - en;

62

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

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

65

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

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

and His Name shall be call - ed

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

[f]

68 **F**

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

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

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

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

[f]

71

Ev - er - last - ing Fa - ther, Prince of Peace. For un - to

Ev - er - last - ing Fa - ther, Prince of Peace. For un - to

Ev - er - last - ing Fa - ther, Prince of Peace. For un - to

Ev - er - last - ing Fa - ther, Prince of Peace. Un - to us a child is born, un - to

[tr]

74

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

77

un - to us a son is giv - en; and the
un - to us a son is giv - en;
us a son is giv - en, un - to us a son is giv - en;
us a son is giv - en, un - to us a son is giv - en;

80

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

G

83

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

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

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

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

86

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

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

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

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

89

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

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

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

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

93

96

13. Pifa

Larghetto e mezzo piano

Piano
or Organ

5

9

[Fine] [A] [Bars 12-21 ad lib.*]

14

18

Da Capo [al Fine]

* Handel seems to have usually performed bars 1-11 only.

14(a). There were shepherds (*Recit.: Soprano*)*

Luke 2:8

SOPRANO

And there were shep-herds a - bid-ing in the field, keep-ing watch o - ver their flock by night.

Piano or Organ

7
4
2

5
3

[Attacca 14(b) or 14 (c) → p.211]

*14(a) is included again at the top of p.211 for convenience.

**Handel wrote |
There we-re shep-herds a-

14(b). And lo, the angel of the Lord (*Accompagnato: Soprano*)

Luke 2:9

Andante

SOPRANO

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

Piano or Organ

p

4

and the glo-ry of the Lord shone round a-bout them,

b

and they were sore a-fraid.

f c

†

f c

and they were sore a-fraid.

† Handel wrote two quavers for 'were'. Version in small notes is editorial.

[Attacca No. 15]

15. And the angel said unto them (*Recit.: Soprano*)

Luke 2:10, 11

SOPRANO

And the an-gel said un-to them, Fear-not: for be-hold, I bring you good ti-dings of great joy, which shall

Piano or Organ

5

be to all peo-ple. For un-to you is born this day, in the ci-ty of Da-vid, a Sa-viour, which is Christ the Lord.

f# c#

16. And suddenly there was with the angel (*Accompagnato: Soprano*)

Luke 2:13

Allegro

SOPRANO

And

Piano or Organ

4

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 . . .

a

[Attacca]

17. Glory to God (*Chorus*)

Luke 2:14

Allegro

SOPRANO

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

ALTO

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

TENOR

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

BASS

Allegro

Piano or Organ

4

-est,

-est,

-est, and peace on earth,

And peace on earth,

p

10 **A**

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

f

13 B

high - - est,
high - - est,
high - - est, and peace on earth, good will
and peace on earth, good will to - wards

p *[f]*

[illegible]

23 C

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,

[tr]

27

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

p

32 D

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

f

37

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

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

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

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

43

p *pp* *tr*

18(a) Final version (108 bars in C)

18(b) First version (113 bars + D.C. in 12/8) → p.213

18(c) Second version (108 bars in 12/8) → p.219

18(a). Rejoice greatly (Song: Soprano)

Zechariah 9:9, 10

Allegro [Final version]

SOPRANO

Piano or Organ

5

A SOPRANO

Re-joice, re-

p *f* *p* *tr* *tr* *tr* *tr*

10

-joyce, re-joyce great-ly, re-joyce, O daugh-ter of

[f] [p]

14

Si-on, O daugh-ter of Si-on, re-joyce,

[f] [p]

18

re-joyce, re-joyce,

22

[f]

25

B

O daugh-ter of Si-on, re-joyce greatly, shout, O

[p]

29 daugh - ter of Je - ru - sa - lem; be - hold, thy King com-eth un - to thee, [tr]

[f] [p] [f]

33 be - hold, thy King com-eth un - to thee, com-eth un - to thee: [tr]

[p] [f]

37

41 [C] He is the right - - eous

tr p f p

46 Sa - viour, and He shall speak peace un-to the hea - [tr]

50

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

54

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

58

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

pp

[Adagio]

63

peace un-to the hea - then. Re-joyce, re-joyce, re-joyce

[tr] [E]

[f] [p]

69

great-ly, re-joyce

[f] [p]

73

great - ly, O daugh - ter of

[f] [p]

77

Si - on, shout, O daugh - ter of Je - ru - sa - lem;

[f] [p] [f]

F

80

be - hold, thy_ King com - eth un - to thee, re - joice,

[tr] [p] [f]

84

re - joice and shout, shout, shout,

[p] [f] [p]

88

shout, re - joice great - ly,

[f]

92 **G**

re-joyce great-ly, O daugh-ter of Si-on, shout, O daugh-ter of Je-

[p] [tr] [tr] [tr] [tr] [tr] [tr]

96 -ru-sa-lem; be-hold, thy King com-eth un-to thee, be-hold, thy King com-eth un-to

[tr] [Adagio] [tr]

100 thee.

f

104

p *f*

19(a). Then shall the eyes of the blind (*Recit.: Alto*)*

Isaiah 35:5, 6

ALTO

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

Piano or Organ

5

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

Piano or Organ

19(b). Then shall the eyes of the blind (*Recit.: Soprano*)*

Isaiah 35:5, 6

SOPRANO

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

Piano or Organ

5

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

Piano or Organ

* The choice of 19(a) or 19(b) depends on whether No.20 is begun by Alto or Soprano: the voices should be the same for both.

20(a) Alto solo

20(b) Soprano solo → p.67

20(c) Alto & Soprano duet. Start here,
then follow cue at bar 25

20(a). He shall feed his flock (Song: Alto)

Isaiah 40:11; Matthew 11:28, 29

Larghetto e piano

ALTO

Piano
or Organ

4 ALTO

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

7 [A]

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

11

shall feed His flock like a shep - - herd: and He shall ga - ther the lambs with His arm,

15 **B**

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

19

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

For 20(c) continue from top of page 69 **C**

22 **SOPRANO**

gen - tly lead those that are with young. Come

C

(25) **[ALTO]**

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

**un - to Him that*

30

He will give you rest, come un - to Him all ye that la - bour, come

* Italic text as set by Handel; main text as corrected, probably by Jennens.

34 D

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

38

Take His yoke up-on you, and learn of Him; for He is meek and low - ly of heart: and

42 E

ye shall find rest, and ye shall find rest un - to your souls,
[tr] [tr]

46

take His yoke up-on you, and learn of Him; for He is meek and low - ly of heart: and

50

ye shall find rest, and ye shall find rest un - to your souls.
[tr] [tr]

54

→No.21, page 70

20(b). He shall feed his flock (Song: Soprano)

Isaiah 40:11; Matthew 11:28, 29

Larghetto e piano

SOPRANO

Piano or Organ

4

SOPRANO

He shall_ feed His flock like a shep - herd: and He_ shall ga - ther the

8

A

lambs with His arm, with_ His_ arm, He shall_ feed His flock like a

12

shep - - herd: and He_ shall ga - ther the lambs with His arm, with_ His_ arm,

16 **B**

and car - ry_ them_ in His bo - som, and gen - tly lead_ those_ that

20

are_ with young, and gen - tly lead, and gen - - tly lead_ those that

23

are_ with young.

C
(25) SOPRANO

Come un - to Him all ye that la - bour, come un - to Him all ye that are hea - vy la - den, and
 †un - to Him that

30

He will give you rest, come un - to Him all ye that la - bour, come

34 **D**

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

38

Take His yoke up - on you, and learn of Him; for He is meek and low - ly of heart: and

42 **E**

ye shall find rest, and ye shall find rest un - to your souls,
 [tr] [tr]

* Play as a link from Alto to Soprano versions in 20(c).

† Italic text as set by Handel; main text as corrected, probably by Jennens.

46

take His yoke up-on you, and learn of Him; for He is meek and low - ly of heart: and

50

ye shall find rest, and ye shall find rest un - to your souls. [tr]

54

21. His yoke is easy (*Chorus*)

Matthew 11:30

Allegro

SOPRANO

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

Piano or Organ [P]

4

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

ALTO

TENOR

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

8

Soprano: - - - - -

Alto: - - - - -

Tenor: - - - - -

Bass: - - - - -

Piano: *p* - - - - - *f* - - - - -

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

11 **A**

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

p *pp* [*f*]

15

The musical score is for a piece titled "The Yoke". It features a vocal melody and a piano accompaniment. The vocal part consists of three staves. The first two staves have lyrics: "bur - then is light, His yoke is ea - - - - - sy, His". The third staff has the lyrics: "bur - then is light, His bur-then is light, His bur-then, His". The piano part consists of two staves. The first staff has the lyrics: "bur - then is light, His yoke is ea - - - - - sy, His". The second staff has the lyrics: "bur - then is light, His bur-then is light, His bur-then, His". The piano part includes a trill (tr) and a piano (p) marking.

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

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

is light,

His yoke is ea - - - - - sy, His

[tr]

[p]

f

19

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

bur - then is light,

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

bur - then is light, -

[tr]

[P] pp

22

B

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

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

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

[tr]

f [p]

(b)

25

His bur - then is light, -

sy, His bur - then is light, His

His bur - then is

sy, His

pp

D

39

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

43

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

46

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

Part the Second

22. Behold the Lamb of God (*Chorus*)

John 1:29

Largo

SOPRANO

ALTO

TENOR

BASS

Piano or Organ

The score shows the beginning of the piece for Soprano, Alto, Tenor, Bass, and Piano/Organ. The tempo is marked 'Largo'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts are currently silent, indicated by whole rests. The piano part begins with a series of chords and single notes, including trills marked 'tr'.

4

Be - hold the Lamb of God, be - hold the Lamb of God, that ta - keth, that

Be - hold the Lamb of God, be - hold the Lamb of God, the Lamb of God, that ta - keth a -

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

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

This section contains the vocal entries and accompaniment for the chorus. It consists of five systems of staves. The first four systems are for the vocal parts (Soprano, Alto, Tenor, Bass), and the fifth system is for the piano accompaniment. The lyrics are: 'Be - hold the Lamb of God, be - hold the Lamb of God, that ta - keth, that' (first system), 'Be - hold the Lamb of God, be - hold the Lamb of God, the Lamb of God, that ta - keth a -' (second system), 'Be - hold the Lamb of God, the Lamb of God, that' (third system), and 'Be - hold the Lamb of God, be - hold the Lamb of God, that' (fourth system). The piano part provides harmonic support with chords and moving lines. A trill is marked '[tr]' in the piano part of the fourth system.

* Most upbeat quavers should probably be shortened to semiquavers, though perhaps rather lazy ones.

8

A

ta - keth a-way the sin of the world, be - hold the Lamb of God, the Lamb of God, of

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

ta - keth a-way the sin of the world, be - hold the Lamb of God, be - hold the Lamb of God, be -

ta - keth a-way the sin of the world, be - hold the Lamb of

[tr] [tr] [tr]

[illegible]

16 **B**

-hold the Lamb of God, be-hold the Lamb of God, that ta-keth a-way the sin of the world,

-hold the Lamb of God, the Lamb of God, that ta-keth a-way the sin, the

-hold the Lamb of God, the Lamb of God, that ta-keth a-way the

-hold the Lamb of God, the Lamb of God, that ta-keth a-way the

[tr] [tr]

20

C

that ta - keth a - way the sin
sin of the world, the sin of the world, that ta - keth a -
sin of the world, the sin of the world, that ta - keth a -
sin of the world, the sin of the world, that ta - keth a -

[tr]

24

of the world, the sin of the world, that ta - - keth a -
sin, the sin of the world, the sin of the world, the sin of the world, that ta - keth a -
-way the sin of the world, the sin of the world, the sin of the world, that ta - keth a -
-way the sin of the world, the sin of the world, that ta - keth a -

The musical score is for a piece titled "The Sin of the World". It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The music is in 4/4 time. The vocal melody is characterized by long, sustained notes and a slow, deliberate pace. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The lyrics are written below the vocal staff, with some words hyphenated across measures. The score is numbered 24 in the top left corner.

28

The musical score is for a piece titled "Way the sin of the world." It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system continues the vocal parts and the piano accompaniment, which includes trills marked with "[tr]".

-way the sin of the world.

-way the sin of the world.

-way the sin of the world.

-way the sin of the world.

-way the sin of the world.

[tr] [tr] [tr] [tr] [tr]

23. He was despised (Song: Alto)

Isaiah 53:3; 50:6

Largo

ALTO

Piano or Organ

6

ALTO **A**

He was des-pi-sed, des-

11

-pi-sed and re-ject-ed, re-ject-ed of men, a man of sor-rows,

16

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

B

20
sor - rows, and ac - quaint - ed with grief, He

p *f* [tr] [*p*]

25
was des - pi - sed, re - ject - ed, He was des - pi - sed and re - ject - ed of men, a man of

C

30
sor - rows, and ac - quaint - ed with grief, a man of sor - rows, and ac - quaint - ed with grief, [tr]

34
He was des - pi - sed, re - ject - ed, a man of sor - rows, and ac - quaint - ed with [tr] [tr]

p

38
grief, and ac - quaint - ed with grief, a man of sor - rows, and ac - quaint - ed with [tr] [tr]

43 **D**

grief.

f *[p]* *[f]*

48 **[Fine] E**

He gave His back to the smi- ters,

[tr] *un poco p*

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 **F** 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, —

64

Da capo [al Fine]

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

24. Surely He hath borne our griefs (*Chorus*)

Isaiah 53:4, 5

Largo e staccato

SOPRANO

ALTO

TENOR

BASS

Largo e staccato

Piano
or Organ

4

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

[tr]

7

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

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

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

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

9

su-re-ly, su-re-ly He hath borne our griefs and

su-re-ly, su-re-ly He hath borne our griefs and

su-re-ly, su-re-ly He hath borne our griefs and

su-re-ly, su-re-ly He hath borne our griefs and

A

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

14

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

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

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

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

18

our in - i - qui - ties; the chas - tise - ment, the chas -

our in - i - qui - ties; the chas - tise - ment,

our in - i - qui - ties; the chas - tise - ment, the chas -

our in - i - qui - ties; the chas - tise - ment,

21

tise - ment of our peace was up -

the chas - tise - ment of our peace was up -

- tise - - - ment of our peace was up -

the chas - tise - ment of our peace was up -

24

-on Him.

-on Him.

-on Him.

-on Him.

[Attacca]

25. And with His stripes (*Chorus*)

Isaiah 53:5

Alla breve, Moderato

SOPRANO

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

ALTO

And with His stripes we are

TENOR

BASS

Piano or Organ

9

heal - ed, we are heal - ed,

heal - ed, and with His stripes we are

TENOR

And with his stripes we are

16

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

23

B

and with His stripes we are heal - -

and with His stripes we are heal - ed,

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

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

The musical score is for a hymn in B-flat major, 4/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are 'and with His stripes we are healed, and with His stripes we are healed'. The score includes a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante'. The score is divided into two systems. The first system contains the first two staves, and the second system contains the last two staves. The lyrics are placed below the vocal staves. The piano accompaniment consists of a simple harmonic accompaniment. The score is marked with a 'B' in a box, indicating the beginning of a new section. The number '23' is in the top left corner. The lyrics are 'and with His stripes we are healed, and with His stripes we are healed'.

30

The musical score for page 30 features three systems of staves. The first system consists of two vocal staves; the upper staff has lyrics '- - - ed,' and the lower staff begins with 'and with His stripes we are heal'. The second system continues the vocal parts, with the lower staff having lyrics 'and with His stripes we are heal'. The third system includes piano accompaniment for both vocal parts, with the lower staff ending in 'ed,'.

- - - ed,

and with His stripes we are heal - - -

and with His stripes we are heal - - -

- - - ed,

37 **C**

and with His stripes we are heal - ed,

and with His stripes we are heal - ed,

44

ed,

and with His stripes

ed,

and with His

51 **D**

and with His stripes

we are heal - ed,

ed, and with His

stripes we are heal - ed,

58

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

and with His stripes we are heal -

stripes we are heal - - - - - ed,

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

The musical score is for a hymn in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line and a piano accompaniment line. The third system has a vocal line and a piano accompaniment line. The fourth system has a vocal line and a piano accompaniment line. The fifth system has a vocal line and a piano accompaniment line. The lyrics are: 'we are healed, and with His stripes we are healed, and with His stripes we are healed, and with His stripes we are healed.' The score includes various musical notations such as notes, rests, and bar lines.

65 **E**

stripes we are heal - - - ed,

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

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

and with His stripes we are heal - -

The musical score is for a song in E-flat major (three flats) and 4/4 time. It consists of five systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment line (treble and bass clefs). The second system continues the vocal line and adds a new piano accompaniment line. The third system continues the vocal line and the piano accompaniment. The fourth system continues the vocal line and the piano accompaniment. The fifth system continues the vocal line and the piano accompaniment. The lyrics are: 'stripes we are healed, -ed, and with His stripes we are heal - - and with His stripes we are heal - - - - - ed, and with His stripes we are heal - -'. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The score is numbered 65 and has a section marker 'E'.

72

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

79 **F**

and with His stripes we are heal - - - -

heal - - - - ed,

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

stripes, _____ and with His

85 **Adagio**

ed.

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

ed.

ed.

stripes we are heal - - - - ed.

Adagio

[Attacca]

26. All we, like sheep (*Chorus*)

Isaiah 53:6

Allegro moderato

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

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

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

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

Piano or Organ

Allegro moderato

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

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

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

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

10 **A**

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

14

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

18

sheep, have gone a - stray,
sheep, have gone a - stray,
sheep, have gone a - stray,
sheep, have gone a - stray,

B

23

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

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

26

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

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

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

we have turn - ed ev - 'ry one to

C

29

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

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

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

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

33

all we, like sheep, have
all we, like sheep, have gone a - stray,
one to his own way, all we, like sheep,
one to his own way, all we, like sheep,

37

D

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

42

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

45

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

49

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

52 **E**

- to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep,
 one to his own way. All we, like sheep, all we, like sheep, have
 one to his own way. All we, like sheep, all we, like sheep,

56

have gone a - stray, _____

have gone a - stray, _____

gone a - stray, _____

have gone a - stray, _____

we have

60

we have turn - ed, we have turn - ed

we have turn - ed,

we have turn - ed, we have

turn - ed, we have turn - ed

63

F

ev - 'ry one to his own way,

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

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

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

G Adagio

75

his own way; and the Lord hath laid on Him, and the
his own way; and the Lord hath
his own way; and the Lord hath laid on
his own way; and the Lord hath laid on Him,

Adagio

81

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

87

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

27. All they that see Him (*Accompagnato*: Tenor)

Psalm 22:7

Larghetto

TENOR

Piano or Organ

4 **TENOR**

All they that see Him laugh Him to scorn; they

7 shoot out their lips, and shake their

9 heads, say - - ing:

[*Attacca*]

28. He trusted in God (*Chorus*)

Psalm 22:8

Allegro

SOPRANO

ALTO

TENOR

BASS

He trust-ed in God that He—would—de-li-ver Him: let Him de-li-ver Him, if He de-

Allegro

Piano or Organ

5

TENOR

He trust - ed in God that He—would—de-li-ver Him: let Him de-li-ver Him,

-light in Him, if He de-light in Him: let Him de-li-ver Him, if He de-light in

A

9

ALTO

He trust - ed in God that He would de - li - ver Him: let Him de -

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

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

13

SOPRANO

He trust - ed in God that He would de - li - ver Him:

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

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

He trust - ed in God, in God, in God He trust - ed, let Him de - li - ver

17

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

in Him,

in Him, let Him de - li - ver Him,

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

B

20

let Him de-li - ver Him, if He de - light in Him, He trust - ed in Him, if He de - light in Him, if He de - light in - li - ver Him, He trust - ed in God, He trust - ed in

24

let Him de - li - ver Him, God that He would de - li - ver Him: let Him de - li - ver Him, if He de - light in Him, if He de - light in Him, let Him de - li - ver Him, if He de - light in Him, if He de - light in Him, He God, let Him de - li - ver Him, if He de - light in Him, if He de - light in Him,

28

He trust - ed in God that He would de - li - ver Him: let Him de - li - ver Him, - light in Him, let Him de - li - ver Him, if He de - light in trust - ed in God, He trust - ed in God, let Him de - li - ver Him, if He de - light in

C

32

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

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

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

let Him de-li-ver Him, let Him de-li-ver Him,

36

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

trust-ed in God that He would de-li-ver Him: let Him de-

let Him de-li-ver Him,

39

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

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

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

He

42 **D**

let Him de-

trust - ed in God, let Him de - li - ver Him, if He de - light in

trust - ed in God, let Him de - li - ver Him, if He de - light in

trust - ed in God that He would de - li - ver Him: let Him de - li - ver Him, if He de - light in

46

- 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

E

50

He trust - ed in God that He would de - li - ver Him: let Him de -

Him, He trust - ed in God, let Him de - li - ver Him, if He de - light

**let Him de - li -*

Him, if He de - light,

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

53

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

in Him, let Him de - li - ver Him, let Him de - li - ver Him, if He de -

- ver Him if He de - light in Him,

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

-light in Him, let Him de - li - ver Him,

* Upper text implied by autograph, lower text from conducting score.

56

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

- light

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

He trust - ed in God that He would de -

The musical score is for a hymn in G major (one sharp) and 4/4 time. It consists of five systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The lyrics are: 'if He de - light in Him, if He de - light - light if He de - light in Him, if He de - light He trust - ed in God that He would de -'.

59 **Adagio**

— in Him, let Him de - li - ver Him, if He de - light in Him.

— in Him, let Him de - li - ver Him, if He de - light in Him.

— in Him, let Him, let Him de - li - ver Him, if He de - light in Him.

-li - ver Him, let Him, let Him de - li - ver Him, if He de - light in Him.

Adagio [tr]

29. Thy rebuke hath broken His heart (*Accompagnato*: Tenor or Soprano)

Psalm 69:20

Largo

TENOR or SOPRANO

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

Piano or Organ

6 *a⁴ g*

Thy re-buke hath bro-ken His heart. He look-ed for some to have pi - ty on Him, *b a* but there was no

[tr]

11 *e^b*

man, nei-ther found He a - ny to com-fort Him; He look - ed for some to have

15 *c[#] d*

pi - ty on Him, but there was no man, *c* nei-ther found He a - ny to com-fort Him.

30. Behold and see (Song: Tenor or Soprano)

Lamentations 1:12

Largo e pianoTENOR or
SOPRANO

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

Piano or Organ

4 A

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

[tr] *p*

8

there be a - ny sor - row like un - to His sor - row, be - hold, and see, if there be a - ny sor - row

12

like un - to His sor - row!

[tr]

31. He was cut off (*Accompagnato*: Tenor or Soprano)

Isaiah 53:8

TENOR or SOPRANO

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

Piano or Organ

3

for the trans - gress - ions of Thy peo - ple was he strick - en.

The musical score for 'He was cut off' is in G major (one sharp) and common time. The vocal part (Tenor or Soprano) begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5 (marked with a sharp), a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano/organ accompaniment starts with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3. The piano/organ part features a long, sustained chord of G3, A3, B3, C4, B3, A3, G3, and F#3, which is held throughout the first phrase. The second phrase begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5 (marked with a sharp), a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano/organ accompaniment continues with the same sustained chord.

32. But Thou didst not leave (*Song*: Tenor or Soprano)

Psalm 16:10

Andante larghetto

TENOR or SOPRANO

But Thou didst not leave His soul in — hell, but

Piano or Organ

5

[A] *e d c b [tr]

[tr] [p] [f] [p]

The musical score for 'But Thou didst not leave' is in G major (one sharp) and common time. The tempo is marked 'Andante larghetto'. The vocal part (Tenor or Soprano) begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5 (marked with a sharp), a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano/organ accompaniment starts with a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F#3. The piano/organ part features a long, sustained chord of G3, A3, B3, C4, B3, A3, G3, and F#3, which is held throughout the first phrase. The second phrase begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5 (marked with a sharp), a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano/organ accompaniment continues with the same sustained chord.

9 *a g*

Thou didst not leave His soul in hell, nor didst Thou suf-fer, nor didst Thou suf-fer Thy

13 **[B]** *[tr]*

Ho - ly One to see cor-ruption. But

[f] *tr* *tr* *tr* *[tr]* *[p]*

18 *b a g f* *[tr]* *[tr]* *[tr]*

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

22 *[tr]* *b a*

soul in hell, nor didst Thou suf-fer Thy Ho - ly One to see cor-ruption,

[f] *[p]* *[f]*

27 **[C]** *[p]*

nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One to

31 *[tr]*
 see cor - rup - tion, nor didst Thou suf - fer, nor didst Thou suf - fer Thy

35 *[f]* *[p]* *tr* *tr* *tr* *tr*
 Ho - ly — One, Thy Ho - ly — One to see cor - rup - tion. **D**

40 *[tr]* *[tr]*

33. Lift up your heads (*Chorus*)

Psalm 24:7-10

A tempo ordinario

1 SOPRANO Lift up your heads,

2 Lift up your heads,

ALTO Lift up your heads,

TENOR

BASS

A tempo ordinario *[tr]*
 Piano or Organ

* alternative

tr
 Ho - ly — One to see cor - rup - tion.

6

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

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

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

10

A

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 might - y, the

The Lord strong and might - y, the

The Lord strong and might - y, the

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?

17

B

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

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

Lord strong and might - y; the Lord might - y in bat - tle. Lift up your heads, O ye — gates, and

Lift up your heads, O ye — gates, and

Lift up your heads, O ye gates, and

21

be ye lift up, ye ev - er - last - ing doors, and the King - of Glo - ry shall come in, — and the

be ye lift up, ye ev - er - last - ing doors, and the King of Glo - ry shall come in, and the

be ye lift up, ye ev - er - last - ing doors, and the King - of Glo - ry shall come in, — and the

25

Who is this King of Glo - ry? who

Who is this King of Glo - ry? who

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

King of Glo - ry shall come in. —

King of Glo - ry shall come in. —

28

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

The Lord of Hosts,

The Lord of Hosts,

31

SOPRANO (unis.) C

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

ALTO

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

TENOR

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

BASS

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

35

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

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

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

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

38

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

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

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

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

41

D

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

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

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

- ry,

[tr]

45

ry, the Lord of Hosts, He

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

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

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

[tr]

49

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

-ry, of Glo - - - - - ry, He

-ry, of Glo - - - - - ry, of Glo - - - - - ry, He

-ry, of Glo - - - - - ry, He

The musical score consists of five staves. The first four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for piano accompaniment, with a grand staff (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked 'Moderato'. The lyrics are 'is the King of Glo - - - - - ry, He' for the Soprano, '-ry, of Glo - - - - - ry, He' for the Alto, '-ry, of Glo - - - - - ry, of Glo - - - - - ry, He' for the Tenor, and '-ry, of Glo - - - - - ry, He' for the Bass. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

53 **E**

The musical score is for a hymn titled "The Lord of Hosts". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "is the King of Glo - ry, He is the King of Glo - ry, the Lord of Hosts, is the King of Glo - ry, He is the King of Glo - ry, the Lord of is the King of Glo - ry, He is the King of Glo - ry, the Lord of is the King of Glo - ry, He is the King of Glo - ry, the Lord of". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

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

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

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

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

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

56

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

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

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

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

60

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

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

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

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

64

F

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

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

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

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

67

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

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

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

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

71

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

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

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

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

74

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

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

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

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

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

34. Unto which of the angels (*Recit.: Tenor*)

Hebrews 1:5

TENOR

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

Piano or Organ

f

6 # [Attacca]

35. Let all the angels (*Chorus*)

Hebrews 1:6

Allegro

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

Allegro

Piano or Organ

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

an - gels of God wor - ship

let all the an - gels of God wor - ship

[tr]

10 **A**

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

14

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

18

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

22 **B**

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

God wor - - - ship Him, wor - - - - -

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

Him,

The musical score is for a hymn titled 'Let All the Angels of God Worship Him'. It is marked with a '22' and a 'B' in a box. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'let all the an - gels of God wor - ship Him, wor - let all the an - gels of God wor - Him,'. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are also some triplets and a double bar line. The bass line is mostly whole notes and half notes.

26 C

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

30

The musical score is for a piece titled "The Angels of God". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "all the an - - gels of God wor - - - -". The vocal parts are written in treble clef, and the piano accompaniment is written in bass clef. The score includes various musical notations such as notes, rests, and slurs.

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

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

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

gels of God wor - - - -

33

- - - ship Him.

- - - ship Him.

- - - ship Him.

- - - ship Him.

[tr]

[tr]

36(a) Alto solo

36(b) Bass solo → p.224

36(c) Soprano solo → p.228

36(d) Soprano solo (G minor) → p.232

36(a). Thou art gone up on high (Song: Alto)

Psalm 68:18

Allegro larghetto

ALTO

Piano or Organ

7

A

ALTO

Thou art gone up on high, Thou

[tr]

[p]

14

art gone up on high;

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

20 **B**

led cap-tiv - i - ty cap - tive, and re - ceiv - - - - - ed gifts for -

27

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

34 **C**

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

41

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

49

a - mong them, might dwell a -

D

56

- mong them. Thou art gone up on high, Thou

f *p*

63

art gone up on high; Thou hast led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty cap - tive,

E

69

and re - ceiv - ed, and re - ceiv - ed gifts for men, and re -

76

-ceiv - ed gifts for Thine en - e - mies, that the Lord God might dwell a - mong them,

83

and might dwell a -

90

-mong them, that the Lord God might dwell

97

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

105

F

-mong them.

111

37. The Lord gave the word (*Chorus*)

Psalm 68:11

Andante allegro

SOPRANO

Great was the com - pa - ny of the

ALTO

Great was the com - pa - ny of the

TENOR

The Lord gave the word: great was the com - pa - ny of the

BASS

The Lord gave the word: great was the com - pa - ny of the

Andante allegro

Piano or Organ

4

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

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

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

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

The musical score is for a piece titled "The Lord's Prayer". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The music is in 4/4 time and the key signature has one flat (B-flat). The lyrics are: "The Lord's Prayer: Our Father, who art in Heaven, Hallowed be thy Name. Thy Kingdom come. Thy will be done on Earth as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For thine is the Kingdom, the power, and the glory, forever. Amen." The score shows the beginning of the piece, starting with the lyrics "preach-ers, great was the com -". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern.

6

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

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

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

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

9 **A**

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

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

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

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

13 **B**

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

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

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

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

16

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

19

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

22

preach - ers, of the preach - ers.
preach - ers, of the preach - ers.
preach - ers, of the preach - ers.
preach - ers, of the preach - ers.

Romans 10:15

SOPRANO

**Piano
or Organ**

4 SOPRANO

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

[p] p

7

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

f

10 **A**

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

[p] p

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal line and the first two measures of the piano accompaniment. The second system contains the vocal line and the next two measures of the piano accompaniment. The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The first system ends with a repeat sign. The second system begins with a piano dynamic marking [p]. The score concludes with a final measure in the second system.

130 38(a) & (b). How beautiful are the feet (Soprano solo)

13

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

16 **B**

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

38(a) Fine
38(b) continues below

25

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

[p]

28

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

32

Dal segno
(p.129, bar 5)

— and their words un-to the ends of the world. How

39(a) Chorus

39(b) Tenor or Soprano → p.247

39(a). Their sound is gone out (*Chorus*)

Romans 10:18

A tempo ordinario

SOPRANO

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

ALTO

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

TENOR

Their sound is gone out, their sound is gone out

BASS

Their sound is gone out, their sound is gone

A tempo ordinario

Piano or Organ

5

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

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

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

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

10

out in - to all lands,

out, is gone out in - to all lands,

lands, in - to all lands, and their

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

[tr]

14

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

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

and their

18

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

22 **B**

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

26

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

29

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

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

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

32

words un - to the ends of the world,

and their words un - to the ends of the

world, and their

35

un - to the ends of the world.

world, un - to the ends of the world.

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

40(a) Shorter version
 40(b) Longer version as originally composed

40(a) & (b). Why do the nations (Song: Bass)

Psalm 2:1, 2

Allegro

Piano or Organ

4

7

10

13

A
BASS

[tr] Why do the na - - tions so

p

17

fu - rious - ly rage_ to - ge - ther: why do the peo - ple i -

20

-ma - gine a vain thing? why do the na - - tions

23

rage_

26

so fu-rious - ly_ to - ge - ther, why

30

do the peo - ple i - ma - - - - -

33

- gine a vain thing? i - - ma - - -

36

[tr] **B**

- gine a vain thing?

40(a) Go to next line
40(b) Go to next page

39 Recit.

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

42

-ge-ther a-gainst the Lord and His an - oint - - - ed.

138 40(b). Why do the nations

[No. 40(b), continuation]

39

Why do the na - tions so fu - rious - ly rage to -

[p]

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

C

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

[sim.]

63

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

D

67 [tr]

a vain thing?

f

71

Musical score for measures 71-74. The vocal line (bass clef) has a whole rest in measure 71, followed by a half note G in measure 72, and a half note A in measure 73. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the bass and chords in the treble. The word "The" is written below the vocal line in measure 73. A dynamic marking of *[p]* appears in measure 74.

E

75

Musical score for measures 75-77. The vocal line (bass clef) has a whole rest in measure 75, followed by a half note G in measure 76, and a half note A in measure 77. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the bass and chords in the treble. The lyrics "kings of the earth rise up, and the ru - lers take coun - sels to -" are written below the vocal line.

78

Musical score for measures 78-80. The vocal line (bass clef) has a whole rest in measure 78, followed by a half note G in measure 79, and a half note A in measure 80. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the bass and chords in the treble. The lyrics "- ge - ther, take coun - sels -" are written below the vocal line. Triplet markings (3) are present over the notes in measures 79 and 80.

81

Musical score for measures 81-83. The vocal line (bass clef) has a whole rest in measure 81, followed by a half note G in measure 82, and a half note A in measure 83. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the bass and chords in the treble. The lyrics "- sels, take coun - sels to -" are written below the vocal line.

84

Musical score for measures 84-86. The vocal line (bass clef) has a whole rest in measure 84, followed by a half note G in measure 85, and a half note A in measure 86. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the bass and chords in the treble. The lyrics "- ge - ther a - gainst the Lord and a - gainst His an -" are written below the vocal line.

87

- oint - - - - -

90

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

93

- oint - - - - - - - - - - - - - - - ed.

[Atacca No.41]

41. Let us break their bonds (*Chorus*)

Psalm 2:3

Allegro e staccato

SOPRANO

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

ALTO

Let us break their

TENOR

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

BASS

Allegro e staccato

Let us break their bonds a -

Piano or Organ

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 **B**

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, [tr]

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

33.

38

42

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

[tr]

46

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

50

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

D

54

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

58

-way their yokes from us.
-way their yokes from us.
-way their yokes from us.
-way their yokes from us.
[tr]

63

-way their yokes from us.
-way their yokes from us.
-way their yokes from us.
-way their yokes from us.
[tr]

42. He that dwelleth in heaven (*Recit.: Tenor*)*

Psalm 2:4

TENOR

He that dwell-eth in hea-ven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

Piano or Organ

4+ 2 4+ 2 # #

[Attacca]

* No.42 is included again at the top of p.248 for convenience.

43(a) Tenor solo

43(b) Tenor recit. → p.248

43(a). Thou shalt break them (*Song: Tenor*)

Psalm 2:9

Andante

TENOR

Piano or Organ

6

A TENOR

Thou shalt break them,

p

12

Thou shalt break them with a rod of i - ron; Thou shalt

[f] *[p]*

18
dash them in pie - ces like a pot - - ter's ves - sel, Thou shalt dash them in



24
pie - ces, in pie - ces like a pot - - - - - ter's



B
30
ves - sel. Thou shalt



36
break them, Thou shalt break them with a rod



41
of i - ron; Thou shalt dash them in pie - ces like a



47 C

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

53

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

59

Thou shalt dash them in pie - ces like a pot - - - - -

64 D

ter's ves - sel.

69

44. Hallelujah (*Chorus*)

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

Allegro

SOPRANO

ALTO

TENOR

BASS

Piano
or Organ

5

9

A

13

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

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

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

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

17

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

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

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

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

B

21

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

-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,

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

27

le - lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah,
- lu - jah, Hal-le - lu - jah, Hal-le-lu - jah, for the Lord
reign - - eth, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, for the Lord
reign - - eth, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le-lu - jah, Hal-le -
The score is for a hymn titled "Hallelujah". It features a vocal melody and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part consists of four staves, with the first three staves containing the lyrics. The piano part consists of two staves. The lyrics are: "le - lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, - lu - jah, Hal-le - lu - jah, Hal-le-lu - jah, for the Lord reign - - eth, Hal-le-lu - jah, Hal-le-lu - jah, Hal-le-lu - jah, for the Lord reign - - eth, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le-lu - jah, Hal-le -". The piano accompaniment provides a harmonic foundation for the vocal melody, with the right hand playing chords and the left hand playing a bass line. The score ends with a double bar line and repeat signs.

30

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

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

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

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

C

33

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

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

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

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

D

39

Lord and of His Christ, and of His Christ;

Lord and of His Christ, and of His Christ;

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

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

45

and

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

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

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

49 E

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

53

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

57

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

61

Lords, King of Kings,

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

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

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

65

and Lord of Lords, and Lord of

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

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

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

[F]

69

Lords, and He shall reign, and

Lords, and He shall reign, and He shall

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

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

72

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

76

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

80

G

ev - er and ev - er, King of Kings, and Lord of Lords, King of
 ev - er and ev - er, King of Kings, and Lord of Lords, King of
 ev - er and ev - er, King of Kings, and Lord of Lords, King of
 ev - er and ev - er, King of Kings, and Lord of Lords, King of

84

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

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

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

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

88

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

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

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

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

91

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

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

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

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

Part the Third

45. I know that my Redeemer liveth (Song: Soprano)

Job 19:25, 26; I Corinthians 15:20

Larghetto

SOPRANO

Piano or Organ

9

16

A

SOPRANO

[tr] a

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

[tr] p

25

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

tr

34 [tr] **B** [tr] tr g
 — up-on the earth, I know that my Re-deem-er liv-eth, and

44
 that He shall stand at the lat-ter day up-on the earth, [tr]

52 **C** [tr]
 — up-on the earth, I know that my Re-deem-er liv-eth, and that He shall

59 [tr] [tr]
 — stand at the lat-ter day up-on the earth, up-on the earth. [tr]

67 [tr] 3 3 tr

75 **D**

And tho' worms de - stroy this bo - dy, [tr] yet in my flesh shall I see

[p] *p*

84 **E**

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

p *f* [tr]

93

know that my Re - deem - er liv - eth, and tho' worms de - stroy this bo - dy, yet

[p]

101

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

f [p] *p*

109

God, shall I see God. I know that my Re - deem - er liv - eth.

[tr] *f* [tr]

119 **F**

For now is Christ ris-en from the dead, the first
**the first*

[p] p

127

— fruits of them that sleep, of them that sleep, the
*fruits of them that sleep, *the*

134 **G**

first fruits of them that sleep, for now is Christ
first fruits of them that sleep,

[tr] (tr) 3 [tr]

143

ris-en, for now is Christ ris-en from the dead, the first fruits
**the first fruits of*

* Underlay in roman type records Handel's second thoughts; italic shows his first thoughts, which are retained in some sources.

162 45. I know that my Redeemer liveth

Ad[agio] H

152 *[tr]*

of them that sleep.
them— that sleep.

f

[tr] *[tr]*

159

[tr] *3* *[tr]* *[tr]*

This musical score is for a vocal and piano piece. It begins with a tempo marking of *Ad[agio]* and a rehearsal mark H. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line starts at measure 152 with the lyrics 'of them that sleep. them— that sleep.' and includes a trill mark *[tr]*. The piano accompaniment starts at measure 152 with a forte *f* dynamic and includes trill marks *[tr]* at measures 159 and 160. The score continues to measure 159, where the piano part has a triplet of eighth notes marked *3* and another trill mark *[tr]*.

46. Since by man came death (*Chorus*)

I Corinthians 15:21

Grave

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

Grave

Piano or Organ

This musical score is for a four-part vocal chorus and piano/organ accompaniment. The tempo is marked **Grave**. The key signature is common time (C). The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'Since by man came death, since by man came death,'. The piano/organ part provides harmonic support, starting with a reduction marked with an asterisk ***. The score includes various musical notations such as rests, notes, and accidentals.

* Reduction is included for rehearsal only.

A
7 **Allegro**

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

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

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

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

Allegro

12

-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.

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

B
17 **Grave**

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

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

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

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

Grave

* Reduction is included for rehearsal only.

23 **Allegro**

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

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

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

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

Allegro

-live, e-ven so in Christ shall all, so in Christ shall all be made a - live, ev'n so in

-live, e-ven so in Christ shall all, so in Christ shall all be made a - live, ev'n so in

-live, e-ven so in Christ shall all, so in Christ shall all be made a - live, ev'n so in

-live, e-ven so in Christ shall all be made a - live, ev'n so in

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be made a - live.

47. Behold, I tell you a mystery (*Accompagnato*: Bass)

I Corinthians 15:51, 52

BASS

Be-hold, I tell you a mys-te-ry: We shall not all sleep, but we shall all be

Piano or Organ

a^h g

5

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

[*Attacca*]

48. The trumpet shall sound (*Song*: Bass)

I Corinthians 15:52, 53

Pomposo, ma non allegro

Piano or Organ

8

15

tr

22

BASS **A**

The trum-pet shall

30

sound, _____ and the dead shall be rais'd, and the dead shall be

38

Original underlay

rais'd in - cor - rup - ti - ble,

rais'd _____ in - cor - rup - ti - ble, the trum - pet shall

46

B

Original underlay

in - cor - - rup -

sound, _____ and the dead shall be rais'd, be rais'd in - cor -

53

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

60

chang'd, and

67

[C]

we shall be chang'd.

74

The trum-pet_ shall sound,_____

82

[D]

the trum-pet_ shall sound,_____ and the dead shall be_ rais'd,_____

Original underlay

90

in - cor - - rup - ti - ble, in - cor - - rup - ti - ble,

be rais'd in - cor - rup-ti-ble, be rais'd in - cor - rup-ti-ble,

97

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

104

[E]

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

[tr] [f] [p]

112

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

[tr] [tr] [tr] [tr]

119

[F]

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

[tr]

126

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

133

Adagio **G**

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

141

149

[Fine]

157

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

166

- rup - ti - ble must put on, must put on,

174

— must put on, must put on in - - cor - rup - tion, and this

f *p*

[tr] *tr*

182

mor - tal must put on im - mor - tal - - - - -

190

- - - - - i - ty, and this mor - tal must put

198

on im - mor - tal - - - - -

206

- - - - - i - ty, im - mor - tal - - - i - ty.

Adag[io] *Dal segno* (p.166, bar 28) *[al Fine]*

tr

49. Then shall be brought to pass (*Recit.: Alto*)

I Corinthians 15:54

ALTO

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

Piano or Organ

3 e^b

writ - ten; Death is swal - low'd up in vic - to - ry.

6 b

4
2

[Attacca]

50(a) Revised setting

50(b) First setting → p.248

50(a). O death, where is thy sting? (*Duet: Alto & Tenor*)

[Revised setting]

I Corinthians 15:55, 56

ALTO

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

TENOR

O grave, O grave, where, where is thy

Piano or Organ

5

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

8

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

11

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

15

grave, where is thy vic - to - ry? The sting of death is sin, the sting of death is sin, and grave, where is thy vic - to - ry? The sting of death is sin, and the

19

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

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

(h)

[tr]

[tr]

22

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

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

[tr]

[tr]

Segue chorus

51. But thanks be to God (*Chorus*)

I Corinthians 15:57

SOPRANO

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

ALTO

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

TENOR

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

BASS

But thanks, but thanks, thanks, thanks be to God, thanks be to [tr]

Piano or Organ

4

thanks, thanks, thanks be to God, who gi-veth us the vic-to-ry, the vic-to-ry through our Lord Je-sus

God, thanks be to God, who gi-veth us the vic-to-ry through our Lord Je-sus

God, thanks be to God, to God, who gi-veth us the vic-to-ry through our Lord Je-sus

God, thanks be to God, [tr]

8

Christ, who gi-veth us the vic-to-ry, who gi-veth us the vic-to-ry, who gi-veth us the vic-to-ry, the vic-to-ry through our Lord Je-sus

Christ, who gi-veth us the vic-to-ry, who gi-veth us the vic-to-ry, who gi-veth us the vic-to-ry, the vic-to-ry through our Lord Je-sus

Christ, who gi-veth us the vic-to-ry, who gi-veth us the vic-to-ry, who gi-veth us the vic-to-ry, the vic-to-ry through our Lord Je-sus

11

A

vic-to-ry through our Lord Je-sus Christ, vic-to-ry through our Lord Je-sus Christ, but thanks, but thanks, thanks be to God, vic-to-ry through our Lord Je-sus Christ, but Christ, through our Lord Je-sus Christ,

15

but thanks, but thanks, but thanks, but thanks,

— thanks be to God, thanks be to God,

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

but thanks, but thanks, but

18

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

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

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

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

22 **B**

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

who gi - veth us the

thanks, but thanks, thanks, thanks be to God, thanks— be to God, to God, who

26

who gi - veth us the vic - to - ry, the vic - to - ry through our Lord

vic - to - ry, who gi - veth us the vic - to - ry through our Lord

gi - veth us the vic - to - ry, who gi - veth us the vic - to - ry through our Lord

who gi - veth us the vic - to - ry through our Lord

29

C

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

[tr] [tr]

33

God, who gi - veth us the vic - to - ry, who gi - veth us the vic - to - ry, who gi - veth us the

God, who gi - veth us the vic - to - ry, the vic - to - ry, who gi - veth us the

God, who gi - veth us the vic - to - ry, the vic - to - ry, who gi - veth us the

God, who gi - veth us the vic - to - ry, the vic - to - ry, who gi - veth us the

D

36

vic - to - ry through our Lord Je - - sus Christ,

vic - to - ry through our Lord Je - - sus Christ, but thanks, but thanks, thanks,

vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to

vic - to - ry through our Lord Je - - sus Christ,

39

but thanks, thanks, thanks be to God,

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

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

but thanks, thanks, thanks be to God,

43

thanks be to God, who gi - veth us the vic - - - to - ry through our Lord

God, to God, who gi - veth us the vic - to - ry, who

thanks be to God, who gi - veth us the vic - to - ry, who gi - veth us the

thanks be to God, who gi - veth us the vic - to - ry, who

46 **Adag[io]**

Je - - - sus Christ, who gi-veth us the vic - to-ry through our Lord Je - sus Christ.

gi - veth us the vic - to-ry, who gi-veth us the vic - to-ry through our Lord Je - - sus Christ.

vic - to-ry, the vic - to-ry, who gi-veth us the vic - to-ry through our Lord Je - - sus Christ.

gi - veth us the vic - to-ry, who gi-veth us the vic - to-ry through our Lord Je - sus Christ.

Adag[io] [tr]

52(a) Soprano solo

52(b) Alto solo → p.252

52(a). If God be for us (Song: Soprano)

Romans 8:31, 33, 34

Larghetto

Piano or Organ

10

17

[tr]

[tr]

A
SOPRANO

24

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

[tr] *p* *f* *p*

33

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

f *p* *f*

B

42

Who shall lay - a - ny -

p

49

-thing to the charge of God's e - lect? of God's e - lect?

[tr] *f* *p* *f*

57

who shall lay a - ny - thing to the charge

[tr] *p* [tr]

65 *[tr]*
of God's e - lect?

72 **C**
It is God that jus - ti - - fi - eth, it is God that jus - ti - fi - -

81

88 **D**
- - - - - eth:

95
Who is he that con - demn - eth, who is he that con -

102 E

-demn - eth, who is he that con - demn - - - - - eth? [tr]

[tr] [tr] [tr]

f

109 c

It is Christ that di-ed, yea, ra - ther that is

[p] [f] [p]

117 F

ris-en a - gain; who is at the right hand of God, who makes in - ter -

[f] [p]

126

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

134

-ces - - - - -

G

141

- sion, [tr] who makes in - ter - ces - - -

f *[p]* *p*

148

- sion for us, who is at the right hand of God, who is at the right hand of God, at the

157 *Adag[io]*

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

165

[tr] [tr] [tr] [tr] [tr] [tr]

172

[tr] [tr]

53. Worthy is the Lamb (*Chorus*)

Revelation 5:12, 13

Largo

SOPRANO
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

ALTO
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

TENOR
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

BASS
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to God by His

Piano or Organ
Largo

Andante

7
blood, to re - ceive pow - er, and rich - es, and wis - dom, and strength, and

blood, to re - ceive pow - er, and rich - es, and wis - dom, and strength, and

blood, to re - ceive pow - er, and rich - es, and wis - dom, and strength, and

blood, to re - ceive pow - er, and rich - es, and wis - dom, and strength, and

Andante

10 A

Largo

hon - our, and glo - ry, and bless - ing. Wor - thy is the Lamb

hon - our, and glo - ry, and bless - ing. Wor - thy is the Lamb

hon - our, and glo - ry, and bless - ing. Wor - thy is the Lamb

hon - our, and glo - ry, and bless - ing. Wor - thy is the Lamb

Largo

14 **Andante**

that was slain, and hath re - deem - ed us to God, to God by His blood, to re - ceive

that was slain, and hath re - deem - ed us to God, to God by His blood, to re - ceive

that was slain, and hath re - deem - ed us to God, to God by His blood, to re - ceive

that was slain, and hath re - deem - ed us to God, to God by His blood, to re - ceive

Andante

20

pow - er, and rich - es, and wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

pow - er, and rich - es, and wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

pow - er, and rich - es, and wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

pow - er, and rich - es, and wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

24 **B** *Larghetto*

Bless - ing and hon - our, glo - ry and pow'r be un - to Him, be - un - to Him that sit - teth up-on the

Larghetto

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

throne and un - to the Lamb,

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

33

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

35

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

38

C

sit - teth up - on the throne, and un - - to the Lamb, bless - ing and up - on the throne, and un - - to the Lamb, bless - ing and hon - our, glo - ry and and un - - to the Lamb, throne, up - on the throne, and un - - to the Lamb, bless - ing and hon - our, glo - ry and pow'r be un - to

41

hon-our, glo-ry and pow'r be un - to Him, glo - - ry be un - to Him

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

bless - ing and hon - our, glo - ry and pow'r be un - to Him, and un - - to the

Him, for ev - er, that

44

that sit - teth up - on the throne, that

throne, that

Lamb,

sit - teth up - on the throne, and

47

sit - teth up - on the throne, for ev - er and ev - - er, and un - -

sit - teth up - on the throne, for ev - - er and ev - - er, and un - -

bless - ing and hon - our, glo - ry and pow'r be un - to Him, bless - ing and hon - our, glo - ry and

un - - to the Lamb, for ev - er and ev - - er, bless - ing and hon - our, glo - ry and

50

-to the Lamb, for ev - er, bless-ing and hon-our, glo-ry and pow'r be un - to -

-to the Lamb, for ev - er, bless-ing and hon-our, glo-ry and pow'r be un - to

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

pow'r be un - to Him, for ev - er,

53 **D**

Him, be un - to Him,

Him, be un - to Him, bless-ing and hon-our, glo-ry and pow'r be un - to Him, be un - to Him,

Him, be un - to Him, bless-ing and hon-our, glo-ry and pow'r be un - to Him, be un - to Him,

bless-ing and hon-our, glo-ry and pow'r be un - to Him, be un - to Him,

56

bless-ing, hon-our, glo-ry and pow-er be un - to Him that sit -teth up-on the

bless-ing, hon-our, glo-ry and pow-er be un - to Him that sit -teth up-on the

bless-ing, hon-our, glo-ry and pow-er be un - to Him

bless-ing, hon-our, glo-ry and pow-er be un - to Him that

59

E

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

62

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The key signature has two sharps (F# and C#), indicating D major or B minor. The time signature is 4/4. The lyrics are written below the vocal staves.

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

65

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

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

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

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

Adagio

68

ev - - - er, for ev - - er and ev - - - er.

ev - - - er, for ev - - er and ev - - - er.

ev - - - er, for ev - - er and ev - - - er.

ev - - - er, for ev - - er and ev - - - er.

[tr] Adagio [tr]

54. Amen (Chorus)

F1(72) **Allegro moderato**

TENOR

A - - -

BASS

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

Allegro moderato

Piano or Organ

7(78)

ALTO

A - - - men, A - -

- men, A - - - - [men, A] - - - - men, A - men,

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

13(84)

SOPRANO

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

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

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

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

20(91)

- - men,

A - men,

A - men,

A - men,

27(98)

G

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

33(104)

A - - - - - men, A - - -
 - - - - - men, A - - -
 - - - [men, A] - - - men, A - - -
 - - - men, A - - [tr] men, A - - -

39(110)

H

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

58(129)

58(129)

A - - - - - men,

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

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

- - - - - men, A - - - - - men, A [tr] - - - - -

[K]

This system contains measures 58 through 61. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'Amen'. Measure 58 has a vocal entry in the first staff. Measures 59-61 show various vocal entries and accompaniment patterns. A key signature change to D major is indicated by a 'K' in a box at the end of the system.

62(133)

62(133)

A - - - - -

A - - - - - men,

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

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

This system contains measures 62 through 65. The vocal parts continue with 'Amen'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The key signature remains D major.

66(137)

66(137)

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

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

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

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

This system contains measures 66 through 69. The vocal parts continue with 'Amen'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The key signature remains D major.

44(115)

This system contains measures 44 through 47. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics '-men, A' repeated across the measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A first ending bracket labeled 'I' is positioned above measure 47.

-men, A - - - - -

-men, A - - - - -

-men, A - - - - -

-men, A - - - - -

I

48(119)

This system contains measures 48 through 52. The vocal parts continue with the lyrics '-men, A - - - - - men, A - - - - - men, A - - - - -'. The piano accompaniment maintains its rhythmic pattern. A trill ornament, marked with '[tr]', is indicated above the piano part in measure 50.

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

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

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

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

[tr]

53(124)

This system contains measures 53 through 57. The vocal parts continue with the lyrics 'A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -'. The piano accompaniment continues with its rhythmic pattern. A trill ornament, marked with '[tr]', is indicated above the piano part in measure 55.

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

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

[tr]

[illegible][illegible]

82 (153)

Adagio

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

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

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

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

Adagio [tr]